

Nomination form International Memory of the World Register

Panji manuscripts

ID Code [2016-12]

1.0 Summary (max 200 words)

Leiden University Libraries, The National Library of Indonesia, the National Library of Malaysia, and the National Library of Cambodia jointly nominate their collections of Panji manuscripts to be inscribed in the Memory of the World register. Below we present our collections and holdings of these manuscripts. To illustrate the significance, richness, and diversity of this documentary heritage, we include detailed descriptions of three Panji manuscripts from the collection of Leiden University Libraries. Originating from three Indonesian locations, composed in three languages, and using three different scripts, these three manuscripts can be considered as representative of all our manuscripts containing Panji tales. Panji means ‘prince’ and is also the name of the main hero of the tales. Originating from Java, the tales have been spread throughout Southeast Asia. They are found in at least eight languages with Javanese-Balinese, Javanese, and Malay being the most numerous. Panji manuscripts are kept in many major public and private collections over the globe. This is witness of their importance and international influence.

Panji tales are an excellent example of global mythical tales with a specific local content. Through its main theme, the intricate and utmost perilous quest of a prince to get his princess, it is evidently part of mythic global narratives such as found in the Indian and western world. The local aspects clearly show aspects of many Austronesian myths of origin.

Panji tales have from the earliest beginning of scholarly interest in Indonesia been subject to academic studies because of their attractive literary and referential narratives.

Panji-tales and its discourse have had a great impact over the centuries and been inspiring for a long time, both for those active in the performing arts (literary works, authors, dance, wayang, theatre), their audiences, and academics who have developed many original and important ideas on its social function and global relevance.

2.1 Name of nominator (person or organization)

1. Kurt De Belder, Leiden University Libraries
2. Muh. Syarif Bando, National Library of Indonesia
3. Dato’ Nafisah binti Ahmad, National Library of Malaysia
4. Ms. Khlot Vibolla, National Library of Cambodia

2.2 Relationship to the nominated documentary heritage

1. University Librarian & Director Leiden University Libraries
2. Director of National Library of Indonesia
3. Director General of National Library of Malaysia
4. Director of National Library of Cambodia

2.3 Contact person(s) (to provide information on nomination)

1. Kurt De Belder
Dr. Roger Tol
2. Sri Sumekar
3. Faizal Hilmie bin Yusof
4. Ms. Khlol Vibolla

2.4 Contact details

1. Name Kurt De Belder
Address Witte Singel 27, 2311 BG Leiden, The Netherlands
Telephone + 31 71 5272832
Facsimile -
Email k.f.k.de.belder@library.leidenuniv.nl
2. Name Sri Sumekar
Address Jalan Salemba Raya No. 28 A, Jakarta Pusat, Indonesia
Telephone +62-21 392 3254, 315 4864, 310 1411
Facsimile +62 21 310 1472
Email mekar2002id@yahoo.com
3. Name Faizal Hilmie bin Yusof
Address 11th floor, Bangunan Menara, 232 Jalan Tun Razak, 50572 Kuala Lumpur
Malaysia
Telephone +603 26871756
Facsimile +603-26927899
Email faizal@pnm.gov.my
4. Name Ms. Khlol Vibolla
Address Street 92, Daun Penh District, Phnom Penh, Cambodia
Telephone +855 12 951 582
Facsimile: -
Email: kvibolla@yahoo.com

3.0 Identity and description of the documentary heritage

3.1 Name and identification details of the items being nominated

If inscribed, the exact title and institution(s) to appear on the certificate should be given.

Our four institutions nominate their collections of Panji tales manuscripts. Their respective holdings are listed below.

1. Leiden University Libraries

Over two hundred and fifty (250) Panji manuscripts have been identified. For a full list, see Appendix 2. Three of its manuscripts are described in detail below (photographs in Appendix 1). They can be considered as representative of all our Panji manuscripts.

2. The National Library of Indonesia

Seventy-six (76) Panji manuscripts have been identified. For a full list, see Appendices 12 and 13 (with photographs).

3. The National Library of Malaysia

Five (5) Panji manuscripts have been identified. For full descriptions of these manuscripts (with photographs) see Appendix 14.

4. The National Library of Cambodia.

One (1) Panji manuscript has been identified. For a full description with images, see Appendix 15.

To illustrate the significance, richness, and diversity of this documentary heritage, we include detailed descriptions of three Panji manuscripts from the collection of Leiden University Libraries. Originating from three Indonesian locations, composed in three languages, and using three different scripts, these three manuscripts can be considered as representative of all our manuscripts containing Panji tales.

The three manuscripts representing the entire collection (see Appendix 1 for photographs).

The manuscripts originate from three Indonesian locations, are composed in three languages, and use three different scripts. Briefly put, Panji stories relate the adventures of Prince Panji Raden Inu Kertapati and his sweetheart Candra Kirana who are separated and then must overcome many intricate hurdles before managing to reunite. Panji tales have from the earliest beginning of scholarly interest in Indonesia been subject to academic studies because of their attractive literary and referential narratives. Apart from having influenced many oral and written literatures, Panji tales have also been influential in performing arts such as show plays (wayang) and dance drama (e.g. gambuh on Bali). Originating from Java, the tales have been spread throughout Southeast Asia, especially in Bali. They are found in at least eight languages with Javanese-Balinese, Javanese, and Malay being the most numerous. Panji manuscripts are kept in many major public and private collections over the globe. This is witness of their importance and international influence.

A linguistic note: Javanese-Balinese is the name of the literary language used on Bali which is close to - but distinct from - Old-Javanese. Javanese-Balinese is different from both the Javanese and the Balinese language.

1) Manuscript Or.3721

A Panji tale written in 1725 on 109 palm leaves (one leaf missing) with one original bamboo cover (the other one missing), originating from the island of Bali, in the Javanese-Balinese language using the Balinese script. It contains a *Malat* text. In Bali *Malat* texts are the most popular and voluminous Panji-tales and are composed in so-called *tengahan* metres. Manuscript Or.3721 is the oldest known *Malat* manuscript. Apart from Brandes MS54 in Jakarta, no manuscripts containing the complete *Malat* text are in existence. The leaves of this

manuscript are darkened and have some surface dirt, but the text is generally still readable. This manuscript contains cantos 4-8 of the story.

Canto 4: Misa Prabangsa travels to Gegelang to search his brother Panji. Meanwhile the king of Mataram falls in love with the image of the princess of Gegelang. His marriage proposal is turned down urged by the king of Malayu and Misa Prabangsa. Thereupon the kings of Mataram, Lasem, Camara, and Pajang wage war with Gegelang. To oppose them, Panji is recalled from Singasari.

Canto 5. Lasem and Mataram prepare for war. Panji comes back to Gegelang and pays his respect to the king and queen. Prabangsa and the king of Malayu only discover Panji's true identity after the battle when they accidentally grab each other's daggers.

Canto 6: Panji kills the kings of Mataram and Pajang, while the king of Malayu kills the king of Lasem who is the foster father of his sister Anrang Kesari. The king of Camara surrenders. When Anrang Kesari wants to follow her foster father in death, she is recognized by the king of Malayu as his sister.

Canto 7: Panji quarrels with his brother Misa Prabangsa because the latter has stabbed his horse Wayang Anteban. Panji marries with the princesses Mahirasmi, Nawang Lango, and Ken Wisapati.

Canto 8: Panji falls in love with Anrang Kesari. Panji abducts the princess of Singasari and returns to Gegelang. Lasem and Mataram prepare for war. Panji kills the kings of Pajang and Mataram.

The manuscript has originally been part of the collection of the famous linguist H.N. Neubronner van der Tuuk (1824-1894) who had donated his complete library to Leiden University Libraries (1896). According to a note on the front leaf by Van der Tuuk he purchased the manuscript from a person named I Made Karang for the price of three Spanish dollars ("3 sp. matte"). As for the place of writing, the colophon 'the west of the kingdom of Bali, during a war, without a place to shelter; to the east of Liring Anggora south of the four small streams' points to the village of Bongkasa, a village to the north of Mengwi. Vickers (2005:88) suggests a relation with the Kaba-Kaba palace in Tabanan regency.

2) Manuscript Or.1825

A Panji tale written in the kingdom of Surakarta in 1808, in the Javanese language using the Javanese script. The text has been designated as *Murta Smara*. The manuscript is written on European (Dutch) handmade paper, 306 pages long, and bound in a European style binding, half leather and marbled paper board covering. Its condition is very good and the whole text is easily readable. The letters are large and written using the so-called quadratic kraton script. On the spine, the title is printed in golden letters "Pandji Moertas Moro".

The text commences with the king of Gagelang or Ngurawan and his three brothers, who are kings of Jenggala, Kediri and Singasari. His daughter is Retna Dewi Kumada. Panji is a foreign king who has conquered all countries overseas. With his brother Sujana Sastra and his sister he arrives in Ngurawan. The king of Ngurawan sends his daughter with beautiful presents to welcome Panji and his followers. Sujana Sastra and Retna Dewi Kumada fall in love and marry. An intricate tale of warfare follows, in particular the war between the Javanese kingdom of Jenggala and Bali. One of the victims is Sujana Sastra but with the help of a famous ascetic he is brought back to life. Panji is told that the king of Bali is a skilled embroider and he guesses the king might be a woman. On the battlefield, a duel takes place between Panji and the king of Bali. Panji discovers that the king of Bali is in disguise and happens to be his lost beloved Candra Kirana. They relate to each other their adventures and

vicissitudes, reconcile and marry. Sujana Sastra is sent back to Ngurawan to inform Panji's other 110 wives that a new wife has been added.

The manuscript originally was part of the collection of the Royal Academy in Delft, an institution for the training of civil servants. After its closure in 1864 this manuscript – along with all other manuscripts of the Royal Academy – entered the collection of Leiden University Libraries.

Leiden University Libraries possesses an important supporting document which contains a complete romanised transcription of manuscript Or.1825 made by Th.G.Th. Pigeaud (1899-1988), the eminent scholar of Javanese. It is kept as manuscript Or.6751 with the title “Serat Pandji Moertasmara”. Another document in our collection (Or.10.867) contains a list of initial canto lines of Or.1825, made by J. Soegiarto.

3) Manuscript Or.1709

A Panji tale written in 1821 in the Malay language using a modified Arab script (*jawi*). It contains the *Hikayat Cekel Waneng Pati*, the story of Cekel Waneng Pati, one of the names of prince Panji. The text is written on European handmade paper with a length of 183 pages in a 20th-century repair binding of another European half-linen binding. On the spine in golden letters “Tjekel Waning Patie”. Its first two pages are illuminated. The manuscript is generally in good condition, although few pages show corrosion of the iron-gall ink.

The text contains the main Panji story about the adventures of Raden Inu Kertapati and Candra Kirana who are separated and then must overcome many intricate hurdles before managing to reunite. Cekel Waneng Pati is one of the names of Raden Inu Kertapati. His extraordinary skills are tested many times.

The text starts with the magical birth of Raden Inu Kertapati in Kuripan and Raden Galuh Candra Kirana in Daha. They fall in love, get separated by the gods and after Raden Inu Kertapati finds Candra Kirana she doesn't recognize him. One of the reasons is that Raden Inu Kertapati has a new name, Cekel Waneng Pati.

Candra Kirana's father, who is the king of Daha, sets up various challenges and promises that the person who can overcome them may marry his daughter. Cekel Waneng Pati is the man who succeeds, but he is not rewarded the prize.

In various disguises and with ever changing names, Raden Inu Kertapati keeps on searching for Candra Kirana. He experiences many adventures and takes part in battles in which he also kills numerous adversaries. Finally, he meets and reconciles with his beloved.

In the final part battles are fought in Sumatra and South Kalimantan with troops from India flying in the air. An airborne Indian palace becomes the city of Martapura. In the end the god Syiwa makes peace between the parties.

The manuscript is most possibly produced at the General Secretariat of the Dutch East Indies Government in Batavia. It then became part of the collection of the Royal Academy in Delft (see the description of Or.1825) and entered the collection of Leiden University Libraries after 1864.

Manuscript Or.1709 has been used in several important academic studies, see under 3.2.

3.4 History/provenance

1. Leiden University Libraries

Wherever possible, the history and provenance of all Panji manuscripts are described in the following catalogues of manuscripts of Leiden University Libraries (full titles in the Bibliography, Appendix 3):

Brandes (1901-26); Ekadjati (1988); Iskandar (1999); Juynboll (1899); Juynboll (1907); Juynboll (1912); Marrison (1994); Matthes (1875); Pigeaud (1967-80); Pijnappel (1871a); Pijnappel (1871b); Voorhoeve (1994); Vreede (1892); Wan Ali (1985); Wieringa (1998); Wieringa (2007); Witkam (2006-).

Of the three “representative” manuscripts, detailed research on their history and provenance is presented below.

2. The National Library of Indonesia

Wherever possible, the history and provenance of all Panji manuscripts are described in the catalogue of Panji manuscripts (Appendices 12 and 13).

3. The National Library of Malaysia

Wherever possible, the history and provenance of all Panji manuscripts are described in the catalogue of Panji manuscript (Appendix 14).

4. The National Library of Cambodia.

The Panji manuscript derives from the Saravon Pagoda and has been catalogued by the École française d'Extrême-Orient (EFEO). This was done after the civil war in 1979. See Appendices 15 and 16).

The three manuscripts representing the entire collection:

1. Or. 3721

In the year 1725 the palm leaves of this manuscript were carved and rubbed with soot to make the letters visible. It was written in the Balinese district of Mengwi, probably the village of Bongkasa. Most possible it was then kept in the nearby palace of Kaba-Kaba until it was acquired by the famous linguist and specialist of Austronesian languages Herman Neubronner van der Tuuk (1824-1894). Van der Tuuk lived and worked in Bali from 1870 until his death in 1894, so in these years the manuscript must have come into his possession. According to a note in his handwriting the manuscript was purchased from a certain I Made Karang, who – his name shows - was a commoner, i.e. not of royal descent. Following his last will, after Van der Tuuk’s demise in 1894 his collection of manuscripts and books were to be sent to Leiden University Libraries. However, they were sent to Batavia first for inventory and cataloguing. There a four-volume catalogue of his manuscripts was prepared by J.L.A. Brandes with our manuscript appearing as no.633. Finally, in 1896 the manuscript entered Leiden University Libraries, where it received its current shelf mark Or. 3721.

2. Or. 1825

The manuscript itself states that it was written in the kingdom of Surakarta in 1808, Then we lose track for around 40 years. At a certain moment, it has made the journey to the Netherlands, because it shows up as belonging to the collection of the Royal Academy in Delft, an institution for the training of civil servants. This academy was in existence from 1842 to 1864. After its closure in 1864 our manuscript – along with all other manuscripts of the Royal Academy – travelled a mere 26 kilometres North to enter the collection of Leiden University Libraries.

3. Or. 1709

The manuscript has been written in 1821, most possibly at the General Secretariat of the Dutch East Indies Government in Batavia, probably for educational purposes. At a certain point of time, it moved to the Ministry of Colonial Affairs in The Hague, before it was transferred to the Royal Academy in Delft. Just as was the case with Or. 1825, after the closure of the Academy the manuscript landed in Leiden in 1864 and was subsequently given its current shelf mark.

4.0 Legal information

4.1 Owner of the documentary heritage (name and contact details)

1. Name **Leiden University Libraries**
Address Witte Singel 27, 2311 BG Leiden, The Netherlands
Telephone + 31 71 5272832
Facsimile -
Email k.f.k.de.belder@library.leidenuniv.nl

2. Name **National Library of Indonesia**
Address Jalan Salemba Raya No. 28 A, Jakarta Pusat, Indonesia
Telephone +62-21 392 3254, 315 4864, 310 1411
Facsimile +62 21 310 1472
Email mekar2002id@yahoo.com

3. Name **National Library of Malaysia**
Address 232 Jalan Tun Razak, 50572 Kuala Lumpur, Malaysia
Telephone +603 26871756
Facsimile +603-26927899
Email faizal@pnm.gov.my

4. Name **National Library of Cambodia**
Address Street 92, Daun Penh District, Phnom Penh, Cambodia
Telephone +855 12 951 582
Facsimile: -
Email: kvibolla@yahoo.com

4.2 Custodian of the documentary heritage (name and contact details if different from the owner)

1. Same
2. Same
3. Same
- 4.

Name	Address	
<i>Library of Presh Vonakroth Kaenvathanak</i>	Wat Saravant Techou 2 nd floor, Stree 19 Sangkat Cheychnomast, Khan Daun Penh, Phnom Penh. Cambodia	
Telephone	Facsimile	Email
+855 12 431 634	+855 12 431 634	khoeunmech@yahoo.com

4.3 Legal status

1. Leiden University Libraries

The documentary heritage is owned by Leiden University Libraries, which is an integral part of Leiden University, a public institution founded in 1575. Leiden University Libraries are legally responsible for safekeeping of the materials.

2. National Library of Indonesia

The documentary heritage is owned by the National Library of Indonesia. Maintenance and Preservation of the manuscripts are managed by the Preservation Center of National Library of Indonesia.

3. National Library of Malaysia

The documentary heritage is owned by the National Library of Malaysia. Maintenance and preservation of the manuscript are managed by the Preservation and Conservation Division of National Library of Malaysia.

4. National Library of Cambodia

The documentary heritage is owned by the National Libray of Cambodia and the Library of Presh Vonakroth Kaenvathanak. Maintenance and Preservation of the manuscript are managed by the Legal Deposit Collection Library of Cambodia.

4.4 Accessibility

1. Leiden University Libraries

There are no major restrictions to access to the documentary heritage. Access to the materials is open to the public, in particular to students and researchers. Access is available in the reading room of Special Collections. All users of Library facilities should become a member of Leiden University Libraries (free for students and faculty members; €30 per annum for others). In a broader sense access will be made available online by digitation of the manuscripts. This is one of the priorities of Leiden University Libraries. There are no legal or cultural factors that restrict access.

2. National Library of Indonesia

The collection is open for public but they can only read in reading room, where computers are available to read the microfilm and digital form.

The National Library of Indonesia has a website where more than 900 titles are available. Digitized Manuscripts collection can be accessed at <http://www.perpusnas.go.id/collection-worksheet/manuskrip/>

3. National Library of Malaysia

A microfilm copy is made available for research. Permission is however granted for reference of the original manuscript under certain circumstances and with strict staff supervision. Photocopying of the manuscript is strictly prohibited. However, photocopies are made available from microfilm and digital copy.

All manuscripts can only be read in a manuscript reading room.

The National Library of Malaysia has preserved their collection by doing the digitization process to maintain and sustain of library materials, manuscripts and rare materials. Preservation done in year on average 210,000 pages of manuscripts, and 570,000 rare book pages. The National Library of Malaysia has a website where more than 285 titles are available. Digitized Manuscripts collection can be accessed at <http://myrepositori.pnm.gov.my/>.

4. National Library of Cambodia

The collection is open for public but they can only read in reading room, where computers are available to read the microfilm and digital form.

The National Library of Cambodia is planning to create a website and post them on its website, but the public can read at the reading room.

4.5 Copyright status

In all four institutions, none of the Panji tales manuscripts are subject to copyright.

5.0 Assessment against the selection criteria

5.1 Authenticity.

As is evident from the descriptions provided above, identity and provenance of the documentary heritage have been established in a fully reliable and academically sound manner.

5.2 World significance

Panji tales are an excellent example of global mythical tales with a specific local content. Through its main theme, the perilous quest of a prince to get his princess, it is evidently part of mythic global narratives such as found in the Indian world (Ramayana) and the western world (*Snow white*; Shakespeare's *The Tempest* [Locher 1974:11-12]). The local aspects evidently show aspects of Austronesian myths of origin such as the Malay and Javanese myths of origin

(Ras 1968: 81-99; 138-157), and the Bugis La Galigo myth (Macknight 2003). Main aspects and topoi of Panji tales and other myths of origin are warfare, travels, Gods, upper world, underworld, middle world, transformations of the protagonists (male-female, man-god, human-animal), twins falling in love with each other, and the prevention of incest.

Panji-tales and its discourse have had a great impact over the centuries and been inspiring for a long time, both for performers (dance, authors, wayang, theatre) and academics who have developed many original and important ideas on its social function and global relevance.

The documentary heritage still in existence is extremely valuable to support the current and future cultural expressions and research.

Summing up, Panji tales have both local and global significance. Including it in Unesco's Memory of the World register will enrich the current knowledge of the human condition and understanding of the world.

5.3 Comparative criteria:

Does the heritage meet any of the following tests? (It must meet at least one of them.)

1 Time

Panji tales cover a period of many centuries. In the earliest available list of Malay manuscripts dating from 1696, the first one is a Panji tale (Haan 1900:298, Ronkel 1900:312). In the encyclopaedic work of François Valentijn dating from 1726 at least two Panji tales are mentioned (Valentijn 1724-26, vol.3, pp.26-27). One century later, in his celebrated monograph *The History of Java*, Thomas Stamford Raffles pays ample attention to Panji tales (Raffles 1817 I:255; II:88-97). Up until the present day Panji tales are alive and performed in theatrical settings such as in Bali. All these diverse manifestations of Panji tales over the centuries are proof of its continuity and at the same time can be used to explore the social and cultural changes during long periods.

2 Place

Interestingly, many locations are mentioned that are still in existence such as Kediri and Daha on East Java, the main sites in the story. However, we must realize that Panji tales are mainly mythical narratives using real locations. Therefore, descriptions of landscapes and surroundings cannot be considered in a factual manner.

3 People

The people of Panji tales mostly belong to the upper echelons of society: kings, queens, princes and princesses. Their actions do certainly reflect the societies they were part of. In particular, warfare, reasons for warfare, and the ingenuity shown by the protagonists are important aspects worth of study.

4 Subject and theme

Being part of the grand global narratives and mythological traditions, Panji tales play an extremely important role in the humanities. This is evident from its major themes and topics such as warfare, travels, Gods, upper world, underworld, middle world, transformations of the protagonists (male-female, man-god, human-animal), twins falling in love, and prevention of incest.

5 Form and style

Apart from its aesthetic features as unique material pieces of arts and science, the nominated documentary heritage are primarily literary works. Accordingly, as is proven by its existence until the present, Panji tales are considered beautiful works of art. Currently Panji tales are mostly performed in a theatrical setting as dance, play, or wayang (shadow) play. This means that Panji tales *as texts* have largely disappeared and are endangered.

6 Social/ spiritual/ community significance:

In view of its main themes, Panji tales certainly must have been held in high esteem or even considered holy in certain periods of time. Nowadays this does not seem to be the case anymore.

6.0 Contextual information

6.1 Rarity

As such Panji tales are not rare, they can be found in many public collections over the globe. However, its significance for understanding culture and society at large is still insufficiently researched.

6.2 Integrity

The integrity of the documentary heritage is fully guaranteed.
