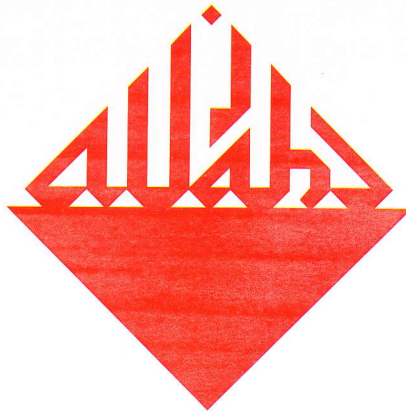


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THE ELITIST PREMISES OF
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Dick van der Meij

The Shaving of the Prophet's Hair (*Nabi Aparas*): The Philology of Lombok Texts

Abstrak: *Teks Islam dari pulau Lombok jarang diedit dan diterjemahkan. Padahal, di pulau ini jumlah naskah sangat banyak. Lebih penting lagi, teks Islam dari Lombok menyediakan informasi penting tentang bagaimana Islam dipahami oleh masyarakat Sasak, dan peran yang mungkin dimainkan oleh tradisi teks dalam mentransmisikan perspektif lokal dan supralokal mengenai dua ragam Islam: waktu telu dan waktu lima di pulau Lombok. Aspek-aspek lain dari tradisi teks berbasis manuskrip dari Lombok juga masih belum memperoleh perhatian memadai. Alasannya adalah karena memang manuskrip Islam dari pulau tersebut belum banyak diedit dan diterjemahkan.*

Produksi manuskrip di Lombok sangat besar dan terdapat ribuan. Namun, para filolog masih mengabaikan tradisi teks ini dan hanya beberapa edisi teks yang telah dikaji. Beragam teks dalam manuskrip dari Lombok memang membutuhkan penerapan banyak metode dan pendekatan filologis tradisional, serta melahirkan ketidakpastian metodologis. Selain itu, tradisi filologi mengehendaki bahwa semua atau paling tidak sebanyak mungkin naskah diteliti sebelum suatu teks diedit. Situasi inilah yang terjadi dalam studi manuskrip di Lombok. Persoalan apakah memang naskah dikopi di Lombok atau apakah semua naskah memang merupakan ciptaan sang pengkopi/penyalin/pengarang sendiri, tidak pernah diajukan kepada manuskrip-manuskrip yang tersedia

*Naskah Nabi Aparas memiliki banyak variasi. Banyaknya variasi manuskrip boleh jadi baik di dalam batas-batas yang diharapkan. Artikel ini melihat perbedaan di antara tiga naskah lontar kecil (ditandai dengan A, B, dan C) berisi mengenai Nabi Aparas (*Nabi Bercukur*). Naskah ini menggunakan bahasa Jawa dan ditulis dalam huruf jejawen, yaitu bentuk lokal dari aksara Jawa yang digunakan di Lombok. Oleh masyarakat lokal, manuskrip ini dianggap sebagai jimat atau memiliki kekuatan magis untuk melindungi diri melawan bahaya seperti sakit, pencurian, kebakaran,*

banjir, roh jahat, dan kecelakaan dalam perjalanan. Naskah ini cukup kecil sehingga dapat dibawa kemanapun dan kapanpun, dan penjelasan luas tentang faidah teks ditambahkan sebelum dan setelah cerita mengenai bercukur. Manuskrip tidak memberi informasi apapun mengenai penulis, pengkopi, waktu penulisan, atau dari bagian Lombok mana naskah itu berasal—sebagaimana umumnya manuskrip dari wilayah Lombok, dan tidak ada kolofon yang tersedia.

Artikel ini melihat perbedaan yang ditemukan di antara teks yang tercantum dalam ketiga naskah Nabi Aparas pada tingkat: 1) bahasa, 2) jenis sajak dan bagaimana jenisnya ditandakan, 3) kosakata, 4) urutan kalimat, 5) ulangan, 6) penghilangan, 7) perbedaan isi cerita, dan 8) kesalahan yang nyata. Terdapat banyak kesesuaian antara naskah A dan B ketika dibandingkan dengan C. Kesesuaian antara A – C atau B – C juga ada, tapi jarang. Banyaknya perbedaan yang ditemukan merupakan indikasi kalau bukan bukti bahwa tradisi kopi-mengopi naskah di Lombok tidak ada ataupun tidak seketat sebagaimana di daerah lain di Nusantara. Teks ketiga naskah dihadirkan supaya pembaca bisa membandingkannya.

Perbedaan antara tiga naskah yang dibahas terutama ditemukan dalam penggunaan kosa kata. Dari eksposisi nama-nama Allah yang digunakan dalam naskah, dan dari tabel panjang kata kerja dapat disimpulkan bahwa variasi leksikal antara manuskrip yang melimpah, namun saat mengganti teks, mereka tidak mengganggu atau mengubah cerita. Arti yang sama kurang lebih terdapat dalam kata-kata yang berbeda. Kenyataan bahwa kata-kata yang ditemukan dalam satu naskah tampaknya berubah secara acak untuk sinonim dalam naskah-naskah lain, ditambah dengan frekuensi perbedaan yang tinggi itu, menunjukkan bahwa kata demi kata proses menggandakan transmisi mungkin tidak disyaratkan. Karena fenomena ini umum terjadi, maka bisa disimpulkan bahwa ini adalah praktek standar dalam transmisi teks tertulis di daerah Lombok. Gagasan utamanya yang disampaikan, dan dengan demikian, melestarikan cerita dan bukan teks naskah tertentu atau tradisi naskah.

Karena kurangnya kolofon, dan karena belum ada penelitian mendalam yang dilakukan mengenai keunikan ortografi manuskrip dari Lombok, maka sulit untuk menentukan kapan manuskrip ditulis, dan tidak mungkin menjelaskan sebab historis dari proses transmisi manuskrip. Memutuskan untuk mengedit manuskrip tertua karenanya tidak mungkin sebagaimana sulitnya memutuskan yang mana manuskrip yang tertua. Untuk saat ini, yang paling penting adalah mengedit teks-teks terpanjang karena itu berisi setidaknya banyak informasi. Sementara pengkajian terhadap cerita-cerita dalam teks tersebut tetap merupakan upaya lanjutan yang menjadi tugas para filolog berikutnya.

Dick van der Meij

The Shaving of the Prophet's Hair (*Nabi Aparas*): The Philology of Lombok Texts

خلاصة: النصوص الإسلامية من جزيرة لومبوك نادرة ما يتم تحريرها وترجمتها. في الواقع، على هذه الجزيرة هو إلى حد كبير عدد من المخطوطات. الأهم من ذلك أن النصوص الإسلامية من لومبوك يوفر معلومات هامة حول كيفية فهم الإسلام من قبل الشعب الساساك، وربما يكون الدور الذي لعبته تقليد في نقل النص والمنظور المحلي على نوعين من الإسلام: الوقت وخمسة في جزيرة لومبوك. جوانب أخرى من المخطوطة النص القائم على التقاليد لومبوك الساساك كما لم تحظ بعناية كافية. والسبب هو لأنه من المخطوطات الإسلامية في الجزيرة ولم يتم تحريره وترجمته.

مخطوطة الإنتاج في لومبوك كبيرة جدا، وهناك الآلاف. ومع ذلك، لا يزال يتجاهل العالم اللغوي تقليد هذا النص وإلا عدد قليل من طبعات النص الذي تم استعراضها. نص مختلفة في المخطوطات لومبوك لا تتطلب تطبيق العديد من الأساليب التقليدية لغوي والنهج، وأنجبت منه الشكوك المنهجية. وبالإضافة إلى ذلك، تقليد وفقه اللغة أن جميع أو على الأقل كما بحث كثيرا قبل مخطوطة نص تحريرها. وقد حدث هذا الوضع في دراسة المخطوطات في لومبوك. لم يقدم هذا مسألة ما إذا كان تم نسخ المخطوط في لومبوك، أو ما إذا كان جميع السيناريو هو في الواقع خلق أو النسخ أو المؤلف نفسه، إلى المخطوطات المتاحة.

مخطوطة النبي أفراس العديد من الاختلافات. وقد عدد من الاختلافات مخطوطة أن يكون إما في حدود المتوقع. هذه المادة يستكشف الاختلافات بين ثلاثة مخطوطة البردي الصغيرة التي تحمل علامة ألف وباء وجيم (يحتوي على معلومات عن النبي أفراس النبي) شيف. (يستخدم

هذا البرنامج النصي للغة جافا ويكتب في الرسائل، النموذج المحلي للجافا سكريبت المستخدمة في لومبوك. المجتمع، وتعتبر هذه المخطوطة كتنويذة أو قوى سحرية لحماية أنفسهم ضد المخاطر مثل المرض والسرقة والحرائق والفيضانات والأرواح الشريرة، وحادث في طريقه. هذا النص صغيرة بما يكفي لاتخاذ أينما ومتى واسعة التوضيحات حول النص واطاف قبل وبعد قصة عن الخلافة. المخطوطة لا تعطي أي معلومات عن الكاتب، وقت كتابة هذا التقرير، أو أجزاء من لومبوك، حيث نشأت مخطوطة، كما هو مخطوطة من منطقة لومبوك، وليس التفاصيل كولوفوانس (colophons) المتاحة.

هذه المادة يستكشف الاختلافات التي عثر عليها بين النص الوارد في النصوص الثلاثة للافراس النبي على مستوى : ١ اللغة ، (٢) أنواع الشعر ، وكيف تدل نوع ، (٣) المفردات ، (٤) ترتيب الجمل ، (٥ مكررات) ، (٦) الإزالة ، (٧) الاختلاف في مضمون القصة ، و (٨) خطأ حقيقي. هناك الكثير من التوافق بين من المخطوطات وباء بالمقارنة مع جيم المراسلات بين أ -- ج أو ب -- جيم وتوجد أيضا ، ولكن نادرا جدا. عدد من الخلافات وجدت إشارة إلى أن لا دليل على ان التقليد من المخطوطات البين في لومبوك النسخ غير موجودة أو ليست ضيقة كما هو الحال في مناطق أخرى في الأرخيبيل. نص النصوص الثلاثة المعروضة بحيث يمكن للقراء مقارنتها.

ناقش وجدت أساسا الفرق بين النصوص الثلاثة في استخدام المفردات. يمكن من المعرض من أسماء الله المستخدمة في المخطوط ، ومن الجدول طويلة من الفعل أن خلصت إلى أن الاختلاف بين مفردات هذه المخطوطات وفيرة ، ولكن في حين تغيير النص ، فإنها لا تتداخل مع أو يغير من القصة. نفس المعنى أكثر أو أقل الواردة في كلمات مختلفة. حقيقة أن يتم العثور على مخطوطة واحدة في الكلمات ويبدو أن تغيير عشوائيا إلى مرادفات في نصوص أخرى ، إلى جانب اختلاف الترددات العالية ، مشيرا إلى أن كلمة بكلمة عملية مضاعفة الإرسال قد لا تكون مطلوبة. لأن هذه الظاهرة هو شائع ، يمكن التخلص إلى أن هذه هي الممارسة المعتادة في نقل النصوص المكتوبة في المنطقة لومبوك. وترد الفكرة الرئيسية ، وبالتالي الحفاظ على القصة وليس النص من مخطوطة معينة أو تقليد مخطوطة.

بسبب كولوفوانس (colophons) نقص ، ولأن ليس هناك بحث معمق التي أجريت على تفرد الهجاء مخطوطة لومبوك ، فمن الصعب تحديد الوقت الذي كانت مكتوبة المخطوطات

، ويستحيل لشرح الأسباب التاريخية لعملية انتقال مخطوطة. قررت لتحرير أقدم المخطوطات بالتالي فهي ليست ممكن من صعوبة البت فيها واحد من أقدم المخطوطات. أما الآن ، فإن أهم شيء هو لتحرير النصوص من أطول لأنه يحتوي على الأقل على الكثير من المعلومات. بينما استعراض القصص في النص يبقى الجهد المتواصل الذي أصبح المهمة المقبلة للعالم بفقته اللغة.

Dick van der Meij

The Shaving of the Prophet's Hair (*Nabi Aparas*):
The Philology of Lombok Texts

The Islamic textual history from the island of Lombok in Indonesia has so far been little explored. This is a pity as this history may provide important information about the way Islam has been perceived by the Sasak people, and the possible role the textual tradition has played in local and supralocal perspectives on the two varieties of Islam, *waktu telu* and *waktu lima*,¹ on the island. Other aspects of the manuscript-based textual tradition of the Sasak have also only received scant attention.² The reason for this is that many manuscripts with an Islamic content (or any other content for that matter) wait to be edited and translated. Manuscript production in Lombok has been enormous and thousands and thousands of manuscripts have been produced. It is therefore a paradox that despite this wealth of manuscripts, philologists have virtually ignored this text tradition and only a few text editions have seen the light so far.³ The overwhelming textual variety encountered in manuscripts from Lombok and their sheer numbers make the application of many traditional philological methods and approaches hazardous, and methodological uncertainty is an undesired situation in scholarship. One of the problems in philology seems to be the absence of consensus on yardsticks and when and how to apply them. I think the variation in the manuscripts of the *Nabi Aparas* is significant, but for others it may be that the variation among the manuscripts is well within expected limits. Apparently, a difference in expectations is at work here, but precisely these individual and subjective expectations are difficult to standardize. Whatever the case, for me the textual tradition of the Sasak people is fluent, and I strongly doubt whether a tradition of painstakingly copying

texts word for word ever existed or that 'copying' texts indeed meant to change them to the copyist own desires, or that, apparently, the variation that was the result of these copying efforts was acceptable. We should perhaps rethink the meaning of the words 'copy' and 'copying' in this context as no true 'copies' are really about. In my view, there is no tradition of copying manuscripts but a tradition of the transmission of texts without or with only a limited component of real copying. The present article aims to discuss some of the variety found in manuscripts from Sasak provenance from Lombok to prove this point.

Below we are concerned with a comparison of three tiny palm leaf manuscripts (*lontar*) (dubbed A, B, and C) all three of which contain the Javanese text *Nabi Aparas*, or the Shaving of the Prophet.⁴ The manuscripts are written in the so-called *jejawen* script, which is the local form of Javanese script as used in Lombok. The manuscripts are regarded as *jimat* or magical charms and are considered efficacious for the protection against the many dangers one encounters in life such as sickness, burglary, fire, flooding, devils and evil spirits, and the hazards of travel. The manuscripts are so small that they can be carried any place at all times (as indeed recommended in the texts), and extensive explanations of the protective qualities of the text are added before and after the story of the shaving proper.⁵ The question may be asked here whether these manuscripts were indeed intended to carry a text actually to be read or rather sung, or whether the text is there to fulfill the requirements of a written *jimat*. The manuscripts give no information whatsoever about the author, copyist, the date of writing, or from what part of Lombok they originate; as usual for manuscripts from the Lombok area, no detailed colophons are provided.⁶

I chose this tiny text as an example of the Sasak textual tradition because it is my impression that we may be in danger of spending too much time (nowadays no longer available and for which funding is often no longer provided) in comparisons of long texts in order to comprehend a textual tradition. I propose that using a small text may do the job just as well and in much less time.

Below, I will present transliterations of the complete texts of the shaving of the Prophet and the texts that immediately precede and follow them from the three manuscripts mentioned above.⁷ The number of stanzas of the texts preceding the story of the hair shaving are indicated in regular font (a-), those of the text of the shaving in numerals (1-), and the stanzas of the text after that of the shaving in capitals (A-). The discussion on

the variation between the texts in the manuscripts below, however, only refers to the texts of the story of the Nabi Aparas proper and not to the accompanying texts. The transliterations of these texts are provided for their content only. As a translation of the complete contents of manuscript A has been published before (Van der Meij 1996a), a translation of the shaving of the Prophet and surrounding texts from manuscript C has been added as appendix 2.

Variation between the manuscripts is encountered on many levels, and the following will be discussed below 1. language; 2. the poetic meters and if and how verse forms are indicated; 3. vocabulary; 4. line sequence; 5. repetition; 6. omission; 7. obvious differences in the story, as well as 8. mistakes.⁸ There is a large number of correspondences between A and B as opposed to C. Correspondence between A – C or B – C occurs, but much more rarely.

1. Language

To appreciate the textual tradition of the Sasaks the following is important to bear in mind. The Sasaks of Lombok speak a variety of Sasak dialects.⁹ However, linguists are uncertain about the exact number of dialects and also the Sasak themselves have various and often conflicting ideas about their language, while political, sociological, and historical reasons lead many Sasak to consider the particular dialect they speak as the only Sasak language proper.¹⁰

Like other peoples in the Javanese cultural sphere such as the Sundanese in West Java and the Madurese on Madura and in East Java, the Sasak people also preferred to use Javanese as their literary language rather than Sasak, and manuscripts written in Sasak are comparatively rare; manuscripts written in Javanese far outnumber those written in Sasak. The fact that Javanese is a foreign language for the Sasak may account for the kind of Javanese used in the manuscripts, and may also explain differences that occur between manuscripts.

The Javanese language used in texts from Lombok is quite consistent and does not differ much from place to place or even from text to text. It does seem however that the Javanese vocabulary used in texts is not very extensive and the grammatical, especially the morphological rules of Javanese are not used optimally or consistently and therefore are not always the way Javanese 'proper' would have it.

Since virtually all texts are in a poetic form, the language used in the texts is heavily influenced by the requirements of poetry and poetic meters, often detrimental to Javanese grammatical rules. The rules governing the use of what are popularly called high and low Javanese (from high to low: *krama inggil*, *krama*, and *ngoko* and all levels in between) are usually ignored or at least not used consistently, and the question may be asked whether the Sasak people were aware of these levels or simply considered the words from the various levels as mere synonyms. The validity of these remarks has to be demonstrated by more investigation into the issue, but the evidence as revealed in the large number of manuscripts from Sasak provenance I have seen leads me to think that the sociolinguistic differences between the various vocabularies of politesse are not keenly felt, if at all.¹¹ This having been said, we should be careful not to judge Sasak Javanese with the Javanese as used in Central Java in mind, and we should be mindful to appreciate Sasak Javanese on its own merits.

Sometimes Sasak or Balinese words are used in Javanese texts and occasional Sasak or Balinese affixes are used as well (in our sample here, stanza B 11-7 and C 23-4 use the suffix *-in*).¹² Some manuscripts from Sasak provenance also use (often a limited number of) Malay/Indonesian vocabulary such as in the case of MS C of the Nabi Aparas discussed here, in stanzas a: *artinya kutahwi tyada*, *hanya*, 13, *jadi*, *suda*, 15, *tidak ada samanya*, *tidak lama*, 16, *inilah dawun*, *suda*, *dibuwat*, *kapada*, *amamakeh* (from *pakai*) 17, *disuruh* 23, *penyakit*, etc. The use of this Malay/Indonesian vocabulary in the manuscripts is entirely unpredictable. The reasons behind the sudden use of this vocabulary are as yet unknown.

2. Poetic meters, *Tembang macapat*

Virtually all texts from Lombok are written in a Javanese verse form named *tembang macapat*.¹³ There are many different *macapat* meters that are used in Java, Madura, and Bali, but the Sasak in Lombok usually limited themselves to the use of only six: *sinom*, *dangdanggula*, *pangkur*, *durma*, *asmaradana*, and *maskumambang*.¹⁴ Each *macapat* meter theoretically has a fixed number of lines per stanza, a fixed number of syllables per verse line, and a fixed vowel in the last syllable of each line. Nevertheless, the evidence from the manuscripts from the Sasak area suggests that, for them, these rules are either not strictly binding or not abided by, as much variation is found in all three aspects. The distribution of the text over contiguous meters varies as well; often we see that part of the text that is related in a one

meter in one manuscript is told in another meter in another manuscript and this is also what happened to the story at hand.

MS A and B start with the meter *sinom* (8a, 8i, 8a, 8i, 7i, 8u, 7a, 8i, 12a).¹⁵ MS A gives no hint as to what meter is used. B indicates that the meter is *sinom* by mentioning its name in full, and comparison with A indicates that A starts with *sinom* as well. C starts with *pangkur* (8a, 11i, 8u, 7a, 12u, 8a, 8i) and mentions the abbreviation '*pang*', which is indicative of that meter. A has seven stanzas preceding the start of the story, B has eight while C only has four of which the last only has three lines. The story of the shaving of the Prophet is told in 20, 19, and 23 stanzas respectively. A and B tell the story in *Sinom* throughout while C changes from *pangkur* to *sinom* after stanza 13 indicating the change by mentioning the abbreviation '*si*' which is indicative of *sinom*. Because *pangkur* has seven lines per stanza as opposed to *sinom* with nine, the story material is told in more stanzas in C than in A and B, as a stanza in *pangkur* is simply shorter than one in *sinom*. This means that the story content had to be adapted to the meter, which has consequences for the vocabulary and verb affixation because of the 'obligatory' number of syllables per verse line and the obligatory end vowel of each line. All three manuscripts add seventeen stanzas to the story in *asmaradana* (8i, 8a, 8e/o, 8a, 7a, 8u, 8a), indicated in A by *asmaradana*, in B by *smar* and in C by *smaran*.

The numbers of syllables per verse line and the final vowel as indicated above probably form the 'ideal' structures of these meters, but the manuscripts often show a different use of numbers. Table 1 below shows the poetic structures of the meters that relate the story of the Nabi Aparas. It is clear from browsing the table that hardly any line corresponds completely with the 'theoretical' structure of the meter. The number of syllables per verse line is generally lower than the number required by their 'theoretical' numbers.¹⁶ *Sinom* also shows some instances where the vowel in the final syllable is /o/, which is also usually not found (MS A 5 and 8 and MS B 6 and 8). A 19.3 unexpectedly ends in /i/ as does B 17.9 whereas /a/ was expected. C 6.3 ends in /a/ instead of /u/.

Table 1: The meters

A	B	C
sinom 8a, 8i, 8a, 8i, 7i, 8u, 7a, 8i, 12a	sinom 8a, 8i, 8a, 8i, 7i, 8u, 7a, 8i, 12a	pangkur 8a, 11i, 8u, 7a, 12u, 8a, 8i
1. 8a, 7i, 8a, 8i, 7i, 8u, 6a, 6i, 11a	1. 8a, 8i, 8a, 8i, 7i, 9u, 6a, 8i, 12a	1. 8a, 11i, 8u, 8a, 14u, 7a, 8i
2. 8a, 7i, 8a, 8i, 7i, 8u, 7a, 8i, 12a	2. 8a, 8i, 8a, 8i, 7i, 8u, 7a, 8i, 13a	2. 8a, 13i, 8u, 7a, 11u, 8a, 8i
3. 8a, 8i, 8a, 7i, 7i, 6u, 7a, 7i, 11a	3. 8a, 9i, 9a, 8i, 7i, 7u, 7a, 8i, 11a	3. 8a, 10i, 8u, 7a, 13u, 8a, 8i
4. 8a, 7i, 8a, 8i, 7i, 8u, 7a, 8i, 12a	4. 8a, 7i, 8a, 8i, 7i, 8u, 7a, 8i, 13a	4. 7a, 13i, 7u, 8a, 12u, 7a, 8i
5. 8a, 8i, 8a, 8i, 6i, 8u, 7o, 8i, 11a	5. 8a, 8i, 8a, 9i, 6i, 7u, 7a, 8i, 13a	5. 8a, 11i, 8u, 7a, 10u, 7a, 8i
6. 8a, 8i, 8a, 8i, 7i, 7u, 8a, 8i, 13a	6. 8a, 8i, 8a, 8i, 7i, 7u, 6o, 8i, 13a	6. 8a, 11i, 6a, 6a, 12u, 7a, 8i
7. 8a, 7i, 8a, 8i, 7i, 8u, 7a, 8i, 11a	7. 6a, 7i, 8a, 7i, 7i, 8u, 8a, 8i, 11a	7. 7a, 10i, 8u, 7a, 10u, 8a, 7i
8. 8a, 7i, 8a, 8i, 7i, 8u, 7o, 8i, 12a	8. 7a, 6i, 8a, 8i, 6i, 8u, 6o, 7i, 12a	8. 8a, 10i, 7u, 7a, 11u, 8a, 8i
9. 8a, 8i, 7a, 7i, 7i, 6u, 7a, 8i, 12a	9. 6a, 8i, 9a, 7i, 7i, 7u, 7a, 7i, 13a	9. 8a, 10i, 9u, 7a, 12u, 7a, 8i
10. 8a, 8i, 8a, 8i, 7i, 7u, 7a, 8i, 12a	10. 8a, 7i, 8a, 8i, 7i, 9u, 7a, 8i, 12a	10. 8a, 11i, 8u, 8a, (...), 6a, 7i,
11. 8a, 7i, 8a, 8i, 6i, 8u, 7a, 8i, 12a	11. 7a, 7i, 8a, 8i, 6i, 8u, 8a, 7i, 13a	11. 8a, 10i, 8u, 8a, 12u, 6a, 8i
12. 8a, 8i, 8a, 8i, 7i, 8u, 7a, 8i, 12a	12. 9a, 8i, 8a, 8i, 7i, 8u, 7a, 8i, 12a	12. 8a, 11i, 8u, 7a, 12u, 7a, 9i
13. 8a, 7i, 8a, 7i, 8i, 8u, 7a, 7i, 11a	13. 8a, 8i, 8a, 7i, 8i, 8u, 7a, 7i, 10a	13. 8a, 10i, 7u, 7a, 11u, 6a, 8i
14. 8a, 7i, 8a, 8i, 8i, 8u, 6a, 8i, 12a	[...] ¹⁷	
15. 8a, 7i, 7a, 7i, 6i, 8u, 7a, 8i, 12a	14. 8a, 7i, 8a, 7i, 6i, 8u, 7a, 8i, 11a	Sinom 8a, 8i, 8a, 8i, 7i, 8u, 7a, 8i, 12a
16. 8a, 8i, 8a, 8i, 7i, 8u, 7a, 8i, 11a	15. 8a, 8i, 8a, 8i, 6i, 8u, 7a, 8i, 10a	14. 8a, 7i, 8a, 6i, 8i, 8u, 7a, 8i, 12a
17. 8a, 7i, 8a, 8i, 7i, 8u, 7a, 7i, 11a	16. 8a, 7i, 8a, 8i, 7i, 8u, 7a, 7i, 12a	15. 8a, 7i, 8a, 8i, 8i, 8u, 7a, 8i, 12a
18. 8a, 8i, 8a, 8i, 7i, 8u, 7a, 8i, 12a	17. 8a, 8i, 8a, 8i, 7i, 8u, 7a, 8i, 13i	16. 8a, 7i, 8a, 8i, 8i, 8u, 7a, 7i, 9a
19. 8a, 8i, 8i, 8i, 7i, 8u, 7a, 8i, 11a	18. 7a, 8i, 8a, 8i, 7i, 8u, 7a, 8i, 13a	17. 8a, 7i, 8a, 7i, 7i, 8u, 6a, 8i, 11a
20. 8a, 8i, 8a, 8i, 7i, 8u, 7a, 8i, 12a	19. 8a, 8i, 7a, 8i, 6i, 8u, 7a, 8i, 12a	18. 6a, 7i, 7a, 7i, 6i, 8u, 7a, 8i, 12a
		19. 8a, 8i, 7a, 7i, 6i, 8u, 7a, 7i, 12a
		20. 8a, 7i, 8a, 8i, 7i, 8u, 7a, 7i, 12a
		21. 8a, 8i, 8a, 8i, 7i, 8u, 7a, 8i, 12a
		22. 8a, 8i, 8a, 8i, 7i, 8u, 7a, 8i, 12a
		23. 8a, 9i, 7a, 8i, 8i, 8u, 8a, 9i, 14a

Another issue in connection with the requirements of the verse form is the break of a sentence over different verse lines. Usually the verse lines stay within the constraints of syntactic units. In the sample we use there is one striking instance where the divide falls between a noun (*nugraha*) and its possessive suffix (*-nira*). Ms A 4/7-8 has *katur / ayunan tuwan, nugrahanira / yang widi*, where the noun and its suffix stay together, while B 4/7-8 has *srata bakta nugraha, nira sira sang yang widi* and C 5/4-5 has *srata mbakta nu/5b/ grahan, nira pangeran yang mahaluhur* where the noun *nugraha* and its suffix *nira* have been split over two verse lines.

3. Vocabulary

Between the manuscripts, we often see that synonyms are used in the same position in the three manuscripts of the text. Where we find *nabi* (Prophet) in one position in one manuscript we may easily find *rasul* (messenger) in another in the same position and the same is true for the words *paras*, *kuris*, and *cukur* ('to shave') which between manuscripts have been used interchangeably as well. The texts have many other examples such as the interchangeability of *yang agung*, *yang widi*, *yang mahatinggi*, *yang mahatinggil*, *yang mahamulya*, *hyang luhur*, *hyang mahaluhur*, and *yang manon* – next to *ala* - all indicative of Allah (see the table 3 below). These choices of synonyms do not result in a change in the overall meaning of the story. Whether Jibrail requests something from *yang manon* on behalf of the *rasul* or whether, in another manuscript in the same position he asks something of *yang mahatinggi* for the *nabi* boils down to the same thing, but the actual wordings are, of course, different.¹⁸

Changes in vocabulary also occur in other places where *ngoko*, *krama*, *krama inggil* and poetic vocabulary are used interchangeably within the texts of the three manuscripts, that is to say, if we can talk about true synonyms because sociolinguistically speaking they are not. Let us consider one of the key words in the text: *paras*. *Paras* is the *krama inggil* variety of *cukur*, which is both *ngoko* and *krama*. If we compare the manuscript as to the use of *paras*, *cukur* and *kuris* the following picture emerges:¹⁹

	A	B	C
<i>paras</i>	17	16	14
<i>cukur</i>	2	1	6
<i>kuris</i>	4	4	2

Table 2: The distribution of *paras*, *cukur*, and *kuris* in their various verb forms over de texts is as follows. Bold indicates correspondences between the manuscripts.²⁰

A		B		C	
1.3	P inaras	1.3	apar a s	1.3	acukur
1.9	A paras	1.9	a paras	2.1	a paras
2.1	A maras	2.1	a maras	2.3	añukur
2.3	A paras	2.3	a paras	2.5	acukur
2.9	A paras	2.9	a paras	--	--
3.3	P inaras	3.3	apar a s	3.6	a paras
3.9	A paras	3.9	a paras	4.5	a paras
5.5	A kuris	5.5	a kuris	6.4	apar a s
5.9	P inaras	5.9	p inaras	7.1	a paras
6.9	P inaras	6.9	p inaras	8.4	a paras
--	--	--	--	8.5	amar a s
7.3	A paras	7.3	a paras	8.7	akur i s
--	--	--	--	9.1	amar a s
7.9	A paras	7.9	a paras	9.6	acukur
8.3	P inaras	8.3	p inaras	10.2	a paras
--	--	9.3	a paras	11.5	a paras
9.9	A paras	9.9	a paras	12.5	a paras
10.8	A kuris	10.8	a kuris	--	--
10.9	A paras	10.9	a paras	13.5	a paras
13.5	A kuris	13.5	a kuris	16.5	a kuris
14.3	Amar a s	--	--	17.3	mangur i s
14.6	A ñukur	--	--	17.6	a ñukur
14.9	P inaras	--	--	14.9	p inaras
15.1	P inaras	14.1	p inaras	18.1	apar a s
15.8	A kuris	15.8	a kuris	15.8	a kuris
20.6	A curur	19.6	a curur	23.6	a curur

It is interesting to note that A and B up to stanza 14 have quite a few verbs with the infix -in- and C none at all. After stanza 13 they are still more found in A and B and only once in C.

Another example of the wide lexical variation found among the three manuscripts is the various names that are used for Allah and their position in the texts. They are as follows

<i>Hyang Widi</i>	The One Who Leads ²¹
<i>Hyang Luhur</i>	The High One
<i>Hyang Agung</i>	The Great One ²²
<i>Pangeran Yang Mahaluhur</i>	God The Most High
<i>Hyang Suksma</i>	The Immaterial One ²³
<i>Yang Ma'atinggi</i>	The Highest
<i>Yang Manon</i>	The All Seeing
<i>Yang Mahatinggil</i>	The Highest
<i>Alah/Ala</i>	Allah
<i>Yang Mahamulya</i>	The Most Sublime

Table 3: The various expressions used to indicate Allah, total correspondences are indicated in bold.²⁴

A		B		C	
3.5	Hyang Widi		--		--
4.5	Hyang Widi	4.5	Hyang Widi	5.1	Hyang Suksma
4.6	Hyang Luhur	4.5	Yang Agung	5.3	Hyang Agung
4.8	Yang Widi	4.8	Yang Widi	5.6	Pangeran Yang Mahaluhur
5.1	Hyang		--		--
5.2	Hyang Widi	5.2	Yang Widi	6.1	Yang Suksma
6.2	Widi	6.2	Sang Widi	7.3	Yang Agung
6.4	Yang Ma'atinggi	6.4	Yang Ma'atinggi	7.5	Yang Mahaluhur
6.7	Yang Manon	6.7	Yang Manon	8.1	Yang Suksma
6.8	Yang Ma'atinggi	6.8	Yang Ma'atinggi	8.2	Yang Mahatinggil
7.1	Sang Yang Suksma	7.1	Yang Suksma	8.6	Yang Suksma
8.7	Sang Yang Manon	8.7	Yang Manon		--
9.5	Hyang Widi	9.5	Yang Widi		--
	--		--	12.2	Yang Widi
10.2	Sang Yang Widi	10.2	Yang Widi	12.7	Yang Mahatinggi
10.3	Hyang	10.3	Yang	13.1	Yang
10.6	Pangeran	10.6	Pangeran Kang Agung	13.3	Kang Agung
	--		--	13.4	Twan

11.1	Yang Suksma	11.1	Yang Suksma	14.1	Yang Suksma
12.1	Yang	12.1	Alah	15.1	Yang
13.7	Yang Suksma	13.7	Yang Suksma	16.7	Yang Suksma
14.5	Widi		--		--
14.8	Yang Kang Ma'atinggi		--	17.8	Yang Mahatinggi
18.7	Alah	17.7	Alah	21.7	Alah
18.9	Yang Suksma	17.9	Yang Suksma	21.9	Pangeran Yang Mahamulya
19.1	Ala	18.1	Ala	22.1	Yang Mahamulya

Finally we will have a look at the verbs used in the manuscripts. The tables below show all the verbs used in the three texts apart from *paras* and its variations, which have already been mentioned in, table 2. We will have a look at the verb that has been used, not at its actual affixed form. When agreement occurs, they have been indicated in bold. The differences up to stanza A-B 11 and C 14 are often due to the requirements of the meter, because the final vowels in *pangkur* verse lines are not the same as those in *sinom* in the same position in the story (see the table below). Since C joins A and B after stanza 13 in its use of *sinom*, verb agreement becomes much more frequent.

Table 4: Metri causa verb differentiation.²⁵

A		B		C	
1.3	Pinaras	1.3	aparas	1.3	acukur
1.4	wěntěn prapti	1.4	wěntěn prapti	1.4	ana prapta
2.1	Amaras	2.1	amaras	2.3	añukur
2.3	Aparas	2.3	Aparas	2.5	acukur
3.2	Angling	3.2	angling	3.5	den- lingira amuwus
5.5	kinen akuris	5.5	kinen akuris	6.4	kinen aparas
6.1	Anabda	6.1	anabda	7.3	matur
6.6	Arawuh	6.6	rawuh	7.7	prapti
7.3	Aparas	7.3	aparas	8.7	akuris
8.6	Matur	8.6	matur	10.4	matura
9.1	Mojar	9.1	mojar	11.3	matur
9.6	Wruh	9.6	wruh	12.1	wikan
9.7	ngandika	9.7	ngandika	12.2	andikaning
10.7	Kinarya	10.7	kinarya	13.5	jadi

Only two occurrences show the same verb (*matur/andika*) but with a different suffix (*-a* and *-ing*) so that the requirement of the meter is fulfilled. The difference in verb is in some cases only a matter of a change in vowel and occurs only once (*prapta/prapti*). Both forms are poetic.

Table 5: The rest of the verbs used in the manuscripts apart from those mentioned in other tables, total correspondences are indicated in bold.²⁶

A		B		C	
	--		--	1.1	Kawarnaa
1.5	atataken	1.5	matur pataken	1.5	atur pataken
1.9	Taken	1.9	taken	--	--
	--	2.5	rawuh	2.7	Rawuh
3.1	wartanana	3.1	wartanana		--
3.6	Aprang	3.6	aprang	4.1	Aprang
4.1	Maca	4.1	maca	4.5	Maca
4.2	Dateng	4.2	dateng	4.6	Prapta
4.3	ambakta	4.3	ambakta	4.7	Ambakta
4.4	Matur		--		--
	--	4.5	dateng	5.2	Tumarek
4.6	Sabda	4.6	ingutus	5.3	Ingutus
4.7	Katur	4.7	bakta	5.4	Mbakta
4.9	Katur	4.9	umatur	5.6	Matur
5.2	Sabda	5.2	sabda	6.1	Sabda
5.3	Wëntën	5.3	wëntën	6.2	Wëntën
5.4	Pasti	5.4	pinasti		--
5.6	amuwus	5.6	amuwus	6.5	Amuwus
6.3	mangkat	6.3	mangkat	7.4	Mangkat
6.4	Matur	6.4	matur	7.5	Umatura
6.8	Matur	6.8	matur	8.2	Umatur
	--		--		Amaras
	--		--	9.1	Amaras
7.4	awangsul	7.4	wangsul	9.2	Lumaris
7.5	Dateng	7.5	dateng		--
7.6	Umatur	7.6	umatur	9.3	Umatur
7.8	kinen	7.8	kinen	9.5	andika
8.1	Anabda	8.1	anabda	9.7	Lingnya
8.8	Prapti	8.8	prapti	10.7	Prapti
8.9	Prapta	8.9	prapta	11.1	Prapta

9.5	Wruh	9.5	wruh	11.7	Weruh
10.1	mangkat	10.1	mangkat	12.6	Mangkat
10.2	Umatur	10.4	umatur	12.7	Matur
10.4	Umatur	10.4	umatur	13.2	Umatur
	--		--	13.4	Matur
11.1	pangandikaning	11.1	angandika	14.1	wenten pramaning
11.3	mangkata	11.3	mangkata	14.3	Mangkata
11.4	mañjing	11.4	mañjing	14.5	Mañjing
11.5	Ambilna	11.5	ambilen	14.4	Angambil
11.7	sun-arani	11.7	ingsun-arani		--
11.8	Ambilna	11.8	ambil	14.7	Ambila
11.9	Kinarya	11.9	kinaryanĕn	14.9	Karyanĕn
12.2	umangkat	12.2	umangkat	15.2	Mangkat
12.3	angambil	12.3	angambil	15.3	Angambil
12.4	añjumpt	12.4	anjumpt	15.4	Ingambil
12.8	Binakta	12.8	binakta	15.8	Binakta
12.9	Prapta	12.9	prapta	15.9	Dateng
13.1	Ngaturi	13.1	ngaturing	16.1	Asung
13.4	anggenĕn	13.4	anggenĕn	16.4	Amamakeh
13.6	karyanĕn	13.6	karyanĕn	16.6	Dibuwat
13.7	Kinen	13.7	kinen	16.7	saking pangkon
14.1	Lingira		--	17.1	Sabdana
14.4	Umatur		--	17.4	Lingnya
14.6	kinen		--	17.6	disuruh
15.6	ngabakti	14.6	ngĕbakti	18.6	Sembahyang
15.7	tumingal	14.7	tumingal		--
16.1	tinampanan	15.1	tinampanan	19.1	Tinampanan
16.2	Tibeng	15.2	tibeng	19.2	Tibeng
16.3	angandika	15.3	angandika	19.3	Andika
16.7	ana tibeng	15.7	ana tibeng	19.7	ana tibeng
16.8	amuwus	15.8	amuwus	19.8	Lingnya
17.1	Tibeng	16.1	tibeng	20.1	Tibeng
17.3	tinampanan	16.3	tinampanan	20.3	Tinampanan
17.5	amuwus	16.5	amuwus	20.5	Ngandika
17.7	angandika	16.7	angandika	20.7	Umatura
18.4	Kagĕm	17.4	kagĕm	21.4	Kagĕm
18.5	ana tibeng	17.5	ana tibeng	21.5	ana tibeng
18.6	Rinĕbut	17.6	rinĕbut	21.6	Rinĕbut
18.8	Datĕng	17.7	datĕng	21.7	Ingandika
18.9	angandika	17.9	angandika		--

19.3	mangkata	18.3	mangkata	22.3	Mangkata
19.6	amupuwa	18.6	amupuwa	22.6	Amupuwa
19.7	krëyanëñ	18.7	karyanëñ	22.7	Karyanëñ
19.9	Talekna	18.9	talekna	22.9	Talekna
20.2	sun-luputaken	19.2	sun-luputaken	23.2	sun-luputaken
20.4	anempëni	19.4	animpëni	23.4	Nimpënin
20.8	Prapta	19.8	prapta	23.8	sun-luputaken
	--		--	23.9	Animpëna

The overall picture of the verb correspondence between the manuscripts is as follows. From the 114 verbs considered, the total correspondence is 50,8 % (58 out of 114), A-B correspondence is 84,2 % (96 out of 114), between A-C 50 % (57 out of 114), and between B-C 53,5 % (61 out of 114).

4. Line sequence

Difference in line sequence occurs in A and B 11, which mention that Gabriel went into Heaven and quickly, fetched the kastuba leaf (*mañjing/16a/a sira ing swargi, ambilna den-aglis*), whereas C 14 mentions that Gabriel has to fetch the leaf and then he is ordered to enter Heaven (*angambil sireki, mañjinga maring swar/gadi*).

5. Repetition

In the three manuscripts there is one example of a repetition the scribe made during the production process of the manuscript. It is found in manuscript A in stanza 15 lines 8 and 9. *tatkala nabi akuris, / kapëñëtan sadaya samya tumingall, tatkala nabi akuris, / kapëñëtan sadaya samya tumingal*.

6. Omission

The most obvious omission occurs in manuscript A at the very outset. It omits the *basmallah*, which often precedes any text from the Sasak area and is included in manuscripts B and C. A 2-5 asks of the day when the Prophet was shaven (*miwah dinten punapi*), while this question is omitted in B and C which have *miwah rawuh punapi* (why have you arrived) and *ing mangke rawuh punapi* (now has arrived), neither of which make much sense.

A 20-9 and B 19-9 have *sinalinan pinupuh brangta længgawa* (the verse form changes into *asmaradana* whereas C omits this, while C 23-9 also omits it but has *sun-luputaken ing penyakit. maring sira kang arep animpenna punika*

7. Mistakes

Mistakes occur on the level of the vocabulary. C 4-5 tells us that the Prophet was reading the Krohu which is a mistake for the Koran. B 16-9 has *nambar* which does not exist while both other manuscripts (A 17-9 and C 20-9) have *nambang* = 1000. The mistake may be explained as in Javanese script the sign for the /r/ and /ng/ in the last position of a syllable may look alike. A 18-2 and B 17-2 use *puñjul* (superb) whereas C 21-2 has *putus* which does not make sense in this context. A 19-7 and B 18-7 have *jimat* (magical charm) whereas C 22-7 has *simat*, which does not exist. A possible explanation for these mistakes may be that the copyist had insufficient knowledge of what he was scribing and possibly by misreading a letter copied something that was faulty, unnoticed by him because of his insufficient knowledge of Javanese.

It also occurs in more dramatic ways, such as A 5-9 which has [...] *ing masa paduka a/mba pinaras* (when you will be shaved), B 5-9 has *imam sapa duk tatkala amba pinaras* (who will lead when I will be shaven), while C 7-1 has *padu mangke aparas* (no translation possible), all three of which fit in awkwardly and do not make much sense.

One glaring mistake is that manuscript B the scribe has omitted a complete stanza in his/her copying effort. C 10 has is missing one line, as it contains only six lines rather than seven.

8. Obvious differences in the story

Some instances of differences are that A and B 3-9 tell that the Prophet was waging war against his enemy, the King of Lahat, while C 4-2 omits this and tells that he is fighting in the cause of Allah (*aprang sabilullah*). In B is also told that he was fighting a *sabil* war, which is not mentioned at all in A. A 2-9 wonders about the Prophet's age when he was shaved (*lawan pinten umure tatkalapas*) while B 2-9 and C 3-3 wonder about the number of the Prophet's hairs.

Stanzas A 17-18 and B 16-17 both mention that the Prophet has 133,332 strands of hair but manuscript C 20-21 mentions 133,333 hairs that is to say, just one more.

C 18. Mentions that the prayer consisted of two *raka'at* (*rong rekahat al salam*) which is lacking in A and B.

Conclusion

The freedom displayed in the distribution of the story material over stanzas in cantos of a specific meter, the reworking of story material from one meter into another, and the variation in the number of stanzas per canto telling the same part of a story is ubiquitous in manuscripts from Lombok provenance. However, the differences between the three manuscripts discussed above are mainly found in the use of vocabulary. From the exposition of the names of Allah used in the manuscripts, and from the lengthy tables of the verbs we may conclude that the lexical variation between the manuscripts is abundant, but while changing the texts, they do not disturb or change the story. More or less the same meaning is simply cast in different wordings. The fact that words found in the story in one manuscript are changed seemingly randomly for synonyms in other manuscripts, coupled with the high frequency of this occurrence, indicates that a word for word copying process of transmission may not be presupposed. Because of the common occurrence of this phenomenon, we cannot but conclude that this was standard practice in the written transmission of texts in the Sasak area. The idea seems to have been to transmit, and by so doing, preserve a *story* and not the *text* of a particular manuscript or manuscript tradition.

The above said has important consequences for editing a text because manuscripts do not seem to have been the focus of attention of the scribes/copyists. Because of the occurrence of differences which have been made (more or less) purposefully and which are not the result of scribal errors, the traditional method of making a stemma and lists of variants seems to be almost impossible, since it is impossible to decide what a mistake is to begin with. This method is based on the assumption that mistakes and variations occur involuntarily and are involuntarily taken over by subsequent copyists, and that they are the result of human error. In this case human error remains, but is coupled with more or less purposeful changes the occurrences of which are even more unpredictable than mistakes. Thus, it is important in this tradition to look for meaningful

divergences in the storyline, or at omissions in the transmission of the story in order to make a stemma and decide on the history of the textual transmission of the material. In our sample, this means, for instance, that the information that the Prophet was waging war against the King of Lahat would be sufficient proof that at least that part of the text as found in A and B was taken over from the same manuscript or from the same oral source of the story, but not C which lacks this information. At any case, it would prove an undeniable link between both manuscripts, setting them both apart from C. The use of synonyms may be far less useful for comparisons and stemma construction as this – perhaps not too random process, because of the limited number of available synonyms and thus the high likelihood that a certain synonym might be chosen – may not be as unpredictable as it seems.

My earlier research on the Puspakrama from Lombok revealed that grouping manuscripts based on their metrical structure is almost impossible. The table of the distribution of the cantos of 25 manuscripts I provided in 2002 seems to reveal clear patterns, but they elude the reader when we try to find exact or almost exact similarity. Apparently, apart from the freedom the copyists take by using their own judgments and inspiration, much horizontal contamination apparently also occurs, which may be based on memorized versions of the story rather than on manuscripts.

For lack of colophons and because no in-depth research has been done on the orthographic idiosyncrasies of manuscripts from Lombok, dating manuscripts is extremely difficult, and thus providing an historical sequence of the transmission process is virtually impossible. Deciding to edit the oldest manuscript is therefore impossible as well, as we cannot decide which one is the oldest. For the time being it would perhaps be best if we decide to edit the longest texts as those contain at least the most story information and decide later, when the stories demand more investigation, to delve into the diverging idiosyncrasies of individual and groups of manuscripts which are, after all, random remains of the total tradition of transmission and moreover randomly preserved in collections. In any case, the variants between manuscripts do provide tools for grouping them, as has become clear from the above and which the reader may glance from comparing the entire texts, which follow below.

The texts of the Nabi Aparas

A	B	C
<p>/1a/ a. bismilah amba nunurat, maka/panglipuring brangti, amba ikang anunu/rat, wong ina nistha kasyasih, / manah ptěng tan sipi, salami amba tumu/2a/wuh, tan amanggih pakenak, pataka a/mba anda sih, aneng dunya tanpa / polah ragi amba.</p> <p>b. anging ta panda / amba, maring hyang misesa bumi, amba sinung /2/ana ni'mat, ing dunyاهرat den-wi/di, apan amba anda sih, aneng / wong asrani agung, iku karena / amba, anurata kayat nabi, malar a/3a/ntuk sihing yang mari kawula.</p> <p>c. pan sakeh / puji paněmbah, yang suksma aweh / ing dasih, lawan kinen malaeka/t, catur angraksa sireki, ing ayu/3b/n muwah ing uri, ing sor kalawan ing lu/hur, kinen dera yang suksma, angra/ksa sandang lan bukti, lawan turu ma/lekat catur angraksa.</p>	<p>/1b/ bismillahirrahmani rahim.</p> <p>sinom</p> <p>a. bismila amba nunura/t, makapanglipuring brangti, amba ika anunurat, / wong ina nista kasyasih, manah ptěng tan sipi, slami amba tu/muwuh, tan amanggih pakenak, pětakane amba nda sih, aneng /2a/ dunya tanpa polah raga amba.</p> <p>b. anging ta pěněda amba, maring yang mi/sesa bumi <,> amba sinungakěna ni'mat, ing dunya a/herat singgih, pan amba aněda asih, aneng wong asra/ni agung, iku krana amba,anurat kayat nabi, malar antuk sihing /2b/ yang mara ing kawula.</p> <p>c. pan sakehe puji paněmbah, yang suksmaweh ing / dasih, weh kinen malaekat, catur angraksa sirek/i, ing ayun lan ing uri, ing sor klawan ing luhur, ing sor klawan ing luhur, ki/nen dera malaekat, angraksa sandang lan bukti, lawan turu /3a/ malaekat catur angraksa.</p>	<p>/1a/ bilairahmanirarim.</p> <p>pang</p> <p>a. bismilahirahma/ nikarahim artinya kutahwi, / tyada wan nulya hyang agung, hanya alah yang asih, hyang alah twan nguwajibal ngujat, kang pi/1b/nuji kang siněmbah, ing syang kalawan latri.</p> <p>b. asah a/juh ya la ilah ra, ilallah artinya / kukatahwi, yah alah yang agung, / amung alah akuwasah nora lyan kang dadiya /2a/ tinubeng asung kanugrahan, tuhi tmahripat den ngě/ktng.</p> <p>c. wah asal aduh ana muhamat, / rasululah artinya kukatakwa, nabi muhamat tuhu dutanira yang suksma, anga/2b/kiming maring sakweh wong tuhnu, iman islam nghka/n rawa.</p> <p>d. tuhu mawa sahrayat nabi rasul, ginañjar swarga mulya, sing wong mungkir dadi kapid.</p>

<p>d. lah ta sami /4a/ pyarsakna, sihing yang mara ing dasih, yan / patut ormatakna, sadaya kang ami/singguh, karena dunya iki, tan lawas apan sawĕgung, nulih kinen ngambila, /4b/ hyang widi aken jabra'il, ing kana / sami wruh pramaning alah.</p> <p>e. kewala / ambasung wikan, ing sakwehe sang / asudi, nĕda sami elingĕna, wahyu/5a/nira sang yang widi, lawan wahyuning nabi, / rasululah kang linuhung, moga sih/ing aherat, lan sakeh nabi / lan wali, lawan mu'min kang aniksa /5b/ ing sinupar.</p> <p>f. mogamba tan kĕneng sa/sar, tan tablĕteng tulya sari, a/mba anda sinampura, maring yang mise/sa bumi, kaping kalih ing nabi, utusa/6a/n <n>da pitulung, nda brĕkat sapa'at, / ing dunya ing <a>herat singguh, amba / anda dasihing yang kang ma'mulya. /</p> <p>g. pan kula kinen amrĕna, carita andi/6b/ka nabi, wetning kula tan lĕnggana, anga/wi kinen gupiti, nata pupuhe i/ki, tan rasa tan duk ingapus, / wong minda tan wĕruh basa, kdah aniru wong /7a/ lwih, cumantaka kadya wong utameng / sastra.</p>	<p>d. lah ta sami pyarsakna, sihing yang ma/ra ing dasih, yan apatut ormatakna, sadaya kang sami / singguh, krana dunya iki, tan lawas pan suwagung, / nulih kinen ngambila, yang widi aken jabra'il, pan ing kana /3b/ sami uruh pramaning alah.</p> <p>e. kewala ambasung wikan, ing sakwe/he kang asudi, nda sami ilingĕna, wahyunira yang wi/di, klawan wahyuning nabi, rasulullah kang linuhung, / moga sihing aherat, sakwehe nabi lan wali, lawan mu/4a/min kang aniksa ing sikupar.</p> <p>f. moga amba tan kĕneng sasaran, tan ka/blĕteng tulya sari, amba nĕda sinampura, maring si/ra sang yang widi, kaping kalih ing nabi, utusan nĕda / pitulung, nĕda brakat sĕpa'at, ing dunya aherat si/4b/ngguh amba nĕda sihing yang kang ma'mulya.</p> <p>g. pan kula kinen amarna, / gitane andika nabi, wetning kula tan lĕnggana, anga/wi kinen gupeti, nata pupuhe iki, tan rĕ/tut tan aduk ingapus, kadya wong minda tan wĕruh ing basa, kdah /5a/ aniru wong luwih, cumantaka kadya wong ngutameng sastra.</p>	
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<p>=====</p> <p>1. puniki caritanira, nabi / alah kang linwih, tatkalanira / pinaras, wěntěn wong sawiji prapti /7b/, atataken rěkeki, datěng bu ba/kar lingipun, twan kadya punapa, / tatkala nabi linwih, duk apa/ras amba taken datěng twan.</p> <p>2. sapa /8a/ sentěn kang amaras, lan sapa ikang / gupesi, tatkala nabi aparas/s, lan dastare saking pundi, mi/wah dintěn punapi, lan punapa tawu/8b/nipun, miwah tanggal ping pira, la/n punapa sasihneki, lawa/n pintěn umure tatkalaparas/s.</p> <p>3. mangkin tuwan wartanana, bagi/9a/da <a>bu bakar angling, tatkalanira pi/naras, nabining yang kang linwih, ya / ta wahyun yang widi, aprang ka/lanipun, duk musuh raja lahat, /9b/ ing desa mkah nggeneki, dina sne/n waktunira kalaparas.</p>	<p>=====</p> <p>1. singgi/h puniki carita, nabi alah kang linuwih, tatkala nabi / aparas, wěntěn wong sawiji prapti, matur pataken te/ki, maring abu bakar lingipun, twan kadi punapa, tatkala nabi linu/6a/wih. duk aparas amba taken datěng tuwan.</p> <p>2. sapa sentěn kang amaras, la/n sapa saksine malih, tatkala nabi aparas, lan dastar/e saking pundi, miwah rawuh punapi, lan punapa tawuni/pun, miwah tanggal ping pira, lan punapa sasihneki, lawa/6b/me santěn keh rema nabi aparas.</p> <p>3. mangkin tuwan wartanana, bagi/nda abu bakar angling, duk tatkala nabi aparas, nabining yang kang / linuwih, tatkalandika nabi , aprang sabil / puniku, duk musuh raja lahat, ing desa mēkah nggeneki /7a/ , dina snen waktunira kalaparas.</p>	<p>=====</p> <p>1. ana mangke kawarnaa, cari/3a/tane andika nabi wali, tatkalanira acukur, / ana wong sawiji prapta, atur pataken maring abu bakar lingipun, lah twan ka/di punapa, tatkala nabi linuwih.</p> <p>2. duk <k>alani/3b/ra aparas, nabi alah punika rěke sun- ta/kenin, sapa sentěn kang ańukur, lan sa/pa saksineka, tatkala andika nabi a/cukur, lan dastare iku apa, ing mangke rawuh /4a/ punapi.</p> <p>3. lan punapa tawuneka, myah tanggal ping / pira sasihneki, lawan kehe remanipun, mangke twan warta amba, den-lingi/ra bagindabu bakar amuwus, duk <k>ala nabi a/4b/paras, nabinira yang linuwih.</p> <p>4. tatkalani/ra aprang, sabilulah ing desa mēkah ě/nggeneki, dina snen waktunipun, tarka/lanira aparas, dawēgira maca krohu /5a/ nabi rasul, nulya jabrail prapta, ambakta / ayat puniki.</p>
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<p>4. dawēgira maca kro'an, / maka datēng ja/bra'il, ambakta ayat punika, /10a/ matur ring andika nabi, hya nabining hyang wi/di, puniki sabda hyang luhur, katur / ayunan tuwan, nugrahanira / yang widi, lapalipun kang katur datēng /10b/ ing tuwan.</p> <p>5. ya nabining hyang muhamat, puniki sabda hyang widi, kang / wēntēn ing dalēm surat , kang pasti / ing tuwan mangkin, twan kinen akuri/11a/s, nabi muhamat amuwus, datēng ja/bra'il mangko, linge eh wong / sanak mami, ing masa paduka a/mba pinaras.</p> <p>6. jabra'il aris ana/11b/bda, mangkin ngong matur ring widi, tumulya / jabra'il mangkat, matur ring yang ma'atinggi, tan dangu aneng margi, sakde/p netra arawuh, ing ayunan yang mano/12a/n, matur ring yang ma'atinggi, ing sasih / punapa nabi tuwan pinaras. /</p>	<p>4. dawēgira maca kro'an, / maka datēng jabra'il, ambakta kayat punika, / o nabinira yang widi, amba datēng ingriki, ing/utus dera yang agung, srata bakta nugraha, nira sira sang yang /7b/ widi, singgih puniki amba umatur ring tuwan.</p> <p>5. iya nabi muhamat mursal, puniki sabda yang widi, kang wēntēn ing dalēm kro'an, kang pinasti ing tuwan singgih, twan kinen a/kuris, nabi muhammad amuwus, datēng jabra'il sira, ling/8a/e eh wong sanak mami, imam sapa duk tatkala amba pinaras.</p> <p>6. jabra'il aris anabda, amba matur ring sang widi, tumulihan / jabra'il mangkat, matur ring yang ma'atinggi, datan dangu neng / margi, sēkdep netra wus rawuh, ing ayuning yang manon, matur /8b/ ring yang ma'atinggi, ing sasih punapa nabi tuhan pinaras.</p>	<p>5. eh nabinira hyang / suksma, amba dawē tumarēk ing twan si/nggih, ingutus dera hyang agung, srata mbakta nu/5b/grahan, nira pangeran yang mahaluhur, kawu/la matur ring twan, hya nabining yang ka/kasih.</p> <p>6. punika sabda yang suksma, kang wen/tēn ing dalēm surat puniki, satuhune ya /6a/ twan, twan kinen aparas, dadya sira nabi muh/amat amuwus, maring jabrail sira, / linge eh wong sanak mami.</p> <p>7. padu mangke aparas, jabrail mangke amuwus ari/6b/s, mangke matur ring yang agung, nulya jabrail mangka/t, umatura mring yang mahaluhur, ta/n adangu aneng margi, sakdep netra / wus prapti.</p> <p>8. ing ayunira yang suksma, umatur/7a/a mring yang mahatinggil, sasih punapa twanku, / kakasih twan aparas, lawan sa/pa kang amaras mangkeku, andikani/ra yang suksma, ing ramlan sasihnyakuris. /7b/</p>
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<p>7. wahyunira sang yang suksma, i/ng ulan ramlan singgih, kakasihingsu/12b/n aparas, jabra'il awangsul aglis /, datēng arsaning nabi, jabra'il aris umatur, datēng nabi utusa/n, eh nabining yang kakasih, tu/13a/wan kinen aparas s>asih ramlan.</p>	<p>7. wa/hyuning yang suksma, ing ulan ramlan singgih, kakasihing/sun aparas, jabra'il wangsul aglis, datēng arsa/ning nabi, jabra'il aris umatur, nēhēring nabi muhamad, e/9a/h nabining hyang kakasih, tuan kinen aparas sasih ramlan.</p>	<p>9. sira mangke kang amaras, jabrail sigrah si/ra lumaris, jabrail anulya u/matur, maring nabi muhamat, eh / nabining yang mangke andikacukur, mangke ing /8a/ bulan ramlan, nabi muhamat lingnya aris.</p>
<p>8. nabi / muhamad anabda, datēng jabra'il si/nggih, tatkala amba pinaras, / ing arsane sapa iki, jabra'il si/13b/grah aglis, punika tumulya matur, / / datēng ing sang yang manon, sa/saat anulya prapti, datan da/ngu prapta ing nabi utusan.</p>	<p>8. nabi / muhammad anabda, tkeng jabra'il singgih, tatkala amba pinara/s, ing arsane sapa iki, jabra'il nulyaglis, pu/nika tumulya matur, datēng ing yang manon, sasa'at nulya prapti, /9b/ datan dangu prapta ing nabi utusan.</p>	<p>10. mara ing jabrail sira, tatkalane / amba aparas mangkin, ing arsane / sapa iku, jabrail malih matura, kadi pa/8b/wkasira, sakdep netra wus prapti.</p>
<p>9. lingi/14a/ra jabra'il mojar, hya nabining yang / kakasih, paran ta arsaning twan, / karena twan pribadi, wruh namaning / hyang widi, tan liyan tuwan kang wruh, maka /14b/ nabi ngandika, eh jabra'il dan lingneki, dastar amba yen sampu/n [a]paras punapa.</p>	<p>9. nhēr jabra'il mojar, ya nabining yang / kakasih, aparas saarsaning cahya, krana twan pribadi, / wruh namaning yang widi, tan liyan tuwan kang wruh, mangkana ing/andika, eh jabra'il lingneki, dastar amba yan sampun apa/10a/ras punapa.</p>	<p>11. tan adangu / malih prapta, ing ayunira nabi / mursalim, lingira jabrail matur, / mara ing nabi muhamat, twan aparas arēpa /9a/ nurcahya iku, krana twan pribadi, wēruh / nama yang pribadi.</p>
		<p>12. tan liyan tuwan kang / wikan, samangkana andikaning yang / widi, eh jabrail punapeku, dadi /9b/ dastar kawula, yen kawula sampun aparas mangke/ku, nulya jabrail mangkat, matur ring yang / mahatinggi.</p>

<p>10. jabra'il tumulya mangkat, umatur ring sang yang widi, /15a/ sapraptaning arsaning hyang, jabra'il uma/tur aris, aturira jabra'il, ya twan pangeran ulun, pa/ran kinarya dasar, kakasih tuwan a/15b/kuris, sasampune aparas nabi / utusan.</p> <p>11. pangandikaning yang su/ksma, mangke datēng jabra'il, / sira mangkata den-enggal, mañjing/16a/a sira ing swargi, ambilna den-aglis / , salēmba godonging kayu, sun-a/rani kastuba, sira ambilna den-a/aglis, siji kinarya dasar kakasih/16b/ngwang.</p> <p>12. pan sampun <n>ugrahaning yang, jabra'il umangkat aglis, angambil ro/ning kastuba, jabra'il añjampu/t aglis, warnane lwih adi, tan sa/17a/maning dunya iku, warna kadya mangkana, / aglis binakta tumulih, datan dangu pra/ppta ing nabi utusan.</p>	<p>10. jabra'il tumulya mangkat, umatur ring yang widi, sa/prapta ing arsaning yang, jabra'il umatur raris, atur/ira jabra'il, ya tuhan pangeran kang agung, pa/ran kinarya dasar, kakasih tuhan akuris, sasampune a/10b/paras nabi utusan.</p> <p>11. angandika yang suksma, mangke da/tēng jabra'il, sira mangkata den-enggal, mañjing/a sira ing swargi, ambilēn den-aglis, salēmba / godonging kayu, insun arani kastuba, sira ambil de/11a/n-aglis, siji kinaryanēn dasar kakasihingwang.</p> <p>12. sasampun nugraha/ning alah, jabra'il umangkat aglis, angambil ro/ning kastuba, jabra'il anjampat aglis, warnane / luwih adi, tan sama ing dunya iku, warna kadya mangkana, /11b/ aglis binakta tumulih, datan dangu prapta ing nabi utusan.</p>	<p>13. sapraptanira maring yang, ja/brail malih umatur raris, ya twan amba /10a/ kang agung, kawula matur ring twan, apa jadi da/star kakasih twanku, yen suda aparas, nabi muhamat linuwih.</p> <p>si</p> <p>14. wēntēn pramaning yang suksma, mangke /10b/ maring jabrail, sira mangkata den-enggal, / angambil sireki, mañjinga maring swar/gadi, salēmba godonging kayu, / godongepun kastuba, lah ambila depu/11a/n-aglis, mung salēmba iku kang karyanēn dasar.</p> <p>15. pan saking nugrahaning yang, jabrai/l mangat aglis, angambil roning kastuba, mangke ingambil tumulih, warnane lē/wih adi, saking warnane kang kayu, tidak a/da samanya, aglis binakta tumulih, / tidak lama wus dateng nabi utusan.</p>
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<p>13. tumulya / ngaturi salam, ya nabi yang kaka/17b/sih, puniki roning kastuba, twan a/nggenĕn tumulih, yan sampun tuwan a/kuris, karyanĕn dasar puniku, / kinen dera yang suksma, kang adi saking /18a/ jro swargi, saking nugrahaning yang mara / ing twan.</p> <p>14. lingira nabi utusan, / mangke datĕng jabra'il, sapa kang / amaras amba, jabra'il umatur aris, /18b/ saking nugrahaning widi, amba kang kine/n afukur, mangke datĕng ing twan, / dening yang kang ma'atinggi, tumu/lya glis nabi utusan pinaras.</p> <p>15. ta/19a/tkalanira pinaras, nabi dening jabra'il, dawĕg sangang wlas dina, ing ula/n ramlan singgih, ing snen dinaneki, / tumulya ngabakti sampun, mangke samya /19b/ tumingal, tatkala nabi akuris, / kapĕnĕtan sadaya samya tuminga/l, tatkala nabi akuris, / kapĕnĕtan sadaya samya tumingal.</p>	<p>13. tu/mulya ngaturing salam, hya nabining yang kakasih, puni/ki roning kastuba, twan anggenĕn tumulih, yan sa/mpun tuwan akuris, karyanĕn dasar puniku, kinen dera yang /12a/ suksma, kang adi saking swargi, saking nugrahaning yang datĕng twan.</p> <p>14. ta/tkalanira pinaras, nabi dening jabra'il, dawĕg sa/nga wĕlas dina, ing ulan ramlan singgih, ing snen dinaneki / , tumulya ngĕbakti sampun, mangke samya tumingal, ta/12a/tkalanira akuris, kapĕnĕdan sdaya sami tumingal. /</p>	<p>16. sampun sira asung salam, hya nabi yha /12a/ saidin, inilah dawun kastuba, twanku a/mamakehi iki, yen tuwan suda a/kuris, dibuwat sorban twanku, sa/king pangkon yang suksma, pakweh saking swargadi, /12b/ krana tya alah kapada twan.</p> <p>17. sapdana nabi muh/amat, datĕng sira jabrail, sapa / kang manguris amba, jabrail < >ingnya ari/s, saking pangkon yang widi, amba disuruh a/13a/fukur, datĕng kepada twan, denira yang maha/tinggi, dadyaglis nabi muhamat pi/naras.</p> <p>18. tatkala aparas, / nabi dening jabrail, dawĕg sangang wlas di/13b/na, ring sasih ramlan singgih, ring snen dinaneki, a/nulya sĕmbahyang iku, rong rekahat a/salam, pratingkah nabi akuris, kapĕ/nĕdan sadaya sami tumingal.</p>
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<p>16. rema sami tinampanan, / salĕmbar tan tibeng siti, nabi alah /20a/ angandika, ing jabra'il dan lingneki, / karena apa iki, dening remaning/sun tuhu, tan ana tibeng lĕmah, ja/bra'il amuwus aris, ya muhamad pu/20b/nika wikanta twan.</p>	<p>15. rema sami tinampanan, salĕmbar tan tibeng siti, nabi / mangke angandika, ing jabra'il dan lingneki, krana a/pa iki, dening remaningsun tuhu, tan ana tibeng lĕmah, /13a/ jabra'il amuwus aris, ya muhammad puniki wikanta twan.</p>	<p>19. rema sa/14a/mi tinampanan, salĕmbar tan tibeng siti, na/bi mangke andika, mring jabrail <l>ingne/ki, apa krananeki, dening remaning/sun tuhu, tan ana tibeng lĕmah, jabrail <l>ing/14b/nya aris, hya muhamat punika wikanan tu/wan.</p>
<p>17. mulane tan ti/beng lĕmah, mangkin rema twan singgih, / dene sami tinampanan, de/ne sakweh widadari, nabi amuwu/21a/s aris, pira kehe remaningsun /, jabra'il angandika, kehe / rema twan mangkin, sakĕti ti/gang laksa lan tigang nambang.</p>	<p>16. mu/lane tan tibeng lĕmah, mangke rema twan singgih, dene / sami tinampanan, dening sakweh widadari, nabi a/muwus aris, pira kehe remaningsun, jabra'il anga/13b/ndika, kehe rema twan mangkin, sĕkĕti tigang laksa la/n tigang nambang.</p>	<p>20. milane tan tibeng lĕmah, mangki/n rema twan singgih, dening sakweh ti/nampanan, dening sakeh widadari, na/15a/bi ngandika aris, pira kehe remaningsun, / jabrail umatura, banyah rambut <t>wa/n singgih, mung sakti tigang laksa lan ti/gang nambang.</p>
<p>18. tigang a/21b/tus tigang dasa, kalih lĕmbar puñju/lneki, punika salĕmbar sowang /, kagĕm dening widadari, tan a/na tibeng siti, marmane mangke ri/22a/nĕbut, saking prĕmaning alah, mangki/n datĕng widadari, angandika yang / suksma maring dyadarya.</p>	<p>17. tigang atus tigang dasa, kalih lĕmbar puñju/lneki, punika sasalĕmbar swang, kagĕm dening bidada/ri, tan a tibeng siti, remane sami rinĕbut, saking /14a/ pramaning alah, mangkin datĕng widadari, angandika yang suksma maring/ widadari.</p>	<p>21. tigang atus tigang dasa, tigang lĕmbar /15b/ putusneki, punika salĕmbar sowang, kagĕm dening widadari, tan ana tibeng si/ti, marmane sami rinĕbut, saking pra/maning alah, ingandika widadari, dening a/16a/lah pangeran yang mahamulya.</p>

<p>19. wahyu/nira uta ala, mangke datēng idya/22b/ dari, pada mangkata den-aglis, / maring kakasihsun iki, sira sa/daya iki, amupuwa remani/pun, pada krēyanēn jimat, /23a/ remane kakasih mami, pada tale/kna ing lalēngēnira.</p>	<p>18. wahyuning uta'ala, mangke datēng wida/dari, pada mangkata den-enggal, maring kakasihsu/n iki, sira sēdaya sami, amupuwa remanipun, pada kar/14b/yanēn jimat, remane kakasih mami, pada talekna mara ing / lēlēngēnira.</p>	<p>22. pramaning yang maha/mulya, mangke maring widadari, sira mangka/ta den-enggal, maring kakasihsun iki, sira lunga ta sami, amupuwa rema/16b/nipun, pada karyanēn simat, remane ka/kasih mami, pada talekna maring lalēngēnira.</p>
<p>20. supaya si/ra sadaya, sun-luputakēn ing beñjing, saking siksa ing naraka, /23b/ miwah ikang animpēni, ing cari/tane iki, kakasihingsu/n acukur, saking ēnggen sanu/nggal, prapta ing prēnah sawiji, /24a/ sinalinan pinupuh brangta lēnggawa. /</p>	<p>19. supaya sira sēdaya, sun-luputakēn ing sa/kit, beñjing ing siksa nraka, poma ingkang ani/mpēni, ing carita iki, kakasihingsun acukur, saking /15a/ gene sanunggal, prapta ing pranah sawiji, sinalinan pinupuh bra/ngta lēnggawa.</p>	<p>23. supaya sira sadaya, sun-luputaken ing penyakit, saking ing api nraka, /17a/ poma sing sapa nimpenin, maring carita puniki, / kakasihingsun acukur, saking ēnggen/e sanunggal, sun-luputaken ing penyakit. maring sira kang arep animpena punika. /17b/</p>
<p>asmaradana</p>	<p>smar</p>	<p>smaran</p>
<p>A. sun-luputakēn ing saki/t, tatkalanira sakarat, / lagine den-pēcat rohe, /24b/ beñjing sun-welhi sapa'at, / lan sing sapa amaca, miwah rēke / kang angrungu, caritane nabi / paras.</p>	<p>A. sun-luputakēning sakit, ta/tkalanira sēkarat, lagine pinēcat rohe, beñjing sun-welhi kēmulya'an, miwah sapa amaca, miwah rēke /15b/ kang arungu, carita nabi paras.</p>	<p>A. sun-luputaken ing penya/kit, tatkalanira sakarat, / tatkala pinarcat rohe, beñjing sun-welhi sapaat, lan sing sapa amaca, /18a/ miwah sakwel kang arungu, carita nabi aparas.</p>
<p>B. miwah rēke kang anu/25a/lis, atawa kang andrabeya, dya/naning liyan bae, miwah rēke kang / ambakta,</p>	<p>B. miwah rēke kang anulis, atawa / kang andrabeya, dyan ana ing lyane, miwah rēke kang amba/kta, ing carita punika, kakasihingsun acukur,</p>	<p>B. miwah rēke kang anulis, / utawi kang andarbyeye dyana / ing lyane, miwah rēke kang ngambakta, mring ca/18b/rita punika,</p>

<p>ing carita punika, / kakasihingsun acukur, maka sun-weh/25b/i kamulyan.</p> <p>C. sun-salamēta ing / beñjing, malih ing dunya a/herat, sun-luputakēn sa/kehe, ing beñjang sakehing /26a/ siksa, jungkar wa nakir ika, lan sa/kehing siksa kubur, miwah ing di/na kyamat.</p> <p>D. lan tan pgat su/n- tingali, tan pgat sun-wehi rahma/26b/t, lan sun-raksa rēñcanane, ē/jin lawan bēlis lanat, lamo/n wong iku ora, asimpē/n carita iku, miwah ikang nora /27a/ maca.</p> <p>E. miwah kang nora ngupami, miwah / kang nora myarsa, maka dadi wong mu/napek, asingit ingsun kaliwa/t, lah poma ingētna, sira sun-weh/27b/i rahayū, adoh saking duka cipta. /</p> <p>F. miwah carita puniki, sinalaheng / wismanira, sun-raksaa saisine /, ing wismanira sun-raksa, sun-dohakē/28a/n ing bala,</p>	<p>ma/ka sun-weh ing sēda'at.</p> <p>C. sun-slamēt ing beñjing, malih ing /16a/ dina aherat, sun-luputakēn sakehe, ing beñjang sa/keh ing siksa, mungkarun wa nakir ika, sakehing si/ksa kubur, malih ing dina kyamat.</p> <p>D. lan tan pgat sun-tinga/li, tan pgat sun-weh ing rahmat, lan sun-raksa bēñcanane, /16b/ ing jin lan iblis la'nat, lamon wong iku nora, asimpē/n carita iku, miwah ikang nora maca.</p> <p>E. mwah kang no/ra ngupami, miwah kang nora myarsa, maka dadi wong mu/napek, asingid ingsun kaliwat, lah poma ingētna, /17a/ sira sun-wehi rahayu, adoh saking duka cipta.</p> <p>F. miwah ca/rita puniki, saleh aneng wismanira, sun-raksa / saisine, ing wismanira sun-raksa, sun-adohakn ing bala, ing slamine tumuwuh,</p>	<p>kakasihingsun acukur, maka sun-weh / kamulyan.</p> <p>C. sun-salamataken sami, dari dunya sampe ing aherat, sun-lu/put sakalyane, ing beñjang saking ing siksa, /19a/ mungkarun wa nakirun ika, lan sakehe siksa kubur, / miwah ing dina kyamat.</p> <p>D. lan tan pgat sun-ti/ngali, miwah tan pgat sun-weh rahmat, / lan sun-raksa bēñcanane, jang / kalawan bēlis lana/19b/t, lamun wong iku nora, animpen carita iku, / lan tidak mawu amaca, lan tidak mawu amaca.</p> <p>E. lan ora pracaya malih, miwah ta/n arēp miyarsa, pasti iku wong munapek, asēngi/20a/t ingsun kalintang, lamun wong ngingitna, hya iku sun-weh rah/ayu, aduh saking duka cipta.</p> <p>F. miwah carita puniki, simpēna neng wismanira, sun-rak/sanēn saisine, wismanira sun-raksaa, adoh/20b/akēn ing bahya, angsal apitan tumuwuh,</p>
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<p>ing salamine tumūwūh, ing tir/ta lawan pawaka.</p> <p>G. lamon carita / puniki, den-gawaa mamalampah, ma/ring pēkir miskin rēko, iku sami ungsung/28b/ēn, sira ing pawehira, maring pēkir / miskin mangkeku, ingsun angileni si/ra.</p> <p>H. upama arta sadēmi, sun-ile/ni pitung dasa, saking punika pawehe, /29a/ saking kudrating yang suksma, mangkana wah/yun alah, pinasti antuk rahayu, / sakehe kang angupama.</p> <p>I. lan a/ntuk <k>ang sapaat nabi, kang asung lan kang sinung/29b/an, samyā <a>ntuk brēkat karone, kang a/sung lan kang sinungan, nabi rasul ana/bda, eh sakehe umatingsun /, poma den sami ngupama.</p> <p>J. datēng ing /30a/ carita nabi, tatkala ingsun pinara/s, tinurunan aglis mangko, rahma/t ikang nunggal dina, srēta rēskinira, / salaksa sadina rawuh, tan ana wang ing /30b/ rahmat.</p>	<p>ing tirta lawan pawaka /17b/ .</p> <p>G. lamon carita puniki, den-gawaa mamalampah, maring pkir miskin rē/ko, iku sami sungsungēna, pira ing pawehira, / maring pkir miskin iku, ingsun angileni sira.</p> <p>H. upama ar/ta sadmi, sun-ileni pitung dasa, saking punika pawehe, /18a/ saking kudrating yang suksma, mangkana wahyun alah, pinasti antuk rahayu / , saking kang angupama.</p> <p>I. lan antuk sapa'at nabi, kang asung lan ka/sinungan, samyā antuk brakat karone, kang asung la/n kasinungan, nabi rasul anabda, eh sakwehe umatingsun, /18b/ moga ta sira ngupama.</p> <p>J. datēng ing caritaning nabi, tatkalanira pinara/s, tinurunan aglis mangko, rahmating nunggal dina, srata ra/skinira, slaksa sadina rawuh, tanana tuwang ing rahma/t.</p>	<p>gni padēm dening / tirta.</p> <p>G. lamun carita puniki, ginawa akan malampah, mring pēkir miskin rēko, iku sami sungsungēn, pirang ing pawehira, mring pēkir miskin iku /21a/ ingsun angilen ing sira.</p> <p>H. upama arta sadēmin, / sun-ilen ing pitung laksa, saking pundi kang pawehe, saking kudrat yang suksma, mangkana sabdaning alah, kang pinantah anukrah ayu, /21b/ sakehe ingkang utama.</p> <p>I. lan atuk apaa/t nabi, kang asung lan sasinungan, sa/mya antuk brakat karone, kang asung la/n sasinungan, nabi rasul anapda, ilingēna /22a/ ujaringsun, poma den sami pracaya.</p> <p>J. da/tēng ing carita nabi, tatkalanira aparas, katurunan aglis mangko, ramet ika tunggal dina, arta lan mi/22b/skinira, tan ppat sadina rawuh, tan ana tuwang/ing rahmat.</p>
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<p>K. miwah rinaksa sireki, / sakeh ikang kni ala, miwah durja/na sakabeh, lan adoh saking sa/salat, lamon sira alara, agli/31a/sa antuk pitulung, tur rēke ta aglis wa/ras.</p>	<p>K. miwah carita puniki, sakehe kang kēni ala, miwah durja/19a/na sēkabeh, lan adoh saking sasalat, lamon sira alara, a/glis antuk pitulung, tur rēke aglis waras.</p>	<p>K. miwah rinaswa puniki, / sakwehe kang pañcabaya, miwah gurga/ma sakabeh, lan adoh saking ing sasar, la/23a/mun sira alara, aglis antuk pitulung, tan purun wong panēluhan.</p>
<p>L. yen binakta cariteki, i/kang apringga punika, ikang akeh / durbiksane, miwah sakeh sato /31b/ galak, tan ana myatana, lamon bi/nakta ing lawut, caritaningsu/n aparas.</p>	<p>L. yan binakta / carita iki, ing karang pringga punika, ikang akeh dur/biksane, miwah sakweh sato galak, tan ana anyatna /19b/ lamon binakta maring lawut, caritaningsun aparas.</p>	<p>L. yan ginawe jima/t iki, ing karang pringga punika, ingkang a/keh durbik mangko, miwah sakweh sato ga/23b/lak, pada ajrih sadaya, lamun binakta ing la/wut, carita nabi aparas.</p>
<p>M. mina kang aneng jala/dri, miwah mina kang agalak, dadi /32a/ sami ajrih kabeh, bajul lan wani pa/rēka, miwah lamon alayar, / rahayu tur aglis rawuh, saking / sawabe carita.</p>	<p>M. mina kang a/neng jaladri, miwah mina kang agalak, iku dya ajrih ska/bel, bajul lan wani parēka, miwah lamon alayar, ra/hayu tur aglis rawuh, saking sawabe carita.</p>	<p>M. mina / kang aneng jaladri, sirna sagung mina kang / galak, pada jrih sakabehe, datan pu/24a/run umarēka, miwah lamon alayar, rahayu / tur aglis rawuh, saking sawabing carita.</p>
<p>N. lamon binakta a/32b/jurit, sakehe safijata sirna, / bdil wawos pdang towok /, tan ana amyatana, tur kuwa/t yudanira, saking rahmating yang agung, /33a/ kang ambakta ing carita.</p>	<p>N. lamon bi/20a/nakta ajurit, kabehe sēñjata sirna, bdil wawuh pdang towok, / tan ana amyatna, tur kwat payudanira, saking rahmating / yang agung, kang ambakta ing carita.</p>	<p>N. lamon binakta ajurit, sakwehe / safijata sirna, bedil wawos pdang towok, /24b/ tan ana amyatna, tur kuwat payudanira, saking nu/grahan yang agung, miwah kang bakta carita.</p>
<p>O. lamon ana krē/yaneki, atawa agagaweya/n, iku aglis dadi rēko,</p>	<p>O. lamon ana karyane/ki, atawa agagaweyan, iku aglis dadi mangko,</p>	<p>O. lamon ana karyaneki, utawi a/gagaweyen, iku dadi glis mangko,</p>

<p>/ lawan malih wong punika, akatah /33b/ wong kang wlas, tan kēna bēnduning ratu /, angawula kinasyan.</p> <p>P. lan malih / beñjang yen mati, tan kēna ing / marga sasar, wong iku said pati/34a/ne, ikang angraduh carita, nabi ta/tkalaparas, kalintang sawabe / agung, saking rahmating yang suksma./</p> <p>Q. lan malih brēkating nabi, rasululah /34b/ kang sinyan, sing sapa maido rē/ko, atawa osēk ing manah /, lamon amaidowa, saya/ktine wong puniku, kupur ing ptang ma/35a/dahab.</p>	<p>lawan ma/20b/lih wong punika, akatah wong kang wlas, tan kēna bēnduning ratu, anga/wula kinasyan.</p> <p>P. lan malih beñjang yen mati, tan kēna / ing marga sasar, wong iku said patine, ikang agaduh / carita, nabi tatkalaparas, kēlintang sawabe agung, saking /21a/ rahmating yang suksma.</p> <p>Q. lan malih brakating nabi, rasulullah kang sinyan/n, sing sapa maido rēko, atawa osēk ing / manah, lamon ana maidowa,sayaktine wong / puniku, kupuring pētang mēdahab.</p>	<p>yang manggih /25a/ rēke raharja, akatah wong kang awlas, tan kē/na binēndon ing ratu, tan kawula kinasih/an.</p> <p>P. lan malih eñjang yen mati, tan ma/nggih marga sasar, wong ika sait patine, ikang 25b/ angrawa carita, nabi tatkala aparas, kali/ntang sawabe agung, kakasih ing yang nabi / muhamat.</p> <p>Q. lan malih brakat ing nabi, rasululah kang sinadyan, sing sapa maido rēko, /26a/ yen osik ing manah, lamon ana maidot, / sayaktine wong puniku, pasti manggig mat/ga papa.</p>
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Appendix 1

The manuscripts

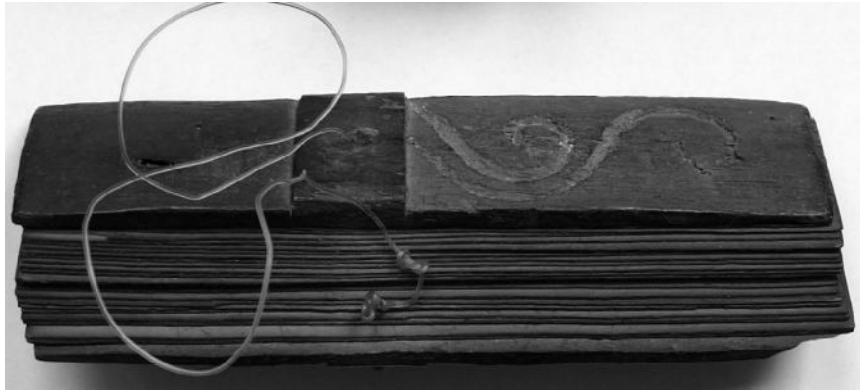
For convenience sake, the manuscripts have been designated A – C. They may be described as follows:

- A. MS M.53 Palm-leaf (lontar) manuscript, 9 cm (width), 3,3 cm (height) and 3.3 cm thick (leaves and boards) or 2.1 cm (leaves). 44 leaves. 4 lines, jejawen script. Page numbers provided throughout on the b-sides of the leaves 1-39. The text runs from 1b to 39a. 39b only has the page number 39. The rest of the leaves contain no text.²⁷



Ms. A, leaf 25b.

B. MS M.64. Palm-leaf (lontar) manuscript, 13 cm (width), 2,8 cm (height) and 1.7 cm thick (leaves and boards) or 1.2 cm (leaves). 24 leaves. 4 lines, jejawen script. No page numbers. Leaf 1a has no text. The text runs from [1b] to [21a]. [23b] and [24a] have text in Arabic script which is very rare in lontar manuscripts; [24b] has no text.



Ms. B, leaf 9a.



Ms B, leaves 23b and 24a

- C. MS M.65. Palm-leaf (lontar) manuscript, 11 cm (width), 2.9 cm (height), and 6.4 cm thick (leaves and boards) or 3.9 cm (leaves). 44 leaves. 4 lines, jejawen script. Page numbers provided throughout on the b-sides of the leaves 1-69. The text runs from 1a to 69a. 69b only has the page number 69. The text is preceded by two leaves without any writing.



Ms. C, leaf 1a

Appendix 2

Translation of Manuscript C

Bismillahirrahmanirrahim.

Pangkur

- a. Bismillahirrahmanirrahim means that I acknowledge that there is no Lord but The Great One. Only Allah is benevolent, Allah is *nguwajibahngujat*,²⁸ who is praised and to whom is paid homage day and night.
 - b. *asah ajuh ya lailabra ilallah* means, I acknowledge that Allah is Great and that only Allah is Powerful among all that exists. He awards gifts and knowledge (??).
 - c. *wah asal aduh* and that Muhammad is Allah's messenger, which means that I acknowledge that the Prophet Muhammad is the true messenger of The Immaterial One who will judge everybody's true faith in Islam.
 - d. verily, with the intercession of the Prophet Messenger you will receive the gift of Heaven and people who repudiate are infidels.
1. Now will be told the story of the Prophet *wali*²⁹ when his hair was shaved. A person came to Abu Bakar and asked, 'Under what circumstances
 2. was the exalted Prophet's hair shaved? I ask you about Allah's Prophet, who was it who shaved his hair? And who witnessed the shaving of the Prophet's hair, and what was his head cloth and where did it come from?
 3. And in what year was it, and on what date, and in what month? And how many strands of hair did he have?
- Now, please tell me.' His majesty Abu Bakar said, 'The exalted Prophet's hair was shaved
4. while he was waging war on Allah's road. He was shaved in the village of Mecca, on a Monday.' While the Prophet Messenger was reading the Koran,³⁰ Jabrail arrived, bringing a Koranic verse from Allah.
 5. 'Well Prophet of The Immaterial One, I have come to you, sent as I am by The Great One, and I bring you a gift from The Highest which I am to convey to you, beloved Prophet.
 6. These are the words of the Immaterial One and they are written in this letter.³¹ The fact of the matter is that you are ordered to have your hair shaved.' The Prophet Muhammad said to Jabrail, 'Well my brother,
 7. who is to shave me?' Jabrail said softly, 'I will convey your question to The Great One.' Then Jabrail left to ask The Highest. He was not long underway, and in the wink of an eye he had arrived
 8. in front of The Immaterial One. He asked The All Highest, 'My Lord, in what month is your beloved to be shaved, and who is to shave him?' The Immaterial One said, 'He is to be shaved in the month of Ramadan
 9. and you will shave his hair.' Jabrail quickly went on his way and presently said to the Prophet Muhammad, 'Well Prophet of God, you are now ordered to have your hair shaved in the month Ramadan. The Prophet Muhammad said softly,

10. to Jabrail, 'In front of whom will I be shaved?' Jabrail went to convey his message, and in the wink of an eye he had arrived
11. and in a short while, he came before the Prophet Messenger. Jabrail said to the Prophet Muhammad, 'You will be shaved in front of Nurcahya, because only you alone will know his name.'³²
12. No other than you will know. Thus is the order spoken by The One Who Leads.' 'Well, Jabrail what will my head cloth be after I have been shaved?' Then Jabrail left to ask The All Highest.
13. Having arrived before God, Jabrail said, 'Well my Lord, Great One, I would like to ask you, what will be the head cloth of your beloved when the exalted Prophet Muhammad's hair has been shaved?'

Sinom

14. The Immaterial One spoke to Jabrail, 'Leave at once and enter Heaven and pick one leaf of the Kastuba tree.'³³ Go now and fetch it at once. You will need only one leaf to make a head cloth'³⁴
15. and it is My gift.' Jabrail left immediately to pick a Kastuba leaf. He took one and it had a beautiful color because there is nothing that can match the color of the tree, nothing is like it. He quickly took it with him and in a short while he arrived at the Prophet Messenger.
16. When he had greeted him, (he said), 'Well Prophet, my Lord, this is a Kastuba leaf. This is what you will wear when your hair has been shaved. I will turn it into a head cloth by order of the Immaterial One, and it is a gift from Heaven, from Allah to you.'
17. The Prophet Muhammad said to Jabrail, 'Who will shave me?' Jabrail said kindly, 'The One Who Leads has ordered me to shave you. I have come to you, sent by The All Highest.' Then without any delay, the Prophet Muhammad was shaved.
18. The time of the shaving of the Prophet's hair by Jabrail was on the 19th of the month Ramadan, on a Monday. Afterwards they prayed two sequences of prayers (*raka'at*). Thus was the shaving of the Prophet, to the satisfaction of all who witnessed it.
19. Each strand of hair was taken up and none fell on the ground. The Prophet said to Jabrail, 'Why is it that really of all my hair, none falls on the ground?' Jabrail said kindly, 'Well Muhammad my Lord.
20. The reason that they do not fall on the ground is that for all the number of your hair there is an equal number of nymphs to catch them (before they reach the ground). 'The Prophet said kindly, 'How many hairs do I have?' Jabrail said, 'You have much hair, no more than three hundred thirty three thousand,
21. three hundred thirty-three in total. Now each hair will be used by a nymph and none will fall on the ground. The reason your hair is being fought over is, that Allah has ordered the nymphs to do so. That was the order of the Lord the Most Sublime.

22. The order of Lord the Most Sublime to the nymphs was, 'Go and leave at once and go to my beloved. All of you have to go and catch one hair and turn each hair of My Beloved into a charm, and each of you put one on your wrist.
23. So that all of you I will safeguard from illness and from the fire of Hell. I will protect from illness whoever owns this story of the shaving of my beloved's hair and anyone willing to preserve it.'

Smaradana

- A. 'I will keep him away from illness and later, when he is in death's throws and his spirit has been set free I will intercede on his behalf. And whoever reads it, and whoever listens to the story of the shaving of the Prophet
- B. and whoever writes it down or who owns it or otherwise keeps it, and whoever carries the story of shaving of My Beloved with him, I will give him distinction.
- C. I will protect him for the duration he is on earth and after death until eternity. I will liberate him later from all torments and from the Angels of Death, Munkar and Nakir, and from all the agonies of the grave and from those of the Day of Judgment.
- D. And I will never let him out of My eyes and I will forever have mercy on him and I will keep him far from disaster and from the Devil and the evil spirits. But, he who does not keep this story and who does not wish to read it (and who do not wish to read it),
- E. and who does not believe what it tells, and who refuses to listen to it, surely fakes his faith, and I will be very displeased with him. However, he who pays close attention to it, I will make happy and I will keep him far from misery.
- F. I will safeguard everything in the house of him who keeps this story and preserves it in his house and I will protect the house and keep all living creatures in it far from danger and fire will be extinguished by water.
- G. Take the story along when you go out to the poor and needy when you give your alms to them. I will reward you however much you give to those poor and needy.
- H. If you were to give just a tiny bit, I will repay you seventy thousand times. Where it will come from? From the Almighty of The Immaterial One.' Thus spoke Allah who bestows his wonderful gifts, all of the highest quality.³⁵
- I. The Prophet will intercede both on behalf of those who give and on those who receive. What is given and what is received are equal divine favors (what is given and what is received). The Prophet Messenger said, 'Bear my words in mind and believe the
- J. story of the shaving of the Prophet's hair. When you copy it you will obtain God's mercy for one day, wealth and poverty may come every day without end and blessing will come uninterrupted.
- K. It will protect³⁶ you from all sorts of danger and from all criminals and I will protect you from losing your way. When you are ill, you will swiftly be helped and the magic of sorcerers will be harmless.

- L. When you make this charm against dangers, every kind of evil spirits and all savage animals will all be scared. If you take the story of the shaving of the Prophet's hair to the sea
- M. the fish in the sea, ferocious fish will disappear and all will be terrified and will not dare approach you and when you set sail, you will presently arrive where you want to go because of the beneficial influence of the story.
- N. When you take it along when set out for war, all weapons, firearms, lances, swords, and spears will vanish, and your fighting will be valiant, / because of the great gift of The Great One / which the story carries.
- O. If you have a job to do or something needs to be produced, it will quickly be done. You will find happiness and many will be sympathetic to you and you will not be struck by the wrath of a king and will not be a pitiable servitor.
- P. And later, after you have died you will not lose your way on the road but yours will be a martyr's death. Those who carry the story of the shaving of the Prophet's hair will obtain the beloved Prophet Muhammad's unrivalled benefaction
- Q. and additional blessings of the Prophet, / the beloved Messenger of Allah. / Whoever does not believe / but has doubt in his heart, / and he does not believe / that person will really / find himself on an ill-fated road.

Endnotes

1. On these two variant of Islam in Lombok see, for instance, Budiwanti 2000.
2. The only detailed expositions of literature among the Sasak are Marrison 1999a and 1999b. For an expose of the use of texts and manuscripts during rituals in Lombok see Van der Meij 1996b and 2002:181ff.
3. Many manuscripts have been transliterated in a variety of Indonesian State sponsored projects. A bibliography of these publications may be found in Van der Meij 2002, pp. 227-230. The only two English language editions of texts from the Sasak area so far are the *Nabi Aparas* (Van der Meij 1996) and the *Puspakrēma* (Van der Meij 2002). Van Eerde published Dutch translations of the Sasak *Tutur Monyèh* (1906) and the *Tutur Cilinaya* (1913) while Behrend (1987) paid attention to the *Serat Jatiswara* from Lombok, unfortunately without presenting an edition.
4. The manuscripts are part of the private collection of the author. Descriptions and photographs follow in appendix 1.
5. Two of the three lontars also add some other text, which we will ignore here.
6. A study on the colophons found in Sasak manuscripts is highly desirable as it may shed light on ideas of time designation. If colophons are found they usually only mention that a manuscript was borrowed from so and so and the writing was finished in Ramadan while sitting in front of the mosque, or some such. Any clear reference to a checkable date is mostly absent.
7. Other texts that follow in the manuscripts have been ignored here. In the transliterations, A and B have been presented before C simply because they show many correspondences, but I might just as well have started with C. There is therefore no apparent reason to present the texts the way I did and no conclusions should be attached to this sequence.
8. I hesitate to use the word 'mistake' because in this kind of fluent text tradition it is hard to establish whether a difference is indeed a mistake or a purposeful variation. What I mean with a mistake is a clear misinterpretation of a Javanese character by the copyist, or pieces of text that have no meaning and cannot but be indicative of an error of some sort by the scribe.
9. See Teeuw, 1958 and Jacq, 1998.
10. Interview with Lalu Gede Suparman and I Nyoman Argawa, Ampenan, April 1995.
11. On the *krama-ngoko* opposition, see e.g. Uhlenbeck 1978.

12. The Sasak have a long history of wars and cultural contacts with the Balinese and a sizable population of Balinese live in the western part of Lombok. On the influence of Balinese on Sasak see Teeuw, 1954.
13. *Macapat* texts are meant to be sung but since we are concerned here with textual study based on manuscripts, the performing in s and outs are ignored here.
14. For more information on these meters and *macapat* in Lombok see Van der Meij, 2002, pp. 170-173.
15. The numerals indicate the number of syllables per verse line and the letter indicates the vowel in the last syllable of the line.
16. Apparently, the number of syllables in the meters as used by the Sasak is less than their theoretical number. 'Theoretically', *sinom* should have 74 syllables per stanza. The total number of syllables for the 20 stanzas of A should therefore be 1480 but is only 1453, B has 1378 rather than 1406 for its 19 stanzas while C for its 10 stanzas has 724 rather than 740. *Pangkur* in C also has a shortage of syllables. One stanza theoretically has 62 syllables and therefore the total pangkur material in C for 13 stanzas should be 806 syllables. With the correction for the missing line 5 in stanza 10 (theoretically 12 syllables) the total number is only 794 and therefore has an average of 61.
17. One stanza has been omitted here.
18. If all these differences were acknowledged in an apparatus criticus, it would probably be more extensive than the text itself.
19. For choices for synonyms because of metri causa reasons, see table 4 below.
20. Note the regular occurrence of the verb *paras* in lines 3 and 9 in many stanzas in A and B. Total verb correspondence (12 out of 27 = 46,1 %) is indicated in bold. A and B show 84,6 % correspondence, A-C 46,1 and B-C 50 %.
21. Carey 2008:156.
22. Carey 2008:156.
23. Carey 2008:156.
24. Ignoring differences in spelling (*yang/hyang*), the total correspondence is 15,3 % (4 out of 26). A and B show 65,3 % correspondence, A-C 26,9 and B-C also 26,9 %.
25. The total correspondence between the three manuscripts is 64,2 % (9 out of 14). Correspondence between A and B is 85,7 %, between A and C 57,1 %, and between B and C 78,5 %.

26. The total correspondence between all three manuscripts is 53,8 % (42 out of 78). Correspondence between A and B is 83,3 %, between A and C 52,5 % and between B and C 56,4 %. In its use or omission, 39.7 % of the verbs in manuscript C are totally different from the two others.
27. This manuscript has been described in 1996 with the text, a translation and a facsimile of the entire manuscript (Van der Meij 1996)
28. The spelling of the Javanese script makes it hard to understand this and the following expressions which are in Arabic but we have been unable to identify.
29. Muhammad is usually called the *rasul*, 'messenger'. But here he is called a *wali*, 'early apostle or saint of Islam in Java; the *wali* are usually said to have been nine in number' (Carey 2008:844)
30. A wonderful inconsistency with Islamic history. Muhammad could not have possibly been reading the Qur'an as it had not yet been committed to paper.
31. In the Indonesian context, the word *surat* may also indicate a chapter of the Koran but that is probably not what is meant here.
32. This is not altogether clear to me.
33. See the comment under paragraph 4. Line sequence.
34. I presume Jabrail makes the head cloth but this is my interpretation, as it remains unclear from the story.
35. It is interesting to read that Allah directly addresses the faithful apparently without Muhammad's mediation.
36. The text has *rinaspā*, which does not exist. As Ms A has *rinaksa* I assume Ms C has a mistake.

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