

Rolled up Bugis stories: marriage advice and the tale of the parakeet

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Abstract: An important Bugis manuscript held in the National Library of Indonesia is described. It consists of a roll of narrow lontar strips inscribed with a single line of characters and stitched together. Particular features of the script are discussed and illustrated. The text comprises various materials related to a published nineteenth century poem known as Sure' Baweng (The tale of the parakeet) along with some information about an old 20-day calendrical system and its use in divining the fortunes of a marriage.

There are probably a few thousand Bugis manuscripts which have survived the times, wars and climate challenges of this world. Most are held in private collections in South Sulawesi, or in the National Library of Indonesia and other public collections abroad, notably in the Netherlands, Germany, England and the United States. The contents of these manuscripts are very diverse with many dealing with historiographical matters and many others containing fragments of the great Bugis mythic cycle known as La Galigo. Almost all of these manuscripts — termed *lontaraq* in the Bugis language — are written on paper, mostly European, but some of Asian origin.

A very small number of Bugis manuscripts, however, are not made of paper, but consist of narrow lontar strips which are stitched together end-to-end and then wound up in a roll.¹ The roll is then put into a wooden frame. The text is written in one long line using the Bugis script and can only be read by unwinding the roll, in more or less the same way as an audio or video cassette works. Because of their peculiar and spectacular form they lend themselves to display.² So far,



PNRI Peti 40/780
(Courtesy National Library of Indonesia)

little attention has been paid to the contents of these manuscripts. In this paper, I describe and analyse the lontar roll in the National Library of Indonesia (PNRI Peti 40/780)³ with a focus on one particular segment of the text.

Appearance, provenance, age

The roll consists of 55 lontar strips, sewn together with thread. The total length is 41.6 metres and the width of the strip 1.5 centimetres. The roll is placed in a wooden frame and can be turned on two pins to facilitate reading. The manuscript was presented to the Bataviaasch Genootschap van Kunsten en Wetenschappen (the Batavian Society of Arts and Sciences) in 1898 by DFW van Rees (1863–1922), who at that time was government secretary in Buitenzorg (now Bogor) in West Java. It had ‘earlier’ been presented to the assistant resident of Maros, in South Sulawesi, by a Makassarese ruler (*Notulen* 1898:65).⁴ No further names and dates are given, so in fact not much is known about its provenance or its age.

The Bugis word *lontaraq* ‘manuscript’ apparently finds its origin in this type of manuscript made of lontar leaves. It is safe to assume that before the arrival of paper in the area, Bugis texts were written on lontar leaves, most probably in this rolled-up fashion.⁵ So Bugis lontar rolls represent the earliest type of indigenous Bugis manuscripts. They also use a specific variant of the Bugis script. All this does not mean, however, that this particular manuscript must be very old. As we will see, it could have been manufactured at any date between the beginning

of the seventeenth century and the end of the nineteenth century. In this respect it is interesting to note that about sixty years ago there were still Bugis texts written on lontar leaves (Rahman 2006:37).

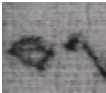
We may speculate on why the Bugis chose this distinct form for writing their texts. Is there a relationship between form and contents? Is there some sort of mystical explanation? I don't think so and prefer to regard the lontar rolls as devices for the optimal storage of the texts. In order to prevent the strips becoming disordered, they were stitched together in the correct order and then rolled up for easy storage.

Script

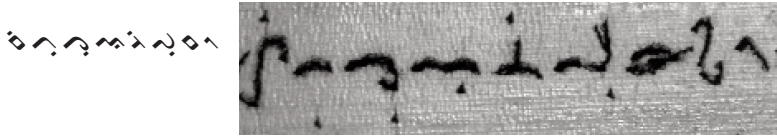
The text is written in the syllabic Bugis script, which is related to all other indigenous scripts from the archipelago with the ancient Brahmi script from India as its common source. As described by Noorduyn (1993), a number of variants have developed over time, one of which used in lontar rolls (see also Rahman 2006:22–42). The variant letters are, in fact, not very different from each other. The script used in the lontar rolls only uses three really different letters. These are the 'ja', 'sa', and 'a'.

<i>Standard form and transcription</i>	<i>Form in 40/780</i>	<i>Comments</i>
↷ ja		Occasionally the standard form is used: 
◊ sa		Occasionally the standard form is used: 
↷ a		In most cases the standard form is used: 

The use of 'sa' in this manuscript is remarkable since the scribe or scribes use(s) five distinct variants for this letter as illustrated below.

◊^ so					◊^ sé	
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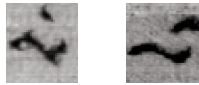
In line 148 we come across two mirrored shapes of ‘sa’ in same line. This proves that the same scribe does not differentiate between the variants.



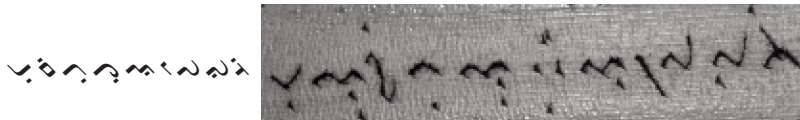
situjuang ngi mpu[sa]soq

The ‘la’ also has in most cases a distinct shape (with a dot above the base), although the standard form is occasionally used too:

la



Another very unusual feature in this lontar is the frequent use of superfluous vowels. This is abnormal since in syllabic Southeast Asian scripts the vowels are indicated by diacritic signs. But here instead of ‘ka’ we often find ‘ka.a’, instead of ‘so’ ‘so.o’ and so forth. A nice example of various deviant forms in one line is seen in line 167 where we come across two superfluous vowels (‘mu.u’ and ‘tu.u’), an alternate ‘sa’, an alternate ‘ja’, and a deviant ‘é’ sign:



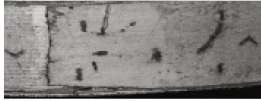
mu[u]situ[u]juang mpéggang ngi

Text production and transmission

There is external evidence that the text contained in the lontar roll is a copy and that probably more than one scribe was involved in its production. In addition there are indications that, apart from certain sloppiness in the copying process, some kind of editorial effort has also taken place.

From the appearance of most stitches, we can surmise that the text was written first on loose lontar strips before these were stitched together. In the examples below, we see how at the end of a strip the text breaks off in the middle of a word to be continued on the next

one. This shows how the writing process took place: the scribe wrote the text on the loose strips, stopped writing when there was about 5 centimetres left, and continued on the following strip with a matching left margin of 5 centimetres, after which the strips were sewn together with a black thread which leaves five stitch spots on the surface.

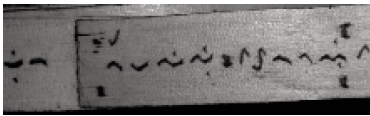


line 37: stitch in the middle of a word (*du | ta*)



line 105: stitch in the middle of a word (*rita | nrénrénq*)

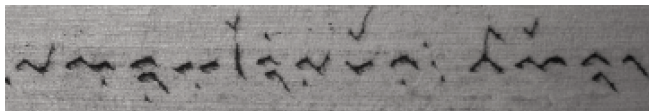
In most cases the margins on the strip were left blank; only occasionally do we come across stitched sections that have been written upon:



line 148

The main text contained in the roll is known as *Sureq Baweng*, ‘The parakeet’s tale’, a poem written in eight-syllable segments which are referred to here as lines. As we will see a large calendric section on finding a wife also forms an important part of the text; this too is written in eight-syllable lines.

On several occasions there are abrupt changes in the text or segments that do not fit the metrical requirements. The most prominent change is the transition between the two main textual parts. This switch takes place almost imperceptibly in the middle of a lontar strip, when the calendric text breaks off abruptly and, without any sign other than the three slanting dots which is the only punctuation sign used in the script, the story of the parakeet begins:



lines 298-299

p[a]rukuseng rigamenna \ baweng ro
... suitable wife \ the parakeet ...

This sudden textual break indicates that the text has been copied from another one and that in the process of copying one or more strips or pages of the original were omitted or missing. For some reason or another the scribe did not realise this and went on copying letter-by-letter, apparently without much comprehension of the text.

Although this is still an unexplored field of research, significant changes in letter shapes during the process of writing indicate that more than one scribe has been at work. An example is the use of the different forms of the lontar letter 'sa' and the letter 'la'. In the first part of the roll, between lines 1 and 40 the lontar letters are used, whereas in between lines 41 and 85 the standard forms are written:

◊ si



line 18



line 59



line 288

~^ lo



line 6

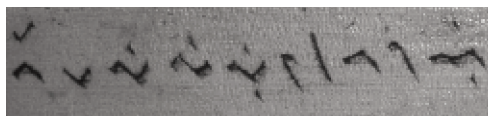


line 58

After line 86 the first scribe seems to be at work again. Another significant break in writing is when from line 288 the letter 'sa' is written as a vertical stroke. This does not coincide, however, with a change in the form of other letters, so the interpretation of these differences remains ambiguous.

~^ ~^ ~^ ~^ ~^ ~^ ~^ ~^ ~^ ~^

line 294

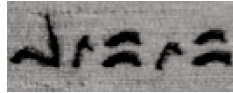


temmalala luség to i

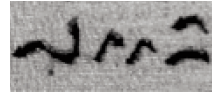
Vertical stroke for 'sa', preceded by three 'normal' 'la'.

Not only there are changes in the letter shape, but also in spelling conventions. One of these is an alternative way of spelling the diacritics belonging to consecutive similar consonant letters. This shorthand-like spelling is quite common and may point to an individual scribal habit, but this issue needs further investigation.

᳚᳚᳚᳚ or ᳚᳚᳚᳚
(standard ᳚᳚᳚᳚)

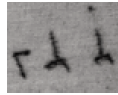


line 42 *parénréng*



line 54 *parénréng*

᳚᳚᳚ or ᳚᳚

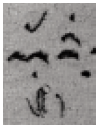


line 39 *ngéngi*



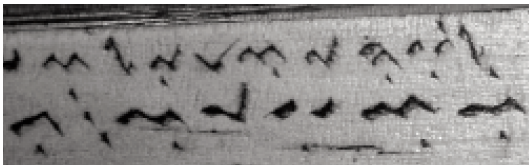
line 62 *ngéngi*

Although in a number of instances it is clear that the lontar has been sloppily copied, there are also a few cases where we see some indigenous editorial activities at work. For example in line 203 the missing letters ‘so’ of the word ‘esso’ have been added under the line by another person.



line 203 ᳚᳚᳚ ‘*er*’ corrected to ᳚᳚᳚᳚ ‘*esso r*’

And a complete line that was originally left out has been added later:



line 269 added above

᳚᳚᳚᳚᳚᳚᳚᳚
ma[a]siga ma[a]parukuseng

This manuscript may not have produced an entirely readable text, but all these imperfections are able to tell us a lot of how texts have been interpreted and in what way they have been transmitted. We can draw the not unimportant conclusion that the manuscript has been read and used, and thus in one way or another really has functioned in Bugis society. In all fairness this cannot be said of another manuscript that will be discussed below.

Sureq Baweng, 'Tale of the parakeet'

When the lontar roll entered the collection of the Bataviaasch Genootschap in 1898 the text it contains was identified as *Sureq Baweng*. The identification was not very difficult for students of Bugis because a text edition of the *Sureq Baweng* had been published 25 years earlier by the pioneer of Bugis and Makasar studies, BF Matthes (1818–1908) (Matthes 1872a:308–51). According to him the text was 'well known among the Bugis' and 'very much loved' (Matthes 1875:60; 1872b:139). For his edition, Matthes made use of a manuscript written by his learned aristocratic informant, Arung Pancana, the queen of the small kingdom of Pancana.⁶ He also possessed another manuscript of the same text, but compared to the queen's copy found 'its contents very much different and also by far not as complete' (Matthes 1875:60).⁷

The lontar version of the *Sureq Baweng* also differs considerably from the published version. Clearly at the request of Matthes, the queen has done her best to present a polished version of the text that reads well and contains no spelling inconsistencies. In his catalogue of Bugis and Makassarese manuscripts Matthes acknowledges her role: 'This manuscript was written by the frequently mentioned Arung Pancana and examined carefully by her' (Matthes 1875:60) and in his comments to the text he states that the text 'was reread numerous times [by her] so that, according to the Bugis who have seen it, nowhere else can a text of equal quality be found.' (Matthes 1872b:139.)

In comparison with this over-edited royal version, the lontar text is very different. The *Sureq Baweng* story here is mixed up, incomplete and, as we have seen, the result of sloppy copying. This does not mean, however, that it is of no interest. On the contrary, since we are dealing here — as we have seen — with a real 'live' manuscript that has been used in Bugis society.

A remarkable part of both texts of the *Sureq Baweng* is a large fragment on predictions about marriages, which is in fact a tale embedded in the main story. In Matthes' edition this fragment is positioned at the very end; in the lontar roll we find it at the beginning. In the lontar, it is only after this section that the *baweng* bird is finally

introduced in a very abrupt way — as described above. Interestingly, for this specific section, the texts use a distinctive and apparently old calendar system, called *ketika bilang duappulo*, which draws on a cycle of twenty days.

What is this very much loved tale of the parakeet about? Matthes (1872b:138-9) provides the following information:

This poem ... belongs to the so-called *sureq assisengerreng* or poems that express a strong heart's desire. A *punnaé baweng* or 'owner of a *baweng* bird' is introduced at the beginning, who movingly remembers her beloved bird, which has flown away with other beautiful birds to foreign counties. She ponders extensively about the reasons that keep him away from her so long. From foreign traders who visit Sulawesi she continuously tries to gather information about her *baweng*. When finally she sees her loved one again, she discovers that his heart has estranged from her; it now beats also for other mistresses. Among the Bugis the general feeling is that this *baweng* stands for the famous La Tenritatta Toappatunruq Daéng Sérang Arung Palakka Malampéqé Gemmeqna.⁸ As is widely known he travelled via Buton to Java in order to obtain the help of the Dutch against [his Makasar enemy] Goa. Before he travelled back to Sulawesi with [the Dutch admiral] Speelman, he also took part in a war on Sumatra. When referring to the *punnaé baweng* or 'owner of a *baweng* bird' we have to think of one His Excellency's wives.

This is interesting information, in particular because the poem apparently belongs to a genre of historical and allegorical poetry that is known from other literatures. In Malay literature, for example, there are many instances of similar texts in which historical and biographical accounts are presented in the form of poems with animals as their protagonists.⁹ Furthermore, the text is an example of the so-called 'framed tales' of Indian and Persian origin which have been influential on Southeast Asian literatures. A well-known Malay instance of such a framed tale is the *Hikayat Bayan Budiman*, in which the storyteller is also a parakeet (Braginsky 2004:415–23). For the purpose of this paper, however, we will leave these aspects of the *Sureq Baweng* aside and will concentrate on a more practical feature in the text that tells us how we can recognise a good wife.

Textual composition

The queen's *Sureq Baweng* in Matthes (1872a) has 2802 eight-syllable lines. About three quarters of way through the text, the story develops into the large section on auspicious and inauspicious days for a marriage. There is a related Bugis genre of augury texts known as *kotika* and I will refer to this section as the *kotika* text. In the queen's *Sureq Baweng*, the *kotika* text continues until the end of the story, so that one quarter of the whole text is characterised by predictions and calculations.

The textual composition of the lontar is a bit more complicated; the text is simply incomplete; parts are missing and the arrangement of its constituent parts is distorted. The text is also much smaller in size and has only 771 lines. From the beginning until line 298 the text deals with the *kotika* material, and then continues with the *baweng* story without any significant break — as described above.

The *kotika* text is an almost endless series of repetitions and parallelisms, with hardly any narrative progress. For example the following lines are repeated at every new forecast:¹⁰

10	<i>Makkedi Kunéng Loloé,</i>	Then spoke Kunéng Loloé,
11	<i>Daéng Parénréng Ajué,</i>	Daéng Parénréng Ajué,
12	<i>bissu terruq akasaé,</i>	the omniscient <i>bissu</i> ,
13	<i>nalanyu-lanyué letté</i>	flattered by the thunder,
14	<i>napasaddaqé rakileq:</i>	and with a lightning voice:
15	<i>Iko mennang maloloé,</i>	'You youngsters,
16	<i>rékkua lao ko mita</i>	when you're going to look for
17	<i>parukusemmu la éloq,</i>	your future wife,

The second part of the utterance contains the prediction, which is often also expressed in formulaic terms (such as lines 21,22 and 25).

18	<i>musiduppa lao cemme</i>	and you see a young woman
19	<i>makkunrai maloloé,</i>	going to take a bath,
20	<i>ajaqmu marakka-rakka</i>	then don't hurry
21	<i>palutturi manuq-manuq</i>	letting the birds fly
22	<i>paddibola i duta.</i>	to ask for her hand.
23	<i>Madécéng cinampaq mua,</i>	It is better to wait a while,
24	<i>madodong ri munri ritu,</i>	and postpone
25	<i>dallég ripadallékangngéng ngi.</i>	your chances.

And so the text goes on and on. In elaborate terms the *bissu*¹¹ gives advice on girls who are seen sleeping, getting angry, spinning thread, weaving, musing, counting (a very good sign, by the way), cleaning cotton, cooking, *au naturel*, combing the hair, and so on and so forth until we arrive at the part where antique names of the days are mentioned.

This particular section in which the names of days are mentioned starts on line 197 and goes on for the next 100 lines when it suddenly breaks off. The section gives the reader a good idea of the manuscript with all its flaws and inconsistencies. It also provides valuable material for those interested in calendars and time reckoning. (See appendix.)

Kotika bilang duappulo

As far as I know only Matthes has written on the old Bugis 20-day cycle called *bilang duappulo*, defined by him as ‘a division of the year into periods of twenty days ... used for the calculation of good and bad times for certain activities’ (Matthes 1874:212).¹² In the same dictionary he gives an enumeration of the names of the days involved (Matthes 1874:138; see table below, second column).

	<i>Day name</i>	<i>Pancawara</i> <i>Javanese</i> <i>5-day week</i>	<i>Sadwara</i> <i>Javanese</i> <i>6-day week</i>	<i>Saptawara</i> <i>Javanese</i> <i>7-day week</i>	<i>Line in</i> <i>PNR 40/780</i>
1	pong	pon (2)			-
2	pang	paing (1)			-
3	lumawa	keliwon (4)			219
4	wajing		was (5) ?		228 (?)
5	wunga-wunga				-
6	talettug				-
7	anga or wunga				-
8	webbo				225 (?)
9	wagé	wage (3)			228 (?)
10	ceppa				234
11	tulé		tungléh (1)		240, 284
12	ariéng		aryang (2)		246 (?)
13	béruku		urukung (3)		252
14	panirong		paniron (4)		258

	<i>Day name</i>	<i>Pancawara</i>	<i>Sadwara</i>	<i>Saptawara</i>	<i>Line in</i>
		<i>Javanese</i>	<i>Javanese</i>	<i>Javanese</i>	<i>PNR 40/780</i>
		<i>5-day week</i>	<i>6-day week</i>	<i>7-day week</i>	
15	maua		maulu (6)		264
16	dettia			radite (Sunday)	272
17	soma			soma (Monday)	278
18	lakkaraq			anggara (Tuesday)	-(284 has tuli)
18	jépati			respati (Thursday)	291
20	tumpakalé				-

Several day names may seem somewhat mysterious, although the majority are immediately recognisable as names of the Javanese five-day, six-day, and seven-day week (see Damais 1995:104; Casparis 1978:58; Pawukon 2008). These are mentioned in the third, fourth, and fifth columns, respectively. From the five-day week only the day *legi* is missing; the six-day week is represented in full, and from the seven-day week the days *buda* (Wednesday), *sukra* (Friday), and *saniscara* (Saturday) do not have their equivalent in the *bilang duappulo*. Even though the origin of the other names needs further research, it is evident there is not any trace of Islamic influence and obviously the *bilang duappulo* predates the coming of Islam to South Sulawesi early seventeenth century.

The right column in the table makes clear that the lontar roll carries an incomplete set of *bilang duappulo* names. Yet they are in the correct order. Furthermore, reading the text it becomes obvious how much the scribe has struggled with the names of the *bilang duappulo*. The day *lumawa* became *gumawa*, *webbo* and *wagé* became unrecognisable, he mentions *tulé* twice (the second time instead of *lakkaraq*), *ariéng* became *AréSé*, *panirong* became *pitirong*, *maua* became *tanua*, *jépati* became *ajeppati*.¹³

Concerning the meanings of the days for a marriage, we see that in only three cases are they mixed up. By and large there is agreement between the two versions, so that we can now be certain that a marriage on *dettia*, for example, will result in a clash of characters.

How old is the lontar roll?

We do not have many clues for establishing the lontar's age. Its form is undoubtedly old and has most probably led to the Bugis term *lontaraq* to designate 'manuscripts'. Also the use of the special letters and their

variants unquestionably give this manuscript an ‘old’ appearance. Nevertheless these facts do not prove anything substantial about the age of this particular manuscript. More or less the same holds for the contents of the roll. Especially the use of the *kotika bilang duappulo* points to an old pre-Islamic tradition, but evidently its scribe was not familiar with this type of calendar, to judge from the many mistakes it contains. This could suggest its production had taken place in more recent times.

Yet there is a pointer regarding the date of its composition in the *Sureq Baweng* text that follows the *bilang duappulo*. There we come across a fragment about Mecca and performing the five *salat*. This means that the manuscript must have been produced after the coming of Islam in South Sulawesi, which took place in the second decade of the seventeenth century.

So here we have a *terminus post quem* and a *terminus ante quem* for our manuscript: it was produced between about 1620 and 1898. Between these dates anything is possible, including the possibility that somebody commissioned the manufacture of an ‘old’ lontar roll and that the text was copied from the version published by Matthes in 1872. If this were the case, ‘old lontar letters’ might have been asked for, which were written by scribes who were as puzzled as today’s readers are.

Concluding remarks

The main objective of this article has been to provide a thorough discussion of one particularly noteworthy manuscript by observing it from different points of view. I do this from the conviction that philology is much more than describing textual variations in one or more manuscripts. When we review the exciting modern developments in manuscript studies, it becomes increasingly clear that modern philology is a truly interdisciplinary field of study. I hope it has become clear, by the way, that I entirely disagree with the simplified notion of philology as being merely a method of establishing ‘the original text’.

With respect to the lontar roll I have paid close attention to its physical structure, its composition, the letters and formal variations, its contents and relations with other literary traditions, its provenance and own history. All these topics come together and in a sense culminate in the attempt to establish the date of the roll.

Appendix

Kotika bilang duappulo in PNRI 40/780

In order to give an impression of the *Sureq Baweng* text contained in the lontar roll, I provide an edition of the integral section of the bilang duappulo. Although romanised, the Bugis text is presented as it is, including spelling inconsistencies and the typical practice of writing extra vowels. As far as possible a more polished reading is presented in the translation.¹⁴

- | | |
|--|--|
| <p>197 <i>Makkedi Kun[a](é)ng Loloé,</i>
 <i>aléna Kajangenngé(dé),</i>
 <i>bissu terruq akasae,</i>
 200 <i>napasaddaqé rakileq:</i>
 <i>Masagala mua paléq</i>
 <i>misseng ngi péjeppui[i] wi</i>
 <i>esso riulorenngé ngi</i>
 <i>ri lino na(ja)ji tau,</i>
 205 <i>iana ritu esso nabottinganngé</i>
 <i>ri lino na(ja)ji tau,</i>
 <i>namasiga makkéwiring,</i>
 <i>nawa-nawanna ri laleng</i>
 <i>woroané makkunra,</i>
 210 <i>tennaullé naguliga,</i>
 <i>ina to pa jajianna.</i>
 <i>Apaq kua i essona</i>
 <i>parukuseng rigamminna,</i>
 <i>riala riabbotting[a](é)ng,</i>
 215 <i>téa appudu makkalépu</i>
 <i>nawa-nawa ri lalenna.</i>
 <i>Apaq kua i essona,</i>
 <i>parukuseng rigamminna,</i>
 <i>ia ritu GuMaWana,¹⁵</i>
 220 <i>riala riabbotting[a](é)ng,</i>
 <i>masiga sipéso luséq,</i></p> | <p>Then spoke Kunéng Loloé,
 who originates from Kajang,
 the omniscient <i>bissu</i>,
 with a lightning voice:
 ‘Rarely indeed we
 know and understand
 the days that have come down
 to this human world,
 to find out the marriage days
 in this human world
 so that the minds
 of man and woman
 can quickly agree
 when there is no resolve
 among their parents.
 As regards the day
 for getting a wife,
 to take a wife,
 it should not hastily be chosen
 but thoroughly thought through.
 When the day
 for getting a wife
 falls on the day <i>lumawa</i>,
 to take a wife,
 quickly there will be love-making</p> |
|--|--|

- temmakatta sipuppureng.*
Apaq kua i essona
parukuseng rigamminna,
225 *ARiABoNéNa*¹⁶
riallaringeng | maraka anaq,
makkunrai maloloé,
ATaRiWaJaNa
ri(a)la riabbottingeng,
230 *masiga i najajiang anaq,*
ma[a]siga to i mapparukuseng.
Apaq kua i esso[o]na
pa[a]rukuseng rigamminna,
ia ritu ri ceppana,
235 *riala riabbottingeng,*
masiga assitoppong éloq, |
tess[a](i)porenreng to i.
Apaq kua i essona
pa[a]rukuseng rigamminna,
240 *ia ritu ri tulé[é]na,*
riala ri[u](a)bottingeng,
té(a) i mattennga tau
oroané ma[a]loloé.
A[m](p)aq makkua i essona
245 *pa[a]rukuseng rigamminna,*
ia ritu ARéSéna,
riala riabbotting[a](e)ng,
téa i tessakkarupeq [A]
dallé simula jajina.
250 *Apaq kua (i) essona*
pa[a]rukuseng rigamminna,
ia ritu béruku[u]nna,
riala riabbottingeng,
masiga ncaci(ang) anaq,
255 *ma[a]siga ma[a]pparukuseng.*
Apa[a]q kua i essona
parukuseng rigamm[e](i)nna,
- not hoping it to end.
When the day
for getting a wife
?falls on the day *webbo*,
?the young wife cannot wait
?to take care of children.
? falls on the day *wajing/ mage'*
to take a wife,
quickly they make children,
and are quick in being together.
When the day
for getting a wife
falls on the day *ceppa*,
to take a wife,
quickly they will mount each other,
in full passion.
When the day
for getting a wife
falls on the day *tulé*,
to take a wife,
the young man
will not to be half-hearted.
When the day
for getting a wife
falls on the day *ariéng*,
to take a wife,
it is certainly a happy lot,
their initial fortune.
When the day
for getting a wife
falls on the day *béruku*
to take a wife,
quickly they will make children,
and are quick in being together.
When the day
for getting a wife

- ia ritu pitironna,*
riala riabbottingeng,
 260 *ma[a]sajang pulana mui,*
dallé simula jajinna.
Apaq ku(a) i esso | na
pa[a]rukuseng rigamm[e](i)nna, for getting a wife
ia ritu TaNu[u]Ana, falls on the day *mana*,
 265 *riala riabbottingeng,* to take a wife,
situ[u]ju éloq tané, they will love each other,
ma[a]siga ncaji(ang) anaq, quickly make children,
makkunrai oroané, wife and man,
ma[a]siga ma[a]parukuseng.¹⁷ and are quick in being together.
 270 *Apaq kua i essona,* When the day
pa[a]rukuseng rigamm[e](i)nna, for getting a wife
ia ritu dettiana falls on the day *dettia*,
riala riabbottingeng, to take a wife,
téa i teppangkagareng they will certainly clash,
 275 *sumangeqna wali-wali.* their characters of both sides.
Apaq ku(a) i essona | When the day
pa[a]rukuseng rigamm[e](i)nna, for getting a wife
ia ritu[u] ri somana,¹⁸ falls on the day *soma*,
riala riabbottingeng, to take a wife,
 280 *pada maserro éloq i* they will love each other dearly
siporenrengi luséq to i. and long for bodily lust.
Apaq kua i essona When the day
pa[a]rukuseng rigamm[e](i)nna, for getting a wife
ia ritu ri tuléna,¹⁹ falls on the day *tulé*,
 285 *riala riabbottingeng,* to take a wife,
ma[a]siga paliveng cinna, the desire will come very fast ,
oroané makkunrai, of man and wife,
ma[a]siga sitoppong éloq. | quickly to mount each other.
Apaq kua i essona When the day
 290 *pa[a]rukuseng rigamm[e](i)nna,* for getting a wife
ia ri ajeppattinna, falls on the day *jépati*,
riala riabbottingeng, to take a wife,
ma[a]siga ncajia(ng) anaq, quickly they make children,

	<i>temmalala luséq to i,</i>	inseparable are their sides
295	<i>ia ritu pakkekalénna,</i>	and bodies
	<i>téa i tetturuq béla.</i>	continuously.
	<i>Apaq kua i (w)ettu</i>	When the time
	<i>pa[a]rukuseng rigamm[e](i)nna²⁰</i>	for getting a wife
	<i>baweng ronnang kuleppessang</i>	I released the parakeet
300	<i>ri madduppa pettanngé,</i>	late in the afternoon,

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Notes

1. Known examples are one in the La Galigo Museum in Makassar, one in the National Library of Indonesia in Jakarta, one in the Library of Leiden University, and one (together with some fragments) in the Tropical Museum in Amsterdam.
2. The manuscript described here was shown in an exhibition in the National Library of Australia in 2001–2002. See National Library of Australia 2001.
3. Former shelfmarks were VT.43 and L 780.
4. The manuscript collection of the National Library of Indonesia incorporates the complete collection of the former Bataviaasch Genootschap.
5. See Macknight 1986:222–3 for a discussion of the age of this form of writing material.
6. Currently in the collection of the Library of Leiden University, NBG Boeg. 160. See Matthes 1875:60.

7. Currently in the collection of the Library of Leiden University, NBG Boeg. 161. See Matthes 1875:60. No other manuscripts of *Sureq Baweng* are known to me.
8. Usually known as Arung Palakka (c.1635–1696). Still highly esteemed among many Bugis, his life and legacy have been documented by Andaya (1981).
9. See Braginsky 2004:578–87; Koster 1997:199–215; Koster & Tol 2002.
10. Numbers refer to lines in the lontar text.
11. *Bissu* are court shamans who usually are travestites. Their role in this text needs to be further explored. So far I have not found any references to the *Sureq Baweng* in the works on *bissu* by Matthes (1872c), Hamonic (1987) and Davies (2007).
12. Matthes also wrote a special study of *kotika* in which, to his enormous dismay, all illustrations were rendered ‘practically useless’ by the printer because the colours had been left out and the letters were ‘outrageously mutilated’ (Matthes 1868). He does not deal with the *bilang duappulo* there, however, because, as he argues in his dictionary, ‘it is easy to understand and would have taken a lot of space’ (Matthes 1874:212).
13. Needless to say that all names in Matthes’ edition of the *Sureq Baweng* are written in the right order and accurately spelt (Matthes 1872a:343–7).
14. Letters between [] occur in the text, but are rejected. Letters between () have been added. | indicates a new lontar strip.
15. An understandable mistake. When the dot in ‘ga’ is moved to the top, the letter becomes an ‘la’.
16. Something is terribly wrong in lines 225 to 228. Line 225 has only six instead of eight syllables and line 226 has ten. The position of the clause markers (*pallawa*) before *ARi*, after *NēNa*, and after *anaq* makes other divisions impossible. Furthermore the part between *lumawa* and *ceppa* has been severely distorted. As the translation indicates the days *webbo* and *wagé* are possibly still recognisable.
17. This line has been added later and written above the former line; see illustration above.
18. ‘Ma’ later added above.
19. This second mention of *tulé* (cf. line 240) is erroneous. It should read *lakkarag*.
20. The *bilang duappulo* breaks off abruptly and — as if it happens every day — continues with the *baweng* story. What makes this break even more puzzling is that it occurs right in the middle of a strip, not between two lontar strips. See illustration above.

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