

1-31-2023

## KBG 206 MANUSCRIPT: R. NG. RANGGAWARSITA'S ROLE IN THE IDENTIFICATION OF BUDA SCRIPT

Nugraha Bektya Jatmika  
*Universitas Indonesia*, nugraha.bektya@ui.ac.id

Follow this and additional works at: <https://scholarhub.ui.ac.id/irhs>



Part of the [Arts and Humanities Commons](#), and the [Social and Behavioral Sciences Commons](#)

---

### Recommended Citation

Jatmika, Nugraha Bektya (2023) "KBG 206 MANUSCRIPT: R. NG. RANGGAWARSITA'S ROLE IN THE IDENTIFICATION OF BUDA SCRIPT," *International Review of Humanities Studies*: Vol. 8: No. 1, Article 13.

DOI: 10.7454/irhs.v8i1.1012

Available at: <https://scholarhub.ui.ac.id/irhs/vol8/iss1/13>

This Article is brought to you for free and open access by UI Scholars Hub. It has been accepted for inclusion in International Review of Humanities Studies by an authorized editor of UI Scholars Hub.



[www.irhs.ui.ac.id](http://www.irhs.ui.ac.id), e-ISSN: 2477-6866, p-ISSN: 2527-9416

Vol. 8, No.1, January 2023, pp. 151-169

---

Received: September 2022, Reviewed: October 2022, Accepted: January 2023

**KBG 206 MANUSCRIPT:  
R. NG. RANGGAWARSITA'S ROLE  
IN THE IDENTIFICATION OF BUDA SCRIPT**

**Nugraha Bektya Jatmika; Mamlahatun Buduroh**  
Universitas Indonesia  
[nugraha.bektya@ui.ac.id](mailto:nugraha.bektya@ui.ac.id)

**ABSTRACT**

This study aims to reveal the history behind the writing of KBG 206, both the development of the script, the author, and the purpose of its writing at the time the manuscript was written. The form of this research is descriptive qualitative research with the type of library research. This study presents the text edition according to the single-text editing method, namely the diplomatic edition. The theory used in reviewing the form of letters in KBG 206 is in accordance with the paleographic theory with analytic model of statics. The result of the analysis is known that the KBG 206 manuscript was written by R. Ng. Ranggawarsita with a writing form that tends to resemble the writing of the *pujangga* himself in 1840-1842. In addition, it is known that varied forms of buda script in KBG 206 show the comprehense of R. Ng. Ranggawarsita knowledge to buda script. The stamp found in the KBG 206 manuscript shows the importance of the text in supporting the interests of the Bataviaasch Genootschap. *Sulukon ada-ada* in the text of KBG 206 also illustrate the views and aspirations of R. Ng. Ranggawarsita to the culture at that time, in this case especially the buda script.

**KEYWORDS:** buda script, Javanese script, Javanese manuscript

**INTRODUCTION**

When it comes to observation of Nusantara's scripts, there is no other field that is closer to script than the field of philology. As it is known that philology has two research objects, namely manuscripts and texts (Djamaris, 2002: 7). One of the scripts that exist in the repertoire of nusantara's script is the buda script. In reviewing Javanese lontars using the buda script, Zoetmulder found a number of deviations and errors which give the impression that at the time the texts were written, the scribe themselves knew very little about the script and lacked the skills due to low usage frequency (Zoetmulder, 1983:45). More added, Pigeaud argues that it may be possible

in some conservative non-Islamic communities, sometimes the buda script used as a secret writing, to prevent the contamination of the sacred texts by outsiders (Pigeaud, 1967:54).

Usually in a study of a manuscript an attempt is made to return the manuscript to the forms that are closest to the original. However, in understanding history, instead of looking far into the early use of the buda script, looking at the edge of its use is also felt to be a way to understand the development of these scripts, within the hope to understand how far these script survived and how they survived. Therefore, it is necessary to trace the manuscripts originating from the period when the buda script was being abandoned, namely during the glorious time of Islamic influence at Nusantara.

Based on searching through *Katalog Induk Naskah-naskah Nusantara Volume 1 : Fakultas Sastra Universitas Indonesia* dan *Katalog Induk Naskah-naskah Nusantara Jilid 4 : Perpustakaan Nasional RI* buda script was found at least at 4 late-Javanese manuscripts. The fourth manuscripts are :

1. *Aksara Buda*, collection of the National Library of Indonesia with catalog number KBG 152 Rol 207.05
2. *Aksara Buda*, collection of the National Library of Indonesia with catalog number KBG 206 Rol 229.02
3. *Aksara Buda*, collection of the National Library of Indonesia with catalog number KBG 303 Rol 213.09
4. *Carakan Buda*, collection of the Library of the Faculty of Literature, University of Indonesia with catalog number BA.133-B 3.03

After doing a thorough reading of the four manuscripts, it is known that even though they have the same title, namely *Aksara Buda*, the three collections of the National Library of Indonesia have different contents. The manuscript with the catalog number KBG 152 contains the conversion from a text in kawi script to Javanese script. The manuscript with the catalog number KBG 206 is a manuscript with an explanation of 9 types of buda script which are categorized based on the period and area of its use, as well as an explanation of *sastra sandi*.

The manuscript with the catalog number KBG 303 contains similar information to the KBG 206 manuscript, even in terms of quantity, the KBG 303 manuscript has more types of buda scripts than the KBG 206 manuscript. Meanwhile, the *Carakan Buda* manuscript, a collection of the Library of the Faculty of Literature, University of Indonesia, has contents close to KBG 206 although the contents are not as complete as the KBG 206 manuscript.

Among these texts, the KBG 206 manuscript is the most interesting for analysis because it contains an explanation of the 9 types of buda scripts. Types of the scripts are categorized systematically based on the period and area of use. In addition, compared to other corpus manuscripts, the KBG 206 manuscript is the only manuscript that has information about the author, which comes from R. Ng. Ranggawarsita. Even Behrend stated that the manuscript was written by R.Ng. Ranggawarsita himself (Behrend, 1990:50). Therefore the research questions that arise are as follows :

1. How are the variation of buda scripts in the KBG 206 manuscript?
2. How buda script takes part during the period when the KBG 206 manuscript was written?

In this paper, the script analysis is carried out according to the point of view of Paleography, where it is known that there are two models of script study, namely the static model and the dynamic model. The static model aims to focus on the form of the script itself (Nur Awal, 2017:296). On the other hand, the dynamic approach includes five aspects, namely shape, writing angle, ductus, size, and thickness (Soedarsono, 1985:10). This study focuses on buda scripts contained in the KBG 206 manuscript, so the static model is considered appropriate to review the buda scripts contained in the KBG 206 manuscript, specifically by describing certain forms of

buda script and also comparing them with other buda script forms in the manuscript that are felt to have a connection one to another to be able to see the relationship and development of these characters.

A similar analysis model has been done previously by Molen in his book entitled *Kritik Teks Jawa : Sebuah pemandangan umum dan pendekatan baru yang diterapkan kepada Kunjarakarna*, specifically by describing certain forms of buda script and their ductus and also comparing them with other forms of buda script that are considered have a relationship between one to another to be able to see the relationship and development of these characters. However, Molen emphasized that he only wanted to convey a hypothesis regarding the possibility of a relationship between these writings and older Javanese writings. The symptoms that he highlighted were the direction of strokes, the direction of the vertical lines, down to the shape and angle. Through comparisons and by finding phenomena, Molen predicts the relationship between writings which he thinks are developments or continuations of older writings.

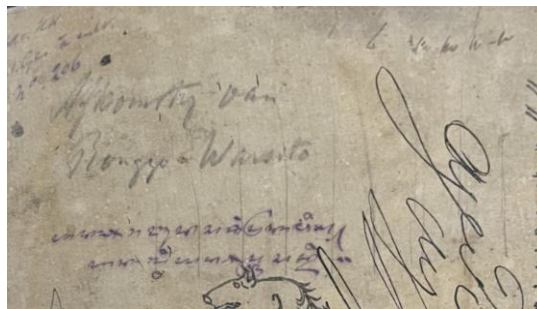
Research on buda scripts has indeed been done with the view of Paleography, but previous studies were limited to describing these script forms which were also limited to the Merapi-Merbabu scriptorium. Through this research, it is hoped to be able to describe the variations of the buda script and the role of R. Ng. Ranggawarsita in relation to being a part of Javanese literature. Thus, it can open a new door towards an understanding of the text in relation to the context of its writing, as well as the development of buda script from the point of view of the edge of its use through an analysis of the forms of the script in the KBG 206 manuscript.

## RESULTS AND DISCUSSION

The discussion is divided into several parts. The discussion departs from the identification of the manuscript writer, then types and forms of the scripts, until finally the function of KBG 206 manuscript writing.

### 1. Identification of KBG 206 Manuscript Writer

The KBG 206 manuscript, on its first page, has the information “*aksara buda sangang prakawis, akaliyan sastra sandi*” which provides information regarding the contents of the entire manuscript. There is information that provides information related to where the KBG 206 manuscript came from.



*Image 1:*  
Information on the first page of KBG 206 manuscript  
“*Afkomstig van Rangga Warsita*”  
*Source : Page 1 of KBG 206 manuscript*

There is a statement "*Afkomstig van Rangga Warsita*" which can be translated as "Derived from Rangga Warsita". Indeed, in the *Katalog Induk Naskah-naskah Nusantara Jilid 4 : Perpustakaan Nasional RI*, Behrend has also provided information "Ranggawarsitan" and "by R.Ng. Ranggawarsita" in discussing the origins of the KBG 206 manuscript (209:1998). In addition, in the *Katalog Induk Naskah-naskah Nusantara Volume 1 : Fakultas Sastra Universitas Indonesia*, this manuscript is referenced in a brief description of the BA.133 manuscript, where in the reference it is stated that the KBG 206 manuscript contains tables written (copied) by R. Ng. Ranggawarsita himself (50:1997). This information supports the possibility that the KBG 206 manuscript was indeed written by R. Ng. Ranggawarsita.

## 2. Types and Forms of the Scripts

It is known that in the KBG 206 manuscript there are several types of buda script which are explained in Javanese script. Before looking further at the forms of buda scripts and their development, it felt important to pay attention to the Javanese script which is the main script in this manuscript.

Previously it was known that the KBG 206 manuscript was written by R. Ng. Ranggawarsita, then in terms of writing what can be considered. How can the form of the Javanese script in the KBG 206 script be identified as the handwritten character of R. Ng. Ranggawarsita. The following is an overview of the handwritten form of R. Ng. Ranggawarsita by looking at the letters that can be ascertained were written directly by R. Ng. Ranggawarsita himself.

The following is the handwriting of R. Ng. Ranggawarsita in a letter he wrote to Nyonyah Eming in 1836, in addition also displayed R. Ng. Ranggawarsita's letter to C.F. Winter in 1840, 1841 and 1843. Also letters of R. Ng. Ranggawarsita to Purwadipura and Van Der Am respectively in 1842 and 1844.

The first thing that can be noticed from the handwriting character of R. Ng. Ranggawarsita is the oblique of writing. In a letter written by R. Ng. Ranggawarsita to Nyonyah Eming in 1836, it can be seen that the writing tends to tilt to the right.



Image 2 :

R. Ng. Ranggawarsita's letter to Nyonyah Eming in 1836

Source : Collection of Yayasan Sastra Lestari

A similar oblique of writing is also found in the KBG 206 manuscript which leans to the right, as can be seen in the following image.

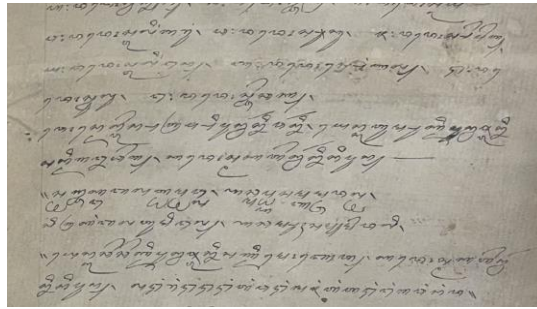


Image 3 :  
Oblique of writing on KBG 206 manuscript  
Source : Page 9 of KBG 206 manuscript

Other handwriting character of R. Ng. Ranggawarsita is the shape of *aksara pasangan* located at the bottom which are relatively large in size, as can be seen in *aksara pasangan* Ja and Ma. In addition, *aksara pasangan* Ka, Wa, and La have elongated tails, as can be seen in the letter written by R. Ng. Ranggawarsita to Winter in 1840.

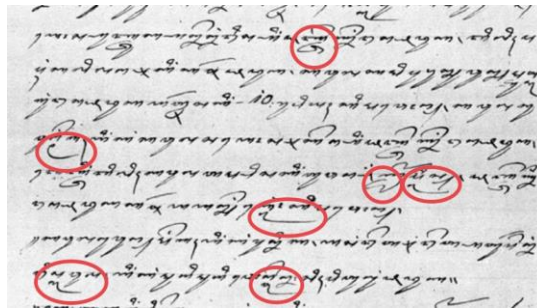


Image 4 :  
Letter written by R. Ng. Ranggawarsita to Winter in 1840  
Source : Collection of Yayasan Sastra Lestari

Similar characters are also found in the KBG 206 manuscript, where the forms of *aksara pasangan* Ja and Ma are relatively large, as well as *aksara pasangan* Ka, Wa, and La with elongated tails, similar to R. Ng. Ranggawarsita's writing in his letter to winter in 1840.

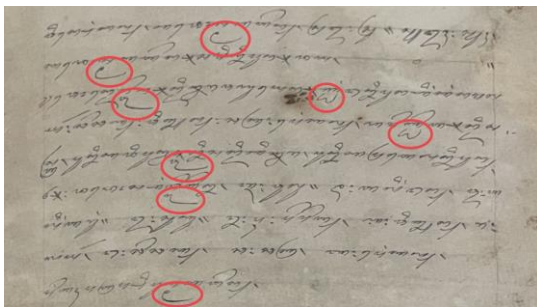


Image 5 :  
Form of *aksara pasangan* on KBG 206 manuscript  
Source : Page 11 of KBG 206 manuscript



A writing characteristic was found as can be seen in the following image, where dots were found around the script which have a different shape and thickness than the *sandhangan cecak*. It may also can be said too clear and thick to identify as a smudge. Thus, these dots can be understood as a characteristic of writing by stomping the writing instrument every time the writer finish writing.

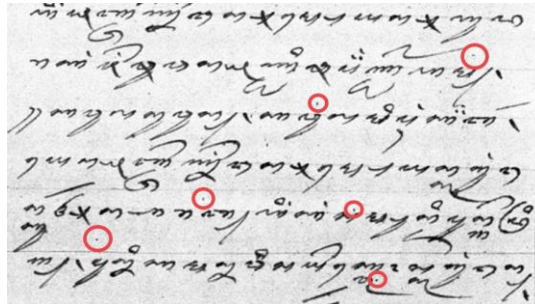


Image 6 :

R. Ng. Ranggawarsita's letter to Van Der Am in 1844

Source : Collection of Yayasan Sastra Lestari

Similar characteristic can also be found in the KBG 206 manuscript. Dots around the script are clearly visible but are not smudge nor *sandhangan cecak*, but stomp from writing instruments which indicate the characteristics of R. Ng. Ranggawarsita's writing style who often stomped the writing instrument when he finished writing.

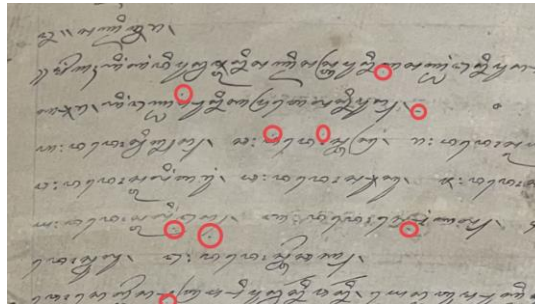


Image 7 :

Dots around writing on KBG 206 manuscript

Source : Page 9 of KBG 206 manuscript

The writings of R. Ng. Rangawarsita in 1836 had relatively smaller character sizes compared to subsequent years, besides that the writing was not as oblique as the writings of the following years, besides that the shape of the characters tended to be rounded compared to the following years.



Image 8 :

Size and form of R. Ng. Ranggawarsita's writing

Source : R. Ng. Ranggawarsita's letter to Nyonyah Eming in 1836

The character of the shape which tended to be rounded had changed in 1840-42 which tended to be more flat and the writing was more inclined to the right.

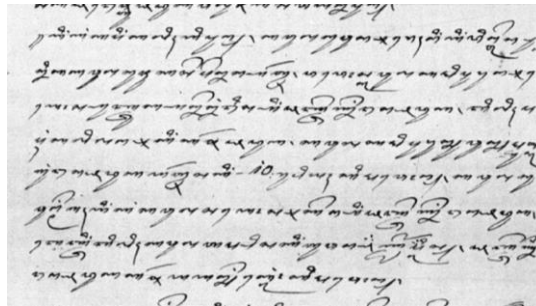


Image 9 :

Form of the script that are more flat and more inclined to the right

Source : R. Ng. Ranggawarsita's letter to Winter in 1840

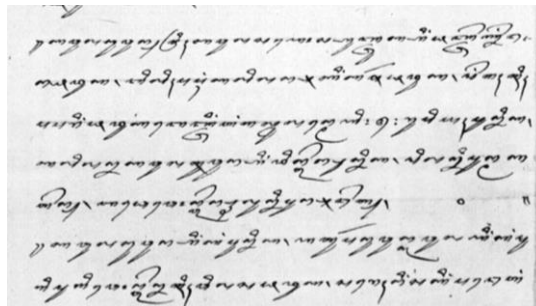


Image 10 :

Form of the script that are more flat and more inclined to the right

Source : R. Ng. Ranggawarsita's letter to Winter in 1841



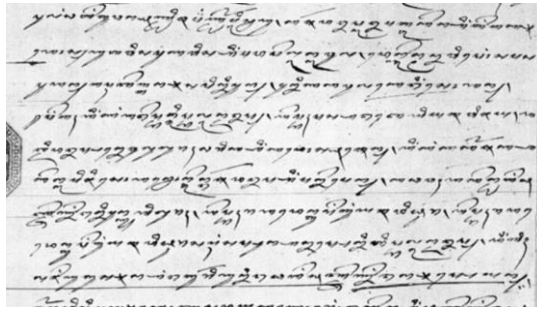


Image 11 :

Form of the script that are more flat and more inclined to the right

Source : R. Ng. Ranggawarsita's letter to Purwadipura in 1842

Round shape character from R. Ng. Ranggawarsita's writing as in 1836 then returned to present again in the writings of R. Ng. Ranggawarsita in 1843-44.

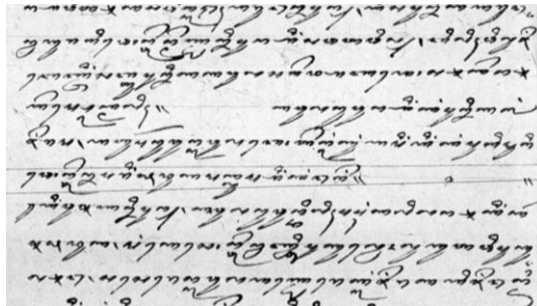
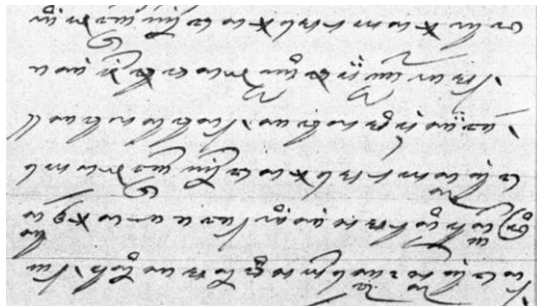


Image 12 :

Rounded shape characters

Source : R. Ng. Ranggawarsita's letter to Winter in 1843



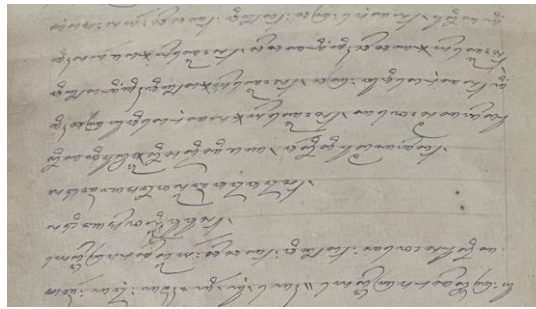
Gambar 13 :

Rounded shape characters

Source : R. Ng. Ranggawarsita's letter to Van Der Am in 1844

The Javanese script in the KBG 206 manuscript seem to be closer to R. Ng. Ranggawarsita's writing in 1840-42, namely in the form of a flatter and more oblique than the writing of the years before and after. Thus it can be assumed that the KBG 206 manuscript was written by R. Ng. Ranggawarsita around 1840-42, which when associated with the Bataviaasch

Genootschap stamp found in the KBG 206 manuscript corresponds to the situation of Bataviaasch Genootschap in 1840-42 which had not yet received the Koninklijk title.



*Image 14 :*  
Flatter form and more oblique writing on KBG 206 manuscript  
*Source :* Page 10 of KBG 206 manuscript

In writing buda script forms, R. Ng. Ranggawarsita divides them into 9 categories. 8 of them are categorized based on a certain royal era, while 1 other is categorized as the script used on the mountain which will be discussed further in the next section. The review of the script forms in this study certainly refers to the category information, both related to the time and place of the buda script. Apart from referring to the place and time information in KBG 206 manuscript, another work of R. Ng. Ranggawarsita also mentions these royal eras. The work is namely *Pustakaraja Purwa* book written by Padmasusastra in 1912 which is a direct *babon* from the work of R. Ng. Ranggawarsita.

R.Ng. Ranggawarsita started writing the buda script in a category he called Medhankamulan Wiwitan. In the text of *Pustakaraja Purwa*, R. Ng. Ranggawarsita mentioned that the first Medhankamulan included in the Kartika Period in the Anggila Year, to be precise in the 140 *suryasangkala* or the 144 *candrasangkala* (Padmasusastra, 1912:98-99). At this time the forms of the script appear to be dominated by strokes that tend to be rounded. In addition, the forms of letters appear to be more dominated by horizontal lines which are then drawn towards vertical lines with rounded lines.


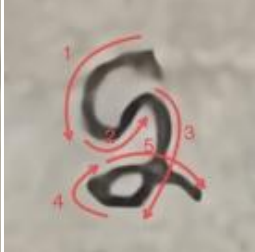
*Table 1 :*  
buda script form from Medhankamulan Wiwitan era

	Ha	Ra	Sa	Pa	Ya
Ductus					

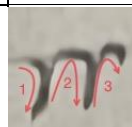
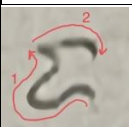
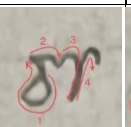
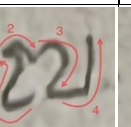
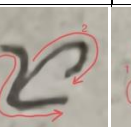
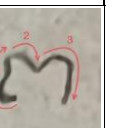

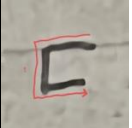
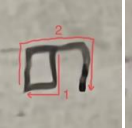
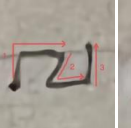
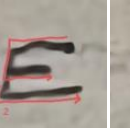

The next buda script category is R. Ng. Ranggawarsita referred to it as the buda script used during the Wiratha era. Wiratha was once mentioned in *Pustakaraja Purwa* as one of the four kingdoms that were established in the Partipan year, to be precise the 453 *suryasangkala* year or 467 *candrasangkala* year (Padmasusastra, 1923:2). At this time, the forms of the cultural script still carry influences from the Medhang Kamulan Wiwitan era, but with a little development and simplification.

As seen in the letter Na, which during the Medhangkamulan Wiwitan era consisted of two strokes that were cut off at the top and bottom, during the Wiratha period the letter Na was written with one vertical line, but the circular line at the bottom shows the meeting point of influences from the previous period. In addition, the simplified forms are clearly visible in the characters Ka, Da, Ta, La, Ja, and Ga, as the rounded strokes from the Medhang Kamulan Wiwitan period were developed into a straight line, although the basic form from the previous period was maintained.

*Table 2 :*  
Form development of buda script from Wiratha era

	Medhangkamulan Wiwitan	Wiratha
Ductus of letter Na		

*Table 3 :*  
Form simplification of buda script from Wiratha era

	Ka	Da	Ta	La	Ja	Ga
Medhangkamulan Wiwitan						
Wiratha						

Next, R.Ng. Ranggawarsita categorizes the buda script used during the Mamenang Kadhiri era. There is no specific information about the year Mamenang Kadhiri was founded in the Pustakaraja Purwa manuscript, but at the beginning of the manuscript it was mentioned that the stories in the Serat Pustakaraja Purwa were a request from Sri Bathara Aji Jayabaya who reigned in Daha country, namely Mamenang Tanah Kadhiri. Sri Bathara Aji Jayabaya asked Empu Jangga to write Serat Pustakaraja Purwa in the 848 *suryasangkala* year or 874 *candrasangkala* year (Padmasusastra, 1912:3-4). That year was the farthest year of Mamenang Kadhiri appearance in the Pustakaraja Purwa text, so it can be assumed that Mamenang Kadhiri's period is estimated to be around that year.

The script forms at this time still seem to have influences from the Wiratha period, so it can be assumed that the script forms at this time were a continuation of that period. In contrast to the development during the Medhang Kamulan Wiwitan period to the Wiratha period which tended to simplify script forms from the previous period, the script forms at this time showed developments related to aesthetics and beauty. As seen in the characters Da, Ta, Pa, Ja, Ya, and Ba.

Table 4 :  
Form development of buda script from Mamenang Kadhiri era

	Da	Ta	Pa	Ja	Ya	Ba
Wiratha						
Mamenang Kadhiri						

R.Ng. Ranggawarsita categorizes next buda script as the buda script used during the Pengging period. Just like during Mamenang Kadhiri's time, no information was found that specifically discusses Pengging in Pustakaraja Purwa, but Pengging was mentioned in a description of the Serat Mahaprama which contains 6 stories that begin when Prabu Kusumawicitra left from Mamenang to Pengging (Padmasusastra, 1912:29) . The Serat Mahaparma is said to be a story that began in 801 to 900 *suryasangkala* year, or 825 to 927 *candrasangkala* year.

The script forms at this time were completely different from those of the Mamenang Kadhiri. The horizontal lines at the top of the script give the impression that the script at this time was influenced by the Devanagari script, as seen in the character Na, Ca, Ra, Ka, Da, Ta, Sa, Wa, Dha, Ja, and Ya.

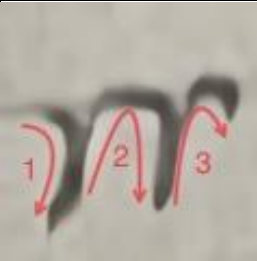
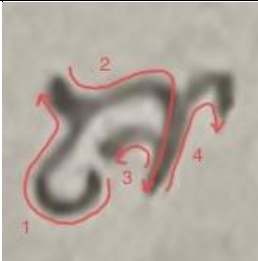
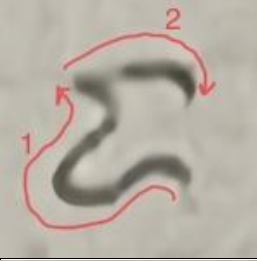
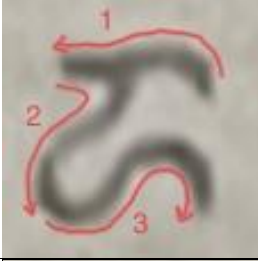

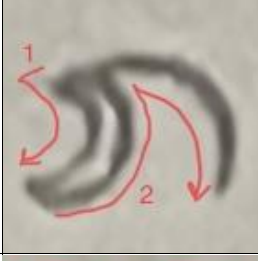
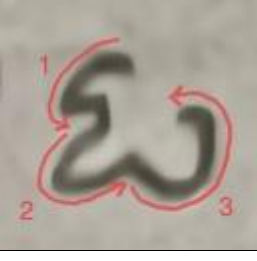
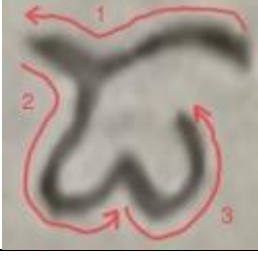
Table 5 :  
Form of aksara buda from Pengging era

	Na	Ca	Ra	Ka	Da	Ta	Sa	Wa	Dha	Ja	Ya
Ductus											

Next category is named by R.Ng. Ranggawarsita as the buda script used during the Medhang Kamulan Weksan period. In the Pustakaraja Purwa manuscript there is information about the second Medhangkamulan, which is the kingdom in the wisaka period in the year of Wijaya, to be precise in the 221 *suryasangkala* year or 227 *candrasangkala* year (Padmasusastra, 1912:197-198). Looking at that year, this category of Medhangkamulan Weksan in chronological order lies between the Medhangkamulan Wiwitan period and the Wiratha period. This can be seen from the script forms that have a connection with the script forms from the Medhangkamulan Wiwitan period.

It can be seen that the basic forms of the script are similar to the Medhangkamulan Wiwitan period, but with a few developments related to aesthetic elements, such as adding lines that beautify the Ka character, emphasizing line curves on the Da and Dha characters, and fusing the circular lines on the Wa character into one vertical line stroke.


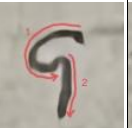
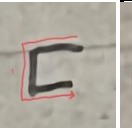
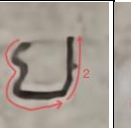
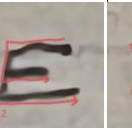
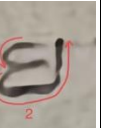

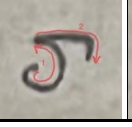
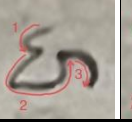
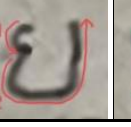
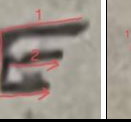
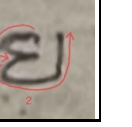
Table 6 :  
Development of aksara buda forms from Medhankamulan Wekasan era

	Medhankamulan Wiwitan	Medhankamulan Wekasan
Ductus of letter Ka		
Ductus of letter Da		
Ductus of letter Wa		
Ductus of letter Dha		

Then R.Ng. Ranggawarsita categorizes the buda script used during the Jenggala period. In Pustakaraja Purwa, Jenggala is mentioned in a description of the Serat Suryawisesa, the earliest story in the Serat Mahakrama which consists of 4 stories from 1101 to 1200 *suryasangkala* year or 1134 to 1236 *candrasangkala* year (Padmasusastra, 1912:40).

At this time the forms of the characters Na, Ra, Da, Pa, Ja, and Ma indicated the great influence of the script forms from the Wiratha period. In Pustakaraja Purwa it is stated that Wiratha is located on the land of Tegal while Jenggala is located further east of the island of Java, but both are located on the north coast of the island of Java. Thus the forms of the buda script from these two periods can be said to show the interpretation of R. Ng. Ranggawarsita on the form of the buda script from the north coast of the island of Java.

Table 7 :  
Buda script forms from the north coast of the island of Java

	Na	Ra	Da	Pa	Ja	Ma
Wiratha						
Jenggala						

Next, R.Ng. Ranggawarsita categorizes the buda script used during the Pajajaran period. Just like the Jenggala period, in the Pustakaraja Purwa Pajajaran manuscript it is mentioned in the Serat Raja Sundha, the second story in the Serat Mahakrama which consists of 4 stories from 1101 to 1200 *suryasangkala* year or 1134 to 1236 *candrasangkala* year (Padmasusastra, 1912:40).

The script forms of this period had completely different forms from those of earlier times. Geographical factor seem to be one of the factors that influence the shape of this buda script which is different from previous category. One of the things that can be noticed from the shape of buda script at this time is the complex line strokes, a combination of horizontal and vertical strokes, as seen in the Ca, Ja, and Ya characters. Although the forms are different, the location factor of Pajajaran which is in the western part of Java seems to show similarities with the buda script from the Medhankamulan Wiwitan period which in Pustakaraja Purwa is stated to be located in the western part of the island of Java, to be precise at the foot of Mount Pangerango. This similarity can be seen in the basic forms of the characters Na, Ra, and Da.

Table 8 :  
Form of buda script from Pajajaran era


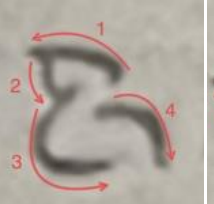
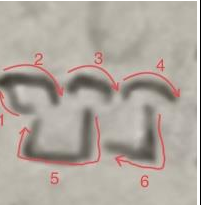
	Ca	Ja	Ya
Ductus			



Table 9 :  
Similarity between buda script from the western part of Java

	Na	Ra	Da
Medhankamulan Wiwitan			
Pajajaran			

Next, R.Ng. Ranggawarsita categorizes the buda script used during the Maospahit period. Although there are differences in the naming in Pustakaraja Purwa, Maospahit in Pustakaraja Purwa is mentioned as Majapahit in the Serat Mundhingsari, the earliest story in the Serat Mahakara which consists of 3 stories from 1201 to 1300 *suryasangkala* year or 1237 to 1339 *candrasangkala* year (Padmasusastra, 1912 :40).

Just like the Pajajaran period, the script from this period has a form that is completely different from those other eras. However, unlike the buda script during the Pajajaran period which still has a connection with the Javanese script from the similar geographical location, the buda script at this time does not show any indication of similarity or influence from any other script. Scratches with sharp angles dominated script at this time, as seen in the characters Ha, Na, Ca, Ra, Sa, Pa, Tha, and Nga. In addition, circular strokes that tend to be rounded also adorn the forms of buda script from this period, as seen in the Ta and Wa characters.

Table 10 :  
Form of buda script from Maospahit era

	Ha	Na	Ca	Ra	Ta	Sa	Wa	Pa	Tha	Nga
Ductus										

Last, R.Ng. Ranggawarsita categorizes the buda script used by the teachings on Mountain. There is no information about which mountain is referred by R. Ng. Ranggawarsita in this manuscript. It can be seen from the buda scripts on this category, especially in the characters Ha, Ka, Da, Ta, La, Pa, Dha, Ja, and Ga, it seems that there is a connection with the Wiratha and Mamenang Kadhiri periods.

Therefore it can be assumed that the script originates from the same era as the Wiratha and Mamenang Kadhiri eras, namely around the 453 to 848 *suryasangkala* year or 467 to 874 *candrasangkala* year. In the Pustakaraja Purwa manuscript, during that period there is a story about



pandhitas who meditated and had a dialogue with King Basurata on Mount Maendra which was later called Mount Lawu Surakarta (Padmasusastra, 1912:75).

Table 11 :  
Form of the buda script used by the teachings on Mountain

	Ha	Ka	Da	Ta	La	Pa	Dha	Ja	Ga
Wiratha									
Mamenang Kadhiri									
Redi									

### 3. Function of KBG 206 Manuscript Writing

In presenting several variations of the buda script, R. Ng. Ranggawarsita divides it into several categories based on the period of use. These categories include the Medhankamulan Wiwitan, the Wiratha to Ngastina eras, the Mamenang Kadhiri era, Pengging, Medhankamulan Wekasan, Jenggala, Pajajaran, to the Maospahit era. In addition there is one category that is R. Ng. Ranggawarsita categorized as the buda script used by teachings on the mountain. The epochs that are used as categories are not the first time R. Ng has written. Ranggawarsita has described each of these eras in one of his works entitled *Serat Pustakaraja Purwa*.

It is undeniable that the understanding of ancient Javanese works at the Keraton Surakarta is indeed largely based on understanding in the Merapi-Merbabu scriptorium (Subanar, 2019:149). However, none of the nine categories in the KBG 206 manuscript mention anything related to the Merapi-Merbabu scriptorium. This shows how R. Ng. Ranggawarsita seeks to show the abundance of the buda script on the island of Java which is not only limited to the Merapi-Merbabu scriptorium, but is much more than that. The nine categories of cultural script in different forms, and can even observe their development, regardless of whether it is correct or not, also shows how broad R. Ng. Ranggawarsita's insight is of these script forms.

In the previous discussion, by looking at the form of the Javanese script written by R. Ng. Ranggawarsita in the KBG 206 script, it is assumed that the written form of the Javanese script in the manuscript tends to be close to the written forms of R. Ng. Ranggawarsita from 1840 to 1842. It is known that during that period R. Ng. Ranggawarsita is also actively helping C.F. Winter translated some of the difficult words in Javanese, as it is well known that Winter is on his way to publishing the first Javanese dictionary. At that time many were inspired by Winter's diligence in compiling a dictionary. Seeing the relationship between R. Ng. Ranggawarsita and Winter, perhaps Winter's efforts in publishing the first Javanese dictionary were also the background for R. Ng. Ranggawarsita with the title as *Pujangga Kasunanan* to participate in compiling an encyclopedic document related to the details of the original culture of the Javanese people, in this case the buda script. This is clear evidence of the role of R. Ng. Ranggawarsita in the period that J.J. Ras called as a period of Kawi inheritance and the spread (vulgarization) of written literary traditions (Ras, 2014:283).

The two stamps found on the first page of the manuscript also show the importance of the KBG 206 manuscript in the Batavia Genootschap collection, where it can be seen that this

manuscript has been in the Bataviaasch Genootschap collection since before the institution received the title *koninklijk*. Interestingly, there is also a stamp showing the Koninklijk Bataviaasch Genootschap collection. This provides an indication of how important the role of the KBG 206 manuscript is in supporting the interests of the institution.



*Image 15 :*

Stamp on KBG 206 manuscript

*Source :* First page of KBG 206 manuscript

Unlike another manuscripts by R. Ng. Ranggawarsita which is famous for its blend of fiction and historical elements wrapped in beauty and full of entertainment elements such as *tembang*, KBG 206 is written soberly by displaying the form of the buda script and its equivalent in Javanese script which gives the impression as if the writing of this manuscript was not intended as a artistic work for entertainment that could be enjoyed by the public at that time, but rather written on the basis of certain interests.

Florida stated that at that time the colonial rulers viewed the indigenous Islam as a potential threat, therefore an attempt was made to enter the private realm where from a colonial perspective, behind the Islam of Javanese society at that time there was still an untouched Hindu-Buddhist Javanese essence (Florida, 2020:1-2). These efforts are made as a form of denial with the hope of reducing what is considered as a potential threat. Seeing the importance of KBG 206 in the Bataviaasch Genootschap collection, it is possible that this manuscript was also used as an effort to revive Javanese essences in Javanese society at that time.

On the other hand, through KBG 206 R. Ng. Ranggawarsita also carried out his role as a *pujangga* where according to Subandar when the foundations of traditional life were felt to be increasingly loose, that was when the *pujangga* reaffirmed the Javanese tradition as a whole (Subandar, 2019:191). When viewed from the point of view of the theory of subject-object identity put forward by Sindhunata (Sindhunata, 2019:57), the subject, in this case R. Ng. Ranggawarsita, has achieved unity with the object, which in this case is buda script through his efforts in recording these scripts, which therefore an identity is achieved that R. Ng. Ranggawarsita wants to realize, namely the true identity of Java. Thus, it can be said that the creation of the KBG 206 manuscript cannot be separated from the relationship between R. Ng. Ranggawarsita and Bataviaasch Genootschap who both have their own interests.

R. Ng. Ranggawarsita still includes a few aesthetic elements, namely the presence of *sulukan* elements, to be precise *ada-ada girisa*. Even though it is not present as a complete form of *ada-ada girisa* as a whole, at least these elements are present as an example of *sastra sandi* writing and buda script. The *ada-ada girisa* was also written by R. Ng. Ranggawarsita in his manuscript entitled *Serat Aji Pamasa*.



R. Ng. Ranggawarsita who was once again influential in restoring the cracks of modernity through a strategy of rewriting the past in various ways, in this case especially in the buda script.

## CONCLUSION

Buda scripts are generally found in the repertoire of the Merapi-Merbabu manuscripts, and it is commonly known that buda scripts are referred as the Merapi-Merbabu script. However, the buda script does not always refer to the scriptorium only. KBG 206 is one of the proofs. The discovery of 9 types of buda script explained in Javanese script shows how far these scripts have been maintained. After identifying the manuscript writers of KBG 206 manuscript, it can be understood that Dutch figures had a role in writing of the manuscript, but one name emerged who had an important role in writing the KBG 206 manuscript, namely R. Ng. Ranggawarsita.

Next, a review was carried out of the script forms contained in the KBG 206 manuscript. By comparing the KBG 206 manuscript and the letters written by R. Ng. Ranggawarsita, it is known that the character of the Javanese script in the KBG 206 manuscript tends to be closer to the writings of R. Ng. Ranggawarsita in 1840-1842, which is flat in shape and leans more towards the right of writing.

Then a review is carried out on each form of buda script which is categorized according to the period and place of use. In carrying out this review, references were made to the description of the period and place of its use found in the work of R. Ng. Ranggawarsita himself is the *Serat Pustakaraja Purwa*. Thus it is known that the KBG 206 script contains the Buddhist scripts used since the 140 until 1200's *suryasangkala* years. The development of the buda script forms in the KBG 206 manuscript also took the form of developing script forms, both in the form of simplifications and the search for other forms related to the aesthetics or beauty of the letter forms. Apart from that, there are several forms of the buda script in the KBG 206 manuscript that have a connection between one era and another, but there are also forms of the buda script that are completely different and have no influence from any time or place.

The development of the nine types of cultural script in various forms can even be observed, showing how wide the insights of R. Ng. Ranggawarsita were to the forms of the buda script. In addition, through the two Bataviaasch Genootschap stamps from the period before and after the institution received the Koninklijk title in 1923, it shows that the KBG 206 manuscript was considered to have an important role in supporting the interests of the institution. From the point of view of R. Ng. Ranggawarsita, it can be understood that the KBG 206 manuscript is one of his works to show his views and aspirations towards the cracks of modernity which he shows through rewriting cultural elements from the past, in this case especially the buda script. Apart from that, the emergence of *sulukan ada-ada* also shows how R. Ng. Ranggawarsita is still the *pujangga* who upholds cultural and aesthetic values, where the *sulukan* also describes an angry or tense atmosphere which can be assumed as a form of R. Ng. Ranggawarsita's view to the cultural shifts caused by the cracks of modernity. The KBG 206 manuscript is clear evidence of the freezing of the tradition of writing in buda script, as evidenced by the need to write KBG 206 as a guide for re-reading works written in buda script.

However, this research is limited only to the phenomena and findings found in a KBG 206 manuscript. Regarding what is the reference R. Ng. Ranggawarsita in writing these buda script forms still requires further research. In addition, there is *sulukan* in the KBG 206 manuscript which are still open for further attention in relation to the wayang oral tradition at that time. Thus, further research on the KBG 206 manuscript is still very open, both in the scope of philological research and other studies.

## BIBLIOGRAPHY

- Behrend, T.E. 1997. *Katalog Induk Naskah-naskah Nusantara Jilid 3-A : Fakultas Sastra Universitas Indonesia*. Jakarta : Yayasan Obor Indonesia.
- Behrend, T.E. 1998. *Katalog Induk Naskah-naskah Nusantara Jilid 4 : Perpustakaan Nasional RI*. Jakarta : Yayasan Obor Indonesia.
- Djamaris, Edward. 2002. *Metode Penelitian Filologi*. Jakarta : CV. Manasco.
- Florida, Nancy K. 2020. *Jawa-Islam di Masa Kolonial : Suluk, Santri, dan Pujangga Jawa*. Yogyakarta : Buku Langgar.
- Molen, Willem van der. 2011. *Kritik Teks Jawa : Sebuah pemandangan umum dan pendekatan baru yang diterapkan kepada Kunjarakarna*. Jakarta : Yayasan Pustaka Obor Indonesia.
- Nur Awal, Faktor Rohman. 2017. *Dunia Batin Jawa: Aksara Jawa Sebagai Filosofi dalam Memahami Konsep Ketuhanan*. Theology Faculty of Adab and Dakwah, State Islamic Institute (IAIN) Tulungagung : Jurnal Kontemplasi Volume 5 No. 2, 289-309.
- Padmasusastra. 1912. *Pustakaraja Purwa (Jilid 01)*. Ngayogyakarta : H. Buning.
- Padmasusastra. 1923. *Pustakaraja Purwa (Jilid 03)*. Ngayogyakarta : H. Buning.
- Pigeaud, Theodore G. Th. 1967. *Literature of Java : Volume I*. Leiden : Koninklijk Instituut voor Taak-, Land- en Volkenkunde.
- Pigeaud, Theodore G. Th. 1970. *Literature of Java : Volume III*. Leiden : Koninklijk Instituut voor Taak-, Land- en Volkenkunde.
- Ras, J.J. 2014. *Masyarakat dan Kesusastraan di Jawa*. Jakarta : Yayasan Pustaka Obor Indonesia.
- Sindhunata. 2019. *Dilema Usaha Manusia Rasional : Teori Kritis Sekolah Frankfurt*. Jakarta : PT Gramedia Pustaka Utama.
- Soedarsono, dkk. 1985. *Aksara dan Ramalan Nasib dalam Kebudayaan Jawa*. Yogyakarta : Proyek Penelitian dan Pengkajian Kebudayaan Nusantara (Javanologi) Direktorat Jendral Kebudayaan Departemen Pendidikan dan Kebudayaan.
- Subandar, G. Budi. 2019. *Sraddha- Jalan Mulia : Dunia Sunyi Jawa Kuna*. Jakarta : KPG (Kepustakaan Populer Gramedia).
- Zoetmulder, P.J. 1983. *Kalangwan : Sastra Jawa Kuno Selayang Pandang*. Jakarta : Penerbit Djambatan.