

## Old Sundanese Script in Kabuyutan Ciburuy Manuscripts

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### カブユタン・チブルイにおける写本で使われた古スندا文字

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#### 要 旨

本稿はカブユタン・チブルイに保管される写本において、古スندا文字の筆記システムとスタイルを分析したものである。カブユタン・チブルイは、インドネシア西ジャワ州に位置しており、ロンタル又はグバンと称されるヤシ科パルミラヤシの葉から作られた古写本を保管するという役割を担ってきた。カブユタン・チブルイに計726枚が保管され、うち501枚には古スندا文字が、うち225枚にはブダ文字(グヌン文字とも呼ばれる)が用いられていた。これらの写本は17世紀頃に制作され、現在26個のクロパック(写本を収蔵するための小型の箱)に収められている。そして、これらのクロパックは3個の大きな容器に保管されている。

本稿では、古スندا文字で書かれた501枚を用いて、先行研究の結果を比較しながら分析を行った。筆記システムの分析は、子音字に内在する母音の削除に焦点を当てた。子音字に内在する母音の削除は「パサンガンのシステム」と「下線筆記のシステム」である。そして、筆記スタイルの分析は、筆記スタイルの識別と文字形態による分類について行った。

分析した結果は、全ての子音字が「パサンガンのシステム」として利用可能ということであった。この筆記システムでは、<ya>を除き、子音が添え字として機能するようになる。子音字を「パサンガンのシステム」として書く場合、<ya>、<ra>、<wa>は普通形と異なる形に書かれる。<ba>と<ma>は普通形と同様に書くことも、普通形と異なる形に書くことも可能である。<ka>、<ga>、<nga>、<ca>、<ja>、<nya>、<ta>、<da>、<na>、<pa>、<la>、<sa>、<ha>は普通形と同様に書かれる。1番目の容器に保管されてあった、チブルイ7番のクロパックでは、<tra>という合字が見出され、それは「パサンガンのシステム」としても機能できる。また、「下線筆記のシステム」は<ka>、<ja>、<na>にのみ現れる。さらに、カブユタン・チブルイに保管される写本において、古スندا文字の筆記スタイルが多様であることが判明した。

筆記スタイルが多様であるのは、カブユタン・チブルイでの筆記者が2人以上存在したからだと考えられる。また、『セワカ・ダルマ』叙事詩のバージョンが2種類あること、それぞれの文字スタイルで書かれたこと、伝統的な文房具が残っていることから、カブユタン・チブルイが写本の保存場所として機能しているほか、写字室としても役割を果たしてきたことが示された。



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## 1. Introduction

It is interesting to know that there is another collection of manuscripts found at around the same time as the Merbabu collection. For its owner, its importance is only in its sanctity. These collections were found in Ciburuy<sup>1</sup> and Cilegon (Molen 2011, 140).

As stated by Van der Molen on *Javaanse tekstkritiek: een overzicht en een nieuwe benadering geïllustreerd aan de Kunjarakarna*, the relationship between Kabuyutan Ciburuy and Merbabu is also shown by Aciri. Aciri states that collections preserving manuscripts of Old Javanese *Tuturs*<sup>2</sup> (some with occasional Sanskrit quotations) were found in the course of the 19th Century in the Merapi-Merbabu area in Central Java and few locations in West Java (amongst them is Kabuyutan Ciburuy) (2011, 3). This relationship becomes clear with the discovery of Bhima Svarga manuscripts in Kabuyutan Ciburuy, Merbabu, Singaraja (Bali) and Karangasem (Bali) (Gunawan 2016, 9).

These facts show that Kabuyutan Ciburuy is one of the important places in Indonesian manuscripts. Even when compared to Merbabu, it can be said that Kabuyutan Ciburuy has a slight advantage because most of the manuscripts are still stored in Kabuyutan Ciburuy. While the manuscripts of Merbabu, based on reports dated April 27, 1952, have moved from Merbabu (Molen 2011, 135). Besides that, in Kabuyutan Ciburuy, there is still traditional preservation of the manuscripts<sup>3</sup>. Nevertheless, the interest of researchers in Kabuyutan Ciburuy manuscripts is still low. Of the 26 *kropak* Old Sundanese manuscripts in Kabuyutan Ciburuy, only 12 *kropak* have been studied (see table 2).

The lack of research in Kabuyutan Ciburuy manuscripts might be due to enormous challenges that researchers must face. For example, compared with Old Sundanese manuscripts stored in the National Library of Indonesia, the condition

of Old Sundanese manuscripts in Kabuyutan Ciburuy is slightly different. First, most of the physical conditions of the manuscripts in Kabuyutan Ciburuy are damaged (fig. 1). Then, the story in the manuscript has been mixed up with another story. As stated by Ruhimat (2015, 1):

One of Kabuyutan Ciburuy collections that is very interesting to be studied is the Sons of Rama and Rawana manuscript. This manuscript is found in *kropak* 17, 18, 22, 26, and 29. All the leaves in *kropak* 18 and 22 contain the Sons of Rama and Rawana's stories, while *kropak* 17, 26, and 29 are only two leaves. In *kropak* 17, 26, and 29, the Sons of Rama and Rawana's stories are mixed up with another story.

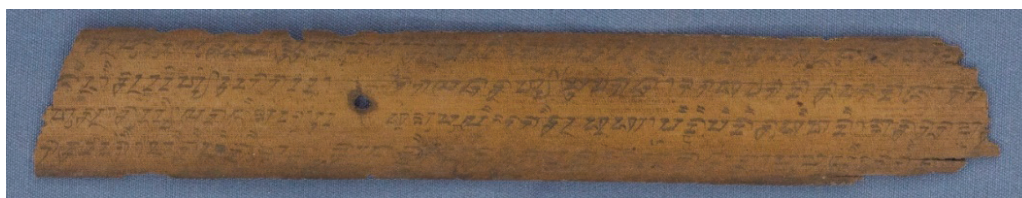


Figure 1: The leaf of the manuscript of the Sons of Rama and Rawana stories. The leaf is stored in chest 1 *kropak* 26 Kabuyutan Ciburuy. In the picture, the leaf is damaged on the left and right, so that some of the letters are missing.

Despite the difficult condition, research on Kabuyutan Ciburuy manuscripts remains to be done. Kabuyutan Ciburuy manuscripts which are stored traditionally<sup>4</sup> might be weathering faster. Then, there is no tradition of reading and copying manuscripts in Kabuyutan Ciburuy resulting in surviving manuscripts being the only data source.

In the Old Sundanese manuscript, the Kabuyutan Ciburuy collection has an important position. In terms of numbers, there are 726 leaves of Kabuyutan Ciburuy manuscripts becoming a large collection for an old manuscript. There are 501 leaves written in Old Sundanese script and other 225 leaves are written in *Buda* or *Gunung* script. As many manuscripts are written in the Old Sundanese script, it is expected to describe the condition of the Old Sundanese script.

Research on the Old Sundanese script in Kabuyutan Ciburuy has been carried out since 1882. The result of K.F. Holle is included in the book *Table van oud- en nieuw- Indische alphabetten: Bijdrage tot de palaeographie van Nederlandsch-Indië*. Holle explains that Old Sundanese script in the book was taken from several manuscripts found in Kabuyutan Ciburuy. On number 77 ~ 109 in the "C. West Java" section, Holle presents 33 styles of scripts which are divided into 1 style of script in a charter (metal), 5 styles on stone inscriptions and 27 styles on manuscripts. Of the 27 styles of manuscripts, 5 of them are originated from Kabuyutan Ciburuy, namely 4 manuscripts written in *Buda* or *Gunung* scripts (see Molen 2011, 118 for further reading on *Buda* or *Gunung* script) and one manuscript written in Old Sundanese script (number 89). The Old Sundanese script in the Kabuyutan Ciburuy manuscript consists of 36 letters (consisting of consonant letters, independent vowel letters, and diacritics), 2 punctuations, and 10 numerical letters.

In 1864 I offered to the Batavia Society for Arts and Sciences for publication a table of alphabets, drawn from some Old Kawi and Old Sunda lontar manuscripts, found in the Ciburuy village, Limbangan subdistrict, Preanger Regentschappen district, which offer further up to led a proposal to the aforementioned Society to conduct an investigation into the alphabets used in the various divisions of this Colony. (Holle, 1882).

In the next period, the Old Sundanese script research in Kabuyutan Ciburuy manuscripts was also carried out by Atja (1970) and Danasasmita, et al. (1987). Atja and Danasasmita explain that the manuscripts were originated from Kabuyutan Ciburuy but currently are kept in the National Library of Indonesia. In the National Library of Indonesia, the manuscripts researched by Atja are kept in *kropak* 410 entitled *Carita Ratu Pakuan* (The History of Pakuan King) and the manuscripts researched by Danasasmita are kept in *kropak* 623 entitled *Amanat Galunggung* (The Messages of Galunggung). Regarding Danasasmita's research, he also examined the manuscripts of *kropak* 408 entitled *Sewaka Darma* and *kropak* 630 entitled *Sanghyang Siksa Kandang Karesian*. Both manuscripts are not from Kabuyutan Ciburuy.

In his research, Atja wrote Old Sundanese script used in the manuscript of *Carita Ratu Pakuan* with the following details; 18 consonant letters, 4 independent vowel letters, 14 diacritics, 1 *pasangan*, 2 ligature, and 2 punctuations (Atja 1970, 25). Then, in Danasasmita's research, it did not explain in detail a script used for each manuscript. In Danasasmita's research explained as follows:

The script form in these manuscripts resembles the script in *kropak* 410 entitled *Carita Ratu Pakuan*. Until now, the script form is suspected to be the last period Sundanese script form because *kropak* 410 might have written in the early 18th Century according to a comparison to the *Carita Waruga Guru* manuscript from the mid-century of that period. *Carita Waruga Guru* was already written on the *daluang* paper. (Danasasmita, et al. 1987, 1)

The research on the Old Sundanese script is also carried out on the manuscripts kept in Kabuyutan Ciburuy. The studies were conducted by Sardjono, Ekadjati, and Kalsum (1987); Darsa, et al. (2008), Darsa (2012); Pratama (2014); Ruhimat (2016); and Nawawi (2017). Similar to the predecessors, those researches only display the Old Sundanese script in the manuscripts used as the research object. The description on the Old Sundanese script is slightly longer in Sardjono, Ekadjati, and Kalsum entitled "Old Sundanese Manuscripts: Transliteration and Translation". At the end of the book, there are 4 script styles written and a brief description of Old Sundanese script writing system. However, due to a brief description in the book, the condition of the Old Sundanese script in the Kabuyutan Ciburuy manuscripts is pretty unclear. Therefore, in this article, we will explain the condition of the Old Sundanese script in Kabuyutan Ciburuy through checking all manuscripts written in the Old Sundanese script. This article will focus on the writing system and the writing style of letters.

## 1.1 Old Sundanese manuscript

The Sundanese manuscripts are manuscripts compiled and written (or copied) in *Tanah Sunda* (now West Java Province and Banten Province, Indonesia) and texts containing stories or descriptions related to the region and the Sundanese as the core and subject matter of the manuscript (Ekadjati 1988, 4). However, according to Kalsum (2006, 2), to make precise limits on the term Sundanese manuscripts is very difficult because it contains indicators including ethnic, language, and region.

According to Ekadjati (2003, 128-129), based on the time of its composition as well as the features of the manuscript and its content, the Sundanese manuscript can be classified into three periods of composition, namely the (1) old, (2) transitional, and (3) modern periods. The old period includes manuscripts written in the pre-Islamic period, written by individuals bearing pre-Islamic identities living in localities of pre-Islamic cultures, of which the contents represent pre-



Islamic people and cultures. Generally, the manuscripts were written on leaves with knife-pens (*pésó pangot*) or pen and ink in Old Sundanese or Old Javanese script and language. The pre-Islamic period in *Tanah Sunda* covers the time prior to the 16th century (fig. 1 and 2). The transitional period produces Sundanese manuscripts written on paper, generally traditional paper (known as *daluang* or *saéh*) with pen and ink using *Pégon* or *Carakan* script in Javanese or the mixture of Javanese, Sundanese, and Arabic. They were written between the 17th and mid-19th century (fig. 3). The modern period produces Sundanese manuscripts written on paper, generally manufactured paper, with a pen, fountain pen, and ink using the *Carakan*, *Pégon*, and Roman scripts in modern Sundanese. This period is between the mid-19th and 20th centuries (fig. 4).



Figure 2: This photo is part of the *Jatiraga* manuscript. This manuscript is made from *lontar* leaves with the Old Sundanese script. This manuscript is kept in Kabuyutan Ciburuy.

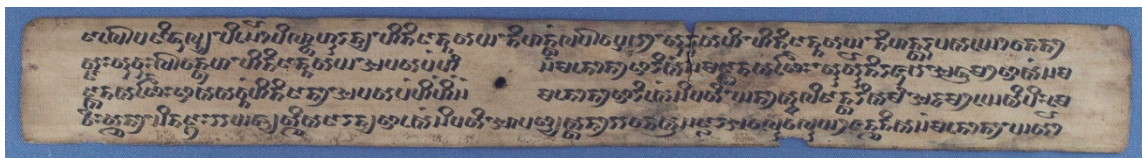


Figure 3: This photo is part of the *Panyepuh Tapa* manuscript. This manuscript is made from *gebang* leaves with the *Buda* or *Gunung* script. This manuscript is kept in Kabuyutan Ciburuy.

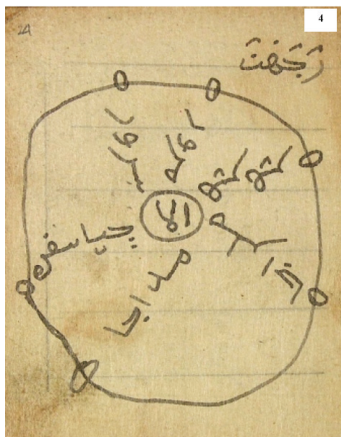


Figure 4: This photo is part of the medicine manuscript. This manuscript is made from *daluang* or *saéh* paper (traditional paper) with the *Pégon* script (Arabic script used to write Sundanese). This manuscript is kept in the Museum of Sri Baduga, Bandung - West Java. Source: Museum of Sri Baduga, Bandung - West Java.

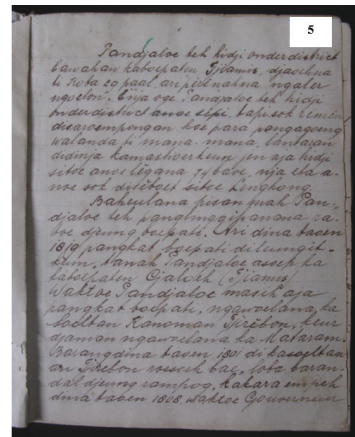


Figure 5: This photo is part of the *Babad Panjalu* manuscript. This manuscript is made from paper with Latin script. This manuscript is kept in the Museum of Sri Baduga, Bandung - West Java. Source: Museum of Sri Baduga, Bandung - West Java.

## 1.2 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. Mardiarsito (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, in which it is sacred by the local society. The locals believe that their ancestors lived in that place a long time ago.

Kabuyutan Ciburuy has been managed by the people of Ciburuy since ancient times. At the time of this research, the caretaker or the *juru kunci* is Mr. Ujang Suryana. He has been a caretaker of Kabuyutan Ciburuy for almost twenty years. He becomes the caretaker to replace his father. Mr. Engkon, Ujang Suryana's father, at that time stopped being a caretaker Kabuyutan Ciburuy because he was old. Mr. Ujang Suryana does not remember all of Kabuyutan Ciburuy's caretakers before him because there were so many. He can only remember 5 among them, namely 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), the Ministry of Education and Culture of Indonesia. In the institution, Kabuyutan Ciburuy is classified as a cultural heritage building and is given an inventory number 003.02.03.05.94.

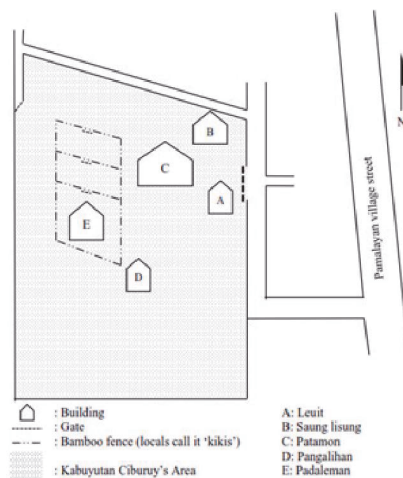


Figure 6: The Map of Kabuyutan Ciburuy.

Kabuyutan Ciburuy is located on the base of Mount Cikuray with an altitude of 1.500 meters above sea level and has an area of 1.500 m<sup>2</sup>. Most of the area is an area covered with trees. Only in the northern part, there are several buildings. The buildings in Ciburuy Kabuyutan are as follows:

1. *Leuit* is a kind of little house built on stilt used to be a rice barn. Its size is 4 m x 2,5 m.
2. *Saung lisung* is a simple house to pound *padi* (unhulled rice) 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 house built on stilt 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" 'switch' (Pa+ngalih+an). *Pangalihan* is a kind of little house built on stilt used to transit. Darsa (2012, 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<sup>5</sup>. Its size is 1,5 m x 1,5 m.

5. *Padaleman* is a house built on stilt used to store Old Sundanese manuscripts and other heirlooms. *Padaleman* is divided into *tepas* (terrace) and main room. To get into *Padaleman*, we have to go through a special 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 7: *Padaleman* building is a place to store Old Sundanese manuscripts in Kabuyutan Ciburuy.

### 1.2.1 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. Ujang Suryana, the chests are given name as 1, 2, and 3 (fig. 8).

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 state its name (c.f. Darsa 2012, 107). Acri (2009) names chests in Kabuyutan Ciburuy with Arabic numerals, namely chest one, chest two, and chest three. Unfortunately, from photos on the website (<https://eap.bl.uk/collection/EAP280-1>), the naming of chests is not accompanied by its picture. Acri only uses the name of the chest in order to group Kabuyutan Ciburuy manuscripts into 3 groups. While Darsa (2012, 107) names chests in Kabuyutan Ciburuy based on their location in *Padaleman*, from the East to the West. Darsa calls the chest stored in the easternmost as chest one, the chest in the middle as chest two, and the westernmost as chest three. Similar to Acri, Darsa does not display photos of the named chests.

The naming of the chest is quite important in the research of Kabuyutan Ciburuy manuscripts. Even though chests in Kabuyutan Ciburuy are new – previously, the manuscripts were kept in baskets made of bamboo called *carangka* – but in reality, today they are stored in three chests. Therefore, while researching manuscripts of Kabuyutan Ciburuy, mentioning the name 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. As chest naming by Darsa is based on the location of the chest in *Padaleman*, we consider that it still needs an explanation because its location in *Padaleman* can change, as shown in fig. 8 and 9.

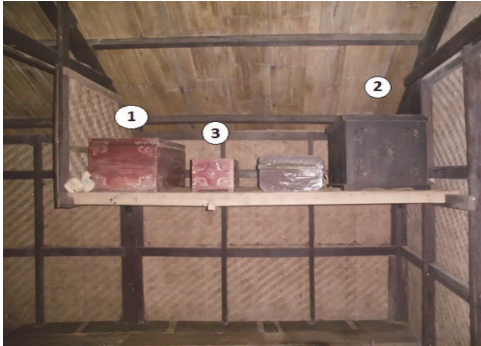





Figure 8: Photograph of chests in Kabuyutan Ciburuy on December 8, 2012.



Figure 9: Photograph of chests in Kabuyutan Ciburuy on July 31, 2019.

In this article, the chest naming will follow the previous naming, using Arabic numerals. Then, for continuity, the chest naming will consider Acri’s description at <https://eap.bl.uk/collection/EAP280-1>. In addition, we will provide information such as the physical characteristics of the chest that are easily recognized.

Table 1: 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 261 leaves of manuscripts.
2	2 (two)		This is the smallest chest and is dark red colored. In 2019, this chest contains 6 <i>kropak</i> in which there are 299 leaves of manuscripts. In this chest, there are also heirlooms, namely: <i>pésó pangot</i> (knife-pen), <i>kujang</i> , trident, spearhead, horn-made eyeglass frames, scissors, metal plates, and metal-legged tubes.
3	3 (three)		This is the medium chest and is dark red colored. In 2019, this chest contains 8 <i>kropak</i> in which there are 166 leaves of manuscripts.

### 1.2.2 *Kropak*

According to Robson and Wibisono at Javanese English Dictionary (2013, 403), “*kropak* 1 palm leaf used to write on; 2 a palm-leaf book”. Different meanings conveyed by Meij (2017, 52) who says that *kropak* is a wooden box. As with the protective covers of *takēpan* 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 article, 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 name *kropak* in Kabuyutan Ciburuy. Similar to Kabuyutan Ciburuy manuscript research conducted by Sardjono, Ekadjati, and Kalsum in 1987 which grouped the manuscript based on the results of the photograph. 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 researches', 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 Sewaka Darma. Then, in subsequent studies (Darsa, et al. (2008), EAP (2009), Pratama (2014); Ruhimat (2016); Gunawan (2016); and Nawawi (2017)) mention the name of the *kropak* with one of the numbers or writings on *kropak*. The use of numbers or writings that is printed on the *kropak* for its name is actually quite confusing. The reason is that there are several numbers or writing on the *kropak*, as shown in fig. 10.

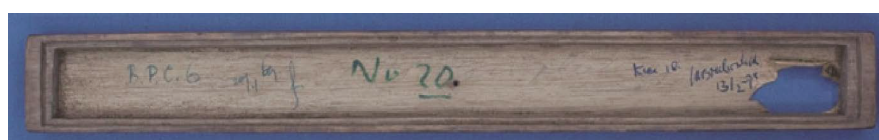


Figure 10: This photo is the top part of the *kropak* BPC6 which is kept in the chest 2.

Naming *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 its name has been done by Acri (2009) on the EAP website. However, after researching on the EAP website, there is the same *kropak* naming 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> 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 article will use numbers or writings that are written on the *kropak*. This naming as much as possible will be adjusted to the research that has been done. However, if the naming remains unclear in previous research, the *kropak* will be given a new name taken from one of the numbers or writings written on it.

As mentioned earlier, based on the data collection in 2019, in Kabuyutan Ciburuy there are 26 *kropak* Old Sundanese manuscripts. The *kropak* are stored in three chests in *Padaleman*. The following is a list of *kropak* on each chest:

Table 2: List of Old Sundanese manuscripts in Kabuyutan Ciburuy

No	Name of <i>kropaks</i>	Number of leaves	Type of scripts	Title or story of the manuscripts based on previous research
<b>Chest 1</b>				
1.	17	15	Old Sundanese	- (Sewaka Darma (fragment)) - (The Sons of Rama and Rawana (fragment)) - (Kawih Katanian (fragment))
2.	18	5	Old Sundanese	- (The Sons of Rama and Rawana(fragment))
3.	19	27	Old Sundanese	- (?)

4.	20	26	Old Sundanese	- (Bhima svarga (fragment)) - (?)
5.	21	14	Old Sundanese	- (?)
6.	22-27	33	Old Sundanese	- (The Sons of Rama and Rawana (fragment))
7.	24	16	Old Sundanese	- (Kawih Katanian (fragment))
8.	26	35	Old Sundanese	- (The Sons of Rama and Rawana (fragment)) - (?)
9.	28	46	Old Sundanese	- (?)
10.	29	14	Old Sundanese	- (The Sons of Rama and Rawana (fragment)) - (Kawih Katanian (fragment)) - (?)
11.	Ciburuy VI	19	Old Sundanese	- (?)
12.	Ciburuy VII	11	Old Sundanese	- (Bhima svarga (fragment)) - (?)
<b>Chest 2</b>				
13.	22	108	<i>Buda</i> or <i>Gunung</i>	- (Sanghyang Hayu)
14.	23	4	<i>Buda</i> or <i>Gunung</i>	- (?)
15.	BPC 6	27	Old Sundanese	- (Sewaka Darma) - (?)
16.	BPC 8	27	<i>Buda</i> or <i>Gunung</i>	- (?)
17.	BPC 9	47	Old Sundanese	- (?)
18.	Ciburuy I	86	<i>Buda</i> or <i>Gunung</i>	- (?)
<b>Chest 3</b>				
19.	5	17	Old Sundanese	- (?)
20.	9	33	Old Sundanese	- (Sewaka Darma)
21.	Ciburuy II	27	Old Sundanese	- (?)
22.	Ciburuy III	16	Old Sundanese	- (?)
23.	Ciburuy XII	19	Old Sundanese	- (?)
24.	Ciburuy XIII	34	Old Sundanese	- (Bhima svarga (fragment)) - (?)
25.	Ciburuy XIV	10	Old Sundanese	- (?)
26.	Ciburuy XV	10	Old Sundanese	- (?)
Total of leaves		726		

Note:

- One *kropak* can contain one story or more.
- One story can be in several *kropak*.
- (?): title or story not yet known.

## 2. Method

This study uses a qualitative method. To obtain comprehensive data, several procedures have been carried out. First, a literature study on the Old Sundanese script was conducted, regarding the background, results, and development of research. That is an important step in establishing a research framework on the Old Sundanese script. Second, a field





Table 3: Independent vowels






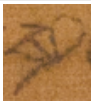





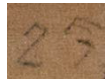
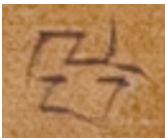

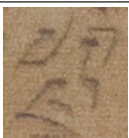
No	Letter	
1.		𑌂𑌃 <a>
2.		𑌂𑌄 <i>
3.		𑌂𑌅 <u>
4.		𑌂𑌆 <é>
5.		𑌂𑌇 <e> or <eu>
6.		𑌂𑌈 <o>
7.		𑌂𑌉 <re> or <reu>
8.		𑌂𑌊 <le> or <leu>
9.		𑌂𑌋 <ro>

Table 4: Consonants

No	Letter		<i>Pasangan</i>	
1.		𑌂𑌌 <ka>		𑌂𑌌 / 𑌂𑌍 𑌂𑌎 / 𑌂𑌏 /tka/
2.		𑌂𑌐 <ga>		𑌂𑌐 / 𑌂𑌑 𑌂𑌒 / 𑌂𑌓 /lga/
3.		𑌂𑌔 <nga>		𑌂𑌔 / 𑌂𑌕 𑌂𑌖 / 𑌂𑌗 /tnga/

4.		𑄎	<ca>		𑄎𑄎 𑄎	/nyca/
5.		𑄏	<ja>		𑄎𑄏 𑄏	/nyja/
6.		𑄎𑄎	<nya>		𑄎𑄎 𑄎	/jnya/
7.		𑄎𑄏	<ta>		𑄎𑄏 𑄎𑄏	/kta/
8.		𑄏	<da>		𑄎𑄏 𑄏	/hda/
9.		𑄎	<na>		𑄎𑄎 𑄎	/yna/
10.		𑄎	<pa>		𑄎𑄎 𑄎	/ppa/
11.		𑄎𑄎	<ba>		𑄎𑄎 𑄎𑄎	/mba/
12.		𑄎𑄎	<ma>		𑄎𑄎 𑄎	/pma/
13.		𑄎𑄎	<ya>	 (Usually called "Mingka")	𑄎𑄎𑄎 𑄎𑄎	/bya/
14.		𑄎	<ra>	 (Usually called "Cakra")	𑄎𑄎 𑄎	/kra/

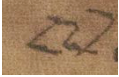

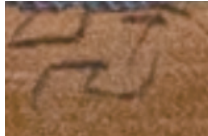



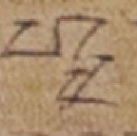



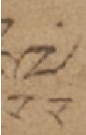



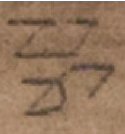

15.			<la>			/tla/
16.			<wa>			/hwa/
17.			<sa>			/lsa/
18.			<ha>			/pha/

Table 5: Ligature







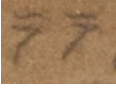

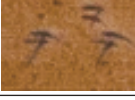





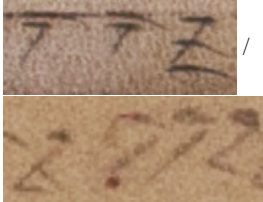
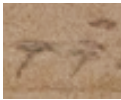

No	Letter	
1.		 <tra>
2.		 <mpa>
3.		 <ksa>

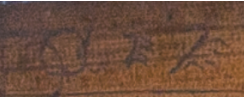
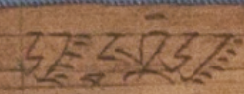
Table 6: Diacritic

No	Diacritic with consonant 'ka'		Name of diacritic
1.		 /ka/ -	
2.		 /ki/ <i>hulu</i>	
3.		 /ku/ <i>suku</i>	
4.		 /ké/ <i>téléng</i>	

5.			/ke/ or /keu/	<i>teuleung</i>
6.	 (In manuscripts there are two styles)		/ko/	<i>tolong</i>
7.			/kang/	<i>cecek</i>
8.			/kar/	<i>layar</i>
9.			/kah/	<i>wisad</i>
10.	 (In manuscripts there are three styles)		/k/	<i>paéh or patén</i>

There is no space to separate words or particles in the Old Sundanese script writing system. However, at the beginning and the end of the story, a marker is found. In addition to that, there are punctuation marks that function at the beginning of the story, the end of the sentence, the beginning or end of the story episode, and the end of the story (table 7). However, these signs are not often used consistently. This leads, researchers of Old Sundanese manuscripts to frequently add or reduce punctuation to the results of Old Sundanese text editions.

Table 7: Punctuation

No	Punctuations on the manuscript	Meaning of the punctuation	Storage location
1.		The beginning of the story	1_28_019A
2.		The beginning of the story	2_BPC6_005A

3.		The end of the sentence	2_BPC6_002B 1_22-27_002B
4.		The beginning or end of the story episode	1_C7_010B
5.		The beginning or end of the story episode	3_C13_029B
6.		The beginning of the story episode	3_C2_016A
7.		The beginning of the story episode	1_21_003A
8.		The beginning of the story episode	2_BPC9_012B
9.		The end of the story episode	1_19_010A
10.		The end of the story episode	1_19_019B
11.		The end of the story episode	1_21_003A
12.		The end of the story	2_BPC6_013B

Note: 1\_28\_019A  
 ↳ Number of leaf (A: recto, B: verso)  
 ↳ Name of *kropak*  
 ↳ Name of chest

### 3.2 Writing System

Generally, the Old Sundanese writing system in Kabuyutan Ciburuy is not different compared to Old Sundanese script writing in general. The writing starts off from left to right with 4 lines per page on average. On some leaves, the number of lines per page was found to be only 3 lines. Having less than 4 lines in a leaf is common in Old Sundanese manuscripts. In fact, several Old Sundanese manuscripts stored in the National Library of Indonesia have a total of 2 to 5 lines in every leaf.

The Old Sundanese script writing system on the manuscript is carried out by writing the ‘letter’ (independent vowel, consonant, and ligature) on the line of writing. After finishing the top line, it is continued to the bottom line until



the last line. Furthermore, the diacritic is written on the left or right or top or bottom of the ‘letter’ (independent vowel, consonant, and ligature). Then, the punctuation is written parallel to the ‘letter’ (independent vowel, consonant, and ligature) on the left or right.

As mentioned before, in the Old Sundanese script there is *pasangan*. The number of *pasangan* found in the manuscripts in Kabuyutan Ciburuy continues to grow along with the increasing research on the manuscripts in Kabuyutan Ciburuy. In 1882, Holle found 5 *pasangan*, namely <da>, <pa>, <ya>, and <ra> (1882, number 89). Darsa (2012) in the Old Sundanese script attachment, wrote 6 forms of vertical *pasangan*, 4 horizontal *pasangan*, and 4 general *pasangan*. When arranged, *pasangan* only cover <ca>, <ja>, <ta>, <da>, <ma>, <ya>, <ra>, and <wa> amounting to 8 letters (fig. 11). Ruhimat (2016: 26-27) found 13 forms of *pasangan*, namely <nga>, <ca>, <ja>, <da>, <na>, <pa>, <ba>, <ma>, <ya>, <ra>, <wa>, <sa>, and <ha>. The combination of previous research in 1882 to 2016 reveals 14 *pasangan* in Ciburuy Kabuyutan manuscripts written in the Old Sundanese script.

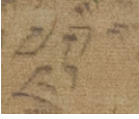
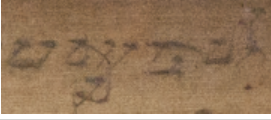
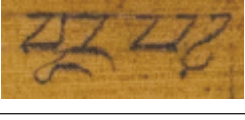
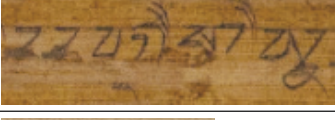
MODEL AKSARA PASANGAN						
Nomor	Pasangan					
	Khusus				Umum	
	Vertikal		Horizontal		Bentuk	Harkat Bunyi
	Bentuk	Harkat Bunyi	Bentuk	Harkat Bunyi		
1		[-kta-]		[-hda-]		[-ma-]
2		[-nca-]		[-hra-]		[-ra-]
3		[-nda-]		[-jya-]		[-wa-]
4		[-nta-]		[-mpa-]		[-ya-]
5		[-nyja-]				
6		[-tna-]				

Figure 11: List of *pasangan* letters in Old Sundanese script, research in 2012. Source: Darsa (2012).

Based on an investigation of the Kabuyutan Ciburuy manuscripts written in the Old Sundanese script, in 2019, the *pasangan* data were found as follows:

Table 8: *Pasangan* in the Kabuyutan Ciburuy manuscripts written in the Old Sundanese script

No	Name of <i>pasangan</i>	Writing <i>pasangan</i> in the manuscript	Transliteration	Storage location
1.	<ka>		niskala	3_C2_001B
2.	<ga>		lga	2_BPC9_036A

3.	<nga>		<b>tngih</b>	1_22-27_011A
4.	<ca>		<b>panyawati</b>	1_22-27_020B
5.	<ja>		<b>titisjati</b>	1_C7_004A
6.	<nya>		<b>ajnyana</b>	3_C13_001B
7.	<ta>		<b>pustaka</b>	1_C7_001A
8.	<da>		<b>hdap</b>	1_21_002A
9.	<na>		<b>satebeyna</b>	3_C2_005B
10.	<pa>		<b>puspa</b>	1_C7_006B
11.	<ba>	a)	a) sanémbalna	3_C13_005B
		b)	b) ngawakbatara	3_C13_033B
12.	<ma>	a)	a) sukma	1_C7_006B
		b)	b) nukma	1_19_014A

13.	<ya>		cahya	3_C13_008B
14.	<ra>		wruh	2_BPC6_014A
15.	<la>		tlas	2_BPC9_029B
16.	<wa>		nyahwa	2_BPC6_008B
17.	<sa>		mijilsanghyang	1_C7_006B
18.	<ha>		tutapharan	3_C13_016A
19.	<tra>		sastra	1_C7_010B

Note: 3\_C2\_001B  
 ↳ Number of leaf (A: recto, B: verso)  
 ↳ Name of *kropak*  
 ↳ Name of chest


Based on table 8, manuscripts in Kabuyutan Ciburuy are written in the old Sundanese script, all consonant can act as *pasangan*. In addition, the ligature can also act as *pasangan* (see table 8, no 19). Then, writing the *pasangan* for <ba> and <ma> letters are found in two forms. The first form (a) uses the common letter form for *pasangan* <ba> and <ma> and the second form (b) uses the consonant <ba> and <ma> in subscript form. (see table 8 no 11 and 12).

The system of writing *pasangan* in the Old Sundanese script is always in the form of subscripts (except <ya> in parallel form) but *pasangan* in Kabuyutan Ciburuy manuscripts are also found in superscript form (table 9). Writing *pasangan* like this is not commonly found in writing the Old Sundanese script. In the superscript form, the *pasangan* is written in parallel with the writing line. Meanwhile, letters attached by *pasangan* are written above *pasangan*.

Compared to previous research, the results of this investigation (2019) found the new form of *pasangan*, namely <ka>, <ga>, <nya>, <na> and <tra>. When viewed from the storage location, new *pasangan* (see table 8, no 1, 2, 6, 9, and 19) turn out to be in manuscripts that have not been researched (compare with data in table 2). *Pasangan* <ka> and <na> were in the manuscripts in *kropak* Ciburuy II and the *pasangan* <ga> was in the manuscripts in *kropak* BPC 9. Based on the

data in table 2, the title or content of the story is not known yet. This means that the manuscript has never been researched before. Then, *pasangan* <nya> and <tra> are in the manuscript of *kropak* Ciburuy VII. Based on the data in table 2, some of the leaves of *kropak* Ciburuy VII are about the story of Bima Svarga (mentioned in Gunawan’s study). However, the Gunawan’s research (2016) does not discuss in detail about the letter used in the Bima Svarga manuscript in Kabuyutan Ciburuy.

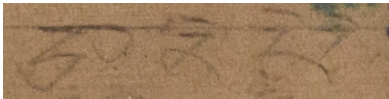

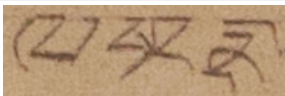
Table 9: *Pasangan* in superscript form

No	Leaves of manuscripts	Storage location
1.		1_C6_004B
2.		3_C15_003A

Note: 1\_C6\_004B  
 ↳ Number of leaf (A: recto, B: verso)  
 ↳ Name of *kropak*  
 ↳ Name of chest

The systems for deleting vowels inherent in consonant letters in the Old Sundanese script is carried out with a *pasangan* and *paéh* or *patén* (diacritic). Specifically, for the <ka>, <ja>, and <na> letters, the underline system is found to remove the inherent vowel (table 10). This system is done by underlining the characters <ka>, <ja>, and <na>. This underline system cannot be classified into diacritics because it cannot be used for all consonants. In some Old Sundanese manuscript researches, this underline system is referred to as the final consonant.

Table 10: The underline system

No	Letter	Writing in the manuscript	Transliteration	Storage location
1.	<ka>		anak	3_C14_007A
2.	<ja>		ajna	2_BPC6_022B
3.	<na>		lain	1_21_001A

Note: 3\_C14\_007A  
 ↳ Number of leaf (A: recto, B: verso)  
 ↳ Name of *kropak*  
 ↳ Name of chest

The spelling system of the manuscripts in Kabuyutan Ciburuy written in the Old Sundanese script is different among them. The difference occurs in writing words that have the same meaning (table 11). Then, the data in table 11 no 2, 4, and 6 show that the *pasangan* <wa> is used to write the vowel /u/, /o/, and /ua/. The vowel ambiguity is caused by <wa>, previously conveyed by Teeuw, reading Noorduyn’s transliteration (Noorduyn and Teeuw 2006, 21):

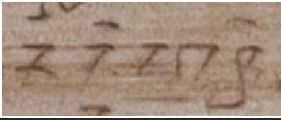

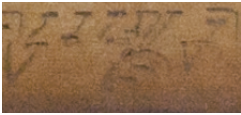


Where Noorduyn opts for a uniform spelling *o* the manuscript instead of *o* often spells *wa* and less frequently *wé*, as can be seen from his first, diplomatic transliteration. A good example is found in lines BM 108-110, where the word *hoé* is successively spelt *hoé*, *hwaé* and *hwéé*; compare also *bogwéh* and *bwégwéh* for *bogoh* (114-115). The particle *mo* is spelt *mwa* (5) as well as *mwo* (11); see also *mwaréntang* edited as *moréntang* (54), *érwénan* read as *éronan* (66), *sapwaé* as *sapoé* (19), *nywéwana* as *nyowana* (106), *bwééh* and *bwaéh* (212 and 213) for *boéh*, and many more.

The spelling *wa* also occurs as a variant of *ua*; both transliterations occur side by side in Noorduyn’s editions, for instance *dwa bwah* (386) becomes *dua buah*; *pakwan* (13, 64) becomes *pakuan*; alongside *kadatuan* (236) one finds *sakadatwan* (10); but the spelling *ua* also occurs frequently, for example, *tuang* (223 and elsewhere), *buat* (159 and elsewhere); compare *nuar nyangkuduan* (162, and elsewhere); more examples can be found in the section on the metrical system of the texts.

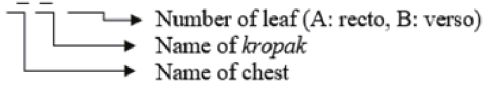
Table 11: Differences in the spelling of the Old Sundanese script

No	Writings in the Manuscripts	Transliteration	Meaning	Storage location
1.		Buana	World	3_9_007A
2.		Bwana	World	3_C13_001B
3.		Hamo	Will not	1_19_006A
4.		Hamwa	Will not	2_BPC6_022B
5.		Dua	two (numerals)	1_22-27_001A
6.		Dwa	two (numerals)	2_BPC6_007A
7.		sangiang	honorifics (article of respect)	3_C15_005B



8.		sanghyang	honorifics (article of respect)	2_BPC6_015A
9.		ajnyana	The name of the story figure	2_C13_015A
10.		anyjana	The name of the story figure	1_22-27_032B
11.		ajana	The name of the story figure	2_BPC9_032A
12.		Ajna	The name of the story figure	2_BPC6_022B

Note: 3\_9\_007A



### 3.3 Writing style of letters

The Old Sundanese script in Kabuyutan Ciburuy manuscripts has different letter writing styles. Sardjono, Ekadjati, and Kalsum have previously highlighted the existence of this variation. However, the research does not discuss the letter differences in the manuscript any further.

The transliteration of the CB I (*kropak* 9) manuscript has encountered numerous difficulties because the letter consists of 4 types of writing whose list is attached. It is not known why there are 4 types of writing in this manuscript, whether it was written by 4 different people or it was written in a different time period, or whether each type of writing shows a unified story content ... (Sardjono, Ekadjati, and Kalsum 1987, 4)

To find out the writing style of the Old Sundanese letters in the Kabuyutan Ciburuy manuscripts, in table 12 we show the writing style of letters in 22 *kropaks* written in Old Sundanese script. Based on the identification of Old Sundanese letters in 22 *kropaks* of Kabuyutan Ciburuy manuscripts (table 12), there are different letters writing styles. The differences can be grouped as shown in table 13.



Table 12: List of consonant letters in Kabuyutan Ciburuy manuscripts

No	Trans-literation	Chest 1												
		K.17	K.18	K.19	K.20	K.21	K.22-27	K.24	K.26		K.28	K.29	K.C6	K.C7
		Letter	Letter	Letter	Letter	Letter	Letter	Letter	Letter 1	Letter 2	Letter	Letter	Letter	Letter
1	<ka>													
2	<ga>													
3	<nga>													
4	<ca>													
5	<ja>													
6	<nya>													
7	<ta>													
8	<da>													
9	<na>													
10	<pa>													
11	<ba>													
12	<ma>													
13	<ya>													
14	<ra>													
15	<la>													
16	<wa>													
17	<sa>													
18	<ha>													


























































































Note: -K.17= Kropak 17 -K.BPC6= Kropak BPC6 -K.C2= Kropak Ciburuy II


























No	Trans-literation	Chest 2		Chest 3								
		K.BPC6	K.BPC9	K.5	K.9	K.C2	K.C3	K.C12	K.C13		K.C14	K.C15
		Letter	Letter	Letter	Letter	Letter	Letter	Letter	Letter 1	Letter 2	Letter	Letter
1	<ka>											
2	<ga>											
3	<nga>											
4	<ca>											
5	<ja>											
6	<nya>											
7	<la>											
8	<da>											
9	<na>											
10	<pa>											
11	<ba>											
12	<ma>											
13	<ya>											
14	<ra>											
15	<la>											
16	<wa>											
17	<sa>											
18	<ha>											

Note:

- K.17= *Kropak 17*- K.BPC6= *Kropak BPC6*- K.C2 = *Kropak Ciburuy II*

Table 13: Recapitulation of writing styles of Old Sundanese letters in Kabuyutan Ciburuy manuscripts

No	Letter								
1	<ka>								
		K.17, K.24, K.26(2), K.C7, K.BPC6, K.C14, and K.C15	K.18, K.20, K.22-27, and K.C2	K.19, K.C6, K.C3, and K.C13(2)	K.26(1) and K.C13(1)	K.21, K.28, K.29, K.BPC9, and K.5	K.9	C12	
2	<ga>								
		K.17, K.24, K.26(1), K.BPC6, K.BPC9, and K.5	K.18, K.20, K.22-27, and K.C2	K.19	K.21, K.28, K.29, and K.C7	K.26(2)	K.C6 and K.C12	K.9	K.C3, K.C13(1), and C.13(2)
									
		K.C14	K.C15						
3	<nga>								
		K.17	K.18, K.22-27, K.26(2), and BPC6	K.19, K.26(1), K.9, and K.C13(2)	K.20 and K.C2	K.21	K.24 and K.C7	K.28	K.29
									
		K.C6	K.BPC9	K.5	K.C13(1) and K.C12	K.C13(1)	K.C14	K.C15	
4	<ca>								
		K.17, K.18, K.21, K.22-27, K.28, K.29, K.C6, K.BPC6, K.BPC9, K.5, K.9, K.C12, K.C14, and K.C15	K.19, K.24, K.C7, and K.C13(2)	K.20 and K.26(2)	K.26(1), K.C3 and K.C13(1)	K.C2			
5	<ja>								
		K.17, K.26(1), and K.9	K.18	K.19 and K.13(2)	K.20, K.22-27, K.BPC6, K.BPC9, K.C2, and K.C14	K.21 and K.29	K.24 and K.C7	K.26(2) and K.13(1)	K.28 and K.C3
									
		K.C6 and K.5	K.C12						
6	<nya>								
		K.17, K.24, K.C7, K.5, and K.C15	K.18, K.20, K.22-27, and K.9	K.19	K.21, K.29, and K.C14	K.26(1), K.C3, and K.C12	K.26(2)	K.28	K.C6 and K.C13(2)
									
		K.BPC6 and K.BPC9	K.C2	K.C13(1)					
7	<ta>								
		K.17, K.21, K.24, K.26(1), K.26(2), K.28, K.C7, K.BPC6, K.BPC9, K.5, K.9, K.C3, K.C12, K.C13(1), K.C14, and K.C15	K.18, K.20, K.22-27, K.29, and K.C2	K.19, K.C6, and C13(2)					
8	<da>								
		K.17, K.18, K.20, K.21, K.22-27, K.C7, K.BPC6, K.BPC9, K.5, K.C2, K.C14, and K.C15	K.19, K.C6, K.C3, K.C12 and K.13(2)	K.24	K.26(1), K.26(2), K.28, and K.13(1)	K.9			
9	<na>								
		K.17, K.20, K.22-27, K.C2, and C.14	K.18, K.21, K.24, K.26(2), K.28, K.29, K.C7, K.BPC6, K.BPC9, K.5, K.9, and C.15	K.19, K.C6, K.C3, K.C12, and C13(2)	K.26(1) and K.C13(1)				
10	<pa>								
		All <i>kreopak</i> used this letter style							
11	<ba>								
		K.17 and K.26(1)	K.18, K.20, K.22-27, K.9, and K.C2	K.19	K.21, K.29, and K. C.7	K.24 and K.5	K.26(2)	K.28	K.C6, K.C3, K.C12, K.C13(1), and K.C13(2)
									
		K.BPC6 and K.BPC9	K.C14 and K.C14						
12	<ma>								
		K.17, K.18, K.21, K.26(2), K.29, K.BPC6, K.BPC9, K.C2, K.C14, and K.C15	K.19, K.22-27, K.28, K.C7, and K.C13(2)	K.20, K.24, and K.C6	K.26(1), K.9, K.C3, and C13(1)	K.5 and K.C12			
13	<ya>								
		K.17, K.21, K.24, K.26(2), K.28, K.29, K.C7, K.9, K.C14, and C.15	K.18, K.19, K.20, K.22-27, K.C6, K.BPC6, K.BPC9, K.5, K.C2, K.C12, K.C13(1), and K.C.13(2)	K.26(1) and K.C3					

14	<ra>	 K.17, K.C7, K.5 and K.9	 K.18, K.20, K.22-27, and K.C2	 K.19 and K.13(2)	 K.21, K.24, K.26(2), K.28, K.29, K.C14, and C.15	 K.26(1), K.C3, and K.13(1)	 K.C6	 K.BPC6 and K.BPC9	 K.C12
15	<la>	 K.17, K.21, K.24, K.26(10), K.26(2), K.28, K.29, K.C6, K.C7, K.BPC6, K.BPC9, K.5, K.9, K.C14, and K.C15	 K.18, K.20, K.22-27, K.C2, and K.C3	 K.19, K.C12, and K.C13(2)	 K.C13(1)				
16	<wa>	 K.17, K.20, K.21, K.24, K.29, K.C6, K.C7, K.BPC6, K.BPC9, K.C14, and K.C15	 K.18, K.22-27, and K.C2	 K.19, K.5, K.C12, K.C13(2)	 K.26(1), K.C3, and K.C13(1)	 K.26(2) and K.9	 K.28		
17	<sa>	 K.C17, K.9, and K.C12	 K.18, K.20, K.21, K.22-27, K.BPC6, K.BPC9, K.C2, and C.15	 K.19, K.24, K.26(2), K.28, K.29, K.C6, K.C7, K.5, K.C13(2), and K.C14	 K.C26(1), K.C3, and K.C13(1)				
18	<ha>	 K.17, K.19, K.26(2), K.28, K.29, K.5, and K.9	 K.18, K.20, K.21, K.22-27, K.24, K.C7, K.BPC6, K.BPC9, K.C2, K.C3, K.C12, K.C13(1), K.C13(2), K.C14, and K.C15	 K.C26(1) and K.C6					

Note:  
 - K.17= *Kropak* 17    - K.BPC6= *Kropak* BPC6    -K.C2 = *Kropak* Ciburuy II

Table 13 shows the differences in the writing styles of the Old Sundanese letters. The results of the writing style letters grouping are: <ka> 7 styles, <ga> 10 styles, <nga> 15 styles, <ca> 5 styles, <ja> 10 styles, <nya> 11 styles, <ta> 3 styles, <da> 5 styles, <na> 4 styles, <pa> 1 style, <ba> 10 styles, <ma> 5 styles, <ya> 3 styles, <ra> 8 styles, <la> 4 styles, <wa> 6 styles, <sa> 4 styles, and <ha> 3 styles. Those mostly occur in the <nga> letter amounting to 16 styles (table 13, no 3). Meanwhile, the writing styles of the <pa> letter has no difference in each *kropak* (table 13, no 10).

### 3.4 Discussion

The differences in the writing system and the writing style of letters in the Kabuyutan Ciburuy manuscripts written in the Old Sundanese script are interesting to be studied from various perspectives. In this article, we will examine these differences from the point of view of the scribe of the manuscript.

The different letters writing style shows that the scribe in Kabuyutan Ciburuy is more than one person. This goes accordingly with Kurnia (2012, 81) who states that there are 7 names of the scribe of the Old Sundanese manuscripts, namely: *Buyut Ni Dawit*, *Kai Raga*, Grandson of Sida or *Buyut Tejanagara*, *Euncu nu Ngahérang*, *Buyut Téjanagara*, *Sang Bujangga Resi Laksa*, and *Sang Guguron*. Despite no further explanation – other than those names written in the colophon of manuscripts – several names are worth to be considered as the scribe of Kabuyutan Ciburuy manuscripts.

Among seven names of the scribes of the Old Sundanese manuscripts, Kai Raga is the scribe who often appears in the Old Sundanese manuscripts. Suprianto (2015, 3) identified 8 manuscripts written by Kai Raga, namely: *Kropak* 410 entitled *Carita Ratu Pakuan*, 411 entitled *Carita Ratu Pakuan*, 416 entitled *Carita Purnawijaya*, 419 entitled *Kawih Paningkes*, 420 entitled *Kawih Paningkes*, 423 entitled *Carita Purnawijaya*, KBG 73 entitled *Suluk Darmajati*, and KBG 75 entitled *Wirid Nur Muhammad*. It is interesting to note that the colophons of *Carita Ratu Pakuan* and *Kawih Paningkes* manuscripts mention the place of writing, namely ‘*Srimanganti*’ and ‘*Sutanangtung*’. Based on Plyte’s research, the place sits at the base of Cikuray Mountain (Atja 1970, 20-21). Then, the *Kropak* 408 manuscript entitled ‘*Sewaka Darma*’ is



identified as it is written by *Buyut Nidawit*. Based on Darsa's (2012) research, the '*Sewaka Darma*' manuscript is also found in Ciburuy Kabuyutan.

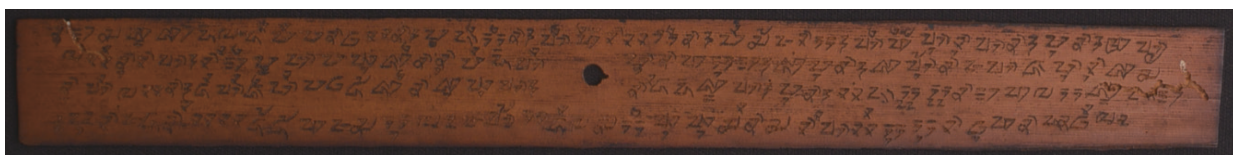


Figure 12: Leaf of the manuscript of *Seawaka Darma* is written by *Buyut Nidawit* (*Nidauit?*). The leaf is stored in the National Library of Indonesia. Source: National Library of Indonesia

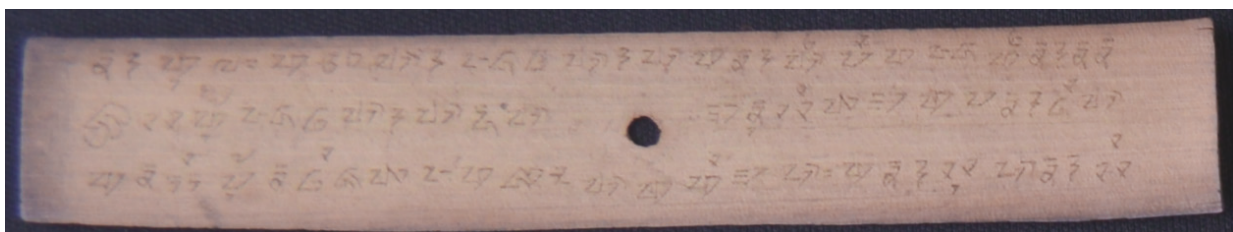


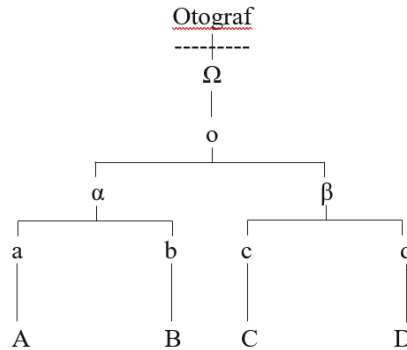
Figure 13: Leaf of the manuscript of *Purnawijaya* is written by *Kai Raga*. The leaf is stored in the National Library of Indonesia. Source: National Library of Indonesia

There are similarities of the letters writing style between *Buyut Nidawit* (fig. 12) and *Kai Raga* (fig. 13) compared with table 12. This strengthens the presumption that *Buyut Nidawit* and *Kai Raga* are the scribes in Kabuyutan Ciburuy. However, these presumptions must still be proven with other facts. The similarity in the writing style of the letters might be caused by the tradition of transmission (copying the manuscript) by someone who did not change the colophon (copying like the original manuscript).

The existence of two versions of the *Sewaka Darma* manuscript in the collection of Kabuyutan Ciburuy as stated by Darsa:

From the given illustration, SD (*Sewaka Darma*) manuscripts can be categorized into two *hyparchetypes* which in philology both of them are commonly called as version, marked as  $\alpha$  (alpha) and  $\beta$  (beta). Version  $\alpha$  derives manuscript of A (*kropak* 408 from National Library of Indonesia collection) and manuscript of C (*kropak* BPC6 from Kabuyutan Ciburuy collection) each of which might still have to go through intermediary manuscript, while version  $\beta$  derives manuscript of B (CB I) and manuscript of D (*kropak* 9 from Kabuyutan Ciburuy collection) which also have their own intermediary manuscript.

Presumption of the intermediary manuscript from each manuscript is shown as there is variation among four SD manuscripts as previously explained which can be proven later through text criticism. However, it can provide assurance to define the relation among A, B, C, and D manuscripts through this *stemma* as follows:



This stemma description is essential as it can show that wordings in SD manuscript which are in written tradition (hiparketip  $\alpha$  dan  $\beta$ ) have a history, as well as have their prehistory in an oral tradition (*arketip*  $\Omega$ : omega) which is exactly preceded by *otograf* (Darsa 2012, 228-229).

The two versions of Sewaka Darma manuscripts are proved by the different letter writing styles (see table 12, K.BPC6 dan K.9). Those versions might be caused by transmission practices. The transmission practices are supported by the fact that there are some old stationery in Kabuyutan Ciburuy (fig. 14). If the transmission practices in Kabuyutan Ciburuy occur, manuscript writing activities are also possible. Therefore, Kabuyutan Ciburuy is not only a place to store manuscripts, but also it is a scriptorium.



Figure 14: 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) *Pésó pangot* (knife-pens, writing utensils), 6) Horn-made eyeglass frames, 7) Scissors, 8) Spearhead, 9) Metal-legged tubes (writing utensils).



#### 4. Conclusion

Research on the Old Sundanese script in Kabuyutan Ciburuy manuscripts is important. The reason is that 22 of 26 *kropaks* manuscripts are written in Old Sundanese script. Then, the identification of the writing style of letters and the writing system of the Old Sundanese script are important to group Kabuyutan Ciburuy manuscripts based on their letters writing style and writing system used on each leaf. This grouping can ease the reconstruction of Kabuyutan Ciburuy manuscripts that have mixed up a story with the others. Moreover, this grouping can also be an alternative solution in collecting fragments of stories that difficult to reconstruct based on the storyline. This difficulty caused by some of the manuscripts in Kabuyutan Ciburuy that have been lost and damaged (c.f. Darsa 2012 and Ruhimat 2016).

Grouping based on the writing style of letters and the writing system is very possible through comparing the Kabuyutan Ciburuy collection with the National Library of Indonesia collection. The National Library of Indonesia manuscripts, written in the Old Sundanese script, are mostly have been studied and are easier to be read. This article identifies the Old Sundanese script in Kabuyutan Ciburuy manuscripts and compares them with the results of study of the Old Sundanese manuscript from the National Library of Indonesia collection. We corroborate the hypothesis that some of the Old Sundanese scribes (whose manuscripts are stored in the National Library of Indonesia) originated from Kabuyutan Ciburuy. Then, as several writing styles and writing systems are founded, there is more than one scribe in Kabuyutan Ciburuy. This fact (and the existence of old stationery in Kabuyutan Ciburuy) strengthens the presumption that Kabuyutan Ciburuy is not only a place to store manuscripts but also it is a scriptorium.

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**Note**

1. Ciburuy referred by Molen, nowadays is known as Kabuyutan Ciburuy. This is important to be conveyed because there was a change in the name of the village. Previously, Kabuyutan Ciburuy was in Ciburuy village. However, nowadays Kabuyutan Ciburuy is in Pamalayan village. Therefore, to avoid ambiguity in this article, the word ‘Kabuyutan Ciburuy’ will be used.
2. The term *Tutur* is used in secondary literature and among the modern Balinese as a general label referring to the genre of Śaiva (and, to a much lesser extent, Buddhist) scriptures bearing either the one or the other denomination in their titles—or even none of them (Acri: 2011, 9).
3. This preservation is done by limiting the time of accessing the manuscript by the general public. According to Kabuyutan Ciburuy Caretaker, Mr. Ujang Suryana, the customary rules in Kabuyutan Ciburuy do not permit the opening of old Sundanese manuscripts on Tuesday and Friday, and a month before Muharram.
4. As compared to the library or the museum, the storage of manuscripts in the Kabuyutan Ciburuy is far from adequate. The storage area of the manuscripts is not equipped with temperature and humidity control devices. So, temperature and humidity in the storage of manuscripts are unstable. The protection of manuscripts from insects and mice is weak.
5. *Séba* ceremony is an annual ceremony in Kabuyutan Ciburuy. This ceremony is held on the last Wednesday of the month of Muharram (Hijri calendar).