

博士学位論文（東京外国語大学）
Doctoral Thesis (Tokyo University of Foreign Studies)

氏名	RAHMAT SOPIAN
学位の種類	博士（学術）
学位記番号	博甲第 337 号
学位授与の日付	2022 年 11 月 30 日
学位授与大学	東京外国語大学
博士学位論文題目	15 世紀～16 世紀初頭の古スンダ語写本作成のネットワーク：カブユタン・チブルイに保管されている古スンダ語写本の分析

Name	RAHMAT SOPIAN
Name of Degree	Doctor of Philosophy (Humanities)
Degree Number	Ko-no.337
Date	November 30,2022
Grantor	Tokyo University of Foreign Studies, JAPAN
Title of Doctoral Thesis	The Networking of Old Sundanese Manuscripts Production in the 15th and the Early 16th Centuries: Analysis of Old Sundanese Manuscripts Held in the Kabuyutan Ciburuy's Collection

The Networking of Old Sundanese Manuscripts Production in the 15th and the Early 16th Centuries: Analysis of Old Sundanese Manuscripts Held in the Kabuyutan Ciburuy's Collection

Rahmat Sopian
ラフマツト ソピアン

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Abbreviations

Amadi	Ancient Manuscripts Digitation and Indexation
BGKW	<i>Bataviaasch Genootschap van Kunsten en Wetenschappen</i>
BPC	<i>Balai Pelestarian Cagar Budaya</i> (The Heritage Preservation Division generally abbreviated as BPCB)
CB	Ciburuy
CCV	Consonant-Consonant-Vowel
cm	Centimeter
Cod.	Codex
coll.	Collection
CV	Consonant-Vowel
EAP	Endangered Archives Programme
HKS	Hooykaas and Ketut Sangka
IL	Independent Letter
km	Kilometer
KMD	Kawih Manondari (title of manuscript)
LOr	Leiden Oriental
MS	Manuscript
Mt.	Mountain
Or.	Orientalis
OS	Old Sundanese
PL	<i>Pasangan</i> Letter
PNRI	<i>Perpustakaan Nasional Republik Indonesia</i> (The National Library of Indonesia)
RAA	Raden Adipati Aria (a kind of nobility title)
Unpad	<i>Universitas Padjadjaran</i> (Padjadjaran University)
V	Vowel
WIB	<i>Waktu Indonesia Barat</i> (Western Indonesian Time)
WOJQ	Western Old Javanese Quadratic

Symbols used in this dissertation

In this dissertation, I use several symbols for special purposes, such as for writing transliteration, text editions, and phonetics. The symbols used in this dissertation are:

- ‘will become’
- < > words or letters inside <angle brackets> are graphemes, or letters according to the orthography.
- ≧ in transliteration: to show that a vowel diacritic is added to the letter.
- ¶ in transliteration: used to transliterate signs that are at the level of commas or periods.
- — in transliteration: used to indicate a gap around the binding hole in the manuscript leaves.
- in transliteration: used to transliterate vowel-killer.
- § in transliteration: used to transliterate line-fillers.
- ** in transliteration: used to transliterate the mark of the beginning or end of the story, the beginning or end of the episode, and other marks of the same level.
- ... in transliteration: used to inform missing or illegible letters on manuscript leaves due to the damage.
- () in text edition: to enclose any additional syllables or words I believe should be included in the text.
- [] in text edition: to enclose words or short sentences that is deemed to be the result of a scribal error and hence omitted from the text;
- in phonetic: to indicate a unit of exact phonetic pronunciation.

Introduction

Indonesia is a country in Southeast Asia that has cultural diversity. The diversity of Indonesian culture is reflected in the motto of the Indonesian state, namely *Bhinneka tunggal ika* (Unity in diversity). The phrase of *Bhinneka tunggal ika* is taken from the *Kakawin Sutasoma* manuscript, composed by the fourteenth-century poet mpu Tantular (Aoyama 1992, 1). The manuscript is one of the products of Indonesian culture.

There are tens of thousands of manuscripts in Indonesia (Chambert-Loir and Fathurahman 1999, 8). One part of the Indonesian manuscripts is the Sundanese manuscript¹, which has almost one thousand five hundred manuscripts (Chambert-Loir and Fathurahman 1999, 181). Based on the time of composing (writing/copying), the Sundanese manuscripts divided into three periods, namely, the old period (period up to the 17th century), the transitional period (around the 18th century), and the new period (around the 19th–20th centuries) (Ekadjati 1988, 10). At present, Sundanese manuscripts are stored in various places, one of which is in Kabuyutan Ciburuy, Garut, West Java, Indonesia.

In the world of the Old Sundanese manuscript, Kabuyutan Ciburuy is really interesting to discuss. The place located at the base of Cikuray Mountain, Garut Regency, West Java, was first reported to the academia community about one and half centuries ago by Brümund (BGKW 1864, 17-23). Nowadays, Kabuyutan Ciburuy is considered traditional manuscript storage with the most extensive collection of Old Sundanese manuscripts. A Javanese manuscript expert, Willem van der Molen, explained that the existence of the Old Sundanese manuscripts in Kabuyutan Ciburuy is as old as Merbabu manuscripts, although their origin is unknown (1983, 113).

¹ “Any manuscript containing information on and accounts of the lives of the Sundanese people is known as a Sundanese manuscript. Generally, Sundanese manuscripts are written by Sundanese writers residing in Tanah Sunda. Three languages are used in Sundanese manuscripts, namely Malay, Javanese, and Sundanese” (Ekadjati 2003a, 124-126). Sundanese is the second largest ethnic group in Indonesia with a population of 36.7 million in 2010 (Ananta et al. 2015, 140). The Sundanese mostly live in the provinces of West Java and Banten. The languages used for daily communication are Sundanese and Indonesian (the national language). Sundanese belongs to the Austronesian language family. According to Müller-Gotama (2001), there are seven vowels and 18 consonants in Sundanese phonology. The seven vowels include: a [a], é [ɛ], i [i], o [ɔ], u [u], e [ə], and eu [ɤ]. The 18 consonants include: b [b], c [tʃ], d [d], g [g], h [h], j [dʒ], k [k], l [l], m [m], n [n], p [p], r [r], s [s], ng [ŋ], t [t], ny [ɲ], w [w], y [j]; however, influences from foreign languages have introduced several additional consonants such as f, and v (as in phoneme, fajar, visa).

There have been many attempts to discover the origin of Kabuyutan Ciburuy manuscripts. One attempt was linked to the Old Sundanese manuscripts of the National Library of Indonesia (PNRI) collection as conducted by Pleyte in *Poernawidjaja's hellevaart, of de volledige verlossing. Vierde bijdrage tot de kennis van het oude Soenda* (Purnawidjaja's ascension to hell, or complete redemption. Fourth contribution to the knowledge of Old Sundanese) (1914b, 365-441). In the article about a manuscript of the *Purnawijaya* (PNRI 416)², Pleyte mentions 'Srimanganti,' which is a place around Cikuray Mountain (a mountain where Kabuyutan Ciburuy is located). The word 'Srimanganti,' believed to be the location of manuscript production, was stated in the colophon³ of PNRI 411 and PNRI 410 manuscripts (both entitled the *Carita Ratu Pakuan* of PNRI collection). Pleyte's investigation of Srimanganti was carried out through interviews with the village chief in Ciburuy when he paid a visit to the village in 1904 and correspondence with the Assistant Resident of Garut, G. K. van Huls van Taxis. The word 'Srimanganti' referring to the location in writing manuscripts was also found in the *Darmajati* manuscript (PNRI 423) (Darsa, Ekadjati, and Ruhimat 2004, 18-19). Besides Srimanganti, there were also PNRI collections mentioning their writing place in *Bukit Cikuray* (Cikuray Hill/Mountain) that were the *Pitutur ning Jalma* manuscript (PNRI 610) and the *Bima Swarga* manuscript (PNRI 623) (Holil and Gunawan 2010, 133-136, Wartini et al. 2010, 276) as well as *Puncak Cikuray* (Cikuray Peak/Mountain) which was in the *Sanghyang Swawarcinta* manuscript (Wartini, et al. 2011, 100). On the other hand, from the research results on surviving Old Sundanese manuscripts in Kabuyutan Ciburuy, there was not a single manuscript that explicitly mentioned the place where the manuscript was written concerning Kabuyutan Ciburuy (see Sardjono, Ekadjati and Kalsum 1987–1988; Darsa et al. 2008; Acri 2011a; Darsa 2012a; Darsa 2012b; Pratama 2014; Ruhimat 2016; Gunawan 2018; Nawawi 2017; and Nawawi 2020)⁴.

In regard to the origin of Kabuyutan Ciburuy manuscripts, in this research, I investigated the probability of links of surviving manuscripts in Kabuyutan Ciburuy to other old

² PNRI 416 means a manuscript of the National Library of Indonesia collection with storage number 416. The storage number is very important because in PNRI there are many old manuscripts. The storage number is needed when we want to check a manuscript at the PNRI, especially if there are several manuscripts with the same title for example the *Sang Hyang Hayu* manuscripts (PNRI 634, PNRI 635, PNRI 636, PNRI 637, and PNRI 638). Each old manuscript is usually assigned a different storage number by PNRI.

³ Colophon is an inscription at the end of a book or manuscript usually with facts about its production.

⁴ Even though not explicitly written in the studied manuscript, the researchers assumed that their studied manuscripts were written in Kabuyutan Ciburuy as they were found there. As stated by Darsa (2012a, 115) about one of the *Sewaka Darma* (*Sewaka Darma C*) that he analyzed, "No information was obtained regarding the name of the author and/or the manuscript copyist. However, the writing time is estimated to be around the 15th/ 16th century AD while the place of work is most likely in Kabuyutan Ciburuy."

manuscripts from the outside. This attempt was made by analyzing the whole manuscripts in Kabuyutan Ciburuy (which had been studied or not yet studied). The information from the analysis, such as the text, title, and location of writing of the manuscripts, will be connected with information from other published old manuscripts.

The investigation began by conducting a survey on the research results on manuscripts in Kabuyutan Ciburuy from 1987 to 2020. Those research results were analyzed and concluded; thus, the findings could be identified, and some missing points were found. Some of the findings were as follows (1) out of the three chests⁵ in Kabuyutan Ciburuy, the manuscripts in chest 1 were studied the most (2) the majority of the arrangement of manuscript leaves inside a *kropak*⁶, the text was mixed with other texts (3) some titles were identified, namely, the *Kisah Putra Rama dan Rawana* (The Story of the Sons of Rama and Rawana), the *Tattvajñāna*, the *Sewaka Darma*, the *Kawih Katanian*, the *Bima Swarga*, the *Sang Hyang Hayu*, and the *Kawih Manondari* (chapter 1).

After knowing the research that has been done in Kabuyutan Ciburuy, the next step in order to find the origin of the Kabuyutan Ciburuy manuscript, the study is carried out on unresearched/unpublished manuscripts. In order to find the origin of the manuscript in this section, it must be carried out in several stages because the manuscript leaves have been mixed between one text and another and many manuscript leaves have been damaged. The stage of study in chapter 2 includes verification of the number of manuscript leaves, the grouping of manuscript leaves, determining the title or text theme of the grouped manuscript leaves, and searching for the manuscript writing place on the manuscripts that have colophons. One of the important stages of the study in chapter 2 is the grouping of manuscript leaves based on handwriting style. The method of grouping manuscript leaves based on handwriting style is very useful as a first step to reconstructing the mixed manuscript leaves. This is because everyone has a unique handwriting style, and so do the manuscript scribes.

In the first of chapter 2, it is explained about the Kabuyutan Ciburuy as general and the Seba ceremony. The general explanation of Kabuyutan Ciburuy includes the meaning of the word Kabuyutan Ciburuy, the buildings, and daily activities. The Seba ceremony conducted

⁵ The chest is a large container for storing the *kropak* which contains the manuscript leaves. Further information will be explained in subchapter 2.3.2.

⁶ The *kropak* is a wooden box. In addition, *kropak* is also defined as a unit for a group of manuscripts. The term *kropak* in Kabuyutan Ciburuy manuscript is slightly different from its meaning in general. In Kabuyutan Ciburuy, a group of manuscripts in one *kropak* can consist of one text or more. *Kropak* boxes are kept in three large wooden chests. Further information will be explained in subchapter 2.3.3.

annually in Kabuyutan Ciburuy is described. Seba Ceremony is one expression of obedience and love from the Kabuyutan Ciburuy people to their ancestors. This action positively affected the existence of Old Sundanese manuscripts in Kabuyutan Ciburuy. Besides, participation from outsiders in Seba Ceremony indicated the continuity of the past relationship between Kabuyutan Ciburuy and other areas.

The identification and classification of the manuscript leaves were carried out in the next subchapter of chapter 2. The identification was set up by verifying the amount of survived manuscript leaves in Kabuyutan Ciburuy. The numbering of manuscripts was verified through fieldwork and comparing their photos on the Endangered Archives Programme, British Library (<https://eap.bl.uk/collection/EAP280-1>) and the Ancient Manuscript Digitation and Indexation, Padjadjaran University (<http://amadi.unpad.ac.id/>). It resulted in 727 leaves of the manuscript stored in 26 *kropak* inside three chests. The 727 manuscript leaves from the Kabuyutan Ciburuy collection could be categorized into 703 written leaves, 13 blank leaves (unwritten), and 11 small leaves in the form of pieces.

After finding out the exact number of Kabuyutan Ciburuy manuscript leaves, categorization was conducted afterward. Three types of scripts were used: Old Sundanese script, Western Old Javanese Quadratic⁷ script, and New Javanese script or New Balinese script. The Old Sundanese script was used in 480 manuscript leaves. Of the 480 manuscripts, as many as 179 leaves have been identified, namely, the Story of the Sons of Rama and Rawana-I (41 leaves), the Story of the Sons of Rama and Rawana-II (6 leaves), the *Sewaka Darma-I* (32 leaves), the *Sewaka Darma-II* (12 leaves), the *Kawih Katanian* (20 leaves), the *Bima Swarga* (23 leaves), and the *Kawih Manondari* (45 leaves). In contrast, the Western Old Javanese Quadratic script was used in 222 manuscript leaves. Of the 222 manuscripts, 88 leaves have been identified, namely, the *Tattvajñāna* (2 leaves) and the *Sang Hyang Hayu* (86 leaves). The New Javanese script or the New Balinese script was used in 1 leaf.

Each script type was then grouped based on their handwriting styles. This classification was done as most of the manuscript leaves in Kabuyutan Ciburuy had mixed stories and were damaged. Therefore, if it were done directly based on the content of the text, it would be pretty tricky. The grouping method according to the handwriting style was based on the typical handwriting style of every human. Therefore, initial categorization based on their handwriting

⁷The word “quadratic” comes from the Dutch word “*kwadraat*” which means square (Martin and Tops 1986, 692). This will be explained further in subchapter 2.3.4.2.1

style will ease finding the manuscripts' title or topic. After being analyzed, in Kabuyutan Ciburuy, there are 20 handwriting styles of Old Sundanese script (OS Style) and five handwriting styles of Western Old Javanese Quadratic script (WOJQ Style). Of the 20 handwriting styles of the Old Sundanese script, seven handwriting styles have known the title of the text, namely, the Story of the Sons of Rama and Rawana-I (OS Style 1), the Story of the Sons of Rama and Rawana-II (OS Style 2), the *Sewaka Darma-I* (OS Style 3), the *Sewaka Darma-II* (OS Style 4), the *Kawih Katanian* (OS Style 5), the *Bima Swarga* (OS Style 6), and the *Kawih Manondari* (OS Style 7). Of the 5 handwriting styles of the western Old Javanese quadratic script, two have known the text's title: the *Tattvajñāna* (WOJQ Style 1) and the *Sang Hyang Hayu* (WOJQ Style 2).

The leaves of the manuscript that have been grouped according to their handwriting style but whose title is not yet known are then transliterated into the Latin alphabet. Then, the title or the theme of the text is determined. Determining the title or theme of the text was carried out through several methods, namely, (1) comparing them with other Old Sundanese manuscripts that were published (2) searching for words indicated to a particular title (commonly at the beginning or end of the manuscript), and (3) for particular manuscripts that did not have similarity to the published manuscripts and did not have the beginning or end part (missed or damaged), their themes would be defined based on the texts in the manuscripts. The first method succeeded to identify the text title in 5 handwriting styles, namely, (1) OS Style 8 text title is the *Sang Hyang Sasana Maha Guru*, (2) OS Style 9 text title is the *Warugan Lemah* and the *Kukulan Sang Kumara*, (3) OS Style 10 text title is the *Jatiraga* also known as the *Jatiniskala*, (4) WOJQ Style 3 text title is the *Sang Hyang Hayu-II*, and (5) WOJQ Style 3 text title is the *Sang Hyang Hayu-III*. The second method succeeded to identify the text title in 5 handwriting styles, namely, (1) OS Style 11 text title is the *Pangatistian Sang Hyang Pratiwi-I*, (2) OS Style 12 text title is the *Pangatistian Sang Hyang Pratiwi-II*, (3) OS Style 13 text title is the *Payepuh Tapa-I*, (4) OS Style 14 text title is the *Jatipandita*, and (5) WOJQ Style 5 text title is the *Panyepuh Tapa-II*. The third method succeeded to identify the text theme in 6 handwriting styles, namely, (1) OS Style 15 text theme is about *Sabda Pamastu* (the advice of truth), (2) OS Style 16 text theme is about journey of Wenang Wisésa, (3) OS Style 17 text theme is about *mantra* (spells), (4) OS Style 18 text theme is about Sang Manon and the triplet *bayu sabda hidep* (air word mind)⁸ in life (5) OS Style 19 text theme is about advice to a

⁸ The triplet *bayu sabda hidep* (or *hedap* in Old Sundanese) is well known in mystical speculations (Noorduyn and Teeuw 2006, 25)

character named Prebu and Prebu's authority and (6) OS Style 20 text theme is about characters named Batara Guru and Ngéwongédo.

The last stage in chapter 2 is to find information about the time of writing, the place of writing, and scribe on the manuscripts of the Kabuyutan Ciburuy collection. The information about the time of writing is found in the *Sang Hyang Sasana Maha Guru* manuscript (OS Style 8) is on Anggara Kasih (Tuesday-Kliwon) day in Kasapuluh month (the tenth month) (around March-April), the *Jatiniskala* also known as the *Jatiraga* manuscript (OS Style 10) is written in the month of Kasa (first month) (around June-July), the *Sang Hyang Hayu-I* manuscript (WOJQ Style 2) is written in 1341 Saka (AD 1419), and the *Sang Hyang Hayu-II* manuscript (WOJQ Style 3) is written in 1421 Saka (AD 1499). Information about the place of writing is found in the *Sang Hyang Sasana Maha Guru* manuscript (OS Style 8) is in Batur Sunyi Leuwih (located in Mount Cikuray, Garut Regency, West Java); the *Jatiniskala* also known as the *Jatiraga* manuscript (OS Style 10) is in Lingga Payung, Mahapawitra Village, Cisanti, (located in Bandung Regency, West Java); the *Pangatistian Sang Hyang Pretiwi-I* manuscript (OS Style 11) is in Nusaherang (located in Kuningan Regency, West Java); and the *Sang Hyang Hayu-I* (WOJQ Style 2) manuscript in Panusupan Linggamanik (the actual location of Panusupan Linggamanik is unknown yet). Information about the scribe is found in the *Sang Hyang Sasana Maha Guru* manuscript (OS Style 8) is Buyut Sida Utama, the *Pangatistian Sang Hyang Pretiwi-I* manuscript (OS Style 11) is written by Wiratapa alias Buyut Samar Tulis, and the *Sang Hyang Hayu-I* (WOJQ Style 2) is written by Buyut Laru Sabdamaya.

In chapter 3, the analysis results in chapter 2 act as a basis to reveal the relation between Kabuyutan Ciburuy manuscripts and other manuscripts. This investigation was conducted by identifying the similarity of their text and notes in the colophon of manuscripts. According to the text's similarity, this search had been done to some Kabuyutan Ciburuy manuscripts. The search results show that there is a relationship between Kabuyutan Ciburuy and a *batur* (hermitage) on Mount Kumbang, Berebes Regency, Central Java (Darsa 2012, 523-533) and the relationship between Kabuyutan Ciburuy and Merbabu (Central Java) and Bali (Gunawan 2018, 11-16). Based on information from the manuscript of the Kabuyutan Ciburuy collection, which has a colophon, several manuscripts are currently extant in Kabuyutan Ciburuy. They came from Mount Cikuray in Garut Regency West Java, Cisanti in Bandung Regency West Java, and Nusaherang in Kuningan Regency West Java. Based on the text similarity of the Kabuyutan Ciburuy collection with the manuscripts outside of Kabuyutan Ciburuy, several manuscripts in Kabuyutan Ciburuy have a relation— directly or indirectly —with Kuta Wawatan

in Gunung Kumbang Brebes Regency Central Java Province, Kabuyutan Koleang Bogor Regency West Java, Mount Merbabu in Boyolali Regency Central Java, Bandung Regency West Java Province, Panaitan Island Banten Province, and Bali Province.

In conclusion, Kabuyutan Ciburuy was where Old Sundanese manuscripts were written and stored. As a place to compose the manuscripts, it has been proven by some manuscripts with the same title, unfinished manuscripts, and the existing artifacts of traditional writing tools. As a place to store the manuscripts, it was shown by a large number of Old Sundanese manuscripts and manuscripts mentioning the writing location outside Kabuyutan Ciburuy were also found. Based on the text analysis and writing location of the manuscript, Kabuyutan Ciburuy has had relationships with other places in the past. This relationship is also supported by information delivered by Netherland scholars such as A. B. Cohen Stuart (1872) and N. J. Krom (1915). Both scholars informed that there were manuscripts inside their colophon mentioning their writing location as in the Kabuyutan Ciburuy area (*Srimanganti*, *Bukit Cikuray*, and *Puncak Cikuray*). However, those manuscripts were found in Bandung⁹, Wanareja (Garut)¹⁰, and Galuh (Ciamis)¹¹.

⁹ Manuscript PNRI 623 entitled the *Bima Swarga* (Krom 1915, 41; Holil and Gunawan 2010, 135-136)

¹⁰ Manuscript PNRI 610 entitled the *Pitatur ning Jalma* (Krom 1915, 69; Holil and Gunawan 2010, 133)

¹¹ Manuscripts PNRI 410 and PNRI 411 entitled the *Carita Ratu Pakuan* (Stuart 1872, 41; Holil and Gunawan 2010, 126), manuscript PNRI 423 entitled the *Carita Purnawijaya* (Stuart 1872, 41; Holil and Gunawan 2010, 130-131)

Chapter 1: Research on the Old Sundanese manuscripts of Kabuyutan Ciburuy

1.1 Overview of research on the Old Sundanese manuscripts

Discussing the initial study on the Old Sundanese manuscripts is inseparable from Karel Frederik Holle. Holle's article (1867a) entitled *Vlugtig Bericht omtrent eenige Lontar-Handschriften, Afkomstig uit de Soenda-Landen, door Raden Saleh aan het Bataviaasch Genootschap van K. en W. ten geschenke gegeven, met toepassing van de inscriptiën van Kwali* (Quick Report about some Lontar Manuscripts, Coming from the Sunda Land, given as a gift by Raden Saleh to the Batavian Society of K. and W., by an application of the inscriptions of Kwali) has revealed that he compared and studied the Old Sundanese manuscripts. Holle mentions three Old Sundanese manuscripts in his article, in which the script in two manuscripts (MS A and MS B) is in accordance with Kabuyutan Ciburuy manuscripts (Holle 1867a, 452-453). In 1882, Holle comprehensively displayed the scripts used in manuscripts in West Java (number 82-109, except for number 94 and 105). In addition, he transliterated some Old Sundanese manuscripts deposited at the National Library of Indonesia (Holil and Gunawan 2010, 109). However, examining an article by Netscter 1853 (469-479), Rudolf Hermann Theodor Friederich might be done the same thing around that time. It is noticed that Friederich analyzed the Old Sundanese manuscripts founded in Cilegon Village, Samarang Sub-district, Bandung (part of the present Garut). Moreover, Jan Laurens Andries Brandes did the transliteration of the Old Sundanese manuscripts currently deposited at the PNRI (Holil and Gunawan 2010, 109).

In the following period, names such as Cornelis Mairnus Pleyte and Raden Mas Ngabehi Poerbatjaraka showed up. In his article published in 1914, Pleyte (1914b) reviewed the *Carita Purnawijaya* manuscript. That manuscript collection at the PNRI 416 was transliterated and translated into Dutch by Pleyte. In the same year, Pleyte assisted by Poerbatjaraka continued to study the manuscript PNRI 632¹², which Holle translated up into 4th verse, 4th leaf verso (1914a, 257-280). That article was created to find out the founder of the kingdom in Pajajaran, which is associated with the inscription in Bogor, West Java. Some of the Old Sundanese manuscripts studied by Pleyte were as follows: The *Purnawijaya*, Fragment of the *Carita*

¹² This is a PNRI collection manuscript code 632. Pleyte named this manuscript as *pseudo-Padjadjaransche Kroniek*. In further research by Atja & Danasasmita (1981), it is called *Amanat Galunggung* manuscript.

Parahyangan, and the *Amanat Galunggung*. Meanwhile, Poerbatjaraka, apart from conducting joint research with Pleyte, was also noted to have studied the *Carita Parahyangan* manuscript.

Beginning in 1960, research on the Old Sundanese manuscripts has been well developed. This was supported by more Old Sundanese manuscripts that were examined and published. Other than that, some studied Old Sundanese manuscripts were reviewed as new facts aroused or analyzed with different approaches. The study started to be done on manuscripts out of PNRI collection. In that period, some Old Sundanese manuscript researchers were raising, namely, Atja, Saleh Danasasmita, Jacobus Noorduyn, Andries Teeuw, Edi Suhardi Ekadjati, Ayatrohaedi, Partini Sardjono, Kalsum, Tien Wartini, and Undang Ahmad Darsa. Old Sundanese manuscripts studied up to 2008 are well documented by Darsa (2012a, 24-26). The results of Darsa's documentation added with recent data up to 2020 are listed in Table 1. In Table 1, the manuscripts are listed first according to the storage location: PNRI, Kabuyutan Ciburuy, West Java State Museum, Bodleian Library, Nagara Pageuh (a private possession), and then according to the number of the *kropak* if applicable, and finally according to the date of publication of the study if necessary.

Table 1: List of Old Sundanese manuscripts that have been studied up to 2020

No	Storage location	Title	Type of literature	Material, script, language	Researcher
1.	PNRI (406)	<i>Carita Parahyangan</i>	Prose	Lontar, Old Sundanese, Old Sundanese	Holle (1867), Poerbatjaraka (1919-1921), Noorduyn (1962a, 1962b, & 1966), Atja (1968), Atja & Danasasmita (1981), Djajasudarma, Darsa, & Baidilah (1987), and Darsa & Ekadjati (1995).
		(Fragment) <i>Carita Parahyangan</i> .	Prose	Lontar, Old Sundanese, Old Sundanese	Pleyte (1911), Darsa & Ekadjati, (1995), and Darsa (1999).
2.	PNRI (407)	(More than one title) - <i>Kawih</i> - <i>Pangeuyeukan</i> - <i>Silsilah Panjalu</i> - <i>Mantra Putra Soleman</i> - <i>Jampe Nyitu</i> - <i>Rajah Nyi Pohaci Dangdayang Tresnawati</i>	Poetry	Lontar, Old Sundanese, Old Sundanese	Ruhimat, Gunawan, & Wartini (2014)

3.	PNRI (408)	<i>Séwaka Darma</i>	Poetry	Lontar, Old Sundanese, Old Sundanese	Danasasmita, et al. (1985/1986; 1987), and Darsa (2012).
4.	PNRI (409)	<i>Mantra (Soeloek Kidoengan Tetoelak Bilahi)</i>	Prose	Lontar, Old Sundanese, Old Sundanese	Wartini, et al. (2011)
5.	PNRI (410)	<i>Carita Ratu Pakuan</i>	Poetry	Lontar, Old Sundanese, Old Sundanese	Atja (1970), and Darsa, (2007).
6.	PNRI (413)	<i>Pakéling and Mantra</i>	Poetry	Lontar, Old Sundanese, Old Sundanese, Javanese, and Arabic	Wartini, et al. (2011)
7.	PNRI (414)	<i>Pakéling and Mantra</i>	Poetry	Lontar, Old Sundanese, Old Sundanese, Javanese, and Arabic	Wartini, et al. (2011)
8.	PNRI (416)	<i>Carita Purnawijaya</i>	Poetry	Lontar, Old Sundanese, Old Sundanese	Pleyte (1914)
9.	PNRI (419)	<i>Kawih Paningkes</i>	Poetry	Lontar, Old Sundanese, Old Sundanese	Ayatrohaedi, Darsa, Wartini (1987), and Ayatrohaedi & Holil, (1995).
10.	PNRI (420)	<i>Lesjes van Soenan Goenoeng Djati or Gambaran Kosmologi Sunda</i>	Poetry	Lontar, Old Sundanese, Old Sundanese	Darsa & Ekadjati (2004, 2006)
11.	PNRI (421)	<i>Gemengd or Silsilah Prabu Siliwangi, Mantra Ajicakra, Mantra Darmapamulih, Ajaran Islam</i>	Poetry	Lontar, Old Sundanese, Old Sundanese	Darsa & Ekadjati (2004, 2006)
12.	PNRI (422)	<i>Jatiraga also known as Jatiniskala</i>	Poetry	Lontar, Old Sundanese, Old Sundanese	Ayatrohaedi, Darsa, Wartini (1987), and Darsa & Ekadjati (2004, 2006).
13.	PNRI (423)	<i>Darmajati</i>	Poetry	Lontar, Old Sundanese, Old Sundanese	Darsa, Ekadjati, Ruhimat (2004, 2006)
14.	PNRI (426C)	<i>Sanghyang Jati Maha Pitutur</i>	Poetry	Bamboe, Old Sundanese, Old Sundanese	Wartini, et al. (2011)

15.	PNRI (610)	<i>Pitutur Ning Jalma</i>	Poetry	Lontar, Old Sundanese, Old Sundanese	Wartini, et al. (2011)
16.	PNRI (620)	<i>Tutur Buwana</i>	Prose	Lontar, Old Sundanese, Old Sundanese	Wartini, et al. (2011)
17.	PNRI (621)	<i>Sanghyang Sasana Mahaguru</i>	Prose	Lontar, Old Sundanese, Old Sundanese	Gunawan (2009)
18.	PNRI (622)	<i>Warugan Lemah</i>	Prose	Lontar, Old Sundanese, Old Sundanese	Gunawan (2010)
19.	PNRI (623)	<i>Bima Swarga</i>	Prose	Lontar, Old Sundanese, Old Sundanese	Darsa (2006), Sopian (2010), and Gunawan (2018).
20.	PNRI (624)	<i>Sanghyang Siksa Kandang Karesian</i>	Prose	Lontar, Old Sundanese, Old Sundanese	Nurwansah (2013), and Nurhamsah (2020).
21.	PNRI (625)	<i>Kisah Sri Ajnyana</i>	Poetry	Lontar, Old Sundanese, Old Sundanese	Noorduyn & Teeuw (2006)
22.	PNRI (626)	<i>Sanghyang Swawarcinta</i>	Poetry	Lontar, Old Sundanese, Old Sundanese	Wartini, et al. (2011)
23.	PNRI (630)	<i>Sanghyang Siksakandang Karesian</i>	Prose	Gebang, Western Old Javanese Quadratic, Old Sundanese	Atja & Danasasmita (1981), and Danasasmita, et al. (1985/1986; 1987).
24.	PNRI (632)	<i>Amanat Galunggung</i>	Prose	Gebang, Western Old Javanese Quadratic, Old Sundanese	Pleyte (1914), Atja & Danasasmita (1981), and Danasasmita, et al. (1987).
25.	PNRI (634)	<i>Serat Catur Bumi or Sang Hyang Hayu</i>	Prose	Gebang, Western Old Javanese Quadratic, Old Javanese	Darsa (1998), and Ekadjati, et al. (2000).
26.	PNRI (637)	<i>Serat Séwaka Darma or Sang Hyang Hayu</i>	Prose	Gebang, Western Old Javanese Quadratic, Old Javanese	Darsa (1998)
27.	PNRI (638)	<i>Serat Déwa Buda or Sang Hyang Hayu</i>	Prose	Gebang, Western Old Javanese Quadratic, Old Javanese	Ayatrohaedi (1988), and Darsa (1998).

28.	PNRI (1101)	<i>Pabyantaraan</i>	Prose	Lontar, Old Sundanese, Old Javanese	Ruhimat, Gunawan, & Wartini (2014)
29.	PNRI (1099)	<i>Sanghyang Tatwa Ajnyana</i>	Prose	Gebang, Western Old Javanese Quadratic, Old Sundanese	Wartini, et al. (2011)
30.	PNRI (KBG 73)	<i>Wirid Nur Muhammad</i>	Prose	Daluang, Old Sundanese, Javanese- Cirebonese	Suprianto (2013)
31.	Kabuyutan Ciburuy	<i>Naskah Ciburuy I and Naskah Ciburuy II</i>	Poetry	Lontar, Old Sundanese, Old Sundanese	Sardjono, Ekadjati & Kalsum (1987–1988), and Darsa (2012).
32.	Kabuyutan Ciburuy (Chest One, <i>Kropak</i> 17)	(More than one title) - (Fragment) <i>Sewaka Darma</i> - (Fragment) <i>Kisah Putra Rama dan Rawana.</i> - (Fragment) <i>Kawih Katanian</i>	Poetry	Lontar, Old Sundanese, Old Sundanese	Pratama (2014), Ruhimat (2016), and Nawawi (2017).
33.	Kabuyutan Ciburuy (Chest One, <i>Kropak</i> 18)	(Fragment) <i>Kisah Putra Rama dan Rawana.</i>	Poetry	Lontar, Old Sundanese, Old Sundanese	Darsa, et al. (2008)
34.	Kabuyutan Ciburuy (Chest One, <i>Kropak</i> 20)	(More than one title) - (Fragment) <i>Bima Swarga</i> - (The title of other leaves are unknown)	Prose	Lontar, Old Sundanese, Old Javanese	Gunawan (2018)
35.	Kabuyutan Ciburuy (Chest One, <i>Kropak</i> 22- 27)	(More than one title) - (Fragment) <i>Kisah Putra Rama dan Rawana.</i> - (The title of other leaves are unknown)	Poetry	Lontar, Old Sundanese, Old Sundanese	Ruhimat (2016)
36.	Kabuyutan Ciburuy (Chest One, <i>Kropak</i> 24)	(More than one title) - (Fragment) <i>Kawih Katanian</i> - (Fragment) <i>Kisah Putra Rama dan Rawana.</i>	Poetry	Lontar, Old Sundanese, Old Sundanese	Pratama (2014), and Ruhimat (2016).
37.	Kabuyutan Ciburuy (Chest One, <i>Kropak</i> 26)	(More than one title) - (Fragment) <i>Kisah Putra Rama dan Rawana.</i> - (The title of other leaves are unknown)	Poetry	Lontar, Old Sundanese, Old Sundanese	Ruhimat (2016)

38.	Kabuyutan Ciburuy (Chest One, <i>Kropak</i> 28)	<i>Kawih Manondari</i>	Poetry	Lontar, Old Sundanese, Old Sundanese	Nawawi (2020)
39.	Kabuyutan Ciburuy (Chest One, <i>Kropak</i> 29)	(More than one title) - (Fragment) <i>Kisah Putra Rama dan Rawana</i> . - (The title of other leaves are unknown)	Poetry	Lontar, Old Sundanese, Old Sundanese	Ruhimat (2016)
40.	Kabuyutan Ciburuy (Chest One, <i>Kropak</i> Ciburuy VII)	(Fragment) <i>Bima Swarga</i>	Prose	Lontar, Old Sundanese, Old Javanese	Gunawan (2018)
41.	Kabuyutan Ciburuy (Chest Two, <i>Kropak</i> 23)	(Fragment) <i>Tattvajñāna</i>	Poetry	Gebang, Western Old Javanese Quadratic, Old Javanese	Acri (2011b)
42.	Kabuyutan Ciburuy (Chest Two, Ciburuy I)	<i>Sang Hyang Hayu</i>	Poetry	Gebang, Western Old Javanese Quadratic, Old Javanese	Ruhimat, Sopian, and Darsa (2018)
43.	Kabuyutan Ciburuy (Chest Three, <i>Kropak</i> 9)	<i>Sewaka Darma</i>	Poetry	Lontar, Old Sundanese, Old Sundanese	Darsa (2012), Siswantara (2015), and Maryono (2018).
44.	Kabuyutan Ciburuy (Chest Three, <i>Kropak</i> Ciburuy XIII)	(More than one title) - (Fragment) <i>Bima Swarga</i> - (The title of other leaves is unknown)	Prose	Lontar, Old Sundanese, Old Javanese	Gunawan (2018)
45.	West Java State Museum	<i>Kisah Putra Rama dan Rawana</i> ¹³	Poetry	Lontar, Old Sundanese, Old Sundanese	Noorduyn (1971), and Noorduyn & Teeuw (2006).
46.	West Java State Museum	<i>Sang Hyang Raga Déwata</i>	Poetry	Gebang, Western Old Javanese Quadratic, Old Sundanese	Ekadjati et al. (2000)
47.	Bodleian Library, United Kingdom	<i>Bujangga Manik</i>	Poetry	Lontar, Old Sundanese, Old Sundanese	Noorduyn (1982, 1985), Iskandarwassid (1984), Noorduyn & Teeuw (2006)
48.	Nagara Pageuh, Ciamis, West Java (a private possession)	<i>Naskah Sunda Kuno Nagara Pageuh</i>	Poetry	Tin, Old Sundanese, Old Sundanese	Siti (2012)

¹³ Before becoming the collection of the West Java State Museum, the *Kisah Putra Rama dan Rawana* manuscript was mentioned as *kropak* Jakarta 1102 (Noorduyn and Teeuw 2006, 13).

1.2 Research on the surviving Old Sundanese manuscripts in Kabuyutan Ciburuy

The Old Sundanese manuscripts of Kabuyutan Ciburuy are categorized into three based on their storage, namely, at PNRI, West Java State Museum, and Kabuyutan Ciburuy Garut West Java. There are 63 Old Sundanese manuscripts in PNRI (Holil and Gunawan 2010, 108). Out of the 63, 30 manuscripts have been studied as shown in Table 1. Out of the 30 PNRI manuscripts which have been studied, only 3 are from Kabuyutan Ciburuy, which are PNRI 423, PNRI 610, and PNRI 623. 14 manuscripts indicating Kabuyutan Ciburuy as storage location in Table 1 (No. 31–44) are from Kabuyutan Ciburuy. However, No. 31 (Ciburuy I and Ciburuy II) turn out to be a duplication, as will be explained in page 35–37. Finally, No. 45 manuscript in West Java State Museum is originally from Kabuyutan Ciburuy as explained by Ruhimat (2016, 71-107). Therefore, we can say that a total is 17 (not 18) manuscripts from Kabuyutan Ciburuy have been studied. In this section I will chronologically review the past major research on the surviving Old Sundanese manuscripts in Kabuyutan Ciburuy.

As mentioned above, the earliest research on the Old Sundanese manuscripts at Kabuyutan Ciburuy *in situ* was conducted by Partini Sardjono, Edi Suhardi Ekadjati, and E. Kalsum (1987–1988). Their study entitled *Naskah Sunda Kuna Transliterasi dan Terjemahan* (Old Sundanese manuscripts transliteration and translation) investigates the Ciburuy I and the Ciburuy II manuscripts written in Old Sundanese script and language. It is mentioned that the Ciburuy I and the Ciburuy II are two of the ten manuscripts that are interrelated, while the other seventeen manuscripts are not. The researchers analyzed the Ciburuy I and the Ciburuy II manuscripts through the printed photos (did not read them directly)¹⁴. There are 46 manuscript leaves¹⁵ in Ciburuy I photos and 70 manuscript leaves¹⁶ in Ciburuy II photos. The photos of Ciburuy I manuscript were then categorized based on their writing style into four groups,

¹⁴ Information regarding photos of the manuscript used in the research was presented by Ekadjati in the introduction of the book of *Sewaka Darma, Sanghyang Siksakandang Karesian, Amanat Galunggung, Transkripsi dan Terjemahan* (*Sewaka Darma, Sanghyang Siksakandang Karesian, Amanat Galunggung*, Transcription and Translation). “The whole manuscripts in Kabuyutan Ciburuy have been photographed and their documentation is stored in the Section of Sundanese Culture Research and Study Project (Sundanologi)” (Danasasmita, et al. 1987, iii). Currently, Sundanologi is no longer available and the latest information I get is that photos of Kabuyutan Ciburuy manuscript are in the Sundanologi library at Gedung Merdeka Bandung. However, because of the time constraint in conducting my research, I was not able to trace it thoroughly and only got a few digital copies of the photos. According to the information from Darsa (2012a), the photos were made in 1985/1986. Darsa used some of these photos to do research on the *Sewaka Darma* manuscript.

¹⁵ It is noted that in Ciburuy I photos there are 103 manuscript pages and some of them are the same. After calculating based on transliteration results, the number of pages in Ciburuy I photos is 92 pages. This number is converted into leaf units into 46 leaves (one leaf equals two pages).

¹⁶ The book does not mention the number of leaves of the Ciburuy II manuscript. 70 leaves are obtained from the conversion of the number of transliterated pages of the Ciburuy II manuscript amounting to 140 pages (one leaf equals two pages).

namely, A, B, C, and D. Thereafter, the photos of Ciburuy I manuscript were transliterated into Latin. However, only groups A and B were translated into Indonesian. It is stated that in the Ciburuy I is a part of a text similar to the *Sewaka Darma's* manuscript. Meanwhile, the Ciburuy II manuscript photos in this study were only transliterated into Latin without being translated into Indonesian.

JENIS-JENIS TULISAN DALAM CB I

	Jenis Tulisan A	Jenis Tulisan B	Jenis Tulisan C	Jenis Tulisan D
Konsonan:				
ka	᳚᳚	᳚᳚	᳚᳚	᳚᳚
ga	᳚᳚, ᳚᳚	᳚᳚	᳚᳚	᳚᳚
nga	᳚᳚	᳚᳚	᳚᳚	᳚᳚
ca	᳚᳚	᳚᳚	᳚᳚	᳚᳚
ja	᳚᳚	᳚᳚	᳚᳚	᳚᳚
nya	᳚᳚	᳚᳚	᳚᳚	᳚᳚
ta	᳚᳚	᳚᳚	᳚᳚	᳚᳚

Figure 1: Variations in the handwriting style of the Old Sundanese script in the Ciburuy I manuscript.

Source: Sardjono, Ekadjati, and Kalsum (1987–1988, 118).

Twenty years later, research on the Old Sundanese manuscript was conducted again by Undang Ahmad Darsa et al. (2008). The research entitled *Fragmen Kisah Putra Rama dan Rawana (Naskah Lontar Kropak 18)* (Fragment of the Story of the Sons of Rama and Rawana (*Lontar Manuscript Kropak 18*)). The researchers conducted a direct observation and photographed some manuscripts. It is mentioned that the Old Sundanese manuscripts of Kabuyutan Ciburuy are kept in three chests with different numbers. The manuscripts are not kept as they are yet wrapped in a *boéh* (shroud). Some are stored in small wooden boxes (made of wood or plywood), while others are only clamped with a protective cover (made of wood or bamboo). A group of manuscripts placed in a small wooden box or a protective cover is called one *kropak*. There are 11 *kropak* in chest 1, six *kropak* in chest 2, and eight *kropak* in chest 3. It is stated that there are two *kropak* containing two manuscripts (it is not mentioned in which *kropak*), thus there are 27 *kropak* in total. It is noted in chest 3 that not only does it contain manuscripts. However, it also stores objects such as a *peso pangot* (knife-pen), a *kujang*

(Sundanese traditional weapon), scissors, a horn-made eyeglass frame, a bell, a metal, a plate, a spearhead, and two tridents. *Kropak* 18 manuscript consists of five leaves written in Old Sundanese script and language. That manuscript was then transliterated, editioned, and translated into Indonesian. As mentioned in its book title, the manuscript is a fragment of the Story of the Sons of Rama and Rawana. The other parts of the story are also written in *Kropak* 22-27¹⁷ and *Kropak* 24.

In 2009, a study on Kabuyutan Ciburuy manuscripts was carried out by Andrea Acri from Leiden University, Netherlands (EAP 2009). The study is part of the Endangered Archives Programme (EAP) Project. One of its goals is to provide manuscript photos that are publicly accessible. On the website, a compilation of photo files of Kabuyutan Ciburuy manuscripts is titled “Manuscript collection of the Situs Kabuyutan Ciburuy [14th century-17th century]”. It can be accessed at www.eap.bl.uk/collection/eap280-1. Those files on the EAP website are grouped into three big categories of folders called *peti* (chest). Afterward, the files are kept inside each chest in subfolders called *kropak*. The grouping pattern of the photo files is according to the study carried out by Darsa et al. (2008). For details, it can be seen in the Table 2 as follows:

Table 2: List of *kropak* names and the number of photo files of the Old Sundanese manuscript of Kabuyutan Ciburuy on EAP website

No	Code of reference	Name of folder	Name of subfolder	Number of image files
1.	EAP280/1 /1/1	Peti Number One 15th century-17th century	Lontar, <i>Kropak</i> 17	32 files
2.	EAP280/1 /1/2	Peti Number One 15th century-17th century	Fragmen Kisah Putra Rama & Rawana, <i>Kropak</i> 18	10 files
3.	EAP280/1 /1/3	Peti Number One 15th century-17th century	Lontar, <i>Kropak</i> 19 (Jati Wisesa?)	56 files
4.	EAP280/1 /1/4	Peti Number One 15th century-17th century	Lontar, <i>Kropak</i> 20	55 files
5.	EAP280/1 /1/5	Peti Number One 15th century-17th century	Lontar, <i>Kropak</i> 21 (Jati Nistemen?)	29 files
6.	EAP280/1 /1/6	Peti Number One 15th century-17th century	Lontar, <i>Kropak</i> 22–27 (Jati Nistemen?)	70 files
7.	EAP280/1 /1/7	Peti Number One 15th century-17th century	Lontar, <i>Kropak</i> 24	36 files
8.	EAP280/1 /1/8	Peti Number One 15th century-17th century	Lontar Ciburuy VI, <i>Kropak</i> 23–25	34 files

¹⁷ It is written in the book as *Kropak* 22/27. After checking, it turns out that *Kropak* 22/27 in the book is the same as *Kropak* 22-27 in this study.

9.	EAP280/1 /1/9	Peti Number One 15th century-17th century	Lontar Ciburuy VII, <i>Kropak</i> 23–25	24 files
10.	EAP280/1 /1/10	Peti Number One 15th century-17th century	Lontar Ciburuy VII, <i>Kropak</i> 26	74 files
11.	EAP280/1 /1/11	Peti Number One 15th century-17th century	Lontar, <i>Kropak</i> 28	96 files
12.	EAP280/1 /1/12	Peti Number One 15th century-17th century	Lontar 13, <i>Kropak</i> 29	14 files
13.	EAP280/1 /1/13	Peti Number One 15th century-17th century	Lontar 17, <i>Kropak</i> 29	8 files
14.	EAP280/1 /2/1	Peti Number Two 15th century-17th century	Nipah <i>Kropak</i> Ciburuy I (Buana Pitu?)	174 files
15.	EAP280/1 /2/2	Peti Number Two 15th century-17th century	Lontar <i>Kropak</i> 20	58 files
16.	EAP280/1 /2/3	Peti Number Two 15th century-17th century	Nipah, <i>Kropak</i> 22 (Buana Pitu?)	214 files
17.	EAP280/1 /2/4	Peti Number Two 15th century-17th century	Nipah, <i>Kropak</i> 23 (Tattvajñana?)	8 files
18.	EAP280/1 /2/5	Peti Number Two 15th century-17th century	Nipah, <i>Kropak</i> 24 (Sa Hya Hayu?)	55 files
19.	EAP280/1 /2/6	Peti Number Two 15th century-17th century (15th century-17th century)	Lontar, <i>Kropak</i> 27	98 files
20.	EAP280/1 /3/1	Peti Number Three 15th century-17th century	Lontar, <i>Kropak</i> Ciburuy XII	43 files
21.	EAP280/1 /3/2	Peti Number Three 15th century-17th century	Lontar, <i>Kropak</i> Ciburuy XIII	72 files
22.	EAP280/1 /3/3	Peti Number Three 15th century-17th century	Lontar, <i>Kropak</i> Ciburuy XIII	55 files
23.	EAP280/1 /3/4	Peti Number Three 15th century-17th century	Lontar, 5 Bud	36 files
24.	EAP280/1 /3/5	Peti Number Three 15th century-17th century	Lontar, Ciburuy III	32 files
25.	EAP280/1 /3/6	Peti Number Three 15th century-17th century	Lontar, <i>Kropak</i> 9	66 files
26.	EAP280/1 /3/7	Peti Number Three 15th century-17th century	Lontar, Ciburuy XIV	32 files
27.	EAP280/1 /3/8	Peti Number Three 15th century-17th century	Lontar, Ciburuy XV	11 files
Total number of image files				1492 files

Source:

http://hviewer.bl.uk/IamsHViewer/Default.aspx?mdark=ark:/81055/vdc_100022551645.0x001526&_ga=2.168953889.1227898456.1592195805-448041624.1571936776 (accessed on 15 June 2020).

As shown in Table 2, the total number of photo files of the Old Sundanese manuscript of Kabuyutan Ciburuy on EAP website is 1,492. However, if the files are checked it, not only are there files of manuscript leaf photos, but some of the subfolders (*kropak*) also display *kropak*

(a wooden box) and protective covers. For instance, it can be seen in the first six out of 34 photos inside the subfolder “*Lontar Ciburuy VI, Kropak 23-25*” (code of reference: EAP280/1/1/8) in Figure 2.



Figure 2: The first six photos of *Lontar Ciburuy VI, Kropak 23-25* on EAP website. Source: <https://eap.bl.uk/archive-file/EAP280-1-1-8>. (Accessed on 15 June 2020)

In Figure 2, pictures number 1 and 2 are not manuscript leaf photos. Instead, picture 1 is a photo of a protective cover made of wood or bamboo. While picture 2 is a photo of a small wooden box to store manuscripts, usually called *kropak*. Lastly, pictures 3, 4, 5, and 6 are photos of the manuscript. These considerations will be important when we calculate the actual number of the manuscripts stored in Kabuyutan Ciburuy in subchapter 2.3.1.

A study on Kabuyutan Ciburuy manuscripts was conducted again by Adrea Acri (2011), especially for manuscripts in chest 2 *Kropak* 23 entitled Javanese manuscripts of the *Tattvajñāna*. It is mentioned that the manuscripts are written in Western Old Javanese Quadratic¹⁸ script using black ink and contain the *Tattvajñāna* text. In that research, the Kabuyutan Ciburuy *Tattvajñāna* manuscript was compared to the *Tattvajñāna* manuscript from Merbabu and Bali.

Undang Ahmad Darsa (2012a) analyzed four *Sewaka Darma* manuscripts, one manuscript of PNRI collection (PNRI 408)¹⁹, and three manuscripts of the Kabuyutan Ciburuy collection. Three *Sewaka Darma* manuscripts of Kabuyutan Ciburuy collection are (1) the *Sewaka Darma* manuscript transliterated and translated from Ciburuy I manuscript (Sardjono, Ekadjati, and Kalsum 1987–1988); (2) the *Sewaka Darma* manuscript in chest 2; and (3) the *Sewaka Darma* manuscript in chest 3. This study does not mention *kropak's* number for each the *Sewaka Darma* manuscript of the Kabuyutan Ciburuy collection. Four *Sewaka Darma* manuscripts in that study were carefully and thoroughly compared and analyzed; thus, two groups of *Sewaka Darma* versions resulted (α and β). The α version consists of the *Sewaka Darma* manuscripts of PNRI and Kabuyutan Ciburuy in chest 2, while the β version is the *Sewaka Darma* manuscript of Kabuyutan Ciburuy, which had been translated by Sardjono, Ekadjati, and Kalsum (1987–1988) and Kabuyutan Ciburuy in chest 3. After several analyses and considerations, Darsa finally presented an edition with Indonesian translation of the *Sewaka Darma* manuscript from a combination of α and β versions. Darsa also explained at the end of the work about the writing process of the *Sewaka Darma* manuscripts.

Some of Darsa's research findings have been published in a book entitled *Sewaka Darma: Peti Tiga Ciburuy Garut* (the *Sewaka Darma*: Chest Three Ciburuy Garut) (2012b). Other researchers also use the results to study the *Sewaka Darma* manuscripts employing different approaches. For example, in 2015, Yusuf Siswantara conducted a study entitled *Keutamaan*

¹⁸ In that study, it is written as Old (west) Java quadratic yet Acri used Western Old Javanese quadratic terminology in his following studies. The script is previously known as *Buda* (Buddhist) or also known as Gunung (Mountain) script. This will be explained further in chapter 2.

¹⁹ Numbers following the word *kropak* are codes used at PNRI. The old manuscripts at PNRI are commonly coded and have been published in catalogs.

Kritiks Teks atas Naskah Sewaka Darma dengan Pendekatan Thick Description (Clifford Gertz) (The virtue of text criticism on the *Sewaka Darma* manuscript with Thick Description (Clifford Gertz) approach.) Then in 2018, Asep Ashly Nugraha Maryono also produced a thesis a study entitled *Etika Guru dan Murid dalam Naskah Sewaka Darma; Peti Tiga Ciburuy Garut* (Teacher and student ethics in the *Sewaka Darma* manuscript; Chest Three Ciburuy Garut).

The Old Sundanese manuscript of Kabuyutan Ciburuy Chest 1 *Kropak* 24 was researched by Aditya Pratama (2014). The title of the research is *Naskah Lontar Kawih Katanian (Kisah Asal Usul Padi dalam Naskah Sunda Kuno) Koleksi Kabuyutan Ciburuy: Edisi Teks dan Terjemahan* (Manuscript of Lontar the *Kawih Katanian* (Story of the Origin of Rice in Old Sundanese Manuscripts) Kabuyutan Ciburuy Collection: Text Edition and Translation). In Pratama's study, 16 manuscript leaves in *Kropak* 24 were transliterated, reconstructed, edited, and translated into Indonesian. It is explained that one manuscript leaf in *Kropak* 24 contains a part of the Story of the Sons of Rama and Rawana that is not analyzed in the study. Then, the research also includes two manuscripts from *Kropak* 17²⁰ containing the *Kawih Katanian* text.

Mamat Ruhimat (2016) also conducted research entitled *Kisah Putra Rama dan Rawana Abad XV Masehi: Rekonstruksi Teks yang Tercecer* (The 15th Century Story of the Sons of Rama and Rawana: Reconstruction of Scattered Texts). The research used the Story of the Sons of Rama and Rawana manuscripts of Kabuyutan Ciburuy collection. It is stated in Kabuyutan Ciburuy that the Story of the Sons of Rama and Rawana manuscripts are stored in several *kropak*, namely, 17, 18, 22-27²¹, 24, 26, and 29. The number of leaves of the Story of the Sons of Rama and Rawana manuscripts in each *kropak* is as follows: *Kropak* 17 has one leaf (out of 15 leaves in total), *Kropak* 18 has five leaves (There are five leaves in total), *Kropak* 22-27 has 31 leaves (out of 32 leaves in total), *Kropak* 24 has one leaf (out of 16 leaves in total), *Kropak* 26 has three leaves (out of 35 leaves in total), and *Kropak* 29 has one manuscript leaf (out of five leaves in total²²). In that research, the transliteration of *Kropak* 18 was adopted from the findings of Darsa et al. (2008). It is stated that there are two manuscripts of the Sons of Rama and Rawana story in Kabuyutan Ciburuy. One of them is the continuity of the manuscript investigated by Noorduyn (1971) and Noorduyn and Teeuw (2006). Then, Ruhimat (2016)

²⁰ In the study, the inserted manuscript leaves were labelled as 19/r6, 20/v6 / 21/v7, 22r7 (Pratama 2014, 67-67). After checking, the manuscript leaves belong to leaves in *Kropak* 17.

²¹ In Ruhimat research, this *kropak* only mentioned as *Kropak* 22. After checking, it turns out that *Kropak* 22 in the research is the same as *Kropak* 22-27 in this study.

²² There is a difference in number of manuscript leaves of Chest 1 *Kropak* 29 in Ruhimat's (2016) study with the results of the inventory I have done. It will be explained further in subchapter 2.3.1.

explained the Old Sundanese script in the Story of the Sons of Rama and Rawana manuscripts and its position in the Sundanese literature. Subsequently, he published a work in which the Story of the Sons of Rama and Rawana manuscript was translated into Indonesian, reconstructed, edited, and translated (Ruhimat, 2019).

In 2017, research on the Kabuyutan Ciburuy manuscript was carried out by the Ancient Manuscripts Digitization and Indexation Universitas Padjadjaran (Amadi Unpad) research team. This research aims at digitizing and indexing Old Sundanese manuscripts so that the manuscript images can be searched with an interactive search engine. Thus, it eases the access to the Old Sundanese manuscripts. It is elaborated in the research that there are 1,452 photos of manuscripts collected by Amadi Unpad team. The Amadi photo collection is more complete than the EAP photo collection because the former contains manuscript leaves which are not on the latter. Photos of the Kabuyutan Ciburuy manuscript are available at www.amadi.unpad.ac.id with special permission²³.

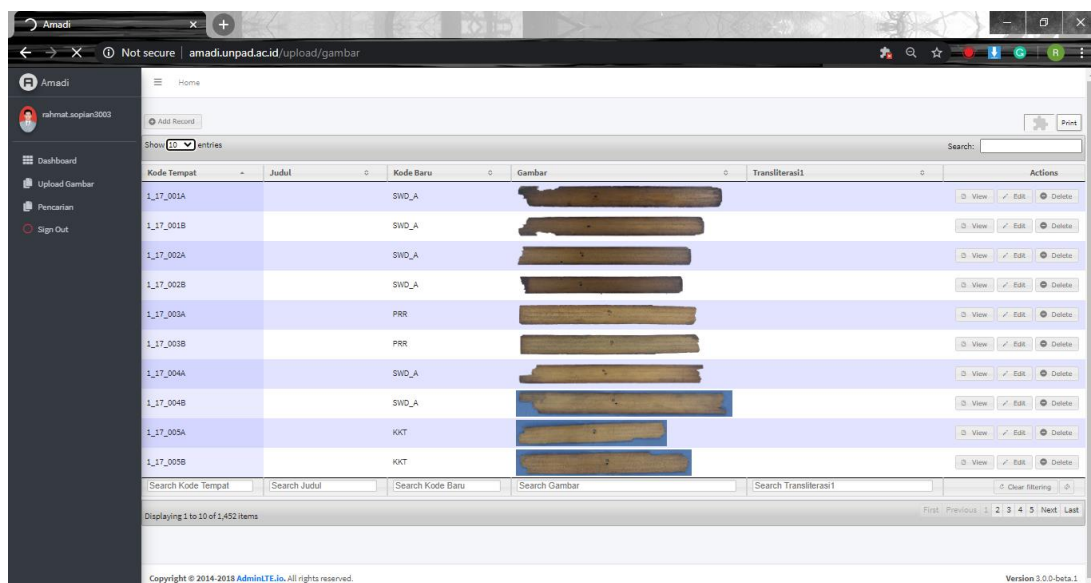


Figure 3: Screenshot of Kabuyutan Ciburuy Manuscripts Images on Amadi Unpad website.
Source: <http://amadi.unpad.ac.id/search>. (Accessed on 20 June 2020)

The photos of the Old Sundanese manuscript of Kabuyutan Ciburuy on Amadi Unpad website only display photos of the manuscript leaves. There are no other photos, such as the protective cover and the wooden *kropak* boxes. The entire manuscript photos have been labeled with unique codes containing information about their storage. The unique codes consist of three parts separated by a low line (_). First part of the code indicates the number of the chest, the

²³ As photos of the Old Sundanese manuscripts on Amadi Unpad website are still processed, they are still not available to the public.

second part for the number of the *kropak*, and the third part for the number of manuscript leaves. The numbering of the chest in the Amadi Unpad is the same as on EAP, which employs an Arabic numerals arrangement. The naming of *kropak* is mostly the same though some of them are not²⁴.

Riki Nawawi (2017) completed a study on the Old Sundanese manuscript of Kabuyutan Ciburuy *Kropak 17*. The title is *Lontar Kropak 17 Kabuyutan Ciburuy: Déskripsi Modél Aksara Sunda Kuno, Edisi Teks, jeung Tarjamahan (Lontar Kropak 17 Kabuyutan Ciburuy: Description of the Old Sundanese script style, text edition, and translation)*. It is explained in the research that there are 15 leaves in *Kropak 17*. There are three texts in there, namely, fragment of the *Kawih Katanian* (two leaves), fragment of the Story of the Sons of Rama and Rawana (one leaf), and fragment of the *Sewaka Darma* (12 leaves). The manuscript of the *Kawih Katanian* fragment was previously studied by Aditia Pratama (2014). Then, fragment of the Story of the Sons of Rama and Rawana was examined by Mamat Ruhimat (2016). Meanwhile, the *Sewaka Darma* manuscript fragment on *Kropak 17* has not been researched²⁵. In that research, three Old Sundanese writing styles are elaborated in *Kropak 17*. The categorization of leaves was then conducted. Afterward, the manuscript in *Kropak 17* was translated into Indonesian, reconstructed, edited, and translated.

There is an article entitled *Katalogisasi Naskah Sunda Kuno Koleksi Kabuyutan Ciburuy* (The Cataloging of the Old Sundanese Manuscripts of Kabuyutan Ciburuy Collection) written by Mamat Ruhimat and Dian Amaliasari (2017). In that article, the naming of the chest where *kropak* are kept is different from other studies. For instance, labeled as Chest One by Darsa et al. (2008), Aciri (2009), Pratama (2014), and Gunawan (2018); instead, it is called Chest Two (Ruhimat and Amaliasari 2017, 402-410). The different chest naming in that article might be done based on the information given by the caretaker²⁶. It is briefly described in the article regarding the number of leaves and the content of the manuscripts in 10 out of the 27 *kropak* in Kabuyutan Ciburuy. That study reveals a new manuscript title, the *Sang Hyang Hayu*, in the collection of Kabuyutan Ciburuy.

Aditia Gunawan (2018) conducted a study entitled *Bhīma Svarga: étude d'un texte vieux-javanais et de sa transmission manuscrite* (Bhīma Svarga: study of an Old Javanese text and

²⁴ The differences of *kropak* numbers will be discussed in subchapter 2.3.3.

²⁵ Based on a private communication on January 4th, 2017 between Nawawi and Darsa, who had conducted research on the *Sewaka Darma* manuscript in Kabuyutan Ciburuy in 2012, it has been confirmed that the *Sewaka Darma* manuscript in *Kropak 17* is not the object of Darsa's research (Nawawi 2017, 32).

²⁶ In Nawawi's research, it is stated that the caretaker gave the name of chests with numbers, but the arrangement is different from what had been mentioned by most researchers of Kabuyutan Ciburuy manuscript (2017, 39-40).

its manuscript transmission). The study investigates five Bima Swarga manuscripts, one of which is from Kabuyutan Ciburuy. It is elaborated that the *Bima Swarga* manuscripts of Kabuyutan Ciburuy are inside *Kropak* Ciburuy VII²⁷, *Kropak* Ciburuy XIII²⁸, and *Kropak* 20²⁹. One of the research results is the critical text edition of *Bima Swarga*. In 2019, the research was then published as a book in Indonesian entitled *Bhīma Svarga Teks Jawa Kuna Abad Ke-15 dan Penurunan Naskahnya* (Bhīma Svarga Old Javanese text of the 15th century and its derivative manuscripts).

An article entitled *Rekonstruksi Digital Fragmen Naskah Sunda Kuno Kisah Putra Rama dan Rawana Koleksi Kabuyutan Ciburuy* (Digital Reconstruction of Old Sundanese Manuscript Fragments of the Story of the Sons of Rama and Rawana of Kabuyutan Ciburuy Collection) was composed by Mamat Ruhimat, Rahmat Sopian, and Undang Ahmad Darsa (2018). The article discusses the text reconstruction of the Story of the Sons of Rama and Rawana in the Kabuyutan Ciburuy collection, which is connected to the same manuscripts published by Noorduyn and Teeuw in 2006. In the Three Old Sundanese poems book, it is explained that the Story of the Sons of Rama and Rawana consists of 36 manuscript leaves. The first 35 leaves present a continuous story, after which there is a gap, perhaps of one leaf; then follow the final leaf of the manuscript, which, however, is not the end of the story. According to Noorduyn and Teeuw (2006, 17), the rest of the manuscript has been lost, including a possible colophon with information about the provenance and date of the manuscript. However, the above-mentioned article states that in Kabuyutan Ciburuy six manuscript leaves were found, which are the continuity of the manuscript that Noorduyn and Teeuw published in 2006. Those six manuscript leaves were scattered and stored in several *kropak* boxes. There were three leaves in *Kropak* 13 (Ciburuy XIII), one in *Kropak* 24, one in *Kropak* 26, and one in *Kropak* 29. This finding was based on the similar handwriting style, leaf size, and characters' names between the manuscript found in Kabuyutan Ciburuy and the manuscript published by Noorduyn and Teeuw. After reconstructing the text, there was the continuity of stories of the Story of the Sons of Rama and Rawana manuscripts published by Noorduyn and Teeuw inside the Story of the Sons of Rama and Rawana manuscripts in Kabuyutan Ciburuy. However, out of the six leaves of the Kabuyutan Ciburuy collection, not a single leaf showed the end of the Story of the Sons of Rama and Rawana.

²⁷ In the study, the *kropak* is called *Lontar VII caisse 1c*. After checking, it is the same as *Kropak* Ciburuy VII used in this study.

²⁸ In the study, the *kropak* is called *Ciburuy XIII caisse 3a*. After checking, it is the same as *Kropak* Ciburuy XIII used in this study.

²⁹ In that study, the *kropak* is called *20 caisse 1a*. After checking, it is the same as *Kropak* 20 used in this study.

The following show the final part of the manuscript published by Noorduyn and Teeuw and the beginning part of the manuscript shown in Ruhimat, Sopian, and Darsa (2018). The word *huruan/huruwan* (on fire) connects the two manuscripts.

- | | |
|---|---|
| <p>...
1735 <i>Saurna Angga Hanuman,
kalawan Hiang Anggada,
pahi deungeun sang Srugiwa:
'Lamun kitu kami nurut.'</i>
<i>Sabda sarat sarérea.</i>
1740 <i>Saur satu sabda tunggal.
Ayeuna turunan ageung,
sanjata hanteu kajinah,
wedil dibata-rubahkeun,
bumarotbot-bumarébtét,</i>
1745 <i>sada tamiang kalérab,
sada cangkeuteuk kabeuleum,
sada beutung ka/huruan(?) /36v/</i></p> | <p>...
Angga Hanuman,
and Hiang Anggada.
as well as Srugiwa said:
'In that case we follow you'.
All were of one accord,
unanimous and of one mind.
Now the great attack was launched,
the weapons used were countless,
the guns were fired all at once,
they were banging and crackling,
like tamiang-bamboo being scorched,
like burning cangkeuteuk-bamboo,
like bitung-bamboo on fire.</p> |
|---|---|

(Noorduyn and Teeuw 2006, 215)

(1) *hurwan* /
*haseupna medem darattan/
diprerang ulang ngalungkeun/
paséa patina ramé/
silih gesek silih gusek/
silih dupak silih rejek/
diprerang (2)patina hangit/
nu muuk umbulla-umbullan/
nu keurk manalu-nalu/
keurak podok ditétémbok/
keurak panyjang patarémma/
keurak dihuja(3)npaliskeun/
eundeur sada hujan leuweung/
syéh sada hujan datang/
séok sada umbak moprok/
sorana na jalma loba/
na perang buru binuru/
(4)aki patih mangkubumi/
inya patih sang sombali/
deungeun prebu bibisana/
ayeuna eukeur dikepung/
dilingkup ku sang srugiwa/
ti kénycá angga hanuman/
...*

on fire.
Its gaze was dark and endless,
fighting each other.
They had a great war,
pushing and smacking each other,
attacking and crushing each other.
They had a horrible war
fiercely attacking in waves,
the supporters yelled,
short cheers were shouted,
long cheers came one after another,
cheers as if rainstorms,
roars as if downpours,
noisy as rain about to come,
clangorous as breaking waves,
sound of the troops,
defeating each other.
Patih Mangkubumi,
he was the Sombali,
along with Prebu Bibisana,
now they were besieged,
blocked by the Srugiwa
on the left there was Angga Hanuman,
...

(Ruhimat, Sopian, and Darsa 2018, 72-73)

Riki Nawawi (2020) reinvestigated the Old Sundanese manuscript of Kabuyutan Ciburuy. This time Riki examined the manuscript in *Kropak* 28 entitled *Kawih Manondari: Kajian Filologis Naskah Sunda Kuno Koleksi Kabuyutan Ciburuy Garut* (Kawih Manondari: A philological study of Old Sundanese manuscripts collection of Kabuyutan Ciburuy Garut). It is mentioned that the *Kawih Manondari* consists of 45 leaves. The study also highlights the uniqueness of the Old Sundanese script in *Kropak* 28. Afterward, the manuscript was transliterated, reconstructed, edited, and translated into Indonesian.

1.3 Discussion

Recent studies on the Old Sundanese manuscripts have been primarily carried out on the PNRI collection. Of the 48 recorded studies, 30 of them are done on the PNRI collection. In several Old Sundanese manuscripts of the PNRI collection, research has been carried out not only once but twice or even more in some cases. This condition portrays that research on Old Sundanese manuscripts of the PNRI collection is more advanced than research on other collections.

The second most extensive research of the Old Sundanese manuscripts is on the Kabuyutan Ciburuy collection. Up until 2020, of the 48 recorded studies, 13 of them are done on the Kabuyutan Ciburuy collection. Most research on the Old Sundanese manuscript of Kabuyutan Ciburuy has been focused on chest 1 (Of the 12 *kropak* in chest 1, nine of them have been analyzed). In addition, most of the Kabuyutan Ciburuy manuscripts studied are those written in the Old Sundanese script. Generally, one manuscript stored in *kropak* contains multiple texts. However, in some cases, one *kropak*, has a single text, such as in *Kropak* 18, containing a fragment of the Story of the Sons of Rama and Rawana, *Kropak* 28, containing the *Kawih Manondari*, *Kropak* 23 containing a fragment of the *Tattvajñāna*, and *Kropak* 9 containing the *Sewaka Darma*. Manuscript titles that are known are the Story of the Sons of Rama and Rawana, the *Tattvajñāna*, the *Sewaka Darma*, the *Kawih Katanian*, the *Bima Swarga*, the *Sang Hyang Hayu*, and the *Kawih Manondari*.


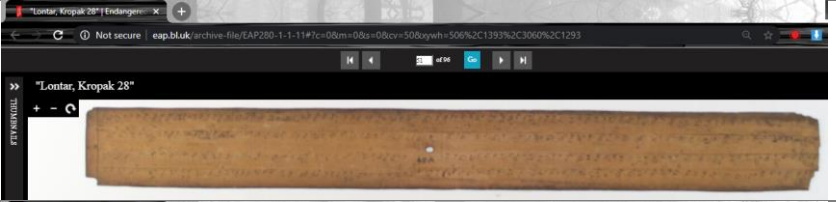


At the beginning of Sardjono, Ekadjati, and Kalsum (1987–1988), Kabuyutan Ciburuy manuscripts were not precisely identified. It can be seen from the title given as Ciburuy I and Ciburuy II. This naming was only based on two film rolls of Kabuyutan Ciburuy photos. Manuscripts in the film roll 1 with 31 photos were called Ciburuy I manuscripts and manuscripts in the film roll 2 with 39 photos were called Ciburuy II manuscripts. The manuscripts were not identified in terms of the chests and *kropak*. However, this pilot research

successfully presents a general description of the Kabuyutan Ciburuy manuscript condition, particularly regarding the variations in the writing style of the Old Sundanese manuscript.

Detailed identification of the Kabuyutan Ciburuy manuscripts was delivered by Darsa et al. in 2008. His study grouped the manuscripts according to a number of *kropak* and the three chests in which the manuscripts were stored. Darsa's procedure was then continued by Acri (2009) who states in detail the number written on the *kropak* boxes and produces the pictures of *kropak*, protective covers, and manuscript leaves, which are all accessible on the EAP website.

After analyzing photos of the Old Sundanese manuscript of Kabuyutan Ciburuy on the EAP website, several same leaf pictures are shown up more than once in different photo numbers (see Table 3). Despite a small number, it needs to be noticed to avoid mistakes. Moreover, some photos of the manuscripts show only one side of the leaf (see Table 4). Commonly, manuscript leaves have two sides, called recto and verso.

Table 3: List of Old Sundanese manuscript leaves of Kabuyutan Ciburuy photos on the EAP website that appear more than once

No	Code of referce	Image number	Image of manuscript
1.	EAP280 /1 /1/11	50	
2.	EAP280 /1 /1/11	51	
3.	EAP280 /1 /1/11	53	
4.	EAP280 /1 /3/4	15	



5. EAP280 16
/1 /3/4



Source: <https://eap.bl.uk/collection/EAP280-1> (accessed on 17 June 2020)

Table 4: List of Old Sundanese manuscript leaves of Kabuyutan Ciburuy on the EAP website, displaying only one side of the leaf

No	Code of reference	Image number	Image of manuscript
1.	EAP280-1-1-3	46	
2.	EAP280-1-1-4	18	
3.	EAP280-1-1-4	37	
4.	EAP280-1-1-12	10	
5.	EAP280-1-2-3	3	
6.	EAP280-1-2-3	178	
7.	EAP280-1-2-5	5	
8.	EAP280-1-2-5	10	
9.	EAP280-1-2-5	45	
10.	EAP280-1-2-6	7	

11.	EAP28 0-1-2-6	18	
12.	EAP28 0-1-3-1	5	
13.	EAP28 0-1-3-3	5	
14.	EAP28 0-1-3-5	4	
15.	EAP28 0-1-3-5	9	
16.	EAP28 0-1-3-8	7	
17.	EAP28 0-1-3-4	15 & 16	






Source: <https://eap.bl.uk/collection/EAP280-1> (accessed on 17 June 2020)

The missing side of the leaves in the photos of the EAP website can be found in the Amadi Unpad photos (see Table 5). As stated on the website, one of Amadi Unpad's goals is to photograph all the Kabuyutan Ciburuy manuscripts because of the missing side of some leaves on the EAP website.

Table 5: List of the missing sides of the leaves not on the EAP website

No	Image code	Image of manuscript	Explanation
1.	1_19_022A		The back side of no.1 in Table 4
2.	1_20_013B		The back side of no.2 in Table 4

3. 2_20_010A		The back side of no.3 in Table 4
4. 1_29_005A		The back side of no.4 in Table 4
5. 2_22_010B		The back side of image no. 5 in Table 4
6. 2_22_093B		The back side of image no. 6 in Table 4
2_22_092B		
7. 2_BP_C8_00_2B		The back side of image no.7 in Table 4
8. 2_BP_C8_00_4A		The back side of image no.8 in Table 4
9. 2_BP_C8_02_2A		The back side of image no.9 in Table 4
10. 2_BP_C9_00_1A		The back side of image no.10 in Table 4
11. 2_BP_C9_01_5B		The back side of image no.11 in Table 4
12. 3_C12_007A		The back side of image no.12 in Table 4

13. 3_CII_ 023A		The back side of image no.13 in Table 4
14. 3_CIII_ 015B		The back side of image no.14 in Table 4
15. 3_CIII_ 011A		The back side of image no.15 in Table 4
16. 3_C15_ 008A		The back side of image no.16 in Table 4
17. 3_5_0 07A		The back side of image no.17 in Table 4

Source: <http://amadi.unpad.ac.id/> (accessed on 20 June 2020)

By examining the research results of the Kabuyutan Ciburuy manuscript study until 2020, there are still differences in the number of manuscript leaves mentioned in the studies. These differences are not only at the level of the whole text but also at the *kropak* level³⁰. Another problem that can be spotted is the difference in mentioning the number of the chest as a place to store manuscripts³¹. In addition, the *kropak* number is also quite confusing, such as the same *kropak* number used for different manuscripts on the EAP website³². These are part of the issues discussed in the following chapter.

³⁰ For instance, Ruhimat (2016, 24) mentions the number of manuscript leaves in *Kropak* 29 (chest 1) are amounting to five leaves, while on the EAP website, it is written that the number of manuscript leaves of *Lontar* 13 *Kropak* 29 is six and *Lontar* 17 *Kropak* 29 is four (The number of manuscript leaves on EAP website is obtained from the conversion of the number of files of manuscript leaf photos. One manuscript leaf equals two photo files, photos of recto and verso sections. The photo files that are counted are only photos of manuscripts, not *kropak* or protective covers. This will be explained further in subchapter 2.3.1).

³¹ Compare the naming of the chest by Ruhimat and Amaliasari (2017) with its name on the EAP website, as mentioned in footnote 23.

³² As can be seen in Table 2, the name of *kropak* number 4 is the same as number 15, and the name of *kropak* number 21 is the same as number 22.

Chapter 2: Old Sundanese manuscripts in Kabuyutan Ciburuy

2.1 Kabuyutan Ciburuy

Kabuyutan Ciburuy is the name of a site in Pamalayan village, Garut regency, West Java province, Indonesia. ‘Kabuyutan’ comes from the word *buyut* (ka + buyut + an) which means ancestor. Mardiwarsito (1990, 121) defines *kabuyutan* as “sacred places; ruins, shrines, temples, and ancestral tombs” and Robson and Wibisono (2002, 125) define *kabuyutan* as “1 place where a priest lives and works; 2 sacred ancestral worship-place; 3 ancestral and sacred (of places such as cemeteries).” Then, ‘Ciburuy’ in this case, is the name of a sub-village. Such a definition corresponds with the condition in Kabuyutan Ciburuy, which is sacred for the local society, because they believe that their ancestors lived in the place long ago.

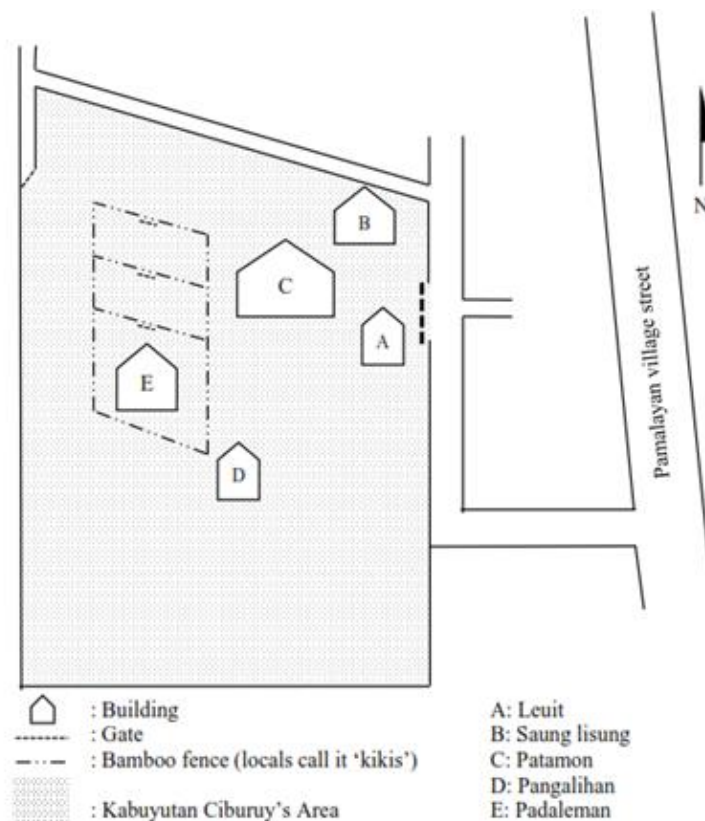


Figure 4: The Map of Kabuyutan Ciburuy.

Kabuyutan Ciburuy is located in northwestern Cikuray mountain with an altitude of 1,500 meters above sea level and has an area of 1,500 m². Most of the area is an area covered with trees. Only in the northern part are there several buildings. The buildings in Kabuyutan Ciburuy are as follows:

1. *Leuit* is a traditional Sundanese wooden hut used as a rice barn. Its size is 4 m x 2.5 m.
2. *Saung lisung* is a simple traditional Sundanese wooden hut where *padi* (unhulled rice) is pound into rice. Its size is 9 m x 3 m.
3. *Patamon* is derived from the word ‘tamu’ (*pa + tamu + an*), which means guest. *Patamon* is a traditional Sundanese wooden hut used to welcome guests and is a traditional community meeting place. *Patamon* is divided into *tepas* (terrace), *pawon* (kitchen), and *tengah imah* (family room). Its size is 8 m x 10 m.
4. *Pangalihan* is derived from the word ‘ngalih’ (*Pa+ngalih+an*) which means switch. *Pangalihan* is a kind of a little traditional Sundanese wooden hut used to temporarily keep manuscripts during the Seba ceremony. Darsa (2012a, 105-106) calls this place *Panyarangan* or *Pasigaran*, which serves to store chests of manuscripts before they are stored in *Padaleman* during the Seba ceremony. Its size is 1.5 m x 1.5 m.
5. *Padaleman* is a traditional Sundanese wooden hut used to store Old Sundanese manuscripts and other heirlooms. *Padaleman* is divided into *tepas* (terrace) and the main room. To get into *Padaleman*, we have to go through a particular area surrounded by a bamboo fence called *kikis* and require permission from the caretaker. The size of the *Padaleman* is 9 m x 5 m.



Figure 5: *Padaleman* building is a place to store Old Sundanese manuscripts in Kabuyutan Ciburuy. (Photo by the author)

The people of Ciburuy have managed Kabuyutan Ciburuy since ancient times. At the time of this research, the caretaker or the *juru kunci* is Mr. Nana Suryana. He has been a caretaker of Kabuyutan Ciburuy for almost twenty years. He becomes the caretaker to replace his father.

At that time, Mr. Engkon, Suryana's father, stopped being a caretaker of Kabuyutan Ciburuy because he got old. Mr. Nana Suryana does not remember all of Kabuyutan Ciburuy's caretakers before him because there were so many. He can only remember 5 among them: Mr. Engkon, Mr. Cudi, Mr. Anéra, Mr. Misnam, and Mr. Usro.

Kabuyutan Ciburuy has been inventoried at the *Balai Pelestarian Cagar Budaya Banten* (Heritage Preservation Division of Banten), Indonesia's Ministry of Education and Culture. In the institution, Kabuyutan Ciburuy is classified as a cultural heritage building and is given an inventory number 003.02.03.05.94.

As a sacred site, it is pretty peaceful in Kabuyutan Ciburuy. This situation is slightly different every Thursday morning when some people from the caretaker's family gather. At around 5.30 a.m., they are already in *patamon*. Usually, 30 minutes after that, led by the caretaker, they clean the Kabuyutan Ciburuy area. Both the elderly and youngsters sweep dried leaves and cut unnecessary and disturbing bushes in that area, then burn them. Meanwhile, some women stay in *patamon* to prepare some food. This routine, cleaning Kabuyutan Ciburuy, takes about 90 minutes. After that, the people gather in *patamon*, have breakfast together, and go home eventually.

Another daily routine in Kabuyutan Ciburuy takes place when visitors come. The caretaker usually handles this agenda only on Monday, Wednesday, Thursday, Saturday, and Sunday. Kabuyutan Ciburuy is closed on Tuesday and Friday. Depending on their purpose, the visitors are divided into two categories: 1) visitors who ask for something (grant their wish through the ancestors' help) and 2) visitors with research purpose or tourism. A ticket or entrance fee is not required. However, the visitors initiate to give tips to the caretaker when leaving. Besides having this daily agenda, there is also an annual event. This event takes place in Muharram (The first month of the Islamic calendar). The peak of the event is held on the last Wednesday evening of the month, called Seba Ceremony³³.

2.2 Seba ceremony

In 1861, Brümund informed that there was held a celebration in Kabuyutan Ciburuy. In his report, Brümund wrote "*In de maand Mocharam vierden de inwoners van Tjiboeroeg een feest, dat eenige dagen duurt, ter eere van hun oude schat, kaboejoetan, van welks herkomst zij zelven niets weten, dan alleen dat die van vader op zoon in den bewaker steeds is overgegaan*" (In

³³ The Seba Ceremony will be explained further in subchapter 2.2

Muharram, people in Ciburuy conduct a celebration for several days to honor their legacy, Kabuyutan. They are not sure about its legend, but the protection is always inherited from fathers to their sons) (BGKW 1864, 19). This celebration mentioned by Brümund is later called Seba Ceremony. Seba by the Kabuyutan Ciburuy's caretaker, Mr. Nana Suryana, is believed to be an agenda to clean everything in Kabuyutan Ciburuy. This is in line with Brümund's report stating that "*Wanneer ze dat feest vierden, maken ze geheel de kampong schoon, ieder bewoner verder zijn erf, huis en alles daar binnen*" (While they are having a celebration, they clean the entire village, every local cleans yard, house, and whatever is inside) (BGKW 1864, 19). He continued to explain that Seba was a series of activities done in every Wednesday in Muharram. This agenda was divided into two, namely, replacing *kikis* or bamboo fence surrounds *Padaleman* and the peak ceremony.

Kikis replacement was done every Wednesday in the first three weeks of Muharram. The agenda on the first Wednesday was to collect bamboos to make *kikis* and then store them in Kabuyutan Ciburuy area. According to the caretaker, not only were bamboos to replace *kikis* collected from Kabuyutan Ciburuy, but they were also from other villages. Those bamboos were gifts from people outside Ciburuy who would also participate Seba Ceremony later. On the second Wednesday, bamboo poles were cut and woven into sheets of *kikis* about 3 x 2 meters in size. After reaching the same number to change *kikis*, those sheets then were kept in *Padaleman* area. At last, on Wednesday in the third week, those sheets were set to replace the old *kikis*. This process was done by taking them off one after another and replacing them with the new *kikis*. All of the agenda was done altogether led by the caretaker.



Figure 6: *Kikis* or bamboo fence surrounding *Padaleman* area. (Photo by the author)

A few days before the last Wednesday of Muharram, more visitors started coming to Kabuyutan. The caretaker and his family seemed quite busy welcoming them. Some visitors

gave things or money to help conduct the peak of Seba Ceremony. The day before the ceremony until the Wednesday evening, Kabuyutan Ciburuy started to be crowded especially in *Patamon*. People, mostly the mothers, collectively prepared some dishes and other things for the Seba Ceremony that would be conducted on Wednesday evening. The special dishes for Seba were: *rujak kalapa* (coconut salad), *ladu*³⁴, *wajit*³⁵, *ulen*³⁶, *puncak manik* (tumpeng rice), chicken, and many others. Subsequently, the items prepared were water mixed with seven kinds of flowers, perfumed oil, young coconut leaves which were woven to form long sheets with a width of about 200 cm x 60 cm, and others. Flower water and perfumed oil will be used to wash heirlooms, while the woven young coconut leaves will be used to wrap the Old Sundanese manuscripts.



Figure 7: (A) Some women are making dishes, (B) Some dishes from sticky rice for Seba Ceremony, (C) Arranged young coconut leaves to wrap the Old Sundanese manuscript, and (D) A mixture of water and seven flowers to wash the heirlooms. (Photo by the author)

³⁴ *Ladu* is a snack made from roasted glutinous rice flour, white sugar, brown palm sugar, and shredded coconut. These ingredients are mixed thoroughly and shaped as desired.

³⁵ *Wajit* is a snack made from cooked glutinous rice, brown sugar, and coconut milk. These ingredients are cooked in a frying pan and shaped as desired.

³⁶ *Ulen* is a snack made from cooked white or black sticky rice, grated coconut, and salt. These ingredients are mixed and pounded until set, then shaped as desired.

As the Seba Ceremony was about to start, Kabuyutan Ciburuy was getting more crowded. People directly came to *Patamon*. At 21.00 WIB, the caretaker who sat on the corner of the west side of *Patamon* burnt *kemenyan* (frankincense) then opened the ceremony. After the opening, the caretaker and some people with him changed their direction to face the wall of *Patamon* in the south. Later, all the participants came closer to him. Several minutes after that, the caretaker did the ritual, and the atmosphere became silent. After about 15 minutes, out of sudden, a participant was possessed. When experiencing a trance, that participant uttered some sentences in Sundanese. Such trance happened not more than five minutes then the participant regains his consciousness. The caretaker ended the ritual and spoke to all participants. During that time, he was talking about the spirit of *karuhun* (ancestor) who possessed one of the participants and explained the meaning of what the participant was saying during his trance. After the explanation, the caretaker ended the ritual in the *Patamon* and asked the participants to move to *Padaleman*.



Figure 8: The caretaker (in white cloth) is doing a ritual in *Patamon*. (Photo by the author)

Led by the caretaker, the participants entered *Padaleman* separately. After that, the caretaker sat near the storage of the Old Sundanese manuscripts and heirlooms. Then he started to do the ritual. After having the ritual, he was assisted by his relatives to lift down the chests in which the Old Sundanese manuscripts and heirlooms were kept one after another. After every chest was put down, the caretaker took the manuscript out piece by piece and the

heirlooms inside. There were three chests to store the Old Sundanese manuscripts yet only one of them stored the heirlooms.

The Old Sundanese manuscripts and heirlooms were then cleaned. Heirlooms made from metal were cleaned by washing them in water and seven kinds of flower bunch. Then, they were scented and dried. Meanwhile, for the Old Sundanese manuscripts, they were wiped, and the leaves were rubbed with candlenut oil. While cleaning them, some participants seemed to hold the Old Sundanese manuscripts and heirlooms freely.

After the cleaning process, the Old Sundanese manuscripts and heirlooms were put back in their chests. Before that, the Old Sundanese manuscripts, which were inside their *kropak* and wrapped in a shroud, then wrapped again with the arranged young coconut leaves.³⁷ When all of them were put into the chests, the chests containing the Old Sundanese manuscripts and heirlooms were returned to their initial place on the upper corner of the left side of *Padaleman*. When all the chests were neatly arranged, the caretaker continued the ritual for about five minutes. Next, he opened a dialogue session with the participants of the Seba Ceremony. There were many topics discussed throughout that session, one of which was why Seba Ceremony must be performed on a regular basis. That dialogue session lasted until *azan Subuh* (the Fajr call to prayer), or around 04.00 WIB. The Seba Ceremony was wrapped up, and the participants went back home. Meanwhile, the caretaker and his family continued to sweep and clean all of the Kabuyutan Ciburuy areas and distributed food for locals around.

³⁷ The *kropak* is an important part in manuscript research, especially manuscripts made from palm leaves. Originally, *kropak* is a wooden box whose size was adjusted to the manuscript stored in it and served to protect the leaves of the manuscript. So that, a *kropak* can be associated with the unity of a manuscript, one *kropak* is one text of manuscript. In Kabuyutan Ciburuy, some of the *kropak* are no longer available, so there is a collection of manuscript leaves that are not stored in the *kropak*. Then on the existing *kropak*, it was found that the size of the manuscript leaves was not in accordance with the *kropak*. The discrepancy of the manuscript leaves in a *kropak* in Kabuyutan Ciburuy may be closely related to the process of cleaning the manuscript which is routinely carried out every year. Maybe because the script and language of the manuscript were not understood, at the time of storing the manuscript leaves on the *kropak*, it became inappropriate (Further explanation of the *kropak* in Kabuyutan Ciburuy will be explained in subchapter 2.3.3). In addition, because the manuscripts in Kabuyutan Ciburuy are stored in a large container which are called *peti* (chest), the chest is also an important part of the study of manuscripts in Kabuyutan Ciburuy (Further explanation of the chest in Kabuyutan Ciburuy will be explained in subchapter 2.3.2).



Figure 9: (A) Participants of Seba Ceremony enter *Padaleman*, (B) The caretaker performs a ritual before cleaning the Old Sundanese manuscripts and heirlooms, (C) The caretaker opens and cleans the Old Sundanese manuscripts, and (D) Cleaning the heirlooms with flower water. (Photo by the author)

Seba Ceremony can be regarded as a tradition³⁸ for people around Kabuyutan Ciburuy. The ceremonial practices and things for Seba Ceremony³⁹ have been preserved and protected by the community since at least a hundred and fifty years ago. This tradition has been able to maintain the Old Sundanese manuscripts and heirlooms in Kabuyutan up to this day. However, the participants who can hold the Old Sundanese manuscripts freely might damage the manuscript leaves.

2.3 The Manuscripts

As mentioned above, this research was conducted on the Old Sundanese manuscripts stored in the *Padaleman* of Kabuyutan Ciburuy. Those manuscripts are kept in three chests of different sizes. Inside the chests, most of the manuscripts are kept in *kropak*, and the others are

³⁸ “The definition of tradition implies a sense of continuity and of shared materials, customs, and verbal expressions that continue to be practiced within and among certain groups” (Sims and Stephens 2011, 70).


³⁹ Brümund mentioned that in Ciburuy there were several other objects stored with the manuscript, namely, bells, spears and glasses (BGKW 1864, 20-21).

only clamped with a protective cover made of wood or bamboo, and they are wrapped in a shroud (*boéh*).

Based on their script, the Old Sundanese manuscripts of Kabuyutan Ciburuy can be grouped into two main groups: manuscripts written in Old Sundanese script and Western Old Javanese Quadratic script. On the other hand, they can be divided into lontar (*Borassus flabellifer*) and gebang (*Corypha utan* or *Corypha gebanga*)⁴⁰, depending on the leaf type. The Old Sundanese script is written on lontar leaf, and the Western Old Javanese Quadratic script is written on gebang leaf. Regarding the language used in the Kabuyutan Ciburuy manuscripts, although not all the manuscripts were investigated, the previous research has revealed that most of the manuscripts are written in Old Sundanese (about 80%) whereas some are in Old Javanese (about 20%). The manuscript titles of Kabuyutan Ciburuy studied until 2020 include the *Sewaka Darma-I*, the *Sewaka Darma-II*, the *Kawih Katanian*, the Story of the Sons of Rama and Rawana-I, the Story of the Sons of Rama and Rawana-II, the *Bima Swarga*, the *Tattvajñāna*, the *Sang Hyang Hayu*, and the *Kawih Manondari*.

When I came to Kabuyutan Ciburuy in 2019, several leaves of the manuscript were no longer readable. In 2009,⁴¹ it was still clearly readable (see Table 6, number 1 and 2). Then, several manuscript leaves had been broken into pieces (see Table 6 no 3).

Table 6: Changes in manuscript quality from 2009 to 2019

No	Year of the photo shoot	Image of manuscript
1	2009	
	2019	

⁴⁰ In the previous studies, *gebang* is called as *nipah* (*Nypa fruticans*). Even though a biological examination toward the manuscript leaf is yet to be done, Gunawan (2015, 249-280) elaborated based on information in the Old Sundanese manuscript of PNRI that the manuscript leaf used to write Western Old Javanese Quadratic script is *gebang* (*Corypha utan* or *Corypha gebanga*).

⁴¹ Observations were made on manuscript photographs on the EAP website.



Source: <https://eap.bl.uk/collection/EAP280-1> and <http://amadi.unpad.ac.id>

The Old Sundanese manuscripts of Kabuyutan Ciburuy cannot be accessed freely. The public can only access them once a year, on the Seba Ceremony. Even people with specific purposes (such as researchers) are prohibited from accessing the manuscript on Tuesday and Friday and in Dhu'l-Hijja (the 12th month of the Islamic calendar) and Muharram⁴².

Due to limited access to the manuscripts, researchers are forced look for solutions to overcome the problem. One of the means is to take a photo of manuscripts. The first photo shooting was carried out around 1985/1986. These photographs were stored in the Section of Sundanese Culture Research and Study Project (Sundanologi) (Danasasmita, et al. 1987, iii). The investigation of the 1985/1986 photos turned out to be challenging because when this study was carried out, Sundanologi no longer existed. However, it was a fortune that I could get some digital copies of the photos. After that, photo shooting of the Kabuyutan Ciburuy manuscripts are done in the following years. First, the documentation of all of the manuscripts was done in 2009 by Andrea Acri through the Endangered Archives Programme (EAP) and followed by the team of Ancient Manuscripts Digitation and Indexation Universitas Padjadjaran (Amadi Unpad) between 2017 and 2019.

⁴² Except on Seba Ceremony conducted on the last Wednesday in Muharram.

According to research results between 1987 and 2020, it has been confirmed that there are 11 manuscript titles in the Kabuyutan Ciburuy collection. Nine manuscripts using Old Sundanese script are as follows (1) the Story of the Sons of Rama and Rawana-I, (2) the Story of the Sons of Rama and Rawana-II, (3) the *Sewaka Darma-A* (Ciburuy I, Partini Sardjono, Edi S. Ekadjati, and E. Kalsum 1987–1988), (4) the *Sewaka Darma-B* (chest 3, Darsa 2012b), (5) the *Sewaka Darma-C* (chest 2, Darsa 2012a), (6) the *Sewaka Darma-D* (Nawawi, 2017), (7) the *Kawih Katanian*, (8) the *Bima Swarga* and (9) the *Kawih Manondari*. Meanwhile, the two manuscripts written in Western Old Javanese Quadratic are (1) the *Tattvajñāna*, and (2) the *Sang Hyang Hayu*.

After checking the Kabuyutan Ciburuy manuscripts in 2019 (field study in Kabuyutan Ciburuy), of the four *Sewaka Darma* (A, B, C, and D) mentioned, there were only two manuscripts in the Kabuyutan Ciburuy collection, namely, the *Sewaka Darma* manuscript in *Kropak 9* (chest 3) and the *Sewaka Darma* manuscript in *Kropak 17* (chest 1). The *Sewaka Darma-A* and the *Sewaka Darma-B* manuscripts were assumed to refer to the same manuscript, namely, the *Sewaka Darma* manuscript in *Kropak 9*. This is based on Darsa's analysis (2012a, 153-230) which classifies both manuscripts into one version of the story. In addition, several similarities were found in some of the *Sewaka Darma* manuscript leaf images on the attachment of Sardjono, Ekadjati, and Kalsum (1987–1988, 123) book to the *Sewaka Darma* manuscript leaves in *Kropak 9*. Even though the manuscript photos on the attachment of Sardjono, Ekadjati, and Kalsum (1987–1988, 123) were not completely clear, there was still some same letters arrangement as the *Sewaka Darma* manuscript in *Kropak 9* (see Table 7). So, the *Sewaka Darma A* and the *Sewaka Darma B* manuscripts are actually only one manuscript, namely, the *Sewaka Darma* manuscript in *Kropak 9*. Then, the *Sewaka Darma C* manuscript could not be found (missing) in the Kabuyutan Ciburuy collection. The investigation on the *Sewaka Darma C* manuscript was done by comparing its transliteration results done by Darsa (2012a, 166-218) and all of the Kabuyutan Ciburuy manuscript collections. As a result, no Kabuyutan Ciburuy manuscript collection had the same text as *Sewaka Darma C*. Highlighting this point, Darsa clarifies that *Sewaka Darma C* no longer exists in Kabuyutan Ciburuy⁴³. Finally, the two *Sewaka Darma* manuscripts of the Kabuyutan Ciburuy collection in this study will be named

⁴³ The explanation from Darsa was obtained through having a conversation on WhatsApp on May 7th, 2020. He said that the research on the *Sewaka Darma C* manuscript was done based on manuscript photos made in 1985/1986. Darsa continued that the *Sewaka Darma C* manuscript after the 1985/1986 photo shoot was not found in the original manuscript in the Kabuyutan Ciburuy collection.

the *Sewaka Darma-I* manuscript (*Kropak* 9) and the *Sewaka Darma-II* manuscript (*Kropak* 17).

After clarification on the *Sewaka Darma* manuscript, the number of known titles in Kabuyutan Ciburuy manuscripts became nine titles. The nine titles include (1) the Story of the Sons of Rama and Rawana-I, (2) the Story of the Sons of Rama and Rawana-II, (3) the *Sewaka Darma-I*, (4) the *Sewaka Darma-II*, (5) the *Kawih Katanian*, (6) the *Bima Swarga*, (7) the *Kawih Manondari*, (8) the *Tattvajñāna*, and (9) the *Sang Hyang Hayu*.

Table 7: Comparison of the *Sewaka Darma* manuscript leaf images

No	Image of leaf
1	
2	
3	
4	

Note: Manuscript leaf 1 and 3 images are taken from Sardjono, Ekadjati, and Kalsum book (1987–1988, 123). Manuscript leaf 2 and 4 images are taken from Amadi Unpad. Even though manuscript leaves 1 and 3 are not completely clear, there are still some readable letters. After comparing, the letters' arrangement in manuscript leaf 1 is the same as in manuscript leaf 2. Manuscript leaf 3 is the same as manuscript leaf 4. Besides, in picture 1 and 2, there is a similar fracture mark pattern on the left side.

2.3.1 Number of manuscripts in Kabuyutan Ciburuy

The initial information that I got about the manuscripts of Kabuyutan Ciburuy was from “*Notulen van de Algemeene en bestuurs-vergaderingen van het Bataviaasch Genootschap van Kunsten en Wetenschappen*” part I, September 1862–December 1863. In the book, based on a letter from J. F. G Brümund, dated Manodjaja⁴⁴, 9th August 1862, the Kabuyutan Ciburuy manuscript is reported. Brümund explains that K.F. Holle, with *Panghulu*⁴⁵ Garut as the intermediary, displayed 13 Kabuyutan Ciburuy manuscripts. Nine of them are written in *Kawi-kwaadraat* (Western Old Javanese Quadratic script) using ink on *nipah* leaves (*gebang*). Those manuscripts are still in good condition and stored in reddish-brown wooden boxes. The other four boxes are written in *Kawi-cursijf* (Old Sundanese script), while one manuscript is written in *lontar* leaf, and three are on small bamboos (BGKW 1864, 17-19).

In 1986, Ekadjati mentioned that the number of manuscripts in Kabuyutan Ciburuy is 27 manuscripts⁴⁶, amounting to 1,130 pages (or 565 leaves). Of 27 manuscripts, only ten of them are complete,⁴⁷ while the rest 17 manuscripts are not⁴⁸ (Danasasmita, et al. 1987, iii). The count of the Old Sundanese manuscripts of Kabuyutan Ciburuy in 1986 was highly possibly based on checking the photos taken in 1985/1986.

As elaborated in chapter one, the photos on the EAP website related to the Kabuyutan Ciburuy manuscript are *kropak* and the protective cover images. Therefore, to determine the number of manuscript leaves, a separation between manuscript leaves and non-manuscript leaves images should be done. Besides, it also has to consider images that show up more than once (see Table 3). Taking into account those points, the count of the number of leaves is as follows:

⁴⁴ It is expected that the referred place in the book is Manonjaya.

⁴⁵ *Panghulu* is an upper employee of the government who handled religious matters during the Dutch colonial era.

⁴⁶ Danasasmita et.al, in their book, name it as manuscript. Contextually, the term manuscript nowadays is changed into *kropak* by researchers in Kabuyutan Ciburuy. This term is assumed to be more appropriate in accomodating Kabuyutan Ciburuy manuscripts whose leaves have been mixed from one story to another. *Kropak* in this case means a small wooden box to store manuscripts.

⁴⁷ Being complete, in this point, is that the manuscript was found in one bond.

⁴⁸ Being incomplete, in this case, is that the manuscript was found without tie or was not tied.

Table 8: The corrected number of manuscript leaves of Kabuyutan Ciburuy on the EAP website
(Compare with Table 2)



No	Code of reference	Name of folder	Name of subfolder	Corrected number of image files
1.	EAP280/1 /1/1	Peti Number One 15th century-17th century	“Lontar, <i>Kropak</i> 17”	30 files
2.	EAP280/1 /1/2	Peti Number One 15th century-17th century	Fragmen Kisah Putra Rama & Rawana, <i>Kropak</i> 18 15th century-16th century	10 files
3.	EAP280/1 /1/3	Peti Number One 15th century-17th century	“Lontar, <i>Kropak</i> 19 (Jati Wisesa?)”	53 files
4.	EAP280/1 /1/4	Peti Number One 15th century-17th century	“Lontar, <i>Kropak</i> 20”	52 files
5.	EAP280/1 /1/5	Peti Number One 15th century-17th century	“Lontar, <i>Kropak</i> 21 (Jati Nistemen?)”	26 files
6.	EAP280/1 /1/6	Peti Number One 15th century-17th century	“Lontar, <i>Kropak</i> 22–27 (Jati Nistemen?)”	66 files
7.	EAP280/1 /1/7	Peti Number One 15th century-17th century	“Lontar, <i>Kropak</i> 24”	32 files
8.	EAP280/1 /1/8	Peti Number One 15th century-17th century	“Lontar Ciburuy VI, <i>Kropak</i> 23–25”	32 files
9.	EAP280/1 /1/9	Peti Number One 15th century-17th century	“Lontar Ciburuy VII, <i>Kropak</i> 23–25”	22 files
10.	EAP280/1 /1/10	Peti Number One 15th century-17th century	“Lontar Ciburuy VII, <i>Kropak</i> 26”	70 files
11.	EAP280/1 /1/11	Peti Number One 15th century-17th century	“Lontar, <i>Kropak</i> 28”	90 files
12.	EAP280/1 /1/12	Peti Number One 15th century-17th century	“Lontar 13, <i>Kropak</i> 29”	11 files
13.	EAP280/1 /1/13	Peti Number One 15th century-17th century	“Lontar 17, <i>Kropak</i> 29”	8 files
14.	EAP280/1 /2/1	Peti Number Two 15th century-17th century	Nipah <i>Kropak</i> Ciburuy I (Buana Pitu?)	172 files
15.	EAP280/1 /2/2	Peti Number Two 15th century-17th century	Lontar <i>Kropak</i> 20	56 files
16.	EAP280/1 /2/3	Peti Number Two 15th century-17th century	“Nipah, <i>Kropak</i> 22 (Buana Pitu?)”	212 files
17.	EAP280/1 /2/4	Peti Number Two 15th century-17th century	“Nipah, <i>Kropak</i> 23 (Tattvajñana?)”	6 files
18.	EAP280/1 /2/5	Peti Number Two 15th century-17th century	“Nipah, <i>Kropak</i> 24 (Sa Hya Hayu?)”	53 files
19.	EAP280/1 /2/6	Peti Number Two 15th century-17th century	“Lontar, <i>Kropak</i> 27”	96 files
20.	EAP280/1 /3/1	Peti Number Three 15th century-17th century	“Lontar, <i>Kropak</i> Ciburuy XII”	41 files















21.	EAP280/1 /3/2	Peti Number Three 15th century-17th century	“Lontar, <i>Kropak</i> Ciburuy XIII”	70 files
22.	EAP280/1 /3/3	Peti Number Three 15th century-17th century	“Lontar, <i>Kropak</i> Ciburuy XIII”	53 files
23.	EAP280/1 /3/4	Peti Number Three 15th century-17th century	“Lontar, 5 Bud”	33 files
24.	EAP280/1 /3/5	Peti Number Three 15th century-17th century	“Lontar, Ciburuy III”	30 files
25.	EAP280/1 /3/6	Peti Number Three 15th century-17th century	“Lontar, <i>Kropak</i> 9”	64 files
26.	EAP280/1 /3/7	Peti Number Three 15th century-17th century	“Lontar, Ciburuy XIV”	30 files
27.	EAP280/1 /3/8	Peti Number Three 15th century-17th century	“Lontar, Ciburuy XV”	9 files
Total number of image files				1427 files





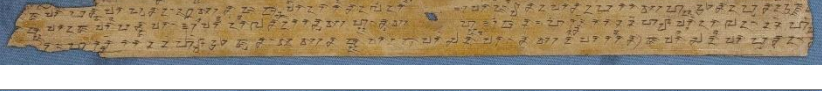







Note: EAP site data in Table 8, last accessed on July 17, 2020.

As stated earlier, 17 photos displaying only one side are found on the EAP website (see Table 4). The missing side of the leaves in the photos of the EAP website can be found in the Amadi Unpad photos (see Table 5). Other than that, in Kabuyutan Ciburuy collection of Amadi Unpad, some photos cannot be found on EAP website (see Table 9). Then two photos (one manuscript leaf) on EAP website <https://eap.bl.uk/archive-file/EAP280-1-2-2#?c=0&m=0&s=0&cv=3> and <https://eap.bl.uk/archive-file/EAP280-1-2-2#?c=0&m=0&s=0&cv=4>, cannot be found on Amadi Unpad. Based on the comparison of manuscript leaves photo on EAP and Amadi Unpad website and a field verification on July 31, 2019–August 1, 2019, there are 1,454 pages or 727 leaves of Kabuyutan Ciburuy manuscripts (see Table 10).

Table 9: Photos of Kabuyutan Ciburuy manuscripts that are not on EAP website

No	Image code	Image of manuscript	Explanation
1.	1_19_022A		Not available on the EAP website
2.	1_20_010A		Not available on the EAP website

<p>3. 1_20_013B</p>		<p>Not available on the EAP website</p>
<p>4. 1_29_005A</p>		<p>Not available on the EAP website</p>
<p>5. 1_29_009A</p>		<p>Not available on the EAP website</p>
<p>6. 1_29_009B</p>		<p>Not available on the EAP website</p>
<p>7. 1_29_010A</p>		<p>Not available on the EAP website</p>
<p>8. 1_29_010B</p>		<p>Not available on the EAP website</p>
<p>9. 1_29_011A</p>		<p>Not available on the EAP website</p>
<p>10. 1_29_011B</p>		<p>Not available on the EAP website</p>
<p>11. 1_29_012A</p>		<p>Not available on the EAP website</p>
<p>12. 1_29_012B</p>		<p>Not available on the EAP website</p>
<p>13. 1_C6_013A</p>		<p>Not available on the EAP website</p>
<p>14. 1_C6_013A</p>		<p>Not available on the EAP website</p>
<p>15. 2_22_010B</p>		<p>Not available on the EAP website</p>
<p>16. 2_22_093B</p>		<p>Not available on the EAP website</p>

<p>17. 2_22_092B</p>		<p>Not available on the EAP website</p>
<p>18. 2_BP C8_00 2B</p>		<p>Not available on the EAP website</p>
<p>19. 2_BP C8_00 4A</p>		<p>Not available on the EAP website</p>
<p>20. 2_BP C8_02 2A</p>		<p>Not available on the EAP website</p>
<p>21. 2_BP C9_00 1A</p>		<p>Not available on the EAP website</p>
<p>22. 2_BP C9_01 5B</p>		<p>Not available on the EAP website</p>
<p>23. 3_5_0 07A</p>		<p>Not available on the EAP website</p>
<p>24. 3_CII_023A</p>		<p>Not available on the EAP website</p>
<p>25. 3_CIII_011A</p>		<p>Not available on the EAP website</p>
<p>26. 3_CIII_015B</p>		<p>Not available on the EAP website</p>
<p>27. 3_C12_007A</p>		<p>Not available on the EAP website</p>
<p>28. 3_C15_008A</p>		<p>Not available on the EAP website</p>

Source: <http://amadi.unpad.ac.id> (last accessed on July 17, 2020)

Table 10: List of Old Sundanese manuscripts in Kabuyutan Ciburuy

No	Name of chest and <i>kropak</i>	Type of script	Type of leaf	Total leaves in <i>kropak</i>
1.	Chest one, <i>Kropak</i> 17	Old Sundanese	Lontar	15
2.	Chest one, <i>Kropak</i> 18	Old Sundanese	Lontar	5
3.	Chest one, <i>Kropak</i> 19	Old Sundanese	Lontar	27
4.	Chest one, <i>Kropak</i> 20	Old Sundanese	Lontar	27
5.	Chest one, <i>Kropak</i> 21	Old Sundanese	Lontar	13
6.	Chest one, <i>Kropak</i> 22-27	Old Sundanese	Lontar	33
7.	Chest one, <i>Kropak</i> 24	Old Sundanese	Lontar	16
8.	Chest one, <i>Kropak</i> 26	Old Sundanese	Lontar	35
9.	Chest one, <i>Kropak</i> 28	Old Sundanese	Lontar	45
10.	Chest one, <i>Kropak</i> 29	Old Sundanese	Lontar	14
11.	Chest one, <i>Kropak</i> Ciburuy VI	Old Sundanese	Lontar	17
12.	Chest one, <i>Kropak</i> Ciburuy VII	Old Sundanese	Lontar	11
13.	Chest two, <i>Kropak</i> 22	Western Old Javanese Quadratic	Gebang	107
14.	Chest two, <i>Kropak</i> 23	Western Old Javanese Quadratic	Gebang	3
15.	Chest two, <i>Kropak</i> BPC 6	Old Sundanese	Lontar	28
16.	Chest two, <i>Kropak</i> BPC 8	Western Old Javanese Quadratic	Gebang	28
17.	Chest two, <i>Kropak</i> BPC 9	Old Sundanese	Lontar	49
18.	Chest two, <i>Kropak</i> Ciburuy I	Western Old Javanese Quadratic	Gebang	86
19.	Chest three, <i>Kropak</i> 5	Old Sundanese	Lontar	17
20.	Chest three, <i>Kropak</i> 9	Old Sundanese	Lontar	32
21.	Chest three, <i>Kropak</i> Ciburuy II	Old Sundanese	Lontar	27
22.	Chest three, <i>Kropak</i> Ciburuy III	Old Sundanese	Lontar	16
23.	Chest three, <i>Kropak</i> Ciburuy XII	Old Sundanese	Lontar	21
24.	Chest three, <i>Kropak</i> Ciburuy XIII	Old Sundanese	Lontar	35
25.	Chest three, <i>Kropak</i> Ciburuy XIV	Old Sundanese	Lontar	15
26.	Chest three, <i>Kropak</i> Ciburuy XV	Old Sundanese	Lontar	5
Total leaves in Kabuyutan Ciburuy				727

Note: One manuscript leaf in Table 10 can have one complete, damaged, or broken manuscript leaf. In this case, the count refers to the manuscript condition in 2019. Therefore, if there are two pieces of a broken manuscript, it will be counted as two. The data in Table 10 is also an improvement of the data regarding the number of manuscript leaves in Kabuyutan Ciburuy in Sopian's article "the Old Sundanese Script in Kabuyutan Ciburuy Manuscripts" (Sopian 2020,

125-126). Detailed data on the number of manuscripts in Kabuyutan Ciburuy can be seen in Appendix.

2.3.2 Chest

As mentioned before, Old Sundanese manuscripts in the Kabuyutan Ciburuy are kept in *Padaleman*. The manuscript is kept in 3 chests (locals call it *peti*) at the upper eastern corner of *Padaleman* main room. The chests are kept parallel from the East to the West. According to the caretaker, Mr. Nana Suryana, the chests from the East to the West are numbered 2, 1, and 3 (see Figure 11).

The naming of the chest in Kabuyutan Ciburuy is not very clear. The reason is that there are no numbers or writing on the chest that states its number (c.f. Darsa 2012a, 107). Acri (on EAP website) assigned the number to the chests in Kabuyutan Ciburuy with Arabic numerals, namely, chest 1 (one), chest 2 (two), and chest 3 (three). Unfortunately, however, on the website (<https://eap.bl.uk/collection/EAP280-1>), the numbering of the chests is not accompanied by their photos. Acri only uses the number of the chest in order to group Kabuyutan Ciburuy manuscripts into 3 groups.

In contrast, Darsa (2012a, 107) numbers of chests in Kabuyutan Ciburuy based on their location in *Padaleman*, from the East to the West. Darsa calls the chest stored in the easternmost chest one, the chest in the middle chest two, and the westernmost chest three. Similar to Acri, Darsa does not display photos of the numbered chests. However, after checking the contents of the manuscript leaves stored in the three chests, I was able to confirm that Acri's chest 1, 2 and 3 do corresponded to Darsa's chest 1, 2 and 3.

The naming of the chest is quite crucial in the research of Kabuyutan Ciburuy manuscripts. Even though the chests in Kabuyutan Ciburuy are new—previously, the manuscripts were kept in baskets made of bamboo called *carangka*. However, in reality, today, they are stored in three chests. Therefore, while researching manuscripts of Kabuyutan Ciburuy, mentioning the number of the chest is a must. The naming of the chest that has been done before was good and consistent. However, it needs to be clarified again to avoid misunderstanding in the future. Since the chest naming by Darsa is based on the chest's location in *Padaleman*, we consider that it still requires a further explanation. This is because the location in *Padaleman* can change, as shown in Figure 10 and 11.






Figure 10: Photograph of chests in Kabuyutan Ciburuy on December 8, 2012. In the picture, chest names (in Arabic numerals) are mentioned by Darsa and Acri.
(Photo by the author)



Figure 11: Photograph of chests in Kabuyutan Ciburuy on July 31, 2019. In the picture, chest names (in Arabic numerals) are mentioned by the caretaker (compare Ruhimat and Amaliasari 2017; Nawawi 2017).
(Photo by the author)

In this thesis, I will follow the numbering of Acri's and Darsa's. In addition, to avoid any confusion regarding the numbering of chests, I will provide information such as the physical characteristics of the chests so that they can be easily recognized.

Table 11: Chests in Kabuyutan Ciburuy

No	Name of chest	Photo of chest	Explanation
1	1 (one)		This is the largest chest and is dark brown colored. In 2019, this chest contains 12 <i>kropak</i> in which there are 258 leaves of manuscripts.
2	2 (two)		This is the smallest chest and is dark red-colored. In 2019, this chest contained 6 <i>kropak</i> in which there are 301 leaves of manuscripts.
3	3 (three)		This is the medium chest and is dark red-colored. In 2019, this chest contained 8 <i>kropak</i> in which there are 168 leaves of manuscripts. There are also heirlooms in this chest: <i>pésó pangot</i> (knife-pen), <i>kujang</i> , trident, spearhead, horn-made eyeglass frames, scissors, metal plates, and metal-legged tubes ⁴⁹ .

⁴⁹ In Sopian's article, there is a mistake in mentioning the chest for storing heirloom objects other than the Old Sundanese script. It is said that the heirlooms are in chest 2, they should be in chest 3 (Sopian 2020, 125-126).

2.3.3 *Kropak*

According to Robson and Wibisono at Javanese English Dictionary (2002, 403), “*kropak* 1 palm leaf used to write on; 2 a palm-leaf book”. Meij (2017, 211) conveys different meanings who says that *kropak* is a wooden box. “As with the protective covers of *takĕpan* manuscripts, no detailed study has been made of the wooden boxes that contain *lontar* manuscripts. A *kropak* is usually made to the exact size of the manuscript to be put into it. If the box is too big for the manuscript inside, it means that this particular manuscript used not to be stored in that box.” In this research, what is meant by *kropak* in Kabuyutan Ciburuy is by Meij.

Kropak in Kabuyutan Ciburuy is made of wood and plywood. *Kropak*, when stored in a chest, is wrapped in a kind of shroud (locals call it *boéh*). Its size ranges from 8 cm x 10 cm x 20 cm up to 8 cm x 10 cm x 50 cm. Based on the data collection in 2019, there are 26 *kropak* in Kabuyutan Ciburuy.

There is no clear reference to the number *kropak* in Kabuyutan Ciburuy. Similar to Kabuyutan Ciburuy manuscript research conducted by Sardjono, Ekadjati, and Kalsum in 1987 grouped the manuscript based on the photograph results. The manuscripts of Kabuyutan Ciburuy are referred to as the Ciburuy I (CB I) and Ciburuy II (CB II). After research results from Sardjono, Ekadjati, and Kalsum are compared to other researchers’, the Ciburuy I manuscript by Sardjono Ekadjati, and Kalsum is *Kropak* 9, which is stored in chest 3. The manuscript (*Kropak* 9) also becomes one of Darsa’s (2012) research objects entitled the *Sewaka Darma*. Then, in subsequent studies (Darsa, et al. (2008), EAP (2009), Pratama (2014); Ruhimat (2016); Gunawan (2018); and Nawawi (2017)) mention the number of the *kropak* with one of the numbers or writings on *kropak*. The use of numbers or writings printed on the *kropak* for its number is actually quite confusing. The reason is that there are several numbers or writing on the *kropak*, as shown in Figure 12.

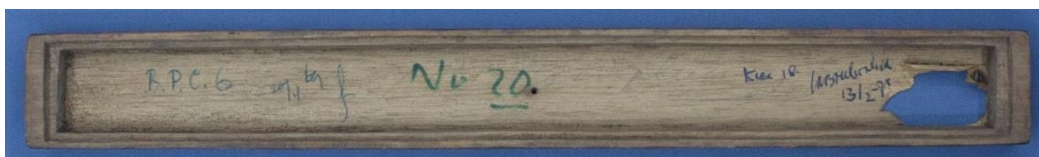


Figure 12: This photo is the top part of the *Kropak* BPC6 which is kept in the chest 2.
Source: Amadi Unpad.

Numbering *kropak* from numbers or writings written on it is effective because it will ease somebody when verifying the original manuscript in Kabuyutan Ciburuy. The use of one of the numbers or writings written on *kropak* as Acri has done its name on the EAP website. However, after researching the EAP website, there is the same *kropak* numbering for different manuscripts, namely, Ciburuy XIII, *Kropak 20* and *Kropak 24*. *Kropak* Ciburuy XIII is used for photos of manuscripts stored at [https://eap.bl.uk/archive-file / EAP280-1-3-2](https://eap.bl.uk/archive-file/EAP280-1-3-2) and <https://eap.bl.uk/archive-file/EAP280-1-3-3>. *Kropak 20* is used for photos of manuscripts stored at <https://eap.bl.uk/archive-file/EAP280-1-2-2> and <https://eap.bl.uk/archive-file/EAP280-1-1-4>. *Kropak 24* is used for photos of manuscripts stored at <https://eap.bl.uk/archive-file/EAP280-1-1-7> and <https://eap.bl.uk/archive-file/EAP280-1-2-5>.

For continuity in naming *kropak*, this research will use numbers or writings on the *kropak*. This naming as much as possible will be adjusted to the research that has been done. However, suppose the naming remains unclear in previous research (as mentioned before). In that case, the *kropak* will be given a new number taken from one of the numbers or writings on each *kropak*.

Table 12: Comparison list of *kropak* numbers on EAP website and numbers used in this study

No	Name of <i>kropak</i> on EAP	Name <i>kropak</i> in this research
1.	“Lontar, <i>Kropak 17</i> ” (15th century-17th century) (Link location: https://eap.bl.uk/archive-file/EAP280-1-1-1)	<i>Kropak 17</i>
2.	Fragmen Kisah Putra Rama & Rawana, <i>Kropak 18</i> 15th century-16th century (Aug 2009-Oct 2009) (Link location: https://eap.bl.uk/archive-file/EAP280-1-1-2)	<i>Kropak 18</i>
3.	“Lontar, <i>Kropak 19</i> (Jati Wisesa?)” (15th century-17th century) (Link location: https://eap.bl.uk/archive-file/EAP280-1-1-3)	<i>Kropak 19</i>
4.	“Lontar, <i>Kropak 20</i> ” (15th century-17th century) (Link location: https://eap.bl.uk/archive-file/EAP280-1-1-4)	<i>Kropak 20</i>
5.	“Lontar, <i>Kropak 21</i> (Jati Nistemen?)” (15th century-17th century) (Link location: https://eap.bl.uk/archive-file/EAP280-1-1-5)	<i>Kropak 21</i>
6.	“Lontar, <i>Kropak 22–27</i> (Jati Nistemen?)” (15th century-17th century) (Link location: https://eap.bl.uk/archive-file/EAP280-1-1-6)	<i>Kropak 22-27</i>
7.	“Lontar, <i>Kropak 24</i> ” (15th century-17th century) (Link location: https://eap.bl.uk/archive-file/EAP280-1-1-7)	<i>Kropak 24</i>
8.	“Lontar Ciburuy VI, <i>Kropak 23–25</i> ” (15th century-17th century) (Link location: https://eap.bl.uk/archive-file/EAP280-1-1-8)	<i>Kropak Ciburuy VI</i>

9.	“Lontar Ciburuy VII, <i>Kropak</i> 23–25” (15th century-17th century) (Link location: https://eap.bl.uk/archive-file/EAP280-1-1-9)	<i>Kropak</i> Ciburuy VII
10.	“Lontar Ciburuy VII, <i>Kropak</i> 26” (15th century-17th century) (Link location: https://eap.bl.uk/archive-file/EAP280-1-1-10)	<i>Kropak</i> 26
11.	“Lontar, <i>Kropak</i> 28” (15th century-17th century) (Link location: https://eap.bl.uk/archive-file/EAP280-1-1-11)	<i>Kropak</i> 28
12.	“Lontar 13, <i>Kropak</i> 29” (15th century-17th century) (Link location: https://eap.bl.uk/archive-file/EAP280-1-1-12) “Lontar 17, <i>Kropak</i> 29” (15th century-17th century) (Link location: https://eap.bl.uk/archive-file/EAP280-1-1-13)	<i>Kropak</i> 29 *)
13.	Nipah <i>Kropak</i> Ciburuy I (Buana Pitu?) (15th century-17th century) (Link location: https://eap.bl.uk/archive-file/EAP280-1-2-1)	<i>Kropak</i> Ciburuy I
14.	Lontar <i>Kropak</i> 20 (15th century-17th century) (Link location: https://eap.bl.uk/archive-file/EAP280-1-2-2)	<i>Kropak</i> BPC 6
15.	“Nipah, <i>Kropak</i> 22 (Buana Pitu?)” (15th century-17th century) (Link location: https://eap.bl.uk/archive-file/EAP280-1-2-3)	<i>Kropak</i> 22
16.	“Nipah, <i>Kropak</i> 23 (Tattvajñana?)” (15th century-17th century) (Link location: https://eap.bl.uk/archive-file/EAP280-1-2-4)	<i>Kropak</i> 23
17.	“Nipah, <i>Kropak</i> 24 (Sa Hya Hayu?)” (15th century-17th century) (Link location: https://eap.bl.uk/archive-file/EAP280-1-2-5)	<i>Kropak</i> BPC 8
18.	“Lontar, <i>Kropak</i> 27” (15th century-17th century) (Link location: https://eap.bl.uk/archive-file/EAP280-1-2-6)	<i>Kropak</i> BPC 9
19.	“Lontar, <i>Kropak</i> Ciburuy XII” (15th century-17th century) (Link location: https://eap.bl.uk/archive-file/EAP280-1-3-1)	<i>Kropak</i> Ciburuy XII
20.	“Lontar, <i>Kropak</i> Ciburuy XIII” (15th century-17th century) (Link location: https://eap.bl.uk/archive-file/EAP280-1-3-2)	<i>Kropak</i> Ciburuy XIII
21.	“Lontar, <i>Kropak</i> Ciburuy XIII” (15th century-17th century) (Link location: https://eap.bl.uk/archive-file/EAP280-1-3-3)	<i>Kropak</i> Ciburuy II
22.	“Lontar, 5 Bud” (15th century-17th century) (Link location: https://eap.bl.uk/archive-file/EAP280-1-3-4)	<i>Kropak</i> 5
23.	“Lontar, Ciburuy III” (15th century-17th century) (Link location: https://eap.bl.uk/archive-file/EAP280-1-3-5)	<i>Kropak</i> Ciburuy III
24.	“Lontar, <i>Kropak</i> 9” (15th century-17th century) (Link location: https://eap.bl.uk/archive-file/EAP280-1-3-6)	<i>Kropak</i> 9
25.	“Lontar, Ciburuy XIV” (15th century-17th century) (Link location: https://eap.bl.uk/archive-file/EAP280-1-3-7)	<i>Kropak</i> Ciburuy XIV
26.	“Lontar, Ciburuy XV” (15th century-17th century) (Link location: https://eap.bl.uk/archive-file/EAP280-1-3-8)	<i>Kropak</i> Ciburuy XV

Note: Based on the field investigation conducted in Kabuyutan Ciburuy from July 31, 2019 to August 1, 2019, the manuscript leaves mentioned on EAP which are at Lontar 13, *Kropak* 29 and Lontar 17, *Kropak* 29 (number of row 12 and 13), has merged into one storage. In this study, the leaves of the manuscripts in Lontar 13, *Kropak* 29 and Lontar 17, *Kropak* 29 were grouped into one *kropak*, namely, *Kropak* 29.

2.3.4 Scripts

The scripts used in the Old Sundanese manuscripts of Kabuyutan Ciburuy are divided into Old Sundanese and Western Old Javanese Quadratic. The Old Sundanese script is used in manuscripts made from lontar leaf (*Borassus flabellifer*) written through scratching using *pésó pangot* (knife pen)⁵⁰. The Western Old Javanese Quadratic script is used in manuscripts made from gebang leaf (*Corypha utan* or *Corypha gebanga*) written using a traditional reed pen and ink. The most frequently used is the Old Sundanese script. Meanwhile, the Western Old Javanese Quadratic script is only used in four out of 26 *kropak* in Kabuyutan Ciburuy. Apart from the two scripts already mentioned, a brief phrase on one leaf is written in a script like the New Javanese script or the New Balinese script (see Figure 13). Holle said the manuscript written in the New Javanese script came from East Java (see table Holle 1882, number 75) and the manuscript written in the New Balinese script came from Bali (see table Holle 1882, number 111). However, it is quite challenging to determine the type of script in the leaf with certainty because only a few letters are written. Therefore, the script in that leaf in this study will not be discussed further.



Figure 13: A leaf written by a script like New Javanese script or New Javanese script.

Source: <https://eap.bl.uk/archive-file/EAP280-1-3-7>.

Old Sundanese script and Western Old Javanese Quadratic script used in Kabuyutan Ciburuy have different handwriting styles⁵¹. The different handwriting styles are mostly identified from the letters' form and letter system. Generally, one handwriting style is used in one manuscript title.

⁵⁰ The term knife refers to *pésó pangot* which was also used by Ekajati (2003a, 128)

⁵¹ A handwriting style is a carefully designed, efficient way of forming letters and numbers. Each style has its own character or fits a certain need. (<https://www.drawyourworld.com/blog/examples-of-handwriting-styles.html> accessed on September 30, 2020)

2.3.4.1 Old Sundanese script in Kabuyutan Ciburuy collection

As mentioned earlier, the Old Sundanese script is dominantly used in the Kabuyutan Ciburuy collection. According to the investigation on the surviving Old Sundanese manuscripts in Kabuyutan Ciburuy up to 2019, the Old Sundanese script was used in two the Story of the Sons of Rama and Rawana manuscripts, two the *Sewaka Darma* manuscripts, one the *Kawih Katanian* manuscript, one the *Bima Swarga* manuscript, one the *Kawih Manondari* manuscript, as well as other manuscripts whose titles are unidentified yet.

The analysis of Old Sundanese scripts of Kabuyutan Ciburuy was conducted by classifying them based on their handwriting style. To be specific, the entire manuscript is written in Old Sundanese scripts will analyze, including those that had been studied. This is done to provide a complete description of the Old Sundanese scripts in Kabuyutan Ciburuy manuscripts.

2.3.4.1.1 Old Sundanese script

The Old Sundanese script is a regional script used by ethnic Sundanese people settling in the western part of Java Island a long time ago. This script is used in inscriptions, charters, and manuscripts during the Sundanese Kingdom era. The Kawali inscription of the 15th century contains one of the earliest known uses of Old Sundanese scripts.⁵² The last one was found at the end of the 18th century in the *Waruga Guru* manuscript written on European paper (Ekadjati, 1988, 11).

From the genealogy perspective, Old Sundanese script has its roots in the Pallava scripts, which were derivatives of the Southern Brahmi scripts⁵³. As developed in India and exported to other parts of Asia in the first millennium C.E., Brahmi is the ultimate source of all the indigenous scripts of South Asia as well as the major Southeast Asian scripts (Salomon 1996, 373). Court states,

The first stage of adaptation of Brahmi-based scripts in Southeast Asia consists of local writings of Indian languages in such scripts. Inscriptions prove that not only the languages—mostly Sanskrit but also Pali and Tamil—but also the scripts were indeed in use in Southeast

⁵² Inscriptions written in Sundanese script and language were found at the Astana Gede Site, Kawali Village, Kawali District, Ciamis Regency. There are six stone inscriptions found on this site called the Kawali I, the Kawali II, the Kawali III, the Kawali IV, the Kawali V, and the Kawali VI. The inscription contemporary with the Kawali inscription is the Rumatak inscription or the Gegerhanjuang inscription dated to 1333 Saka (AD 1411). This inscription was found on Gegerhanjuang hill, Leuwisari Linggawangi sub-district village. Tasikmalaya The Rumatak inscription is now stored in the National Museum. Jakarta with Inventory No. D.26 (Nastiti and Djafar 2016, 104).

⁵³Holle classified that script into a Cambodian type in somewhat different forms (1882, 14). Likewise, Darsa et al. grouped that script in the advanced Pallava type which refers to the Cambodian model (2008, 41).

Asia. The second stage, in which Southeast Asian languages are reduced to writing by using Indian or Indian-derived scripts, has been mentioned concerning an early inscription in Old Cham; there are likewise inscriptions in Khmer, Old Malay, Old Javanese, Old Balinese, etc. The third stage of Indianization consists of local developments and variations in the scripts with no Indian counterpart (Court 1996, 446).

In the West Java region, the process began with inscriptions in the Sanskrit language written in the Pallava scripts (such as the Jambu inscription - Bogor West Java), followed by Old Sundanese scripts.




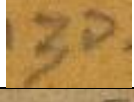


Similar to Brahmi-based scripts, Old Sundanese scripts (written from left to right) systematically have the same type, in which the consonant syllables are modified with diacritic, or *alphasyllabary*. This system is based on “syllable” graphic units (type V, CV, and CCV). Syllables consisting of vowels (type V) (usually at the beginning of words or sentences) are written in independent vowels (see Table 13). Syllables consisting of consonants are followed by vowels (type CV), in which the vowel is indicated by diacritic marks attached to a consonant base sign; for example, $\bar{\bar{\eta}}\bar{\bar{\eta}}$ <ki> (see Table 17, number 1-6), basic consonant letters without diacritical modifications automatically understood show consonants with “innate” vowels <a>; for example, $\bar{\bar{\eta}}\bar{\bar{\eta}}$ <ka> (see Table 14, letter). Vowels follow syllables consisting of two consonants in one letter (type CCV) are written in ligature⁵⁴ (see Table 16). A ligature letter in the Old Sundanese script combines two Old Sundanese letters to form a new letter. Besides those already mentioned, in Old Sundanese script there are letters in the form of consonants are followed by vowels (type CV) but the inherent vowels to them cannot be modified (see Table 15).

Pasangan is a consonant letter in a subscript form (except the letter of <ya> in parallel form), that eliminates the inherent vowel of the syllable to which the consonant is attached. A consonant letter that become a *pasangan* do not change their form except for letters of <ba>, <ma>, <ya>, <ra>, and <wa> written on a different form. It is used for consonant clusters or closed syllables. For example, <tka> is made by attaching *pasangan* <ka> to the consonant <ta> (see Table 14, *pasangan*). An independent vowel letter does not have a *pasangan*.

⁵⁴ In previous studies, the term ligature was not used in the Old Sundanese script. The letters in this study were grouped as ligatures, in previous studies they were referred to as *pasangan*. The separation between ligatures and *pasangan* in this study was carried out because the shape of the letters of the two was different. A ligature is formed by combining a part of one consonant with another part of one consonant to form a new letter form (see table 16). A *pasangan* is formed by juxtaposing one consonant in a subscript or a parallel-script position in another consonant (see table 14).

Paéh or patén is used to eliminate the inherent vowels. For example, <k> is made by attaching *paéh or patén* to the consonan <ka> (see Table 17, number 7). Consonants marked with *cecek* will be added with the sound + ng [ŋ] (see Table 17, number 8). The consonants marked with *layar* will be added with the sound + r [r] (see Table 17, number 9). Consonants marked with *wisad* will be added with the sound + h [h] (see Table 17, number 10).

Table 13: Independent vowels

No	Letter	
1.		<a>
2.		<i>
3.		<u>
4.		<é>
5.		<e> or <eu> ⁵⁵
6.		<o>

⁵⁵ Although the vowel letter No. 5 (or in the form diacritic see Table 17 No. 5) is only one letter, when transliterated into Latin letters it can be <e> [ə] or <eu> [ɤ]. This is done because in Sundanese there is a difference between e [ə] and eu [ɤ] (Müller-Gotama 2001). In addition, one of the indigenous tribes that is considered a direct descendant of the Sunda Kingdom, the Baduy, at present also distinguishes between e and eu (Blume (1845, 1-36) said that the Baduy indigenous people are direct descendants of the Pajajaran kingdom). The choice of transliterating the vowel letter No. 5 (or in the form diacritic see Table 17 No. 5) to <e> or <eu> [ɤ] depends on the context of the sentence. A transliteration of this kind has been done since earlier times as was done by Holle (1867a), Pleyte (1914b), and also other Old Sundanese manuscript researchers (Atja, Danasasmita, Noorduyn, Teeuw, Ekadjati, Ayatrohaedi, Sardjono, Kalsum, Wartini, and Darsa). The option to transliterate to <e> or <eu> also applies to Special Letter No. 1 and 2 (see Table 15: Special letter).

Table 14: Consonants

No	Letter		Pasangan	
1.	 $\bar{7}\bar{7}$ <ka>		 $\bar{7}\bar{7}$ $\bar{7}\bar{7}$ <tka>	
2.	 $\bar{7}^{\wedge}$ <ga>		 $\bar{7}^{\wedge}$ $\bar{7}^{\wedge}$ <lga>	
3.	 $\bar{7}\bar{7}$ <nga>		 $\bar{7}\bar{7}$ $\bar{7}^{\wedge}$ <tnga>	
4.	 $\hat{2}$ <ca>		 $\bar{7}\bar{7}$ $\hat{2}$ <nyca>	
5.	 $\bar{7}$ <ja>		 $\bar{7}\bar{7}$ $\bar{7}$ <nyja>	
6.	 $\bar{7}\bar{7}$ <nya>		 $\bar{7}$ $\bar{7}\bar{7}$ <jnya>	
7.	 $\bar{7}\hat{7}$ <ta>		 $\bar{7}\bar{7}$ $\bar{7}\hat{7}$ <kta>	
8.	 $\bar{7}$ <da>		 $\bar{7}\bar{7}$ $\bar{7}$ <had>	
9.	 $\hat{2}$ <na>		 $\bar{7}\bar{7}$ $\hat{2}$ <yna>	
10.	 $\bar{7}$ <pa>		 $\bar{7}\bar{7}$ $\bar{7}$ <ppa>	
11.	 $\bar{7}$ <ba>		 $\bar{7}\bar{7}$ $\bar{7}$ <mba>	
12.	 $\bar{7}$ <ma>		 $\bar{7}\bar{7}$ $\bar{7}$ <pma>	

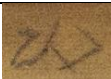
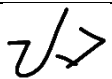
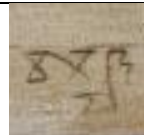




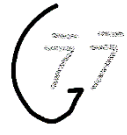
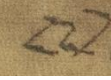

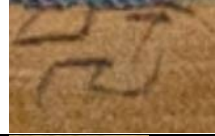



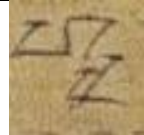



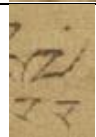

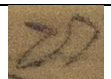
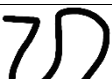
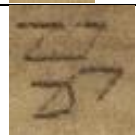

13.			<ya>			<bya>
				(Usually called "Mingkal")		
14.			<ra>			<kra>
				(Usually called "Cakra")		
15.			<la>			<lla>
16.			<wa>			<hwa>
17.			<sa>			<ssa>
18.			<ha>			<pha>

Table 15: Special letter


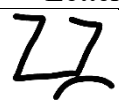




No	Letter	
1.		 <re> or <reu>
2.		 <le> or <leu>
3.		 <ro>

Table 16: Ligature

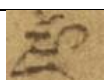
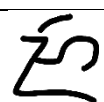


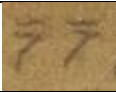
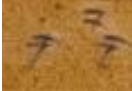
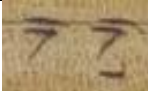

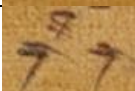
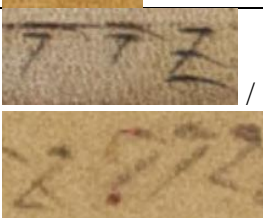




No	Letter	
1.		 <tra>
2.		 <mpa>

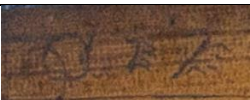
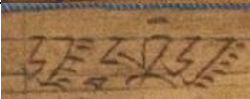
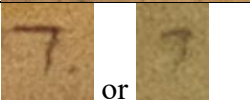
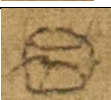
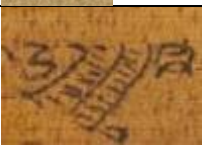
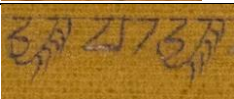
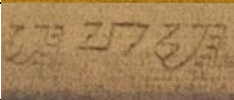
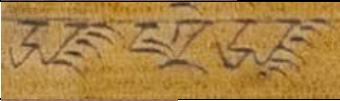
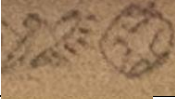
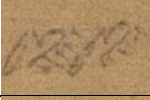
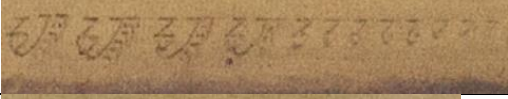
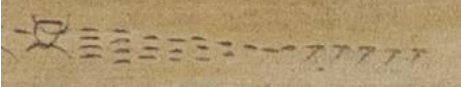
Table 17: Diacritic

No	Diacritic with consonant 'ka'	Name of diacritic
1.	 $\bar{k}a$	<ka> -
2.	 $\bar{k}i$	<ki> <i>hulu</i>
3.	 $\bar{k}u$	<ku> <i>suku</i>
4.	 $\bar{k}e$	<ké> <i>téléng</i>
5.	 $\bar{k}e$ or $\bar{k}eu$	<ke> or <keu> <i>teuleung</i>
6.	 $\bar{k}o$	<ko> <i>tolong</i>
(In manuscripts there are two styles)		
7.	 \bar{k}	<k> <i>paéh or patén</i>
(In manuscripts there are three styles)		
8.	 $\bar{k}ang$	<kang> <i>cecek</i>
9.	 $\bar{k}ar$	<kar> <i>layar</i>
10.	 $\bar{k}ah$	<kah> <i>wisad</i>

There is no space to separate words or particles in the Old Sundanese script writing system. However, a marker is found at the beginning and end of the text. In addition, there are punctuation marks at the beginning of the text, the end of the sentence, the beginning or end of the text episode, and the end of the text (Table 18). However, these signs are not often used

consistently. These leads researchers of Old Sundanese manuscripts to frequently add or reduce punctuation to the results of Old Sundanese text editions.

Table 18: Punctuation


No	Punctuations in the manuscript	Meaning of the punctuation
1.		At the beginning of the text
2.		At the beginning of the text
3.		At the end of the sentence
4.		The beginning or end of the text episode
5.		The beginning or end of the text episode
6.		At the beginning of the text episode
7.		At the beginning of the text episode
8.		At the beginning of the text episode
9.		At the end of the text episode
10.		At the end of the text episode
11.		At the end of the text episode
12.		At the end of the text

2.3.4.1.2 Handwriting style of Old Sundanese script

This different handwriting style of the Old Sundanese manuscripts of Kabuyutan Ciburuy was proposed by Sardjono, Ekadjati, and Kalsum in 1987. They stated that there are four handwriting styles in Ciburuy I manuscript. Darsa, in 2012, elaborated that some Ciburuy I manuscript consists of the *Sewaka Darma* story⁵⁶. Darsa's explanation suggests that one handwriting style indicates one manuscript that contains one text or one theme of the text. That assumption is supported by the result of other Old Sundanese studies, which generally show that one manuscript containing one text or one text's theme is written in one handwriting style. There is a tendency for "one handwriting style to write a manuscript that contains one text or one theme of the text." I use it to arrange Kabuyutan Ciburuy manuscripts based on the text or theme of the text.

After checking based on the handwriting style of 727 leaves are 480 leaves written in Old Sundanese script. Out of the 480 leaves, 472 leaves can be grouped into 20 groups of Old Sundanese script handwriting style, and 8 leaves that cannot be included in the 20 groups that have been mentioned. The 8 leaves, each leaf has its own handwriting style and, in this research, will be referred to as uncategorizable handwriting style. The examples of 20 handwriting styles of Old Sundanese script in the Kabuyutan Ciburuy collection can be seen in Table 19.

Table 19: Examples of the handwriting styles of the Old Sundanese script in Kabuyutan Ciburuy manuscripts

No	Name of group	Example of the leaf image
1	OS_ Style 1	

⁵⁶ Ciburuy I is the name given by Sardjono, Ekadjati, and Kalsum for a collection of the Kabuyutan Ciburuy manuscript images. It consist of 31 photos sheet and each of them has four pages of the manuscript leaves. The photos of the manuscript then were transliterated into Latin and arranged into 92 stanzas. In Darsa's research, it is stated that the 31st –92nd stanza is the *Sewaka Darma* text (2012a, 113-114).





8 OS_ Style 8



9 OS_ Style 9



10 OS_ Style 10



11 OS_ Style 11



12 OS_ Style 12



13 OS_ Style 13



14 OS_ Style 14



15 OS_ Style 15

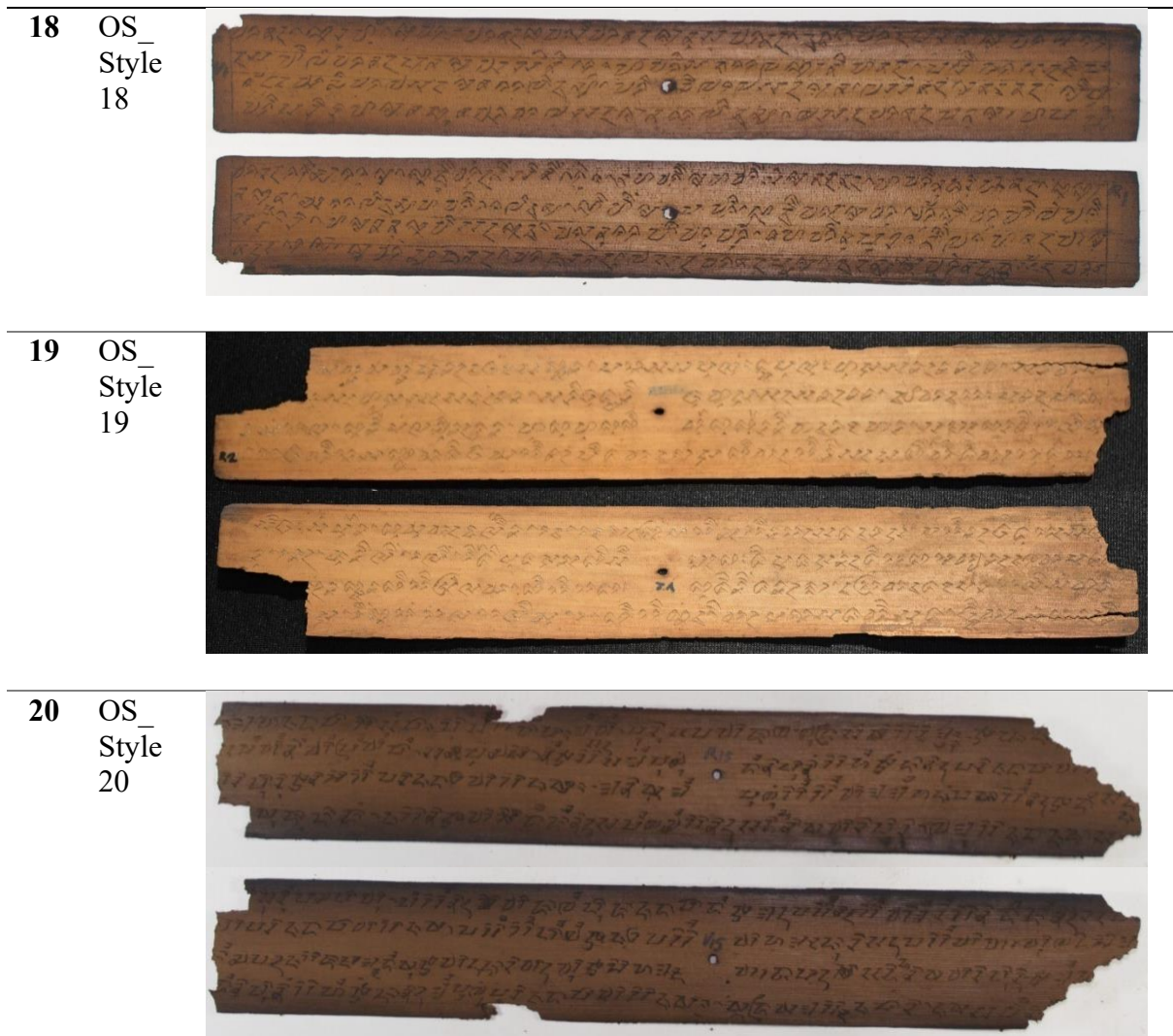


16 OS_ Style 16



17 OS_ Style 17





Explanation:

- Number 1 is an example of leaves written in handwriting style 1. The leaves written in handwriting style 1 will be called OS Style 1 group (Old Sundanese script style 1). The leaves of the OS Style 1 group were stored in *Kropak* 17, *Kropak* 18, *Kropak* 22-27, *Kropak* 26, and *Kropak* Ciburuy XIII. OS Style 1 group contains the Story of the Sons of Rama and Rawana-I.
- Number 2 is an example of leaves written in handwriting style 2. The leaves written in handwriting style 2 will be called OS Style 2 group (Old Sundanese script style 2). The leaves of the OS Style 2 group were stored in *Kropak* 24, *Kropak* 26, *Kropak* 29, and *Kropak* Ciburuy XIII. OS Style 2 group contains the Story of the Sons of Rama and Rawana-II.
- Number 3 is an example of leaves written in handwriting style 3. The leaves written in handwriting style 3 will be called OS Style 3 group (Old Sundanese script style 3). The leaves of the OS Style 3 group were stored in *Kropak* 9. OS Style 3 group contains the *Sewaka Darma*-I.
- Number 4 is an example of leaves written in handwriting style 4. The leaves written in handwriting style 4 will be called OS Style 4 group (Old Sundanese script style 4). The leaves of the OS Style 4 group were stored in *Kropak* 17. OS Style 4 group contains the *Sewaka Darma*-II.

- Number 5 is an example of leaves written in handwriting style 5. The leaves written in handwriting style 5 will be called OS Style 5 group (Old Sundanese script style 5). The leaves of the OS Style 5 group were stored in *Kropak 17*, *Kropak 24*, *Kropak 26*, and *Kropak Ciburuy XIII*. OS Style 4 group contains the *Kawih Katanian*.
- Number 6 is an example of leaves written in handwriting style 6. The leaves written in handwriting style 6 will be called OS Style 6 group (Old Sundanese script style 6). The leaves of the OS Style 6 group were stored in *Kropak 20*, *Kropak Ciburuy VII*, *Kropak Ciburuy XIII*, *Kropak 5*, and *Kropak Ciburuy XII*. OS Style 6 group contains the *Bima Swarga*.
- Number 7 is an example of leaves written in handwriting style 7. The leaves written in handwriting style 7 will be called OS Style 7 group (Old Sundanese script style 7). The leaves of the OS Style 7 group were stored in *Kropak 28*. OS Style 7 group contains the *Kawih Manondari*.
- Number 8 is an example of leaves written in handwriting style 8. The leaves written in handwriting style 8 will be called OS Style 8 group (Old Sundanese script style 8). The leaves of the OS Style 8 group were stored in *Kropak 20*, *Kropak 26*, and *Kropak Ciburuy XIII*. The text content of the OS Style 8 group is not yet known.
- Number 9 is an example of leaves written in handwriting style 9. The leaves written in handwriting style 9 will be called OS Style 9 group (Old Sundanese script style 9). The leaves of the OS Style 9 group were stored in *Kropak 21* and *Kropak 5*. The text content of the OS Style 9 group is not yet known.
- Number 10 is an example of leaves written in handwriting style 10. The leaves written in handwriting style 10 will be called OS Style 10 group (Old Sundanese script style 10). The leaves of the OS Style 10 group were stored in *Kropak 21*, *Kropak Ciburuy II*, and *Kropak 5*. The text content of the OS Style 10 group is not yet known.
- Number 11 is an example of leaves written in handwriting style 11. The leaves written in handwriting style 11 will be called OS Style 11 group (Old Sundanese script style 11). The leaves of the OS Style 11 group were stored in *Kropak 21*, *Kropak 5*, *Kropak Ciburuy XIV*, and *Kropak Ciburuy XIV*. The text content of the OS Style 11 group is not yet known.
- Number 12 is an example of leaves written in handwriting style 12. The leaves written in handwriting style 12 will be called OS Style 12 group (Old Sundanese script style 12). The leaves of the OS Style 12 group were stored in *Kropak Ciburuy XIV*. The text content of the OS Style 12 group is not yet known.
- Number 13 is an example of leaves written in handwriting style 13. The leaves written in handwriting style 13 will be called OS Style 13 group (Old Sundanese script style 13). The leaves of the OS Style 13 group were stored in *Kropak 21* and *Kropak BPC 6*. The text content of the OS Style 13 group is not yet known.
- Number 14 is an example of leaves written in handwriting style 14. The leaves written in handwriting style 14 will be called OS Style 14 group (Old Sundanese script style 14). The leaves of the OS Style 14 group were stored in *Kropak BPC 9*. The text content of the OS Style 14 group is not yet known.
- Number 15 is an example of leaves written in handwriting style 15. The leaves written in handwriting style 15 will be called OS Style 15 group (Old Sundanese script style 15). The leaves of the OS Style 15 group were stored in *Kropak 19*, *Kropak 20*, *Kropak 21*, *Kropak 26*, *Kropak 29*, *Kropak Ciburuy III*, and *Kropak Ciburuy XIII*. The text content of the OS Style 15 group is not yet known.
- Number 16 is an example of leaves written in handwriting style 16. The leaves written in handwriting style 16 will be called OS Style 16 group (Old Sundanese script style






- 16). The leaves of the OS Style 16 group were stored in *Kropak 19* and *Kropak Ciburuy XIII*. The text content of the OS Style 16 group is not yet known.
- Number 17 is an example of leaves written in handwriting style 17. The leaves written in handwriting style 17 will be called OS Style 17 group (Old Sundanese script style 17). The leaves of the OS Style 17 group were stored in *Kropak 29*. The text content of the OS Style 17 group is not yet known.
 - Number 18 is an example of leaves written in handwriting style 18. The leaves written in handwriting style 18 will be called OS Style 18 group (Old Sundanese script style 18). The leaves of the OS Style 18 group were stored in *Kropak Ciburuy VI* and *Kropak Ciburuy XIII*. The text content of the OS Style 18 group is not yet known.
 - Number 19 is an example of leaves written in handwriting style 19. The leaves written in handwriting style 19 will be called OS Style 19 group (Old Sundanese script style 19). The leaves of the OS Style 19 group were stored in *Kropak 20*, *Kropak Ciburuy XII*, and *Kropak Ciburuy XIII*. The text content of the OS Style 19 group is not yet known.
 - Number 20 is an example of leaves written in handwriting style 20. The leaves written in handwriting style 20 will be called OS Style 20 group (Old Sundanese script style 20). The leaves of the OS Style 20 group were stored in *Kropak 20* and *Kropak 5*. The text content of the OS Style 20 group is not yet known.

The 20 groups of handwriting styles in Table 19 can be divided into two groups. They are the leaves whose text title has been known and the groups of leaves whose text title has not been known. The OS Style 1 to OS Style 7 are groups whose text titles are known because the leaves of those groups had previously been researched. In sequence, the text titles in the group are (1) the Story of the Sons of Rama and Rawana-I, (2) the Story of the Sons of Rama and Rawana-II, (3) the *Sewaka Darma-I*, (4) the *Sewaka Darma-II*, (5) the *Kawih Katanian*, (6) the *Bima Swarga*, and (7) the *Kawih Manondari*. Then, the OS Style 8 to OS Style 20 are groups whose text titles are not yet known.

Based on previous research, it was stated that the manuscript leaves containing the Story of the Sons of Rama and Rawana-I were stored at *Kropak 17*, *Kropak 18*, *Kropak 22-27*, and *Kropak 26* (see Ruhimat 2016), the manuscript leaves containing the *Kawih Katanian* were stored at *Kropak 17* and *Kropak 24* (see Pratama 2014), and the manuscripts containing the *Bima Swarga* are stored at *Kropak 20*, *Kropak Ciburuy VII*, and *Kropak Ciburuy XIII* (see Gunawan 2018). However, based on the handwriting style analysis on all manuscripts in Kabuyutan Ciburuy, there are still other leaves with the same handwriting style as the three manuscripts (see Table 20). One leaf whose handwriting style is the same as the Story of the Sons of Rama and Rawana-I manuscript is found in *Kropak Ciburuy XIII*, four leaves with the same handwriting style as the *Kawih Katanian* manuscript are found on *kropak 26* (two leaves) and *Kropak Ciburuy XIII* (two leaves), and two leaves with the same handwriting style as the

Bima Swarga manuscript were found on *Kropak* 5 (one leaf) and *Kropak* Ciburuy XII (one leaf). After reading and comparing the content of the text, it was found that the leaves were part of the manuscript of the Story of the Sons of Rama and Rawana-I, the *Kawih Katanian*, and the *Bima Swarga*.

Table 20: Manuscript leaves that have the same handwriting style as the studied manuscript

No	Image of leaf
1	
2	
3	
4	
5	



Explanation:

- Number 1 is parts of the Story of the Sons of Rama and Rawana-I manuscript (compare to the letters' handwriting style in Table 19 no 1).
- Number 2-5 is a part of the *Kawih Katanian* manuscript (compared to the letters' handwriting style in Table 19 number 5).
- Number 6-7 is a part of the *Bima Swarga* manuscript (compared to the letters' handwriting style in Table 19 no 6).

The Old Sundanese script used in the manuscripts in Kabuyutan Ciburuy, apart from having a different handwriting style, also has a writing system that is quite different. This difference is found in the number of letters, the *pasangan* system, special letters, ligatures, diacritics, and numbers (Table 21).

Table 21: Handwriting style of Old Sundanese script in Kabuyutan Ciburuy manuscripts

A. Letters

A.1 (OS Style 1–OS Style 10)


No	Trans- litera- tion	Handwriting style of letter																					
		OS Style 1		OS Style 2		OS Style 3		OS Style 4		OS Style 5		OS Style 6		OS Style 7		OS Style 8		OS Style 9		OS Style 10			
		IL	PL	IL	PL	IL	PL	IL	PL	IL	PL	IL	PL	IL	PL	IL	PL	IL	PL	IL	PL		
Vowel																							
1.	a		-		-		-		-				-				-		-		-		
2.	i		-		-		-		-		-		-		-		-		-		-		
3.	u				-		-		-		-		-		-		-		-		-		
4.	é		-		-		-		-		-		-		-		-		-		-		
5.	e/ eu		-		-		-		-		-		-		-		-	-	-		-		
6.	o		-		-		-		-		-		-		-		-		-	-	-		
Consonant																							
7.	ka				-		-		-										-				

8.	ga		-				-				-						-		-		
9.	nga				-		-		-							-		-		-	
10.	ca																-		-		
11.	ja				-		-		-									-		-	
12.	nya		-		-		-		-		-		-		-		-		-		-
13.	ta				-		-											-		-	
14.	da				-				-												
15.	na				-				-										-		
16.	pa				-		-		-									-		-	
17.	ba					-				-								-			
18.	ma					-													-		
19.	ya																				
20.	ra																				

21.	la		-		-		-		-			-			-			-		-	
22.	wa																				
23.	sa				-		-											-		-	
24.	ha				-		-		-									-		-	
Special letter																					
25.	le/ leu		-		-		-		-		-		-		-		-		-		-
26.	re/ reu		-		-		-		-		-		-		-		-		-		-
27.	ro		-	-	-		-		-				-		-	-	-	-		-	
Ligature																					
28.	jnya	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	
29.	ksa		-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
30.	lsa		-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
31.	mpa		-		-	-	-		-		-	-		-		-	-	-	-		-
32.	nsa		-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
33.	nta	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
34.	tha	-	-		-	-	-	-	-		-	-	-		-		-	-	-	-	-

35.	tka	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
36.	tna		-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
37.	tra		-		-	-	-		-				-		-			-	-		-
38.	tsa		-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-

Explanation:

-  : Illustration for the position of consonant letters
- IL : Independent Letter
- PL : *Pasangan* Letter

A.2 (OS Style 11–OS Style 20)

No	Trans- literation	Handwriting style of letter																			
		OS Style 11		OS Style 12		OS Style 13		OS Style 14		OS Style 15		OS Style 16		OS Style 17		OS Style 18		OS Style 19		OS Style 20	
		IL	PL	IL	PL	IL	PL	IL	PL	IL	PL	IL	PL	IL	PL	IL	PL	IL	PL	IL	PL
Vowel																					
1.	a		-		-		-		-		-		-		-		-		-		-
2.	i		-		-		-		-		-		-		-		-		-		-
3.	u		-		-		-		-		-		-		-	-	-		-		-

4.	é		-		-		-		-	-	-	-	-	-	-		-		-
5.	e/ eu		-		-		-		-		-		-		-		-		-
6.	o	-	-	-	-		-		-	-	-		-		-	-	-		-

Consonant

7.	ka				-		-		-			-		-		-		-	
8.	ga		-		-		-		-		-		-		-		-		-
9.	nga		-		-		-		-		-		-		-			-	
10.	ca				-		-		-		-		-		-			-	
11.	ja				-		-		-		-		-		-			-	
12.	nya		-		-		-		-			-		-		-		-	
13.	ta		-		-				-						-		-		-
14.	da				-										-				-

26.	re/		-		-		-		-		-		-		-		-		-		-		
	reu																						
27.	ro		-		-		-		-	-	-	-	-	-	-	-	-	-	-		-		-
Ligature																							
28.	jnya	-	-	-	-	-	-		-	-	-	-	-	-	-	-	-	-	-	-	-	-	
29.	ksa	-	-	-	-	-	-	-	-		-	-	-	-	-	-	-	-	-		-	-	
30.	lsa	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
31.	mpa	-	-	-	-		-		-	-	-	-	-	-	-	-	-	-	-	-	-	-	
32.	nsa	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-	-	-	-	-	-	
33.	nta	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		-	-	
34.	tha	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
35.	tka	-	-		-		-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
36.	tna	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
37.	tra		-		-	-	-	-	-		-	-	-	-	-	-	-	-	-	-	-	-	
38.	tsa	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	

Explanation:


- : Illustration for the position of consonant letters
- IL : Independent Letter
- PL : *Pasangan* Letter

B. Diacritics

No	Function	Handwriting style of letter																			
		OS Style 1	OS Style 2	OS Style 3	OS Style 4	OS Style 5	OS Style 6	OS Style 7	OS Style 8	OS Style 9	OS Style 10	OS Style 11	OS Style 12	OS Style 13	OS Style 14	OS Style 15	OS Style 16	OS Style 17	OS Style 18	OS Style 19	OS Style 20
39.	Vowel-killer (a → · (no inherent vowel))																				
40.	vowel symbol i (a → i)																				
41.	vowel symbol é (a → é)																				
42.	vowel symbol e/ eu (a → e/ eu)																				
43.	vowel symbol u																				

	(a → u)																				
44.	vowel symbol o (a → o)					-															
45.	to add the consonant r (+r)																				
46.	to add the consonant h (+h)																				
47.	to add the nasal ng (+ng)																				
48.	Geminate consonant			-					-	-	-	-			-	-	-	-	-	-	-







Explanation:

-  : Illustration for the position of consonant letters

C. Numbers

No	Trans- literation	Handwriting style of letter																			
		OS	OS	OS	OS	OS	OS	OS	OS	OS	OS	OS	OS	OS	OS	OS	OS	OS	OS	OS	OS
		Style	Style	Style	Style	Style	Style	Style	Style	Style	Style	Style	Style	Style	Style	Style	Style	Style	Style	Style	Style
49.	1		-			-	-		-	-		-		-				-	-		-
50.	2	-	-		-	-				-		-					-	-	-		-
51.	3	-				-		-		-		-	-					-	-		-
52.	4	-			-	-	-		-	-	-	-	-					-	-	-	-
53.	5				-	-	-	-	-	-	-	-	-		-		-	-	-		-
54.	6	-	-	-	-	-	-	-	-	-		-	-					-	-		-
55.	7		-	-	-	-	-	-	-	-	-	-					-	-	-	-	-
56.	8	-	-		-	-	-		-	-		-	-				-	-	-		-
57.	9	-	-	-	-	-	-		-	-			-	-				-	-		-
58.	0/10		-	-		-	-	-	-	-		-	-			-	-	-	-		-

Consonant letters in each Old Sundanese handwriting style amounting to 18 letters consisting of <ka>, <ga>, <nga>, <ca>, <ja>, <nya>, <ta>, <da>, <na>, <pa>, <ba>, <ma>, <ya>, <ra>, <la>, <wa>, <sa>, and <ha>. Meanwhile, the vowel letters <a> and <i> are in all Old Sundanese handwriting style but the vowel letters <u>, <é>, <e>/<eu>, and <o> only exist in some Old Sundanese handwriting style (see Table 21, row number 3-6). While vowel letters such as <u>, <é>, <e>/<eu>, and <o> do not appear in every handwriting style, the vowel sound of it can still be formed by adding a diacritic to a consonant letter.

Some letters in OS Style 17 differed from others because of their letters' form. This difference was mainly seen in <ka>, <ga>, and <ta> (see Table 21, column OS Style 8, row number 7, 8, and 13). If the letters in OS Style 8 was compared to the letters table proposed by Holle in 1882, it was also used in letters from West Java, namely, number 77 (*beschreven steenen te Kwali Gloeh*) (stone inscriptions at Kawali Galuh), 78 (*beschreven steenen te Buitenzorg 1005? Saka*) (stone inscriptions at Bogor 1005? Saka), 79 (*koperen platen te Kebantenan*) (copper plates at Kebantenan) and 94 (*Piagem op Lontar van Djampang Tjandjoer*) (charter on lontar from Jampang Cianjur). Referring to the explanation by Holle in each letter, the letters' form of the Old Sundanese script in OS Style 17 is interesting as those were generally used to write inscriptions on stone and metal. Another interesting point in the Old Sundanese script in Kabuyutan Ciburuy is the <nya> letter. The <nya> letter in Kabuyutan Ciburuy can be divided into three basic letters, namely, the letters that contain <ta>  → <nya> , <ba>  → <nya> , and <ha>  → <nya>  (see Table 21, row number 12).

As mentioned earlier, *pasangan* is a system used to omit the inherent vowel in the attached letters. *Pasangan* of <ya>, <ra>, and <wa> are owned by all Old Sundanese handwriting styles. Meanwhile, other *pasangan* letters have different numbers in each handwriting style. The Old Sundanese handwriting style with the most significant number of *pasangan*, amounting to 16 was OS Style 3. Meanwhile, the least number of *pasangan* was in OS Style 2, which only had three. Compared to the other Old Sundanese studies, there were some new *pasangan* letters in Kabuyutan Ciburuy manuscripts, namely, <a> *pasangan* letter in OS Style 5 and OS Style 7 (compare Nawawi 2020, 106); <u> *pasangan* letter in OS Style 1; <tra> *pasangan* letter in OS Style 3; and <ro> *pasangan* letter in OS Style 6.

The existence of <a> and <u> *pasangan* letters in Kabuyutan Ciburuy collection is quite unusual. Commonly, letters with vowel sounds (frequently known as *swara*) cannot be *pasangan* letters. Nevertheless, after observing the writing of the manuscript leaves, there were some strong indications that those letters were *pasangan*: (1) written under the consonant letters (as subscript) and (2) grammatically, that letters are appropriately functioned as *pasangan* (see Figure 14). Other than that, from the form of the letter, it was immensely similar to <a> letter that was partially omitted (see Table 21, column OS Style 7, row number 1). However, for <a> *pasangan* letter in OS Style 5 (see Table 21, column OS Style 5, row number 1) the shape of the letter does not change. The same thing can be seen in the <u> *pasangan* letter (see Table 21, column OS Style 1, row number 3). Moreover, *pasangan* of <tra> was also fairly uncommon in the Old Sundanese manuscripts (see Table 21, column OS Style 8, row number 36). The vowel letter and <tra> acted as *pasangan* and were also found in the Western Old Javanese Quadratic letter system in Kabuyutan Ciburuy.



Transliteration:

(1)...¶ da>i — — ba UR ra n· ja>e ra>u ka mi s· ta ma ga>i ya>u NG sa sa kka la>i¶ ...

A

ba

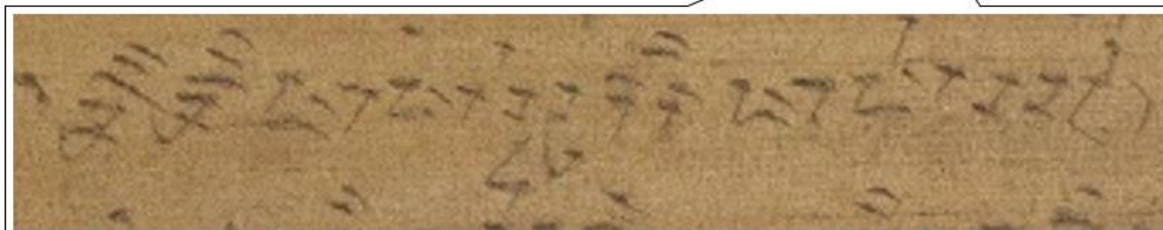
.....
 (2) ...¶ dibaURran· jeruk Amis· tamba giyuNG sasakkali ¶ ...

Text edition:

..., dibau[r]ran jeruk amis tamba giyung sasa[k]kali, ...

Translation:

..., once in a while, you can mix it with sweet orange to treat dizziness, ...

**Transliteration:**

(1) ...ᶇ na>i na>i ba ba sa ki ba ba sa · ᶇ ...

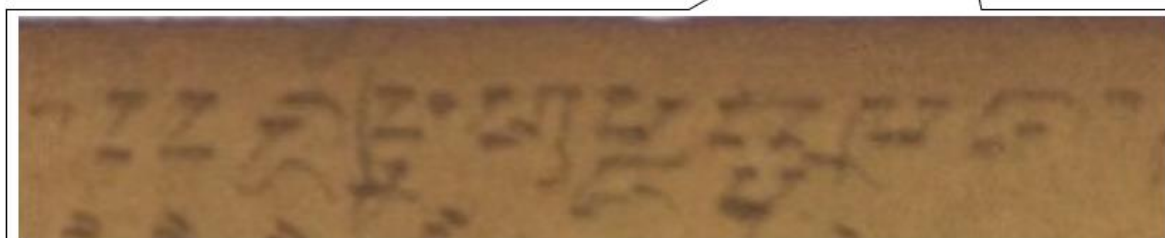
.....
 (2) ...ᶇ nini babas Aki babas · ᶇ ...

Text edition:

..., *Nini Babas Aki Babas*, ...

Translation:

..., Grandma Babas and Grandpa Babas, ...

**Transliteration:**

(1) ...ᶇ sa UR pa ba>u pa sa la waᶇ ...

.....
 (2) ...ᶇ saUR prabu pUspalawa ᶇ ...

Text edition:

..., *saur prabu pusalawa*, ...

Translation:

..., Prabu pusalawa said, ...

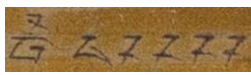
Explanation:

- Transliteration (1) is transliteration by following the Old Sundanese script writing system. The first line is the main line of writing and the second line is the subscript (*pasangan*).
- Transliteration (2) is a transliteration that has been adapted to the Latin writing system.
- Uppercase letters in transliteration are used to independent vowels, diacritic *cecek*, and diacritic *layar*.
- The letters in red are the *pasangan* letters.

Figure 14: Writing of <a> and <u> *pasangan* in manuscript leaves.
Source: Amadi Unpad.

As stated earlier, special letters are consonants followed by unchangeable inherent vowels. In Kabuyutan Ciburuy, out of three special letters, two of them, namely, <le>/ <leu> and <re>/ <reu> were used in the entire handwriting style, while <ro> letter is only used in some handwriting styles (see Table 21, row number 27).

As explained in the previous part, a ligature combines two consonant letters creating a new letter. A ligature is formed by combining parts of two letters that make a new form of a letter. In Kabuyutan Ciburuy manuscripts, the ligature formation is done horizontally. The basic letter in a ligature in which the inherent vowel is omitted is on the left. Meanwhile, another basic part of ligature that is not omitted is on the right. In Kabuyutan Ciburuy, eleven ligatures were found (see Table 21, row number 28-38). The most frequent letters used on the left side of ligature were <ta>, namely, <ta> is combined with <ha> into <tha>, <ta> is combined with <ka> into <tka>, <ta> is combined with <na> into <tna>, and <ta> is combined with <ra> into <tra>. Meanwhile, the dominant letters used in the right of ligature are <sa>, namely, <ka> is combined with <sa> into <ksa>, <la> is combined with <sa> into <lsa>, and <na> is combined with <sa> into <nsa>. In addition, in OS Style 14, a letter is similar to ligature, namely, the writing of the two letters “sa” in the word “wisésa”. Generally, *wisésa* is written like this



, but in OS Style 14 most of *wisésa* is written like this


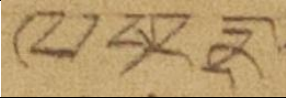
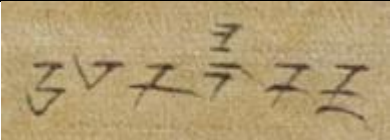


. The writing of the word *wisésa* on OS Style 14 looks like there is a combination of two letters “sa.” However, it is not a combination of letters because the left and right “sa” letters still function like consonants, not as ligatures.

Diacritic in Old Sundanese script, based on their functions, could be divided into four as follow (1) omitting inherent vowel in consonants (2) converting inherent vowel in consonants and ligatures (3) adding the +ng [ŋ], +h [h], and +r [r] sounds, and (4) geminating consonant. Diacritics functioned as number 1, 2, and 3 existed in the entire handwriting style of Old



Sundanese script in Kabuyutan Ciburuy (see Table 21, row number 39-47). Meanwhile, diacritic functioned as number 4 did not exist in all handwriting styles (see Table 21, row number 48). Diacritic functioned as number 1 in Kabuyutan Ciburuy manuscripts was also found in the form of underlining the consonant with omitted inherent vowels. That form is commonly used on <ka>, as well as <na>, and <sa> in some other manuscripts (see Table 22). In other studies, on Old Sundanese manuscripts, the use of line under <ka> was called as k-final <k> (see Gunawan 2009, 22).

Table 22: Other forms of inherent vowel ommitter

No.	Letter	Writing in the manuscript	Transliteration
1.	<ka>		énak
2.	<na>		lain
3.	<sa>		ageus

Letters expressing numbers in Kabuyutan Ciburuy with Old Sundanese script were only found in a few manuscript leaves (see Table 21, row number 49-58). This absence in most of the leaves was due to the destruction of the manuscript leaves. Letters expressing numbers in Kabuyutan Ciburuy are written on the leftmost side. Those numbers provide the sequence of leaves in one manuscript. This numbering is only done on one part of the manuscript leaves. Suppose the number consists of more than one digit. In that case, the number on the top left becomes the first digit then the following is written underneath. The direction of letters to write the page number is the same as how the manuscript is written (see Table 23). The pattern to number the manuscript leaves in Kabuyutan Ciburuy is also used in another lontar manuscript numbering system in Nusantara (compare with Meij 2017, 185).

Table 23: Examples of manuscript numbering in Old Sundanese script

No	Image of manuscript
1	
2	

Explanation:

- On the left side of image number 1, a letter looks like <la> letter, which means seven. Therefore, it could be concluded that the manuscript leaf is the eighth leaf (sheet) in a manuscript.
- On the left side of image number 2, there is a letter that looks like <ro> letter and on the bottom left there is a letter that looks like <ra> letter with *suku* (diacritic which change a→u) and *layar* (diacritic to add + r [r] sound). The letter on the top left side means two and on the bottom left means five. Therefore, it could be concluded that the manuscript leaf is the twenty-sixth leaf (sheet) in a manuscript.

2.3.4.2 Western Old Javanese Quadratic script in Kabuyutan Ciburuy collection

As mentioned earlier, the Western Old Javanese Quadratic script in Kabuyutan Ciburuy manuscripts was found in four *kropak* kept in chest 2. The *kropak* are the *Kropak* 23 which contains the *Tattvajñāna*, *kropak* Ciburuy I which contains the *Sang Hyang Hayu*, *Kropak* 22 (the content of the text is not yet known), and *Kropak* BPC 8 (the content of the text is not yet known).

The Western Old Javanese Quadratic script analysis in Kabuyutan Ciburuy manuscripts was conducted by classifying them based on their handwriting style. To be specific, the entire manuscript is written in Western Old Javanese Quadratic script will analyze, including those that had been studied. This is done for providing a complete description of the Western Old Javanese Quadratic script in Kabuyutan Ciburuy manuscripts.

2.3.4.2.1 Western Old Javanese Quadratic

The script in Kabuyutan Ciburuy manuscripts stored inside *Kropak* Ciburuy I, *Kropak* 22, *Kropak* 23, and *Kropak* BPC 8, referring to Holle (1882), is called *Kwadrat Kawi* (Kawi quadrant). Pigeaud (vol. III 1970. 53-54) categorized that script into Old Javanese and *Buda* (Buddhist) or *Gunung* (Mountain) scripts in the following period. Precisely, Pigeaud reveals that the scholars in the 19th Century named *Kwadrat Kawi* by Holle in 1882 as *Buda* (Buddhist) or *Gunung* (Mountain) script⁵⁷. Several manuscripts written in *Buda* (Buddhist) or *Gunung* (Mountain) script are the *Kunjarakarna* manuscript (LOR 2266) (Kern 1901, 1-76) and the *Kakawin Arjunawiwāha* (PNRI 641) (Poerbatjaraka 1926, 7 and Wiryamartana 1990, 30). Later researchers such as Molen (1983) and Darsa (1998) continued the term *Buda* (Buddhist) or *Gunung* (Mountain) script. However, some scholars call it the Old Javanese script (Ayatrohaedi 1988, 4)⁵⁸.

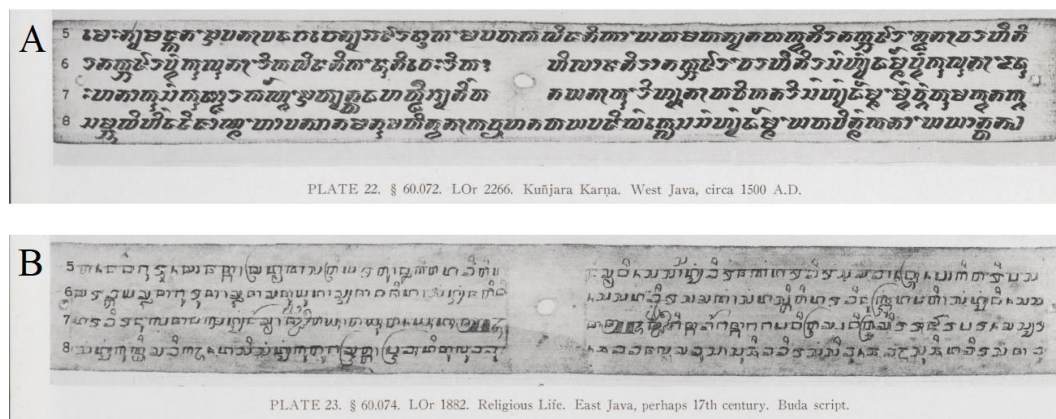


Figure 15: *Buda* (Buddhist) or *Gunung* (Mountain) script.
Source: Pigeaud 1970, Vol III, 21-22.

Acri proposed a quite different view regarding *Buda* (Buddhist) or *Gunung* (Mountain) script in his dissertation entitled *Dharma Patanjala Saiva Scripture from Ancient Java Studied in the Light of Old Javanese and Sanskrit Texts*. In order to avoid the misconception about the script, Acri suggested differentiating *Buda* (Buddhist) or *Gunung* (Mountain) script into two, namely, Western Old Javanese Quadratic script (Figure 15A) and Central Old Javanese













⁵⁷ In the Islamic period *Buda* (Sanskrit Buddha) became an indication of the previous period (See the present author's "Java in the XIXth Century", the Glossary, vol. V). *Gunung*, mountain, refers to the origin of the manuscripts from remote districts in the hills (Pigeaud 1970, 53-54).




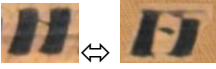














⁵⁸ Ayatrohaedi, in his research entitled *Serat Dewabuda Alih Aksara dan Terjemahan* (The *Serat Dewa Buda Transliteration and Translation*), stated that the *Serat Sewaka Darma* (Br. 637) and the *Serat Dewa Buda* (Br. 638) used Old Javanese scripts (1988, 3-4). However, in the next period, Darsa conveyed that those Br. 637 and 638 manuscripts written in *Buda* (Buddhist) or *Gunung* (Mountain) script (1998, 27-32).



quadratic script (Figure 15B). Acri opined that this distinction is needed as a different variant of the meaning of “Buda” script comes from West and Central Java (2011a, 47-50). The significance of this unlike term is more evident after reading the research result by Gunawan, which stated that most of *nipah* (*gebang*) manuscripts written with black ink using a thin-thick method (as scripts in Figure 15A) were found in the West side of Java (2015, 224-225).

Therefore, in this study, I call script in Kabuyutan Ciburuy stored inside *Kropak* Ciburuy I, *Kropak* 22, *Kropak* 23, and *Kropak* BPC 8 as Western Old Javanese Quadratic script. I believe the term “Western Old Javanese Quadratic script” is more appropriate, supported by several strong reasons. I also consider the existence of West Java spelling inside *Kropak* Ciburuy I, *Kropak* 22, *Kropak* 23, and *Kropak* BPC 8 that is letters interchange as mentioned by Pigeaud, “West Javanese spelling (d and ḍ are sometimes interchanged)” (1970, vol III 56). The example of the letters swaps in *Kropak* Ciburuy I, *Kropak* 22, *Kropak* 23, and *Kropak* BPC 8 manuscripts can be seen in Table 24. The data collection results provide the letters interchange, which occurs not only in <da> and <ḍa> but also to <na> and <ṅa>, <ba> and <bha>, <sa> and <ṣa>, and <t> and <th>.

Table 24: Interchange of the letters in Western Old Javanese Quadratic script

No	Interchange of letter	Interchange of letter in manuscript		Storage location
1	 <da> and <ḍa>			<i>Kropak</i> Ciburuy I
		ndya	ṅdya	
2	 <na> and <ṅa>			<i>Kropak</i> Ciburuy I
		bhuwana	bhuwṅa	
3	 <ba> and <bha>			<i>Kropak</i> Ciburuy I
		buwana	bhuwana	
4	 <da> and <ḍa>			<i>Kropak</i> 22
		budda	ḍudda	

5				<i>Kropak 22</i>
	<na> and <ṇa>	guna	guṇa	
6				<i>Kropak 22</i>
	<sa> and <ṣa>	samaddi	ṣamaddi	
7				<i>Kropak 22</i>
	<ta> and <tha>	kita	kitha	
8				<i>Kropak 23</i>
	<bha> and <ba>	bhuddi	buddi	
9				<i>Kropak 24</i>
	<na> and <ṇa>	mantra	maṇṭra	
10				<i>Kropak 24</i>
	<sa> and <ṣa>	ṣakala	sakala	

Western Old Javanese Quadratic script was written from left to right, in which the consonant syllables are modified with a diacritic, or *alphasyllabary*. This system is based on “syllable” graphic units (type V, CV, and CCV). Syllables consisting of vowels (type V) (usually at the beginning of words or sentences) are written in independent vowels. Syllables consisting of consonants are followed by vowels (type CV and CCV), in which the vowel is indicated by diacritic marks attached to a consonant base sign; for example,  <ki>, basic consonant letters without diacritical modifications automatically understood show consonants with “innate” vowels <a>; for example,  <ka>. The newest Western Old Javanese Quadratic script table has been presented in Aciri’s dissertation (2011a, 637-638), as shown in Figure 16.

Vowels
(including *visarga* and *anusvāra*)

Roman	Akṣara	Vocalizations			
		Superscript	Parallel		Subscript
			Before consonant	After consonant / Akṣara	
a	ꦲ				
ā	ꦲꦶ	ꦲ or ꦲ		ꦲ or ꦲ	
i	ꦲꦶ	ꦲ			
ī	ꦲꦶꦶ	ꦲ +		ꦲ or ꦲ	
ə		ꦲ			
ē		ꦲ +		ꦲ or ꦲ	
u	ꦲꦸ			ꦲ	
ū	ꦲꦸꦶ or ꦲꦸꦶꦶ			ꦲ or ꦲ +	
e	ꦲꦺ		ꦲ		
ai	ꦲꦺꦶ	ꦲ or ꦲ +	ꦲ		
o	ꦲꦺꦴ or ꦲꦺꦴꦶ		ꦲ +	ꦲ or ꦲ	
au		ꦲ or ꦲ +	ꦲ +	ꦲ or ꦲ	
ɾ (> rə)	ꦲꦶꦶꦶ				
l (> lə)	ꦲꦶꦶꦶꦶ				
m (> ṁ)		ꦲ			
h (> h)				ꦲ	

Consonants

Roman	Akṣara	Sub-script	Roman	Akṣara	Sub-script	Parallel	Superscript
Ka	ꦏ	ꦏ	Pa	ꦥ		ꦥ	
Ga	ꦒ	ꦒ	Pha	ꦥꦲ		ꦥ	
Gha	ꦒꦲ	ꦒꦲ	Ba	ꦧ	ꦧ		
Ņa	ꦤ	ꦤ	Bha	ꦧꦲ	ꦧ		
Ca	ꦕ	ꦕ	Ma	ꦩ	ꦩ		
Ja	ꦗ	ꦗ	Ya	ꦪ	ꦪ		
Ņa	ꦤꦶ	ꦤ	Ra	ꦫ	ꦫ		ꦫ or ꦫ
Ṭa	ꦠ	ꦠ	La	ꦭ	ꦭ	ꦭ	
Ṭā	ꦠꦶ		Va	ꦩ	ꦩ		
Ṇa	ꦤꦶꦶ	ꦤ	Śa	ꦱ			
Ta	ꦠ	ꦠ	Ṣa	ꦱ	ꦱ		
Tha	ꦠꦲ	ꦠ	Sa	ꦱ		ꦱ	
Da	ꦢ	ꦢ	Ha	ꦲ	ꦲ	ꦲ	
Na	ꦤ	ꦤ					

Other signs

Roman	Akṣara	Function / (Name)	Roman	Akṣara	Function
.	ꦲ	vowel-killer (<i>virāma</i>)	o	ꦲ	punctuation mark
,	ꦲ	standard punctuation mark (<i>pada</i>)	•	ꦲꦶꦶꦶ	punctuation mark
\$	ꦲ	line-filler	oꦩ	ꦲꦶꦶꦶ or ꦲꦶꦶꦶꦶ	the syllable oꦩ

Figure 16: Western Old Javanese Quadratic script.
Source: Acri (2011a, 637-638).

2.3.4.2.2 Handwriting style of Western Old Javanese Quadratic script

Western Old Javanese Quadratic script in Kabuyutan Ciburuy manuscripts kept in chest 2 was not widely analyzed by experts. In Holle’s book (1882), although being said that the manuscripts are from (Kabuyutan) Ciburuy⁵⁹, most likely, the discussed script in the book now are in the National Indonesia Library. That possibility arises because of the similarity in the image of the *Sang Hyang Hayu* manuscript displayed by Holle in 1882 and Darsa in 1998 (see Figure 17). In 1998, Darsa investigated three *Sang Hyang Hayu* manuscripts in the National Indonesia Library collection (1998, 25-31). It was only in 2011 that an article was written by Acri, entitled “Javanese manuscripts of the *Tattvajñāna*,” containing transliterations of the manuscript of *Kropak* 23. The article states that the script used in *Kropak* 23 is the variety of Old (West) Java ‘quadratic’ (Acri 2011b, 119-129). Then, in 2017, the article entitled “Cataloging the Old Sundanese Manuscripts of Ciburuy” mentioned that manuscripts in *Kropak* Ciburuy I contain the *Sang Hyang Hayu* manuscripts, with *Buda* (Buddhist) or *Gunung* (Mountain) script (Ruhimat and Amaliasari 2017, 409). Both articles only point out the script used in *Kropak* 23 and *Kropak* Ciburuy I without further details.

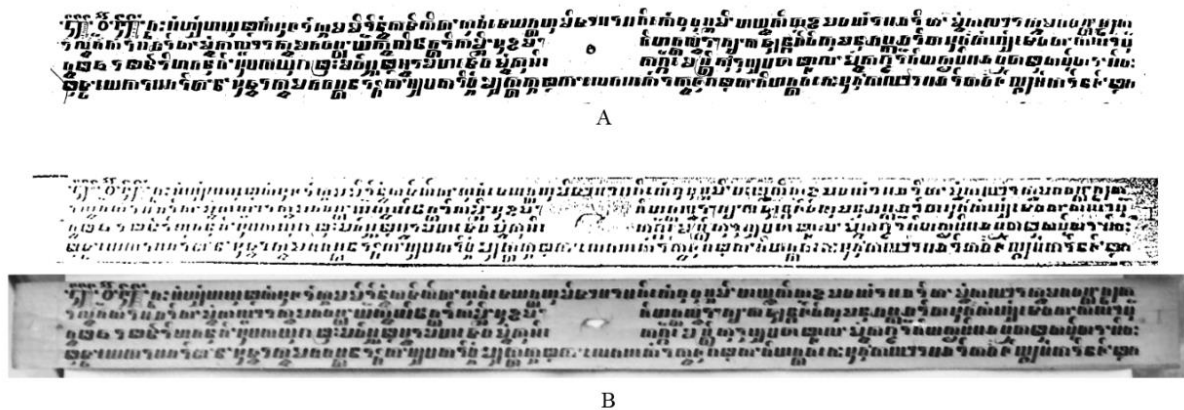


Figure 17: The front pages in the *Sang Hyang Hayu* or the *Serat Dewa Buda*.

Source: Holle (1882, 51) and Darsa (1998, 428).

Explanation:





- Picture A is taken from the appendix of Holle’s book (1882, 51)
- Picture B (above) is taken from the appendix of the master’s thesis of Darsa (1998, 428), and B (below) is the same image as the image on the master’s thesis of Darsa, which comes from the collection of Yayasan Pusat Studi Sunda ‘the Sundanese Studies Center Foundation’. Darsa stated that the picture is a manuscript with code Br. 634⁶⁰. That manuscript is stored in chest 16 in The National Indonesia Library (PNRI) (1998, 25).

⁵⁹ In the book, it is stated that the script in column 82-85 come from Ciburuy (Holle 1882, 7).

⁶⁰ In the appendix of Darsa’s master thesis, there is a mistake in typing the manuscript code. In the appendix on page 428, the manuscript code written as Br. 364 should be Br. 634.

The same procedure as the previous manuscripts with the Old Sundanese script, I would like to group the Western Old Javanese Quadratic manuscript based on their handwriting styles. After analyzing the leaves of the manuscript in four *kropak* (*Kropak* 22, *Kropak* 23, *Kropak* Ciburuy I, and *Kropak* BPC 8), it was found five handwriting style groups of Western Old Javanese Quadratic scripts. Each example of the handwriting styles of the Western Old Javanese Quadratic script can be seen in Table 25.

Table 25: Examples of the handwriting styles of the Western Old Javanese Quadratic script in Kabuyutan Ciburuy manuscripts

No	Name of group	Example of the leaf image
1.	WOJQ Style 1	
2.	WOJQ Style 2	
3.	WOJQ Style 3	
4.	WOJQ Style 4	

5. WOJQ
Style 5



Explanation:




























- Number 1 is an example of leaves written in handwriting style 1. The leaves written in handwriting style 1 will be called WOJQ Style 1 group (Western Old Javanese Quadratic script style 1). The leaves of the WOJQ Style 1 group were stored in *Kropak* 23. WOJQ Style 1 group contains the *Tattvajñāna*.
- Number 2 is an example of leaves written in handwriting style 2. The leaves written in handwriting style 2 will be called WOJQ Style 2 group (Western Old Javanese Quadratic script style 2). The leaves of the WOJQ Style 2 group were stored in *Kropak* Ciburuy I. WOJQ Style 2 group contains the *Sang Hyang Hayu*.
- Number 3 is an example of leaves written in handwriting style 3. The leaves written in handwriting style 3 will be called WOJQ Style 3 group (Western Old Javanese Quadratic script style 3). The leaves of the WOJQ Style 3 group were stored in *Kropak* 22. The text content of the WOJQ Style 3 group is not yet known.
- Number 4 is an example of leaves written in handwriting style 4. The leaves written in handwriting style 4 will be called WOJQ Style 4 group (Western Old Javanese Quadratic script style 4). The leaves of the WOJQ Style 4 group were stored in *Kropak* BPC 8. The text content of the WOJQ Style 4 group is not yet known.
- Number 5 is an example of leaf written in handwriting style 5. The leaf written in handwriting style 5 will be called WOJQ Style 5 group (Western Old Javanese Quadratic script style 5). The leaf of the WOJQ Style 4 group only one leaf and were stored in *Kropak* BPC 8. The text content of the WOJQ Style 4 group is not yet known.










After counting the manuscript leaves based on their letters handwriting styles in four *kropak* containing manuscripts with Western Old Javanese Quadratic script, the data are as follows: WOJQ style 1 was used in two manuscript leaves, WOJQ style 2 was used in 86 manuscript leaves, WOJQ style 3 was used in 107 manuscript leaves, WOJQ style 4 was used in 26 manuscript leaves, and WOJQ style 5 was used in one manuscript leaf. In order to make the description of handwriting styles of the Western Old Javanese Quadratic script more detailed, in Table 26, it is displayed the letter in each handwriting style. The transliteration of Western Old Javanese Quadratic script into Latin alphabet in Table 26 was arranged based on the recent research result done by Aciri (see Figure 16) with some modifications as follows: 1) Part called “vocalization,” “wisarga (h)” and “anuswara (m)” were grouped into diacritic; 2) Superscript of “ra” and “vowel-killer (virāma)” were classified into diacritic; 3) Letter of “ṛ (> rə)” and “ḷ (> lə)” were classified into special letters, 4) Subscript and parallel in the consonant table were

called as *pasangan*; 5) Adding <ḍa> letter on the consonant group and the <jnya> letter on ligature group as there was not any of them in Acri's table, and 6) To synchronize the transliteration with Old Sundanese script, some Latin transliteration were altered such as ə into <e>, ā into <eu>, e into <é>, r into <re>/<reu>, l into <le>/ <leu>, ña into <nya>, ña into <nga>, va into <wa>, ḥ into <h>, and m into <ng>. Furthermore, it is displayed the numeral group in Table 26.
















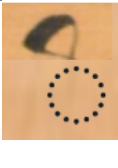








Table 26: Handwriting style of Western Old Javanese Quadratic script in Kabuyutan Ciburuy manuscripts





































A. Letters

No	Trans- literation	WOJQ Style 1		WOJQ Style 2		WOJQ Style 3		WOJQ Style 4		WOJQ Style 5	
		IL	PL	IL	PL	IL	PL	IL	PL	IL	PL
Vowel											
1.	a		-		-		-		-		
2.	ā	-	-		-		-		-	-	
3.	i		-				-		-		
4.	e/eu	-	-		-		-		-	-	
5.	u	-	-				-		-	-	
6.	é	-	-		-		-		-	-	
7.	o	-	-		-		-		-	-	











Special letter											
36.	re/reu		-		-		-		-	-	-
37.	le/leu	-	-		-		-	-	-		-
Ligatur											
38.	jnya	-	-		-		-	-	-	-	-

B. Diacritics

No	Function	WOJQ Style 1	WOJQ Style 2	WOJQ Style 3	WOJQ Style 4	WOJQ Style 5
39.	vowel-killer (a → ◦ (no inherent vowel))					
40.	vowel-lengthy		  			
41.	vowel symbol i (a → i)		 			
42.	vowel symbol ī (a → ī)	-	-	-		-
43.	vowel symbol é (a → é)					


44.	vowel symbol e/eu (a → eu)					
						
45.	vowel symbol eu (a → eu)	-				
46.	vowel symbol u (a → u)					
47.	vowel symbol o (a → o)					
48.	to add the consonant r (+r)					
						
49.	to add the consonant h (+h)					
50.	to add the nasal ng (+ng)					

C. Numbers

No	Trans-literation	WOJQ Style 1	WOJQ Style 2	WOJQ Style 3	WOJQ Style 4	WOJQ Style 5
51.	1					-
52.	2	-				-
53.	3	-				-

54.	4	-				-
55.	5	-				-
56.	6	-				-
57.	7	-				-
58.	8	-				-
59.	9	-				-
60.	0	-				-

Explanation:

-  : Illustration for the position of consonant letters
- IL : Independent Letter
- PL : *Pasangan* Letter

In Table 26, there is a clear difference in handwriting styles in Kabuyutan Ciburuy manuscripts written in Western Old Javanese Quadratic script. Although WOJQ Style 1 and WOJQ Style 5 were only in a few numbers of manuscript leaves, some letters could indicate their specialty. Their data differed in vowels, consonants, special letters, ligatures, and diacritic (see Table 26). The different amounts of data in WOJQ Style 1 and WOJQ Style 5 compared to WOJQ Style 2 and WOJQ Style 3 WOJQ Style 4, is understandable due to the small number of leaves that can be analyzed. The data of WOJQ Style 1 and WOJQ Style 5 shown in Table

26 is probably cannot represent the whole manuscript. On the other hand, WOJQ Style 2, WOJQ Style 3, and WOJQ Style 4 were in many leaves. Therefore, the different amounts of data among WOJQ Style 2, WOJQ Style 3, and WOJQ Style 4 will be interesting to discuss.

In the vowel group, WOJQ Style 2 was quite different from WOJQ Style 3 and WOJQ Style 4 because of having *pasangan*⁶¹ letters (Table 26, row number 1-7). In WOJQ Style 2, some vowels can act as *pasangan*, namely, <u> and <i> (see Table 26, column WOJQ Style 2, row number 3 and 5). Vowels that are functioned as *pasangan* were written in subscript (see Table 27). This existence was such an unfamiliar phenomenon in manuscripts written in Western Old Javanese Quadratic. As stated in the previous section, in the Kabuyutan Ciburuy manuscripts, it was found that vowel letters functioned as *pasangan* in OS Style 1, OS Style 5, and OS Style 7 (see Table 21).

Table 27: The writing of vowels as *pasangan* in the Western Old Javanese Quadratic script

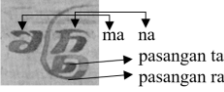
No	
1	
2	

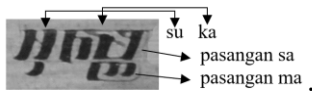
Explanation:

- Number 1, the part of the image marked with a box, is an example of using the vowel letter as a *pasangan* letter. In the image, the vowel letter used as a *pasangan* is the letter u.
- Number 2, the part of the image marked with a box, is an example of using the vowel letter as a *pasangan* letter. In the image, the vowel letter used as a *pasangan* is the letter i.





⁶¹*Pasangan* referred to in this thesis are letters written as subscripts or parallel-scripts on consonant letters used to omit inherent vowels. In studies done by Molen (1983: 367-368) and Wiryamartana (1990: 490-492) *pasangan* or *sandangan* have a broader meaning, one of which can be “diacritic” which is embedded in a consonant functioning to change the inherent vowel ‘a’ becomes another vowel (for example i, é, e, eu, u, and o).






The writing system of *pasangan* letters in the Western Old Javanese Quadratic script is slightly different from the *pasangan* writing in the Old Sundanese script. In the Old Sundanese script, no *pasangan* letters were linked to *pasangan* letters. However, some *pasangan* letters were linked to *pasangan* letters in the Western Old Javanese script. The *pasangan* letter linked with the *pasangan* letter, the function remains the same, namely, as to omit inherent vowels.







For example, the word *mantra* is written  and the word *suksma* is written



In the consonant group, WOJQ Style 2, WOJQ Style 3, and WOJQ Style 4 almost used all the consonant letters in the Western Old Javanese Quadratic writing system. The analysis results show that WOJQ Style 2 used 26 of 28 consonant letters (see Table 26, column WOJQ Style 2, row number 8-35); WOJQ Style 3 used 27 of 28 consonant letters (see Table 26, column WOJQ Style 3, row number 8-35); and WOJQ Style 4 used 27 of 28 consonant letters (see Table 26, column WOJQ Style 4, row number 8-35). Besides, WOJQ Style 2, WOJQ Style 3, and WOJQ Style 4 almost had all the *pasangan* in the Western Old Javanese Quadratic writing system. The analysis results unveil WOJQ Style 2 used 25 of 28 *pasangan* letters (see Table 26, column WOJQ Style 2, row number 8-35); WOJQ Style 3 used 25 of 28 *pasangan* letters (see Table 26, column WOJQ Style 3, row number 8-35); and WOJQ Style 4 used 26 of 28 *pasangan* letters (see Table 26, column WOJQ Style 4, row number 8-35). The interesting point among WOJQ Style 2, WOJQ Style 3, and WOJQ Style 4 was those styles did not have *pasangan* letter of <gha> (see Table 26, row number 10) even though it was used in *Dharma Patanjala* manuscript (see Figure 16).

In the special letter group, WOJQ Style 4 did not have <le>/<leu> (see Table 26, column WOJQ Style 4, row number 37). In manuscripts written in WOJQ Style 4, the sound le [lɔ] / leu [lɛ] was written as <la> with diacritic <e>. For example, to write ‘*lepas*’ (means ‘free (from bonds)’) in WOJQ Style 4 was written as  while in WOJQ Style 2 was written as . Even so, in WOJQ Style 2 and WOJQ Style 3, some words having le [lɔ] / leu [lɛ] sound were discovered written as <la> with diacritic <e> that was not a special letter. For instance, to write *inelep* (means ‘to immerse’) in WOJQ Style 2 written as  and in WOJQ Style 3 written as .

In the ligature category, WOJQ Style 4 did not have <jnya> letter (see Table 26, column WOJQ Style 4, row number 38). In manuscripts written in WOJQ Style 4, <jnya> was written as <ja> letter with <nya> *pasangan*. For example, to write *prajnyā* (means ‘wisdom’) in WOJQ Style 4 written as  while in WOJQ Style 2 written as  and WOJQ Style 3 written as . Nevertheless, in WOJQ Style 3, some words having jnya [jna] sound were discovered written as <ja> with <nya> *pasangan* as in *sajnyā* (meas ‘(Skt saṃjñā) name, appellation, title’) written as  and also .

In the diacritic group, only WOJQ Style 4 had a diacritic act to alter inherent vowel <a> into vowel <ī> (long i) (see Table 26, column WOJQ Style 4, row number 42). Besides, it was interesting to have diacritic used to change inherent vowel <a> into vowel <eu> (see Table 26, row number 45). In the manuscripts, the use of that diacritic was often interchangeable with the diacritic used to change inherent vowel <a> into vowel <e> and and the diacritic used to change inherent vowel <a> into vowel <eu> (see Table 26, row number 45). For instance, in WOJQ Style 2 to write *reungeu* (means ‘hearing or listening’) was sometimes written as  or , in WOJQ Style 3 to write *reungeu* (means ‘hearing or listening’) was sometimes written as  atau , and in WOJQ Style 4 to write *geunganya* (means ‘large’ (adverb) or ‘big’ (adverb)) was sometimes written as  or .

In the numerals group, most of the Western Old Javanese Quadratic handwriting style might be used. Numbers were used to giving serial numbers in manuscript leaves. The frontmost and last pages were usually left without numbers. For example, in a manuscript written in WOJQ Style 5, as assumed that its leaf was the last part of a manuscript thus it did not have the page number (see Table 25 number 5)⁶². The use of numbers to indicate the sequence was noticeable in the manuscript leaves written in WOJQ Style 1, WOJQ Style 2, WOJQ Style 3, and WOJQ Style 4 (see Table 25 number 1-4). The page number in the manuscripts was only written on one side of the leaf, on the most left to be specific. The direction to write numbers as the page number was different from its direction to write the manuscript text. Assumed that to write the text was started from the west to the east, then, to

⁶² “It seems almost a rule that a *lontar* leaf contains four lines of text on each side. When a text ends before the four lines are filled, it means that the text is or has been considered finished by the scribe or he abandoned his work.” (Meij 2017, 185)

write the page number was like writing from the north to the south. In order to read the numbers in Western Old Javanese Quadratic script, it was begun from left to right as reading numbers in Arabic numerals. The numbers form in WOJQ Style 3 compared to their form in WOJQ Style 2 and WOJQ Style 4 were a bit different. It could be seen in writing one in WOJQ Style 3, which used a letter similar to <gha> (see Table 26 compared with column WOJQ Style 3, row numbers 51 and 10). Meanwhile, “one” in WOJQ Style 2 and WOJQ Style 4 was written in a letter that is similar to <ba> (see Table 26 compared with column WOJQ Style 2 and WOJQ Style 4, row numbers 51 and 25). The difference in the form of “one” was also found in Holle’s book (1882, 34).

2.3.5 The titles of the manuscripts

In this subchapter, I analyzed manuscripts of the Kabuyutan Ciburuy collection to discover their text’s title or theme. This analysis was conducted after categorizing the manuscript leaves based on their handwriting styles, both to the Old Sundanese script and Western Old Javanese Quadratic script. The results of the analysis in subchapter 2.3.4.1.2 discovered 20 groups of handwriting styles in the Old Sundanese script, of which seven groups’ titles have been discovered, namely, the Story of the Sons of Rama and Rawana-I, the Story of the Sons of Rama and Rawana-II, *Sewaka Darma-I*, *Sewaka Darma-II*, *Kawih Katanian*, *Bima Swarga*, and *Kawih Manondari* (see explanation in Table 19). Furthermore, for manuscripts written in Old Sundanese script, I focused on analyzing 13 groups whose titles or themes are unknown. The analysis in subchapter 2.3.4.2.2 identified five groups of handwriting styles of Western Old Javanese Quadratic script, of which two groups’ titles have been discovered, namely, the *Tattvajñāna* and the *Sang Hyang Hayu* (see explanation in Table 25). Finally, for manuscripts written in Western Old Javanese Quadratic script, I focused on analyzing three groups whose titles or themes are unknown.

Determining the text’s title or theme of manuscripts was carried out through several methods. First, a comparison was made between the text of the Kabuyutan Ciburuy manuscripts with the text of published manuscripts. Should a similarity be found, the same title would be given as in the published manuscripts. If not, the second method would be applied. This was meant to detect some words in the manuscript indicating their title. In several Old Sundanese manuscripts, their titles were usually placed either at the beginning, or the last part. When there

were not any indications, the third method was applied by discovering their theme through the manuscript text analysis.

2.3.5.1 Comparison of texts of Kabuyutan Ciburuy Manuscripts with the Published Old Sundanese Manuscripts.


There are various manuscripts of Kabuyutan Ciburuy manuscripts that share similarities to the published Old Sundanese manuscripts, namely, the *Sang Hyang Sasana Maha Guru*, the *Warugan Lemah*, the *Jatiraga*, and the *Sang Hyang Hayu*. The following explanation is a comparison of texts of Kabuyutan Ciburuy manuscripts with the published Old Sundanese manuscripts:

1. The *Sang Hyang Sasana Maha Guru*

The *Sang Hyang Sasana Maha Guru* is the Old Sundanese manuscript of PNRI collection number 621 stored in Container 15. This manuscript was written in Old Sundanese script and was recorded originating from Bandung, West Java (Krom 1915, 41; Gunawan 2009, 14; Holil and Gunawan 2010, 134-135). Based on the information in the manuscript colophon, it was estimated that this manuscript was written in Kabuyutan on Panaitan Island, Banten Province (Gunawan 2009, 17-21). The *Sang Hyang Sasana Maha Guru* manuscript was published in the form of a book entitled *The Sang Hyang Sasana Maha Guru and The Kala Purbaka Text Edition and Translations in 2009*.

After comparing the *Sang Hyang Sasana Maha Guru* manuscript with manuscripts in Kabuyutan Ciburuy, similarities were found. The similarities were spotted in 33 manuscript leaves in OS Style 8. As an example, the comparison of text at the beginning, middle, and end can be seen in Table 28.

Table 28: Comparison of the beginning, middle, and end of the *Sanghyang Sasana Maha Guru* manuscript from the Kabuyutan Ciburuy collection with the PNRI collection

No	Kabuyutan Ciburuy Collection	PNRI collection
1		<p>...</p> <p>2. <i>Siksa Kandang, Siksa Kurung, Siksa Dapur</i></p> <p><i>Ini siksa ka(n)dang ngaranya, siksa kurung, siksa dapur. Kalinganya: na siksa kandang ma ngara(n)na, sakuliling sarira. Jeujeueung ma na halwaan, halwaan si panghawanana, na ni(ng) panglu(ng)guhan, inya éta na ingetkeuneun deung urang. Maka iyatna-yatna! Sugan urang asup tepas, asup dalem, hanteu ngeunah lamun hanteu dayeuhanana. Ya siksa kandang ngara(n)na.</i></p>
	<p>Transliteration:</p> <ol style="list-style-type: none"> 1. ... ta[n] na igetkeuneun deng urang maka iyatna ku sugana urang asup tepas ha ... 2. ... dra, ku pa[ng]ngeusi kebwan ma ku pa[ng]ngeusi kebonna maka nguni hiris meubeut ceuli, ... 3. ... beu ku nu rongaronga bisi ka sumpa(h) kapadahkeunna ku abu bapa paguryan ... 4. ... * siksa kurung ma, nga, sakarma deu(ng) sang pan.dita ... <ol style="list-style-type: none"> 1. ... pa(ng)guratan pangwairan pawa ... 2. ... ngapetkeun puhun ngahusir ta(ng)kal ku geuingⁱ na bakti, satyaⁱⁱ di sang pandi ... 3. ... séwaka darma pawuitan sang hyang sastra mala murtinya nguni, katekan ma ... 4. ... trap· gawé wéwa laksana tatwa kala batari durga ... 	<p><i>Masa urang paparan, hanteu ngeunah palar cidera ku pangeusi huma sakalih, ku pangeusi kebwan sakalih. Mangka nguni hiris meubeut ceuli, lamun kacang meubeut tarang, ngala tu(n)da ngala ka(n)tenan, nurunkeun sadapan sakalih. Hanteu ngeunah ngising di pi(ng)gir jalan, sugan kaa(m)beu ku nu bangah, bisi kasumpah kapadakeun, ambu, /5r/ ayah, pangguruan. Mulah mwa make cangcut pangadua, sugan urang pajeuung deung gusti deung mantri, mulah mwa ngidal, pangadwkwkwakeun.</i></p>
	<p>The original text on manuscript: ⁱgyi, ⁱⁱsatyi.</p>	

*Ya siksa k(an)dang
ngaranya.*

*Siksa kurung ma,
sakarma deung sang
pan(di)ta. A(ng)geus ma
hanteu ngeunah
ngareuseuh beunang
diheueum, ngarumpak
sanghya(ng) siksa. Lamun
a(ng)geus nyahwa
diwuku-wuku dina
leukeur-leukeur, dangda-
dangdi sipat geuing,
pangguratan,
pangguritan,
pangwaleran,
pangwatesan. Satapak
Hya(ng) Bra(h)ma Wisnu,
basa ngawatesan bwana.
Yata siksa kurung
ngaranya.*

*Na siksa dapur ma
ngara(n)na,
ngadapetkeun puhun,
ngahusir tangkal ku
geui(ng) na bakti satia, di
sang pandita. Ya siksa
dapur ngara(n)na. Nihan
sinangguh siksa kandang,
ngaranya ling maha
pandita.*

3.

Dasapurwwa/Dasawredi

*Niha /6r/ n kayatna-
yatna sang sewaka
darma, pawuitan
sanghya(ng) sastra, mala
murtinya nguni, katekan
mangke.*

*Ndah ta pawuitan
sanghya(ng) sastra.
Nihan lwirnya sasurup
Sanghya(ng) Sriwar
Aditya, gumentu
Sanghya(ng) Ratsi. Trepti
treptwa pagawé wéwa
laksana. Tatwa kala
Batari Durgi.*

...
(Gunawan 2009, 103-106)

2 the middle



Transliteration:

1. ... nyep· sééng na ma na pangéjo, suluhna ma na panutu, seuneuna ma nu tu(ng)gu dapur, pangocékna ma na hareu catra ...
 2. ... langan pangitikan pa[ng]ngéryé, pa[ng]ngangon saratiga nga, nungguanⁱ situ, nungguanⁱⁱ taman sakwaéh nu nu ...
 3. ... wasa ku huripnya dibeu[n]nangna ya ta duka kunang tri bwana loka, nga, duka kunang bwana loka ma, nga, kahuruanⁱⁱⁱ da ...
 4. ... rak * ra, ya duka kunang bwana loka, nga, ma, nga, ka bunga u sa a la, nihan sinangguh panyacakapataka, ...
1. ... na byitanna paksu paksi sarrepa minna pépélikan
 2. ... di cai, pépélikan ma, nga, nusawatik ma ngacangkang, nu kumarayap hanteu kanyahwaan laswanyi sa ...
 3. ... h kéngettakehnaana ta ya catur mula, nga, byitanyiman tajah stija, payuja bagaja * mantaja, nga, ...
 4. ... sagati kahiji lti tambung, бага jama, nga, snuwatik sak lasanyi ta, lawasnyi sakéng rika, satus tahun nihan ...

The original text on manuscript: ⁱnunggya, ⁱⁱnunggya, ⁱⁱⁱkahurya.

...
lambur sipatuduhan
ma, na kasasa; cukang
cueut ma, na pameueung;
kala(pa) baja ma na
panyadap; latak
sibalagada ma, na
panyawah; welah taji ma,
na pangalas; batu
kacakup ma, na
pangawihan; na kawah
ma inyana pamenyep; na
séya ma na pangéjwa;
suluhna ma na pacitu;
seuneuna ma na tunggu
dapur; pangécék ma na
hareup catra; cai na ma
nu purah ngala
pima(n)dieun; ruhak na
panyapu; eusina ma
pakwatwakan,
pacelengan, na
pangitikan, eunu méréan
ma pangangwan;
nungguan situ,
nu(ng)guan taman,
sakwaéh /18r/ nungguan
cwacwaoan, kapihulun
hiyang, kapihalang,
dipisuku dipitangan, mwa
wasa di huripnya,
dibeunangna. Ya duka
kunang tribwana,
ngaranya.

Yata duka kunang
tribwana lwaka
ngaranya. Kahuruan
dayeuh, burung tahun,
éléh ku sasalad,
larukangkang salah
masa, sarba pala tan
pawwah. sarba satwa
anyarak. Yata duka
kunang tribwana lwaka
ngaranya ma. NYGA

BUKU, U, SA, A. Nihan
sinangguh pancakapataka
ngaranya, ling sang
pandita (5).

16. Pancatriyak

Nihan kéngetaken
muwah, sang sewaka
darma. Hana panyca
triyak ngaranya. Ini
byaktana: paksa, paksi,
sarpa, mina, pepelika(n).
Paksu ma ngaranya,
sawatek satwa di
(da)yauh. Paksi ma
ngaranya, sawatek satwa
di sisi. Sarpa ma
ngaranya, sawatek nu
napak hareguna. Mina
ngaranya, sawate /17v/ k
satwa di cai. Pepelikan
ngaranya, sawatek nu
mawa cangkang, nu
kumarayap hanteu
nyahwaan. Lawasnya,
sakeng raka, séwu satus
tahun. Nihan sinangguh
panycatriyak ngaranya.

17. Caturmula

Nihan muwah
kéngettakeunna! Hana ya
catur mula ngaranya. Ini
(bya)ktana: mantaja, di
urija, (payu), bagaja.
Mantaja ngaranya, nu
sawatek bijil ti panwan.
Urija nga, nu sawatek
bjel ti sungut. Payunya
ngaranya, nu sawatek
bjal ti tu(m)bung; bagaja
ngaranya, nu sawatek
bjal ti suklas wanita.
Lawasnya sakéng raka,
satus tahun. Nihan
sinangguh caturmula
ngaranya, ling sang
pandita.

...

(Gunawan 2009, 172-176)

3 the end



Transliteration:

1. ... nahan sinangguh sabda padésa, nga, deung ka sang pandita, mara mawuwus ra sang séwaka dmar, wekas ning maramara mawarah sang guru, saru
 2. ... nihan kadyiga ning maniku sapastrika, mangkana ta sang pandita, lawan sang séwaka darma, yén sampun pada wruh reh
 3. ... nita, tunggal sang mawarah lawan sang matakon sang pandita mari mang warah sang séwaka darma, mari matakon ri sang
 4. ... mananyi, padamuli ring jati nyi, nga, yata sinangguh sabda padésa, nga, kayatnakeunna sang séwaka darma, lima haanyi
1. ... * tla(s) sinurat ri kasapulu, rinéka satra poé agara kasi(h), di nu genep ngamahawulu, di nu da
 2. ... pun nama ning sang anurat buyu(t) sida utama, palinggihⁱ ring batur sunyi lewihⁱⁱ pun malapa hi pura dadi ning sampu(n)ⁱⁱⁱ
 3. ... twasa, milangnganinya, suga(n) kurang wuwuana leuwi(h) lwangngana, déning atuking hasisinuhun lumayan tata nganili

The original text on manuscript: ⁱpaligi, ⁱⁱLewin, ⁱⁱⁱsanpu.

...

47. Sabda Padésa

Nihan sabda padésa ngaranya, wekas ning pandita, mari ma wuwus ri sang séwaka darma, wekas ning ma ri mawarah ri sisya, sang guru. Wekas mari matakwan sang sisya, ri sang guru.

Andya nihan: kadyangganing manik sapast[r]ika, mangkana ta sang pandita, lawan sang séwaka darma. Yén na sampun pada wrah ri sanghya(ng) darma, kabéh, tu(ng)gal lawan sang séwaka darma, lawan sang pandita. Tunggalaken sang mawarah lawan sang matakwan. Sang pandita mari mawarah ri sang sewaka da(r)ma, mari matakwan sang ywagiswara.

Ka: lamun huwus pada wrah kabéh, lawan pramananya, kitu pada mulyanya, pada mulih ri jatinya ngara(n)na. Ya /39v/ ta sinangguh sabda padésa ngaranya, kayatnakna sang séwaka darma, ling arya maha pandita (3).

KOLOFON

Ini kayatnakeun na ngara(n)na, sanghya(ng) pustaka, sasana maha guru ngara(n)na pun. Telas sinurat ring wulan kapat. Manibakeun sastra, ri Desa Maha Pawitra, ring Gunung

*Jedang pun. ulih sabian
ngé(n)ca pun. Sang
anurat bwacah nu
ngaherang nibang
ka(n)cana pun. Malapah
hinga(m)pura, ku na
sastra rocék kadi tapak
yuyu ring tacang pun.
Luwih Iwangan kurang
tinabeuhan kéné beunang
nu ireg. Pun. /39r/
(Gunawan 2009, 283-284)*



Explanation: The highlighted is a piece of the same text.

2. The *Warugan Lemah*

The *Warugan Lemah* is an Old Sundanese manuscript of PNRI collection number 622 kept in Container 88. The manuscript was written in Old Sundanese script and was recorded originating from Bandung (Krom 1915, 41; Gunawan 2010, 149; Holil and Gunawan 2010, 134-135). The *Warugan Lemah* manuscript was published in the form of a book entitled *Seri Sundalana 9: Perubahan Pandangan Aristokrat Sunda dan Esai-Esai lainnya mengenai Kebudayaan Sunda* (Sundalana Series 9 Changes in Sundanese Aristocratic Views and other essays of Sundanese Culture) in 2010.

Similarities between the *Warugan Lemah* manuscripts and those in Kabuyutan Ciburuy were discovered through a comparison. The similarities were found in 6 manuscript leaves in Old Sundanese Style 9. As an example, the comparison of text at the beginning, middle, and end could be seen in Table 29.

Table 29: Comparison of the beginning, middle, and end of the *Warugan Lemah* manuscript from the Kabuyutan Ciburuy collection with the PNRI collection

No	Kabuyutan Ciburuy Collection	PNRI collection
1	<p data-bbox="272 371 448 405">the beginning</p>  <p data-bbox="272 808 472 842">Transliteration:</p> <ol data-bbox="272 846 746 987" style="list-style-type: none"> 1. ... metu hamo jadian ... 2. ... tanem di tengah dalem ... 3. ... héh, lamunna bahé ka hareu ... 4. ... kahila[ng]ngan ... <ol data-bbox="272 1025 842 1167" style="list-style-type: none"> 1. ... tawu karancangⁱ teu(n)deun ... 2. ... pun pasaduan kami di na ligaⁱⁱ si ... 3. ... la tinggalkeunⁱⁱⁱ sari ning lemah apa ... 4. ... skeun na lalay laun ... <p data-bbox="272 1211 962 1245">The original text on manuscript: ⁱkaraca, ⁱⁱlika, ⁱⁱⁱtigal.</p>	<p data-bbox="1023 416 1054 439">...</p> <p data-bbox="1023 443 1347 763">03. Lamu(n)na bahé ka tukangeun na lemah, ngara(n)na Banyu Metu. Hamo jadian kanénéh. Panyudana papatong di sakay, tanem di tengah dalem. Ajina: “Ong debi ma Aji Batara mriwasa sohah!”</p> <p data-bbox="1023 768 1366 1317">04. Lamunna bahé ka hareupeun, ngaranna Purba Tapa. Pamalina gelem kahilangan suka. Panyudana lalay perét tawur kara(n)cang teu(n)deun janari. Ajina: “Ong paksa /lr/ ma guru pun. Pasaduan kami di na liga Si Jaja, liga Si Jantri. Bawa tamah Batara Kala. Tinggalkeun sari ning lemah apan gawé sang pandita.” Anggeus ma leupaskeun na lalay.</p> <p data-bbox="1023 1321 1378 1541">05. Lamu(n)na lemah bahé ka katuhu ma A(m)bek Pataka. Pamalina réa nu ngaduhung urang. Panyudana usar tanem di pahoman.</p> <p data-bbox="1023 1559 1310 1608">... (Gunawan 2010, 162)</p>
2	<p data-bbox="272 1619 416 1653">the middle</p> 	<p data-bbox="1023 1675 1054 1697">...</p> <p data-bbox="1023 1702 1378 1906">08. Lamu(n)na cai bécét ti ké(n)ca, cai gedé ti katuhu, ngaranna Sri Madayu(ng), pamalina kapiduwa ku wadon. Panyudana haur geulis perelak di pahoman.</p> <p data-bbox="1023 1910 1378 2024">09. Lamunna datar ma na lemah ngara(n)na Sumara Dadaya. Pameunangna</p>

Transliteration:

1. ... wadon panyuda ...
2. ... unna datar na lemah ...
3. ... rama, panglungsurna ta ...
4. ... ajina ong sa ...

1. ... tengahⁱ dalema ...
2. ... kabéngkéng panyuda ...
3. ... pada sohah, launa ...
4. ... sud kabeungharanⁱⁱ ...

The original text on manuscript: ⁱtangah, ⁱⁱkabeuharrana.

gelem kedatangan rama.
Panglu(ng)surna tamiang
nangguh jadi congona na
prelak di pahoman. Ajina:
“Ong sakabéh aji Betara
Sri sohah!”

10. Lamunna lebak di
tengah na dayeuh
ngara(n)na Luak Maturun.
Pamalina gedé

kabéngkéng. Panyudana
bajra pimula di pahoman.
Ajina: “Sri Sada Sohah!”
11. La(m)un sumalipat ma
na dayeuh, pamalina usud
kabeungharan. Panyudana
po(n)doh perelak di tengah
dalem teher ngaroc.

...
(Gunawan 2010, 162-163)

3 the end



Transliteration:

1. ... ngah dayeuh geus mapralakka(n) budi deung na
uru ...
2. ... la(m)un lemburⁱ kurung ku imah pamalina
hulunⁱⁱ dayeuh
3. ... nyudana wéra putih pⁱsusupi basa dikuriakⁱ lau
4. ... rian kakurung ku imah pamalina gelem duka

1. ... m nyilengleum peu(n)cit dibuang asakkan deung
2. ... ku tujuhhan tuakⁱ sami nggih inya nu nginuma
3. ... poé buda^{**} ini pakeun selem mair cai ngarana
4. ... lagang larang ngaran kita dina gunung kahinga

The original text on manuscript: ⁱlebu, ⁱⁱhupla.

...
17. La(m)unna katu(n)jang
ku cai ma na dayeuh
ngara(n)na Si Bareubeu.
Pamalina dipahala ku
dⁱwata. Panyudana
gogolang purba désa, di
tengah dayeuh. Geus ma
prelakkan budi na urut
gogolang.

18. La(m)un le(m)bu(r)
kakurung ku imah,
pamalina hulun
dayeuhannana. Panyudana
wéra putih pⁱsusupi basa
dikuriak.

19. La(m)un urut picarian
kakurung ku imah,
pamalina gelem duka.
Panyudana hayam
nyileu(ng)leum peu(n)cit
dibuang asakan deung
telurna, hakan ku tujuhan.
Tuak saminggih suji
picucu(n)duk aya nu
nginum seungseurikeun.
/o///o/// Poé na Buda na
Manis.

...

(Gunawan 2010, 163-164)

Explanation: The highlighted is a piece of the same text.

The handwriting style of the *Warugan Lemah* manuscript of the Kabuyutan Ciburuy collection same as the *Kukul Sang Kumara* manuscript of the Kabuyutan Ciburuy collection. Further discussion of the *Kukul Sang Kumara* manuscript is carried out in subchapter 2.3.5.2.

3. The *Jatiraga* also known as the *Jatiniskala*

The *Jatiraga* also known as the *Jatiniskala*, is an Old Sundanese manuscript of PNRI collection number 422 stored in Container 16. The manuscript was written in Old Sundanese script and was recorded as a gift from the Regent of Galuh RAA Kusumadiningrat (Galuh is currently in Ciamis Regency, West Java) (Darsa and Ekadjati 2006, 15; Holil and Gunawan 2010, 130). The *Jatiraga* also known as the *Jatiniskala* manuscript was published in 1987 entitled *The Kawih Paningkes and the Jatiniskala; Transliteration and Translation* and in 2006 in the form of a book entitled *The Overview of Sundanese Cosmology*.

Similarities were found between the *Jatiraga* also known as the *Jatiniskala* manuscript, and the existing manuscript in Kabuyutan Ciburuy. The similarities were identified in 18 manuscript leaves in OS Style 10. As an illustration, Table 30 compares the manuscript's beginning, middle, and end.

Table 30: Comparison of the beginning, middle, and end of the *Jatiraga* manuscript also known as the *Jatiniskala*, from the Kabuyutan Ciburuy collection with the PNRI collection

No	Kabuyutan Ciburuy Collection	PNRI collection
1	the beginning	
	 <p>Transliteration: (Unwritten)</p>	<p>...</p> <p><i>Ujar Batara Premana, t(e)rus linglang teka ri(ng) buwana hérang: “Ah ini Si Ijunati. Ah lain kasorgaa(n)na, Sang Hya(ng) Tu(ng)gal Premana. Muku éta leuwih, ja tu(ng)gal tu(ng)gal ai(ng), premana premana aing.”</i></p> <p><i>Terus linglang teka ring buwana lega.</i></p>
1.	** <i>ujar batara pramana, terus lilang ...</i>	

-
2. *lain nu kaso(r)gaan, sang hyang tunggal* ...
 3. *aing, pramana pramana aing, ** ha *** ...
 (Darsa and Ekadjati 2006, 140)
-

2 the middle



Transliteration:

1. *ton, nyarita dicaritakeun, aing nu manghanakeun, ma aing hurip wisésa, sang manon, ya sina ...*
 2. *ngajati remban, niskala ngaranya, rem -- ma saluput dasar, bama katoton*
 3. *matunggal ning raga, ** ha ** sakitu geugeus -- na jatirembanna, di raga jatiniskala*
 4. *bya(k)tana lwarnya rupa déwata niskala, ka toton ku na watek déwata kabéh aing ma*
-
1. *tan kanyahoan, lamun ngajati rembana di manusa bya(k)ta lwarnya kadi manusa, katoto*
 2. *n ku na wong buta manusa, aing ma tan kanya -- hoan, apan bisa nyamuni, sang hyang ramapé*
 3. *s aci jatinistemen, aci jati prabu ca -- krawati, tan knang tinuduhhan dénég mula mu*
 4. *muktinya, na nguni tan wruhhan dénég buta manusa, nu katuduh raga nu ganal, rupa manu*

...
Syanu purah ngawkaskeun, Sa(ng) Manwan ma nu dipitegelan. Sang Manwan tulis manwan, tinulis Sang Manwan kahanan papa, nyarita dicaritakeun.

Aing nu ma(ng)hanakeun. Aing hurip wisésa Sang Manwan. Ya sina(ng)gguh ngajati remsa(n) niskala. Uh rem uh basa luput sarbanma, uh katwa(ng)twanna ma tu(ng)gal niraga.

Sakitu geugeus na Jatiremsan[a], di raga Jatiniskala. Byakta Iwirnya raga déwata niskala, katwangtwan ku na watek déwata kabéh.

“Aing ma tan kanyahwaan. Lamun ngajati remsan di manusa, byakta Iwirnya, kadi manusa katwa(ng)twan, ku wwang buta manusa. Aing ma tatan kanyahwaan. Apan bisa nyamuni, Sang Hya(ng) Rampés, Aci Jatinistmen, Aci Prabu Cakrawati, tan kna tinuduh(h)an, dénég mula murtinya. Nguni tan kawru[h]han, dénég buta manusa.”

Nu katuduh raga nu ganal rupa manusa,

nu keuna dingaranan di
manusa.

...

(Darsa and Ekadjati 2006,
157–158)

3 the end



Transliteration:

1. mapés manan naing, ujarna ah hidip pétⁱ karahhan sakini na ramapés, hada pé(t) ka
 2. karahhan aing acina, wisésana, waya -- deui ngarana, mana aci ku nu aci, mana aing
 3. wisésana, ku nu wisésa ngarana, ujar aci -- jatiniSTEMEN, bayu sabda hdap, waya
 4. aing wisésana, yata a(ng)geus mati(ng)tim, di jero pati(ng)timan, di jero ning déwata, di je
-
1. ro bayu sabda hdap, matangngyan sang manon, sang maha sarira, ya dina alit ni bayu sabda
 2. hdap, yata mana pét metu sakéng tan -- hana, ya mana rasa, cinta hdap bayu sabda
 3. bray kaluar, wekas tuna sabda nis -- kala, sakecap nyata pét ta rahasyé
 4. sya, siwah tato yamasana tunggal bayu sabda hdap, tunggal ning deuleu, tunggal ning

The original text on manuscript: ⁱpéng.

...

“Ya sakini aing inya,
nu tan karasa bayu sabda
hda(p).

Aja kalingané waya,
nu rampés mannan aing.”

Ujarna ta: “Ah karah had(p)
pét,
hana sakini rampés,
had(p) pét(a) karah,
héngan aing na wisésana.
Waya deui ngara(n)na,
mana aci ku nu aci,
nya mana aing wisésana,
ku nu wisé[si su]sa
ngaran(n)a.”

Ujar Aci JatiniSTEMEN:
“Bayu sabda had(p),
waya aing nu wisésa,
na tata anggeus matingtim,
di jeba patingtiman,
di jeba ning déwata,
di jeba bayu sabda hda(p).
Matangyang Sang Manwan,
Sang Maha Sarira.
Ya dina alit ning bayu sabda
hda(p).
Yata mana pét m(e)tu sakéng
tan hana.
Ya mana rasa ci(n)ta,
hdap bayu sabda,
bray kalwar wkas tuna,
abda niskala.
Sakecap nyata pét rahasyéa,
siwah tatwa maya,
tan(a) tunggal bayu sabda
hda(p),
tunggal ni(ng) deuleu,
tunggal ning déngé.

...

Explanation: The highlighted is a piece of the same text.

4. The *Sang Hyang Hayu*


There were five known the *Sang Hyang Hayu* manuscripts of the PNRI collection stored in Container 16 number 634, 635, 636, 637, and 638. These manuscripts were recorded coming from Tarogong Garut, West Java (Krom 1915, 71; Holil and Gunawan 2010, 140-141). Of five manuscripts, three manuscripts (634, 637, and 638) have been published. The *Sang Hyang Hayu* manuscript number 638 was first published in 1988 under the title the *Serat Dewa Buda* Transliteration and Translation by Ayatrohaedi. The manuscript was then published again together with the *Sang Hyang Hayu* manuscript number 634 and 637 in the master thesis of Undang Ahmad Darsa in 1998 entitled *The Sang Hyang Hayu a Philological Study of Javanese Language Texts in Sunda in XVI Century*. The three manuscripts were written in *Buda* (Buddhist) or *Gunung* (Mountain) script (Western Old Javanese Quadratic script). Based on the information in the manuscript colophon, manuscript 634 was written in Mahapawita Tajak Barat Village Giriwangsa, manuscript 637 was written in Mahapawita Tajak Barat Village, and manuscript 638 was written in Argasela, Talagakancana, Mount Cupu (Darsa 1998, 25-32). Concerning the indicated sites of the manuscript writing, there has been no research to date that can pinpoint those exact locations. Some scholars estimated that Mahapawita Village (Mahapawitra?), which was said to be one of the places for writing the *Sang Hyang Hayu* manuscript, is in Panaitan Island, Banten Province. One of the reasons is the information in the *Bujangga Manik* manuscript⁶³ explaining that Mount Sri Mahapawitra is another name for Mount Raksa as the highest point in Panaitan Island (Noorduyn and Teeuw 2006, 268).

Similarities were found after comparing the *Sang Hyang Hayu* manuscript edited by Darsa (1998, 147-253) and the manuscripts in Kabuyutan Ciburuy. The similarities were found in 107 manuscript leaves in WOJQ Style 3 and 27 manuscript leaves in WOJQ Style 4. Therefore, in Kabuyutan Ciburuy, there were three *Sang Hyang Hayu* manuscripts, namely, the *Sang Hyang Hayu-I* stored in *Kropak* Ciburuy I (WOJQ Style 2) (Ruhimat and Amaliasari 2017,

⁶³ The *Bujangga Manik* is an Old Sundanese manuscript which is currently kept in the Bodleian Libraries, University of Oxford. This manuscript was recorded as a contribution by Andrew James in 1627 (<https://digital.bodleian.ox.ac.uk/inquire/p/b5f4aa78-5d7a-4c5c-bfd8-47ad1d3e3a11>, accessed August 4th, 2020).

409), *Sang Hyang Hayu-II* stored in *Kropak 22* (WOJQ Style 3), and *Sang Hyang Hayu-III* stored in *Kropak 24* (WOJQ Style 4). Comparing the beginning, the middle, and the end of the Sang Hyang Hayu manuscripts of the Kabuyutan Ciburuy collection with the Sang Hyang Hayu manuscripts edited by Darsa is presented in Table 31.

Table 31: Comparison of the beginning, middle, and end of the *Sang Hyang Hayu* manuscripts from the Kabuyutan Ciburuy collection with the PNRI collection

No	Kabuyutan Ciburuy Collection	PNRI collection
1	the beginning	
	WOJQ Style 2	(01)
		<p><i>Ndah Sang Hyang Hayu ikang ajarakna mami ri ngwang kadi kita. Kunang deyanta humidēpa sarasa nikeng wuwus mami. Haywa kita umaway rasa carita, mwang kalpa rakwa manawas ta.</i></p> <p><i>Ndya kari lwir nikang rasa carita mwang kalpa rakwa manawas ta, yar kwalinganta ri kami.</i></p> <p><i>Aum, nihan ta lwirnya. Kadyangga ning wiku mangucap ta carita nikang Hyang Dewata, kalpa purwa batara batari, hana nguni, an paka yuga ng Brahma, Wisnu, Iswara, Mahadewa; mwang Kusika, Gargna, Metri, Kurusya, Patanjala, mwang kagēlarani Yaksa, Pisaca, Prata, Buta, Pitara, Siwah Buda, yeka rasa carita ngaranya. Adwa rakwa manawas ta ngaran ika.</i></p> <p><i>Syapa tara ri wenang myaktakna ika, lena sakeng rakwa juga ika?</i></p> <p><i>Nihan ta waneh anung kalpa rasa carita. wijilnya sangkaring aji, inajarakēn Sang Sewa Sogata. Pitu rakwa patumpang nikang.</i></p> <p>...</p>
	Transliteration: (Unwritten)	
	<ol style="list-style-type: none"> 1. *<i>ndah sang hyang hayu ikang ajarakan mami ri ngwang kadi kita, kunang déyanta humidpā sa — — rasa ni kéng wuwus mami, haywa kita umawa ya rasa carita, mwang kalpa rakwa manawas ta, ndya karir lwi ni</i> 2. <i>kang rasa carita mwang kalpa rakwa manawas ta, yan· kwali ngantā ri ka[x]ju mi, aum· nihan· lwirnya — — , kadya ngga ning wiku māngucap· kaca·rita nikang hyang déwata, kalpā purwwā batāra batārin· haba</i> 3. <i>nguni, an paka yugang brahma wisnu iswara mahadéwa, mwang kusika gargga métri kurusya patanyjā — — la, mwang kaglarani ng yakša pisāca préta buta pitara, siwah buḍḍa, yéka rasa carita ngaranya, adwa rakwa</i> 4. <i>manawas ta ngaranyika, syapa ta ring wnanng myaktakna ika, léna sakéng rakwā juga ika, nihan ta wané — — h anung kalpa rasa carita, wjilnya sangkaring ngaji, ina jarakan sāng séwa swāgata, pitu rakwa patumpang ni§</i> 	<p>... (Darsa 1998, 147)</p>

WOJQ Style 3



Transliteration:
(Unwritten)

1. * * ndah sang hyang hayu ikang ajarakna mami ri ngwa kadi kitha, kunang déyanta humidepa sarasa nikéng wuwus mami, haywa kita umawa ya rasa caritaⁱ, mwang kaleupa rakwa
2. manawas ta, ndya karilir· nikang rasa caritha mwang kalpha rakwa manawas ta, yan· kwali§ — — nganta ri kami, aum· nihan· lwinya, kadyangga ning wiku mangngucap ta caritha nikang
3. hyang déwatha, kalpha purwwa baṭara baṭari, an phaka yuga ng brahmā wisnu — — iswara mahadéwa, mwang ku sang gargna méthri kurusya phatanyjala, mwang kagla
4. rani ng yakra pisaca préta butha pitara, siwah budda, yéka rasa śaritha ngaranya, adwa rakwa manawas ta ngaran ikā, syapa tara ri wenang myaktakna ika, léna sakéng rakwa ju

The original text on manuscript: ⁱcarata.

WOJQ Style 4



Transliteration:
(Unwritten)

1.
2. ... rita, mwang kalphā rakwa manawas ta, ndya kari lwir nikang rasaḡ — — carita mwang kalphā rakwa kwalanganta ri kami, aum nihanlwir nya, ka
3. dyangga ning wiku mangucap· ta carita nikang hyang déwata, ka — — lpa purwwa bhatāra bhatāri ka yuga ng brahma wisnu iswara mahadéwa
4. mwang kuṣika gargga métri kurusya patanyjalā, mwang kaglarani ng yakśa pisaca, prāta bhuta pi yaka rasa carita ngaranya, adwa ...

2 the middle

WOJQ Style 2



Transliteration:

1. ghaway· awaknya wwagana lawān duhka, mangkana tékang wang ahala wujila, angélyan pa — — mét· widi mantanya haharep litutuhayu geung adwa sadrasā, tanka wwang ng ika, apan· nguni ngkā ri gar

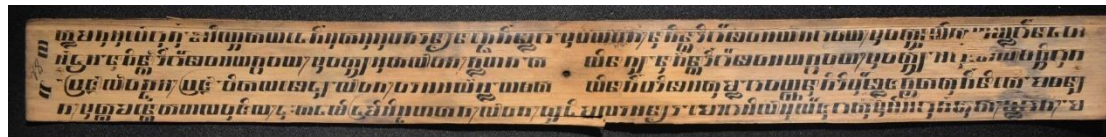
...
Satitis yan pamēt suka, atuha guguh cuku-
cukuh rawun matanya, tar katēmu atekang suka
pinetnya, apayapan nguni garbawasa ikang
Sang Manon ar pagaway awaknya wwagana
lawan duka.

Mangkana tekang ngwang ahala wujil.
Angel yan pamet wiji mantranya na harēp.
lituhayu göng adawa sadrasa, tar kawēnang
ika, apa nguni ngka ri garbawasa ikang Sang
Manon ar gaway awaknya na hayu lawan wujil.
Mangkana tekang pramana gumaway awaknya

2. *bawasa ika sang manon; ar gaway· awaknyana hala lāwan· wujila, mangkana tékang — — pramana gumawa yawaknya geung adawa sadrasā, gumaway awaknya nohana lawan suka, tebeṣ*
3. *ta ya mikul· mamét suka wahya, manimu ya boga mageng, tan· méta towi ndah — — wikwa manusup ing gunung, usinn ataya dé ning suka susup anarang bangan dé ning boga, apāyapan· ngu*
4. *ni ngkā ring garbawasayan gaway· awaknya lituhaywa geung adawa sādrasā, nguni ngka ring garbawa — — sā yan gaway· awaknya suka lāwan· nohana, kalanganya, nguni ngka ri garbawasa yan gaway·*
1. *awaknya, saguna lāwan ning guna, prajnyā lāwan dusprajnyā, wikala bédyā, lāwan warsa ṣā — — lipwa, ya ta kalingan ing paribasa kumwa, gaway kanguni ri purbwa janma ta kuning iké, matangyan·ṣ*
2. *akta mungka kahala wujila, duhka dali dumesis ḍaha tan lāwan· wyadi malara sangsara — — , moga singlar sular jugang ku asing sagunung kuk· wwagan· mangkana lingnyan sesel· awaknya, ta*
3. *tan salah ikang lokan pakorika, apan· nguning kāring garbawasa yan gaway· awa — — knya [x] mang·kana kabéh, ri puwwanyan pasarira yan réka lulwang rawaknya lawangnga lāwan· wadwa*
4. *na, ahalā lāwan lituhayu, suka lāwan duhka, wwagana lawan nohana, ya kalinga ningṣ — — paribasa ri purbwa janma, ripurbwanyan pasarira yangaway· awaknya mangkana kabéh, dumumi ya*
- göng adawa sadrasa. Gumaway awaknya nohan lawan suka. Tēbēng ta ya migul mamet suka wahya. Manēmu ta ya boga magöng, tar men ta twawi ndah wikwa manusup ing gunung. Usön ata ya de ning suka susup anarang bangan de ning boga. Apayapan nguni ngka ri garbawasa yan agaway awaknya lituhayu göng adawa sadrasa. nguni ngka ri garbawasa an gaway awaknya suka lawan nohana, kalinganya, nguni ngka ri garbawasa an gaway awaknya. Saguna lawan ing guna. Prajnya lawan dusa prajna. Wikala beda lawan warasa saliswa, [kalinganya]. Ya ta kalinganya paribasa kumwa. Gaway ta nguni purba janma ta kunēng ngke.*
- Matangyan atēka mangke kahala wujil duhka dali dramis sis dahat an lawan wyadi malara sangsara. Mwaga singlar sular juga ku asing saguna ku wwagan. Mangkana lingnya sinēsēl awaknya, tatan salah ikang lwang tan pakwajar ika. Apan Nguni ngka ri garbawasa yar gaway awaknya mangkana kabeh, ri purwanyan pasarira yan reka lumwang rawatnya lanang ngalawan wadon, ahala lawan lituhaywa, suka lawan duka, wwangan alawan nohan.*
- Ya ta kalinga ning paribasa ri purbwa janma, ri purbwanya pasarira yang away awaknya mangkana kabeh. Dumumi ika salwiranya lawan hamēngi ya ri göngnya lawan dēmitanya, dawanya lawan tēndékanya.*

...

WOJQ Style 3



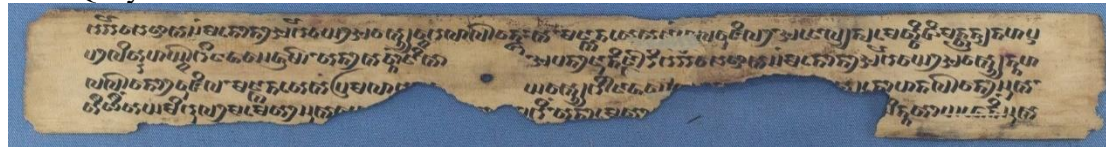
Transliteration:

1. *tuha guguh cuku cuku rawun matanya, tan katmu atékang suka pinétnya, apayāpan· nguni ngka ring garbawasa ika sang manwan· agaway· awaknya wwaga*
2. *na lāwan· duka, mangkana tékang ngong ahala wujil·, angél yan pha — — mét· wiji man·tranya na harep lituhaywa gengng adawa sadrasa, tan·*
3. *kawnang ngika, apan· nguni ngka ring garbawasa ika sang manwan· ar gaway· awa — — knyan na hala lāwan wujil, mangkana téka pramana gumaway· wa*
4. *knya geung adawa sadrasā, gumaway· awaknya nwahan lāwan şuka, tebeng ta ya migul mamét şuka wahya, manemu ya bwaga mageng, tan mé ta twawi ndah wi*

1. *kwa manusupéng gunung, useñn ata ya dé ning suka susup anarang şangan dé ning bwaga, apayapan· nguni ngka ri garbawasa yān agaway· awaknya lituhaywa geng ngadawa*
2. *sādrasa, nguni ngkā ring garbawasa yan gaway· awaknya suka lāwan· nwahana, ka — — linganya, nguni ngka ring garbawasa yan gaway· awaknya, saguna lāwan ni guna*
3. *, prajnā lawan dus· prajnā, wikala bédyā, lāwan· warasa saliswa, ya tha ka — — linga ning paribasa kumwa, gaway ku nguni ri purbwa janma ta kuneng ngiké, mathangya*

-
4. *n· atka mangké kahala wujil· duhka dali drami sis dahat an· lāwan· wyadi malara sangsara, moga silā sular juga ku asi saguna ng ku k· wwagan·, ma*

WOJQ style 4



Transliteration:

1. *garbhawaṣa ika sang manon· ar gaway· awaknya wwagana lāwan duhka, mangkana tékang anghala wujil·, angél yan pamét wiji mantranya na hare*
 2. *p lituhaywā geng adawa sadraśā, tan· kabnang ngika — — , apan· nguni ngkāri gagrbhawaṣa ika sang manon· ar gaway· awaknya nuha*
 3. *la lāwak· wujil, mangkana tékang pramaṇa gumawa — — y awaknya geung adwa sa nohana lāwan· suka,*
 4. *tebeng ta ya migul· mamét· suka geng, tan· méta nn atā ya déning suka*
-
1. *susup anarangšanas déning bhoga, apā ya n· gaway· a , nguni ngkā ring garbhawaṣa*
 2. *yan· gaway· awaknya suka lāwan· noha ... — — nganya, nguni ngkā ring ga guṇa lāwan nir guṇa, pra*
 3. *jnyā lāwan· dus· prajnyā, wikala béḍya, lāwan· wa — — raṣa saliswa, ya ta kalinga ning pari bhāṣa kumwa, gaway ta nguni ri purbwa janma ta ku*
 4. *neng iké, matangyan· akkamangké kahala wujil duhka dali drami sin dahat an lāwan· wyadi malara sangsara, mogha singlār suli juga ku*
-

3 the end
WOJQ Style 2



Transliteration:

1. (mawa)rah lāwan sang matakwan, ya t(a) wruh kiténg kalingan ika w(e)ngang. Apunggung kita, katakwanⁱ ta muwah — — , nāhan sabdopadésa nughraha ngaranya, kinayatnākenⁱⁱ sang séwaka darmma, * * * nama siwaya
2. * * * i sa[,]ka, ka(la), 1341· * * * sa, ba, ta, a, i, * * * iti(h) pustaka — — watang ageung, gawé maha paṇḍita, ateher bhrāntacittaⁱⁱⁱ samanta, * * * sa(m)pun tla(s) sinurat ing panusupan punang lurah
3. li(ng)ga manik. pukulun. paramatuccha^{iv} dénira sang ngamaca mwang sang mareungneu, déning sastra tan parupa hamalampah — — hingampura, tan patut ing gurulagu, guhagarbha^v, patitis ing anugraha^{vi} sastra, yan akurang wuhana, leuwih longa
4. n, dénira sang ngamaca mwang sang mangreungeu. sang kawi paṇḍita, ngampura hasang. tamat geus ing darmma, rampung ing sastra — — aji kabéh, punang akšara hala atuking asisinahu^{vii}, luhung tag anilih tan pwalihana winaca waca

...
Swarga Patala Hyang Dewata Batara Batari warahakna mami. Ya pinaka papa mami, aji mantra brata tapa samadi gēlar puja kalpasēn mwang kamwaktēn warahakna mami. Ya pinaka papa mami, sunyataya paramarta Siwah Buda warahakna mami. Ya pinaka papa mami.

Hana warahakna mami hana pinaka papa mami, tan hana pwa kang. Ndah tan hana tekang pinaka papa mami, rasa ning wuwus mami, tangēh ikang warahahna mami ri kita akweh ikang wruh mami.

Ndi ta nikang kawruh mami, lawan pawaraha mami wisesa. Kalinganya sang mangawruhi lawan sang mawarah kētah sira wisesa, Sang Matakon wisesa, Sang Mawarah wisesa, tunggal pada pramarta pwa Sang Mawarah lawan Sang Matakwan ya ta wruh kita ri kalingan ika wēnang. Apunggung kita katakwan ta muwah. nahan sabdopadesa nughraha, ngaranya, kayatnakna Sang Sewaka Darma. Iti srinanta agōng kahuwusan Sang Hyang Pustaka pun.
(67)

Wus maniba tangan ri desa Mahapawite ri Tajak Barat kalpasēn. Tasan anti Tajak Herang. Unggwa ri Giriwangsa. Malampah hing apura, kuna sastra, o ceki ya lebet, yuyu cinangcang ri natar pun. Iti swada ning ta sang kawi, Panca Warna Catur Bumi. “5441”.

-
1. *ring pangajaran, dya(h) sang ngaburat sang ngapalinggih ing téja wastu, namanira dé sang muniwarah, buyut — — laru^{viii} (sa)bda maya, hala rupanéng hi ma^vdyā gunanira, énak telas pa[ng]ngawruhira ring sang hyang sa^vstra, puku* (Darsa 1998, 252-253)
 2. *lun, tla(s) sinunting^{ix} tanggal wulan kawolu du kilyan^x, pukulun.*

(Unwritten)

The original text on manuscript: ⁱtatakwan, ⁱⁱkayatnakna, ⁱⁱⁱbrantacipta, ^{iv}pariatusakna, ^vguhagaha^{na}, ^{vi}mra^{nu}/igha, ^{vii}ngasinanahu, ^{viii}laru/i, ^{ix}sinuti, ^xkinayya

WOJQ Style 3



Transliteration:

1. *mami ya pinaka pāpa mami, aji ma ... pujā kalepasaⁿ· mwan^g kamoktan[·] warahakna mami ya pinaka pāpa mami, sunyataya*
 2. *paramarta siwah budda warahakna mami ya pinaka pāpa mami, ... warahakna — — mami hana pinaka pāpa mami, tan hana pwékang warahakna mami, ndah tan*
 3. *· hana tékang pinaka pāpa mami marasa ni wuwus mami, tanngéh ikang waraha — — hna mami ri kita akwéh ikang kawruh mami, nda ta nikang kawruh mami, lu*
 4. *wan phawaraha mami wisésa, kalinganya sang mangawruhhi luwan sang mawarah kta sira wisésa, sang matakwan· wisésa, sang mawarah wisésa, tunggal pada prama*
-

1. *na pwa sang mawarah luwan sang matakwan· ya ta wruh kité kalingan ika wnanng, apunggu kita, katakwan· ta muwah nāhanā sabḍopadésa nugrahā ngaranya*
2. *, kayatnakna sang séwaka darmma, ** ** itih kawuwusan· sang hyang watang ageung, nga, pun· ** ** i saka, wruh hana dé ning sang wikan· susuda*
3. *n·, rat·tu, nyikep·, jala, tunggal·, ** ** ***
4. *** ** ***

WOJQ Style 4



Transliteration:

1. *nya, kayatna kna sang séwaka tatasan ** ** naha siwaya ** ** ...*

(Unwritten)

Explanation: The highlighted is a piece of the same text.

2.3.5.2 Title Identification on the first and last leaf of the Ciburuy Kabuyutan manuscript collection

In several manuscripts written on palm or gebang leaves, their title was frequently found on the first and last leaf of the manuscript. The first leaf of the manuscript was usually marked with one side containing no writing and no page number⁶⁴ and the last leaf of the manuscript usually had a number of lines which was less compared to a manuscript, or the text ended before the last line of a page⁶⁵. Some titles in the first leaf of the manuscript were: the *Carita Ratu Pakuan* (PNRI 410 and PNRI 411) (see Atja 1970, 31); the *Sang Hyang Siksa Kandang Karesian* (PNRI 630) (see Danasasmita et al. 1987, 73); (see Djajasudarma, Baidilah, and Darsa 1989/1990, 1 (attachment)); the *Sang Hyang Hayu* (PNRI 634, PNRI 637, and PNRI 638) (see Darsa 1998, 67), and the *Sang Hyang Sasana Maha Guru* (PNRI 621) (see Gunawan 2009, 15). Afterward, the title on the last leaf was the *Dharma Pātāñjala* manuscript (see Acri 2011a, 50).

The manuscript title was usually written in a declarative sentence. In the Old Sundanese manuscript's tradition, it usually started with the word *Ndah* or *Ndeh* or *Ini*, meaning 'this' or 'these'. Examples of some manuscript titles are in the *Carita Ratu Pakuan* manuscript, "*Ini Carita Ratu Pakuan ti Gunu(ng) Kumba(ng), ...*" 'This is the Story of Ratu Pakuan from Mount Kumbang, ...' (Atja 1970, 31); the *Sang Hyang Siksa Kandang Karesian* manuscript "*Ndah nihan warahakna sang sadu, de sang mamet hayu. Hana sang hyang Siksa Kandang karesian ngarannya. ...*". 'This is what the wise one will teach, for those who seek for happiness. There is the *Sang Hyang Siksa Kandang Karesian*, ...' (Danasasmita et al. 1987, 73); *Carita Parahiangan* manuscript "*Ndeh nihan Carita Parahiyangan. Sang Resi Guru mayuga Rajaputra. ...*". 'This is the *Carita Parahiyangan*. The Resiguru has a son named Rajaputra, ...' (Djajasudarma, Baidilah, and Darsa 1989/1990, 1 (attachment)); the *Sang Hyang Hayu* manuscript "*Ndah Sang Hyang Hayu ikang ajarakna mami ri ngwang kadi kita. ...*" 'This is the *Sang Hyang Hayu* whom we want to teach people like you, ...' (Darsa 1998, 147); and the *Sang Hyang Sasana Maha Guru* manuscript "*Ndeh Sang Hya(ng) Sasana Maha Guru ngaran*


⁶⁴ "The first folio is not numbered. This is also the case in the majority of the Old Javanese manuscripts from West Java that I have perused. The reason why this system was implemented might be that numeration follows 'pages' consisting of eight written lines located across the verso and recto sides of two folios (cf. BRANDES 1900). Another possible reason might be that, as numbers were written on the leaves for the sake of recognizability in case they got unbound (either inadvertently or during an operation of manutention), there was no need to mark the first one, which was immediately recognizable for having its recto side unwritten." (Acri 2011a, 43)

⁶⁵ "It seems almost a rule that a lontar leaf contains four lines of text on each side. When a text ends before the four lines are filled, it means that the text is or has been considered finished by the scribe or he abandoned his work." (Meij 2017, 185)

Sang Hyang Pustaka. ... ‘This is the *Sang Hyang Sasana Maha Guru*, the name of the sacred literature. ...’ (Gunawan 2009, 15).

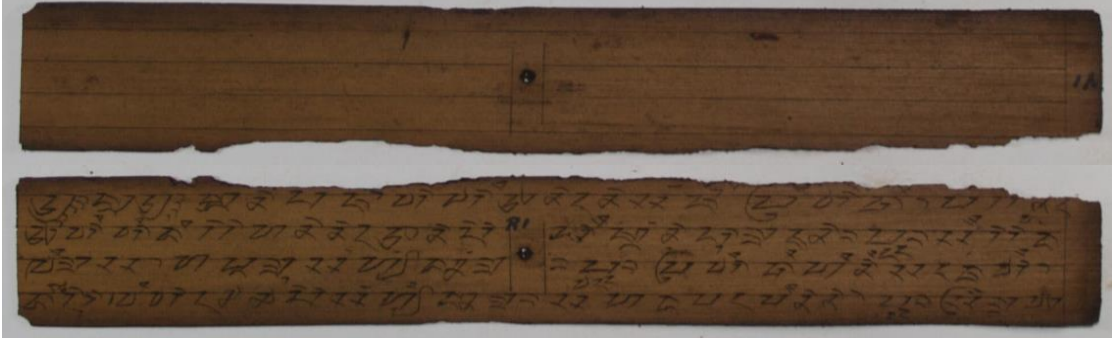
Of the 727 survived manuscript leaves in Kabuyutan Ciburuy, some of them had the characteristics of the first and last leaf. For instance, row number 1 of Table 30 and 31 are the first leaf of the manuscript, and row number 3 of Table 28 and 31 are the last leaves. Focusing on the picture of palm leaves in the beginning row of Table 31, the title of the manuscript was written, namely, the *Sang Hyang Hayu* (see subchapter 2.3.5.1). After checking all the manuscripts, apart from those shown in Table 28, 30, and 31, the first leaf of the manuscript in the Kabuyutan Ciburuy collection is shown in Table 32, and the last leaf is in Table 33.

Table 32: The first leaf of the manuscript of the Kabuyutan Ciburuy collection

No	Image and transliteration
1	
	Transliteration: (Unwritten)
	<ol style="list-style-type: none"> 1. ... * ini pangatistian sang hyang pratiwi, pakeun atisti di kahanan. 2. énak geuing nunggu manéh, pwa(h) sekar dalima siaⁱ, harimumu sang hyang pratiwi, pwa(h) pratiwi hi(nis) 3. jati, kulit cakcak sang hyang lemah ser handapeunanaⁱⁱ, pwah sri mayahéra(ng), ... 4. ya ser handapeunanaⁱⁱⁱ deui, pwah légang mayahérang, ser jeroeu[n]nana sri guru jaya déwata ...

The original text on manuscript: ⁱsya, ⁱⁱhadappeunnana, ⁱⁱⁱhadappeunana.

2



Transliteration:
(Unwritten)

1. ❖ ini pangati(s)tianna sang hyangⁱ pretiwi, pakeun
2. ati(s)ti di kahanan énak geuing nu(ng)gu manéh pwah sekar da-
3. lima siaⁱⁱ, haremu sang hyang lemah pwah pratiwi hini jati,
4. di kulit ca(k)cak, sang hyang lemah serⁱⁱⁱ ha(n)dappeunana, pwah sri maya

The original text on manuscript: ⁱngi, ⁱⁱsa, ⁱⁱⁱsar.

3



Transliteration:
(Unwritten)

1. ... nihan kukulan sang kumara, ja dék dikateranganⁱ
2. ... babang[n]an ku jariji ong ong aj(ny)ana, ja dék kadatangnga(n)
3. ... tabeuh tarang ku jariji ang ang aj(ny)ana ❖ ini kuku(l)
4. ... kabéh prabu rama resi sang disi sang ...

The original text on manuscript: ⁱdikatraanga.

4



Transliteration:
(Unwritten)

1. ... *jati pandita pun· aluput· ta sang pandita ...*
2. ... *jati pandita pun·, inya nu ngawwatkeun· langgeng – – matangyin· tan· pakanyahwaan· pun· ** ...*
3. ... *wwat jati panditaⁱ, mitegelan· ka nu nyahwa, nu nya – – hwa mang warah haknang ka sang hyang tunggal·, sang hyang ...*
4. ... *rah haknang ka sang hyang ajnyanana, inya na wwat watang carita, nu nyaritakeun na jati carita pun, ...*

The original text on manuscript: ⁱpandata.

5



Transliteration:
(Unwritten)

1. ... *mang pangbuta bula katangnganan salengngah saringanangah takut hwa ...*
2. ... *ni eusi bumi sarba sato sarba kekerasan takut di ngaing apa no*
3. ... *wisésa kabéh pun ** – – pinang ku si pangudang, seureuh ku si panguduh, seupah*
4. ... *kuning, tuku larang kalangkahhan, tubu ka hati ni si anu ** samapun sang*

6





Transliteration:
(Unwritten)

1. ... *ta diem mas-tu ti sarba déwata dé* ...
2. ... *déwata déwati ngara ni peuting ni* ...
3. ... *ke(m)bang tu -- ju(h) képék ahung sarta pa* ...
4. ... *bagawan wi(s)nu sasati bagawana siwah sinati, bagawa* ...

Leaf manuscript number 1 and 2 in Table 32, specifically on their sentence structure are similar. These similarities are noted in the following texts. This suggests that they most likely came from the same main manuscript. However, based on the handwriting style, number 1 and 2 are different; the number 1 was in the OS Style 11 while leaf manuscript the number 2 was in the OS Style 12.

The opening sentence on leaf manuscript number 1 and 2 show the characteristics of a sentence as a manuscript title. In the number 1 was written, “*Ini pangatistian sang hyang pratiwi, pakeun atisti di kahanaan,*” and in number 2 was written, “*Ini pangatitian sang hyang pratiwi, pakeun atiti di kahan(a)an*”. The referred sentences acting as the titles of the manuscript were strengthened by the following sentences explaining the function of the text, namely, as *atisti* (for number 1) or *atiti* (for number 2) in life.

The word “*atisti* means to pursue, study, explore” (Suryani and Darsa 2003, 10). Furthermore, the word *atisti* was also found in other Old Sundanese texts, such as the *Sri Ajnyana* manuscript “... *atisti sira rahayu...*” (Noorduyn and Teeuw 2006, 222) and the *Sanghyang Sasana Maha Guru* manuscript “... *na geuing atisti pasanta...*,” “... *bijil tina pangatistian...*,” “... *yata sinangguh pangatistian...*” (Gunawan 2009, 214-266). The translation of *atisti* in the *Sri Ajnyana* and the *Sanghyang Sasana Maha Guru* manuscripts referred to the word *sthiti*, meaning 1. continuance in being; 2. fixed order, stability; 3. constant, firm, steadfast, steady, stable, motionless, unchanging, lasting (Zoetmulder 1982, 1823) (see Noorduyn and Teeuw 2006, 337). The word *atiti* was not found either in the dictionary or its parallel form in other Old Sundanese manuscripts. I estimated that the word *atiti* in leaf manuscript number 2 might be the word *atisti* without <sa> letter. In the manuscript tradition,

this case frequently occurred, and by philologists, it was referred to as a scribal error “omission.” Therefore, in my thesis, both of them were entitled the *Pangatistian Sang Hyang Pretiwi* (the eternity of Sang Hyang Pretiwi). Furthermore, the manuscript leaves written in handwriting style number 1 (amounting to 11 manuscripts) would be entitled the *Pangatistian Sang Hyang Pretiwi-I* and the leaf manuscript manuscripts written in handwriting style number 2 (totaling eight manuscripts) would be entitled the *Pangatistian Sang Hyang Pretiwi-II*.



Transliteration:

1. *pu(n). kadi tapa(k) yuyu pu(n). ong hiké na pidekaneu(n). ong hiké na mananga*
2. *ma ** kirang wuwuhanⁱ leuwi(h) lo -- wa(ng) pu(n) ** sang anura(t) buyu(t) samar tu*
3. *lisⁱⁱ, nusahé(rang) samar kéna(k) -- pu(n). sang anura(t) ngarana wiratapa*
4. *pu(n) ***

(Unwritten)

The original text on manuscript: ⁱuhana, ⁱⁱlus.

Figure 18: The last leaf of the *Pangatistian Sang Hyang Pretiwi-I* manuscript.
Source: Amadi Unpad.

In the *Pangatistian Sang Hyang Pretiwi-I*, the last leaf of the manuscript was found (see figure 18). The text written on it unveils the information regarding the manuscript’s writer

named Wiratapa or Buyut Samar Tulis⁶⁶ and the place where the manuscript was written, namely, Nusaherang⁶⁷.

The opening sentence on leaf manuscript number 3 in Table 32 shows the characteristics of a sentence as the manuscript title, namely, "... *nihan kukulan Sang Kumara, ...*" The word "*kukul*" means *kelintung (genta kayu)* 'wooden bell'" (Mardiarsito 1990, 294). The referred sentence acting as the manuscript title was supported by the following texts describing hitting *kukulan*. Therefore, the manuscript was entitled "Kukulan Sang Kumara" 'Sang Kumara's wooden bell.' Based on the handwriting style, the *Kukulan Sang Kumara* manuscript was categorized into OS style 9, amounting to 6 manuscript leaves. This manuscript shares the same handwriting style as the *Warugan Guru* manuscript (see Table 29).

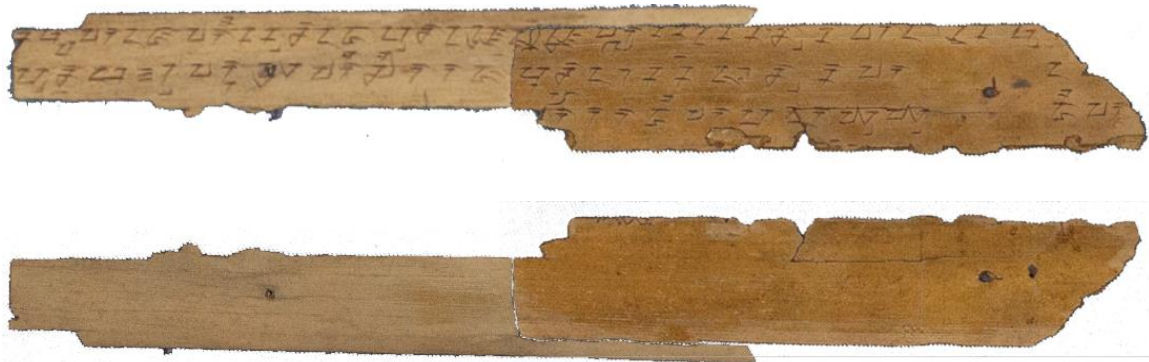
The text on leaf manuscript number 4 in Table 32, especially the opening sentence, is difficult to identify as there are damaged parts. However, if the text was reconstructed based on the remaining parts and the custom in writing the opening part of the manuscript, it seemed that its opening sentence would be: "❖❖ *ndah warahakna na wwat jati pandita pun, ...*" "❖❖ This is a lesson to be a real pandita, ..." ⁶⁸ The word "*paṇḍita (paṇḍita)*" was defined as 1. scholar, learned man, teacher; especially of a person learned and expert in spiritual things: sage, holy man, brahman, wiku, ṛṣi. 2. wise, learned, skilled, experts (not necessarily in holy things)" (Zoetmulder 1982, 1253). Based on this understanding, a Pandita must possess a depth of knowledge. This is in line with the following texts explaining a great deal of knowledge in life, including the triplets *bayu sabda hedap* (water word mind). Therefore, this manuscript entitled the *Jati Pandita*.

⁶⁶ The word "*buyut*" means "great-grandfather or great-grandchild". The word "*samar tulis*" means "cryptic writing". The word *buyut samar tulis* in the manuscript can refer to the great-grandfather of Wiratapa or Wiratapa is the great-grandchild of a person who is referred to as "*samar tulis*". In Old Sundanese manuscripts, the use of the word "*buyut*" as the author's name was also found in the *Sewaka Darma* (PNRI 408) manuscript written by Buyut Ni Dawit (dauit?), the *Pitutur ning Jalma* (PNRI 610) and the *Sangyang Swawarcinta* (PNRI 626) written by Buyut Tejanagara.

⁶⁷ The word "*nusa*" means "island". Nusaherang means an island called *hérang* (sparkling). In the Old Sundanese manuscript, the name of the place where the manuscript was written using the word *nusa* was also found in the *Sanghyang Siksa Kandang Karesian* manuscript (PNRI 1 crate 85) written in Nusakrata (Holil and Gunawan 2010, 123).

⁶⁸ This writing pattern of the opening sentence is also found in other Old Sundanese manuscripts such as in the *Sanghyang Siksa Kiksa Karesian* manuscript (PNRI 630 box 16) ❖❖ *ndah nihan warahakna sang sadu, de sang mamet hayu. Hana sanghyang Siksa Kandang karesian ngarannya, ...* (Danasasmita, et al. 1987, 73) and *Sanghyang Tatwa Ajnyana* manuscript (PNRI 1099 peti 68), ❖❖ *ndah warah iyatnakna. Ini na pakeun nu liwat ti raga nu luput ti bayu sabda hidep. ...* (Wartini et al. 2011, 58).

The *Jati Pandita* manuscript in Kabuyutan Ciburuy is stored in *Kropak* BPC 9, totaling 47 manuscripts. Based on its handwriting style, this manuscript is categorized into OS Style 14. Besides the beginning part of the script, there were also pieces of leaf from the last part. Based on the text on the last leaf fragment, it was mentioned a place which was not too far from Kabuyutan Ciburuy named Cikajang⁶⁹. However, as most of the texts had been lost (due to a damaged manuscript), the referred word Cikajang is not distinctly clear (see Figure 19).



Transliteration:

1. ... *wwat jati sunda pun * tlas sinuratⁱ réwu ...*
2. ... *pun amutusⁱⁱ ti cikajang pun; sang nganurat -- ·...*
3. ... *kadi tapak yuyu -- di ta ...*



(Unwritten)

The original text on manuscript: ⁱsanurat, ⁱⁱpamutua.

Figure 19: The last leaf of the *Jati Pandita* manuscript.
Source: Amadi Unpad.

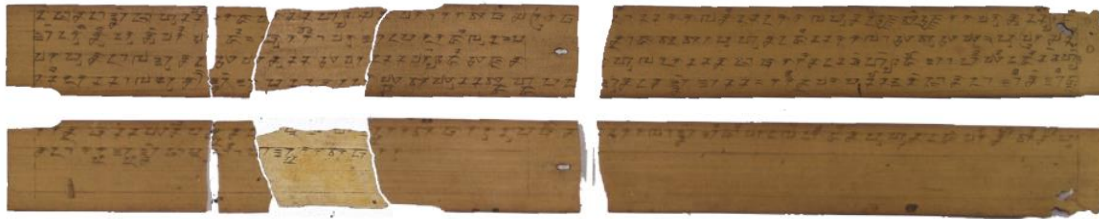
⁶⁹ Similar to the Kabuyutan Ciburuy, Cikajang is also located on the foot of Mount Cikuray. In this place, there was a stone inscription consisting of four lines of sentences, but its authenticity was doubted by Noorduyn. A discussion of the Cikajang inscription is in the article entitled "Holle, Van der Tuuk, and Old Sundanese Epigraphy: Cikajang and Kawali Inscriptions" (Noorduyn 1988, 303-314).

Table 33: The last leaf of the manuscripts of the Kabuyutan Ciburuy collection

No	Image and transliteration
1	
	<p data-bbox="276 539 480 568">Transliteration :</p> <ol data-bbox="276 611 1393 1122" style="list-style-type: none"> 1. * ini panyepuh tapa sang manon sang manon(ton), nu kapéton sang hérang sang lumengengⁱ, sang lengisjati, cep· lenye 2. p terus patala buwana, nu nga(ng)kang dina buwana, na aci, na jati, ja – – dora mana, cinta mana, muter (mang)ga dasa, nu kayaⁱⁱ na buwana, mayungngan 3. buwana nya aing punⁱⁱⁱ sam[a]pun, * * * * nir bumi, nir buwana, nir leupa(s), – – nir bayu, nir sabda, nir had[ng]p, nir tutur[r], nir sang manon, nir darma 4. , nir pramana, nir wisésa, nir tung[la]gal·, nir rahasya^{iv}, nir séya^v, nir alit, nir lenyep·, nir suks[e]ma, nir ma ... <ol data-bbox="276 943 1393 1122" style="list-style-type: none"> 1. mokta^{vi}, nir mwa(k)sah kabéh nir tan pawak, nir [na] tan pakahanan, nir jatiniskala, nir ha(n)teu, nir beuheung, nir suwung, nir 2. kosong, nir jero tan hana, nir lésot (ka)béh, nir lé – – ngoh, nir éncag^{vii}, nir leuheung^{viii}, nir arya, nir mah(a)kabéhna nir 3. sakini, nir éta, nir los * * <p data-bbox="276 1160 1393 1232">The original text on manuscript: ⁱluméngang, ⁱⁱkya, ⁱⁱⁱpan, ^{iv}hasyé, ^vsiyanu, ^{vi}ktah, ^{vii}éjag, ^{viii}léhang.</p>
2	
	<p data-bbox="276 1588 472 1617">Transliteration:</p> <ol data-bbox="276 1624 1393 1877" style="list-style-type: none"> 1. * ini panyepuh tapa sang mano(n)ton nu kapéton sa(ng) lengangⁱ sa(ng) héra(ng) sa(ng) lengisⁱⁱ jati cep lenyep terusⁱⁱⁱ (pa)tala bwana, 2. nu nganggang^{iv} dina bwana, na aci na jati na dora^v mana, muter dé – – sa(ng) tala[h] bwana, mayu[ng]ngan bwana * * paké nyaitkeun tapa, aci 3. ning beurang aci ning peuting, pura na mutya désa * * pakeun mi – – jilkeun tapa sang hanaréka (h)asra bwana * * ini basana teu acan jadi 4. sakabéh batara tis tan hana * * <p data-bbox="323 1951 472 1980">(Unwritten)</p>

The original text on manuscript: ⁱléga, ⁱⁱlengas, ⁱⁱⁱtrasi, ^{iv}ngaka, ^vdāhra.

3



Transliteration:

1. rangan, m(e)nang ngahusir ka jati sang hyang cari ta, kabawa cakra wa... .. sakala niskala pun- * * ka tiⁱ nu siaⁱⁱ di
 2. manggung nunggunung ti tindihⁱⁱⁱ wusir, tum pak si lurah pa -- n, ja inya puhun di sakala, abu ayah putra cari
 3. ta pun, lamun aya nu saat satya ng di ajnyanana -- hulaksana ngawakkeun sang hyang darma, apeyeh^{iv} di sang hyang
 4. siksa, lamunna m(e)nang mu pasan ga ywa bayu sabda hdap pa (la)munna m(e)nang masahkeun tapa sorangan^v meunang midwa
1. keun wasaya ningpanwan pangreungeu hamwa kabawa ku rupa warna sakala, m(eu)nang me(n)det langgeng dina puhun jati nir bener pu
 2. n, kwamwa m(eu)nang ngareu ngeu, hamwa kabawa ku

The original text on manuscript: ⁱtu, ⁱⁱsya, ⁱⁱⁱtadih, ^{iv}peye, ^vsorangngan.

4



Transliteration:

1. ... * * huta(ng) bapana barang te... .. ti lima riwu, piris· hadéh opat riwu ...
 2. ... s·, nu nyadaken· hungta... .. gan karep -- saksina ba[x]pa lawan deungⁱ pangto temah
 3. ... saméréh hutang rah bas·si, aya démaray ngabasri di lelebak sa
1. ... hah deui lamun·na désa nu maraya yah nu(ng)gu, nemu kahiwangngan· silih hamrerah * * aya dayi ha
 2. ... n· nebagéna mung kahiwa ·hapurah

The original text on manuscript: ⁱding.

5



Transliteration:

1. ... *p kusirep· rec· kusikep· rec· ❄ ini pakeun· mokeun· kuwa cici yaya hungjan· ong habiya ...*
 2. ... *tana tan· teurak ku sihung sanggana tan· tan· ❄ ini pakeun· newek nu mo keuna tojo jati sang*
 3. ... *do bwana sang tojo wisésa, pun· pang – – gelarkeun· kami ku betara tungkeb· bwana maka tete*
 4. ... *bener ka awak sang bener jati ❄ ini pakeun· nuus· ong paksama pun· kami sadu nuus·*
-
1. ... *wisnu nyan·paga awak batara hyang wisnu aci wisnu, brahma maya lemus· tulis· lwir li*
 2. ... , *cab· kinyar awak leumpang turub·na bulan· sicut· ti pan·non· poé samangbang sang hya*
 3. ... *nu ngasuhhan· awak sang patany·jala ❄*

6



Transliteration:

1. ... *ka nu bener maka teureuy·*
2. ... *rat ❄*
3. *ha ka ha ha ka ra sa*

(Unwritten)

7



Transliteration:

1. ... *bwana, mu(ng) ngulah dék· megat· nyahala mana katepi kajayaa ning bwana, ya na ka ...*
 2. ... *ya pangheubeul· nyawana, samana ta inget· -- di jati di manéh na jati hiji, la ...*
 3. ... *ti wilawana kasa, kéna ning ... -- ning tresna, linglang linglang, leu..*
 4. ... (unread)...
-
1. ... *·hana ratih masa ...*
 2. ... *n· ❖❖ (unread) ...*

The text on the leaf manuscript in Table 33 number 1 was written in Old Sundanese script (OS Style 13 group, see Table 21) and leaf number 2 was written in Western Old Javanese Quadratic script (WOJQ Style 5 group, see Table 26). Even though the letters used on those two leaves were different, however, the text written on both sides had the same part, i.e., in number 1, “... ❖❖ *ini panyepuh tapa, sang manon sang manon(ton), nu kapéton sang hérang sang lumengeng, sang lengisjati, cep lenyep terus patala buwana, nu nga(ng)kang dina buwana, na aci, na jati, ja dora mana, cinta mana, muter (mang)ga dasa, nu kaya na buwana, mayungngan buwana ...*” and in number 2 “... ❖❖ *ini panyepuh tapa sang mano(n)ton nu kapéton sa(ng) lengang sa(ng) héra(ng) sa(ng) lengis jati cep lenyep terus (pa)tala bwana, nu nganggang dina bwana, na aci na jati na dora mana, muter dé sa(ng) tala[h] bwana, mayu[ng]ngan bwana ...*” The examination on the similar text between these two manuscripts, unfortunately, could not be conducted any further as manuscript number 2 only had one leaf. However, based on the existing text, both of them might come from the same manuscript. This assumption is also supported by several existing publications of Old Sundanese manuscripts mentioning a text written in two types of script, such as the *Sanghyang Siksa Kandang Karesian* manuscript and the *Bima Swarga*. The *Sanghyang Siksa Kandang Karesian* manuscript with collection code 630 was written in Western Old Javanese Quadratic and the

Sanghyang Siksa Kandang Karesian manuscript with collection code 624 was written in Old Sundanese script (Nurwansyah 2013, 151-164). The *Bima Swarga* with collection code 455 was written in Western Old Javanese Quadratic script and the *Bima Swarga* with collection code 623 was written in Old Sundanese script (Gunawan 2018, 7).

Concerning the manuscript title, both of them would be entitled “Panyepuh Tapa” ‘The Strengthening of Tapa’⁷⁰ (manuscript leaf number 1 is the *Panyepuh Tapa I* while number 2 is the *Panyepuh Tapa II*). The title naming was based on the title writing tradition in the Old Sundanese manuscripts. This naming is also supported by the description of the following texts such as explaining about *makalanga na tapa* ‘fighting in *tapa*’ and *prasida ning tapa* ‘achieving a *tapa*’.

As previously mentioned, the leaf manuscript number 1 belongs to OS Style 13 group. Interestingly, in OS Style 13 group, there are also manuscript leaves having the characteristics to be the last leaf of the manuscript (see Table 33 number 3). The existence of these leaves is quite confusing, since usually one manuscript only had one last leaf. Moreover, the text written on leaf number 3 can be related to what is explained in the *Panyepuh Tapa* manuscript. However, when leaf number 3 was compared to leaf number 1, according to the writing script’s custom, leaf number 1 was highly referred to as the last leaf. This could be seen from both of their last texts. In leaf number 1, after its last text, it was followed by symbols commonly used to end a text (compare with number 2 and number 5 in Table 33, last leaf row in Table 31, and Acri 2011a, 190). Meanwhile, leaf manuscript number 3 did not put any mark after the last text and its last sentence indicated an unfinished sentence.⁷¹

Given the current condition of manuscript leaves in the OS Style 13 group, it is hard to conclude what happened to leaf manuscript number 3. Is leaf manuscript number 3 the last leaf of a manuscript, or is leaf manuscript it an unfinished copy of a manuscript? It is extremely difficult to answer since many of the manuscripts in OS Style 13 group that could be used as proof have been damaged, and it is estimated that other leaves of manuscripts have been lost.

leaf manuscript after being identified, there were no words on the leaf manuscript number 4, 5, 6, and 7 in Table 32 that indicated the manuscript’s title. Therefore, analysis of those

⁷⁰ *Panyepuh* or *paněpuh* means “strengthens or heightens” (Zoetmulder 1982, 1744). *Tapa* means “1. religious austerity, bodily mortification, penance, asceticism” (Zoetmulder 1982, 1945).

⁷¹ ‘ku’ (the last word of the leaf manuscript number 3 in Table 35) in Sundanese was classified as a preposition (see Sobarna 2012, 56).

manuscript leaves and other manuscripts in which the titles have not been identified would be analyzed by determining the theme of the text based on the existing texts.

2.3.5.3 Identification of the Story's Theme based on the Text in Manuscripts







As mentioned in the previous section, the identification of the text's theme was done on Kabuyutan Ciburuy manuscripts that could not be identified through comparison with published Old Sundanese manuscripts and title analysis. There are six unidentified groups of manuscripts, namely, OS Style 15, OS Style 16, OS Style 17, OS Style 18, OS Style 19, and OS Style 20. Therefore, for the six groups, the text's theme will be searched based on the analysis of the existing texts.

1. OS Style 15 group

There were 45 leaves in OS Style 15 group. In Kabuyutan Ciburuy, those leaves were stored in Chest 1 and 3. In the former, those leaves were in *Kropak* 19 (18 leaves), *Kropak* 20 (one leaf), *Kropak* 21 (one leaf), *Kropak* 26 (one leaf), and *Kropak* 29 (four leaves). Meanwhile in the latter, those leaves were in *Kropak* Ciburuy III (16 leaves) and *Kropak* Ciburuy XIII (four leaves). Of the 45 leaves, 21 leaves were identified as having page numbers,⁷² but the numbering is not ordered consecutively. The shortest one consisted of 1 page, while the longest was 41. Furthermore, the other 24 leaves did not have any page numbers. The page numbers are missing as the scribe did not put them and some of the manuscript leaves were damaged. The examples of page numbered, non-page numbered, and damaged manuscript leaves can be seen in Table 34.

⁷² "Lontar manuscripts were numbered on one side of the leaf only, usually on the left-hand verso sides (b-sides) of the leaves with only rare exceptions where they were provided on the recto sides (a-sides) or at the right-hand ends" (Meij 2017, 185).

Table 34: The examples of the page numbered leaf, non-page numbered leaf, and damaged leaf in OS Style 15 group

No	Example of leaf image
1	<p>Recto</p>  <p>Verso</p> 
2	<p>Recto</p>  <p>Verso</p> 
3	<p>Recto</p>  <p>Verso</p> 

Explanations:

- Number 1, on the verso (the leftmost side) there is a page number. It is written as 1.
- Number 2, there is no page number found on recto and verso.
- Number 3, there is no page number found on recto and verso, or this non-existence of page number is because the left side of the leaf has been damaged.

Some parts of the text in OS Style 15 manuscript are similar to the text in the PNRI collection entitled the *Carita Jati Mula*. The *Carita Jati Mula* manuscript was written on *nipah* (gebang) leaves with Western Old Javanese Quadratic script. It originated from Kabuyutan Koleang, Jasinga, Bogor, West Java (Holil and Gunawan 2010, 143-144). At the time of the




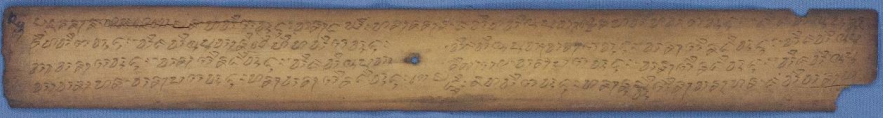
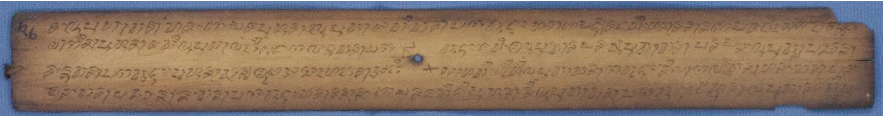
research, the *Carita Jati Mula* manuscript coded PNRI 1097 had yet to be published. The comparison of text at the beginning of the *Carita Jati Mula* manuscript and OS Style 15 manuscript can be seen in Table 35.

Even though there is a similarity between the text inside OS Style 15 manuscript and the *Carita Jati Mula*, there is a different placement of the text in each manuscript. For instance, the beginning text of the *Carita Jati Mula* in OS Style 15 manuscript is on pages 26 and 27 (see the left side on recto section). Therefore, the text in OS Style 15 manuscript leaves cannot be identified as the *Carita Jati Mula*.

After analyzing the text in the OS Style 15 manuscript, some sentences were discovered to be the title and subtitle, namely, 1) “*dah nihan ta sabda pamastu*” ‘This is an advice of truth; 2) “*dah nihan palekas sang hyang ajnyana*” ‘This is the beginning of Sang Hyang Ajnyana’; 3) “*ini na puhun wwat mula jati carita ning bener*” ‘This is the beginning to obtain the true story in a right way’; 4) “*ini katuduhhan ti puhun jeung ti jati*” ‘This is a sign from the initial and real condition’; 5) “*ini na sang sapta ajnyana*” ‘This is a part of Sang Sapta Ajnyana (seven knowledge)’; 6) “*ini alit niskala siksaan ni bayu*” ‘This is an unseen mildness, thought on air’; 7) “*ini siksaan jati ka sang hyang sabda*” ‘This is a true lesson for Sang Hyang Sabda’; 8) “*ini na pigunaeun temen pakeunna diri ti(di?) bumi*” ‘This is about the use of self-determination in the world’; 9) “*ini lamun waya nu iyatna di jati ning bener*” ‘This is if there is an attempt of true authenticity’; and 10) “*ini na paritah pakeun pangkat ti sarira*” ‘This is about the command to elevate oneself.’ Those sentences were predicted to be the title or subtitle as they were in the statement form and written after *Pepadan* or metrical, usually used to signify the opening and ending of stanza or canto.⁷³ In addition, the sentences indicated as the titles or subtitles were followed by sentences used to elaborate those expressed statements suggesting as the titles or subtitles.

⁷³ “The ends of stanzas are indicated by *pepadan* or metrical marker” (Meij 2017, 262).

Table 35: The comparison of text in the beginning part of the *Carita Jati Mula* manuscript and the leaves of OS Style 15 group

Jati Mula	Leaves of OS Style 15 group
<p>Recto (Unwritten)</p>	<p>Recto</p>  <p>Transliteration:</p> <ol style="list-style-type: none"> 1. <i>di ngaran-nan· nu tan· keuna dituduh puhun· tan· keuna dituduh jati, inya ageus· hateu ka ukan-nan· na inya mana wisésa (da)</i> 2. <i>yeuhhan-nan-na, nu tan keuna dinamaan· kéna inya gwa -- t· mula tan· panama, puhun· luput· tan· pakatuduh tangkal·</i> 3. <i>mula, tan· pangaran· inya mana wenang wisésa, dayeuhhan-nan-na -- di nu hana, tan· hana, dinu metu hana, sakéng tan· hana, tinu hati nama</i> 4. <i>na, inya mana luput· tina luput· ti jati ning luput· luput· ti jati ning tan· pakaduh, luput· ti jati tan· panamana luput· ti jati</i>
<p>Verso</p>  <p>Recto</p> 	<p>Verso</p>  <p>Recto</p>  <p>Transliteration:</p>

Transliteration:

1. * * ndah warahhakna na puhun, jati luput-[x]na tan-pakakatuḍuhhan, wuit-mula
 2. tan-panama, takal-mula tan-panga -- ran, wwat-mula jatu tan-hana, ha puhun
 3. luput-jati sang hyang hayu, nyamana, ha -- teu katuḍuhhan-dayeuhhan-nan-na, jati
 4. hateu luput, bwana [x]hateu hateu katuḍuh, di jati luput-ning hateu katuḍuh, ti jati
1. luput-ning biheng hateu katuḍuh, ti jati luput-tan katuḍuh, tan-keuna dituḍuh,
 2. ti jati luput-tan katuḍuh, tan -- kena di tuḍuh, ti jati luput-nis-kala,
 3. tan-pakatuḍuh, tan-keuna dituḍuh, ti jati luput-tan-hana, tan-pakatu
 4. duhhan-tan-keuna dituḍuh, nyamana hateu katuduhhan, nu mteukeun-tan-hana jati

1. parén-na, * * inya ma na hateu katuduhhan-dayeuhhan-nan-na, jati hateu luput-bwana hateu hateu katuduh, di jati luput
 2. ning hateu katuduh, ti jati luput-ning biheung hateu katuduh -- , ti jati luput-tan katuduh tan-keuna dituḍuh, ti jati lupu
 3. t-tan katuduh, tan-keuna di tuduh, ti jati luput -- nis-kala, tan-pakatuḍuh, tan-keuna dituḍuh ti jati lupu
 4. t-tan-hana, tan-pakatuḍuhhan-tan-keuna dituḍuh nya madwih na hateu katuduhhan-nu metukeun-tan-hana, jati tan-ha
1. na, luput-tan-hana, nyamana puhun-luput-jati tan-pakatuduhhan-nya madyina dayeuhhan-nan-na nya mana wisésa wenang nungga
 2. l-keun-puhun-jati luput-langgeng sadakala, nu tan-paka -- tuduh jati * * luput-na mana luput-tan-panamana, lupu tan-pangaran
 3. na, nu tan-pakatuduh, puhun-ngaranya * * béak hégan-ageu -- s-hateu, biheung luput-tan-katuduh, nis-kala tan-hana, tan-pana
 4. mana, tan-pangaran-na, tan-pakatuduhhan-nan-na, nya mana jati dipuhun-ning luput-tan-pakatuduhhan-luput na jati pu

Verso



Recto



Transliteration:

1. *tan· hana, luput· tan· hana, nya mana puhun· luput· jati tan· pakatūduhhan·, nya*
 2. *mana ḍayehhan·nan·na nya ma wisésa, -- wenang nunggal·keun· puhun· jati ti luput· lang*
 3. *geng saḍakala, nu tan· pakatūduh, jati -- * luput· na mana, luput· tan· panamana*
 4. *, luputna [x]tan· paran·na, nu tan· pakatūduh, puhun· ngaranya, * béak hégan· ageus·*
-
1. *hate, biheng luput· tan· katūduh, nis·kala tan· hana, tan· panamana, tan· pangaran*
 2. *·na, tan· pakatūduhhan·nan·na, nyama -- na jati di puhun· ning luput· tan· pakatūdu*
 3. *h dipuhun· luput·na jati pun· tan· pa -- katūduh mu ageus· pun· * * ini puhu*
 4. *n· wwāt· mula, jati carita ning benir, wwāt· mula jati carita ning tan· panamana, luput· ca*

Verso



Transliteration:

1. *n· tan· pakatūduh nu ageus pun· * ini na puhun· wwāt· mula jati carita ning bener, wwāt· mula jati carita ning tan· panamana*
2. *luput· carita tan· pangaran·na, puhun· luput· carita, -- ning tan· pakatūduhhan· * lamun· hamo nyaho di jati carita,*
3. *jati ning bener, hamo nyaho di jati di manéh, lamun nyaho -- di puhun· jati carita, ning bener nyaho di jati di manéh, nyaho*
4. *di jati bener dimanéh, kalinganyina, benerna teger·na temen· deungna ageus· nyaho di ageus·, di jati di manéh pun· ngaranya na teger·*



Verso

Transliteration:

1. *rita tan pangaran-na, puhun luput carita, ning tan-pakatuḍuhan. ** lamun ha*
2. *mo nyaho di jati carita, jati ning beu -- ner, hamo nyaho di jati di manéh, la**
3. *mun-nyaho dipuhun jati carita, -- ning beuneur, nyaho di jati di manéh, nyaho*
4. *di jati beuner di manéh, kalinganyi, beuneur na teugeur na teumeun deungna ageus nyaho di a*

Explanation: The highlighted is a piece of the same text.

Considering many sentences indicated as the titles or subtitles in the OS Style 15 manuscript, it was likely a manuscript consisting of several chapters, or it possibly had more than one manuscript. If the OS Style 15 manuscript leaves were a manuscript with several chapters, then out of ten sentences signaling the titles or subtitles that have been mentioned, “*dah nihan ta sabda pamastu*” might be the main title of the entire manuscript. The reason was because “*sabda pamastu*” or “an advice of truth” had a meaning that could represent the whole text in OS Style 15. Moreover, considering the writing position in the manuscript, “*dah nihan ta sabda pamastu*” was written in the first row. This writing pattern usually indicates the opening part of a text. However, a substantial doubt rose as it was in recto section. Generally, in the lontar manuscript writing tradition, the opening part of a manuscript is written in verso while the recto is empty (left unwritten) (see Figure 20).



Transliteration:

1. ... (*da*)*h nihan· ta sabda pamastu, nikang tekaⁱ ri nis.kala. palarapanⁱⁱ ta sabda pramana, tumurun· ta ...*
 2. ... *nira sasat· samaya. sahuwus·nira kumpu — — l·, bahumantraⁱⁱⁱ para déwata, sida tapa lekas sabda ...*
 3. ... *na, kabéh pada hawruh tuturnira, sapa ta — — sabda ning tunggal· manghanakeun· ni kabéh sapada madyapada^{iv}, nusa, nagara...*
 4. ... *n· tasik·, (pasir) antara^v désa, bukit han·tara madyi, gunung pu·ncak han·tara bwana, tunggal· tikang lwar lawan· kidul· ...*
-
1. ... (*wé*)*tan·, isor lawan· ning luhur, uwung uwung nganunuwung, awang awang manarawang, kaprsatka^{vi} nis.kala, sapada wye^{vii} madya(pada), nga ...*
 2. ... *déning bayu sabda hedap^{viii} mangkana, pada kaprsa — — tka^{ix} ma nis·kala. Sambara ti pre(ti)wi, sapala lara ning alas· sapara ...*
 3. ... *rati ning akasa. Pamanah manah nikang Ajanya — — na, maras· ta ya ning sarira, sara[s]sa hana ngaranya^x ning rasa, sapa ka ...*
 4. ...*ning nis·kala, palanya^{xi} nis·kala. Iya ning madyapada^{xii}, palanya^{xiii} yuga nis·kala. Tangtu atura^{xiv} sana ning bwana, masa hatu ...*

The original text on manuscript: ⁱtke, ⁱⁱpat·larap, ⁱⁱⁱahuman·man, ^{iv}madyi, ^vn·ta, ^{vi}kapresata, ^{vii}wrye, ^{viii}hepde, ^{ix}tama, ^xngarasya, ^{xi}palanyi, ^{xii}madyipada, ^{xiii}panya, ^{xiv}turaH

Translation:

1. ... This is the advice of truth; it is to reach immaterial. Applying the advice of true knowledge, lowering ta...
 2. ... *nira* a real promise. After gathering, the déwata cast a spell. Siddha does asceticism. Then say...
 3. ... *na*, everyone understands their words. Convey one word, thus it will happen all over the earth, land, country, ...
 4. ... *n* sea, highlands throughout the village, hills all over the earth, mountain peaks around the world. Unite north with south...
-
1. ... west, bottom with the top. The rainbow stretches beautifully, the sky is bright, amazed by the immaterial, they both become dwarfs on earth, *nga*...
 2. ... with water word mind like that, all amazed at the immaterial. Elements from the soil, producing fruits in the jungle, *sapara* ...
 3. ... *rati* in space. Remembering Ajanyana. Be anxious about yourself, like you have his name in the heart, *sapa* ...
 4. ... in *niskala*, the fruit is *niskala*. It is on earth, the fruit of the child *niskala*, the cause of a place of suffering in the world, *masa hatu* ...

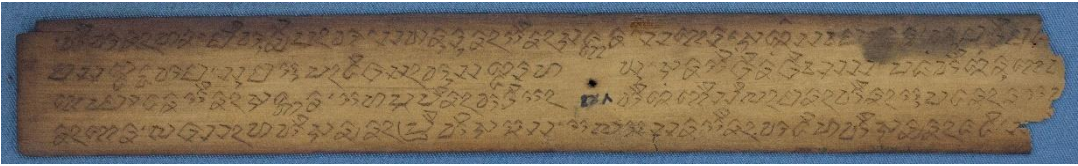

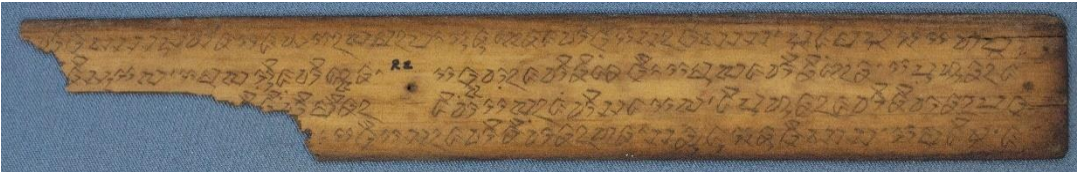

Figure 20: The first leaf of the *Sabda Pamastu* manuscript.

Source: Amadi Unpad.

2. OS Style 16 group

There were 13 manuscript leaves in the OS Style 16 group. In Kabuyutan Ciburuy, those leaves were stored in Chest 1 *Kropak* 19 (nine leaves) and chest 3, *Kropak* Ciburuy XIII (four leaves). Of the 13 leaves, seven were identified as having page numbers, but they were not numbered consecutively. The shortest one consisted of 3 pages, while the longest was 20. Furthermore, the other six leaves did not have any page numbers as they were damaged. It was estimated that the manuscript consisting of the leaves of the OS Style 16 group had more leaves than there are now. The examples of the page numbered leaf and damaged leaf can be seen in Table 36.

Table 36: The examples of page numbered leaf and damaged leaf in OS Style 16 group

No	Example of leaf image
1	<p>recto</p>  <p>verso</p> 
2	<p>recto</p>  <p>verso</p> 

Explanation:

- Number 1, on the verso (the leftmost side) there is a page number. It is written as 14.
- Number 2, there is not any page number found on recto and verso, or this non-existence of page number is because the left side of the leaf has been damaged.

After analyzing the leaves of OS Style 16 group, most of the text contained varied explanations such as Ajnyana (the higher knowledge of the Divine or the Absolute) to the character named “Gantu”. Gantu seemed to be the main character as in leaves of OS Style 16 group the character of Gantu showed up 19 times, dominating the rest of the characters.

According to the plot, Gantu might not be a name. Instead, it was a term for a wanderer. The word Gantu was highly assumed to be the same as *ganta* in Old Javanese Language. It derived from the word गन्तु ‘*gantū*’ (Sanskrit Language) which means the one who goes, comes, or reaches (Macdonell 1929, 81). This assumption, one of which can be seen from this part of the text:

... *I(n)dit birit lugay sila, ti wi(n)du ning paluguhan, dék ngalakukeun suku kiwa, lan tengen. Mrerangkeun panon pa(ng)reungeu, ngala(m)pahkeun ning sarira. Pangkat ti wi(n)du ning pahadepan, leumpang ka kadaton nu wisésa. Sacuduk aing ka wangun [ka] wi(n)du jati rahayu, tuluy marek mangse ka hareupeun, datang ka panghadepan larangngan jati ning jnyanaⁱ, ...*

The original text on manuscript: *inyana*

‘...Getting up from the seat then standing up, from the place he was sitting on, going to step the left and right foot, going to use sight (and) hearing, walking inside. Going from the facing place, walking to the highest palace. When I arrived at a place where the true goodness was, then I moved closer to it, arrived at the place facing the true prohibition in knowledge, ... ‘.

The character of Gantu in the OS Style 16 manuscript acted as a younger person and had a close relationship with other characters in the text. This could be concluded from how the other characters addressed Gantu as *anaking* (my child). When Gantu was called *anaking*, some of them were followed by other terms indicating name, namely, *Wenang Wisésa* and *Jati Wisésa*. The phrase *Anaking Wenang Wisésa* was written nine times and *Anaking Jati Wisésa* was once. Even though there was a different name, referring to the context, both *Wenang Wisésa* and *Jati Wisésa* were the same character, Gantu.

As previously stated, the leaves of the OS Style 16 group were kept in *Kropak* 19 (Chest 1) and *Kropak* XIII (Chest 3). On EAP British Library website, *Kropak* 19 (Chest 1) was entitled “Jati Wisésa”⁷⁴. However, when the entire text in the leaves of the OS Style 16 group was analyzed, the name *Wenang Wisésa* stood out. Therefore, in relation to the leaves of the OS Style 16 group, *Wenang Wisésa* was considered to be more appropriate in representing the character of Gantu.

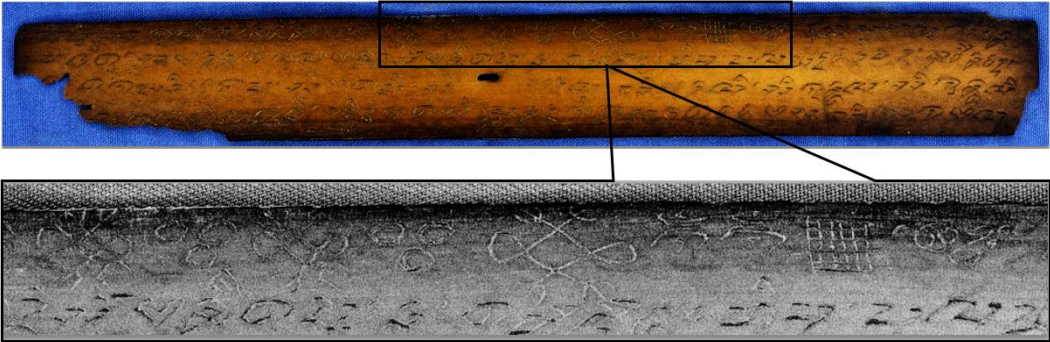
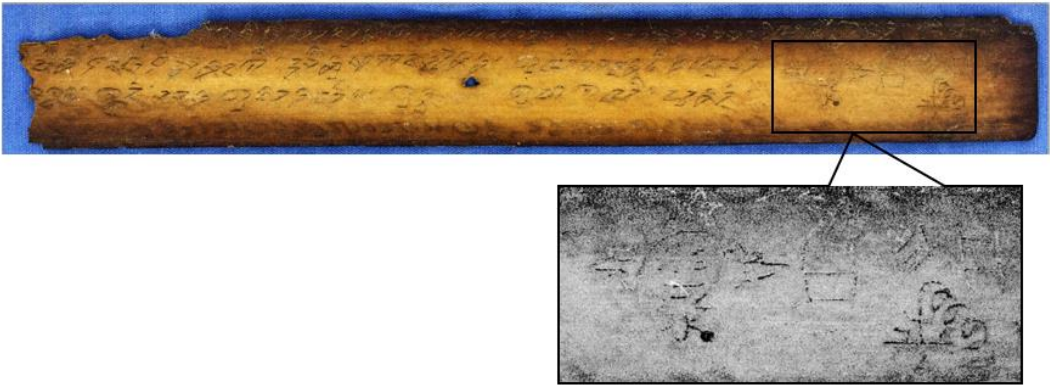
The numerous missing and damaged manuscripts made it difficult to conclude the appropriate text’s theme of the leaves of the OS Style 16 group. The reason was that the understanding of the text was often hampered by the broken-off text due to missing and damaged leaves. However, for the time being, referring to the leaves of the OS Style 16 group, it can be inferred that the main text’s theme was the journey of *Wenang Wisésa*. This text’s theme was selected based on the dominant character showing up in the text and his activities.

⁷⁴ This title selection seems uncertain as it has a question mark “Lontar, *Kropak* 19 (Jati Wisésa?)” (<https://eap.bl.uk/archive-file/EAP280-1-1-3>, accessed on July 17, 2020)

3. OS Style 17 group

There were 7 manuscript leaves in the OS Style 17 group. In Kabuyutan Ciburuy, those leaves were stored in chest 1, *Kropak* 29. Among those leaves, it was found a leaf presumed as the beginning of manuscript (see Table 32 number 5) and a leaf presumed as the end of manuscript (see Table 33 number 5). However, there was not any title there. All manuscript leaves in OS Style 17 were damaged. Thus, the page numbers were difficult to be identified. Not only were texts in Old Sundanese script found on the leaves of the OS style 17 group, but also there were also drawings in some of the leaves. Those drawings were known as *rajah*⁷⁵ or *rajahan* in Balinese manuscripts. Meij (2017, 187) elucidates that “lontar manuscripts from Bali that deal with sorcery and black or white magic often contains *rajahan*, drawings that are as efficacious as the mantras they accompany. They usually appear within the text where they belong or are put on separate leaves in the vicinity of that text.” The manuscript leaves containing *rajah* or *rajahan* can be seen in Table 37.

Table 37: The OS Style 17 manuscript leaves containing *rajah* or *rajahan*

No	Example of leaf image
1	
2	

Explanation:

- Number 1, on the first line of the leaf there, is *rajah* or *rajahan* drawing.
- Number 2, on the right side of the leaf there, is *rajah* or *rajahan* drawing.

⁷⁵ Magical drawing (Robson and Wibisono 2002, 612).

After analyzing the leaves of the OS Style 17 group, basically, the text consisted of two parts, namely, text describing an object and text of *mantra*.⁷⁶ One of the texts explaining an object as follows:

Nihan Hyang Widi Prekasa ngaranya. Sari ning pretiwi, apah, téja, bayu, akasa. Sari ning pa(ny)cabayu mwan panycabuta ...

‘This is called Sang Hyang Widi Prekasa. The core of soil, water, light, wind, (and) space. The core of five winds and five elements ...’

The text explained that Hyang Widi Prekasa was the center of the stated elements in the text. Meanwhile, one of the texts of *mantra* as follows:

Ini pakeun mo keuna ku ci hujan, Ong haing ya ... (the leaf part was missing) ... gana, tan teurak ku sihung sang gana, tan, tan.

‘This is used to stay away from the rain, *Ong haing ya gana, tan teurak ku sihung sang gana, tan, tan*’.

The sentence *Ini pakeun mo keuna ku ci hujan* functioned to explain the use of *mantra* and *Ong haing ya gana, tan teurak ku sihung sang gana, tan, tan* was the *mantra*. One indication showing that it was the *mantra* was the sign of the word *Ong*⁷⁷ at the beginning of the sentence. If the *mantra* is translated, it appears to be ‘Ong, I cloud, does not work by the fangs of the cloud, no, no.’ In the *mantra*, *sihung sang gana* (fangs of the cloud) phrase seemed to be the personification of rainwater. If so, the *mantra* essence was to follow the information written before, which was to not be exposed to rainwater.

One of the published Old Sundanese manuscripts containing *mantra* text was manuscript in PNRI 409 of the PNRI collection from Galuh (currently Ciamis Regency, West Java) (Holil and Gunawan 2010, 125). One of the *mantra* texts in PNRI 409 is as follows:

Ini palias pakeun widésa, “Ta putih ta putih Sanghyang Cakrawisésa, putu wisésa, Sanghyang Rupu Banyu Hyang Bayu, tan tan tan. ...

This is a curse repellent “*Ta putih ta putih Sanghyang cakra wisésa, putu wisésa, sanghyang rupu banyu hyang bayu, tan tan tan. ...*” (Wartini et al. 2010, 191)

Similar to the *mantra* writing pattern in OS Style 17 manuscript leaves, there were also two patterns in PNRI 409, namely, notes about the use of *mantra* and the *mantra* itself. The note of

⁷⁶ “Mantra is a magically powerful formula of words, transmitted only to the initiated, and used by specialists (e.g., **dhalang**, **dhukun**)” (Robson and Wibisono 2002, 476).

⁷⁷ “*Oñ (om)* (Skt) the sacred syllable (often as introduction to a mantra or formula of praise)” (Zoetmulder 1982, 1217).

the use of *mantra* was shown in *Ini palias pakeun widésa*. Then, the *mantra* was in *Ta putih ta putih Sanghyang cakra wisésa, putu wisésa, sanghyang rupu banyu hyang bayu, tan tan tan*.

Based on the existing text, OS Style 17 manuscript leaves were likely the *mantra* manuscript. This was shown as there were mantra writings and mantra in the form of the drawing that was commonly called *rajah* or *rajahan*. Moreover, the mantra writing pattern in OS Style 17 manuscript leaves shared similarity to the pattern in PNRI 409 of PNRI collection entitled mantra manuscript (see Wartini et al. 2010, 153-216).

4. OS Style 18

There were 17 manuscript leaves in the OS Style 18 group. In Kabuyutan Ciburuy, those leaves were stored in Chest 1 *Kropak* Ciburuy VI (16 leaves) and Chest 3 *Kropak* Ciburuy XIII (one leaf). There were not any pages found in the OS Style 18 manuscript leaves. Based on the number of lines on one side of the leaf, the leaves of the OS Style 18 group were divided into two, namely, leaves containing three lines (seven leaves) and those consisting of four lines (10 leaves). The example of leaves consisting of three lines and four lines in the OS Style 18 group can be seen in Table 38.

Table 38: The example of leaves consisting of three lines and four lines in the OS Style 18

No	Example of leaf image
1	 <p>Two horizontal strips of palm leaf manuscript. The top strip shows three lines of handwritten text in a dark ink. The bottom strip also shows three lines of handwritten text. The text is dense and appears to be a form of script.</p>
2	 <p>Two horizontal strips of palm leaf manuscript. The top strip shows four lines of handwritten text. The bottom strip also shows four lines of handwritten text. The text is dense and appears to be a form of script.</p>

Explanation:

- Number 1, there are three lines in each leaf.
- Number 2, there are four lines in each leaf.

After analyzing leaves of the OS Style 18 group, text written in leaves with three lines and four lines shared the same topic: religious-philosophical sentences. Those philosophical sentences were quite difficult to digest if they were translated in literally. For instance, consider the following two sentences chosen from the leaves of the OS Style 18 group:

... *Ini nu sungguhⁱ ti bayu sabda hdap, (i)ya jatina, (i)ya nu ngaleubur na bwana, (i)ya jatina nu ngahilangkeun. ...*

The original text on manuscript: ⁱ*sungguh*.

... ‘This is actually from air word mind, He is true, who becomes one with the world, He is truly the one who removes.’ ...

... *Ini wwitⁱ ning waya, ini wwitⁱⁱ ning bwa[a]na, tina ha(n)teu sadakala, tina hanteu ring sarira, sangkilang sang manon dipajar lasmana, hateu manon hateu na kapanon. ...*

The original text on manuscript: ⁱ*wwat*, ⁱⁱ*wwat*.

... ‘This is the beginning of existence, this is the beginning of the world, of eternal emptiness, of nothingness in self, although the Manon is called beautiful, it cannot be seen and cannot be shown.’ ...

The text’s themes discussed in leaves of OS Style 18 group were mostly about *Sang Manon*⁷⁸ and the triplet *bayu sabda hidep* ‘air word mind’. These text’s themes in the Old Sundanese were not novel and were frequently brought up. However, I could not find other Old Sundanese manuscripts that were the same as the text in leaves of the OS Style 18 group.

5. OS Style 19

The OS Style 19 group contained 29 manuscript leaves. In Kabuyutan Ciburuy, those leaves were stored in Chest 1 and 3. In Chest 1, those leaves were in *Kropak* 20 (six leaves). Meanwhile, in Chest 3 those leaves were in *Kropak* Ciburuy XII (18 leaves) and *Kropak* Ciburuy XIII (five leaves). Of the 29 manuscript leaves, eight leaves were identified as having page numbers, was not numbered consecutively. The shortest one consisted of 6 pages, while

⁷⁸ One of the names by which God is known in Old and classical Javanese literature (Noorduyn and Teeuw 2006, 23)

the longest was 35. The other 21 leaves, however, did not contain any pages since they were damaged. It was estimated that the manuscript consisting of the leaves of the OS Style 19 group contained more leaves than there are now. The examples of the page numbered leaf and damaged leaf in OS Style 19 group can be seen in Table 39.

Table 39: The examples of the page numbered leaf and damaged leaf in the OS Style 19 group

No	Example of leaf image
1	<p data-bbox="288 584 352 618">recto</p>  <p data-bbox="288 864 352 898">verso</p> 
2	<p data-bbox="288 1133 352 1167">recto</p>  <p data-bbox="288 1424 352 1458">verso</p> 

Explanation:

- Number 1, on the verso (the leftmost side) there is a page number. It is written as 35.
- Number 2, there is not any page number found on recto and verso, or this nonexistence of page number is because the left side of the leaf has been damaged.

Following an analysis of the OS Style 19 manuscript leaves, a theme is found. In general, it contains advice to a character named Prebu and Prebu's authority. The character of Prebu in

this manuscript was possibly the same as *Prabhu*, which means lord, king (Zoetmulder 1982, 1378). This can be concluded in several ways, one of which is from Prebu's authority to appoint a person or group of certain people as follows:

... *Wiku sakti sukla jati, satyi mahapawitra, wenang siaⁱ diwastu ratu, sukla ning déwati sasana ngaranya. Resi sasana sukla ja(ti), sira wnang diwas-tu prebu, sat-matara déreusa sasana (ngarannya). Ménak patemwan raja (putri?), raja putra, ra(m)pés agamana, siaⁱⁱ wnang di was-tu prebu, déwa rahyangsya wisésa ri déwa raja sasana (ngarannya). Disi sukla jati, siaⁱⁱⁱ wenang^{iv} diwastu prebu, ya ri manuh sasana (ngarannya). Rama banua, sia^v wnang diwastu (prebu), déwa sun-dati ning darma sasana (ngarannya). ...*

The original text on manuscript: ⁱsya, ⁱⁱsyi, ⁱⁱⁱsyi, ^{iv}wneng, ^vsya.

... 'The holy *Wiku* is the true light, utterly holy faithful, you deserve to be crowned (by) the king, *Sukla ning Déwati Sasana*, his title. The true enlightened teacher, he deserves to be crowned (by) the king, *Satmatara Déresa Sasana* (his title). Nobility, descendants of kings (princes?), kings' son, has a nice religion, you have the right to be addressed (by) the king, *Déwa Rahyangsya Wisésa ri Déwaraja Sasana* (his title). *Disi* is the true light, you have the right to be appointed by the king, *Ya ri Manuh Sasana* (his title). Settlement manager, you have the right to be addressed (by the king), *Déwa Sundati ning Darma Sasana* (his title).' ...

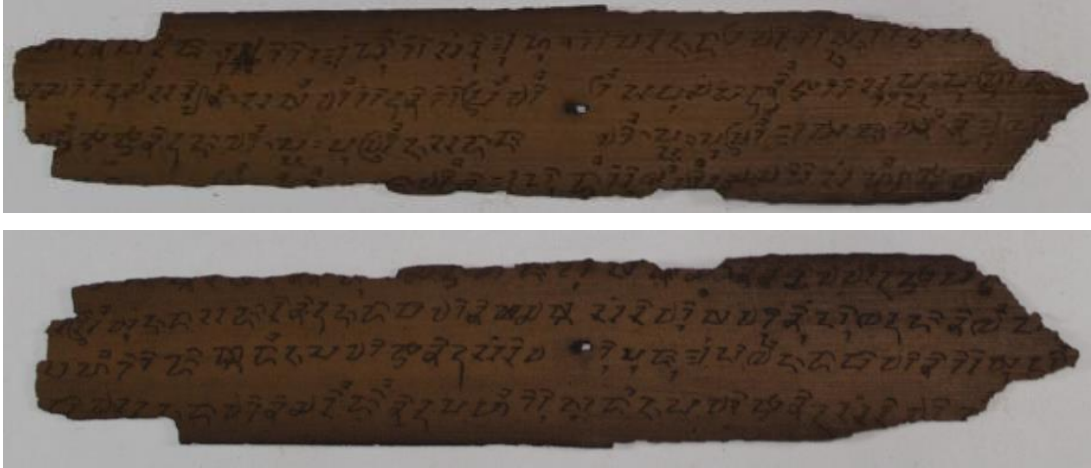
6. OS Style 20

There were nine leaves in OS Style 20 group. In Kabuyutan Ciburuy, those leaves were stored in Chest 1 *Kropak* 20 (nine leaves) and Chest 3 *Kropak* 5 (one leaf). A leaf predicted as the manuscript's beginning was discovered among those leaves (see Table 32 number 6). However, there was no title. All manuscript leaves in OS Style 20 were damaged, and the page numbers could not be identified. Table 40 shows examples of OS Style 20 manuscript leaves

Table 40: The example of leaves in OS Style 20 group

No	Example of leaf image
1	

2



Explanation:

- Number 1 is an example of a damaged manuscript in its left side.
- Number 2 is an example of a damaged manuscript in almost parts.

The OS Style 20 manuscript leaves generally talk about the characters named Batara Guru and Ngéwongédo. The following is one of the dialogues about Ngéwongédo's request begging for a child and wealth:

... *Ana[k]king sang ngéwongédo, cu(n)duk· na (na)ha [na] béja(na), mana nu datang ka dini, saurna sang ngéwongédo, mana na (datang ka dini, ha) reupeun batara guru, aing mé(n)ta na drebya, pima(ng)ka[n] [pala] i(ng) dipianak, pahideung para déwa(ta), (a)i(ng) dé(k) mé(n)ta duuman, dribya sarba é(n)dah sau(r)na batara guru, énak ka teu(ng)teuing amat, a(ing) (mo) (han)teu, ku na deungeu(n) sapila(n)ceukan, ku para déwata kabéh, ku (u)rang yuga ing kalih, beunangngi(ng) ngagaway ...*

... “My son, Ngéwongédo, what do you want to convey that you come here?” Answered by Ngéwongédo, “The reason I come before Batara Guru is that I ask for wealth. I want to have children, equal to Gods. I want to ask for share, beautiful wealth.” Batara Guru replied, “My son is absolutely right, I will not reject you. I gave friends, brothers, close to all Gods, I created your brother, it was I who made” ...

2.3.6 Time of writing, place of writing, and scribe

Researchers who have examined the Old Sundanese manuscripts of Kabuyutan Ciburuy collection mostly mention that the manuscripts were written around 14th–17th centuries. The 14th century was most likely to be the earliest period that linked to Brümund's statement, explaining that the physical form of manuscripts in Kabuyutan Ciburuy is similar to the

manuscripts in Cilegon/Cilegong(?), Bandung⁷⁹ as recorded by Friederich⁸⁰ (BGKW 1864, 22). One of the manuscripts reported by Friederich is currently stored in National Library of Indonesia code 641 entitled the *Kakawin Arjunawiwaha*, written in 1256 Saka or AD 1334 (Wiryamartana 1990, 16; Holil and Gunawan 2010, 142). In addition, estimation of the 17th century as the latest period was probably linked to the Sundanese manuscript periodization explained by Ekadjati (1988, 10) as “Based on the time of composing (writing/copying), the Sundanese manuscripts divided into three periods, namely, the old period (period up to 17th century), the transitional period (around 18th century), and the new period (around 19th–20th centuries).” However, none of the Kabuyutan Ciburuy manuscripts that have been analyzed provided a date, as well as the place of writing and the scribe.

After examining the whole manuscripts in Kabuyutan Ciburuy, some of them attached their time and place of writing as well as the scribe. This information can be seen in Table 41 below:

Table 41: Time of writing, place of writing, and scribe in several manuscripts in Kabuyutan Ciburuy

NO	Title of manuscript	Time of writing	Place of writing	Scribe	Explanation
1	The <i>Sang Hyang Sasana Maha Guru</i>	“ <i>Telas sinurat ri kasapuluh, rinéka sastra poé A(ng)gara kasi(h)</i> ” [*] ‘Done in <i>bulan Kasapuluh</i> (The tenth month) ⁸¹ .	Batur Sunyi Leuwih	Buyut Sida Utama	This information is written on the last leaf of the manuscript. However, some of the leaves have been damaged that

⁷⁹ The place is currently estimated to be Cilegong, Sukajaya Village, Sukaresmi Sub-district, Garut Regency which is + 8 KM from Kabuyutan Ciburuy. See Sheet 37B, grid reference 4E–4G in <https://ubl.webattach.nl/cgi-bin/iipview?krtid=9988&marklat=-7.7363&marklon=109.0078&sid=e233gj5497982&svid=365455&lang=1#focus>. compare with Ci Legong, West Java, IDN in <https://portal.inasdi.or.id/portal/apps/webappviewer/index.html?id=fled84ea90294bac9c35ef6c9a92047a> (accessed on August 22, 2020)

⁸⁰ That Friederich’s report one of which can be read in Netscter article entitled *Iets over eenige in de Preanger-Regentschappen gevonden Kawi-handschriften* (Tijdschrift van het Bataviaasch Genootschap deel 1, 1853, 469–479)

⁸¹ “The name *bulan Kasapuluh* is in the rural or rustic year of the Javanese. This year, in fact, still obtains in Bali and Java, as applied to agricultural economy. It is an embolismic year of 360 days, divided into mouths or rather seasons, (Mangsa in the Javanese language,) twelve in number of unequal lengths. Koso/ Kasa (the first month), Karo (the second month), Katigo/ Katiga (the third month), Kapat (the fourth month), Kalimor/ Kalima (the fifth month), Kanam/ Kanem (the sixth month), Kapitu (the seventh month), Kawolu (the eighth month), Kasongor/ Kasanga (the ninth month), Kasapuluh (the tenth month), Dasto/ Desta (the eleventh month), and Sodo/ Sada (the

		Wrote compositions on <i>Anggara Kasih</i> ⁸² (Tuesday-Kliwon ⁸³),			there is a missing part.
2	The <i>Jatiniskala</i> also known as the <i>Jatiraga</i>	“ <i>dipacana dina Kasa</i> ”* 'Compiled in <i>bulan Kasa</i> (first month)'	Kabuyutan Lingga Payung, Mahapawitra Village, in Cisanti	-	This information is written on the last leaf of the manuscript. However, some of the leaves have been damaged that there is a missing part.
3	<i>Pangatistian Sang Hyang Pretiwi-I</i>	-	Nusaherang	Wiratapa or Buyut Samar Tulis	This information is written on the last leaf of the manuscript.
4	The <i>Jati Pandita</i>	-	Cikajang (?)	-	This information is written on the last leaf of the manuscript. However, some of the leaves have been damaged that the information of the writing location can no longer be tracked.
5	The <i>Sang Hyang Hayu-I</i>	“ <i>i sa[.]ka, ka(la), 1341</i> .”* ... “ <i>wulan kawolu du kilyan</i> ”*	“ <i>Telas simurat ing Panusupan punang lurah Liga Manik</i> ”* 'Completely written in	Buyut Laru Sabdamaya	This information is written on the last leaf of the manuscript.

twelveth month)” (Crawford 1820, Vol. I 295-296). “This year calculation is called Pranata Mangsa and standardized by Soesoehoenan Pakoe Boewana VII” (Hien 1896, 54).

⁸² “*Angara(-kasih) Tuesday(-kliwon)*” (Zoetmulder 1982, 98)

⁸³ “Names of the days of the native Javanese five-days week, the so-called market-week (pasar-week). The names of the days are Manis, Pahing, Pon, Wage, and Kliwon” (Pigeaud 1963, Vol V page 23)

		‘In the Year of Saka, 1341 (AD 1419 ⁸⁴)’, ... ‘The eighth month, the western side’	Panusupan the Linggamanik Leader’		
6	The <i>Sang Hyang Hayu-II</i>	“ <i>I saka, wruhanna dé ning sang wihikan, susudan, ratu nyikep jala tunggal.</i> ” [*] ‘In the Year of Saka. Known by the scholars. Done, Ratu (1) Nyikep (2) Jala (4) Tunggal (1) (chronogram form which means 1421 Saka (AD 1499 ⁸⁵))’.	-	-	This information is written on the last leaf of the manuscript.

* The displayed text excerpt has undergone some edits.

Table 41 provides the information of the writing period of the Old Sundanese manuscripts in Kabuyutan Ciburuy, written in both the Old Sundanese script and the Western Old Javanese Quadratic script. In the manuscripts written in the Old Sundanese script, the time of writing could be found in the OS Style 8 leaf manuscript entitled the *Sang Hyang Sasana Maha Guru*, namely, on *Anggara Kasih bulan Kasapuluh* (on Tuesday-Kliwon in the tenth month) and in the OS Style 10 entitled the *Jatiraga* also known as the *Jatiniskala*, which is in *bulan Kasa* (the first month). The information concerning the time of writing in both manuscripts is based on the names of the months used by farmers or commonly referred to as *Pranata Mangsa*. According to the general convention, *bulan Kasapuluh* is around March-April, while *bulan Kasa* is around June-July (see Sumintarsih et al. 1993, 41-42). Then, in the manuscripts written in Western Old Javanese Quadratic script, the information about the time of writing was found

⁸⁴ The Saka era of AD 78 (Casparis 1978, 9)

⁸⁵ The Saka era of AD 78 (Casparis 1978, 9)

in the WOJQ Style 2 and WOJQ Style 3. In WOJQ Style 2 entitled the *Sang Hyang Hayu-I*, namely, in 1341 Saka or AD 1419. In WOJQ Style 3 entitled the *Sang Hyang Hayu-II*, namely, in 1421 Saka or AD 1499.

The information of the place of writing and the scribe were found in Kabuyutan Ciburuy manuscripts written in the Old Sundanese script. The places of writing mentioned in the manuscripts were Batur⁸⁶ Sunyi Leuwih, Nusaherang, Kabuyutan Lingga Payung in Mahapawitra Village Cisanti, and Cikajang. In addition, the scribes mentioned in the manuscripts were Buyut Sida Utama and Wiratapa or also known as Buyut Samar Tulis. In manuscripts written in Western Old Javanese Quadratic script, the place of writing is mentioned as Panusupan in Linggamanik, and the scribe is Buyut Laru Sabdamaya.

2.4 Discussion

Kabuyutan Ciburuy is an exceptionally prominent traditional site in Garut, West Java. It could be inferred from the special treatment given by the society to the site, such as its guarded by a caretaker, there being a prohibition on visits on certain days, it is periodically cleaned up, and there is an annual celebration of traditional ceremony (Seba Ceremony). In addition, the same action is also implemented by the government by listing Kabuyutan Ciburuy as one of the cultural heritages in the *Balai Pelestarian Cagar Budaya Banten* (Heritage Preservation Division of Banten), the Ministry of Education and Culture of Indonesia and designating Seba Ceremony as Indonesia's Intangible Cultural Heritage through the decree of Ministry of Education and Culture of Indonesia No. 1044 /P/2020 about Indonesia's Intangible Cultural Heritage year 2020⁸⁷. This special treatment from the community and government for the Kabuyutan Ciburuy site is actually inseparable from the existence of Old Sundanese manuscripts there.

Scholars have discovered information about Kabuyutan Ciburuy's Old Sundanese manuscripts 150 years ago. However, the information of the total number, script type, title, writing, place of writing, and the time of writing is still incomplete.

⁸⁶ Probably the batur was the local sanctuary of Talun. The original meaning of the word talun or dalun is: clearing. Probably it is related to alun-alun : the great courtyard of the Royal compound. (Pigeaud 1962, vol IV 415).

⁸⁷ The annual ceremony in Kabuyutan Ciburuy called Seba Ceremony has been designated as one of Indonesia's Intangible Cultural Heritages in 2020 along with other 153 Intangible Cultural Heritages in Indonesia ([https://warisanbudaya.kemdikbud.go.id/dashboard/media/hukum/SK% 20 Determination% 202020.pdf](https://warisanbudaya.kemdikbud.go.id/dashboard/media/hukum/SK%20Determination%202020.pdf) accessed July 17, 2020).

Regarding the quantity, most researchers of the Old Sundanese manuscript of Kabuyutan Ciburuy refer to Ekadjati's statement in 1986 mentioning that the overall number of Old Sundanese manuscripts of Kabuyutan Ciburuy is 27 (Danasasmita, et al. 1987, iii). Recently, the term "manuscript" proposed by Ekadjati has been changed to "*kropak*" along with the discovery of stories inside the Old Sundanese manuscript of Kabuyutan Ciburuy that are mixed up with one another. Therefore, the *kropak* referring to the storage box is considered more suitable than "manuscript" used to group the manuscript leaves. Darsa, one of the pioneers using the term of *kropak* to classify the Old Sundanese manuscript of Kabuyutan Ciburuy, noted that there were 27 *kropak*⁸⁸ kept in three chests in Kabuyutan Ciburuy. Thereafter, names of *kropak* in Kabuyutan Ciburuy were listed down on EAP British Library website. However, there has been no specific publication regarding the naming of *kropak* in Kabuyutan Ciburuy.

When viewed from the *kropak* number used on the EAP British Library website, in general, it can be divided into two types, namely, Arabic numerals and Roman numerals (see Table 12). Those *kropak* numbers are likely obtained from one of the writings in *kropak*, as shown on the lid of *kropak* (see Figure 12). The *kropak* naming displayed on EAP website is quite puzzling as there are six *kropak* sharing the same number (see subchapter 2.3.3). Therefore, to ease the identification, in this study there were changes on some *kropak*' numbers and an adjustment regarding the total number of manuscripts *kropak* as results of the field study conducted in 2019 (see Table 12).

There is also information regarding the quantity of the leaf manuscript in Kabuyutan Ciburuy. Ekadjati in 1986 stated that there were 1130 pages (or 565 manuscript leaves) (Danasasmita, et al. 1987, iii), EAP British Library website (data collection in 2009) showed there were 1427 pages or 709 leaves (the counting is only done on photos of the leaf), while Amadi Universitas Padjadjaran website (data collection in 2017–2019) displayed 1452 pages or 726 leaves. After comparing the data from EAP and Amadi as well as the results of the field study in 2019, there resulted in 1454 pages or 727 leaves of manuscript in Kabuyutan Ciburuy (see Table 10).

The analysis result about the quantity of leaf (amounting to 1454 pages or 727 manuscript leaves), if compared to the information conveyed by Ekadjati (1986), seemed to have increased. This might not be an addition to the manuscript leaves; however, it was due to some damaged

⁸⁸ Darsa (2008, 6-8) mentions that there are 25 complete *kropak* in Kabuyutan Ciburuy but two of them contain two bundles of manuscripts, bringing the total to 27.

leaves that broke into parts. Several leaves in 1986 that were still in the form of one leaf, in ± 23 years have been broken into some pieces. When EAP and Amadi were documenting the manuscript leaves, the leaf pieces were counted as one separated leaf. It could be seen from some photos on EAP and Amadi that display incomplete leaves. Nevertheless, the total number of manuscripts is still a mystery. Brümund recorded, that were three manuscripts written on small bamboos in Kabuyutan Ciburuy Collection (BGKW 1864, 17-19). Based on the analysis results, bamboos of manuscripts in Kabuyutan Ciburuy were not used as the media of writing, but rather as protective covers.

In terms of script type, most of the researchers of the Old Sundanese manuscript of Kabuyutan Ciburuy has identified two different script types, namely, Old Sundanese and Western Old Javanese Quadratic script. However, after examining the entire manuscript, another script type was discovered. It was similar to new Javanese script or new Balinese script. That script was only used in one leaf (see Figure 13). If the script in that leaf manuscript can be exactly proven as new Javanese script or new Balinese script as stated by Holle, it might indicate the relation between Kabuyutan Ciburuy and area outside West Java⁸⁹. Unfortunately, as there is only one leaf and it only has a few words, it is difficult to conduct further investigation.

The Old Sundanese script and Western Old Javanese Quadratic script in Kabuyutan Ciburuy manuscripts had more than one handwriting style. According to the analysis result, there were 20 handwriting styles of Old Sundanese script and five handwriting styles of Western Old Javanese Quadratic script. The categorization result based on the script could reveal the handwriting styles and ease the text's title and text's theme investigation of Kabuyutan Ciburuy manuscripts. Given that the leaves were mixed between one text and another. This handwriting style-based classification can expose unidentified leaves from the previous studies. Those were the *Kawih Katanian* in *Kropak Ciburuy XIII* and *Kropak 26*, the Story of the Sons of Rama and Rawana I manuscript leaves in *Kropak Ciburuy XIII*, and the *Bima Swarga* in *Kropak 5* (see Table 20). In prior studies, the manuscript leaves about the *Kawih Katanian*, the Story of the Sons of Rama and Rawana I, and the *Bima Swarga* in mentioned *kropak* were not yet identified (see Pratama 2014, Ruhimat 2016, and Gunawan 2018).

⁸⁹ New Javanese script in the Holle table is numbered 75 and classified as the script used in East Java. New Balinese script in the Holle table is numbered 111 and classified as the script used in Bali (Holle 1882).

Regarding the title, the studies of Kabuyutan Ciburuy manuscripts that have been carried out until 2020 has discovered nine manuscript titles, namely, (1) The Story of the Sons of Rama and Rawana-I, (2) The Story of the Sons of Rama and Rawana-II, (3) The *Sewaka Darma-I*, (4) The *Sewaka Darma-II*, (5) The *Kawih Katanian*, (6) The *Bima Swarga*, (7) The *Kawih Manondari*, (8) The *Tattvajñāna*, and (9) The *Sang Hyang Hayu-I*. After investigating unanalyzed Kabuyutan Ciburuy manuscripts, five groups of manuscript leaves were found to have similar storylines to published Old Sundanese manuscripts, namely, (1) The *Sang Hyang Sasana Maha Guru*, (2) The *Warugan Lemah*, (3) The *Jatiraga* also known as the *Jatiniskala*, (4) The *Sang Hyang Hayu-II* and (5) The *Sang Hyang Hayu-III* (see subchapter 2.3.5.1). In addition, there were other six groups of manuscript leaves with unpublished storylines, namely, (1) The *Pangatistian Sang Hyang Pretiwi-I*, (2) The *Pangatistian Sang Hyang Pretiwi-II*, (3) The *Kukulan Sang Kumara*, (4) The *Jati Pandita*, (5) The *Panyepuh Tapa-I*, and (6) The *Panyepuh Tapa-II* (see subchapter 2.3.5.2). There were also six groups of manuscript leaves that have unpublished stories and unidentified titles. The contents of those manuscripts were as follow (1) The *Sabda Pamastu* (the advice of truth), (2) The journey of Wenang Wisésa, (3) The *mantra*, (4) explanation about Sang Manon (One of the names by which God) and *bayu sabda hidep* (air, word, mind), (5) the advice to Prebu and his authority, and (6) dialogue between Batara Guru and Sang Ngédongéwo (see subchapter 2.3.5.3). Moreover, there were still other seven unidentified manuscript leaves. Therefore, it can be inferred that there were 26 manuscript titles in Kabuyutan Ciburuy.

The information about the scribe, place of writing, and time of writing of the manuscripts in Kabuyutan Ciburuy were not generally known. This is partly due to many manuscripts have lost their last leaf manuscript. Commonly, the last leaf contains information about the scribe as well as the place and time of writing. However, in manuscripts containing the last leaf, most of them do not attach any information about the scribe, place of writing, and time of writing. Fortunately, in five manuscripts entitled the *Sang Hyang Sasana Maha Guru*, the *Jatiraga* also known as the *Jatiniskala*, the *Pangatistian Sang Hyang Pretiwi-I*, the *Jati Pandita*, and the *Sang Hyang Hayu-II*, there is information regarding the scribe, place of writing, and time of writing (see Table 43).

In the *Sang Hyang Sasana Maha Guru* manuscript, Buyut Sida Utama was mentioned as the scribe, whereas Wiratapa, also known as Buyut Samar Tulis, wrote the *Pangatistian Sang Hyang Pretiwi-I* manuscript, and on the *Sang Hyang Hayu-I* manuscript, Buyut Laru Sabdamaya was the scribe. The three scribes were never reported in the published Old

Sundanese manuscripts. Nevertheless, Buyut Sida Utama was possibly linked to the scribe of Old Sundanese manuscripts of PNRI collection entitled the *Pitutur Ning Jalma* (PNRI 610) and the *Sanghyang Sawawarcinta* (PNRI 625). Buyut Tejanagara, a grandson of Sang Sida in Mount Cikuray, wrote manuscript codes PNRI 610 and PNRI 625. (Holil and Gunawan 2010, 133-134; Wartini et al. 2011, 100). If Sang Sida in that the *Pitutur Ning Jalma* and the *Sanghyang Sawawarcinta* is Buyut Sida Utama who wrote the *Sang Hyang Sasana Maha Guru* manuscript, then Buyut Sida Utama is the grandfather of Buyut Tejanagara. Thus, Batur Sunyi Leuwih where the *Sang Hyang Sasana Maha Guru* manuscript was written was most likely located around Mount Cikuray, or it might be another name of Kabuyutan Ciburuy. Further discussion regarding the writing place of the manuscript will be written in chapter 3.

Information about the time of writing in Kabuyutan Ciburuy manuscripts was found in the *Sang Hyang Sasana Maha Guru* manuscripts written on *Anggara Kasih* (Tuesday-*kliwon*) in *bulan Kasapuluh* (the tenth month), the *Jatiraga* also known as the *Jatiniskala* manuscript in *bulan Kasa* (the first month), the *Sang Hyang Hayu-I* manuscript written in the eighth month 1341 Saka or AD 1419, and the *Sang Hyang Hayu-II* manuscript written in 1421 Saka or AD 1499. Of the three manuscripts, only the *Sang Hyang Hayu-II* manuscript mentioned its year of writing, which is in around the 15th century. Meanwhile, the *Sang Hyang Sasana Maha Guru* manuscript only had the day and the month, and the *Jatiraga* also known as the *Jatiniskala* only mentioned the month of writing. If observing the published Old Sundanese manuscripts, they almost never mention the year of writing. It was the *Sang Hyang Siksa Kandang Karesian* manuscript code PNRI 630 that had its year of writing, *1440 Saka* (AD 1518) written in *Buda* (Buddhist) or also called *Gunung* (Mountain) (Western Old Javanese Quadratic script). In comparison, the manuscript with the same title written in the Old Sundanese script code PNRI 624 only mentioned its day and month of writing: Tuesday–*Manis*, the tenth month (Nurhamsah 2020, 9-10).

This identification of 26 manuscript titles in Kabuyutan Ciburuy at least could act as a proof on Brümund's assumption of Ciburuy inhabitants “*De bewoners van Tjiboeroeg zijn om hun gehechtheid aan het oude zeer bekend en geroemd. In wijden omtrek geldt van hen het gezegde; toekoeh Tjiboeroeg, Tjiboeroegsche vasthoudendheid.*” (The inhabitants of Ciburuy are well-known and praised for their attachment to their elders. There is a widely accepted saying; the adherence of Ciburuy is their very tenacity.) (BGKW 1864, 20). The total number of the manuscripts is not that far from what was recorded by Ekadjati in 1986. The existence of these Old Sundanese manuscripts in Kabuyutan Ciburuy is likely related to Seba Ceremony that is

held in every year. In Seba Ceremony, the stage of showing the Old Sundanese manuscripts is highly expected by the participants. This stage seems to show the caretaker's responsibility toward the people that the Old Sundanese manuscripts still exist. However, there is often a direct interaction between the people and the manuscripts at this stage. This might lead to the mixing of the text among the manuscript leaves and directly accelerate the damage of manuscript leaves.

Chapter 3: The network of Old Sundanese manuscripts production in the 15th and early 16th centuries

Srimanganti and Mount Cikuray, the two places of writing or copying several Old Sundanese manuscripts,⁹⁰ were believed by scholars to be closely linked to the existing manuscripts in Kabuyutan Ciburuy. It was discussed by Pleyte (1914b, 365-441) while studying the *Purnawijaya* manuscript and then reviewed by Atja (1970) while analyzing the *Ratu Pakuan* manuscript. Both scholars highly suspected that Srimanganti, written on the colophon, was on Mount Cikuray⁹¹. In the following period, the research results on the *Bima Swarga* manuscript (Darsa 2006; Sopian 2010; and Gunawan 2018), the *Pitutur ning Jalma* (Wartini, et al. 2010), and the *Sanghyang Swawarcinta* (Wartini, et al. 2011) state that the place of writing or copying these manuscripts is called Mount Cikuray. As previously highlighted, Kabuyutan Ciburuy is located at the base of Mount Cikuray.

Old Sundanese manuscripts, written or copied in Srimanganti and Mount Cikuray, are currently stored in the National Library of the Republic of Indonesia (PNRI). Noteworthy, these manuscripts originated from different locations far away from Kabuyutan Ciburuy before being archived there. The *Pitutur Ning Jalma* manuscript originated from Wanareja, Garut Regency which is ± 29 KM from Kabuyutan Ciburuy (Krom 1915, 69; Holil and Gunawan 2010, 135-137), the *Darmajati* and the *Ratu Pakuan* manuscripts were from Galuh, Ciamis which is ± 80 KM away from Kabuyutan Ciburuy (Holle 1867b; BGKW 1867, 237; Stuart 1872, 41; Holil and Gunawan 2010, 126-125); and the *Bima Swarga* and the *Sanghyang Swawarcinta* manuscripts came from Bandung, which is ± 89 KM from Kabuyutan Ciburuy (Krom 1915, 41; Holil and Gunawan 2010, 135-137). In contrast, up until 2020, study on numerous surviving manuscripts in Kabuyutan Ciburuy up to 2020 found no indication of where they were written or copied⁹².

⁹⁰ The *Darmajati* manuscript PNRI 423, the *Ratu Pakuan* manuscript PNRI 410, and the *Ratu Pakuan* manuscript PNRI 411.

⁹¹ The *Bima Swarga* PNRI 623 was written or copied on Bukit Cikuray, the *Pitutur Ning Jalma* PNRI 610 was written or copied on Bukit Cikuray, and the *Sanghyang Swawarcinta* PNRI 626 was written or copied at Pucak Cikuray.

⁹² Regarding the absence of a writing location for manuscripts of Kabuyutan Ciburuy, see Sardjono, Ekadjati and Kalsum 1987–1988; Darsa et al. 2008; Aciri 2011a; Darsa 2012; Pratama 2014; Ruhimat 2016; Gunawan 2018; Nawawi 2017; and Nawawi 2020. This absence has been analyzed and the reason is because it might not be written by the scribe or due to the loss of several leaf manuscripts. As in the *Sewaka Darma* manuscripts came from Kabuyutan Ciburuy, there are not any stated places of writing or copying. However, from the comparison of the *Sewaka Darma* manuscript by Darsa, it can be seen that the *Sewaka Darma* manuscript from Kabuyutan Ciburuy have lost some of their leaves (Darsa 2012a, 166-225). Thus, it is possible that in these manuscripts the text stating the place of writing or copying are the missing ones.

Several Old Sundanese manuscripts with Srimanganti and Mount Cikuray as their writing location were found in places far from Kabuyutan Ciburuy, leading to a presumption of manuscripts displacement from Mount Cikuray (Kabuyutan Ciburuy) to other places. This manuscript transmission might also be related to the existence of manuscripts network happening at that time. In addition, there are several manuscripts from the Kabuyutan Ciburuy collection containing the same text as manuscripts from other collections⁹³.

3.1 The relationship of Kabuyutan Ciburuy manuscripts and other manuscripts

As mentioned in the previous section, the surviving Old Sundanese manuscripts currently in Kabuyutan Ciburuy seemed to be related to other Old Sundanese manuscripts (especially those kept in the PNRI). However, as not all of the Old Sundanese manuscripts from the Kabuyutan Ciburuy collection have been published, the information regarding this link has not been adequately mapped out.

In Chapter 2, I have identified and read all the surviving Old Sundanese manuscripts in Kabuyutan Ciburuy. Therefore, in Chapter 3, I will explore the relationship between Old Sundanese manuscripts in the Kabuyutan Ciburuy collection and from outside Kabuyutan Ciburuy based on the findings in Chapter 2. This relationship investigation between manuscripts was based on information on manuscripts' colophons and stories.

3.1.1 Investigations based on colophons

“A colophon is an inscription at the end of a book or manuscript, usually with facts about its production” (Merriam-Webster 2020). Meij (2017, 361) says “many manuscripts in the manuscript traditions in Indonesia contain a colophon. A colophon is an important information source about a manuscript and its cultural surroundings. It is usually placed at the end or the beginning of a manuscript, or both. It often states the identity of the writer, the time of writing, where it was written, and other information.” Referring to the analysis in Chapter 2, in the Old Sundanese manuscripts of the Kabuyutan Ciburuy collection, there are several first leaves of manuscripts (see Table 32) and their last leaves (see Table 33). The manuscript leaves are potentially viewed as colophons, one of which provides information about the place of writing or copying the manuscript.

⁹³ the *Tattvajñāna* (see Acri 2011b), the *Sewaka Darma* (see Darsa 2012a and Nawawi 2017), and the *Bima Swarga* (see Gunawan 2018).

Based on the analysis results in subchapter 2.3.6 in Table 41, the writing locations are found in several manuscripts, namely, the *Sang Hyang Sasana Maha Guru* (OS Style 8) written in Batur Sunyi Leuwih, the *Jatiraga* also known as the *Jatiniskala* (OS Style 10) written in Kabuyutan Lingga Payung, Mahapawitra Village, in Cisanti, the *Pangatistian Sang Hyang Pretiwi-I* (OS Style 11) written in Nusaherang, the *Sang Hyang Hayu-I* (WOJQ Style 2) written in Panusupan in Lingga Manik, and the *Jati Pandita* (OS Style 14) written in Cikajang (?)⁹⁴. Of the five manuscripts mentioning their writing location, the *Jati Pandita* manuscript's accuracy still has to be traced back due to a small piece of information in its last leaf (see Figure 19).

Batur Sunyi Leuwih literally means the very quiet hermitage⁹⁵. Batur Sunyi Leuwih as the writing location of the *Sang Hyang Sasana Maha Guru* (OS Style 8) has been briefly discussed in subchapter 2.4. It is estimated that it has a relationship with the writing place of the *Pitutur Ning Jalma* (PNRI 610) and the *Sanghyang Swawarcinta* manuscripts (PNRI 626).

Colophon of the *Sang Hyang Sasana Maha Guru* (OS Style 8) manuscript

...

1. ... *... tla(s) sinurat ri Kasapulu(h), rinéka sa(s)tra poé Agara Kasi(h), di nu genep Mawuluⁱ, di nu da*
2. ... *pun. Nama ning sang anurat Buyu(t) Sida Utama, palinggihⁱⁱ ring Batur Sunyi Leuwihⁱⁱⁱ pun. Malapahipura dadi ning sanpu*
3. ... *twasa, milangngan Inya, suga(n) kurang wuwuhan^{iv} leuwi(h) lwangan^v, déning atuking hasisinuhun, lumayan tata(m)ba nili*

...

The original text on manuscript: ⁱngamahawulu ⁱⁱpaligi, ⁱⁱⁱleuwin, ^{iv}wuwuana, ^vlwangngana.

...

1. ... Completed in the tenth month, the manuscript was written on Agara Kasih day, on the sixth day (Sadwara) Mawulu, *di nu da*
2. ... *pun*. The writer was Buyut Sida Utama, lived in Batur Sunyi Leuwih. *Malapahipura dadi ning sanpu*
3. ... *twasa, milangngan Inya*, if it's less added it if it's more subtract, thus I beg you, at least to cure *nili*

⁹⁴Cikajang is a sub-district in Garut Regency, West Java. The place is in the south of Kabuyutan Ciburuy and is +16.2 KM away (See Cikajang, West Java, IDN at <https://portal.inasdi.or.id/portal/apps/webappviewer/index.html?id=f1ed84ea90294bac9c35ef6c9a92047a> accessed October 18, 2020).

⁹⁵Batur: I. a raised stone platform or foundation; the stone-work around the foot of a tree, II. help, servant, companion, subject (Zoetmulder 1982, 255-256); Noorduyn and Teeuw interprets *batur* as hermitage (2006: 340-341). Sunyi/ sūnya 1853:6 (Skt) empty, void; deserted, desolate, lonely; still, soundless, motionless, lifeless, lustreless; in a state of immateriality (unconsciousness); lonely (solitary) place (Zoetmulder 1982, 1853). *Leuwih/ lěwih* superior, higher, better, more; surpassing, exceeding(ly), prominent, eminent; more so, especially; also (subst.): superiority, etc. (Zoetmulder 1982, 1017).

...

Colophon of the *Pitutur Ning Jalma* manuscript

...

Pun telas sinurat, ring wulan kalima pun. Kang nurat Buyut Téjanagara pu(n), eu(ny)cu Sang Sida Bukit Cikuray. Ha(m)puraeun kuna sa(s)tra pun, rocék lotér kadi tapak yuyyu ring tanyang. Kurang wuwuhan leuwih longlongan. Leuheung kénéh taba nginjeum pun.

...

‘Thus, it was completed in the fifth month. Written by Buyut Teja Nagara, the grandson of Sang Sida from Bukit Cikuray (Cikuray Mountain). Which must be forgiven for the handwriting, ugly and messy like crabs’ footprint in the sand. Less add more subtract. Better than borrowing. Finished.’

(Wartini et al. 2010, 276)

Colophon of the *Sanghyang Swawarcinta* manuscript

...

Telas sinurat ring wulan kadala /38r/ pan. Suru(d) pacanten dua naék. Ulih sang nganurat batur ma(n)dala suniya sang abuyut téja ... sa(ng) sida puncak cikuray, hulu kumbang ti batu wangi /o/ Mala(m)pah hampura sang amaca, ku na sa(s)tra océk lotér kadi tapak yuyu ri tancang ri tasik. Kurang wuhan leuwih longan bélot benerkeun. Nyaréna luhung mayan taba nilih. pun. /39r/

‘Completed in the eighth month. Reduced light two went up. The result of the author of the hermitage of Mandala Suniya Sang Abuyut Téja(nagara) (?) Sang Sida from Cikuray’s peak, Hulukumbang, from Batuwangi. Apologize to the readers, because of bad messy handwriting as crabs’ footprint in the sea. Less add more subtract wrong correct. *Nyaréna luhung mayan taba nilih(?)*. Finished. /39r/’

(Wartini et al. 2011, 100)

As elaborated in subchapter 2.4., the *Sang Hyang Sasana Maha Guru* manuscript (OS Style 8) was composed by Buyut Sida Utama; the *Pitutur Ning Jalma* manuscript was written by Buyut Tejanagara, the grandson of Sang Sida from Mount Cikuray; and the *Sanghyang Swawarcinta* manuscript was written by Buyut Tejanagara (?) Sang Sida. In this case, it might be possible that Sang Sida in the *Pitutur Ning Jalma* and the *Sanghyang Swawarcinta* manuscripts is Buyut Sida Utama. This presumption is based on the matching location between Sang Sida and where the *Sang Hyang Sasana Maha Guru* manuscript (OS Style 8) is stored, namely, Mount Cikuray (in this case Kabuyutan Ciburuy). Another compatibility is the similarity of the location where the *Sanghyang Swawarcinta* was written, namely, Mandala Batur Suniya (Sunyi?) to the location where The *Sang Hyang Sasana Maha Guru* was written

(OS Style 8), namely, Batur Sunyi Leuwih. The *Sanghyang Sawawarcinta* manuscript clearly states that Mandala Batur Suniya was located on Mount Cikuray. Along with these information, Batur Sunyi Leuwih, where the *Sang Hyang Sasana Maha Guru* manuscript was written (OS Style 8) is most likely located in Mount Cikuray. The manuscript writing activity in Mount Cikuray is supported by the existence of several ancient writing instruments artifacts in Kabuyutan Ciburuy.



Figure 21: Heirloom objects (other than manuscripts) in Kabuyutan Ciburuy. 1) *Genta varja* (prayer bells), 2) Trident, 3) *Kujang* (Sundanese traditional weapon), 4) Metal plates (writing utensils), 5) *Pésopangot* (knife-pens, writing utensils), 6) Horn-made eyeglass frames, 7) Scissors, 8) Spearhead, 9) Metal-legged tubes (writing utensils). (Photo by the author)

The location to write the *Jatiraga* also known as the *Jatiniskala* manuscript (OS Style 10) is in Lingga Payung, Mahapawitra Village, Cisanti. Regarding the location of Lingga Payung, it is also mentioned in another Old Sundanese manuscript entitled the *Bujangga Manik* from Bodleian Library collection in Oxford⁹⁶. The *Bujangga Manik* manuscript tells that Lingga Payung is located around Mount Patuha and the headwaters of Cisokan River.

Colophon of the *Jatiraga* also known as the *Jatiniskala* manuscript (OS Style 10)

...

1. *men luput, bisi papa digeusana luput, ...*
2. *sumangsang, ulah sumirep, ga, ga, ro, ro ** ra ** Tapak tanga(n) ngaran Sang Pandita, Tungga ...*
3. *di panten **Cisanti**, désa Mahapawitra pun. Dipacana dina Kasa, dina kapa ...*

⁹⁶ Bodleian Library MS. Jav. b. 3 (R). Digital photos can be accessed at <https://digital.bodleian.ox.ac.uk/objects/ad204470-7490-4316-a015-1063f1513523/>

4. *Kabuyutan Dayeuhan di Li(ng)ga Payung pun. ra, ra, a, a, u, u, nis, sohad ***

...

...

1. *men luput*, if there sins to avoid, ...

2. Come up don't drown, *ga, ga, ro, ro ** ra *** Handwriting name of Pandita, *Tungga*

...

3. *di* the head of **Cisanti**, Mahapawitra Village. Compiled in the month of Kasa, *dina kapa ...*

4. *Kabuyutan Dayeuhan at Lingga Payung. ra, ra, a, a, u, u, nis, sohad ***

...

Excerpt from the *Bujangga Manik* manuscript

...
*Éta huluna Cisokan,
lan(n)deuheun bukit Patuha,
heuleut-heuleut Li(ng)ga Payung,
nu/awas ka Kreti Haji. /25v/*

...
That is the source of the river Ci-Sokan,
downhill Mount Patuha,
half-way to **Lingga Payung**,
which faces Kreti Haji.

...
(Noorduyn and Teeuw 2006, 271).

...

Information about Cisanti as the writing location is also mentioned in another Old Sundanese manuscript, the *Sri Ajnyana*. The text on the *Sri Ajnyana* manuscript's colophon states that it was written at Mandala Betung Pamariningan Cisanti. Mandala Betung in the *Bujangga Manik* manuscript is mentioned as being between Mount Wayang and Malabar.

Excerpt from the ascension of the *Sri Ajnyana* manuscript

...
Pun tla(s) sinurat ring wulan kawalu pun. Beunang diajar, sang anunrat mahakasuhun pun /24/. Beunang di Mandala Beutung Pamariningan Cisanti pun. Sammadana ku na sastra rocék.

...
'Written in the eighth month. The result of study by the writer who expresses gratitude. Done in **the Mandala Beutung Pamariningan (in?) Cisanti**. Sorry for the messy letters.'

(Noorduyn and Teeuw 2006, 240)

...

Excerpt from the *Bujangga Manik* manuscript

...
*Sadiri aing ti inya,
leu(m)pang aing ngidul wétan,
meu(n)tasing di Cimari(n)jung,*

...
After I departed from there,
I went southeastward,
crossed the river Ci-Marinjung,

meu(n)tasing di Cihadéa,
meu(n)tasing di Cicaréngcang, //25r/
meu(n)tas aing di Cisanti.
Sana(n)jak ka Gunung Wayang,
sadiri aing ti inya,
*cu(n)duk ka **Mandala Beutung,***
ngalalar ka Mulah Beunghar,
nyanglandeuh ka Tigal Luar,
ka tukang Bukit Malabar,
ka gédéng Bukit Bajogé.
 ...

crossed the river Ci-Hadéa,
 crossed the river Ci-Caréngcang.
 crossed the river Ci-Santi.
 After I had ascended Mount Wayang,
 and had departed from there,
 I arrived at **Mandala Beutung,**
 went past Mulah Beunghar,
 and descended to Tigal Luar,
 behind Mount Malabar,
 flanked by Mount Bajogé.
 ...

(Noorduyn and Teeuw 2006, 270-271).

Some of the places mentioned in the *Bujangga Manik* manuscript can still be traced. Specifically, regarding these writing locations in the *Bujangga Manik*'s manuscript, Noorduyn (1982, 413-442) has comprehensively discussed them in Bujangga Manik's journeys through Java; topographical data from an old Sundanese source. The mentioned mountains as signs of the location of Lingga Payung, such as Mount Patuha⁹⁷, Mount Wayang⁹⁸, and Mount Malabar⁹⁹ located in Bandung Regency, West Java. Moreover, Cisanti¹⁰⁰ river is in Bandung Regency, West Java, and the headwaters of Cisokan River is on the border between Cianjur and Bandung Regency. The location of Lingga Payung, where the *Jatiraga* also known as the *Jatiniskala* manuscript was written, might be in Kertasari area, Bandung Regency, West Java.

⁹⁷ Mount Patuha is a 2422 m volcano located in Bandung, West Java <https://volcano.si.edu/volcano.cfm?vn=263070> (accessed August 20, 2021).

⁹⁸ Mount Wayang(-Windu) is a 2148 m volcano located in Bandung, West Java <https://volcano.si.edu/volcano.cfm?vn=263080> (accessed August 20, 2021).

⁹⁹ Mount Malabar is a 2307 m volcano located in Bandung, West Java <https://volcano.si.edu/volcano.cfm?vn=263081> (accessed on August 20, 2021).

¹⁰⁰Tjisanti (Cisanti) see Sheet 37B, grid reference 2A-3A <https://ubl.webattach.nl/cgi-bin/iipview?krtid=9988&marklat=-7.7363&marklon=109.0078&sid=e233gj5497982&svid=365455&lang=1#focus> (accessed February 10, 2021).

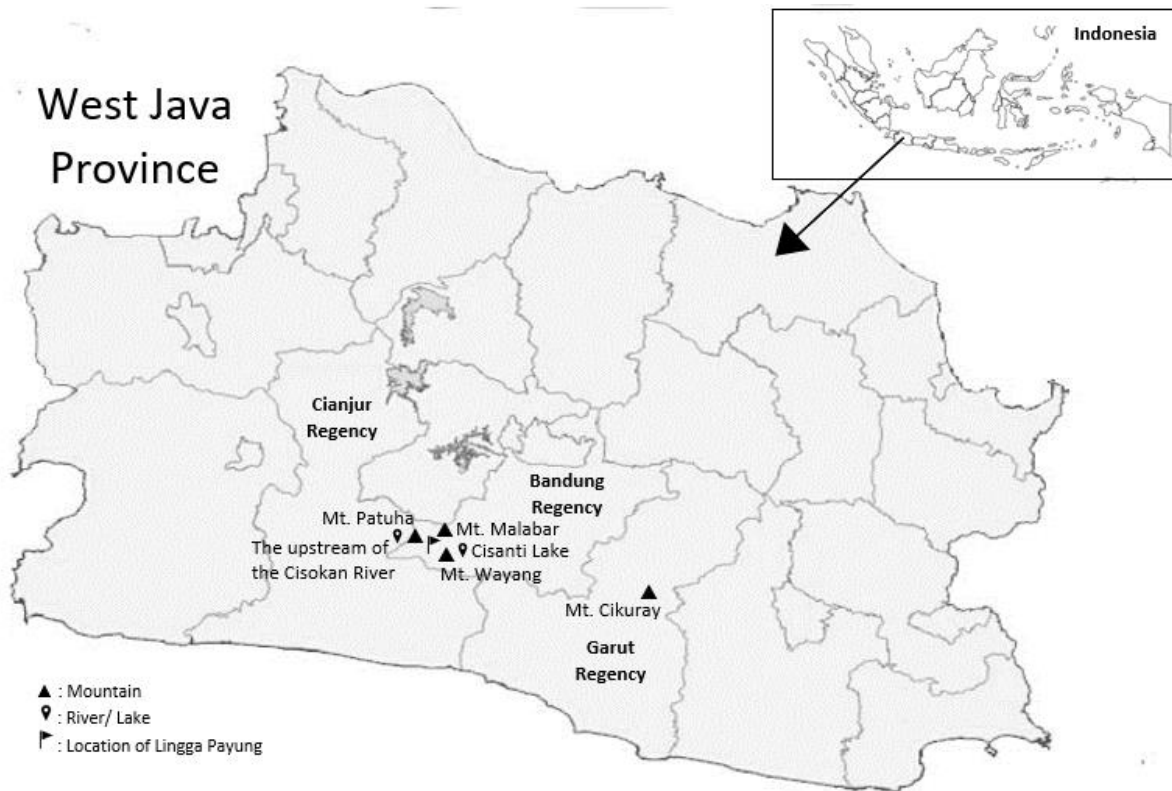


Figure 22: Estimation of the location of Lingga Payung based on West Java Map reconstruction.

Nusaherang, as the writing location of the *Pangatistian Sang Hyang Pretiwi-I* (OS Style 11), did not show up in the rest of published Old Sundanese manuscripts. Of approximately 40 published Old Sundanese manuscripts, only one manuscript contains the word *nusa* as the writing location. It is Nusakrata where the *Sanghyang Siksa Kandang Karesian* manuscript PNRI 624 and PNRI 1**85 was written (Holil and Gunawan 2010, 123; Nurhamsah 2020, 9-10). There is no further explanation of Nusakrata in the *Sanghyang Siksa Kandang Karesian* manuscript. An article written by Kurnia (2012, 87) only mentions the word *nusa* in Nusakrata linked to a place close to the ocean.

When I came across the word Nusaherang in the Kabuyutan Ciburuy collection, I remembered a trip in 2017 with a team from West Java State Museum. The trip was intended to discover information on the existence of Old Sundanese manuscripts in Kuningan Regency and one of the destinations was Cikadu Village, Nusaherang Sub-district, Kuningan Regency, West Java. In Cikadu Village, we stopped at a house not too far from the Cikadu Village Head office. There we examined a collection of palm-leaf manuscripts written in the Carakan script (Javanese script). The lontar manuscripts were stored in a bamboo basket while the manuscript leaves were kept in bamboos. Most of the manuscript leaves were destroyed, and only a few

could still be identified. There were not many references explaining these manuscripts. I found Acri's report on Retrieving heritage: rare old Javanese and old Sundanese manuscripts from West Java. It is stated in the report that in Cikadu Village, Nusaherang Sub-district, Kuningan Regency, there are rare palm-leaf manuscripts¹⁰¹.



Figure 23: Lontar Manuscripts in Cikadu Village, Nusaherang Sub-district, Kuningan Regency, West Java

- A. The lontar manuscripts in Cikadu Village, Nusaherang Sub-district, Kuningan Regency were stored in bamboo baskets, B. Destroyed manuscript and C. The manuscript leaves with identified writings. (Photo by the author)

Given the existence of lontar manuscripts in Cikadu Village, Nusaherang Sub-district, Kuningan Regency, it might be possible that Nusaherang referred in the *Pangatistian Sang Hyang Pretiwi-I* manuscript (OS Style 11) points at Nusaherang Sub-district, Kuningan Regency. Even if there are no identified manuscripts written in Old Sundanese script in Cikadu, Nusaherang Sub-district, Kuningan Regency, the discovery of lontar manuscripts there can be a sign of the same period of manuscript writing in Kabuyutan Ciburuy¹⁰².

¹⁰¹ https://eap.bl.uk/sites/default/files/legacy-eap/downloads/eap280_survey.pdf (accessed June 9, 2020).

¹⁰² “The materials used to write (Old) Sundanese script are varied, namely, palm leaves, *janur* (young coconut leaves), enau leaves, pandan leaves, nipah, daluang, and paper” (Atja, 1970:5). Usually, the manuscripts written on palm leaves are from more ancient period (before the 18th century AD), while the manuscripts written on Dutch paper are from a recent period (since the 19th century AD) (Ekadjati 1988, 9)

As the names of the manuscript writing places in Kabuyutan Ciburuy collections, the Panusupan in Linggamanik where the *Sang Hyang Hayu-I* was written, provide new information about the location of the place of writing Old Sundanese manuscripts. Interestingly, only four of the six *Sang Hyang Hayu* manuscripts include the location where the manuscript was written, namely, the *Sang Hyang Hayu* (PNRI 634) written in Mahapawitra Village Tajakbarat Giriwangsa, the *Sang Hyang Hayu* (PNRI 637) written in Mahapawitra Village Tajakbarat, the *Sang Hyang Hayu* (PNRI 638) written in Argasela Talagacandana Cupu Mountain, and the *Sang Hyang Hayu-I* (Kabuyutan Ciburuy collection) written in Panusupan in Linggamanik. Scholars estimate that Mahapawitra Village is located on Paniatan Island in Banten Province (Gunawan 2009, 17-21) and Argasela by Ayatrohaedi (1988, 5) estimated the name of an area in East Periang (Tasikmalaya Regency, West Java Province).

Colophon of the *Sang Hyang Hayu-I* manuscript

...

1. *(mawa)rah lāwan sang matakwan, ya t(a) wruh kiténg kalingan ika w(e)nang. Apunggung kita, katakwanⁱ ta muwah — — , nāhan sabdopadésa nughraha ngaranya, kinayatnākenⁱⁱ sang séwaka darmma, ** ** nama siwaya*
 2. *** ** i sa[,]ka, ka(la), 1341. ** ** sa, ba, ta, a, i, ** ** iti(h) pustaka — — watang ageung, gawé maha paṇḍita, ateher bhrāntacittaⁱⁱⁱ samanta, ** ** sa(m)pun tla(s) sinurat ing panusupan punang lurah*
 3. *li(ng)ga manik. pukulun. paramatuccha^{iv} dénira sang ngamaca mwang sang mareunggeu, déning sastra tan parupa hamalampah — — hingampura, tan patut ing gurulagu, guhagarbha^v, patitis ing anugraha^{vi} sastra, yan akurang wuhana, leuwih longa*
 4. *n, dénira sang ngamaca mwang sang mangreungeu. sang kawi paṇḍita, ngampura hasang. tamat geus ing darmma, rampung ing sastra — — aji kabéh, punang aksara hala atuking asisinahu^{vii}, luhung tag anilih tan pwalihana winaca waca*
-
1. *ring pangajaran, dya(h) sang ngaburat sang ngapalinggih ing téja wastu, namanira dé sang muniwarah, buyut — — laru^{viii} (sa)bda maya, hala rupanéng hi maḍya gunanira, énak telas pa[ng]ngawruhira ring sang hyang sastra, puku*
 2. *lun, tla(s) sinunting^{ix} tanggal wulan kawolu du kilyan^x, pukulun.*

The original text on manuscript: ⁱtatakwan, ⁱⁱkayatnakna, ⁱⁱⁱbrantacipta, ^{iv}pariatusakna, ^vguhagahaṇa, ^{vi}mraṇu/igha, ^{vii}ngasinanahu, ^{viii}laru/i, ^{ix}sinuti, ^xkinayya.

...

1. (Sang) Mawarah ‘the All-teaching’ and Sang Matakon ‘the All-asking’, They are the ones who know you. What they say has authority. All your mistakes are asked. Such a thing is called *Sabdopadesa Nugraha*. Take good care of the Sang Sewaka Darma. ** ** Praise be to Shiva.

2. ❖❖ In Saka year 1341. ❖❖ sa, ba, ta, a, i. ❖❖ That's the book Watang Ageung, Maha Pandita's 'great sage' work. At the same time confused in mind on every side ❖❖ Completed written in Panusupan
 3. the Linggamanik Leader. Your servant. (Parts) that are of no use to readers and listeners because the writing is shapeless, please forgive. Out of tune in the poetic meter (and) its deepest parts, to improve this book, if less add (and) more subtract
 4. by readers and listeners. To Sang Kawi Paṇḍita 'literary experts' forgive the weakness. The duty is done. Finish all scriptures. Bad handwriting because just learning. Being better is not brought off, not achieved
-
1. at the place of study. He is Sang Ngaburat 'the All-radiating' Sang Ngapalinggi 'the All-occupying' at the edge of reality. His name is Sang Muniwarah 'best of sages', Buyut Laru Sabdamaya. Ugly, of little use. Peacefulness, that's his knowledge of Sang Hyang Sang Hyang Sastra. Your servant.
 2. Done editing the first half of the eighth month, west side. Your servant.

Panusupan literally comes from the word "*anusup*" which gets the affix pa- -an which means "to enter, go in, penetrate into, seek a place where one is unseen (hidden, alone)" (Zoetmulder 1982, 1875). Panusupan can be interpreted as "a place of retreat, hiding-place" (Zoetmulder 1982, 1875). As the name of a place, Panusupan is found as the name of a village in Central Java Province, namely, Panusupan Village, Cimanggu District, Cilacap Regency; Panusupan Village, Cilongok District, Banyumas Regency; and Panusupan Village, Rembang District, Purbalingga Regency.

Linggamanik comes from the words "*lingga*" and "*manik*". Linga can be interpreted as "a mark, sign, token, characteristic; proof, evidence; phallus, *linga* (esp. that of Śiwa worshipped in the form of a stone column)" (Zoetmulder 1982, 1034). Manik means "jewel, gem, pearl (also fig.); crystal" (Zoetmulder 1982, 1102). Linggamanik by Noorduynd and Teeuw (2006, 271) is interpreted as a jeweled *lingga*. Linggamanik as a place name, was found as the name of a village in Cikelet District, Garut Regency, West Java. Linggamanik as the name of a mountain is found in Kalipelus Village, Kebonagung District, Pacitan Regency, East Java.

A more detailed search of the place where the *Sang Hyang Hayu-I* was written in this study could not be carried out. This is because the information that has been collected about Linggamanik for a while can be said to have no correlation with the existence of Old Sundanese manuscripts. However, the information that has been mentioned may in the future be used as a starting point to explore further the existence of Old Sundanese manuscripts.

3.1.2 Investigation by the similarity of stories

In Kabuyutan Ciburuy manuscripts publications, some of the manuscripts were found to have more than one piece, namely, the *Sewaka Darma* (Darsa 2012a, Darsa 2012b, and Nawawi 2017), the Story of the Sons of Rama and Rawana (Ruhimat 2016), and the *Bima Swarga* (Gunawan 2018). The *Sewaka Darma* manuscript was found amounting to 4 manuscripts, 3 manuscripts from Kabuyutan Ciburuy¹⁰³ collection and 1 from PNRI collection; 2 manuscripts of the Story of the Sons of Rama and Rawana were found, 1 collection from Kabuyutan Ciburuy and 1 collection from West Java State Museum; and there were 3 manuscripts of the *Bima Swarga* (West Java version), 2 manuscripts from PNRI collection and 1 collection from Kabuyutan Ciburuy. The findings of Old Sundanese manuscripts from the Kabuyutan Ciburuy collection in more than one manuscript somehow leads to the existence of a relationship—direct or indirect¹⁰⁴—among Old Sundanese manuscripts at that time. One of the stemmatic method assumptions¹⁰⁵ is that every manuscript (except the original) was copied from a single source¹⁰⁶. Based on this assumption, it could be said that 4 manuscripts of the *Sewaka Darma*, 2 manuscripts of the Story of the Sons of Rama and Rawana, and 3 manuscripts of the *Bima Swarga* manuscripts each come from a single source.

¹⁰³ Darsa (2012a, 112) mentions that there are 4 *Sewaka Darma* manuscripts, 1 PNRI collection and 3 Kabuyutan Ciburuy manuscripts. However, after a tracing of 3 manuscripts from Kabuyutan Ciburuy collection, there are only 2 manuscripts of *Sewaka Darma* in Kabuyutan Ciburuy (see discussion on page 41-42). Then, Nawawi in 2017 (47-49) found another *Sewaka Darma* manuscript in Kabuyutan Ciburuy collection stored in chest 1 *Kropak* 17, mixed with the leaves of the Story of Sons of Rama and Rawana and the *Kawih Katanian* manuscripts.

¹⁰⁴ The manuscript relation based on its story similarity will be categorized into direct or indirect as two possibilities that occur: (1) manuscripts sharing the same story came from one main manuscript or one of them is the main manuscript that it can be called direct and (2) manuscripts having the same story in the transmission process through other intermediate manuscripts that it can be called indirect.

¹⁰⁵ Stemmatic method is to establish how various manuscripts are related to each other and to reconstruct the reading of the archetype (Gacek 2009, 268)

¹⁰⁶ The stemmatic method involves the following assumptions: (i) the author nowhere left variant readings; (ii) every manuscript (except the original) was copied from a single source; (iii) no two copyists originated the same error independently; (iv) errors were not removed by conjecture; (v) every relevant manuscript (i.e. a manuscript that survives or leaves extant progeny) except the original introduced at least one new error, at a point where no relevant manuscript had yet erred; (vi) of the errors introduced by a given relevant manuscript, at least one can be identified by critics as an error (Weitzman 1985, 82).

Table 42: Example of the same section in four *Sewaka Darma* manuscripts

<i>Sewaka Darma</i> PNRI 408	<i>Sewaka Darma</i> chest 2, <i>Kropak</i> (?) Kabuyutan Ciburuy collection	<i>Sewaka Darma</i> chest 3, <i>Kropak</i> 9 Kabuyutan Ciburuy collection	<i>Sewaka Darma</i> chest 1, <i>Kropak</i> 17 Kabuyutan Ciburuy collection
<p>...</p> <p>12. nu mahala aya deukeut, hanteu jauh ti kurungan, nu kada(ng) inya sarira bya(k)ta, saur Sabda mun karasa panas tiis, tutur lalah ambek, sumaku lawan herang, nado(h) lawan tuhu, nu maka ng(ja)di kawah, Bayu lamun salah metu, pinangka bayu ni(ng) kawah, sabda ta lamun hala, pinangka haseup ni(ng) kawah, h(e)dap lamun salah tineu(ng), salah dipiangen-angen, pinangka panas ni(ng) kawah, ma[ng]nguni lamun kroda, pinang-</p> <p>13. ka suluh ni(ng) kawah, Kitu keh ai(ng) magahan, Utun sewaka darma, mulah mo yatna- yatna, reungeu sabda kami kita, mangku ngeunah raseya h(e)dap, sabda sang pandita, Aing bijil sabda jati, magahan pigunaean sinengguh guna pandita,</p>	<p>...</p> <p>(1b-5) 1. rasa ayeuna kénéh, nu mahala aya deukeut, hateu jauh ti kurungngan, inya sarira byakta, sabda mun karasa panas tiis, tu- 2. tur lapah, ambek sumik lawan hérang, na adwa lawan tuhu, nu mangka ngajadi kawah, bayu lamun salah metu, pinaka bayu ning kawah, sabda lamun na hala, pindaka haseup ning kawah, hedap lamun salah tineung, salah dipiangen-angen, 4. pinaka panas sing kawah, manguni lamun kroda, pindahka suluh ning kawah, kitu kéh aing magahhan, utun sang séwaka darma, mulah mo yat-</p> <p>(1a-6) 1. na-yatna, reungeu sabda mami kita, magah ngeunah da syia, hep sabda sang pandita, aing bijil tina jati, magahan pigunaean, sinengguh guna pa- 2. ndita, awakkanneun katunggallan,</p>	<p>...</p> <p>(1211) 1. nusyi ti heula, matanalatahhan naing, hamo nyarékkeun na baruk, saur sahi 2. ngan ning tuhu, sabda sahingan ning byikta, byikta oman karasa, panas tii 3. s, tutur lupa sabda hala lawan hayu, abek sumik lawan hérang, na adua lawan tu 4. hu, nu maka ngajadi kawah, bayu lamun salah metu, pidah ka banyu na kawah, sabda lamun na hala</p> <p>(1211) 1. pidah ka panas ning kawah, hidep lamun salah tineung, alah dipaangen angen (.) manguni lamun kroda, pina- 2. ka apuy ning kawah, kitu kéh aing magahan, utun anaking sumanger, kita sang séwaka 3. darma, mulah mo iyna ynat, reungeu sabda sang nugraha, mangka ngerasa syi, hidep sabda sang padi</p>	<p>...</p> <p>(23) 1. demman na kawah, carékna wiku lokika, na kawah dipajar jauh, kéné éta hamwa kitu, saur sang séda karuhun, talatah sang séda sukma, carék nu sia ti heula, 2. ... han aing, hamwa nyarékkeun na barruk, saur sahinga ning tuhu, sabda sahingan ni byita, papa mwa deung heném heném, karasa ... 3. ... ya deukeut, nu hanteu jauh ti karungngan, na kawah inya sarira, biakta onam karasa, panas tiis tutur lupa, sa ... 4. ... bek sukmi lawan hérang, na adua lawan tuhu, nu mangka ngajadi kawah, bayu lamun salah metu, pinaka apuy ning kawah, sa ...</p> <p>(24) 1. ... ka apuy ning kawah, hidep lamun na salah tineung, salah dipiangen- angen, mangnguni lamun na kwarda, pingaka nas ning</p>

<p><i>awak[k]kaneun rasa tu(ng)gal, ti(ng)kah tu(ng)gal sabda tu(ng)gal, h(e)dap tu(ng)gal rasa tu(ng)gal, Sakitu pakeun napak sajati eta talata[h]hing bawa awa[k]kaneu- ...</i></p>	<p><i>tingkah tul sabda tunggal, hedap tunggal rasa tunggal, sakitu pakeun napak sajati, éta talatah hing bawa, awakkanneun nu ditapa, utun anacking Sumanger, mulah mo yatna- yatna, lamun 3. mo timu sakitu, lamun hamo karasa, lamun keudeu ramaket-inya, na naha kalingan-inya, lamun na tingkah adoh, ngalalar na preti-</i></p>	<p><i>4. ta, aing mijil warah jati, magaha na pigunaeun, sineguh guna padita, ngawakkan na ka</i></p>	<p><i>kawah, kitu (panéléng) ... 2. ... kking sumanger, kita sang séwaka darma, mulah mwa iyatna-iyatna, reunggeu sabda sang pandita, mangka ngeunah rasa syi, hidep syia ... 3. aing mijil warah jati, magahhan na pigunaeun, sinengguh guna pandita, awahkeun na katunggallan, tingkah tunggal sabda tunggal, ... 4. hidep tunggal, sakitu na pirahhasyéun, pakeun mreuséda manéh, lamun mwa katemu sakitu, lun mwa dirarasakeun, lun keudeu rumaket nang inya ...</i></p>
<p>(Danasasmita et al. 1987, 15-16)</p>	<p>... (Darsa 2012a, 130- 131)</p>		

Note: The highlighted transliteration is the example of the same section among four *Sewaka Darma* manuscripts.

Table 43: Example of the same section in two texts of the Story of the Sons of Rama and Rawana manuscripts

The Story of the Sons of Rama and Rawana manuscript (West Java State Museum Collection) (Source Noorduyun and Teeuw 2006)	The Story of the Sons of Rama and Rawana manuscript (Kabuyutan Ciburuy Collection)
<p><i>Ongkarana sangtabéan. Pukulun sembah rahayu. Aing dék nyaksi ka beurang, aing dék nyaksi ka peuting, candra wulan aditia deungeun sanghia(ng) akasa, kalawan hiang pretiwi,</i></p>	<p><i>1. ... n, pukulun sembah rahayu, aing dék nyaksi ka beurang, aing dék nyak ... 2. ..., deungeun sanghyang angkasa, kalawan hyang pratiwi, ka batara nagaraja, ka ... 3. ...hun, nu syi larang di manggung, aing mupulihkeun inya, piri-piri nu bihari, manak- ma ...</i></p>

ka batara Nagaraja,
 ka nusia Awak Larang,
 ka luhur ka sang rumuhun,
 nusia Larang di manggung.
 Aing mupulihkeun inya,
 piri-piri nu bihari,
 manak-manak nu beuheula,
 metukeun carita ageung
 piri-piri Manondari
 manak-manak sang Rawana.
 Pupulihkeun sang Sombali[h],

4. ... ta ageung, piri-piri manondari, manak-
 manak sang rawana, pupulihkeun ...

...

(Noorduyn and Teeuw 2006, 179)

Note: The highlighted transliteration is the example of the same section among two texts of the Story of the Sons of Rama and Rawana manuscripts.

The *Sewaka Darma* manuscript is appealing since the 4 existing manuscripts were discovered separately, namely, in Kabuyutan Ciburuy and PNRI. The one from PNRI was mentioned to be originated from Galuh Ciamis, West Java (Holil and Gunawan 2010, 125). Meanwhile, according to Darsa (2012a, 523-539), the colophon of the *Sewaka Darma* manuscript from PNRI collection revealed that the *Sewaka Darma* manuscript was written in Kuta Wawatan, located on Kumbang Mountain, Brebes Regency, Central Java Province. Even though the existing the *Sewaka Darma* manuscripts are copies, looking at the texts of four manuscripts, it is obvious that they came from the same source (Darsa 2012a, 166-130; Nawawi 2017, 171). Therefore, the relation among these 4 *Sewaka Darma* manuscripts can also provide information regarding the existence of a relationship—direct or indirect—between Kabuyutan Ciburuy, Garut Regency, West Java and Gunung Kumbang, Brebes Regency, Central Java Province.

In addition, interesting findings can also be seen in the Story of the Sons of Rama and Rawana manuscript. According to Teeuw and Noorduyn (2009, 12), the Story of the Sons of Rama and Rawana manuscript before becoming part of Sri Baduga Museum collection, Bandung, West Java¹⁰⁷, was PNRI collection code 1102. Further information revealed that 1102 PNRI collection manuscript was obtained from Kabuyutan Koleang, Bogor Regency, West Java (Holil and Gunawan 2010, 145). A noteworthy fact is stated in Ruhimat, Sopian, and Darsa (2018, 72-73), stating that some of the Story of the Sons of Rama and Rawana manuscript

¹⁰⁷ While an examination was carried out in West Java State Museum, the Story of the Sons of Rama and Rawana manuscript was coded 07.28 entitled the *Pantun Ramayan*. It consisted of 32 leaves; 29 leaves were still perfect and other 3 were only half leaves. The entire leaf manuscripts have been encapsulated. The last leaf of manuscript no. 36 (see Figure 24, A) was only half left, and its storage was with leaf no. 34.

leaves from West Java State Museum collection were found in Kabuyutan Ciburuy. Based on this information, it can be said that the Story of the Sons of Rama and Rawana manuscript in West Java State Museum manuscript was previously a collection of Kabuyutan Ciburuy which for unknown reasons transferred into Kabuyutan Koleang Bogor and later became a PNRI collection.



Figure 24: Leaf manuscript of the Story of the Sons of Rama and Rawana from West Java State Museum and Kabuyutan Ciburuy collection
 (A) the last leaf of the Story of the Sons of Rama and Rawana from West Java State Museum collection, West Java and (B) the leaf of the Story of the Sons of Rama and Rawana II from Kabuyutan Ciburuy collection
 Source: (A) West Java State Museum (Photo by the author) and (B) Amadi Unpad (Photo by Amadi Unpad).

The text pieces in Kabuyutan Ciburuy's *Sabda Pamastu* (OS Style 15) and *Jatimula*'s PNRI 1097 manuscript show a connection between Kabuyutan Ciburuy, Garut, West Java, and Kabuyutan Koleang, Bogor, West Java (see Table 37). As mentioned in the previous section, PNRI 1097 *Jatimula* manuscript before becoming part of the PNRI collection was from Kabuyutan Koleang (Holil and Gunawan 2010, 143-144). The text pieces from these two manuscripts further support the theory that there is a link between Kabuyutan Ciburuy Garut, West Java, and Kabuyutan Koleang, Bogor, West Java.

Moreover, the information in *Bima Swarga* manuscript is also noteworthy. The current 3 extant *Bima Swarga* manuscripts originated from three different places, namely, Mount

Merbabu, Central Java¹⁰⁸, Bandung Regency, West Java¹⁰⁹, and Kabuyutan Ciburuy, West Java¹¹⁰. These three manuscripts by Gunawan (2018, 30-31) were said to come from the West Javanese tradition due to their identical errors. Based on the information in *Bima Swarga* manuscript, it is illustrated that there is a direct or indirect relationship among Kabuyutan Ciburuy Garut, West Java, Bandung Regency, West Java, and Mount Merbabu, Central Java.



Figure 25: Leaves of the West Java version of the *Bima Swarga* manuscripts (A) one of the leaves of the *Bima Swarga* manuscript (PNRI 623) written in Old Sundanese script, (B) one of the leaves of the *Bima Swarga* manuscript (PNRI 455) written in Buddhist/Mountain script, and (C) one of the leaves of the *Bima Swarga* manuscript from Kabuyutan Ciburuy collection.

Sources: (A) Wartini Documentation, (B) Gunawan, 2018: 17, and (C) Amadi Unpad.

¹⁰⁸ “455. Container 16. Roll 874/12. Bamboo or wood clamp. Nipah leaves; written in ink. 36 lempir, 34.9 x 3.9 cm, 4 rows. Buddhist script. Old Javanese language. Prose form. There was damage to palm leaves and manuscripts. Some of damaged lempir were restored with papers. Looking at the written material (nipah, not lontar) might not be Merapi-Merbabu manuscript.” (Setyawati, Wiryamartana, and Molen, 2002: 225); “455 Container 16. Nipah manuscript, 34.9 x 39.9 cm, 36 lempir, 4 lines/lempir, Buddhist/Mountain script in Old Javanese language, prose form. In Holle’s copy (260 Container 89) there is a statement that L 455 came from Merbabu. Perhaps, this manuscript is not from West Java.” (Holil and Gunawan 2010, 132)

¹⁰⁹ “623 Container 16. Lontar manuscript, wooden box, 32.8 x 3 cm., 30 lempir, Old Sundanese script, Old Javanese language, prose form. Entitled Arjuna Wiwaha. Time of writing: the first month. Writing location: Mount Cikuray. The manuscript is from Bandung (Krom 1915:41). *Bimas swarga/Bima Leupas*. Contents: see L 455.” (Holil and Gunawan 2010, 135).

¹¹⁰ “Of twenty-seven manuscripts, by examining the available photographs, I found at least three of them contain *Bhima Svarga* manuscript. These three parts of manuscript are separated, located in different *kropak*, though they were meant to be in one unit.” (Gunawan 2018, 12).

Table 44: Transliteration of manuscript leaves on Figure 25 and examples of the same text in 3 West Java versions of the *Bima Swarga* manuscripts

Transliterasi A	Transliterasi B	Transliterasi C
1) <i>lara rwaga, hwalih telu yuga, luput ting tuha pati hwalih patang yuga, wenang pati wenang hurip, hwalih limang yuga, trus panwan néng jagat, hwalih nem yuga, hadangnan na</i>	1) <i>ring jagat, holih nem yugā, hadangan nawake kadi pusuh, gene pitung yugā, wang ngabramana, hamor ring dewatā, tan</i>	1) <i>m yuga hadangan awakké kadi pusuh pusuh kadi kapuwa, a genep pitung yuga wnanng ...</i>
2) <i>wak kadi pusuh, genep pitung yuga, wenang ngabrama ga, hamwa ri déwata, tan -- pa tinggal raga ri madyapada, paran tanana hamanusa kang ngawasakeun. ** pun</i>	2) <i>pihan phatinggala ragā ring madyapadā, paran ta nimi -- tané tan hana mansya kumawasakeun ** pun phandu ta hanti</i>	2) <i>ta manusa tan nana ngawasakeun, pun paduk ta hati hanta mudanipun -- , raré satepak hupamanipun, byakta hamati ta ...</i>
3) <i>pandu tatan ti hanta mudanipun, raré satepaku pamanipun, bya -- kta hamati tan wruhhi margahaning pun, hamanggih haswarga. ** guru hedi pwa ngu</i>	3) <i>hanta mudanipun, raré satepak hupamanipun, bya -- kti tan wruh hing marga paranipun, hamanggih swargga **</i>	3) <i>hamanggih harsaga ** guru hdep pwa kahujar samangkana, hana wwang ngatuwa muda -- kalangen déning nganak sastra, katemusani ...</i>
4) <i>jar mangkana, hana wwang atuwa muda, kalangnging hadé ning anak sastra, kawekasannipun, nanakana raja putra sakti wani, hanyakrawati kasakti saka bumi, praka</i>	4) <i>guru hendi po kang ngujar mangkanna, hana wwang ngatuha muda, kala déning wanak puputra, katewasanipun hanaka</i>	4) <i>sakta wani nyakrawati, sabumi prekasannipun, sadarana ngenéni, prejurit kalingané, sasaka sang hyang wulan bumi ...</i>

Note: The highlighted transliteration section is an example of the same text section in the three Bima Swarga manuscripts.

The relationship between Kabuyutan Ciburuy Garut, West Java, and Bandung Regency, West Java, can also be seen in *Jatiraga* also known as *Jatiniskala* manuscript (OS Style 10), discussed in sub-chapter 3.1.1 (Search by colophon). One of the places in Bandung Regency, Cisanti, has proven to be the writing location of *Jatiraga* also known as *Jatiniskala* manuscript (OS Style 10) from the Kabuyutan Ciburuy collection. Based on this information, it is plausible

that *Bima Swarga* manuscript from Bandung Regency also came from Cisanti¹¹¹. Interestingly, in the colophon of *Bima Swarga* manuscript from Bandung Regency, it is written that the writing location is on Mount Cikuray (Gunawan 2018, 12). This information supports the relationship between Kabuyutan Ciburuy and Cisanti, Bandung Regency, West Java.

Van der Molen has noted parallelism (places) of hermitage and literary characteristics from both Kabuyutan Ciburuy, Garut, and Merapi Merbabu, Central Java, in regard to the relationship between the two (1983, 141). A more evident clue is provided by Andrea Acri (2011, 199-129) in his article entitled Javanese Manuscript of the *Tattvajñāna*. There, Acri displays the link between 3 *Tattvajñāna* manuscripts, namely, “Kabuyutan Ciburuy collection (Chest 2 *Kropak* 23), Merapi Merbabu collection (PNRI L 214), and Balinese collection (the text of the edition as constituted from the Balinese (B) manuscripts. Ka (coll. Sarasvatī Vihāra, uncatalogued), Kha (coll. Sarasvatī Vihāra, copy of Kirtya III 490, uncatalogued), Ga (Leiden Cod. Or. 4466), Gha (Leiden Cod. Or. 3930-2) and Na (Kirtya IIIb 490)).” Other indications regarding this relationship have also been mentioned in the beginning of subchapter 2.3.4 Scripts, it was found one leaf manuscript written in a similar script to the *Nieuw Java Alphabet* or *Nieuw Balisch Alphabet*.

Besides the published Kabuyutan Ciburuy collection, several titles having more than one manuscript were found in the entire unpublished manuscripts of the Kabuyutan Ciburuy collection. As discussed in subchapter 2.3.5.1, there are 4 titles with more than one manuscript, namely, the *Sang Hyang Sasana Maha Guru* (OS Style 08), the *Warugan Lemah* (OS Style 09), the *Jatiraga* also known as the *Jatiniskala* (OS Style 10), and the *Sang Hyang Hayu-I* (WOJQS Style 2, WOJQS Style 3, and WOJQS Style 4).

Leaves of the *Sang Hyang Sasana Maha Guru* manuscript in Kabuyutan Ciburuy have mixed up with other stories. After the identification, there were 33 leaves of the *Sang Hyang Sasana Maha Guru* manuscript stored in 3 *kropak*, namely, chest 1 *Kropak* 20; chest 1 *Kropak* 26, and chest 3 *Kropak* Ciburuy XIII. There is no information about the manuscript writing location as the opening and the last leaves in this manuscript have been lost. As mentioned in subchapter 2.3.5.1, point 1, the *Sang Hyang Sasana Maha Guru* manuscript from Kabuyutan Ciburuy collection shares similarities with the *Sang Hyang Sasana Maha Guru* manuscript from PNRI collection code 621 kept in Container 15.

¹¹¹ Based on information on Old Sundanese manuscripts, in Cisanti area there are two places where manuscripts were written, namely, Mandala Beutung (where *Sri Ajnyana*'s manuscript was written) and Lingga Payung (the writing location of *Jatiraga* also known as *Jatiniskala* manuscript (OS Style 10)).

The *Sang Hyang Sasana Maha Guru* manuscript (PNRI 621) came from Bandung, West Java. This information is written in the *Rapporten van den Oudheidkundigen Dienst in Nederlandsch-Indie 1914: Inventaris der Hindoe-oudheden* stating that *kropak* manuscript 620-621 originated from the Regent of Bandung¹¹². Interestingly, based on Gunawan's study on colophon manuscripts, it is estimated that the *Sang Hyang Sasana Maha Guru* (PNRI 621) was written in a Kabuyutan located on Panaitan Island, Banten Province (Gunawan 2009, 17-21). This is based on the emergence of the name Mahapawitra Village on Mount Jedang as a writing location of the *Sang Hyang Sasana Maha Guru manuscript* (PNRI 621). One of the references used to determine the location is the mention of Mount Mahapawitra and Mount Jereding (which is estimated to be Mount Jedang) in the *Bujangga Manik* manuscript (Noorduyn and Teeuw 2006, 268).

Excerpts from the *Bujangga Manik* manuscript

- | | |
|--|--|
| <p>...
1245 <i>Itu ta na gunung (...)lér,
ta(ng)geran alas Paméksér,
nu awas ka Ta(n)jak Barat.
Itu ta pulo Sanghiang,
heuleut-heuleut nusa Lampung,</i></p> <p>1250 <i>Ti timur pulo Tampurung,
ti barat pulo Rakata,
gunung tengah sagara.
Itu ta gunung J(e)reding,
ta(ng)geran na alas Mirah,</i></p> <p>1255 <i>ti barat na léngkong Gowong.
Itu ta gunung Sudara,
na gunung Guha Ba(n)tayan,
tanggeran na Hujung Kulan,
ti barat bukit Cawiri.</i></p> <p>1260 <i>Itu ta na gunung Raksa,
gunung Sri Mahapawitra,
ta(ng)geran na Panahitan,
ti wetan na Suka Darma,
ti barat na gunung Manik.</i></p> | <p>...
That one there was Mount ...lér.
the pillar of the territory of Paméksér,
looking out on Tanjak Barat.
That one there was the island Sanghiang
halfway the realm of Lampung.
To the east the island Tampurung,
to the west the island Rakata,
a mountain in the middle of the sea.
That one there was Mount Jreding,
the pillar of the territory of Mirah,
to the west the Gowong bay.
That one there was Mount Sudara,
Mount Guha Bantavan,
the pillar of Hujung Kulan,
to the west Mount Cawiri.
That one there was Mount Raksa,
Mount Sri Mahapawitra,
the pillar of (the islan of) Panahitan,
to the east Suka Darma,
to the west Mount Manik.</p> |
|--|--|

¹¹²“Afdeeling Bandoeng. District Bandoeng. 91. Bandoeng. (Verbeeh no, 51). Bij het residentiehuis stonden een steenen Durgä en Ganeça, volgens Hoepermans afkomstig van het Manglajang-gehergte, en op het erf van Dr. Rupert, later (IP dat van den Heer Berkhout een steenen Buddha, Çiwa, Ganeça en Durgä, waarschijnlijk afkomstig van Midden-Java. Thans bevinden zich voor een huis aan den grooten/ weg (Boemi Swastika) een steenen Durga, Guru, leeuw, twee voetstukken, een beeldfragment en een stuk trapvleugel, afkomstig uit de collectie De Waal. In het Museum te Batavia is opgenomen een nabij de hoofdplaats gevonden koperen statiewapen, benevens een collectie kropaks van een vroegeren regent (v.g.l. no. 208). Ook een aarden pot in dat Museum is wellicht van hier... .. Invent. Kropaks Bat. Gen. no. 620–626 en 633–642*” (Krom 1915, 41). *Kropaks* 633–642 before becoming the property of the Regent of Bandung previously came from the Tarogong District, Garut (see Krom 1915, 71-72).

...
(Noorduyn and Teeuw 2006, 268)

The existence of three *Sang Hyang Hayu* manuscripts in Kabuyutan Ciburuy further supports the existence of a link between Kabuyutan Ciburuy and Panaitan Island, Banten Province. Unlike the other manuscripts, the *Sang Hyang Hayu* manuscript in Kabuyutan Ciburuy was not mixed with others; the three manuscripts were stored in Chest 2 *Kropak* Ciburuy I (WOJQ Style 2), Chest 2 *Kropak* 22 (WOJQ Style 3), and Chest 2 *Kropak* BPC 8 (WOJQ Style 4). Darsa discovered that two of the three manuscripts he examined were written in Mahapawitra Village, Tajak Barat (Tanjak Barat) during his research on the *Sang Hyang Hayu* manuscripts from the PNRI collection (Darsa 1998, 25-32). Tajak Barat is mentioned in *Bujangga Manik* manuscript to be around Panaitan Island (Noorduyn and Teeuw 2006, 268). The existence of Panaitan Island in the past was also revealed in a book written by Claude Guliot, Lukman Nurhakim, and Sonny Wibisono entitled *Banten Sebelum Zaman Islam, Kajian Arkeologi Di Banten Girang 932?–1526* (Banten Before the Islamic Age, Archaeological Studies in Banten Girang 932?–1526):

Other elements reveal that Banten is a country. According to *Sajarah Banten* (pupuh XVII, 14–15), when Hasanudin was on Mount Pulasari, before he militarily took Banten Girang, he also went to Panaitan Island, located in the south of Sunda Strait; there he dived into the bottom of the sea and returned with a sacred gong. It turned out that in this uninhabited island, which is now part of Taman Ujung Kulon, when topography experts installed a triangulation stake at the top of Mount Raksa at the end of the 19th century, they found two statues of Ganesha and Shiva (?) referring to their style were from the 14th or 15th century. (Guliot, Nurhakim, and Wibisono 1996/1997, 104–106)¹¹³

Leaves of the *Warugan Lemah* manuscript in Kabuyutan Ciburuy have been mixed with other manuscript leaves and stored in 2 *kropak*, namely, Chest 1 *Kropak* 21 and Chest 3 *Kropak* 5. The entire the *Warugan Lemah* manuscript leaves in Kabuyutan Ciburuy were damaged that many texts were missing. As elaborated in subchapter 2.3.5.1 point 2, in PNRI there is a the *Warugan Lemah* manuscript code 622 whose text is parallel to the *Warugan Lemah* manuscript

¹¹³ “Masih ada unsur lain lagi yang ikut membuktikan bahwa Banten itu sebuah negeri. Menurut *Sajarah Banten* (pupuh XVII, 14–15), ketika Hasanudin berada di atas Gunung Pulasari, jadi sebelum Banten Girang direbutnya secara militer, ia juga pergi ke Pulau Panaitan, yang terletak di sebelah selatan Selat Sunda; di sana ia menyelam ke dasar laut dan kembali dengan membawa sebuah gong keramat. Ternyata di pulau yang tidak dihuni itu, dan sekarang menjadi bagian dari Taman Ujung Kulon, ketika ahli-ahli topografi memasang sebuah pancang triangulasi di puncak Gunung Raksa pada akhir abad ke-19, maka mereka menemukan dua buah arca Ganesha dan Siwa (?) yang melihat gayanya berasal dari abad ke-14 atau ke-15.” (Guliot, Nurhakim, and Wibisono 1996/1997, 104-106)

in Kabuyutan Ciburuy. the *Warugan Lemah* manuscript (PNRI 622) is included in the manuscripts given by the Regent of Bandung (Krom 1915, 41; Gunawan 2010, 149; Holil and Gunawan 2010, 134-135). There is no information in the *Warugan Lemah* manuscript (PNRI 622) regarding its writing location.

Reading the *Sri Ajnyana* (PNRI 625) and the *Jatiraga* also known as the *Jatiniskala* manuscripts (OS Style 10) (see subchapter 3.1.1) in Bandung area, there are two places where they were written, namely, Mandala Beutung and Lingga Payung located in Cisanti. This information might be used as one of the hypotheses regarding the origin of the *Warugan Lemah* manuscript (PNRI 622) prior to its arrival at the Bandung Regent and eventually became part of the PNRI collection. Therefore, the existence of the *Warugan Lemah* manuscript in Kabuyutan Ciburuy (OS Style 09) and in PNRI (PNRI 622) indicate that there is a relationship between Bandung and Kabuyutan Ciburuy, Garut. This presumption is also supported by the *Jatiraga* also known as the *Jatiniskala* manuscript (OS Style 10) from the Kabuyutan Ciburuy collection, evidently stating its writing location, which is in Lingga Payung Cisanti.

As with most the other manuscripts from the Kabuyutan Ciburuy collection, the *Jatiraga* also known as the *Jatiniskala* manuscript leaves were also mixed with other manuscripts and stored in 2 *kropak*, namely, chest 1 *Kropak* 21 and chest 3 *Kropak* Ciburuy II. The *Jatiraga* also known as the *Jatiniskala* manuscript (OS Style 10) was written in Lingga Payung, Cisanti, Bandung. As mentioned earlier, this manuscript is also in PNRI collection code 422 originated from Galuh Ciamis, West Java (Stuart 1872, 41-42; Darsa and Ekadjati 2006, 15; Holil and Gunawan 2010, 130). There is no information in the *Jatiraga* also known as the *Jatiniskala* (PNRI 422) manuscript regarding its writing location.

Until this research was conducted, there had been no research results on Old Sundanese manuscripts stating that there was a place where manuscripts were written in Galuh Ciamis, West Java. However, considering the artifacts, Galuh Ciamis in West Java is known as one of the places where several inscriptions written in Old Sundanese language and script were found, namely, Astana Gede¹¹⁴. The inscription's existence indicates Old Sundanese script and language—which was used to write the *Jatiraga* also known as the *Jatiniskala* manuscript—once

¹¹⁴ “1032 Nastiti, Titi Surti Prasasti Kawali/ Titi Surti Nastiti. Bandung Archaeological Research Journal 4 (1996, 19–37). Kawali; Ciamis (district); West Java; 14th AD; Astana Gede (site); inscriptions; Old Sundanese; translations Discusses six stone inscriptions that were found at the site of Astana Gede in Kawali, Ciamis District, West Java. The script and language are Old Sundanese. The inscriptions seem to be related to the Hindu Buddhist Sundanese kingdom of West Java and to date from the 14th century. Includes transliterations and translations of the six inscriptions” (Kooij 2009, 388).

developed in Galuh Ciamis in West Java. Thus, it is highly possible that in Galuh Ciamis, there is also a place to write Old Sundanese manuscripts.



Figure 26: One of the Kawali Inscriptions.

Source: By Panji T B - Own work, CC BY-SA 4.0,
<https://commons.wikimedia.org/w/index.php?curid=97258210>,
 (Accessed November 15, 2020).

The information provided by Cohen Stuart (1872, 41-42) can be useful in determining the relationship between Galuh Ciamis in West Java and Kabuyutan Ciburuy. He explains that the manuscripts originated from Galuh Regent's gift were 21 manuscripts¹¹⁵ and 3 of them were the *Carita Ratu Pakuan* (PNRI 410)¹¹⁶, the *Carita Ratu Pakuan* (PNRI 411), and the *Darmajati* (PNRI 423)¹¹⁷. Departing from Pleyte's investigations, Srimaganti led to a place around Mount Cikuray (1914b, 365-441). As a result, the relationship between Kabuyutan Ciburuy and Galuh Ciamis of West Java started to emerge.

According to the findings of Acri (2011b), the *Tattvajñāna* manuscript from the Kabuyutan Ciburuy collection has the same text as the *Tattvajñāna* manuscript (PNRI 214) from the PNRI collection and the *Tattvajñāna* manuscript from Bali. The *Tattvajñāna* PNRI collection manuscript is claimed to originate from the Central Javanese Merapi-Merbabu collection (Acri 2011b, 120; Setyawati, Wiryamartana, and Molen, 2002: 155), and the one from Bali is based

¹¹⁵ "No. 406–426 geschenken v. d. Regent v. Galoeh" (Stuart 1872, 41-42)

¹¹⁶ ... "Sugan aja sastra leuwih suda baan kurang wuwuhan beunang diadjar nulis gunung larang sri manganta" (Atja 1970, 44).

¹¹⁷ ... "Sugan aya sastra ala adé (ma), sugan salah ganti[y]an, sugan kurang wuwuha <34a>n. Beu(nang) Kai Raga nulis, di Gunung Larang Sri Ma(ngan)ti" (Darsa, Ekadjati, and Ruhimat 2004, 84).

on numerous text editions of manuscripts¹¹⁸. One Aciri's conclusions in his writings is that the texts of three *Tattvajñāna* manuscripts are related to each other¹¹⁹. On this account, the existence of the *Tattvajñāna* manuscript somehow reflects the relationship—directly or indirectly—among Kabuyutan Ciburuy, Merapi-Merbabu, and Bali. This link among Kabuyutan Ciburuy, Merapi-Merbabu, and Bali is also indicated by the similarity of the text in the *Bima Swarga* manuscripts¹²⁰.

3.2 Discussion

Signs of the relation among Old Sundanese manuscripts have emerged since the findings of several of them from PNRI collection, which contain different information. The information inside the manuscript states that it was written in a different place from where the manuscript was discovered. For instance, in Old Sundanese manuscripts from Regent of Bandung, several identified manuscripts were written outside Bandung, namely, the *Bima Swarga* (PNRI 623) and the *Sanghyang Swawarcinta* (PNRI 626) written on Mount Cikuray Garut and the *Sanghyang Sasana Maha Guru* (PNRI 621) written on Panaitan Island, Banten. Similar text stories in two or more manuscripts located in various regions could be another indicator. For example, in the *Sewaka Darma* manuscript, of 4 manuscripts, 3 manuscripts came from Kabuyutan Ciburuy and 1 manuscript (PNRI 408) came from Mount Kumbang Brebes, Central Java; the *Bima Swarga* manuscript (West Java version), of 3 manuscripts, 2 manuscripts (PNRI 623 and the *Bima Swarga* OS Style 6) were from Kabuyutan Ciburuy and 1 manuscript (PNRI 455) was from Merapi-Merbabu, Central Java.

From the discussion elaborated in chapter 3, the existence of this Old Sundanese manuscripts network is more substantial. This is revealed through tracing the relation between manuscripts from the Kabuyutan Ciburuy collections and those outside. The investigation was

¹¹⁸ “The text of the edition as constituted from the Balinese (B) manuscripts Ka (coll. Sarasvatī Vihāra, uncatalogued), Kha (coll. Sarasvatī Vihāra, copy of Kirtya III 490, uncatalogued), Ga (Leiden Cod. Or. 4466), Gha (Leiden Cod. Or. 3930-2) and Na (Kirtya IIIb 490)” (Aciri 2011b, 121-122).

¹¹⁹ “The three versions (of The *Tattvajñāna*) represent a telling example of contaminated transmission. The agreements follow no discernible pattern, for instances of agreement between C and MM, C and B or MM and B occur throughout the sample. In short, no version can be regarded to be completely unrelated to another” (Aciri 2011b, 128).

¹²⁰ “*Nous avons actuellement connaissance de l'existence de cinq manuscrits contenant un texte vieux-javanais du Bhīma Svarga. Les trois manuscrits auxquels nous donnons les lettres A, B et C furent copiés dans la région soundanophone de Java-Ouest. Deux de ces manuscrits sont complets et ils sont conservés à la Bibliothèque nationale d'Indonésie (Perpustakaan Nasional Republik Indonesia, par la suite PNRI) à Jakarta, sous les cotes L 455 (A) et L 623 (B); le troisième manuscrit, lui fort fragmentaire, est conservé à l'ermitage de Ciburuy, dans la région de Garut (C). Au-delà de ces trois manuscrits, nous avons identifié deux manuscrits conservés à Bali comme transmettant des versions du même texte, et nous les désignons comme Q et R*” (Gunawan 2018, 9).

carried out by analyzing colophons and the similarity of stories in Old Sundanese manuscripts from Kabuyutan Ciburuy collection with manuscripts coming from elsewhere.

According on the colophon analysis of the Kabuyutan Ciburuy collection, several places were suspected to be related to Kabuyutan Ciburuy. These places are listed towards the end of the manuscript, describing the writing location. Furthermore, the places written on the colophons of the manuscript were searched and compared with information in other sources until an exact location was found. These places were: Batur Sunyi Leuwih on Mount Cikuray, Garut, West Java (the writing location of the *Sang Hyang Sasana Maha Guru* manuscript (OS Style 8), Lingga Payung Cisanti, Bandung Regency, West Java (where the *Jatiraga* also known as the *Jatiniskala* manuscript (OS Style 10) was written), Nusaherang Kuningan Regency, West Java (where the *Pangatistian Sang Hyang Pretiwi-I* manuscript (OS Style 11) was written) and Sang Hyang Panusupan Linggamanik (the actual location of Panusupan Linggamanik is unknown yet) (where the *Sang Hyang Hayu-I* (WOJQ Style 2) was written).

Following the investigation into the text similarity of manuscripts in the Kabuyutan Ciburuy collection with others, it was revealed that some places are suspected of having a link—directly or indirectly—with Kabuyutan Ciburuy. This view is based on one of the stemmatic method assumptions, stating that “every manuscript (except the original) was copied from a single source” (Weitzman 1985, 82). On this basis, several manuscripts from Kabuyutan Ciburuy collection sharing similar text with those outside were compared, and their relationship was explored. The places suspected of having a relation—directly or indirectly—with Kabuyutan Ciburuy are: Kuta Wawatan in Gunung Kumbang, Brebes Regency, Central Java (writing location of one of the *Sewaka Darma* manuscripts), Kabuyutan Koleang, Bogor Regency, West Java (where the Story of the Sons of Rama and Rawana manuscript before becoming PNRI collection (PNRI 1102) was found and currently is a collection of the West Java State Museum code 07.28), Mount Merbabu, Boyolali Regency, Central Java (where the *Bima Swarga* manuscript (PNRI 455) and the *Tattvajñāna* manuscript (PNRI 214) were found), Bandung Regency, West Java Province (where the *Bima Swarga* manuscript (PNRI 623), the *Sang Hyang Sasana Maha Guru* (PNRI 621), and the *Warugan Lemah* manuscript (PNRI 622) were found), Panaitan Island, Banten Province (the writing location of the *Sang Hyang Sasana Maha Guru* PNRI 621, the *Sang Hyang Hayu* PNRI 634, and the *Sang Hyang Hayu* PNRI 638 manuscripts), and Galuh Ciamis, West Java (where the *Jatiraga* also known as the *Jatiniskala* PNRI 422 manuscript was discovered).

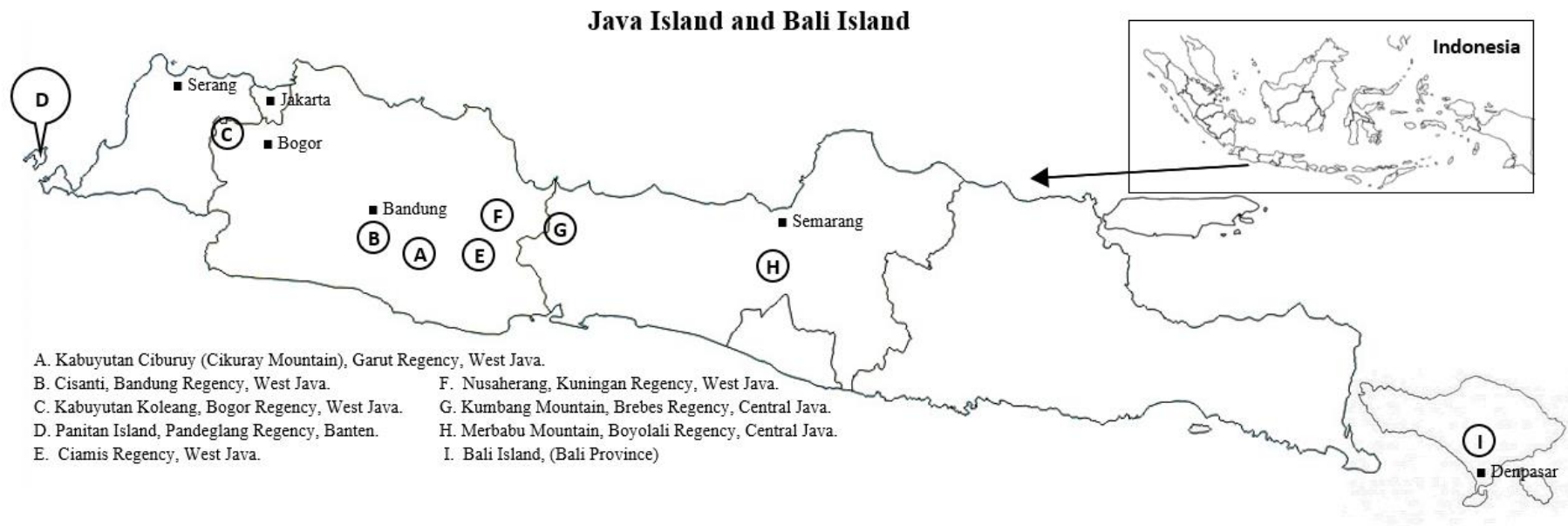


Figure 27: Map of the relationship between Kabuyutan Ciburuy and other places based on colophon analysis and the similarity of stories in manuscripts from Kabuyutan Ciburuy collection.

The connection between the manuscripts of Kabuyutan Ciburuy collection and those in other collections might be related to activities of scholars at that time. One of the traditional sources that is often used as a reference of these activities in Old Sundanese era is the *Bujangga Manik*, a manuscript that tells the journey of a scholar to various places. Noorduyn claims that this manuscript to be a work of fiction, but he adds that its text background is the reality at that time. From the *Bujangga Manik* manuscript, Noorduyn estimates that the manuscript was written in the 15th or early 16th century¹²¹. Thus, the *Bujangga Manik* manuscript can be used as a reference regarding scholars' activities during the Old Sundanese period.

Some of its parts suggesting a link between Kabuyutan Ciburuy manuscript and from the outside were illustrated by activities experienced by the main character, i.e., Prabu Jaya Pakuan or Bujangga Manik, while traveling on a quest for knowledge. The following excerpts from the *Bujangga Manik* manuscript tells that Prabu Jaya Pakuan had just returned from the east after seeking knowledge, while travelling to study he brought a manuscript with him. Prabu Jaya Pakuan also stayed in places he travelled through on multiple occasions.

Excerpt from the *Bujangga Manik* manuscript

Prabu Jaya Pakuan just returned from the East after looking for knowledge.

...
*A(m)bu, picarékeun kita:
 "Ajarang, si utun mumul."*
 590 *Palias pista nodéa,
 ha(n)teu acan kapitineung,
 me(n)ding hayang berejakah.
 Deung deui, kakara cu(n)duk ti
 gunung,*

...
 Mother, you must tell her:
 "We should not do it, my son refuses"
 Let alone being averse for the time being,
 I do not even feel encouraged,
 I prefer to stay single.
 And moreover, I just came from the
 mountains,

¹²¹ "The last-mentioned episode is a clear indication that the story as such is a work of fiction, and not a history or an autobiography, in spite of the fact that the hero is represented as the first-person singular narrator throughout almost the entire story (only in a few places, rather unexpectedly, is the third person used). Nevertheless, the background of the story must have been based on contemporary reality, as is proven by the accuracy of the topographical details of the journeys. These details are therefore of great historical value, especially if the time of writing of this undated story can be at least roughly determined.

It is clear from the text itself that it dates from pre-Muslim times. The script used in the MS is the usual Old Sundanese variety of the Indonesian family of Indic syllabaries, which fell into disuse after the penetration of Islam into western Java. The language represents an older stage of Sundanese, beset with problems for the interpreter due to our ignorance concerning those of its elements which have long since become obsolete - the main reason why a critical edition of the text has not yet been completed. It displays a marked influence from Javanese but does not contain one word which is traceable to Arabic, the language of Islam. In the content of the story, too, Islam is completely absent.

More specifically the mention of Majapahit, Malaka and Dĕmak allow us, as we shall see, to date the writing of the story in the 15th century, probably the latter part of this century, or the early 16th century at the latest." (Noorduyn 1982, 414).

kakara datang ti wétan,
 595 *cu(n)duk ti gunung Damalung,*
datangna ti Pam(e)rihan,
datang ti lurah pajaran,
asak beunang ng[w]ajar warah,
asak beunang maca siksa,
 600 *pageuh beunang maleh pateh,*
tuhu beunang nu mitutur,
asak beunang pangguruan.
Ma(ng)kaing diri deung jugi,
mana leu(m)pang deung tétéga,
 605 *nurut deungeun déwaguru,*
pa(n)dita deung na pu/rusa. /11v/
Wageuyéng ameng sagala.

...

(Noorduyn and Teeuw 2006, 253-254)

just arrived from the East,
 came from Mount Damalung,
 arrived from Mount Pamrihan,
 from the district of the religious schools,
 thoroughly instructed in learning,
 thoroughly well-read in laws,
 firmly imbued with the rules,
 loyal to what has been prescribed,
 having received thorough instruction.
 That is why I went away with the ascetics,
 why I walked with the hermits,
 followed the abbot,
 the wise men and the sages.
 My companions were all of them friars.

...

Prabu Jaya Pakuan brought the *Siksa Guru* manuscript when he was going to the east.

...
Saa(ng)geus nyaur sakitu,
dicokot ka(m)pék karancang,
dieusian apus ageung,
dihurun deung Siksaguru.
 655 *Iteuk aing pancasirah,*
sapecut hoé walatung.
“A(m)buing, tatanghi ti(ng)gal,
tarik-tarik dibuhaya,
dék leu(m)pang ka Balungbungan,
 660 *wétaneun Talaga Wurung,*
di na tungtung lemah ini,
di tungtungna tébéh wétan,
nyiar / lemah pamasaran, /12v/
nyiar tasik panghanyutan,
 665 *pigeusaneun aing paéh,*
pigeusaneun nu(n)da raga.”
I(n)dit birit su(n)dah diri,
lugay sila su(n)dah leu(m)pang.
Sadiri ti geusan calik,
 670 *saturun ti tungtung surung,*
galasar di panahtaran.

...

(Noorduyn and Teeuw 2006, 255)

...
 After these words,
 I took an open-work bag,
 and put the great book in it,
 together with the Siksaguru.
 My walking-stick was five-headed,
 my whip made of walatung rattan.
 “Mother, keep awake while staying behind,
 even if you pull as strongly as a crocodile,
 I shall go to Balungbungan,
 to the east of Lake Wurung,
 at the tip of this land,
 at its easternmost tip,
 to look for a place for my grave,
 to look for a sea to float upon,
 a place for me to die,
 a place to lay down my body”.
 He rose and departed,
 he stretched his legs and left.
 Leaving the place where they had been
 sitting,
 and descending from the end of the dais,
 he walked slowly down the grounds.

...

Prabu Jaya Pakuan stopped by and stayed in Balungbungan for a while.

<p>...</p> <p>840 <i>Sadatang ka Balungbungan, di inya aing ditapa, sa(m)bian ngeureunan palay. Teher(ing) m(e)rela(k) najur, tehering na(n)jeurkeun li(ng)ga, tehering puja nyangraha, 845 puja nyapu mugu-mugu, ma(ng)nya(m)bat-walakeun manéh. Di (i)nya aing teu beubeul, satahun deung sataraban. Téka waya na bancana.</i></p> <p>...</p> <p>(Noorduyn and Teeuw 2006, 259)</p>	<p>...</p> <p>When I came at Balungbungan, I stayed there doing asceticism, while resting from fatigue. Then I sowed and planted, then I erected a lingga, next I worshipped and made offerings, worshipped by sweeping faithfully (?), praying for strength for myself. I did not stay there a long time, one year and some more. Then there was a temptation.</p> <p>...</p>
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Prabu Jaya Pakuan stopped by and stayed in the area of Mount Patuha for a while.

<p>...</p> <p>1055 <i>Sadatang ka gunung Ka(m)pud, datang ka Rabut Pasajén. Éta hulu Rabut Palah, kabuyutan Majapahit, nu dise(m)bah ku na Jawa. 1060 Maca (a)ing Darmawéya, pahi deung Pa(n)dawa Jaya. Ti inya lunasing jobrah, aing bisa carék Jawa, bisa / aing ngaro basa./19v/ 1065 Di inya aing teu heubeul, satahun deung sataraban.</i></p> <p>...</p> <p>(Noorduyn and Teeuw 2006, 264)</p>	<p>...</p> <p>After coming at Mount Kampud, I came to Rabut Pasajén. This is the upland area of Rabut Palah, the sanctuary of Majapahit, which is venerated by the Javanese. I read the Darmawéya, as well as the Pandawa Jaya. After this my curiosity was satisfied, I could speak Javanese, and was able to translate. I did not stay there long, one year and some more.</p> <p>...</p>
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Based on the *Bujangga Manik's* manuscript, it appears that scholars at that time often travelled to seek knowledge. Prabu Jaya Pakuan or Bujangga Manik himself made two journeys (the former can be seen from lines 1-149, and the latter can be seen from lines 642-1431). He was said to have brought manuscripts and stayed in several places as he passed through his journey. The habit of carrying the manuscript might have caused the movement of the manuscript from one place to another. Writing or transcribing manuscripts was probably one of the activities carried out by scholars at the period. This presumption is supported with the text conveyed by the caretaker of Kabuyutan Ciburuy, Mr. Ujang Suryana—at the time of the interview—who told stories from his ancestors, that in the past Kabuyutan Ciburuy was often visited by scholars who wanted to study and write manuscripts. On this basis, the link between

the manuscripts of the Ciburuy Kabuyutan collection and those from the outside Ciburuy Kabuyutan becomes evident. Furthermore, in the *Bujangga Manik* manuscript, Mount Cikuray is also mentioned as one of the places that Prabu Jaya Pakuan passed through.

Excerpt from the *Bujangga Manik* manuscript

<p>... 1165 <i>Sadatang ka Saung Galah,</i> <i>[ms. S. Agung]</i> <i>sadiri aing ti inya,</i> <i>Saung Galah kaleu(m)pangan,</i> <i>kapungkur gunung Galunggung,</i> <i>katukang na Panggarangan,</i> 1170 <i>ngalalar na Pada Beunghar,</i> <i>katukang na Pamipiran.</i> <i>Ngalalar ka Ti(m)bang Jaya,</i> <i>datang ka bukit Cikuray,</i> <i>nyangla(n)deuh aing ti inya,</i> 1175 <i>datang ka Mandala Puntang.</i> ... (Noorduyn and Teeuw 2006, 226)</p>	<p>... After I had come to Saung Galah, and had departed from there, I walked through Saung Galah, leaving Mount Galunggung behind me, passing Panggarangan, I went past Pada Beunghar, having Pamipiran behind me. I went past Timbang Jaya, came to Mount Cikuray, descended from there, and came to Mandala Puntang. ...</p>
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In conclusion, the network of Old Sundanese manuscripts occurred from the 15th century until the end of the 16th century, with one of the causes being the activity of scholars. Besides, the existing Old Sundanese manuscripts from Kabuyutan Ciburuy collection originated from the writing in Kabuyutan Ciburuy itself and from several places related to it. The existence of manuscript writing activities in Kabuyutan Ciburuy is supported by the findings of manuscripts mentioning their writing location on Mount Cikuray and several writing instruments artifacts in Kabuyutan Ciburuy. In addition, the link between Kabuyutan Ciburuy and other places is shown by the presence of manuscripts written in Kabuyutan Ciburuy kept in other places or vice versa. Furthermore, this relationship is also demonstrated by the similarity of stories among manuscripts from Kabuyutan Ciburuy with manuscripts from other places.

Conclusion

The investigations into the origin of Old Sundanese manuscripts in Kabuyutan Ciburuy started at least a century ago. Publications made by Pleyte in 1914 while studying the *Carita Purnawijaya* (PNRI 416 and PNRI 423) revealed a place to write manuscripts on the colophon of the *Carita Purnawijaya* (PNRI 423) or the *Darmajati Sunda* manuscript—named Srimanganti. It is located in Mount Cikuray, Garut Regency, West Java. Moreover, direct studies on Old Sundanese manuscripts from the Kabuyutan Ciburuy collection signify their relationship with manuscripts outside the Kabuyutan Ciburuy. This relationship could be seen in the similarity of stories between several manuscripts from Kabuyutan Ciburuy and PNRI collections, such as the *Sewaka Darma*, the Story of the Sons of Rama and Rawana, the *Tattvajñāna*, and the *Bima Swarga* manuscripts.

The examination of the manuscript's origins in the Kabuyutan Ciburuy collection begins with a review of the entire manuscript leaves and documents related to the manuscripts in the collection. The documents found were the documentation of the Kabuyutan Ciburuy manuscripts in the form of printed and digital photos. The photographs of Kabuyutan Ciburuy manuscripts in printed form were captured from 1985/1986, and the results were stored in the Section of Sundanese Culture Research and Study Project (Sundanologi). Only a few printed photos of the Kabuyutan Ciburuy manuscript were accessible during data collection. One of the reasons is that Sundanologi institution currently no longer exists. The digital photos of the Kabuyutan Ciburuy manuscripts were on two websites, namely, the Endangered Archives Program (EAP) website (<https://eap.bl.uk/collection/EAP280-1>) and the Ancient Manuscript Digitation and Indexation (Amadi) website (<http://amadi.unpad.ac.id/>). Accessing Kabuyutan Ciburuy manuscript digital photos on EAP website could be done directly. In contrast, special permission is required on the Amadi website. The results of the examination of the original manuscripts in Kabuyutan Ciburuy, photographs of manuscripts in printed form, and photographs of manuscripts in digital form are summarized as follows:

1. One of the *Sewaka Darma* manuscripts from Kabuyutan Ciburuy collection stored in Chest 2 with a total of 21 leaves has been lost. Fortunately, Darsa completed the transliteration and edition of the *Sewaka Darma* manuscript based on photos printed in 1985/1986 (the results of the transliteration and text edition of the *Sewaka Darma* manuscript Chest 2 could be seen in Darsa 2012a, 126-150).

2. The EAP website's digital photos of Kabuyutan Ciburuy manuscripts have several weaknesses, namely, multiple photos of the same leaf manuscript being displayed more than once, several photos of the leaf of manuscript displayed with only one page (one leaf manuscript consists of two pages), and several manuscript leaves currently in Kabuyutan Ciburuy not being on the EAP website.
3. The number of manuscript leaves—either completed or damaged—in Kabuyutan Ciburuy is 727 leaves stored in 26 *kropak*. The *kropak* are stored in 3 Chests, namely, Chest 1 with 12 *kropak*, Chest 2 containing 6 *kropak*, and Chest 3 containing 8 *kropak*.

After being identified, 727 manuscript leaves from Kabuyutan Ciburuy collection could be categorized into 703 written leaves, 13 blank leaves (unwritten), and 11 small leaves in the form of chunks. According to the script type, of the written 703 leaves, they could be grouped into 480 leaves written with Old Sundanese script, 222 leaves written with Western Old Javanese Quadratic script, and one leaf written with *Nieuw Java Alphabet* (new Javanese script) or *Nieuw Balisch Alphabet* (new Balinese script). The 480 leaves written in Old Sundanese script can be divided into two: the leaves that can be grouped by handwriting style and the leaves that cannot be grouped by handwriting style. Of 480 leaves, 472 leaves can be divided into 20 handwriting styles of Old Sundanese script (OS Style) and 8 leaves cannot be grouped (in this study is called Old Sundanese uncategorizable script (OS uncategorizable)). Furthermore, there are 222 leaves written in Western Old Javanese Quadratic script grouped into 5 groups of handwriting style of Western Old Javanese Quadratic script (WOJQ Style). Based on this categorization, some data are presented as follow:

1. From 20 groups of Old Sundanese script handwriting style, the text title or theme from each group can be identified into: the OS Style 1 entitled the Story of the Sons of Rama and Rawana-I, OS Style 2 entitled the Story of the Sons of Rama and Rawana-II, OS Style 3 entitled the *Sewaka Darma-I*, OS Style 4 entitled the *Sewaka Darma-II*, OS Style 5 entitled the *Kawih Katanian*, OS Style 6 entitled the *Bima Swarga*, OS Style 7 entitled the *Kawih Manondari*, OS Style 8 entitled the *Sang Hyang Sasana Mahaguru*, OS Style 9 entitled the *Warugan Lemah* and the *Kukulan Sang Kumara*, OS Style 10 entitled the *Jatiniskala* also known as the *Jatiraga*, OS Style 11 entitled the *Pangatistian Sang Hyang Pratiwi-I*, OS Style 12 entitled the *Pangatistian Sang Hyang Pratiwi-II*, OS Style 13 entitled the *Panyepuh Tapa*, OS Style 14 entitled the *Jatipandita*, OS Style 15 entitled the *Sabda Pamastu*, OS Style 16 entitled the Journey of Wenang Wisésa, OS Style 17 entitled the Mantra, OS Style 18 contains stories about Sang Manon and the triplet *bayu sabda hidep*, OS Style 19 contains stories about

advice to a character named Prebu and his authority, and OS Style 20 contains stories about characters named Batara Guru and Ngéwongédo.

2. Of five leaves groups written in Western Old Javanese Quadratic script, the title of each group can be identified into WOJQ Style 1 entitled the *Tattvajñāna*, WOJQ Style 2 entitled the *Sang Hyang Hayu-I*, WOJQ Style 3 entitled the *Sang Hyang Hayu-II*, WOJQ Style 4 entitled the *Sang Hyang Hayu-III*, and WOJQ Style 5 entitled the *Panyepuh Tapa*.

Information concerning the origins of manuscripts from the Kabuyutan Ciburuy collection began to emerge after they were sorted, and their text title or theme was identified. This information was obtained through the manuscript colophon and the similarity of their manuscript text with those outside the Kabuyutan Ciburuy. The following information is derived from an investigation of Kabuyutan Ciburuy collection manuscripts with a colophon:

1. The writing time of *Sang Hyang Sasana Maha Guru* (OS Style 8) is on Anggara Kasih ‘Tuesday-Kliwon’ day in Kasapuluh month ‘the tenth month’ (around March-April), *Jatiniskala* also known as *Jatiraga* (OS Style 10) is written in the month of Kasa ‘first month’ (around June-July), *Sang Hyang Hayu-I* (WOJQ Style 2) is written in 1341 Saka (AD 1419), and *Sang Hyang Hayu-II* (WOJQ Style 3) is written in 1421 Saka (AD 1499).
2. The place of writing of the *Sang Hyang Sasana Maha Guru* (OS Style 8) is in Batur Sunyi Leuwih (located on Mount Cikuray, Garut Regency, West Java); the *Jatiniskala* also known as the *Jatiraga* (OS Style 10) is in Lingga Payung, Mahapawitra Village, Cisanti, (located in Bandung Regency, West Java); the *Pangatistian Sang Hyang Pretiwi-I* (OS Style 11) is in Nusaherang (located in Kuningan Regency, West Java); and the *Sang Hyang Hayu-I* (WOJQ Style 2) is in Panusupan Linggamanik (the actual location of Panusupan Linggamanik is unknown yet).
3. The scribe of the *Sang Hyang Sasana Maha Guru* (OS Style 8) is Buyut Sida Utama, the *Pangatistian Sang Hyang Pretiwi-I* (OS Style 11) is written by Wiratapa alias Buyut Samar Tulis and the *Sang Hyang Hayu-I* (WOJQ Style 2) is written by Buyut Laru Sabdamaya.

Based on the similarity of stories analysis, several manuscripts from the Kabuyutan Ciburuy collection have the same text as those outside of the Kabuyutan Ciburuy. The manuscripts are as follows:

1. The Story of the Sons of Rama and Rawana (collection of Kabuyutan Ciburuy: The Story of the Sons of Rama and Rawana-I (OS Style 1) and collections of West Java State Museum: The Story of the Sons of Rama and Rawana also known as the *Pantun Ramayana* (registration number 07.28).
2. The *Sewaka Darma* (collection of Kabuyutan Ciburuy: The *Sewaka Darma*-I (OS Style 3) and the *Sewaka Darma*-II (OS Style 4) and collection of PNRI: The *Sewaka Darma* (PNRI 408)).
3. The *Bima Swarga* (collection of Kabuyutan Ciburuy: The *Bima Swarga* (OS Style 6) and PNRI collections: The *Bima Swarga* (PNRI 623) and the *Bima Swarga* (PNRI 455)).
4. The *Sang Hyang Sasana Maha Guru* (collection of Kabuyutan Ciburuy: The *Sang Hyang Sasana Maha Guru* (OS Style 8) and collection of PNRI: The *Sang Hyang Sasana Maha Guru* (PNRI 621)).
5. The *Warugan Lemah* (collection of Kabuyutan Ciburuy: The *Warugan Lemah* (OS Style 9) and collection of PNRI: The *Warugan Lemah* (PNRI 622)).
6. The *Jatiraga* also known as the *Jatiniskala* (collection of Kabuyutan Ciburuy: *The Jatiraga* also known as *the Jatiniskala* (OS Style 10) and collection of PNRI: *The Jatiraga* also known as *the Jatiniskala* (PNRI 422)).
7. The *Tattvajñāna* (collection of Kabuyutan Ciburuy: The *Tattvajñāna* (WOJQ Style 1); collection of PNRI: The *Tattvajñāna* (PNRI 214); and collection of Balinese (the text of the edition as constituted from the Balinese (B) manuscripts Ka (coll. Sarasvatī Vihāra, uncatalogued), Kha (coll. Sarasvati Vihāra, copy of Kirtya III 490, uncatalogued), Ga (Leiden Cod. Or. 4466), Gha (Leiden Cod. Or. 3930 -2) and Na (Kirtya IIIb 490)).
8. The *Sang Hyang Hayu* (Kabuyutan Ciburuy collection: The *Sang Hyang Hayu*-I (WOJQ Style 2), the *Sang Hyang Hayu*-II (WOJQ Style 3), and the *Sang Hyang Hayu*-III (WOJQ Style 4); PNRI collections: The *Sang Hyang Hayu* (PNRI 634), the *Sang Hyang Hayu* (PNRI 635), the *Sang Hyang Hayu* (PNRI 636), the *Sang Hyang Hayu* (PNRI 637), and the *Sang Hyang Hayu* (PNRI 638).

Based on information from the manuscript collection of Kabuyutan Ciburuy which has a colophon, several manuscripts currently extant in Kabuyutan Ciburuy come from Mount Cikuray in Garut Regency West Java, Cisanti in Bandung Regency West Java, and Nusaherang in Kuningan Regency West Java. Several manuscripts in the Kabuyutan Ciburuy collection have a direct or indirect relationship with Kuta Wawatan in Gunung Kumbang, Brebes

Regency, Central Java Province, based on the tale similarities of manuscripts from the Kabuyutan Ciburuy collection with manuscripts outside of Kabuyutan Ciburuy (where one of the *Sewaka Darma* manuscripts was written); Kabuyutan Koleang Bogor Regency, West Java (where the Story of the Sons of Rama and Rawana was found being part of PNRI Jakarta collection (PNRI 1102) and is now a collection of the West Java State Museum code 07.28); Mount Merbabu, Boyolali Regency, Central Java (where the *Bima Swarga* (PNRI 455) and the *Tattvajñāna* (PNRI 214) manuscripts were found); Bandung Regency, West Java Province (where the *Bima Swarga* manuscript (PNRI 623), the *Sang Hyang Sasana Maha Guru* (PNRI 621), and the *Warugan Lemah* manuscript (PNRI 622) were found); Panaitan Island Banten Province (the writing location of the *Sang Hyang Sasana Maha Guru* (PNRI 621), the *Sang Hyang Hayu* (PNRI 634), and the *Sang Hyang Hayu* (PNRI 638)); Galuh Ciamis, West Java Province (where the *Jatiraga* also known as the *Jatiniskala* manuscript (PNRI 422) was found); and Bali Province (where the *Bima Swarga* (Gedong Kirtya, Bali no 1460)), the *Bima Swarga* (HKS 7507), and the *Tattvajñāna* manuscripts (Ka (coll. Sarasvatī Vihāra, uncatalogued)), Kha (coll. Sarasvati Vihāra, copy of Kirtya III 490, uncatalogued), Ga (Leiden Cod. Or. 4466), Gha (Leiden Cod. Or. 3930-2) and Na (Kirtya IIIb 490) were discovered.

The link between Kabuyutan Ciburuy manuscripts and manuscripts outside Kabuyutan Ciburuy is probably related to activities done by the scholars at that time. As written in the *Bujangga Manik* manuscript—one of the Old Sundanese manuscripts in the Bodleian Library collections—some of the scholars' activities were studying by traveling and temporarily living in certain places. In the *Bujangga Manik* manuscript, it is narrated that a character named Prabu Jaya Pakuan or Bujangga Manik made two journeys from Pakuan (an area in the western part of Java Island) to the east until he reached Bali Island. Then, it was also written that he stayed for a while in several places to meditate, create, and study literature. The places were Balungbungan (Blambangan, Banyuwangi Regency, East Java), Rabut Palah (the sanctuary of Majapahit), and Sanghiang Ranca Goda (a place located on Mount Patuha, Bandung Regency, West Java). While traveling, it was told that he brought several items, one of which was *apus ageung* 'the great book'. The activities carried out by Prabu Jaya Pakuan, narrated in the *Bujangga Manik* manuscript, can certainly provide a clear illustration why Kabuyutan Ciburuy manuscripts have a relation with other manuscripts outside.

The relationship between Kabuyutan Ciburuy manuscripts and those outside Kabuyutan Ciburuy is mostly likely caused by the Old Sundanese manuscripts network carried out by scholars at that time. As revealed in this study, the Old Sundanese manuscript network was

formed from writing locations through the activities of transferring manuscripts from one place to another and copying. These activities were proven by the discovery of several manuscripts from Kabuyutan Ciburuy collection written outside Kabuyutan Ciburuy, and several manuscripts written in Kabuyutan Ciburuy (Mount Cikuray) were found outside the Kabuyutan Ciburuy. In addition, numerous manuscripts from Kabuyutan Ciburuy collection shared the same text as the manuscripts outside the Kabuyutan Ciburuy. This manuscript network is estimated to have existed from the 15th century to the early 16th century. This estimation is based on: 1. Information on the writing time in the *Sang Hyang Hayu-I* (WQJS Style 2) manuscript (Kabuyutan Ciburuy collection) written in 1341 Saka or AD 1419 and the *Sang Hyang Hayu-II* (WQJS Style 3) manuscript (Kabuyutan Ciburuy collection) written in 1421 Saka or AD 1499; 2. Information of the writing time on other manuscripts contemporary with Kabuyutan Ciburuy manuscripts, such as the *Sang Hyang Siksa Kandang Karesian* manuscript (PNRI 630) written in 1440 Saka or AD 1518, the *Sang Hyang Hayu* manuscript (PNRI 634) written in 1455 Saka or AD 1523, and the *Sang Hyang Hayu* manuscript (PNRI 638) written in 1357 Saka or AD 1435.

Although the history of Sunda kingdom in the pre-Islamic times is not certain, some indigenous sources claims the 15th and early 16th centuries when associated with the Sunda Kingdom coincided with the leadership of Niskalawastuancana alias Prabhu Resi Bhuwana Tuggaldewata (AD 1371 – AD 1475, the capital city in Pakwan Pajajaran), Sang Haliwungan alias Prabhu Susuktunggal (AD 1382 – AD 1482, the capital city in Pakwan Pajajaran), Ningratkancana alias Prabhu Dewaniskala (AD 1475 – AD 1482, the capital city in Galuh), and Sri Baduga Maharaja (AD 1482 – AD 1521, the capital city in Pakwan Pajajaran) (Danasasmitha, Iskandar, and Atmadibrata 1983–1984, volume 3 – volume 4; Ayatrohaedi 2017, 126-129). According to Ekadjati, “periode of Niskalawastuancana to Sri Baduga Maharaja was the Sunda Kingdom’s golden age period” (2003b, 41 – 43). The golden age of the Sunda Kingdom in the early 16th century is also recorded by Tome Pires who visited the Sunda Kingdom in 1513 (Cortesao 1944, 166-173). Tome Pires stated “The land of Sunda has as much as four thousand horses which come there from Priaman and other islands to be sold. It has up to forty elephants; these are for the king’s array. The kingdom of Sunda is justly governed; they are true men” (Cortesao 1944, 167). Based on these things, it is likely that the network of Old Sundanese manuscripts in the 15th and early 16th centuries correlated with the golden age of the Sunda Kingdom. The golden age of the Sunda Kingdom provided an opportunity for scholars to produce and disseminate knowledge in the form of manuscripts.

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Appendix

The number of manuscript leaves in Kabuyutan Ciburuy
(The result of a comparison of EAP data, Amadi Unpad data, and field studies)

No	Name of chest	Name of <i>kropak</i>	EAP		Amadi Unpad	Type of leaf	Type of script	Handwriting style group
			Code of reference	Number of image	Code of Image			
1	One	17	EAP280/1 /1/1	3	1_17_001B	Lontar	OS	OS Style 4
2	One	17	EAP280/1 /1/1	4	1_17_001A	Lontar	OS	OS Style 4
3	One	17	EAP280/1 /1/1	5	1_17_009B	Lontar	OS	OS Style 4
4	One	17	EAP280/1 /1/1	6	1_17_009A	Lontar	OS	OS Style 4
5	One	17	EAP280/1 /1/1	7	1_17_003B	Lontar	OS	OS Style 1
6	One	17	EAP280/1 /1/1	8	1_17_003A	Lontar	OS	OS Style 1
7	One	17	EAP280/1 /1/1	9	1_17_002B	Lontar	OS	OS Style 4
8	One	17	EAP280/1 /1/1	10	1_17_002A	Lontar	OS	OS Style 4
9	One	17	EAP280/1 /1/1	11	1_17_012B	Lontar	OS	OS Style 4
10	One	17	EAP280/1 /1/1	12	1_17_012A	Lontar	OS	OS Style 4
11	One	17	EAP280/1 /1/1	13	1_17_015A	Lontar	OS	OS Style 4
12	One	17	EAP280/1 /1/1	14	1_17_015B	Lontar	OS	OS Style 4
13	One	17	EAP280/1 /1/1	15	1_17_004B	Lontar	OS	OS Style 4
14	One	17	EAP280/1 /1/1	16	1_17_004A	Lontar	OS	OS Style 4
15	One	17	EAP280/1 /1/1	17	1_17_014B	Lontar	OS	OS Style 4
16	One	17	EAP280/1 /1/1	18	1_17_014A	Lontar	OS	OS Style 4
17	One	17	EAP280/1 /1/1	19	1_17_005A	Lontar	OS	OS Style 5
18	One	17	EAP280/1 /1/1	20	1_17_005B	Lontar	OS	OS Style 5
19	One	17	EAP280/1 /1/1	21	1_17_006B	Lontar	OS	OS Style 5
20	One	17	EAP280/1 /1/1	22	1_17_006A	Lontar	OS	OS Style 5
21	One	17	EAP280/1 /1/1	23	1_17_007B	Lontar	OS	OS Style 4
22	One	17	EAP280/1 /1/1	24	1_17_007A	Lontar	OS	OS Style 4
23	One	17	EAP280/1 /1/1	25	1_17_008B	Lontar	OS	OS Style 4
24	One	17	EAP280/1 /1/1	26	1_17_008A	Lontar	OS	OS Style 4

25	One	17	EAP280/1 /1/1	27	1_17_010B	Lontar	OS	OS Style 4
26	One	17	EAP280/1 /1/1	28	1_17_010A	Lontar	OS	OS Style 4
27	One	17	EAP280/1 /1/1	29	1_17_011B	Lontar	OS	OS Style 4
28	One	17	EAP280/1 /1/1	30	1_17_011A	Lontar	OS	OS Style 4
29	One	17	EAP280/1 /1/1	31	1_17_013A	Lontar	OS	OS Style 4
30	One	17	EAP280/1 /1/1	32	1_17_013B	Lontar	OS	OS Style 4
31	One	18	EAP280/1 /1/2	1	1_18_002B	Lontar	OS	OS Style 1
32	One	18	EAP280/1 /1/2	2	1_18_002A	Lontar	OS	OS Style 1
33	One	18	EAP280/1 /1/2	3	1_18_003A	Lontar	OS	OS Style 1
34	One	18	EAP280/1 /1/2	4	1_18_003B	Lontar	OS	OS Style 1
35	One	18	EAP280/1 /1/2	5	1_18_001B	Lontar	OS	OS Style 1
36	One	18	EAP280/1 /1/2	6	1_18_001A	Lontar	OS	OS Style 1
37	One	18	EAP280/1 /1/2	7	1_18_004B	Lontar	OS	OS Style 1
38	One	18	EAP280/1 /1/2	8	1_18_004A	Lontar	OS	OS Style 1
39	One	18	EAP280/1 /1/2	9	1_18_005A	Lontar	OS	OS Style 1
40	One	18	EAP280/1 /1/2	10	1_18_005B	Lontar	OS	OS Style 1
41	One	19	EAP280/1 /1/3	4	1_19_003A	Lontar	OS	OS Style 16
42	One	19	EAP280/1 /1/3	5	1_19_003B	Lontar	OS	OS Style 16
43	One	19	EAP280/1 /1/3	6	1_19_001B	Lontar	OS	OS Style 16
44	One	19	EAP280/1 /1/3	7	1_19_001A	Lontar	OS	OS Style 16
45	One	19	EAP280/1 /1/3	8	1_19_004B	Lontar	OS	OS Style 15
46	One	19	EAP280/1 /1/3	9	1_19_004A	Lontar	OS	OS Style 15
47	One	19	EAP280/1 /1/3	10	1_19_005A	Lontar	OS	OS Style 15
48	One	19	EAP280/1 /1/3	11	1_19_005B	Lontar	OS	OS Style 15
49	One	19	EAP280/1 /1/3	12	1_19_006A	Lontar	OS	OS Style 15
50	One	19	EAP280/1 /1/3	13	1_19_006B	Lontar	OS	OS Style 15
51	One	19	EAP280/1 /1/3	14	1_19_007A	Lontar	OS	OS Style 15
52	One	19	EAP280/1 /1/3	15	1_19_007B	Lontar	OS	OS Style 15
53	One	19	EAP280/1 /1/3	16	1_19_008B	Lontar	OS	OS Style 15
54	One	19	EAP280/1 /1/3	17	1_19_008A	Lontar	OS	OS Style 15
55	One	19	EAP280/1 /1/3	18	1_19_002B	Lontar	OS	OS Style 15
56	One	19	EAP280/1 /1/3	19	1_19_002A	Lontar	OS	OS Style 15

57	One	19	EAP280/1 /1/3	20	1_19_009A	Lontar	OS	OS Style 15
58	One	19	EAP280/1 /1/3	21	1_19_009B	Lontar	OS	OS Style 15
59	One	19	EAP280/1 /1/3	22	1_19_010A	Lontar	OS	OS Style 15
60	One	19	EAP280/1 /1/3	23	1_19_010B	Lontar	OS	OS Style 15
61	One	19	EAP280/1 /1/3	24	1_19_011B	Lontar	OS	OS Style 15
62	One	19	EAP280/1 /1/3	25	1_19_011A	Lontar	OS	OS Style 15
63	One	19	EAP280/1 /1/3	26	1_19_012B	Lontar	OS	OS Style 15
64	One	19	EAP280/1 /1/3	27	1_19_012A	Lontar	OS	OS Style 15
65	One	19	EAP280/1 /1/3	28	1_19_013B	Lontar	OS	OS Style 15
66	One	19	EAP280/1 /1/3	29	1_19_013A	Lontar	OS	OS Style 15
67	One	19	EAP280/1 /1/3	30	1_19_014B	Lontar	OS	OS Style 15
68	One	19	EAP280/1 /1/3	31	1_19_014A	Lontar	OS	OS Style 15
69	One	19	EAP280/1 /1/3	32	1_19_015B	Lontar	OS	OS Style 15
70	One	19	EAP280/1 /1/3	33	1_19_015A	Lontar	OS	OS Style 15
71	One	19	EAP280/1 /1/3	34	1_19_016B	Lontar	OS	OS Style 15
72	One	19	EAP280/1 /1/3	35	1_19_016A	Lontar	OS	OS Style 15
73	One	19	EAP280/1 /1/3	36	1_19_017B	Lontar	OS	OS Style 15
74	One	19	EAP280/1 /1/3	37	1_19_017A	Lontar	OS	OS Style 15
75	One	19	EAP280/1 /1/3	38	1_19_018B	Lontar	OS	OS Style 15
76	One	19	EAP280/1 /1/3	39	1_19_018A	Lontar	OS	OS Style 15
77	One	19	EAP280/1 /1/3	40	1_19_019B	Lontar	OS	OS Style 15
78	One	19	EAP280/1 /1/3	41	1_19_019A	Lontar	OS	OS Style 15
79	One	19	EAP280/1 /1/3	42	1_19_020B	Lontar	OS	OS Style 15
80	One	19	EAP280/1 /1/3	43	1_19_020A	Lontar	OS	OS Style 15
81	One	19	EAP280/1 /1/3	44	1_19_021B	Lontar	OS	OS Style 16
82	One	19	EAP280/1 /1/3	45	1_19_021A	Lontar	OS	OS Style 16
83	One	19	EAP280/1 /1/3	46	1_19_022B	Lontar	OS	OS Style 16
84	One	19	(no photo file)	(no photo file)	1_19_022A	Lontar	OS	OS Style 16
85	One	19	EAP280/1 /1/3	47	1_19_023A	Lontar	OS	OS Style 16
86	One	19	EAP280/1 /1/3	48	1_19_023B	Lontar	OS	OS Style 16
87	One	19	EAP280/1 /1/3	49	1_19_026A	Lontar	OS	OS Style 16
88	One	19	EAP280/1 /1/3	50	1_19_026B	Lontar	OS	OS Style 16

89	One	19	EAP280/1 /1/3	51	1_19_024B	Lontar	OS	OS Style 16
90	One	19	EAP280/1 /1/3	52	1_19_024A	Lontar	OS	OS Style 16
91	One	19	EAP280/1 /1/3	53	1_19_025B	Lontar	OS	OS Style 16
92	One	19	EAP280/1 /1/3	54	1_19_025A	Lontar	OS	OS Style 16
93	One	19	EAP280/1 /1/3	55	1_19_027B	Lontar	OS	OS Style 16
94	One	19	EAP280/1 /1/3	56	1_19_027A	Lontar	OS	OS Style 16
95	One	20	EAP280/1 /1/4	4	1_20_005A	Lontar	OS	OS Style 20
96	One	20	EAP280/1 /1/4	5	1_20_005B	Lontar	OS	OS Style 20
97	One	20	EAP280/1 /1/4	6	1_20_024B	Lontar	OS	OS Style 20
98	One	20	EAP280/1 /1/4	7	1_20_024A	Lontar	OS	OS Style 20
99	One	20	EAP280/1 /1/4	8	1_20_021A	Lontar	OS	OS Style 8
100	One	20	EAP280/1 /1/4	9	1_20_021B	Lontar	OS	OS Style 8
101	One	20	EAP280/1 /1/4	10	1_20_020B	Lontar	OS	OS Style 15
102	One	20	EAP280/1 /1/4	11	1_20_020A	Lontar	OS	OS Style 15
103	One	20	EAP280/1 /1/4	12	1_20_011A	Lontar	OS	OS Style 20
104	One	20	EAP280/1 /1/4	13	1_20_011B	Lontar	OS	OS Style 20
105	One	20	EAP280/1 /1/4	14	1_20_012A	Lontar	OS	OS Style 6
106	One	20	EAP280/1 /1/4	15	1_20_012B	Lontar	OS	OS Style 6
107	One	20	EAP280/1 /1/4	16	1_20_018B	Lontar	OS	OS Style 19
108	One	20	EAP280/1 /1/4	17	1_20_018A	Lontar	OS	OS Style 19
109	One	20	EAP280/1 /1/4	18	1_20_013A	Lontar	OS	OS Style 19
110	One	20	(no photo file)	(no photo file)	1_20_013B	Lontar	OS	OS Style 19
111	One	20	EAP280/1 /1/4	19	1_20_015A	Lontar	OS	OS Style 19
112	One	20	EAP280/1 /1/4	20	1_20_015B	Lontar	OS	OS Style 19
113	One	20	EAP280/1 /1/4	21	1_20_017A	Lontar	OS	OS Style 19
114	One	20	EAP280/1 /1/4	22	1_20_017B	Lontar	OS	OS Style 19
115	One	20	EAP280/1 /1/4	23	1_20_014A	Lontar	OS	OS Style 19
116	One	20	EAP280/1 /1/4	24	1_20_014B	Lontar	OS	OS Style 19
117	One	20	EAP280/1 /1/4	25	1_20_016B	Lontar	OS	OS Style 19
118	One	20	EAP280/1 /1/4	26	1_20_016A	Lontar	OS	OS Style 19
119	One	20	EAP280/1 /1/4	27	1_20_019A	Lontar	Unwritten	Unwritten
120	One	20	EAP280/1 /1/4	28	1_20_019B	Lontar	Unwritten	Unwritten

121	One	20	EAP280/1 /1/4	29	1_20_001A	Lontar	Unwritten	Unwritten
122	One	20	EAP280/1 /1/4	30	1_20_001B	Lontar	Unwritten	Unwritten
123	One	20	EAP280/1 /1/4	31	1_20_002B	Lontar	Unwritten	Unwritten
124	One	20	EAP280/1 /1/4	32	1_20_002A	Lontar	Unwritten	Unwritten
125	One	20	EAP280/1 /1/4	33	1_20_003A	Lontar	Unwritten	Unwritten
126	One	20	EAP280/1 /1/4	34	1_20_003B	Lontar	Unwritten	Unwritten
127	One	20	EAP280/1 /1/4	35	1_20_022B	Lontar	Unwritten	Unwritten
128	One	20	EAP280/1 /1/4	36	1_20_022A	Lontar	Unwritten	Unwritten
129	One	20	EAP280/1 /1/4	37	1_20_010B	Lontar	OS	OS Style 20
130	One	20	(no photo file)	(no photo file)	1_20_010A	Lontar	OS	OS Style 20
131	One	20	EAP280/1 /1/4	38	1_20_009A	Lontar	OS	OS Style 20
132	One	20	EAP280/1 /1/4	39	1_20_009B	Lontar	OS	OS Style 20
133	One	20	EAP280/1 /1/4	40	1_20_007B	Lontar	OS	OS Style 20
134	One	20	EAP280/1 /1/4	41	1_20_007A	Lontar	OS	OS Style 20
135	One	20	EAP280/1 /1/4	42	1_20_006A	Lontar	OS	OS Style 20
136	One	20	EAP280/1 /1/4	43	1_20_006B	Lontar	OS	OS Style 20
137	One	20	EAP280/1 /1/4	44	1_20_008B	Lontar	OS	OS Style 20
138	One	20	EAP280/1 /1/4	45	1_20_008A	Lontar	OS	OS Style 20
139	One	20	EAP280/1 /1/4	46	1_20_025A*	Lontar	OS	OS Style 20
140	One	20	EAP280/1 /1/4	47	1_20_025B*	Lontar	OS	OS Style 20
141	One	20	EAP280/1 /1/4	48	1_20_023A	Lontar	OS	OS Style 8
142	One	20	EAP280/1 /1/4	49	1_20_023B	Lontar	OS	OS Style 8
143	One	20	EAP280/1 /1/4	50	1_20_025A*	Lontar	OS	OS Style 6
144	One	20	EAP280/1 /1/4	51	1_20_025B*	Lontar	OS	OS Style 6
145	One	20	EAP280/1 /1/4	52	1_20_004A	Lontar	OS	OS Style 8
146	One	20	EAP280/1 /1/4	53	1_20_004B	Lontar	OS	OS Style 8
147	One	20	EAP280/1 /1/4	54	1_20_025A*, 1_20_026A	Lontar	OS	OS Style 6, OS Style 8
148	One	20	EAP280/1 /1/4	55	1_20_025B*, 1_20_026B	Lontar	OS	OS Style 6, OS Style 8
149	One	21	EAP280/1 /1/5	4	1_21_002B	Lontar	OS	OS Style 10
150	One	21	EAP280/1 /1/5	5	1_21_002A	Lontar	OS	OS Style 10

151	One	21	EAP280/1 /1/5	6	1_21_001B	Lontar	OS	OS Style 10
152	One	21	EAP280/1 /1/5	7	1_21_001A	Lontar	OS	OS Style 10
153	One	21	EAP280/1 /1/5	8	1_21_003A	Lontar	OS	OS Style 10
154	One	21	EAP280/1 /1/5	9	1_21_003B	Lontar	OS	OS Style 10
155	One	21	EAP280/1 /1/5	10	1_21_004B	Lontar	OS	OS Style 10
156	One	21	EAP280/1 /1/5	11	1_21_004A	Lontar	OS	OS Style 10
157	One	21	EAP280/1 /1/5	12	1_21_009B	Lontar	OS	OS Style 15
158	One	21	EAP280/1 /1/5	13	1_21_009A	Lontar	OS	OS Style 15
159	One	21	EAP280/1 /1/5	14	1_21_011B	Lontar	OS	OS Style 9
160	One	21	EAP280/1 /1/5	15	1_21_011A	Lontar	OS	OS Style 9
161	One	21	EAP280/1 /1/5	16	1_21_013A	Lontar	OS	OS Style 10
162	One	21	EAP280/1 /1/5	17	1_21_013B	Lontar	OS	OS Style 10
163	One	21	EAP280/1 /1/5	18	1_21_012A	Lontar	OS	OS Style 9
164	One	21	EAP280/1 /1/5	19	1_21_012B	Lontar	OS	OS Style 9
165	One	21	EAP280/1 /1/5	20	1_21_006B	Lontar	OS	OS uncategorizable
166	One	21	EAP280/1 /1/5	21	1_21_006A	Lontar	OS	OS uncategorizable
167	One	21	EAP280/1 /1/5	22	1_21_005B	Lontar	OS	OS Style 11
168	One	21	EAP280/1 /1/5	23	1_21_005A	Lontar	OS	OS Style 11
169	One	21	EAP280/1 /1/5	24	1_21_008A	Lontar	OS	OS Style 13
170	One	21	EAP280/1 /1/5	25	1_21_008B	Lontar	OS	OS Style 13
171	One	21	EAP280/1 /1/5	26	1_21_007A	Lontar	OS	OS Style 11
172	One	21	EAP280/1 /1/5	27	1_21_007B	Lontar	OS	OS Style 11
173	One	21	EAP280/1 /1/5	28	1_21_010A	Lontar	OS	OS uncategorizable
174	One	21	EAP280/1 /1/5	29	1_21_010B	Lontar	OS	OS uncategorizable
175	One	22-27	EAP280/1 /1/6	5	1_22-27_031B	Lontar	OS	OS Style 1
176	One	22-27	EAP280/1 /1/6	6	1_22-27_031A	Lontar	OS	OS Style 1
177	One	22-27	EAP280/1 /1/6	7	1_22-27_021A	Lontar	OS	OS Style 1
178	One	22-27	EAP280/1 /1/6	8	1_22-27_021B	Lontar	OS	OS Style 1
179	One	22-27	EAP280/1 /1/6	9	1_22-27_032A	Lontar	OS	OS Style 1
180	One	22-27	EAP280/1 /1/6	10	1_22-27_032B	Lontar	OS	OS Style 1
181	One	22-27	EAP280/1 /1/6	11	1_22-27_030A	Lontar	OS	OS Style 1
182	One	22-27	EAP280/1 /1/6	12	1_22-27_030B	Lontar	OS	OS Style 1

183	One	22-27	EAP280/1 /1/6	13	1_22-27_029A	Lontar	OS	OS Style 1
184	One	22-27	EAP280/1 /1/6	14	1_22-27_029B	Lontar	OS	OS Style 1
185	One	22-27	EAP280/1 /1/6	15	1_22-27_028B	Lontar	OS	OS Style 1
186	One	22-27	EAP280/1 /1/6	16	1_22-27_028A	Lontar	OS	OS Style 1
187	One	22-27	EAP280/1 /1/6	17	1_22-27_027A	Lontar	OS	OS Style 1
188	One	22-27	EAP280/1 /1/6	18	1_22-27_027B	Lontar	OS	OS Style 1
189	One	22-27	EAP280/1 /1/6	19	1_22-27_026A	Lontar	OS	OS Style 1
190	One	22-27	EAP280/1 /1/6	20	1_22-27_026B	Lontar	OS	OS Style 1
191	One	22-27	EAP280/1 /1/6	21	1_22-27_025A	Lontar	OS	OS Style 1
192	One	22-27	EAP280/1 /1/6	22	1_22-27_025B	Lontar	OS	OS Style 1
193	One	22-27	EAP280/1 /1/6	23	1_22-27_024A	Lontar	OS	OS Style 1
194	One	22-27	EAP280/1 /1/6	24	1_22-27_024B	Lontar	OS	OS Style 1
195	One	22-27	EAP280/1 /1/6	25	1_22-27_023A	Lontar	OS	OS Style 1
196	One	22-27	EAP280/1 /1/6	26	1_22-27_023B	Lontar	OS	OS Style 1
197	One	22-27	EAP280/1 /1/6	27	1_22-27_022B	Lontar	OS	OS Style 1
198	One	22-27	EAP280/1 /1/6	28	1_22-27_022A	Lontar	OS	OS Style 1
199	One	22-27	EAP280/1 /1/6	29	1_22-27_020B	Lontar	OS	OS Style 1
200	One	22-27	EAP280/1 /1/6	30	1_22-27_020A	Lontar	OS	OS Style 1
201	One	22-27	EAP280/1 /1/6	31	1_22-27_019B	Lontar	OS	OS Style 1
202	One	22-27	EAP280/1 /1/6	32	1_22-27_019A	Lontar	OS	OS Style 1
203	One	22-27	EAP280/1 /1/6	33	1_22-27_018B	Lontar	OS	OS Style 1
204	One	22-27	EAP280/1 /1/6	34	1_22-27_018A	Lontar	OS	OS Style 1
205	One	22-27	EAP280/1 /1/6	35	1_22-27_017B	Lontar	OS	OS Style 1
206	One	22-27	EAP280/1 /1/6	36	1_22-27_017A	Lontar	OS	OS Style 1
207	One	22-27	EAP280/1 /1/6	37	1_22-27_016B	Lontar	OS	OS Style 1
208	One	22-27	EAP280/1 /1/6	38	1_22-27_016A	Lontar	OS	OS Style 1
209	One	22-27	EAP280/1 /1/6	39	1_22-27_015B	Lontar	OS	OS Style 1
210	One	22-27	EAP280/1 /1/6	40	1_22-27_015A	Lontar	OS	OS Style 1
211	One	22-27	EAP280/1 /1/6	41	1_22-27_014B	Lontar	OS	OS Style 1
212	One	22-27	EAP280/1 /1/6	42	1_22-27_014A	Lontar	OS	OS Style 1
213	One	22-27	EAP280/1 /1/6	43	1_22-27_013B	Lontar	OS	OS Style 1
214	One	22-27	EAP280/1 /1/6	44	1_22-27_013A	Lontar	OS	OS Style 1

215	One	22-27	EAP280/1 /1/6	45	1_22-27_012B	Lontar	OS	OS Style 1
216	One	22-27	EAP280/1 /1/6	46	1_22-27_012A	Lontar	OS	OS Style 1
217	One	22-27	EAP280/1 /1/6	47	1_22-27_011B	Lontar	OS	OS Style 1
218	One	22-27	EAP280/1 /1/6	48	1_22-27_011A	Lontar	OS	OS Style 1
219	One	22-27	EAP280/1 /1/6	49	1_22-27_010B	Lontar	OS	OS Style 1
220	One	22-27	EAP280/1 /1/6	50	1_22-27_010A	Lontar	OS	OS Style 1
221	One	22-27	EAP280/1 /1/6	51	1_22-27_009B	Lontar	OS	OS Style 1
222	One	22-27	EAP280/1 /1/6	52	1_22-27_009A	Lontar	OS	OS Style 1
223	One	22-27	EAP280/1 /1/6	53	1_22-27_008B	Lontar	OS	OS Style 1
224	One	22-27	EAP280/1 /1/6	54	1_22-27_008A	Lontar	OS	OS Style 1
225	One	22-27	EAP280/1 /1/6	55	1_22-27_007B	Lontar	OS	OS Style 1
226	One	22-27	EAP280/1 /1/6	56	1_22-27_007A	Lontar	OS	OS Style 1
227	One	22-27	EAP280/1 /1/6	57	1_22-27_006B	Lontar	OS	OS Style 1
228	One	22-27	EAP280/1 /1/6	58	1_22-27_006A	Lontar	OS	OS Style 1
229	One	22-27	EAP280/1 /1/6	59	1_22-27_005B	Lontar	OS	OS Style 1
230	One	22-27	EAP280/1 /1/6	60	1_22-27_005A	Lontar	OS	OS Style 1
231	One	22-27	EAP280/1 /1/6	61	1_22-27_004B	Lontar	OS	OS Style 1
232	One	22-27	EAP280/1 /1/6	62	1_22-27_004A	Lontar	OS	OS Style 1
233	One	22-27	EAP280/1 /1/6	63	1_22-27_003A	Lontar	OS	OS Style 1
234	One	22-27	EAP280/1 /1/6	64	1_22-27_003B	Lontar	OS	OS Style 1
235	One	22-27	EAP280/1 /1/6	65	1_22-27_002B	Lontar	OS	OS Style 1
236	One	22-27	EAP280/1 /1/6	66	1_22-27_002A	Lontar	OS	OS Style 1
237	One	22-27	EAP280/1 /1/6	67	1_22-27_001B	Lontar	OS	OS Style 1
238	One	22-27	EAP280/1 /1/6	68	1_22-27_001A	Lontar	OS	OS Style 1
239	One	22-27	EAP280/1 /1/6	69	1_22-27_033A	Lontar	OS	OS uncategorizable
240	One	22-27	EAP280/1 /1/6	70	1_22-27_033B	Lontar	OS	OS uncategorizable
241	One	24	EAP280/1 /1/7	1	1_24_003B	Lontar	OS	OS Style 5
242	One	24	EAP280/1 /1/7	6	1_24_005A	Lontar	OS	OS Style 5
243	One	24	EAP280/1 /1/7	7	1_24_005B	Lontar	OS	OS Style 5
244	One	24	EAP280/1 /1/7	8	1_24_004A	Lontar	OS	OS Style 5
245	One	24	EAP280/1 /1/7	9	1_24_004B	Lontar	OS	OS Style 5
246	One	24	EAP280/1 /1/7	10	1_24_007B	Lontar	OS	OS Style 5

247	One	24	EAP280/1 /1/7	11	1_24_007A	Lontar	OS	OS Style 5
248	One	24	EAP280/1 /1/7	12	1_24_008A	Lontar	OS	OS Style 5
249	One	24	EAP280/1 /1/7	13	1_24_008B	Lontar	OS	OS Style 5
250	One	24	EAP280/1 /1/7	14	1_24_009A	Lontar	OS	OS Style 5
251	One	24	EAP280/1 /1/7	15	1_24_009B	Lontar	OS	OS Style 5
252	One	24	EAP280/1 /1/7	16	1_24_010B	Lontar	OS	OS Style 5
253	One	24	EAP280/1 /1/7	17	1_24_010A	Lontar	OS	OS Style 5
254	One	24	EAP280/1 /1/7	18	1_24_011A	Lontar	OS	OS Style 5
255	One	24	EAP280/1 /1/7	19	1_24_011B	Lontar	OS	OS Style 5
256	One	24	EAP280/1 /1/7	20	1_24_012A	Lontar	OS	OS Style 5
257	One	24	EAP280/1 /1/7	21	1_24_012B	Lontar	OS	OS Style 5
258	One	24	EAP280/1 /1/7	22	1_24_013A	Lontar	OS	OS Style 5
259	One	24	EAP280/1 /1/7	23	1_24_013B	Lontar	OS	OS Style 5
260	One	24	EAP280/1 /1/7	24	1_24_014B	Lontar	OS	OS Style 5
261	One	24	EAP280/1 /1/7	25	1_24_014A	Lontar	OS	OS Style 5
262	One	24	EAP280/1 /1/7	26	1_24_006A	Lontar	OS	OS Style 2
263	One	24	EAP280/1 /1/7	27	1_24_006B	Lontar	OS	OS Style 2
264	One	24	EAP280/1 /1/7	28	1_24_015A	Lontar	OS	OS Style 5
265	One	24	EAP280/1 /1/7	29	1_24_015B	Lontar	OS	OS Style 5
266	One	24	EAP280/1 /1/7	30	1_24_016B	Lontar	OS	OS Style 5
267	One	24	EAP280/1 /1/7	31	1_24_016A	Lontar	OS	OS Style 5
268	One	24	EAP280/1 /1/7	32	1_24_003A	Lontar	OS	OS Style 5
269	One	24	EAP280/1 /1/7	33	1_24_002B	Lontar	OS	OS Style 5
270	One	24	EAP280/1 /1/7	34	1_24_002A	Lontar	OS	OS Style 5
271	One	24	EAP280/1 /1/7	35	1_24_001A	Lontar	Unwritten	Unwritten
272	One	24	EAP280/1 /1/7	36	1_24_001B	Lontar	Unwritten	Unwritten
273	One	26	EAP280/1 /1/10	5	1_26_001B	Lontar	OS	OS Style 5
274	One	26	EAP280/1 /1/10	6	1_26_001A	Lontar	OS	OS Style 5
275	One	26	EAP280/1 /1/10	7	1_26_003A	Lontar	OS	OS Style 2
276	One	26	EAP280/1 /1/10	8	1_26_003B	Lontar	OS	OS Style 2
277	One	26	EAP280/1 /1/10	9	1_26_004A	Lontar	OS	OS Style 15
278	One	26	EAP280/1 /1/10	10	1_26_004B	Lontar	OS	OS Style 15

279	One	26	EAP280/1 /1/10	11	1_26_035B	Lontar	OS	OS Style 1
280	One	26	EAP280/1 /1/10	12	1_26_035A	Lontar	OS	OS Style 1
281	One	26	EAP280/1 /1/10	13	1_26_034A	Lontar	OS	OS Style 5
282	One	26	EAP280/1 /1/10	14	1_26_034B	Lontar	OS	OS Style 5
283	One	26	EAP280/1 /1/10	15	1_26_033A	Lontar	OS	OS Style 8
284	One	26	EAP280/1 /1/10	16	1_26_033B	Lontar	OS	OS Style 8
285	One	26	EAP280/1 /1/10	17	1_26_032A	Lontar	OS	OS Style 8
286	One	26	EAP280/1 /1/10	18	1_26_032B	Lontar	OS	OS Style 8
287	One	26	EAP280/1 /1/10	19	1_26_031B	Lontar	OS	OS Style 8
288	One	26	EAP280/1 /1/10	20	1_26_031A	Lontar	OS	OS Style 8
289	One	26	EAP280/1 /1/10	21	1_26_030A	Lontar	OS	OS Style 8
290	One	26	EAP280/1 /1/10	22	1_26_030B	Lontar	OS	OS Style 8
291	One	26	EAP280/1 /1/10	23	1_26_029A	Lontar	OS	OS Style 8
292	One	26	EAP280/1 /1/10	24	1_26_029B	Lontar	OS	OS Style 8
293	One	26	EAP280/1 /1/10	25	1_26_028B	Lontar	OS	OS Style 8
294	One	26	EAP280/1 /1/10	26	1_26_028A	Lontar	OS	OS Style 8
295	One	26	EAP280/1 /1/10	27	1_26_027A	Lontar	OS	OS Style 8
296	One	26	EAP280/1 /1/10	28	1_26_027B	Lontar	OS	OS Style 8
297	One	26	EAP280/1 /1/10	29	1_26_026B	Lontar	OS	OS Style 8
298	One	26	EAP280/1 /1/10	30	1_26_026A	Lontar	OS	OS Style 8
299	One	26	EAP280/1 /1/10	31	1_26_025A	Lontar	OS	OS Style 8
300	One	26	EAP280/1 /1/10	32	1_26_025B	Lontar	OS	OS Style 8
301	One	26	EAP280/1 /1/10	33	1_26_024A	Lontar	OS	OS Style 8
302	One	26	EAP280/1 /1/10	34	1_26_024B	Lontar	OS	OS Style 8
303	One	26	EAP280/1 /1/10	35	1_26_023B	Lontar	OS	OS Style 8
304	One	26	EAP280/1 /1/10	36	1_26_023A	Lontar	OS	OS Style 8
305	One	26	EAP280/1 /1/10	37	1_26_022A	Lontar	OS	OS Style 8
306	One	26	EAP280/1 /1/10	38	1_26_022B	Lontar	OS	OS Style 8
307	One	26	EAP280/1 /1/10	39	1_26_021B	Lontar	OS	OS Style 8
308	One	26	EAP280/1 /1/10	40	1_26_021A	Lontar	OS	OS Style 8
309	One	26	EAP280/1 /1/10	41	1_26_020B	Lontar	OS	OS Style 8
310	One	26	EAP280/1 /1/10	42	1_26_020A	Lontar	OS	OS Style 8

311	One	26	EAP280/1 /1/10	43	1_26_019B	Lontar	OS	OS Style 8
312	One	26	EAP280/1 /1/10	44	1_26_019A	Lontar	OS	OS Style 8
313	One	26	EAP280/1 /1/10	45	1_26_018B	Lontar	OS	OS Style 8
314	One	26	EAP280/1 /1/10	46	1_26_018A	Lontar	OS	OS Style 8
315	One	26	EAP280/1 /1/10	47	1_26_017B	Lontar	OS	OS Style 1
316	One	26	EAP280/1 /1/10	48	1_26_017A	Lontar	OS	OS Style 1
317	One	26	EAP280/1 /1/10	49	1_26_016A	Lontar	OS	OS Style 8
318	One	26	EAP280/1 /1/10	50	1_26_016B	Lontar	OS	OS Style 8
319	One	26	EAP280/1 /1/10	51	1_26_015A	Lontar	OS	OS Style 8
320	One	26	EAP280/1 /1/10	52	1_26_015B	Lontar	OS	OS Style 8
321	One	26	EAP280/1 /1/10	53	1_26_014B	Lontar	OS	OS Style 8
322	One	26	EAP280/1 /1/10	54	1_26_014A	Lontar	OS	OS Style 8
323	One	26	EAP280/1 /1/10	55	1_26_013B	Lontar	OS	OS Style 8
324	One	26	EAP280/1 /1/10	56	1_26_013A	Lontar	OS	OS Style 8
325	One	26	EAP280/1 /1/10	57	1_26_012A	Lontar	OS	OS Style 8
326	One	26	EAP280/1 /1/10	58	1_26_012B	Lontar	OS	OS Style 8
327	One	26	EAP280/1 /1/10	59	1_26_011A	Lontar	OS	OS Style 8
328	One	26	EAP280/1 /1/10	60	1_26_011B	Lontar	OS	OS Style 8
329	One	26	EAP280/1 /1/10	61	1_26_010A	Lontar	OS	OS Style 8
330	One	26	EAP280/1 /1/10	62	1_26_010B	Lontar	OS	OS Style 8
331	One	26	EAP280/1 /1/10	63	1_26_009B	Lontar	OS	OS Style 8
332	One	26	EAP280/1 /1/10	64	1_26_009A	Lontar	OS	OS Style 8
333	One	26	EAP280/1 /1/10	65	1_26_008A	Lontar	OS	OS Style 8
334	One	26	EAP280/1 /1/10	66	1_26_008B	Lontar	OS	OS Style 8
335	One	26	EAP280/1 /1/10	67	1_26_007A	Lontar	OS	OS Style 8
336	One	26	EAP280/1 /1/10	68	1_26_007B	Lontar	OS	OS Style 8
337	One	26	EAP280/1 /1/10	69	1_26_006B	Lontar	OS	OS Style 8
338	One	26	EAP280/1 /1/10	70	1_26_006A	Lontar	OS	OS Style 8
339	One	26	EAP280/1 /1/10	71	1_26_005A	Lontar	OS	OS Style 8
340	One	26	EAP280/1 /1/10	72	1_26_005B	Lontar	OS	OS Style 8
341	One	26	EAP280/1 /1/10	73	1_26_002B	Lontar	Unwritten	Unwritten
342	One	26	EAP280/1 /1/10	74	1_26_002A	Lontar	Unwritten	Unwritten

343	One	28	EAP280/1 /1/11	5	1_28_019B	Lontar	OS	OS Style 7
344	One	28	EAP280/1 /1/11	6	1_28_019A	Lontar	OS	OS Style 7
345	One	28	EAP280/1 /1/11	7	1_28_017A	Lontar	OS	OS Style 7
346	One	28	EAP280/1 /1/11	8	1_28_017B	Lontar	OS	OS Style 7
347	One	28	EAP280/1 /1/11	9	1_28_013B	Lontar	OS	OS Style 7
348	One	28	EAP280/1 /1/11	10	1_28_013A	Lontar	OS	OS Style 7
349	One	28	EAP280/1 /1/11	11	1_28_007B	Lontar	OS	OS Style 7
350	One	28	EAP280/1 /1/11	12	1_28_007A	Lontar	OS	OS Style 7
351	One	28	EAP280/1 /1/11	13	1_28_006B	Lontar	OS	OS Style 7
352	One	28	EAP280/1 /1/11	14	1_28_006A	Lontar	OS	OS Style 7
353	One	28	EAP280/1 /1/11	15	1_28_005B	Lontar	OS	OS Style 7
354	One	28	EAP280/1 /1/11	16	1_28_005A	Lontar	OS	OS Style 7
355	One	28	EAP280/1 /1/11	17	1_28_002A	Lontar	OS	OS Style 7
356	One	28	EAP280/1 /1/11	18	1_28_002B	Lontar	OS	OS Style 7
357	One	28	EAP280/1 /1/11	19	1_28_004A	Lontar	OS	OS Style 7
358	One	28	EAP280/1 /1/11	20	1_28_004B	Lontar	OS	OS Style 7
359	One	28	EAP280/1 /1/11	21	1_28_008B	Lontar	OS	OS Style 7
360	One	28	EAP280/1 /1/11	22	1_28_008A	Lontar	OS	OS Style 7
361	One	28	EAP280/1 /1/11	23	1_28_027B	Lontar	OS	OS Style 7
362	One	28	EAP280/1 /1/11	24	1_28_027A	Lontar	OS	OS Style 7
363	One	28	EAP280/1 /1/11	25	1_28_029B	Lontar	OS	OS Style 7
364	One	28	EAP280/1 /1/11	26	1_28_029A	Lontar	OS	OS Style 7
365	One	28	EAP280/1 /1/11	27	1_28_040B	Lontar	OS	OS Style 7
366	One	28	EAP280/1 /1/11	28	1_28_040A	Lontar	OS	OS Style 7
367	One	28	EAP280/1 /1/11	29	1_28_035B	Lontar	OS	OS Style 7
368	One	28	EAP280/1 /1/11	30	1_28_035A	Lontar	OS	OS Style 7
369	One	28	EAP280/1 /1/11	31	1_28_043B	Lontar	OS	OS Style 7
370	One	28	EAP280/1 /1/11	32	1_28_043A	Lontar	OS	OS Style 7
371	One	28	EAP280/1 /1/11	33	1_28_041B	Lontar	OS	OS Style 7
372	One	28	EAP280/1 /1/11	34	1_28_041A	Lontar	OS	OS Style 7
373	One	28	EAP280/1 /1/11	35	1_28_045B	Lontar	OS	OS Style 7
374	One	28	EAP280/1 /1/11	36	1_28_045A	Lontar	OS	OS Style 7

375	One	28	EAP280/1 /1/11	37	1_28_011B	Lontar	OS	OS Style 7
376	One	28	EAP280/1 /1/11	38	1_28_011A	Lontar	OS	OS Style 7
377	One	28	EAP280/1 /1/11	39	1_28_010B	Lontar	OS	OS Style 7
378	One	28	EAP280/1 /1/11	40	1_28_010A	Lontar	OS	OS Style 7
379	One	28	EAP280/1 /1/11	41	1_28_003B	Lontar	OS	OS Style 7
380	One	28	EAP280/1 /1/11	42	1_28_003A	Lontar	OS	OS Style 7
381	One	28	EAP280/1 /1/11	43	1_28_015B	Lontar	OS	OS Style 7
382	One	28	EAP280/1 /1/11	44	1_28_015A	Lontar	OS	OS Style 7
383	One	28	EAP280/1 /1/11	45	1_28_025B	Lontar	OS	OS Style 7
384	One	28	EAP280/1 /1/11	46	1_28_025A	Lontar	OS	OS Style 7
385	One	28	EAP280/1 /1/11	47	1_28_028B	Lontar	OS	OS Style 7
386	One	28	EAP280/1 /1/11	48	1_28_028A	Lontar	OS	OS Style 7
387	One	28	EAP280/1 /1/11	49	1_28_018A	Lontar	OS	OS Style 7
388	One	28	EAP280/1 /1/11	50	1_28_009B	Lontar	OS	OS Style 7
389	One	28	EAP280/1 /1/11	52	1_28_018B	Lontar	OS	OS Style 7
390	One	28	EAP280/1 /1/11	54	1_28_009A	Lontar	OS	OS Style 7
391	One	28	EAP280/1 /1/11	55	1_28_038A	Lontar	OS	OS Style 7
392	One	28	EAP280/1 /1/11	56	1_28_038B	Lontar	OS	OS Style 7
393	One	28	EAP280/1 /1/11	57	1_28_037B	Lontar	OS	OS Style 7
394	One	28	EAP280/1 /1/11	58	1_28_037A	Lontar	OS	OS Style 7
395	One	28	EAP280/1 /1/11	59	1_28_023B, 1_28_046B	Lontar	OS	OS Style 7
396	One	28	EAP280/1 /1/11	60	1_28_023A, 1_28_046A	Lontar	OS	OS Style 7
397	One	28	EAP280/1 /1/11	61	1_28_024B	Lontar	OS	OS Style 7
398	One	28	EAP280/1 /1/11	62	1_28_024A	Lontar	OS	OS Style 7
399	One	28	EAP280/1 /1/11	63	1_28_020B	Lontar	OS	OS Style 7
400	One	28	EAP280/1 /1/11	64	1_28_020A	Lontar	OS	OS Style 7
401	One	28	EAP280/1 /1/11	65	1_28_032B	Lontar	OS	OS Style 7
402	One	28	EAP280/1 /1/11	66	1_28_032A	Lontar	OS	OS Style 7
403	One	28	EAP280/1 /1/11	67	1_28_039B	Lontar	OS	OS Style 7
404	One	28	EAP280/1 /1/11	68	1_28_039A	Lontar	OS	OS Style 7

405	One	28	EAP280/1 /1/11	69	1_28_033B	Lontar	OS	OS Style 7
406	One	28	EAP280/1 /1/11	70	1_28_033A	Lontar	OS	OS Style 7
407	One	28	EAP280/1 /1/11	71	1_28_001B	Lontar	OS	OS Style 7
408	One	28	EAP280/1 /1/11	72	1_28_001A	Lontar	OS	OS Style 7
409	One	28	EAP280/1 /1/11	73	1_28_021B	Lontar	OS	OS Style 7
410	One	28	EAP280/1 /1/11	74	1_28_021A	Lontar	OS	OS Style 7
411	One	28	EAP280/1 /1/11	75	1_28_016B	Lontar	OS	OS Style 7
412	One	28	EAP280/1 /1/11	76	1_28_016A	Lontar	OS	OS Style 7
413	One	28	EAP280/1 /1/11	77	1_28_012B	Lontar	OS	OS Style 7
414	One	28	EAP280/1 /1/11	78	1_28_012A	Lontar	OS	OS Style 7
415	One	28	EAP280/1 /1/11	79	1_28_030B	Lontar	OS	OS Style 7
416	One	28	EAP280/1 /1/11	80	1_28_030A	Lontar	OS	OS Style 7
417	One	28	EAP280/1 /1/11	81	1_28_026B	Lontar	OS	OS Style 7
418	One	28	EAP280/1 /1/11	82	1_28_026A	Lontar	OS	OS Style 7
419	One	28	EAP280/1 /1/11	83	1_28_031A	Lontar	OS	OS Style 7
420	One	28	EAP280/1 /1/11	84	1_28_031B	Lontar	OS	OS Style 7
421	One	28	EAP280/1 /1/11	85	1_28_014A	Lontar	OS	OS Style 7
422	One	28	EAP280/1 /1/11	86	1_28_014B	Lontar	OS	OS Style 7
423	One	28	EAP280/1 /1/11	87	1_28_034A	Lontar	OS	OS Style 7
424	One	28	EAP280/1 /1/11	88	1_28_034B	Lontar	OS	OS Style 7
425	One	28	EAP280/1 /1/11	89	1_28_036A	Lontar	OS	OS Style 7
426	One	28	EAP280/1 /1/11	90	1_28_036B	Lontar	OS	OS Style 7
427	One	28	EAP280/1 /1/11	91	1_28_022A	Lontar	OS	OS Style 7
428	One	28	EAP280/1 /1/11	92	1_28_022B	Lontar	OS	OS Style 7
429	One	28	EAP280/1 /1/11	93	1_28_042A	Lontar	OS	OS Style 7
430	One	28	EAP280/1 /1/11	94	1_28_042B	Lontar	OS	OS Style 7
431	One	28	EAP280/1 /1/11	95	1_28_044B	Lontar	OS	OS Style 7
432	One	28	EAP280/1 /1/11	96	1_28_044A	Lontar	OS	OS Style 7
433	One	29	EAP280/1 /1/12	4	1_29_008B	Lontar	OS	OS Style 17
434	One	29	EAP280/1 /1/12	5	1_29_008A	Lontar	OS	OS Style 17
435	One	29	EAP280/1 /1/12	6	1_29_006A	Lontar	OS	OS Style 17
436	One	29	EAP280/1 /1/12	7	1_29_006B	Lontar	OS	OS Style 17

437	One	29	EAP280/1 /1/12	8	1_29_004A	Lontar	OS	OS Style 17
438	One	29	EAP280/1 /1/12	9	1_29_004B	Lontar	OS	OS Style 17
439	One	29	EAP280/1 /1/12	10	1_29_005B	Lontar	OS	OS Style 17
440	One	29	(no photo file)	(no photo file)	1_29_005A	Lontar	OS	OS Style 17
441	One	29	EAP280/1 /1/12	11	1_29_003A	Lontar	OS	OS Style 17
442	One	29	EAP280/1 /1/12	12	1_29_003B	Lontar	OS	OS Style 17
443	One	29	EAP280/1 /1/12	13	1_29_014B	Lontar	OS	OS Small pieces
444	One	29	EAP280/1 /1/12	14	1_29_014A	Lontar	OS	OS Small pieces
445	One	29	EAP280/1 /1/13	1	1_29_013A	Lontar	OS	OS Style 15
446	One	29	EAP280/1 /1/13	2	1_29_013B	Lontar	OS	OS Style 15
447	One	29	EAP280/1 /1/13	3	1_29_007B	Lontar	OS	OS uncategorizable
448	One	29	EAP280/1 /1/13	4	1_29_007A	Lontar	OS	OS uncategorizable
449	One	29	EAP280/1 /1/13	5	1_29_002A	Lontar	OS	OS Style 2
450	One	29	EAP280/1 /1/13	6	1_29_002B	Lontar	OS	OS Style 2
451	One	29	EAP280/1 /1/13	7	1_29_001B	Lontar	OS	OS Style 15
452	One	29	EAP280/1 /1/13	8	1_29_001A	Lontar	OS	OS Style 15
453	One	29	(no photo file)	(no photo file)	1_29_009A	Lontar	OS	OS Style 17
454	One	29	(no photo file)	(no photo file)	1_29_009B	Lontar	OS	OS Style 17
455	One	29	(no photo file)	(no photo file)	1_29_010A	Lontar	OS	OS Style 15
456	One	29	(no photo file)	(no photo file)	1_29_010B	Lontar	OS	OS Style 15
457	One	29	(no photo file)	(no photo file)	1_29_011A	Lontar	OS	OS Style 17
458	One	29	(no photo file)	(no photo file)	1_29_011B	Lontar	OS	OS Style 17
459	One	29	(no photo file)	(no photo file)	1_29_012A	Lontar	OS	OS Style 15
460	One	29	(no photo file)	(no photo file)	1_29_012B	Lontar	OS	OS Style 15
461	One	Ciburuy VI	EAP280/1 /1/8	3	1_C6_004B	Lontar	OS	OS Style 18
462	One	Ciburuy VI	EAP280/1 /1/8	4	1_C6_004A	Lontar	OS	OS Style 18
463	One	Ciburuy VI	EAP280/1 /1/8	5	1_C6_007B	Lontar	OS	OS Style 18
464	One	Ciburuy VI	EAP280/1 /1/8	6	1_C6_007A	Lontar	OS	OS Style 18
465	One	Ciburuy VI	EAP280/1 /1/8	7	1_C6_009A	Lontar	OS	OS Style 18
466	One	Ciburuy VI	EAP280/1 /1/8	8	1_C6_009B	Lontar	OS	OS Style 18
467	One	Ciburuy VI	EAP280/1 /1/8	9	1_C6_017B, 1_C6_015B	Lontar	OS	OS Style 18

468	One	Ciburuy VI	EAP280/1 /1/8	10	1_C6_017A, 1_C6_015A	Lontar	OS	OS Style 18
469	One	Ciburuy VI	EAP280/1 /1/8	11	1_C6_001A	Lontar	OS	OS Style 18
470	One	Ciburuy VI	EAP280/1 /1/8	12	1_C6_001B	Lontar	OS	OS Style 18
471	One	Ciburuy VI	EAP280/1 /1/8	13	1_C6_019A, 1_C6_018A	Lontar	OS	OS Style 18
472	One	Ciburuy VI	EAP280/1 /1/8	14	1_C6_019B, 1_C6_018B	Lontar	OS	OS Style 18
473	One	Ciburuy VI	EAP280/1 /1/8	15	1_C6_010A	Lontar	OS	OS Style 18
474	One	Ciburuy VI	EAP280/1 /1/8	16	1_C6_010B	Lontar	OS	OS Style 18
475	One	Ciburuy VI	EAP280/1 /1/8	17	1_C6_011A	Lontar	OS	OS Style 18
476	One	Ciburuy VI	EAP280/1 /1/8	18	1_C6_011B	Lontar	OS	OS Style 18
477	One	Ciburuy VI	EAP280/1 /1/8	19	1_C6_014B	Lontar	OS	OS Style 18
478	One	Ciburuy VI	EAP280/1 /1/8	20	1_C6_014A	Lontar	OS	OS Style 18
479	One	Ciburuy VI	EAP280/1 /1/8	21	1_C6_005A	Lontar	OS	OS Style 18
480	One	Ciburuy VI	EAP280/1 /1/8	22	1_C6_005B	Lontar	OS	OS Style 18
481	One	Ciburuy VI	EAP280/1 /1/8	23	1_C6_012B	Lontar	OS	OS Style 18
482	One	Ciburuy VI	EAP280/1 /1/8	24	1_C6_012A	Lontar	OS	OS Style 18
483	One	Ciburuy VI	EAP280/1 /1/8	25	1_C6_003B	Lontar	OS	OS Style 18
484	One	Ciburuy VI	EAP280/1 /1/8	26	1_C6_003A	Lontar	OS	OS Style 18
485	One	Ciburuy VI	EAP280/1 /1/8	27	1_C6_016B	Lontar	OS	OS Style 18
486	One	Ciburuy VI	EAP280/1 /1/8	28	1_C6_016A	Lontar	OS	OS Style 18
487	One	Ciburuy VI	EAP280/1 /1/8	29	1_C6_006A	Lontar	OS	OS Style 18
488	One	Ciburuy VI	EAP280/1 /1/8	30	1_C6_006B	Lontar	OS	OS Style 18
489	One	Ciburuy VI	EAP280/1 /1/8	31	1_C6_002A	Lontar	OS	OS Style 18
490	One	Ciburuy VI	EAP280/1 /1/8	32	1_C6_002B	Lontar	OS	OS Style 18
491	One	Ciburuy VI	EAP280/1 /1/8	33	1_C6_008A	Lontar	OS	OS Style 18
492	One	Ciburuy VI	EAP280/1 /1/8	34	1_C6_008B	Lontar	OS	OS Style 18
493	One	Ciburuy VI	(no photo file)	(no photo file)	1_C6_013A	Lontar	Unwritten	Unwritten
494	One	Ciburuy VI	(no photo file)	(no photo file)	1_C6_013A	Lontar	Unwritten	Unwritten
495	One	Ciburuy VII	EAP280/1 /1/9	3	1_C7_011B	Lontar	OS	OS Style 6
496	One	Ciburuy VII	EAP280/1 /1/9	4	1_C7_011A	Lontar	OS	OS Style 6

497	One	Ciburuy VII	EAP280/1 /1/9	5	1_C7_010B	Lontar	OS	OS Style 6
498	One	Ciburuy VII	EAP280/1 /1/9	6	1_C7_010A	Lontar	OS	OS Style 6
499	One	Ciburuy VII	EAP280/1 /1/9	7	1_C7_009B	Lontar	OS	OS Style 6
500	One	Ciburuy VII	EAP280/1 /1/9	8	1_C7_009A	Lontar	OS	OS Style 6
501	One	Ciburuy VII	EAP280/1 /1/9	9	1_C7_008B	Lontar	OS	OS Style 6
502	One	Ciburuy VII	EAP280/1 /1/9	10	1_C7_008A	Lontar	OS	OS Style 6
503	One	Ciburuy VII	EAP280/1 /1/9	11	1_C7_007B	Lontar	OS	OS Style 6
504	One	Ciburuy VII	EAP280/1 /1/9	12	1_C7_007A	Lontar	OS	OS Style 6
505	One	Ciburuy VII	EAP280/1 /1/9	13	1_C7_006B	Lontar	OS	OS Style 6
506	One	Ciburuy VII	EAP280/1 /1/9	14	1_C7_006A	Lontar	OS	OS Style 6
507	One	Ciburuy VII	EAP280/1 /1/9	15	1_C7_005B	Lontar	OS	OS Style 6
508	One	Ciburuy VII	EAP280/1 /1/9	16	1_C7_005A	Lontar	OS	OS Style 6
509	One	Ciburuy VII	EAP280/1 /1/9	17	1_C7_004B	Lontar	OS	OS Style 6
510	One	Ciburuy VII	EAP280/1 /1/9	18	1_C7_004A	Lontar	OS	OS Style 6
511	One	Ciburuy VII	EAP280/1 /1/9	19	1_C7_003B	Lontar	OS	OS Style 6
512	One	Ciburuy VII	EAP280/1 /1/9	20	1_C7_003A	Lontar	OS	OS Style 6
513	One	Ciburuy VII	EAP280/1 /1/9	21	1_C7_002B	Lontar	OS	OS Style 6
514	One	Ciburuy VII	EAP280/1 /1/9	22	1_C7_002A	Lontar	OS	OS Style 6
515	One	Ciburuy VII	EAP280/1 /1/9	23	1_C7_001B	Lontar	OS	OS Style 6
516	One	Ciburuy VII	EAP280/1 /1/9	24	1_C7_001A	Lontar	OS	OS Style 6
517	Two	22	EAP280/1 /2/3	3	2_22_010A	Gebang	WOJQ	WOJQ Style 3
518	Two	22	(no photo file)	(no photo file)	2_22_010B	Gebang	WOJQ	WOJQ Style 3
519	Two	22	EAP280/1 /2/3	4	2_22_032A	Gebang	WOJQ	WOJQ Style 3
520	Two	22	EAP280/1 /2/3	5	2_22_032B	Gebang	WOJQ	WOJQ Style 3
521	Two	22	EAP280/1 /2/3	6	2_22_033A	Gebang	WOJQ	WOJQ Style 3
522	Two	22	EAP280/1 /2/3	7	2_22_033B	Gebang	WOJQ	WOJQ Style 3
523	Two	22	EAP280/1 /2/3	8	2_22_028A	Gebang	WOJQ	WOJQ Style 3
524	Two	22	EAP280/1 /2/3	9	2_22_028B	Gebang	WOJQ	WOJQ Style 3
525	Two	22	EAP280/1 /2/3	10	2_22_029B	Gebang	WOJQ	WOJQ Style 3
526	Two	22	EAP280/1 /2/3	11	2_22_029A	Gebang	WOJQ	WOJQ Style 3
527	Two	22	EAP280/1 /2/3	12	2_22_030A	Gebang	WOJQ	WOJQ Style 3
528	Two	22	EAP280/1 /2/3	13	2_22_030B	Gebang	WOJQ	WOJQ Style 3

529	Two	22	EAP280/1 /2/3	14	2_22_031A	Gebang	WOJQ	WOJQ Style 3
530	Two	22	EAP280/1 /2/3	15	2_22_031B	Gebang	WOJQ	WOJQ Style 3
531	Two	22	EAP280/1 /2/3	16	2_22_001A	Gebang	WOJQ	WOJQ Style 3
532	Two	22	EAP280/1 /2/3	17	2_22_001B	Gebang	WOJQ	WOJQ Style 3
533	Two	22	EAP280/1 /2/3	18	2_22_005A	Gebang	WOJQ	WOJQ Style 3
534	Two	22	EAP280/1 /2/3	19	2_22_005B	Gebang	WOJQ	WOJQ Style 3
535	Two	22	EAP280/1 /2/3	20	2_22_006A	Gebang	WOJQ	WOJQ Style 3
536	Two	22	EAP280/1 /2/3	21	2_22_006B	Gebang	WOJQ	WOJQ Style 3
537	Two	22	EAP280/1 /2/3	22	2_22_007B	Gebang	WOJQ	WOJQ Style 3
538	Two	22	EAP280/1 /2/3	23	2_22_007A	Gebang	WOJQ	WOJQ Style 3
539	Two	22	EAP280/1 /2/3	24	2_22_008B	Gebang	WOJQ	WOJQ Style 3
540	Two	22	EAP280/1 /2/3	25	2_22_008A	Gebang	WOJQ	WOJQ Style 3
541	Two	22	EAP280/1 /2/3	26	2_22_009A	Gebang	WOJQ	WOJQ Style 3
542	Two	22	EAP280/1 /2/3	27	2_22_009B	Gebang	WOJQ	WOJQ Style 3
543	Two	22	EAP280/1 /2/3	28	2_22_027A	Gebang	WOJQ	WOJQ Style 3
544	Two	22	EAP280/1 /2/3	29	2_22_027B	Gebang	WOJQ	WOJQ Style 3
545	Two	22	EAP280/1 /2/3	30	2_22_026A	Gebang	WOJQ	WOJQ Style 3
546	Two	22	EAP280/1 /2/3	31	2_22_026B	Gebang	WOJQ	WOJQ Style 3
547	Two	22	EAP280/1 /2/3	32	2_22_025A	Gebang	WOJQ	WOJQ Style 3
548	Two	22	EAP280/1 /2/3	33	2_22_025B	Gebang	WOJQ	WOJQ Style 3
549	Two	22	EAP280/1 /2/3	34	2_22_024A	Gebang	WOJQ	WOJQ Style 3
550	Two	22	EAP280/1 /2/3	35	2_22_024B	Gebang	WOJQ	WOJQ Style 3
551	Two	22	EAP280/1 /2/3	36	2_22_023B	Gebang	WOJQ	WOJQ Style 3
552	Two	22	EAP280/1 /2/3	37	2_22_023A	Gebang	WOJQ	WOJQ Style 3
553	Two	22	EAP280/1 /2/3	38	2_22_022A	Gebang	WOJQ	WOJQ Style 3
554	Two	22	EAP280/1 /2/3	39	2_22_022B	Gebang	WOJQ	WOJQ Style 3
555	Two	22	EAP280/1 /2/3	40	2_22_021A	Gebang	WOJQ	WOJQ Style 3
556	Two	22	EAP280/1 /2/3	41	2_22_021B	Gebang	WOJQ	WOJQ Style 3
557	Two	22	EAP280/1 /2/3	42	2_22_020A	Gebang	WOJQ	WOJQ Style 3
558	Two	22	EAP280/1 /2/3	43	2_22_020B	Gebang	WOJQ	WOJQ Style 3
559	Two	22	EAP280/1 /2/3	44	2_22_019A	Gebang	WOJQ	WOJQ Style 3
560	Two	22	EAP280/1 /2/3	45	2_22_019B	Gebang	WOJQ	WOJQ Style 3

561	Two	22	EAP280/1 /2/3	46	2_22_018A	Gebang	WOJQ	WOJQ Style 3
562	Two	22	EAP280/1 /2/3	47	2_22_018B	Gebang	WOJQ	WOJQ Style 3
563	Two	22	EAP280/1 /2/3	48	2_22_017A	Gebang	WOJQ	WOJQ Style 3
564	Two	22	EAP280/1 /2/3	49	2_22_017B	Gebang	WOJQ	WOJQ Style 3
565	Two	22	EAP280/1 /2/3	50	2_22_016B	Gebang	WOJQ	WOJQ Style 3
566	Two	22	EAP280/1 /2/3	51	2_22_016A	Gebang	WOJQ	WOJQ Style 3
567	Two	22	EAP280/1 /2/3	52	2_22_015A	Gebang	WOJQ	WOJQ Style 3
568	Two	22	EAP280/1 /2/3	53	2_22_015B	Gebang	WOJQ	WOJQ Style 3
569	Two	22	EAP280/1 /2/3	54	2_22_014A	Gebang	WOJQ	WOJQ Style 3
570	Two	22	EAP280/1 /2/3	55	2_22_014B	Gebang	WOJQ	WOJQ Style 3
571	Two	22	EAP280/1 /2/3	56	2_22_013A	Gebang	WOJQ	WOJQ Style 3
572	Two	22	EAP280/1 /2/3	57	2_22_013B	Gebang	WOJQ	WOJQ Style 3
573	Two	22	EAP280/1 /2/3	58	2_22_012A	Gebang	WOJQ	WOJQ Style 3
574	Two	22	EAP280/1 /2/3	59	2_22_012B	Gebang	WOJQ	WOJQ Style 3
575	Two	22	EAP280/1 /2/3	60	2_22_011A	Gebang	WOJQ	WOJQ Style 3
576	Two	22	EAP280/1 /2/3	61	2_22_011B	Gebang	WOJQ	WOJQ Style 3
577	Two	22	EAP280/1 /2/3	62	2_22_034A	Gebang	WOJQ	WOJQ Style 3
578	Two	22	EAP280/1 /2/3	63	2_22_034B	Gebang	WOJQ	WOJQ Style 3
579	Two	22	EAP280/1 /2/3	64	2_22_035A	Gebang	WOJQ	WOJQ Style 3
580	Two	22	EAP280/1 /2/3	65	2_22_035B	Gebang	WOJQ	WOJQ Style 3
581	Two	22	EAP280/1 /2/3	66	2_22_036A	Gebang	WOJQ	WOJQ Style 3
582	Two	22	EAP280/1 /2/3	67	2_22_036B	Gebang	WOJQ	WOJQ Style 3
583	Two	22	EAP280/1 /2/3	68	2_22_037A	Gebang	WOJQ	WOJQ Style 3
584	Two	22	EAP280/1 /2/3	69	2_22_037B	Gebang	WOJQ	WOJQ Style 3
585	Two	22	EAP280/1 /2/3	70	2_22_038A	Gebang	WOJQ	WOJQ Style 3
586	Two	22	EAP280/1 /2/3	71	2_22_038B	Gebang	WOJQ	WOJQ Style 3
587	Two	22	EAP280/1 /2/3	72	2_22_039A	Gebang	WOJQ	WOJQ Style 3
588	Two	22	EAP280/1 /2/3	73	2_22_039B	Gebang	WOJQ	WOJQ Style 3
589	Two	22	EAP280/1 /2/3	74	2_22_041A	Gebang	WOJQ	WOJQ Style 3
590	Two	22	EAP280/1 /2/3	75	2_22_041B	Gebang	WOJQ	WOJQ Style 3
591	Two	22	EAP280/1 /2/3	76	2_22_040A	Gebang	WOJQ	WOJQ Style 3
592	Two	22	EAP280/1 /2/3	77	2_22_040B	Gebang	WOJQ	WOJQ Style 3

593	Two	22	EAP280/1 /2/3	78	2_22_042A	Gebang	WOJQ	WOJQ Style 3
594	Two	22	EAP280/1 /2/3	79	2_22_042B	Gebang	WOJQ	WOJQ Style 3
595	Two	22	EAP280/1 /2/3	80	2_22_043A	Gebang	WOJQ	WOJQ Style 3
596	Two	22	EAP280/1 /2/3	81	2_22_043B	Gebang	WOJQ	WOJQ Style 3
597	Two	22	EAP280/1 /2/3	82	2_22_044A	Gebang	WOJQ	WOJQ Style 3
598	Two	22	EAP280/1 /2/3	83	2_22_044B	Gebang	WOJQ	WOJQ Style 3
599	Two	22	EAP280/1 /2/3	84	2_22_045A	Gebang	WOJQ	WOJQ Style 3
600	Two	22	EAP280/1 /2/3	85	2_22_045B	Gebang	WOJQ	WOJQ Style 3
601	Two	22	EAP280/1 /2/3	86	2_22_047A	Gebang	WOJQ	WOJQ Style 3
602	Two	22	EAP280/1 /2/3	87	2_22_047B	Gebang	WOJQ	WOJQ Style 3
603	Two	22	EAP280/1 /2/3	88	2_22_046A	Gebang	WOJQ	WOJQ Style 3
604	Two	22	EAP280/1 /2/3	89	2_22_046B	Gebang	WOJQ	WOJQ Style 3
605	Two	22	EAP280/1 /2/3	90	2_22_048A	Gebang	WOJQ	WOJQ Style 3
606	Two	22	EAP280/1 /2/3	91	2_22_048B	Gebang	WOJQ	WOJQ Style 3
607	Two	22	EAP280/1 /2/3	92	2_22_049A	Gebang	WOJQ	WOJQ Style 3
608	Two	22	EAP280/1 /2/3	93	2_22_049B	Gebang	WOJQ	WOJQ Style 3
609	Two	22	EAP280/1 /2/3	94	2_22_050A	Gebang	WOJQ	WOJQ Style 3
610	Two	22	EAP280/1 /2/3	95	2_22_050B	Gebang	WOJQ	WOJQ Style 3
611	Two	22	EAP280/1 /2/3	96	2_22_051A	Gebang	WOJQ	WOJQ Style 3
612	Two	22	EAP280/1 /2/3	97	2_22_051B	Gebang	WOJQ	WOJQ Style 3
613	Two	22	EAP280/1 /2/3	98	2_22_052A	Gebang	WOJQ	WOJQ Style 3
614	Two	22	EAP280/1 /2/3	99	2_22_052B	Gebang	WOJQ	WOJQ Style 3
615	Two	22	EAP280/1 /2/3	100	2_22_054A	Gebang	WOJQ	WOJQ Style 3
616	Two	22	EAP280/1 /2/3	101	2_22_054B	Gebang	WOJQ	WOJQ Style 3
617	Two	22	EAP280/1 /2/3	102	2_22_053A	Gebang	WOJQ	WOJQ Style 3
618	Two	22	EAP280/1 /2/3	103	2_22_053B	Gebang	WOJQ	WOJQ Style 3
619	Two	22	EAP280/1 /2/3	104	2_22_055A	Gebang	WOJQ	WOJQ Style 3
620	Two	22	EAP280/1 /2/3	105	2_22_055B	Gebang	WOJQ	WOJQ Style 3
621	Two	22	EAP280/1 /2/3	106	2_22_056A	Gebang	WOJQ	WOJQ Style 3
622	Two	22	EAP280/1 /2/3	107	2_22_056B	Gebang	WOJQ	WOJQ Style 3
623	Two	22	EAP280/1 /2/3	108	2_22_057A	Gebang	WOJQ	WOJQ Style 3
624	Two	22	EAP280/1 /2/3	109	2_22_057B	Gebang	WOJQ	WOJQ Style 3

625	Two	22	EAP280/1 /2/3	110	2_22_058A	Gebang	WOJQ	WOJQ Style 3
626	Two	22	EAP280/1 /2/3	111	2_22_058B	Gebang	WOJQ	WOJQ Style 3
627	Two	22	EAP280/1 /2/3	112	2_22_059A	Gebang	WOJQ	WOJQ Style 3
628	Two	22	EAP280/1 /2/3	113	2_22_059B	Gebang	WOJQ	WOJQ Style 3
629	Two	22	EAP280/1 /2/3	114	2_22_060A	Gebang	WOJQ	WOJQ Style 3
630	Two	22	EAP280/1 /2/3	115	2_22_060B	Gebang	WOJQ	WOJQ Style 3
631	Two	22	EAP280/1 /2/3	116	2_22_061A	Gebang	WOJQ	WOJQ Style 3
632	Two	22	EAP280/1 /2/3	117	2_22_061B	Gebang	WOJQ	WOJQ Style 3
633	Two	22	EAP280/1 /2/3	118	2_22_062A	Gebang	WOJQ	WOJQ Style 3
634	Two	22	EAP280/1 /2/3	119	2_22_062B	Gebang	WOJQ	WOJQ Style 3
635	Two	22	EAP280/1 /2/3	120	2_22_063A	Gebang	WOJQ	WOJQ Style 3
636	Two	22	EAP280/1 /2/3	121	2_22_063B	Gebang	WOJQ	WOJQ Style 3
637	Two	22	EAP280/1 /2/3	122	2_22_064A	Gebang	WOJQ	WOJQ Style 3
638	Two	22	EAP280/1 /2/3	123	2_22_064B	Gebang	WOJQ	WOJQ Style 3
639	Two	22	EAP280/1 /2/3	124	2_22_065A	Gebang	WOJQ	WOJQ Style 3
640	Two	22	EAP280/1 /2/3	125	2_22_065B	Gebang	WOJQ	WOJQ Style 3
641	Two	22	EAP280/1 /2/3	126	2_22_066A	Gebang	WOJQ	WOJQ Style 3
642	Two	22	EAP280/1 /2/3	127	2_22_066B	Gebang	WOJQ	WOJQ Style 3
643	Two	22	EAP280/1 /2/3	128	2_22_067A	Gebang	WOJQ	WOJQ Style 3
644	Two	22	EAP280/1 /2/3	129	2_22_067B	Gebang	WOJQ	WOJQ Style 3
645	Two	22	EAP280/1 /2/3	130	2_22_068A	Gebang	WOJQ	WOJQ Style 3
646	Two	22	EAP280/1 /2/3	131	2_22_068B	Gebang	WOJQ	WOJQ Style 3
647	Two	22	EAP280/1 /2/3	132	2_22_069A	Gebang	WOJQ	WOJQ Style 3
648	Two	22	EAP280/1 /2/3	133	2_22_069B	Gebang	WOJQ	WOJQ Style 3
649	Two	22	EAP280/1 /2/3	134	2_22_070A	Gebang	WOJQ	WOJQ Style 3
650	Two	22	EAP280/1 /2/3	135	2_22_070B	Gebang	WOJQ	WOJQ Style 3
651	Two	22	EAP280/1 /2/3	136	2_22_071A	Gebang	WOJQ	WOJQ Style 3
652	Two	22	EAP280/1 /2/3	137	2_22_071B	Gebang	WOJQ	WOJQ Style 3
653	Two	22	EAP280/1 /2/3	138	2_22_072B	Gebang	WOJQ	WOJQ Style 3
654	Two	22	EAP280/1 /2/3	139	2_22_072A	Gebang	WOJQ	WOJQ Style 3
655	Two	22	EAP280/1 /2/3	140	2_22_073A	Gebang	WOJQ	WOJQ Style 3
656	Two	22	EAP280/1 /2/3	141	2_22_073B	Gebang	WOJQ	WOJQ Style 3

657	Two	22	EAP280/1 /2/3	142	2_22_074B	Gebang	WOJQ	WOJQ Style 3
658	Two	22	EAP280/1 /2/3	143	2_22_074A	Gebang	WOJQ	WOJQ Style 3
659	Two	22	EAP280/1 /2/3	144	2_22_075A	Gebang	WOJQ	WOJQ Style 3
660	Two	22	EAP280/1 /2/3	145	2_22_075B	Gebang	WOJQ	WOJQ Style 3
661	Two	22	EAP280/1 /2/3	146	2_22_076A	Gebang	WOJQ	WOJQ Style 3
662	Two	22	EAP280/1 /2/3	147	2_22_076B	Gebang	WOJQ	WOJQ Style 3
663	Two	22	EAP280/1 /2/3	148	2_22_077A	Gebang	WOJQ	WOJQ Style 3
664	Two	22	EAP280/1 /2/3	149	2_22_077B	Gebang	WOJQ	WOJQ Style 3
665	Two	22	EAP280/1 /2/3	150	2_22_078A	Gebang	WOJQ	WOJQ Style 3
666	Two	22	EAP280/1 /2/3	151	2_22_078B	Gebang	WOJQ	WOJQ Style 3
667	Two	22	EAP280/1 /2/3	152	2_22_079A	Gebang	WOJQ	WOJQ Style 3
668	Two	22	EAP280/1 /2/3	153	2_22_079B	Gebang	WOJQ	WOJQ Style 3
669	Two	22	EAP280/1 /2/3	154	2_22_080A	Gebang	WOJQ	WOJQ Style 3
670	Two	22	EAP280/1 /2/3	155	2_22_080B	Gebang	WOJQ	WOJQ Style 3
671	Two	22	EAP280/1 /2/3	156	2_22_081A	Gebang	WOJQ	WOJQ Style 3
672	Two	22	EAP280/1 /2/3	157	2_22_081B	Gebang	WOJQ	WOJQ Style 3
673	Two	22	EAP280/1 /2/3	158	2_22_082A	Gebang	WOJQ	WOJQ Style 3
674	Two	22	EAP280/1 /2/3	159	2_22_082B	Gebang	WOJQ	WOJQ Style 3
675	Two	22	EAP280/1 /2/3	160	2_22_083A	Gebang	WOJQ	WOJQ Style 3
676	Two	22	EAP280/1 /2/3	161	2_22_083B	Gebang	WOJQ	WOJQ Style 3
677	Two	22	EAP280/1 /2/3	162	2_22_089B	Gebang	WOJQ	WOJQ Style 3
678	Two	22	EAP280/1 /2/3	163	2_22_089A	Gebang	WOJQ	WOJQ Style 3
679	Two	22	EAP280/1 /2/3	164	2_22_086B, 2_22_096A	Gebang	WOJQ	WOJQ Style 3
680	Two	22	EAP280/1 /2/3	165	2_22_086A, 2_22_096B	Gebang	WOJQ	WOJQ Style 3
681	Two	22	EAP280/1 /2/3	166	2_22_104A	Gebang	WOJQ	WOJQ Style 3
682	Two	22	EAP280/1 /2/3	167	2_22_104B	Gebang	WOJQ	WOJQ Style 3
683	Two	22	EAP280/1 /2/3	168	2_22_108A*	Gebang	WOJQ	WOJQ Style 3
684	Two	22	EAP280/1 /2/3	169	2_22_108B*	Gebang	WOJQ	WOJQ Style 3
685	Two	22	EAP280/1 /2/3	170	2_22_102A	Gebang	WOJQ	WOJQ Style 3
686	Two	22	EAP280/1 /2/3	171	2_22_102B	Gebang	WOJQ	WOJQ Style 3

687	Two	22	EAP280/1 /2/3	172	2_22_088A, 2_22_100A	Gebang	WOJQ	WOJQ Style 3
688	Two	22	EAP280/1 /2/3	173	2_22_088B, 2_22_100B	Gebang	WOJQ	WOJQ Style 3
689	Two	22	EAP280/1 /2/3	174	2_22_087A	Gebang	WOJQ	WOJQ Style 3
690	Two	22	EAP280/1 /2/3	175	2_22_087B	Gebang	WOJQ	WOJQ Style 3
691	Two	22	EAP280/1 /2/3	176	2_22_091A	Gebang	WOJQ	WOJQ Style 3
692	Two	22	EAP280/1 /2/3	177	2_22_091B	Gebang	WOJQ	WOJQ Style 3
693	Two	22	EAP280/1 /2/3	178	2_22_093A, 2_22_092A	Gebang	WOJQ	WOJQ Style 3
694	Two	22	(no photo file)	(no photo file)	2_22_093B, 2_22_092B	Gebang	WOJQ	WOJQ Style 3
695	Two	22	EAP280/1 /2/3	179	2_22_004A	Gebang	WOJQ	WOJQ Style 3
696	Two	22	EAP280/1 /2/3	180	2_22_004B	Gebang	WOJQ	WOJQ Style 3
697	Two	22	EAP280/1 /2/3	181	2_22_090A	Gebang	WOJQ	WOJQ Style 3
698	Two	22	EAP280/1 /2/3	182	2_22_090B	Gebang	WOJQ	WOJQ Style 3
699	Two	22	EAP280/1 /2/3	183	2_22_097A*	Gebang	WOJQ	WOJQ Style 3
700	Two	22	EAP280/1 /2/3	184	2_22_097B*	Gebang	WOJQ	WOJQ Style 3
701	Two	22	EAP280/1 /2/3	185	2_22_106A	Gebang	WOJQ	WOJQ Style 3
702	Two	22	EAP280/1 /2/3	186	2_22_106B	Gebang	WOJQ	WOJQ Style 3
703	Two	22	EAP280/1 /2/3	187	2_22_094A	Gebang	WOJQ	WOJQ Style 3
704	Two	22	EAP280/1 /2/3	188	2_22_094B	Gebang	WOJQ	WOJQ Style 3
705	Two	22	EAP280/1 /2/3	189	2_22_097A*	Gebang	WOJQ	WOJQ Style 3
706	Two	22	EAP280/1 /2/3	190	2_22_097B*	Gebang	WOJQ	WOJQ Style 3
707	Two	22	EAP280/1 /2/3	191	2_22_085B	Gebang	WOJQ	WOJQ Style 3
708	Two	22	EAP280/1 /2/3	192	2_22_085A	Gebang	WOJQ	WOJQ Style 3
709	Two	22	EAP280/1 /2/3	193	2_22_105A	Gebang	WOJQ	WOJQ Style 3
710	Two	22	EAP280/1 /2/3	194	2_22_105B	Gebang	WOJQ	WOJQ Style 3
711	Two	22	EAP280/1 /2/3	195	2_22_107A	Gebang	WOJQ	WOJQ Style 3
712	Two	22	EAP280/1 /2/3	196	2_22_107B	Gebang	WOJQ	WOJQ Style 3
713	Two	22	EAP280/1 /2/3	197	2_22_103A	Gebang	WOJQ	WOJQ Style 3
714	Two	22	EAP280/1 /2/3	198	2_22_103B	Gebang	WOJQ	WOJQ Style 3

715	Two	22	EAP280/1 /2/3	199	2_22_099A	Gebang	WOJQ	WOJQ Style 3
716	Two	22	EAP280/1 /2/3	200	2_22_099B	Gebang	WOJQ	WOJQ Style 3
717	Two	22	EAP280/1 /2/3	201	2_22_003A	Gebang	WOJQ	WOJQ Style 3
718	Two	22	EAP280/1 /2/3	202	2_22_003B	Gebang	WOJQ	WOJQ Style 3
719	Two	22	EAP280/1 /2/3	203	2_22_002A	Gebang	WOJQ	WOJQ Style 3
720	Two	22	EAP280/1 /2/3	204	2_22_002B	Gebang	WOJQ	WOJQ Style 3
721	Two	22	EAP280/1 /2/3	205	2_22_095B	Gebang	WOJQ	WOJQ Style 3
722	Two	22	EAP280/1 /2/3	206	2_22_095A	Gebang	WOJQ	WOJQ Style 3
723	Two	22	EAP280/1 /2/3	207	2_22_098B	Gebang	WOJQ	WOJQ Style 3
724	Two	22	EAP280/1 /2/3	208	2_22_098A	Gebang	WOJQ	WOJQ Style 3
725	Two	22	EAP280/1 /2/3	209	2_22_084B	Gebang	WOJQ	WOJQ Style 3
726	Two	22	EAP280/1 /2/3	210	2_22_084A	Gebang	WOJQ	WOJQ Style 3
727	Two	22	EAP280/1 /2/3	211	2_22_101A	Gebang	WOJQ	WOJQ Style 3
728	Two	22	EAP280/1 /2/3	212	2_22_101B	Gebang	WOJQ	WOJQ Style 3
729	Two	22	EAP280/1 /2/3	213	2_22_108A*	Gebang	WOJQ	WOJQ Style 3
730	Two	22	EAP280/1 /2/3	214	2_22_108B*	Gebang	WOJQ	WOJQ Style 3
731	Two	23	EAP280/1 /2/4	3	2_23_001A, 2_23_002A	Gebang	Unwritten	Unwritten
732	Two	23	EAP280/1 /2/4	4	2_23_001B, 2_23_002B	Gebang	Unwritten	Unwritten
733	Two	23	EAP280/1 /2/4	5	2_23_003B	Gebang	WOJQ	WOJQ Style 1
734	Two	23	EAP280/1 /2/4	6	2_23_003A	Gebang	WOJQ	WOJQ Style 1
735	Two	23	EAP280/1 /2/4	7	2_23_004A	Gebang	WOJQ	WOJQ Style 1
736	Two	23	EAP280/1 /2/4	8	2_23_004B	Gebang	WOJQ	WOJQ Style 1
737	Two	BPC 6	EAP280/1 /2/2	1	2_BPC6_001B	Lontar	OS	OS Style 13
738	Two	BPC 6	EAP280/1 /2/2	4	(no photo file)	Lontar	Unwritten	Unwritten
739	Two	BPC 6	EAP280/1 /2/2	5	(no photo file)	Lontar	Unwritten	Unwritten
740	Two	BPC 6	EAP280/1 /2/2	6	2_BPC6_019B, 2_BPC6_026B*, 2_BPC6_025A*	Lontar	OS	OS Style 13

741	Two	BPC 6	EAP280/1 /2/2	7	2_BPC6_019A, 2_BPC6_026A*, 2_BPC6_025B*	Lontar	OS	OS Style 13
742	Two	BPC 6	EAP280/1 /2/2	8	2_BPC6_020B	Lontar	OS	OS Style 13
743	Two	BPC 6	EAP280/1 /2/2	9	2_BPC6_020A	Lontar	OS	OS Style 13
744	Two	BPC 6	EAP280/1 /2/2	10	2_BPC6_021A	Lontar	OS	OS Style 13
745	Two	BPC 6	EAP280/1 /2/2	11	2_BPC6_021B	Lontar	OS	OS Style 13
746	Two	BPC 6	EAP280/1 /2/2	12	2_BPC6_022B	Lontar	OS	OS Style 13
747	Two	BPC 6	EAP280/1 /2/2	13	2_BPC6_022A	Lontar	OS	OS Style 13
748	Two	BPC 6	EAP280/1 /2/2	14	2_BPC6_024B	Lontar	OS	OS Style 13
749	Two	BPC 6	EAP280/1 /2/2	15	2_BPC6_024A	Lontar	OS	OS Style 13
750	Two	BPC 6	EAP280/1 /2/2	16	2_BPC6_018A	Lontar	OS	OS Style 13
751	Two	BPC 6	EAP280/1 /2/2	17	2_BPC6_018B	Lontar	OS	OS Style 13
752	Two	BPC 6	EAP280/1 /2/2	18	2_BPC6_017A	Lontar	OS	OS Style 13
753	Two	BPC 6	EAP280/1 /2/2	19	2_BPC6_017B	Lontar	OS	OS Style 13
754	Two	BPC 6	EAP280/1 /2/2	20	2_BPC6_016B	Lontar	OS	OS Style 13
755	Two	BPC 6	EAP280/1 /2/2	21	2_BPC6_016A	Lontar	OS	OS Style 13
756	Two	BPC 6	EAP280/1 /2/2	22	2_BPC6_015A	Lontar	OS	OS Style 13
757	Two	BPC 6	EAP280/1 /2/2	23	2_BPC6_015B	Lontar	OS	OS Style 13
758	Two	BPC 6	EAP280/1 /2/2	24	2_BPC6_014A	Lontar	OS	OS Style 13
759	Two	BPC 6	EAP280/1 /2/2	25	2_BPC6_014B	Lontar	OS	OS Style 13
760	Two	BPC 6	EAP280/1 /2/2	26	2_BPC6_013B	Lontar	OS	OS Style 13
761	Two	BPC 6	EAP280/1 /2/2	27	2_BPC6_013A	Lontar	OS	OS Style 13
762	Two	BPC 6	EAP280/1 /2/2	28	2_BPC6_010A, 2_BPC6_012A, 2_BPC6_011B	Lontar	OS	OS Style 13
763	Two	BPC 6	EAP280/1 /2/2	29	2_BPC6_010B, 2_BPC6_012B, 2_BPC6_011A	Lontar	OS	OS Style 13
764	Two	BPC 6	EAP280/1 /2/2	30	2_BPC6_009B	Lontar	OS	OS Style 13
765	Two	BPC 6	EAP280/1 /2/2	31	2_BPC6_009A	Lontar	OS	OS Style 13
766	Two	BPC 6	EAP280/1 /2/2	32	2_BPC6_008B	Lontar	OS	OS Style 13

767	Two	BPC 6	EAP280/1 /2/2	33	2_BPC6_008A	Lontar	OS	OS Style 13
768	Two	BPC 6	EAP280/1 /2/2	34	2_BPC6_007A	Lontar	OS	OS Style 13
769	Two	BPC 6	EAP280/1 /2/2	35	2_BPC6_007B	Lontar	OS	OS Style 13
770	Two	BPC 6	EAP280/1 /2/2	36	2_BPC6_002A	Lontar	OS	OS Style 13
771	Two	BPC 6	EAP280/1 /2/2	37	2_BPC6_002B	Lontar	OS	OS Style 13
772	Two	BPC 6	EAP280/1 /2/2	38	2_BPC6_005B	Lontar	OS	OS Style 13
773	Two	BPC 6	EAP280/1 /2/2	39	2_BPC6_005A	Lontar	OS	OS Style 13
774	Two	BPC 6	EAP280/1 /2/2	40	2_BPC6_003B	Lontar	OS	OS Style 13
775	Two	BPC 6	EAP280/1 /2/2	41	2_BPC6_003A	Lontar	OS	OS Style 13
776	Two	BPC 6	EAP280/1 /2/2	42	2_BPC6_025B*	Lontar	OS	OS Style 13
777	Two	BPC 6	EAP280/1 /2/2	43	2_BPC6_025A*	Lontar	OS	OS Style 13
778	Two	BPC 6	EAP280/1 /2/2	44	2_BPC6_006B	Lontar	OS	OS Style 13
779	Two	BPC 6	EAP280/1 /2/2	45	2_BPC6_006A	Lontar	OS	OS Style 13
780	Two	BPC 6	EAP280/1 /2/2	46	2_BPC6_001A	Lontar	OS	OS Style 13
781	Two	BPC 6	EAP280/1 /2/2	47	2_BPC6_023A	Lontar	OS	OS Style 13
782	Two	BPC 6	EAP280/1 /2/2	48	2_BPC6_023B	Lontar	OS	OS Style 13
783	Two	BPC 6	EAP280/1 /2/2	49	2_BPC6_004B, 2_BPC6_025A*	Lontar	OS	OS Style 13
784	Two	BPC 6	EAP280/1 /2/2	50	2_BPC6_004A, 2_BPC6_025B*	Lontar	OS	OS Style 13
785	Two	BPC 6	EAP280/1 /2/2	51	2_BPC6_025A*	Lontar	OS	OS Style 13
786	Two	BPC 6	EAP280/1 /2/2	52	2_BPC6_025B*	Lontar	OS	OS Style 13
787	Two	BPC 6	EAP280/1 /2/2	53	2_BPC6_026A*	Lontar	OS	OS Style 13
788	Two	BPC 6	EAP280/1 /2/2	54	2_BPC6_026B*	Lontar	OS	OS Style 13
789	Two	BPC 6	EAP280/1 /2/2	55	2_BPC6_026A*	Lontar	OS	OS Small pieces
790	Two	BPC 6	EAP280/1 /2/2	56	2_BPC6_026B*	Lontar	OS	OS Small pieces
791	Two	BPC 6	EAP280/1 /2/2	57	2_BPC6_027A	Lontar	OS	OS Small pieces
792	Two	BPC 6	EAP280/1 /2/2	58	2_BPC6_027B	Lontar	OS	OS Small pieces
793	Two	BPC 8	EAP280/1 /2/5	3	2_BPC8_001B	Gebang	WOJQ	WOJQ Style 5
794	Two	BPC 8	EAP280/1 /2/5	4	2_BPC8_001A	Gebang	WOJQ	WOJQ Style 5
795	Two	BPC 8	EAP280/1 /2/5	5	2_BPC8_002A	Gebang	WOJQ	WOJQ Style 4
796	Two	BPC 8	(no photo file)	(no photo file)	2_BPC8_002B	Gebang	WOJQ	WOJQ Style 4

797	Two	BPC 8	EAP280/1 /2/5	6	2_BPC8_015B	Gebang	WOJQ	WOJQ Style 4
798	Two	BPC 8	EAP280/1 /2/5	7	2_BPC8_015A	Gebang	WOJQ	WOJQ Style 4
799	Two	BPC 8	EAP280/1 /2/5	8	2_BPC8_003A	Gebang	WOJQ	WOJQ Style 4
800	Two	BPC 8	EAP280/1 /2/5	9	2_BPC8_003B	Gebang	WOJQ	WOJQ Style 4
801	Two	BPC 8	EAP280/1 /2/5	10	2_BPC8_004B	Gebang	WOJQ	WOJQ Style 4
802	Two	BPC 8	(no photo file)	(no photo file)	2_BPC8_004A	Gebang	WOJQ	WOJQ Style 4
803	Two	BPC 8	EAP280/1 /2/5	11	2_BPC8_005A	Gebang	WOJQ	WOJQ Style 4
804	Two	BPC 8	EAP280/1 /2/5	12	2_BPC8_005B	Gebang	WOJQ	WOJQ Style 4
805	Two	BPC 8	EAP280/1 /2/5	13	2_BPC8_006A	Gebang	WOJQ	WOJQ Style 4
806	Two	BPC 8	EAP280/1 /2/5	14	2_BPC8_006B	Gebang	WOJQ	WOJQ Style 4
807	Two	BPC 8	EAP280/1 /2/5	15	2_BPC8_026B	Gebang	WOJQ	WOJQ Style 4
808	Two	BPC 8	EAP280/1 /2/5	16	2_BPC8_026A	Gebang	WOJQ	WOJQ Style 4
809	Two	BPC 8	EAP280/1 /2/5	17	2_BPC8_007A, 2_BPC8_027B*	Gebang	WOJQ	WOJQ Style 4
810	Two	BPC 8	EAP280/1 /2/5	18	2_BPC8_007B, 2_BPC8_027A*	Gebang	WOJQ	WOJQ Style 4
811	Two	BPC 8	EAP280/1 /2/5	19	2_BPC8_008A	Gebang	WOJQ	WOJQ Style 4
812	Two	BPC 8	EAP280/1 /2/5	20	2_BPC8_008B	Gebang	WOJQ	WOJQ Style 4
813	Two	BPC 8	EAP280/1 /2/5	21	2_BPC8_009A	Gebang	WOJQ	WOJQ Style 4
814	Two	BPC 8	EAP280/1 /2/5	22	2_BPC8_009B	Gebang	WOJQ	WOJQ Style 4
815	Two	BPC 8	EAP280/1 /2/5	23	2_BPC8_010B	Gebang	WOJQ	WOJQ Style 4
816	Two	BPC 8	EAP280/1 /2/5	24	2_BPC8_010A	Gebang	WOJQ	WOJQ Style 4
817	Two	BPC 8	EAP280/1 /2/5	25	2_BPC8_011B	Gebang	WOJQ	WOJQ Style 4
818	Two	BPC 8	EAP280/1 /2/5	26	2_BPC8_011A	Gebang	WOJQ	WOJQ Style 4
819	Two	BPC 8	EAP280/1 /2/5	27	2_BPC8_012A	Gebang	WOJQ	WOJQ Style 4
820	Two	BPC 8	EAP280/1 /2/5	28	2_BPC8_012B	Gebang	WOJQ	WOJQ Style 4
821	Two	BPC 8	EAP280/1 /2/5	29	2_BPC8_013A	Gebang	WOJQ	WOJQ Style 4
822	Two	BPC 8	EAP280/1 /2/5	30	2_BPC8_013B	Gebang	WOJQ	WOJQ Style 4
823	Two	BPC 8	EAP280/1 /2/5	31	2_BPC8_014A	Gebang	WOJQ	WOJQ Style 4
824	Two	BPC 8	EAP280/1 /2/5	32	2_BPC8_014B	Gebang	WOJQ	WOJQ Style 4
825	Two	BPC 8	EAP280/1 /2/5	33	2_BPC8_016A	Gebang	WOJQ	WOJQ Style 4
826	Two	BPC 8	EAP280/1 /2/5	34	2_BPC8_016B	Gebang	WOJQ	WOJQ Style 4

827	Two	BPC 8	EAP280/1 /2/5	35	2_BPC8_017A	Gebang	WOJQ	WOJQ Style 4
828	Two	BPC 8	EAP280/1 /2/5	36	2_BPC8_017B	Gebang	WOJQ	WOJQ Style 4
829	Two	BPC 8	EAP280/1 /2/5	37	2_BPC8_019B	Gebang	WOJQ	WOJQ Style 4
830	Two	BPC 8	EAP280/1 /2/5	38	2_BPC8_019A	Gebang	WOJQ	WOJQ Style 4
831	Two	BPC 8	EAP280/1 /2/5	39	2_BPC8_018B	Gebang	WOJQ	WOJQ Style 4
832	Two	BPC 8	EAP280/1 /2/5	40	2_BPC8_018A	Gebang	WOJQ	WOJQ Style 4
833	Two	BPC 8	EAP280/1 /2/5	41	2_BPC8_020B	Gebang	WOJQ	WOJQ Style 4
834	Two	BPC 8	EAP280/1 /2/5	42	2_BPC8_020A	Gebang	WOJQ	WOJQ Style 4
835	Two	BPC 8	EAP280/1 /2/5	43	2_BPC8_021A	Gebang	WOJQ	WOJQ Style 4
836	Two	BPC 8	EAP280/1 /2/5	44	2_BPC8_021B	Gebang	WOJQ	WOJQ Style 4
837	Two	BPC 8	EAP280/1 /2/5	45	2_BPC8_022B	Gebang	WOJQ	WOJQ Style 4
838	Two	BPC 8	(no photo file)	(no photo file)	2_BPC8_022A	Gebang	WOJQ	WOJQ Style 4
839	Two	BPC 8	EAP280/1 /2/5	46	2_BPC8_023A	Gebang	WOJQ	WOJQ Style 4
840	Two	BPC 8	EAP280/1 /2/5	47	2_BPC8_023B	Gebang	WOJQ	WOJQ Style 4
841	Two	BPC 8	EAP280/1 /2/5	48	2_BPC8_024A	Gebang	WOJQ	WOJQ Style 4
842	Two	BPC 8	EAP280/1 /2/5	49	2_BPC8_024B	Gebang	WOJQ	WOJQ Style 4
843	Two	BPC 8	EAP280/1 /2/5	50	2_BPC8_025A	Gebang	WOJQ	WOJQ Style 4
844	Two	BPC 8	EAP280/1 /2/5	51	2_BPC8_025B	Gebang	WOJQ	WOJQ Style 4
845	Two	BPC 8	EAP280/1 /2/5	52	2_BPC8_027B*	Gebang	WOJQ	WOJQ Style 4
846	Two	BPC 8	EAP280/1 /2/5	53	2_BPC8_027A*	Gebang	WOJQ	WOJQ Style 4
847	Two	BPC 8	EAP280/1 /2/5	54	2_BPC8_027B*	Gebang	WOJQ	WOJQ small pieces
848	Two	BPC 8	EAP280/1 /2/5	55	2_BPC8_027A*	Gebang	WOJQ	WOJQ small pieces
849	Two	BPC 9	EAP280/1 /2/6	3	2_BPC9_002A	Lontar	OS	OS Style 14
850	Two	BPC 9	EAP280/1 /2/6	4	2_BPC9_002B	Lontar	OS	OS Style 14
851	Two	BPC 9	EAP280/1 /2/6	5	2_BPC9_016B	Lontar	OS	OS Style 14
852	Two	BPC 9	EAP280/1 /2/6	6	2_BPC9_016A	Lontar	OS	OS Style 14
853	Two	BPC 9	EAP280/1 /2/6	7	2_BPC9_001B	Lontar	OS	OS Style 14
854	Two	BPC 9	(no photo file)	(no photo file)	2_BPC9_001A	Lontar	OS	OS Style 14
855	Two	BPC 9	EAP280/1 /2/6	8	2_BPC9_003A	Lontar	OS	OS Style 14
856	Two	BPC 9	EAP280/1 /2/6	9	2_BPC9_003B	Lontar	OS	OS Style 14
857	Two	BPC 9	EAP280/1 /2/6	10	2_BPC9_004A	Lontar	OS	OS Style 14
858	Two	BPC 9	EAP280/1 /2/6	11	2_BPC9_004B	Lontar	OS	OS Style 14

859	Two	BPC 9	EAP280/1 /2/6	12	2_BPC9_005A	Lontar	OS	OS Style 14
860	Two	BPC 9	EAP280/1 /2/6	13	2_BPC9_005B	Lontar	OS	OS Style 14
861	Two	BPC 9	EAP280/1 /2/6	14	2_BPC9_006A	Lontar	OS	OS Style 14
862	Two	BPC 9	EAP280/1 /2/6	15	2_BPC9_006B	Lontar	OS	OS Style 14
863	Two	BPC 9	EAP280/1 /2/6	16	2_BPC9_007B	Lontar	OS	OS Style 14
864	Two	BPC 9	EAP280/1 /2/6	17	2_BPC9_007A	Lontar	OS	OS Style 14
865	Two	BPC 9	EAP280/1 /2/6	18	2_BPC9_015A	Lontar	OS	OS Style 14
866	Two	BPC 9	(no photo file) (no photo file)		2_BPC9_015B	Lontar	OS	OS Style 14
867	Two	BPC 9	EAP280/1 /2/6	19	2_BPC9_014A	Lontar	OS	OS Style 14
868	Two	BPC 9	EAP280/1 /2/6	20	2_BPC9_014B	Lontar	OS	OS Style 14
869	Two	BPC 9	EAP280/1 /2/6	21	2_BPC9_013A	Lontar	OS	OS Style 14
870	Two	BPC 9	EAP280/1 /2/6	22	2_BPC9_013B	Lontar	OS	OS Style 14
871	Two	BPC 9	EAP280/1 /2/6	23	2_BPC9_012B	Lontar	OS	OS Style 14
872	Two	BPC 9	EAP280/1 /2/6	24	2_BPC9_012A	Lontar	OS	OS Style 14
873	Two	BPC 9	EAP280/1 /2/6	25	2_BPC9_017A	Lontar	OS	OS Style 14
874	Two	BPC 9	EAP280/1 /2/6	26	2_BPC9_017B	Lontar	OS	OS Style 14
875	Two	BPC 9	EAP280/1 /2/6	27	2_BPC9_018B	Lontar	OS	OS Style 14
876	Two	BPC 9	EAP280/1 /2/6	28	2_BPC9_018A	Lontar	OS	OS Style 14
877	Two	BPC 9	EAP280/1 /2/6	29	2_BPC9_011A	Lontar	OS	OS Style 14
878	Two	BPC 9	EAP280/1 /2/6	30	2_BPC9_011B	Lontar	OS	OS Style 14
879	Two	BPC 9	EAP280/1 /2/6	31	2_BPC9_009A	Lontar	OS	OS Style 14
880	Two	BPC 9	EAP280/1 /2/6	32	2_BPC9_009B	Lontar	OS	OS Style 14
881	Two	BPC 9	EAP280/1 /2/6	33	2_BPC9_010B	Lontar	OS	OS Style 14
882	Two	BPC 9	EAP280/1 /2/6	34	2_BPC9_010A	Lontar	OS	OS Style 14
883	Two	BPC 9	EAP280/1 /2/6	35	2_BPC9_008A	Lontar	OS	OS Style 14
884	Two	BPC 9	EAP280/1 /2/6	36	2_BPC9_008B	Lontar	OS	OS Style 14
885	Two	BPC 9	EAP280/1 /2/6	37	2_BPC9_027B	Lontar	OS	OS Style 14
886	Two	BPC 9	EAP280/1 /2/6	38	2_BPC9_027A	Lontar	OS	OS Style 14
887	Two	BPC 9	EAP280/1 /2/6	39	2_BPC9_031A	Lontar	OS	OS Style 14
888	Two	BPC 9	EAP280/1 /2/6	40	2_BPC9_031B	Lontar	OS	OS Style 14
889	Two	BPC 9	EAP280/1 /2/6	41	2_BPC9_030B	Lontar	OS	OS Style 14
890	Two	BPC 9	EAP280/1 /2/6	42	2_BPC9_030A	Lontar	OS	OS Style 14

891	Two	BPC 9	EAP280/1 /2/6	43	2_BPC9_024A	Lontar	OS	OS Style 14
892	Two	BPC 9	EAP280/1 /2/6	44	2_BPC9_024B	Lontar	OS	OS Style 14
893	Two	BPC 9	EAP280/1 /2/6	45	2_BPC9_026A	Lontar	OS	OS Style 14
894	Two	BPC 9	EAP280/1 /2/6	46	2_BPC9_026B	Lontar	OS	OS Style 14
895	Two	BPC 9	EAP280/1 /2/6	47	2_BPC9_023B	Lontar	OS	OS Style 14
896	Two	BPC 9	EAP280/1 /2/6	48	2_BPC9_023A	Lontar	OS	OS Style 14
897	Two	BPC 9	EAP280/1 /2/6	49	2_BPC9_021A	Lontar	OS	OS Style 14
898	Two	BPC 9	EAP280/1 /2/6	50	2_BPC9_021B	Lontar	OS	OS Style 14
899	Two	BPC 9	EAP280/1 /2/6	51	2_BPC9_025B	Lontar	OS	OS Style 14
900	Two	BPC 9	EAP280/1 /2/6	52	2_BPC9_025A	Lontar	OS	OS Style 14
901	Two	BPC 9	EAP280/1 /2/6	53	2_BPC9_033B	Lontar	OS	OS Style 14
902	Two	BPC 9	EAP280/1 /2/6	54	2_BPC9_033A	Lontar	OS	OS Style 14
903	Two	BPC 9	EAP280/1 /2/6	55	2_BPC9_034B	Lontar	OS	OS Style 14
904	Two	BPC 9	EAP280/1 /2/6	56	2_BPC9_034A	Lontar	OS	OS Style 14
905	Two	BPC 9	EAP280/1 /2/6	57	2_BPC9_022A	Lontar	OS	OS Style 14
906	Two	BPC 9	EAP280/1 /2/6	58	2_BPC9_022B	Lontar	OS	OS Style 14
907	Two	BPC 9	EAP280/1 /2/6	59	2_BPC9_046A, 2_BPC9_040B	Lontar	OS	OS Style 14
908	Two	BPC 9	EAP280/1 /2/6	60	2_BPC9_046B, 2_BPC9_040A	Lontar	OS	OS Style 14
909	Two	BPC 9	EAP280/1 /2/6	61	2_BPC9_042A	Lontar	OS	OS Style 14
910	Two	BPC 9	EAP280/1 /2/6	62	2_BPC9_042B	Lontar	OS	OS Style 14
911	Two	BPC 9	EAP280/1 /2/6	63	2_BPC9_043B	Lontar	OS	OS Style 14
912	Two	BPC 9	EAP280/1 /2/6	64	2_BPC9_043A	Lontar	OS	OS Style 14
913	Two	BPC 9	EAP280/1 /2/6	65	2_BPC9_038A	Lontar	OS	OS Style 14
914	Two	BPC 9	EAP280/1 /2/6	66	2_BPC9_038B	Lontar	OS	OS Style 14
915	Two	BPC 9	EAP280/1 /2/6	67	2_BPC9_044A	Lontar	OS	OS Style 14
916	Two	BPC 9	EAP280/1 /2/6	68	2_BPC9_044B	Lontar	OS	OS Style 14
917	Two	BPC 9	EAP280/1 /2/6	69	2_BPC9_036A	Lontar	OS	OS Style 14
918	Two	BPC 9	EAP280/1 /2/6	70	2_BPC9_036B	Lontar	OS	OS Style 14
919	Two	BPC 9	EAP280/1 /2/6	71	2_BPC9_019A	Lontar	OS	OS Style 14
920	Two	BPC 9	EAP280/1 /2/6	72	2_BPC9_019B	Lontar	OS	OS Style 14

921	Two	BPC 9	EAP280/1 /2/6	73	2_BPC9_037A	Lontar	OS	OS Style 14
922	Two	BPC 9	EAP280/1 /2/6	74	2_BPC9_037B	Lontar	OS	OS Style 14
923	Two	BPC 9	EAP280/1 /2/6	75	2_BPC9_020B	Lontar	OS	OS Style 14
924	Two	BPC 9	EAP280/1 /2/6	76	2_BPC9_020A	Lontar	OS	OS Style 14
925	Two	BPC 9	EAP280/1 /2/6	77	2_BPC9_041B	Lontar	OS	OS Style 14
926	Two	BPC 9	EAP280/1 /2/6	78	2_BPC9_041A	Lontar	OS	OS Style 14
927	Two	BPC 9	EAP280/1 /2/6	79	2_BPC9_047B*	Lontar	OS	OS Style 14
928	Two	BPC 9	EAP280/1 /2/6	80	2_BPC9_047A*	Lontar	OS	OS Style 14
929	Two	BPC 9	EAP280/1 /2/6	81	2_BPC9_028B	Lontar	OS	OS Style 14
930	Two	BPC 9	EAP280/1 /2/6	82	2_BPC9_028A	Lontar	OS	OS Style 14
931	Two	BPC 9	EAP280/1 /2/6	83	2_BPC9_047A*	Lontar	OS	OS Style 14
932	Two	BPC 9	EAP280/1 /2/6	84	2_BPC9_047B*	Lontar	OS	OS Style 14
933	Two	BPC 9	EAP280/1 /2/6	85	2_BPC9_035B	Lontar	OS	OS Style 14
934	Two	BPC 9	EAP280/1 /2/6	86	2_BPC9_035A	Lontar	OS	OS Style 14
935	Two	BPC 9	EAP280/1 /2/6	87	2_BPC9_045B	Lontar	OS	OS Style 14
936	Two	BPC 9	EAP280/1 /2/6	88	2_BPC9_045A	Lontar	OS	OS Style 14
937	Two	BPC 9	EAP280/1 /2/6	89	2_BPC9_029B	Lontar	OS	OS Style 14
938	Two	BPC 9	EAP280/1 /2/6	90	2_BPC9_029A	Lontar	OS	OS Style 14
939	Two	BPC 9	EAP280/1 /2/6	91	2_BPC9_047A*	Lontar	OS	OS Style 14
940	Two	BPC 9	EAP280/1 /2/6	92	2_BPC9_047B*	Lontar	OS	OS Style 14
941	Two	BPC 9	EAP280/1 /2/6	93	2_BPC9_032B	Lontar	OS	OS Style 14
942	Two	BPC 9	EAP280/1 /2/6	94	2_BPC9_032A	Lontar	OS	OS Style 14
943	Two	BPC 9	EAP280/1 /2/6	95	2_BPC9_039B	Lontar	OS	OS Style 14
944	Two	BPC 9	EAP280/1 /2/6	96	2_BPC9_039A	Lontar	OS	OS Style 14
945	Two	BPC 9	EAP280/1 /2/6	97	2_BPC9_047A*	Lontar	OS	OS Small pieces
946	Two	BPC 9	EAP280/1 /2/6	98	2_BPC9_047B*	Lontar	OS	OS Small pieces
947	Two	Ciburuy I	EAP280/1 /2/1	3	2_CI_029B	Gebang	WOJQ	WOJQ Style 2
948	Two	Ciburuy I	EAP280/1 /2/1	4	2_CI_029A	Gebang	WOJQ	WOJQ Style 2
949	Two	Ciburuy I	EAP280/1 /2/1	5	2_CI_030A	Gebang	WOJQ	WOJQ Style 2
950	Two	Ciburuy I	EAP280/1 /2/1	6	2_CI_030B	Gebang	WOJQ	WOJQ Style 2
951	Two	Ciburuy I	EAP280/1 /2/1	7	2_CI_031A	Gebang	WOJQ	WOJQ Style 2
952	Two	Ciburuy I	EAP280/1 /2/1	8	2_CI_031B	Gebang	WOJQ	WOJQ Style 2

953	Two	Ciburuy I	EAP280/1 /2/1	9	2_CI_032A	Gebang	WOJQ	WOJQ Style 2
954	Two	Ciburuy I	EAP280/1 /2/1	10	2_CI_032B	Gebang	WOJQ	WOJQ Style 2
955	Two	Ciburuy I	EAP280/1 /2/1	11	2_CI_033A	Gebang	WOJQ	WOJQ Style 2
956	Two	Ciburuy I	EAP280/1 /2/1	12	2_CI_033B	Gebang	WOJQ	WOJQ Style 2
957	Two	Ciburuy I	EAP280/1 /2/1	13	2_CI_034A	Gebang	WOJQ	WOJQ Style 2
958	Two	Ciburuy I	EAP280/1 /2/1	14	2_CI_034B	Gebang	WOJQ	WOJQ Style 2
959	Two	Ciburuy I	EAP280/1 /2/1	15	2_CI_035A	Gebang	WOJQ	WOJQ Style 2
960	Two	Ciburuy I	EAP280/1 /2/1	16	2_CI_035B	Gebang	WOJQ	WOJQ Style 2
961	Two	Ciburuy I	EAP280/1 /2/1	17	2_CI_036B	Gebang	WOJQ	WOJQ Style 2
962	Two	Ciburuy I	EAP280/1 /2/1	18	2_CI_036A	Gebang	WOJQ	WOJQ Style 2
963	Two	Ciburuy I	EAP280/1 /2/1	19	2_CI_037A	Gebang	WOJQ	WOJQ Style 2
964	Two	Ciburuy I	EAP280/1 /2/1	20	2_CI_037B	Gebang	WOJQ	WOJQ Style 2
965	Two	Ciburuy I	EAP280/1 /2/1	21	2_CI_038A	Gebang	WOJQ	WOJQ Style 2
966	Two	Ciburuy I	EAP280/1 /2/1	22	2_CI_038B	Gebang	WOJQ	WOJQ Style 2
967	Two	Ciburuy I	EAP280/1 /2/1	23	2_CI_039A	Gebang	WOJQ	WOJQ Style 2
968	Two	Ciburuy I	EAP280/1 /2/1	24	2_CI_039B	Gebang	WOJQ	WOJQ Style 2
969	Two	Ciburuy I	EAP280/1 /2/1	25	2_CI_040A	Gebang	WOJQ	WOJQ Style 2
970	Two	Ciburuy I	EAP280/1 /2/1	26	2_CI_040B	Gebang	WOJQ	WOJQ Style 2
971	Two	Ciburuy I	EAP280/1 /2/1	27	2_CI_041A	Gebang	WOJQ	WOJQ Style 2
972	Two	Ciburuy I	EAP280/1 /2/1	28	2_CI_041B	Gebang	WOJQ	WOJQ Style 2
973	Two	Ciburuy I	EAP280/1 /2/1	29	2_CI_042A	Gebang	WOJQ	WOJQ Style 2
974	Two	Ciburuy I	EAP280/1 /2/1	30	2_CI_042B	Gebang	WOJQ	WOJQ Style 2
975	Two	Ciburuy I	EAP280/1 /2/1	31	2_CI_043A	Gebang	WOJQ	WOJQ Style 2
976	Two	Ciburuy I	EAP280/1 /2/1	32	2_CI_043B	Gebang	WOJQ	WOJQ Style 2
977	Two	Ciburuy I	EAP280/1 /2/1	33	2_CI_044A	Gebang	WOJQ	WOJQ Style 2
978	Two	Ciburuy I	EAP280/1 /2/1	34	2_CI_044B	Gebang	WOJQ	WOJQ Style 2
979	Two	Ciburuy I	EAP280/1 /2/1	35	2_CI_045A	Gebang	WOJQ	WOJQ Style 2
980	Two	Ciburuy I	EAP280/1 /2/1	36	2_CI_045B	Gebang	WOJQ	WOJQ Style 2
981	Two	Ciburuy I	EAP280/1 /2/1	37	2_CI_046B	Gebang	WOJQ	WOJQ Style 2
982	Two	Ciburuy I	EAP280/1 /2/1	38	2_CI_046A	Gebang	WOJQ	WOJQ Style 2
983	Two	Ciburuy I	EAP280/1 /2/1	39	2_CI_047A	Gebang	WOJQ	WOJQ Style 2
984	Two	Ciburuy I	EAP280/1 /2/1	40	2_CI_047B	Gebang	WOJQ	WOJQ Style 2

985	Two	Ciburuy I	EAP280/1 /2/1	41	2_CI_048A	Gebang	WOJQ	WOJQ Style 2
986	Two	Ciburuy I	EAP280/1 /2/1	42	2_CI_048B	Gebang	WOJQ	WOJQ Style 2
987	Two	Ciburuy I	EAP280/1 /2/1	43	2_CI_049A	Gebang	WOJQ	WOJQ Style 2
988	Two	Ciburuy I	EAP280/1 /2/1	44	2_CI_049B	Gebang	WOJQ	WOJQ Style 2
989	Two	Ciburuy I	EAP280/1 /2/1	45	2_CI_050B	Gebang	WOJQ	WOJQ Style 2
990	Two	Ciburuy I	EAP280/1 /2/1	46	2_CI_050A	Gebang	WOJQ	WOJQ Style 2
991	Two	Ciburuy I	EAP280/1 /2/1	47	2_CI_051A	Gebang	WOJQ	WOJQ Style 2
992	Two	Ciburuy I	EAP280/1 /2/1	48	2_CI_051B	Gebang	WOJQ	WOJQ Style 2
993	Two	Ciburuy I	EAP280/1 /2/1	49	2_CI_052A	Gebang	WOJQ	WOJQ Style 2
994	Two	Ciburuy I	EAP280/1 /2/1	50	2_CI_052B	Gebang	WOJQ	WOJQ Style 2
995	Two	Ciburuy I	EAP280/1 /2/1	51	2_CI_053A	Gebang	WOJQ	WOJQ Style 2
996	Two	Ciburuy I	EAP280/1 /2/1	52	2_CI_053B	Gebang	WOJQ	WOJQ Style 2
997	Two	Ciburuy I	EAP280/1 /2/1	53	2_CI_054A	Gebang	WOJQ	WOJQ Style 2
998	Two	Ciburuy I	EAP280/1 /2/1	54	2_CI_054B	Gebang	WOJQ	WOJQ Style 2
999	Two	Ciburuy I	EAP280/1 /2/1	55	2_CI_055B	Gebang	WOJQ	WOJQ Style 2
1000	Two	Ciburuy I	EAP280/1 /2/1	56	2_CI_055A	Gebang	WOJQ	WOJQ Style 2
1001	Two	Ciburuy I	EAP280/1 /2/1	57	2_CI_056B	Gebang	WOJQ	WOJQ Style 2
1002	Two	Ciburuy I	EAP280/1 /2/1	58	2_CI_056A	Gebang	WOJQ	WOJQ Style 2
1003	Two	Ciburuy I	EAP280/1 /2/1	59	2_CI_057A	Gebang	WOJQ	WOJQ Style 2
1004	Two	Ciburuy I	EAP280/1 /2/1	60	2_CI_057B	Gebang	WOJQ	WOJQ Style 2
1005	Two	Ciburuy I	EAP280/1 /2/1	61	2_CI_058B	Gebang	WOJQ	WOJQ Style 2
1006	Two	Ciburuy I	EAP280/1 /2/1	62	2_CI_058A	Gebang	WOJQ	WOJQ Style 2
1007	Two	Ciburuy I	EAP280/1 /2/1	63	2_CI_059B	Gebang	WOJQ	WOJQ Style 2
1008	Two	Ciburuy I	EAP280/1 /2/1	64	2_CI_059A	Gebang	WOJQ	WOJQ Style 2
1009	Two	Ciburuy I	EAP280/1 /2/1	65	2_CI_060B	Gebang	WOJQ	WOJQ Style 2
1010	Two	Ciburuy I	EAP280/1 /2/1	66	2_CI_060A	Gebang	WOJQ	WOJQ Style 2
1011	Two	Ciburuy I	EAP280/1 /2/1	67	2_CI_061B	Gebang	WOJQ	WOJQ Style 2
1012	Two	Ciburuy I	EAP280/1 /2/1	68	2_CI_061A	Gebang	WOJQ	WOJQ Style 2
1013	Two	Ciburuy I	EAP280/1 /2/1	69	2_CI_062B	Gebang	WOJQ	WOJQ Style 2
1014	Two	Ciburuy I	EAP280/1 /2/1	70	2_CI_062A	Gebang	WOJQ	WOJQ Style 2
1015	Two	Ciburuy I	EAP280/1 /2/1	71	2_CI_063A	Gebang	WOJQ	WOJQ Style 2
1016	Two	Ciburuy I	EAP280/1 /2/1	72	2_CI_063B	Gebang	WOJQ	WOJQ Style 2

1017	Two	Ciburuy I	EAP280/1 /2/1	73	2_CI_064A	Gebang	WOJQ	WOJQ Style 2
1018	Two	Ciburuy I	EAP280/1 /2/1	74	2_CI_064B	Gebang	WOJQ	WOJQ Style 2
1019	Two	Ciburuy I	EAP280/1 /2/1	75	2_CI_065A	Gebang	WOJQ	WOJQ Style 2
1020	Two	Ciburuy I	EAP280/1 /2/1	76	2_CI_065B	Gebang	WOJQ	WOJQ Style 2
1021	Two	Ciburuy I	EAP280/1 /2/1	77	2_CI_066A	Gebang	WOJQ	WOJQ Style 2
1022	Two	Ciburuy I	EAP280/1 /2/1	78	2_CI_066B	Gebang	WOJQ	WOJQ Style 2
1023	Two	Ciburuy I	EAP280/1 /2/1	79	2_CI_067A	Gebang	WOJQ	WOJQ Style 2
1024	Two	Ciburuy I	EAP280/1 /2/1	80	2_CI_067B	Gebang	WOJQ	WOJQ Style 2
1025	Two	Ciburuy I	EAP280/1 /2/1	81	2_CI_068A	Gebang	WOJQ	WOJQ Style 2
1026	Two	Ciburuy I	EAP280/1 /2/1	82	2_CI_068B	Gebang	WOJQ	WOJQ Style 2
1027	Two	Ciburuy I	EAP280/1 /2/1	83	2_CI_069B	Gebang	WOJQ	WOJQ Style 2
1028	Two	Ciburuy I	EAP280/1 /2/1	84	2_CI_069A	Gebang	WOJQ	WOJQ Style 2
1029	Two	Ciburuy I	EAP280/1 /2/1	85	2_CI_070B	Gebang	WOJQ	WOJQ Style 2
1030	Two	Ciburuy I	EAP280/1 /2/1	86	2_CI_070A	Gebang	WOJQ	WOJQ Style 2
1031	Two	Ciburuy I	EAP280/1 /2/1	87	2_CI_071A	Gebang	WOJQ	WOJQ Style 2
1032	Two	Ciburuy I	EAP280/1 /2/1	88	2_CI_072B	Gebang	WOJQ	WOJQ Style 2
1033	Two	Ciburuy I	EAP280/1 /2/1	89	2_CI_071B	Gebang	WOJQ	WOJQ Style 2
1034	Two	Ciburuy I	EAP280/1 /2/1	90	2_CI_072A	Gebang	WOJQ	WOJQ Style 2
1035	Two	Ciburuy I	EAP280/1 /2/1	91	2_CI_073B	Gebang	WOJQ	WOJQ Style 2
1036	Two	Ciburuy I	EAP280/1 /2/1	92	2_CI_073A	Gebang	WOJQ	WOJQ Style 2
1037	Two	Ciburuy I	EAP280/1 /2/1	93	2_CI_074B	Gebang	WOJQ	WOJQ Style 2
1038	Two	Ciburuy I	EAP280/1 /2/1	94	2_CI_074A	Gebang	WOJQ	WOJQ Style 2
1039	Two	Ciburuy I	EAP280/1 /2/1	95	2_CI_075B	Gebang	WOJQ	WOJQ Style 2
1040	Two	Ciburuy I	EAP280/1 /2/1	96	2_CI_075A	Gebang	WOJQ	WOJQ Style 2
1041	Two	Ciburuy I	EAP280/1 /2/1	97	2_CI_076B	Gebang	WOJQ	WOJQ Style 2
1042	Two	Ciburuy I	EAP280/1 /2/1	98	2_CI_076A	Gebang	WOJQ	WOJQ Style 2
1043	Two	Ciburuy I	EAP280/1 /2/1	99	2_CI_077B	Gebang	WOJQ	WOJQ Style 2
1044	Two	Ciburuy I	EAP280/1 /2/1	100	2_CI_077A	Gebang	WOJQ	WOJQ Style 2
1045	Two	Ciburuy I	EAP280/1 /2/1	101	2_CI_078B	Gebang	WOJQ	WOJQ Style 2
1046	Two	Ciburuy I	EAP280/1 /2/1	102	2_CI_078A	Gebang	WOJQ	WOJQ Style 2
1047	Two	Ciburuy I	EAP280/1 /2/1	103	2_CI_079B	Gebang	WOJQ	WOJQ Style 2
1048	Two	Ciburuy I	EAP280/1 /2/1	104	2_CI_079A	Gebang	WOJQ	WOJQ Style 2

1049	Two	Ciburuy I	EAP280/1 /2/1	105	2_CI_080B	Gebang	WOJQ	WOJQ Style 2
1050	Two	Ciburuy I	EAP280/1 /2/1	106	2_CI_080A	Gebang	WOJQ	WOJQ Style 2
1051	Two	Ciburuy I	EAP280/1 /2/1	107	2_CI_081B	Gebang	WOJQ	WOJQ Style 2
1052	Two	Ciburuy I	EAP280/1 /2/1	108	2_CI_081A	Gebang	WOJQ	WOJQ Style 2
1053	Two	Ciburuy I	EAP280/1 /2/1	109	2_CI_082B	Gebang	WOJQ	WOJQ Style 2
1054	Two	Ciburuy I	EAP280/1 /2/1	110	2_CI_082A	Gebang	WOJQ	WOJQ Style 2
1055	Two	Ciburuy I	EAP280/1 /2/1	111	2_CI_083B	Gebang	WOJQ	WOJQ Style 2
1056	Two	Ciburuy I	EAP280/1 /2/1	112	2_CI_083A	Gebang	WOJQ	WOJQ Style 2
1057	Two	Ciburuy I	EAP280/1 /2/1	113	2_CI_084B	Gebang	WOJQ	WOJQ Style 2
1058	Two	Ciburuy I	EAP280/1 /2/1	114	2_CI_084A	Gebang	WOJQ	WOJQ Style 2
1059	Two	Ciburuy I	EAP280/1 /2/1	115	2_CI_086B	Gebang	WOJQ	WOJQ Style 2
1060	Two	Ciburuy I	EAP280/1 /2/1	116	2_CI_086A	Gebang	WOJQ	WOJQ Style 2
1061	Two	Ciburuy I	EAP280/1 /2/1	117	2_CI_085A	Gebang	WOJQ	WOJQ Style 2
1062	Two	Ciburuy I	EAP280/1 /2/1	118	2_CI_085B	Gebang	WOJQ	WOJQ Style 2
1063	Two	Ciburuy I	EAP280/1 /2/1	119	2_CI_005B	Gebang	WOJQ	WOJQ Style 2
1064	Two	Ciburuy I	EAP280/1 /2/1	120	2_CI_005A	Gebang	WOJQ	WOJQ Style 2
1065	Two	Ciburuy I	EAP280/1 /2/1	121	2_CI_006B	Gebang	WOJQ	WOJQ Style 2
1066	Two	Ciburuy I	EAP280/1 /2/1	122	2_CI_006A	Gebang	WOJQ	WOJQ Style 2
1067	Two	Ciburuy I	EAP280/1 /2/1	123	2_CI_007A	Gebang	WOJQ	WOJQ Style 2
1068	Two	Ciburuy I	EAP280/1 /2/1	124	2_CI_007B	Gebang	WOJQ	WOJQ Style 2
1069	Two	Ciburuy I	EAP280/1 /2/1	125	2_CI_008A	Gebang	WOJQ	WOJQ Style 2
1070	Two	Ciburuy I	EAP280/1 /2/1	126	2_CI_008B	Gebang	WOJQ	WOJQ Style 2
1071	Two	Ciburuy I	EAP280/1 /2/1	127	2_CI_009A	Gebang	WOJQ	WOJQ Style 2
1072	Two	Ciburuy I	EAP280/1 /2/1	128	2_CI_009B	Gebang	WOJQ	WOJQ Style 2
1073	Two	Ciburuy I	EAP280/1 /2/1	129	2_CI_010A	Gebang	WOJQ	WOJQ Style 2
1074	Two	Ciburuy I	EAP280/1 /2/1	130	2_CI_010B	Gebang	WOJQ	WOJQ Style 2
1075	Two	Ciburuy I	EAP280/1 /2/1	131	2_CI_011A	Gebang	WOJQ	WOJQ Style 2
1076	Two	Ciburuy I	EAP280/1 /2/1	132	2_CI_011B	Gebang	WOJQ	WOJQ Style 2
1077	Two	Ciburuy I	EAP280/1 /2/1	133	2_CI_012B	Gebang	WOJQ	WOJQ Style 2
1078	Two	Ciburuy I	EAP280/1 /2/1	134	2_CI_012A	Gebang	WOJQ	WOJQ Style 2
1079	Two	Ciburuy I	EAP280/1 /2/1	135	2_CI_013B	Gebang	WOJQ	WOJQ Style 2
1080	Two	Ciburuy I	EAP280/1 /2/1	136	2_CI_013A	Gebang	WOJQ	WOJQ Style 2

1081	Two	Ciburuy I	EAP280/1 /2/1	137	2_CI_014B	Gebang	WOJQ	WOJQ Style 2
1082	Two	Ciburuy I	EAP280/1 /2/1	138	2_CI_014A	Gebang	WOJQ	WOJQ Style 2
1083	Two	Ciburuy I	EAP280/1 /2/1	139	2_CI_015B	Gebang	WOJQ	WOJQ Style 2
1084	Two	Ciburuy I	EAP280/1 /2/1	140	2_CI_015A	Gebang	WOJQ	WOJQ Style 2
1085	Two	Ciburuy I	EAP280/1 /2/1	141	2_CI_016B	Gebang	WOJQ	WOJQ Style 2
1086	Two	Ciburuy I	EAP280/1 /2/1	142	2_CI_016A	Gebang	WOJQ	WOJQ Style 2
1087	Two	Ciburuy I	EAP280/1 /2/1	143	2_CI_017B	Gebang	WOJQ	WOJQ Style 2
1088	Two	Ciburuy I	EAP280/1 /2/1	144	2_CI_017A	Gebang	WOJQ	WOJQ Style 2
1089	Two	Ciburuy I	EAP280/1 /2/1	145	2_CI_018B	Gebang	WOJQ	WOJQ Style 2
1090	Two	Ciburuy I	EAP280/1 /2/1	146	2_CI_018A	Gebang	WOJQ	WOJQ Style 2
1091	Two	Ciburuy I	EAP280/1 /2/1	147	2_CI_019B	Gebang	WOJQ	WOJQ Style 2
1092	Two	Ciburuy I	EAP280/1 /2/1	148	2_CI_019A	Gebang	WOJQ	WOJQ Style 2
1093	Two	Ciburuy I	EAP280/1 /2/1	149	2_CI_020B	Gebang	WOJQ	WOJQ Style 2
1094	Two	Ciburuy I	EAP280/1 /2/1	150	2_CI_020A	Gebang	WOJQ	WOJQ Style 2
1095	Two	Ciburuy I	EAP280/1 /2/1	151	2_CI_021A	Gebang	WOJQ	WOJQ Style 2
1096	Two	Ciburuy I	EAP280/1 /2/1	152	2_CI_021B	Gebang	WOJQ	WOJQ Style 2
1097	Two	Ciburuy I	EAP280/1 /2/1	153	2_CI_022A	Gebang	WOJQ	WOJQ Style 2
1098	Two	Ciburuy I	EAP280/1 /2/1	154	2_CI_022B	Gebang	WOJQ	WOJQ Style 2
1099	Two	Ciburuy I	EAP280/1 /2/1	155	2_CI_023A	Gebang	WOJQ	WOJQ Style 2
1100	Two	Ciburuy I	EAP280/1 /2/1	156	2_CI_023B	Gebang	WOJQ	WOJQ Style 2
1101	Two	Ciburuy I	EAP280/1 /2/1	157	2_CI_024A	Gebang	WOJQ	WOJQ Style 2
1102	Two	Ciburuy I	EAP280/1 /2/1	158	2_CI_024B	Gebang	WOJQ	WOJQ Style 2
1103	Two	Ciburuy I	EAP280/1 /2/1	159	2_CI_025A	Gebang	WOJQ	WOJQ Style 2
1104	Two	Ciburuy I	EAP280/1 /2/1	160	2_CI_025B	Gebang	WOJQ	WOJQ Style 2
1105	Two	Ciburuy I	EAP280/1 /2/1	161	2_CI_026A	Gebang	WOJQ	WOJQ Style 2
1106	Two	Ciburuy I	EAP280/1 /2/1	162	2_CI_026B	Gebang	WOJQ	WOJQ Style 2
1107	Two	Ciburuy I	EAP280/1 /2/1	163	2_CI_027B	Gebang	WOJQ	WOJQ Style 2
1108	Two	Ciburuy I	EAP280/1 /2/1	164	2_CI_027A	Gebang	WOJQ	WOJQ Style 2
1109	Two	Ciburuy I	EAP280/1 /2/1	165	2_CI_028A	Gebang	WOJQ	WOJQ Style 2
1110	Two	Ciburuy I	EAP280/1 /2/1	166	2_CI_028B	Gebang	WOJQ	WOJQ Style 2
1111	Two	Ciburuy I	EAP280/1 /2/1	167	2_CI_003B	Gebang	WOJQ	WOJQ Style 2
1112	Two	Ciburuy I	EAP280/1 /2/1	168	2_CI_002B	Gebang	WOJQ	WOJQ Style 2

1113	Two	Ciburuy I	EAP280/1 /2/1	169	2_CI_003A	Gebang	WOJQ	WOJQ Style 2
1114	Two	Ciburuy I	EAP280/1 /2/1	170	2_CI_002A	Gebang	WOJQ	WOJQ Style 2
1115	Two	Ciburuy I	EAP280/1 /2/1	171	2_CI_004B	Gebang	WOJQ	WOJQ Style 2
1116	Two	Ciburuy I	EAP280/1 /2/1	172	2_CI_004A	Gebang	WOJQ	WOJQ Style 2
1117	Two	Ciburuy I	EAP280/1 /2/1	173	2_CI_001A	Gebang	WOJQ	WOJQ Style 2
1118	Two	Ciburuy I	EAP280/1 /2/1	174	2_CI_001B	Gebang	WOJQ	WOJQ Style 2
1119	Three	5	EAP280/1 /3/4	3	3_5_001A	Lontar	Unwritten	Unwritten
1120	Three	5	EAP280/1 /3/4	4	3_5_001B	Lontar	Unwritten	Unwritten
1121	Three	5	EAP280/1 /3/4	5	3_5_003A	Lontar	OS	OS Style 9
1122	Three	5	EAP280/1 /3/4	6	3_5_003B	Lontar	OS	OS Style 9
1123	Three	5	EAP280/1 /3/4	7	3_5_004B	Lontar	OS	OS Style 9
1124	Three	5	EAP280/1 /3/4	8	3_5_004A	Lontar	OS	OS Style 9
1125	Three	5	EAP280/1 /3/4	9	3_5_005A	Lontar	OS	OS Style 20
1126	Three	5	EAP280/1 /3/4	10	3_5_005B	Lontar	OS	OS Style 20
1127	Three	5	EAP280/1 /3/4	11	3_5_002B	Lontar	OS	OS Style 9
1128	Three	5	EAP280/1 /3/4	12	3_5_002A	Lontar	OS	OS Style 9
1129	Three	5	EAP280/1 /3/4	13	3_5_006A	Lontar	OS	OS Style 9
1130	Three	5	EAP280/1 /3/4	14	3_5_006B	Lontar	OS	OS Style 9
1131	Three	5	(no photo file)	(no photo file)	3_5_007A	Lontar	OS	OS Style 9
1132	Three	5	EAP280/1 /3/4	15	3_5_007B	Lontar	OS	OS Style 9
1133	Three	5	EAP280/1 /3/4	17	3_5_008A	Lontar	OS	OS Style 9
1134	Three	5	EAP280/1 /3/4	18	3_5_008B	Lontar	OS	OS Style 9
1135	Three	5	EAP280/1 /3/4	19	3_5_009A	Lontar	OS	OS Style 9
1136	Three	5	EAP280/1 /3/4	20	3_5_009B	Lontar	OS	OS Style 9
1137	Three	5	EAP280/1 /3/4	21	3_5_010A	Lontar	OS	OS Style 11
1138	Three	5	EAP280/1 /3/4	22	3_5_010B	Lontar	OS	OS Style 11
1139	Three	5	EAP280/1 /3/4	23	3_5_011B	Lontar	OS	OS Style 9
1140	Three	5	EAP280/1 /3/4	24	3_5_011A	Lontar	OS	OS Style 9
1141	Three	5	EAP280/1 /3/4	25	3_5_012B	Lontar	OS	OS Style 9
1142	Three	5	EAP280/1 /3/4	26	3_5_012A	Lontar	OS	OS Style 9
1143	Three	5	EAP280/1 /3/4	27	3_5_013A	Lontar	OS	OS Style 9
1144	Three	5	EAP280/1 /3/4	28	3_5_013B	Lontar	OS	OS Style 9

1145	Three	5	EAP280/1 /3/4	29	3_5_014A	Lontar	OS	OS Style 9
1146	Three	5	EAP280/1 /3/4	30	3_5_014B	Lontar	OS	OS Style 9
1147	Three	5	EAP280/1 /3/4	31	3_5_015B	Lontar	OS	OS Style 6
1148	Three	5	EAP280/1 /3/4	32	3_5_015A	Lontar	OS	OS Style 6
1149	Three	5	EAP280/1 /3/4	33	3_5_016A	Lontar	OS	OS Style 9
1150	Three	5	EAP280/1 /3/4	34	3_5_016B	Lontar	OS	OS Style 9
1151	Three	5	EAP280/1 /3/4	35	3_5_017A	Lontar	OS	OS Small pieces
1152	Three	5	EAP280/1 /3/4	36	3_5_017B	Lontar	OS	OS Small pieces
1153	Three	9	EAP280/1 /3/6	3	3_9_020A	Lontar	OS	OS Style 3
1154	Three	9	EAP280/1 /3/6	4	3_9_020B	Lontar	OS	OS Style 3
1155	Three	9	EAP280/1 /3/6	5	3_9_032B	Lontar	OS	OS Style 3
1156	Three	9	EAP280/1 /3/6	6	3_9_032A	Lontar	OS	OS Style 3
1157	Three	9	EAP280/1 /3/6	7	3_9_030B	Lontar	OS	OS Style 3
1158	Three	9	EAP280/1 /3/6	8	3_9_030A	Lontar	OS	OS Style 3
1159	Three	9	EAP280/1 /3/6	9	3_9_031B	Lontar	OS	OS Style 3
1160	Three	9	EAP280/1 /3/6	10	3_9_031A	Lontar	OS	OS Style 3
1161	Three	9	EAP280/1 /3/6	11	3_9_028B	Lontar	OS	OS Style 3
1162	Three	9	EAP280/1 /3/6	12	3_9_028A	Lontar	OS	OS Style 3
1163	Three	9	EAP280/1 /3/6	13	3_9_021B	Lontar	OS	OS Style 3
1164	Three	9	EAP280/1 /3/6	14	3_9_021A	Lontar	OS	OS Style 3
1165	Three	9	EAP280/1 /3/6	15	3_9_022B	Lontar	OS	OS Style 3
1166	Three	9	EAP280/1 /3/6	16	3_9_022A	Lontar	OS	OS Style 3
1167	Three	9	EAP280/1 /3/6	17	3_9_023B	Lontar	OS	OS Style 3
1168	Three	9	EAP280/1 /3/6	18	3_9_023A	Lontar	OS	OS Style 3
1169	Three	9	EAP280/1 /3/6	19	3_9_019B	Lontar	OS	OS Style 3
1170	Three	9	EAP280/1 /3/6	20	3_9_019A	Lontar	OS	OS Style 3
1171	Three	9	EAP280/1 /3/6	21	3_9_024B	Lontar	OS	OS Style 3
1172	Three	9	EAP280/1 /3/6	22	3_9_024A	Lontar	OS	OS Style 3
1173	Three	9	EAP280/1 /3/6	23	3_9_025B	Lontar	OS	OS Style 3
1174	Three	9	EAP280/1 /3/6	24	3_9_025A	Lontar	OS	OS Style 3
1175	Three	9	EAP280/1 /3/6	25	3_9_026B	Lontar	OS	OS Style 3
1176	Three	9	EAP280/1 /3/6	26	3_9_026A	Lontar	OS	OS Style 3

1177	Three	9	EAP280/1 /3/6	27	3_9_027B	Lontar	OS	OS Style 3
1178	Three	9	EAP280/1 /3/6	28	3_9_027A	Lontar	OS	OS Style 3
1179	Three	9	EAP280/1 /3/6	29	3_9_029B	Lontar	OS	OS Style 3
1180	Three	9	EAP280/1 /3/6	30	3_9_029A	Lontar	OS	OS Style 3
1181	Three	9	EAP280/1 /3/6	31	3_9_002A	Lontar	OS	OS Style 3
1182	Three	9	EAP280/1 /3/6	32	3_9_002B	Lontar	OS	OS Style 3
1183	Three	9	EAP280/1 /3/6	33	3_9_012A	Lontar	OS	OS Style 3
1184	Three	9	EAP280/1 /3/6	34	3_9_012B	Lontar	OS	OS Style 3
1185	Three	9	EAP280/1 /3/6	35	3_9_006A	Lontar	OS	OS Style 3
1186	Three	9	EAP280/1 /3/6	36	3_9_006B	Lontar	OS	OS Style 3
1187	Three	9	EAP280/1 /3/6	37	3_9_007B	Lontar	OS	OS Style 3
1188	Three	9	EAP280/1 /3/6	38	3_9_007A	Lontar	OS	OS Style 3
1189	Three	9	EAP280/1 /3/6	39	3_9_010A	Lontar	OS	OS Style 3
1190	Three	9	EAP280/1 /3/6	40	3_9_010B	Lontar	OS	OS Style 3
1191	Three	9	EAP280/1 /3/6	41	3_9_004B	Lontar	OS	OS Style 3
1192	Three	9	EAP280/1 /3/6	42	3_9_004A	Lontar	OS	OS Style 3
1193	Three	9	EAP280/1 /3/6	43	3_9_003B	Lontar	OS	OS Style 3
1194	Three	9	EAP280/1 /3/6	44	3_9_003A	Lontar	OS	OS Style 3
1195	Three	9	EAP280/1 /3/6	45	3_9_001B	Lontar	OS	OS Style 3
1196	Three	9	EAP280/1 /3/6	46	3_9_001A	Lontar	OS	OS Style 3
1197	Three	9	EAP280/1 /3/6	47	3_9_008B	Lontar	OS	OS Style 3
1198	Three	9	EAP280/1 /3/6	48	3_9_008A	Lontar	OS	OS Style 3
1199	Three	9	EAP280/1 /3/6	49	3_9_009B	Lontar	OS	OS Style 3
1200	Three	9	EAP280/1 /3/6	50	3_9_009A	Lontar	OS	OS Style 3
1201	Three	9	EAP280/1 /3/6	51	3_9_005B	Lontar	OS	OS Style 3
1202	Three	9	EAP280/1 /3/6	52	3_9_005A	Lontar	OS	OS Style 3
1203	Three	9	EAP280/1 /3/6	53	3_9_013A	Lontar	OS	OS Style 3
1204	Three	9	EAP280/1 /3/6	54	3_9_013B	Lontar	OS	OS Style 3
1205	Three	9	EAP280/1 /3/6	55	3_9_016B	Lontar	OS	OS Style 3
1206	Three	9	EAP280/1 /3/6	56	3_9_016A	Lontar	OS	OS Style 3
1207	Three	9	EAP280/1 /3/6	57	3_9_015B	Lontar	OS	OS Style 3
1208	Three	9	EAP280/1 /3/6	58	3_9_015A	Lontar	OS	OS Style 3

1209	Three	9	EAP280/1 /3/6	59	3_9_014B	Lontar	OS	OS Style 3
1210	Three	9	EAP280/1 /3/6	60	3_9_014A	Lontar	OS	OS Style 3
1211	Three	9	EAP280/1 /3/6	61	3_9_018B	Lontar	OS	OS Style 3
1212	Three	9	EAP280/1 /3/6	62	3_9_018A	Lontar	OS	OS Style 3
1213	Three	9	EAP280/1 /3/6	63	3_9_017B	Lontar	OS	OS Style 3
1214	Three	9	EAP280/1 /3/6	64	3_9_017A	Lontar	OS	OS Style 3
1215	Three	9	EAP280/1 /3/6	65	3_9_011B	Lontar	OS	OS Style 3
1216	Three	9	EAP280/1 /3/6	66	3_9_011A	Lontar	OS	OS Style 3
1217	Three	Ciburuy II	EAP280/1 /3/3	3	3_CII_025A	Lontar	OS	OS Style 10
1218	Three	Ciburuy II	EAP280/1 /3/3	4	3_CII_025B	Lontar	OS	OS Style 10
1219	Three	Ciburuy II	EAP280/1 /3/3	5	3_CII_023B	Lontar	OS	OS Style 10
1220	Three	Ciburuy II	(no photo file)	(no photo file)	3_CII_023A	Lontar	OS	OS Style 10
1221	Three	Ciburuy II	EAP280/1 /3/3	6	3_CII_012B	Lontar	OS	OS Style 10
1222	Three	Ciburuy II	EAP280/1 /3/3	7	3_CII_012A	Lontar	OS	OS Style 10
1223	Three	Ciburuy II	EAP280/1 /3/3	8	3_CII_010A	Lontar	OS	OS Style 10
1224	Three	Ciburuy II	EAP280/1 /3/3	9	3_CII_010B	Lontar	OS	OS Style 10
1225	Three	Ciburuy II	EAP280/1 /3/3	10	3_CII_008B	Lontar	OS	OS Style 10
1226	Three	Ciburuy II	EAP280/1 /3/3	11	3_CII_008A	Lontar	OS	OS Style 10
1227	Three	Ciburuy II	EAP280/1 /3/3	12	3_CII_007B	Lontar	OS	OS Style 10
1228	Three	Ciburuy II	EAP280/1 /3/3	13	3_CII_007A	Lontar	OS	OS Style 10
1229	Three	Ciburuy II	EAP280/1 /3/3	14	3_CII_004B	Lontar	OS	OS Style 10
1230	Three	Ciburuy II	EAP280/1 /3/3	15	3_CII_004A	Lontar	OS	OS Style 10
1231	Three	Ciburuy II	EAP280/1 /3/3	16	3_CII_001A	Lontar	OS	OS Style 10
1232	Three	Ciburuy II	EAP280/1 /3/3	17	3_CII_001B	Lontar	OS	OS Style 10
1233	Three	Ciburuy II	EAP280/1 /3/3	18	3_CII_002B	Lontar	OS	OS Style 10
1234	Three	Ciburuy II	EAP280/1 /3/3	19	3_CII_002A	Lontar	OS	OS Style 10
1235	Three	Ciburuy II	EAP280/1 /3/3	20	3_CII_003B	Lontar	OS	OS Style 10
1236	Three	Ciburuy II	EAP280/1 /3/3	21	3_CII_003A	Lontar	OS	OS Style 10
1237	Three	Ciburuy II	EAP280/1 /3/3	22	3_CII_006A	Lontar	OS	OS Style 10
1238	Three	Ciburuy II	EAP280/1 /3/3	23	3_CII_006B	Lontar	OS	OS Style 10
1239	Three	Ciburuy II	EAP280/1 /3/3	24	3_CII_005A	Lontar	OS	OS Style 10
1240	Three	Ciburuy II	EAP280/1 /3/3	25	3_CII_005B	Lontar	OS	OS Style 10

1241	Three	Ciburuy II	EAP280/1 /3/3	26	3_CII_026A	Lontar	OS	OS Style 10
1242	Three	Ciburuy II	EAP280/1 /3/3	27	3_CII_026B	Lontar	OS	OS Style 10
1243	Three	Ciburuy II	EAP280/1 /3/3	28	3_CII_022A	Lontar	OS	OS uncategorizable
1244	Three	Ciburuy II	EAP280/1 /3/3	29	3_CII_022B	Lontar	OS	OS uncategorizable
1245	Three	Ciburuy II	EAP280/1 /3/3	30	3_CII_021B	Lontar	OS	OS Style 10
1246	Three	Ciburuy II	EAP280/1 /3/3	31	3_CII_021A	Lontar	OS	OS Style 10
1247	Three	Ciburuy II	EAP280/1 /3/3	32	3_CII_020B	Lontar	OS	OS Style 10
1248	Three	Ciburuy II	EAP280/1 /3/3	33	3_CII_020A	Lontar	OS	OS Style 10
1249	Three	Ciburuy II	EAP280/1 /3/3	34	3_CII_019A	Lontar	OS	OS Style 10
1250	Three	Ciburuy II	EAP280/1 /3/3	35	3_CII_019B	Lontar	OS	OS Style 10
1251	Three	Ciburuy II	EAP280/1 /3/3	36	3_CII_024A	Lontar	OS	OS Style 10
1252	Three	Ciburuy II	EAP280/1 /3/3	37	3_CII_024B	Lontar	OS	OS Style 10
1253	Three	Ciburuy II	EAP280/1 /3/3	38	3_CII_011A	Lontar	OS	OS Style 10
1254	Three	Ciburuy II	EAP280/1 /3/3	39	3_CII_011B	Lontar	OS	OS Style 10
1255	Three	Ciburuy II	EAP280/1 /3/3	40	3_CII_013B	Lontar	OS	OS Style 10
1256	Three	Ciburuy II	EAP280/1 /3/3	41	3_CII_013A	Lontar	OS	OS Style 10
1257	Three	Ciburuy II	EAP280/1 /3/3	42	3_CII_016B	Lontar	OS	OS Style 10
1258	Three	Ciburuy II	EAP280/1 /3/3	43	3_CII_016A	Lontar	OS	OS Style 10
1259	Three	Ciburuy II	EAP280/1 /3/3	44	3_CII_018B	Lontar	OS	OS Style 10
1260	Three	Ciburuy II	EAP280/1 /3/3	45	3_CII_018A	Lontar	OS	OS Style 10
1261	Three	Ciburuy II	EAP280/1 /3/3	46	3_CII_015A	Lontar	OS	OS Style 10
1262	Three	Ciburuy II	EAP280/1 /3/3	47	3_CII_015B	Lontar	OS	OS Style 10
1263	Three	Ciburuy II	EAP280/1 /3/3	48	3_CII_014A	Lontar	OS	OS Style 10
1264	Three	Ciburuy II	EAP280/1 /3/3	49	3_CII_014B	Lontar	OS	OS Style 10
1265	Three	Ciburuy II	EAP280/1 /3/3	50	3_CII_017A	Lontar	OS	OS Style 10
1266	Three	Ciburuy II	EAP280/1 /3/3	51	3_CII_017B	Lontar	OS	OS Style 10
1267	Three	Ciburuy II	EAP280/1 /3/3	52	3_CII_009A	Lontar	OS	OS Style 10
1268	Three	Ciburuy II	EAP280/1 /3/3	53	3_CII_009B	Lontar	OS	OS Style 10
1269	Three	Ciburuy II	EAP280/1 /3/3	54	3_CII_027A	Lontar	OS	OS Small pieces
1270	Three	Ciburuy II	EAP280/1 /3/3	55	3_CII_027B	Lontar	OS	OS Small pieces
1271	Three	Ciburuy III	EAP280/1 /3/5	3	3_CIII_013B	Lontar	OS	OS Style 15
1272	Three	Ciburuy III	EAP280/1 /3/5	4	3_CIII_015A	Lontar	OS	OS Style 15

1273	Three	Ciburuy III	(no photo file)	(no photo file)	3_CIII_015B	Lontar	OS	OS Style 15
1274	Three	Ciburuy III	EAP280/1 /3/5	5	3_CIII_014A	Lontar	OS	OS Style 15
1275	Three	Ciburuy III	EAP280/1 /3/5	6	3_CIII_014B	Lontar	OS	OS Style 15
1276	Three	Ciburuy III	EAP280/1 /3/5	7	3_CIII_012A	Lontar	OS	OS Style 15
1277	Three	Ciburuy III	EAP280/1 /3/5	8	3_CIII_012B	Lontar	OS	OS Style 15
1278	Three	Ciburuy III	EAP280/1 /3/5	9	3_CIII_011B	Lontar	OS	OS Style 15
1279	Three	Ciburuy III	(no photo file)	(no photo file)	3_CIII_011A	Lontar	OS	OS Style 15
1280	Three	Ciburuy III	EAP280/1 /3/5	10	3_CIII_010A	Lontar	OS	OS Style 15
1281	Three	Ciburuy III	EAP280/1 /3/5	11	3_CIII_010B	Lontar	OS	OS Style 15
1282	Three	Ciburuy III	EAP280/1 /3/5	12	3_CIII_009B	Lontar	OS	OS Style 15
1283	Three	Ciburuy III	EAP280/1 /3/5	13	3_CIII_009A	Lontar	OS	OS Style 15
1284	Three	Ciburuy III	EAP280/1 /3/5	14	3_CIII_008A	Lontar	OS	OS Style 15
1285	Three	Ciburuy III	EAP280/1 /3/5	15	3_CIII_008B	Lontar	OS	OS Style 15
1286	Three	Ciburuy III	EAP280/1 /3/5	16	3_CIII_007A	Lontar	OS	OS Style 15
1287	Three	Ciburuy III	EAP280/1 /3/5	17	3_CIII_007B	Lontar	OS	OS Style 15
1288	Three	Ciburuy III	EAP280/1 /3/5	18	3_CIII_006A	Lontar	OS	OS Style 15
1289	Three	Ciburuy III	EAP280/1 /3/5	19	3_CIII_006B	Lontar	OS	OS Style 15
1290	Three	Ciburuy III	EAP280/1 /3/5	20	3_CIII_005A	Lontar	OS	OS Style 15
1291	Three	Ciburuy III	EAP280/1 /3/5	21	3_CIII_005B	Lontar	OS	OS Style 15
1292	Three	Ciburuy III	EAP280/1 /3/5	22	3_CIII_004A	Lontar	OS	OS Style 15
1293	Three	Ciburuy III	EAP280/1 /3/5	23	3_CIII_004B	Lontar	OS	OS Style 15
1294	Three	Ciburuy III	EAP280/1 /3/5	24	3_CIII_003B	Lontar	OS	OS Style 15
1295	Three	Ciburuy III	EAP280/1 /3/5	25	3_CIII_003A	Lontar	OS	OS Style 15
1296	Three	Ciburuy III	EAP280/1 /3/5	26	3_CIII_002B	Lontar	OS	OS Style 15
1297	Three	Ciburuy III	EAP280/1 /3/5	27	3_CIII_002A	Lontar	OS	OS Style 15
1298	Three	Ciburuy III	EAP280/1 /3/5	28	3_CIII_001B	Lontar	OS	OS Style 15
1299	Three	Ciburuy III	EAP280/1 /3/5	29	3_CIII_001A	Lontar	OS	OS Style 15
1300	Three	Ciburuy III	EAP280/1 /3/5	30	3_CIII_016B	Lontar	OS	OS Small pieces
1301	Three	Ciburuy III	EAP280/1 /3/5	31	3_CIII_016A	Lontar	OS	OS Small pieces
1302	Three	Ciburuy III	EAP280/1 /3/5	32	3_CIII_013A	Lontar	OS	OS Style 15
1303	Three	Ciburuy XII	EAP280/1 /3/1	3	3_C12_006A	Lontar	OS	OS Style 19
1304	Three	Ciburuy XII	EAP280/1 /3/1	4	3_C12_006B	Lontar	OS	OS Style 19

1305	Three	Ciburuy XII	EAP280/1 /3/1	5	3_C12_007B	Lontar	OS	OS Style 19
1306	Three	Ciburuy XII	(no photo file) (no photo file)		3_C12_007A	Lontar	OS	OS Style 19
1307	Three	Ciburuy XII	EAP280/1 /3/1	6	3_C12_012B, 3_C12_019B*	Lontar	OS	OS Style 19
1308	Three	Ciburuy XII	EAP280/1 /3/1	7	3_C12_012A, 3_C12_019A*	Lontar	OS	OS Style 19
1309	Three	Ciburuy XII	EAP280/1 /3/1	8	3_C12_018A	Lontar	OS	OS Style 19
1310	Three	Ciburuy XII	EAP280/1 /3/1	9	3_C12_018B	Lontar	OS	OS Style 19
1311	Three	Ciburuy XII	EAP280/1 /3/1	10	3_C12_008A	Lontar	OS	OS Style 19
1312	Three	Ciburuy XII	EAP280/1 /3/1	11	3_C12_008B	Lontar	OS	OS Style 19
1313	Three	Ciburuy XII	EAP280/1 /3/1	12	3_C12_016B	Lontar	OS	OS Style 19
1314	Three	Ciburuy XII	EAP280/1 /3/1	13	3_C12_016A	Lontar	OS	OS Style 19
1315	Three	Ciburuy XII	EAP280/1 /3/1	14	3_C12_003A	Lontar	OS	OS Style 19
1316	Three	Ciburuy XII	EAP280/1 /3/1	15	3_C12_003B	Lontar	OS	OS Style 19
1317	Three	Ciburuy XII	EAP280/1 /3/1	16	3_C12_005B	Lontar	OS	OS Style 19
1318	Three	Ciburuy XII	EAP280/1 /3/1	17	3_C12_005A	Lontar	OS	OS Style 19
1319	Three	Ciburuy XII	EAP280/1 /3/1	18	3_C12_009B	Lontar	OS	OS Style 19
1320	Three	Ciburuy XII	EAP280/1 /3/1	19	3_C12_009A	Lontar	OS	OS Style 19
1321	Three	Ciburuy XII	EAP280/1 /3/1	20	3_C12_004B	Lontar	OS	OS Style 19
1322	Three	Ciburuy XII	EAP280/1 /3/1	21	3_C12_004A	Lontar	OS	OS Style 19
1323	Three	Ciburuy XII	EAP280/1 /3/1	22	3_C12_011A	Lontar	OS	OS Style 19
1324	Three	Ciburuy XII	EAP280/1 /3/1	23	3_C12_011B	Lontar	OS	OS Style 19
1325	Three	Ciburuy XII	EAP280/1 /3/1	24	3_C12_002A	Lontar	OS	OS Style 19
1326	Three	Ciburuy XII	EAP280/1 /3/1	25	3_C12_002B	Lontar	OS	OS Style 19
1327	Three	Ciburuy XII	EAP280/1 /3/1	26	3_C12_001B	Lontar	OS	OS Style 19
1328	Three	Ciburuy XII	EAP280/1 /3/1	27	3_C12_001A	Lontar	OS	OS Style 19
1329	Three	Ciburuy XII	EAP280/1 /3/1	28	3_C12_019A*	Lontar	OS	OS Style 6
1330	Three	Ciburuy XII	EAP280/1 /3/1	29	3_C12_019B*	Lontar	OS	OS Style 6
1331	Three	Ciburuy XII	EAP280/1 /3/1	30	3_C12_010A	Lontar	OS	OS Style 19
1332	Three	Ciburuy XII	EAP280/1 /3/1	31	3_C12_010B	Lontar	OS	OS Style 19
1333	Three	Ciburuy XII	EAP280/1 /3/1	32	3_C12_013B	Lontar	OS	OS Style 19
1334	Three	Ciburuy XII	EAP280/1 /3/1	33	3_C12_013A	Lontar	OS	OS Style 19

1335	Three	Ciburuy XII	EAP280/1 /3/1	34	3_C12_017B	Lontar	OS	OS Style 19
1336	Three	Ciburuy XII	EAP280/1 /3/1	35	3_C12_017A	Lontar	OS	OS Style 19
1337	Three	Ciburuy XII	EAP280/1 /3/1	36	3_C12_014A	Lontar	OS	OS Style 19
1338	Three	Ciburuy XII	EAP280/1 /3/1	37	3_C12_014B	Lontar	OS	OS Style 19
1339	Three	Ciburuy XII	EAP280/1 /3/1	38	3_C12_015A	Lontar	OS	OS Style 19
1340	Three	Ciburuy XII	EAP280/1 /3/1	39	3_C12_015B	Lontar	OS	OS Style 19
1341	Three	Ciburuy XII	EAP280/1 /3/1	40	3_C12_019A*	Lontar	OS	OS Small pieces
1342	Three	Ciburuy XII	EAP280/1 /3/1	41	3_C12_019B*	Lontar	OS	OS Small pieces
1343	Three	Ciburuy XII	EAP280/1 /3/1	42	3_C12_019A*	Lontar	OS	OS Small pieces
1344	Three	Ciburuy XII	EAP280/1 /3/1	43	3_C12_019B*	Lontar	OS	OS Small pieces
1345	Three	Ciburuy XIII	EAP280/1 /3/2	3	3_CXIII_002B	Lontar	Unwritten	Unwritten
1346	Three	Ciburuy XIII	EAP280/1 /3/2	4	3_CXIII_002A	Lontar	Unwritten	Unwritten
1347	Three	Ciburuy XIII	EAP280/1 /3/2	5	3_CXIII_011A	Lontar	OS	OS Style 6
1348	Three	Ciburuy XIII	EAP280/1 /3/2	6	3_CXIII_011B	Lontar	OS	OS Style 6
1349	Three	Ciburuy XIII	EAP280/1 /3/2	7	3_CXIII_003B	Lontar	OS	OS Style 16
1350	Three	Ciburuy XIII	EAP280/1 /3/2	8	3_CXIII_003A	Lontar	OS	OS Style 16
1351	Three	Ciburuy XIII	EAP280/1 /3/2	9	3_CXIII_032A	Lontar	OS	OS Style 16
1352	Three	Ciburuy XIII	EAP280/1 /3/2	10	3_CXIII_032B	Lontar	OS	OS Style 16
1353	Three	Ciburuy XIII	EAP280/1 /3/2	11	3_CXIII_028A	Lontar	OS	OS Style 19
1354	Three	Ciburuy XIII	EAP280/1 /3/2	12	3_CXIII_028B	Lontar	OS	OS Style 19
1355	Three	Ciburuy XIII	EAP280/1 /3/2	13	3_CXIII_016B	Lontar	OS	OS Style 6
1356	Three	Ciburuy XIII	EAP280/1 /3/2	14	3_CXIII_016A	Lontar	OS	OS Style 6
1357	Three	Ciburuy XIII	EAP280/1 /3/2	15	3_CXIII_025A	Lontar	OS	OS uncategorizable
1358	Three	Ciburuy XIII	EAP280/1 /3/2	16	3_CXIII_025B	Lontar	OS	OS uncategorizable
1359	Three	Ciburuy XIII	EAP280/1 /3/2	17	3_CXIII_006B	Lontar	OS	OS Style 2
1360	Three	Ciburuy XIII	EAP280/1 /3/2	18	3_CXIII_006A	Lontar	OS	OS Style 2
1361	Three	Ciburuy XIII	EAP280/1 /3/2	19	3_CXIII_027A	Lontar	OS	OS Style 19
1362	Three	Ciburuy XIII	EAP280/1 /3/2	20	3_CXIII_027B	Lontar	OS	OS Style 19
1363	Three	Ciburuy XIII	EAP280/1 /3/2	21	3_CXIII_015A	Lontar	OS	OS Style 15
1364	Three	Ciburuy XIII	EAP280/1 /3/2	22	3_CXIII_015B	Lontar	OS	OS Style 15
1365	Three	Ciburuy XIII	EAP280/1 /3/2	23	3_CXIII_033A	Lontar	OS	OS Style 6
1366	Three	Ciburuy XIII	EAP280/1 /3/2	24	3_CXIII_033B	Lontar	OS	OS Style 6

1367	Three	Ciburuy XIII	EAP280/1 /3/2	25	3_CXIII_024A	Lontar	OS	OS Style 18
1368	Three	Ciburuy XIII	EAP280/1 /3/2	26	3_CXIII_024B	Lontar	OS	OS Style 18
1369	Three	Ciburuy XIII	EAP280/1 /3/2	27	3_CXIII_020A	Lontar	OS	OS Style 16
1370	Three	Ciburuy XIII	EAP280/1 /3/2	28	3_CXIII_020B	Lontar	OS	OS Style 16
1371	Three	Ciburuy XIII	EAP280/1 /3/2	29	3_CXIII_009A	Lontar	OS	OS Style 6
1372	Three	Ciburuy XIII	EAP280/1 /3/2	30	3_CXIII_009B	Lontar	OS	OS Style 6
1373	Three	Ciburuy XIII	EAP280/1 /3/2	31	3_CXIII_021A	Lontar	OS	OS Style 6
1374	Three	Ciburuy XIII	EAP280/1 /3/2	32	3_CXIII_021B	Lontar	OS	OS Style 6
1375	Three	Ciburuy XIII	EAP280/1 /3/2	33	3_CXIII_010A	Lontar	OS	OS Style 6
1376	Three	Ciburuy XIII	EAP280/1 /3/2	34	3_CXIII_010B	Lontar	OS	OS Style 6
1377	Three	Ciburuy XIII	EAP280/1 /3/2	35	3_CXIII_012A	Lontar	OS	OS Style 15
1378	Three	Ciburuy XIII	EAP280/1 /3/2	36	3_CXIII_012B	Lontar	OS	OS Style 15
1379	Three	Ciburuy XIII	EAP280/1 /3/2	37	3_CXIII_019A	Lontar	OS	OS Style 2
1380	Three	Ciburuy XIII	EAP280/1 /3/2	38	3_CXIII_019B	Lontar	OS	OS Style 2
1381	Three	Ciburuy XIII	EAP280/1 /3/2	39	3_CXIII_014B	Lontar	OS	OS Style 15
1382	Three	Ciburuy XIII	EAP280/1 /3/2	40	3_CXIII_014A	Lontar	OS	OS Style 15
1383	Three	Ciburuy XIII	EAP280/1 /3/2	41	3_CXIII_007B	Lontar	OS	OS Style 6
1384	Three	Ciburuy XIII	EAP280/1 /3/2	42	3_CXIII_007A	Lontar	OS	OS Style 6
1385	Three	Ciburuy XIII	EAP280/1 /3/2	43	3_CXIII_008A	Lontar	OS	OS Style 1
1386	Three	Ciburuy XIII	EAP280/1 /3/2	44	3_CXIII_008B	Lontar	OS	OS Style 1
1387	Three	Ciburuy XIII	EAP280/1 /3/2	45	3_CXIII_001A	Lontar	OS	OS Style 15
1388	Three	Ciburuy XIII	EAP280/1 /3/2	46	3_CXIII_001B	Lontar	OS	OS Style 15
1389	Three	Ciburuy XIII	EAP280/1 /3/2	47	3_CXIII_005A	Lontar	OS	OS Style 2
1390	Three	Ciburuy XIII	EAP280/1 /3/2	48	3_CXIII_005B	Lontar	OS	OS Style 2
1391	Three	Ciburuy XIII	EAP280/1 /3/2	49	3_CXIII_018A	Lontar	OS	OS Style 5
1392	Three	Ciburuy XIII	EAP280/1 /3/2	50	3_CXIII_018B	Lontar	OS	OS Style 5
1393	Three	Ciburuy XIII	EAP280/1 /3/2	51	3_CXIII_017A	Lontar	OS	OS Style 5
1394	Three	Ciburuy XIII	EAP280/1 /3/2	52	3_CXIII_017B	Lontar	OS	OS Style 5
1395	Three	Ciburuy XIII	EAP280/1 /3/2	53	3_CXIII_022B	Lontar	OS	OS Style 8
1396	Three	Ciburuy XIII	EAP280/1 /3/2	54	3_CXIII_022A	Lontar	OS	OS Style 8
1397	Three	Ciburuy XIII	EAP280/1 /3/2	55	3_CXIII_013A	Lontar	OS	OS Style 16
1398	Three	Ciburuy XIII	EAP280/1 /3/2	56	3_CXIII_013B	Lontar	OS	OS Style 16

1399	Three	Ciburuy XIII	EAP280/1 /3/2	57	3_CXIII_004A	Lontar	OS	OS uncategorizable
1400	Three	Ciburuy XIII	EAP280/1 /3/2	58	3_CXIII_004B	Lontar	OS	OS uncategorizable
1401	Three	Ciburuy XIII	EAP280/1 /3/2	59	3_CXIII_023A	Lontar	OS	OS Style 19
1402	Three	Ciburuy XIII	EAP280/1 /3/2	60	3_CXIII_023B	Lontar	OS	OS Style 19
1403	Three	Ciburuy XIII	EAP280/1 /3/2	61	3_CXIII_031B	Lontar	OS	OS Style 6
1404	Three	Ciburuy XIII	EAP280/1 /3/2	62	3_CXIII_031A	Lontar	OS	OS Style 6
1405	Three	Ciburuy XIII	EAP280/1 /3/2	63	3_CXIII_026B	Lontar	OS	OS uncategorizable
1406	Three	Ciburuy XIII	EAP280/1 /3/2	64	3_CXIII_026A	Lontar	OS	OS uncategorizable
1407	Three	Ciburuy XIII	EAP280/1 /3/2	65	3_CXIII_029B	Lontar	OS	OS Style 8
1408	Three	Ciburuy XIII	EAP280/1 /3/2	66	3_CXIII_029A	Lontar	OS	OS Style 8
1409	Three	Ciburuy XIII	EAP280/1 /3/2	67	3_CXIII_030B	Lontar	OS	OS Style 19
1410	Three	Ciburuy XIII	EAP280/1 /3/2	68	3_CXIII_030A	Lontar	OS	OS Style 19
1411	Three	Ciburuy XIII	EAP280/1 /3/2	69	3_CXIII_034B*	Lontar	OS	OS Style 19
1412	Three	Ciburuy XIII	EAP280/1 /3/2	70	3_CXIII_034A*	Lontar	OS	OS Style 19
1413	Three	Ciburuy XIII	EAP280/1 /3/2	71	3_CXIII_034B*	Lontar	OS	OS Small pieces
1414	Three	Ciburuy XIII	EAP280/1 /3/2	72	3_CXIII_034A*	Lontar	OS	OS Small pieces
1415	Three	Ciburuy XIV	EAP280/1 /3/7	3	3_C14_010B	Lontar	Unwritten	Unwritten
1416	Three	Ciburuy XIV	EAP280/1 /3/7	4	3_C14_010A	Lontar	Unwritten	Unwritten
1417	Three	Ciburuy XIV	EAP280/1 /3/7	5	3_C14_007B	Lontar	OS	OS Style 12
1418	Three	Ciburuy XIV	EAP280/1 /3/7	6	3_C14_007A	Lontar	OS	OS Style 12
1419	Three	Ciburuy XIV	EAP280/1 /3/7	7	3_C14_004B	Lontar	OS	OS Style 12
1420	Three	Ciburuy XIV	EAP280/1 /3/7	8	3_C14_004A	Lontar	OS	OS Style 12
1421	Three	Ciburuy XIV	EAP280/1 /3/7	9	3_C14_005B	Lontar	OS	OS Style 12
1422	Three	Ciburuy XIV	EAP280/1 /3/7	10	3_C14_005A	Lontar	OS	OS Style 12
1423	Three	Ciburuy XIV	EAP280/1 /3/7	11	3_C14_006B	Lontar	OS	OS Style 12
1424	Three	Ciburuy XIV	EAP280/1 /3/7	12	3_C14_006A	Lontar	OS	OS Style 12
1425	Three	Ciburuy XIV	EAP280/1 /3/7	13	3_C14_008B	Lontar	OS	OS Style 12
1426	Three	Ciburuy XIV	EAP280/1 /3/7	14	3_C14_008A	Lontar	OS	OS Style 12
1427	Three	Ciburuy XIV	EAP280/1 /3/7	15	3_C14_002B	Lontar	OS	OS Style 12
1428	Three	Ciburuy XIV	EAP280/1 /3/7	16	3_C14_002A	Lontar	OS	OS Style 12
1429	Three	Ciburuy XIV	EAP280/1 /3/7	17	3_C15_010A	Lontar	OS	OS Style 12
1430	Three	Ciburuy XIV	EAP280/1 /3/7	18	3_C15_010B	Lontar	OS	OS Style 12

1431	Three	Ciburuy XIV	EAP280/1 /3/7	19	3_C15_009B	Lontar	OS	OS Style 12
1432	Three	Ciburuy XIV	EAP280/1 /3/7	20	3_C15_009A	Lontar	OS	OS Style 12
1433	Three	Ciburuy XIV	EAP280/1 /3/7	21	3_C15_005B	Lontar	OS	OS Style 12
1434	Three	Ciburuy XIV	EAP280/1 /3/7	22	3_C15_005A	Lontar	OS	OS Style 12
1435	Three	Ciburuy XIV	EAP280/1 /3/7	23	3_C15_004A	Lontar	OS	OS Style 11
1436	Three	Ciburuy XIV	EAP280/1 /3/7	24	3_C15_004B	Lontar	OS	OS Style 11
1437	Three	Ciburuy XIV	EAP280/1 /3/7	25	3_C15_006A	Lontar	OS	OS Style 11
1438	Three	Ciburuy XIV	EAP280/1 /3/7	26	3_C15_006B	Lontar	OS	OS Style 11
1439	Three	Ciburuy XIV	EAP280/1 /3/7	27	3_C14_001B	Lontar	OS	OS Style 11
1440	Three	Ciburuy XIV	EAP280/1 /3/7	28	3_C14_001A	Lontar	OS	OS Style 11
1441	Three	Ciburuy XIV	EAP280/1 /3/7	29	3_C14_003B	Lontar	OS	OS Style 11
1442	Three	Ciburuy XIV	EAP280/1 /3/7	30	3_C14_003A	Lontar	OS	OS Style 11
1443	Three	Ciburuy XIV	EAP280/1 /3/7	31	3_C15_007B	Lontar	NJ/NB	NJ/NB
1444	Three	Ciburuy XIV	EAP280/1 /3/7	32	3_C15_007A	Lontar	NJ/NB	NJ/NB
1445	Three	Ciburuy XV	EAP280/1 /3/8	3	3_C15_003A	Lontar	OS	OS Style 11
1446	Three	Ciburuy XV	EAP280/1 /3/8	4	3_C15_003B	Lontar	OS	OS Style 11
1447	Three	Ciburuy XV	EAP280/1 /3/8	5	3_C15_001A	Lontar	OS	OS Style 11
1448	Three	Ciburuy XV	EAP280/1 /3/8	6	3_C15_001B	Lontar	OS	OS Style 11
1449	Three	Ciburuy XV	EAP280/1 /3/8	7	3_C15_008B	Lontar	OS	OS Style 11
1450	Three	Ciburuy XV	(no photo file)	(no photo file)	3_C15_008A	Lontar	OS	OS Style 11
1451	Three	Ciburuy XV	EAP280/1 /3/8	8	3_C15_002B	Lontar	OS	OS Style 11
1452	Three	Ciburuy XV	EAP280/1 /3/8	9	3_C15_002A	Lontar	OS	OS Style 11
1453	Three	Ciburuy XV	EAP280/1 /3/8	10	3_C14_009B	Lontar	OS	OS Style 11
1454	Three	Ciburuy XV	EAP280/1 /3/8	11	3_C14_009A	Lontar	OS	OS Style 11

Note:

OS : Old Sundanese

WOJQ : Western Old Javanese Quadratic

NJ/NB : New Javanese or New Balinese

* (in code of image Amadi Unpad)

: The image is used more than once. The image code marked with * is usually an image containing fragments of the manuscript leaf.

