ARJUNAWIJAYA

a kakawin of mpu Tantular

Edited and translated

by

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INTRODUCTION — TEXT

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of Doctor of Philosophy in the
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This thesis represents the product of my own research, except where otherwise indicated by acknowledgements.

S. Supomo

To my wife for our children
To my wife
for our children
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By the time this work was completed, I was deeply indebted to quite a number of Institutions and persons of assistance, guidance and advice. Here I wish to express my gratitude. Firstly, I should like to express my gratitude to my Alma Mater, the University of Indonesia, especially to the late Professor P.J. Zoetmulder, who during the period 1953-6, I had the good fortune to work for five years (1953-6), a period of study which formed the basis for the foundation upon which I was able to build this work.

To Professor Zoetmulder in particular, whose dedication to the study of Old Javanese has inspired me to follow his steps, I owe the greatest debt of gratitude for his patient attention during my student days and his constant encouragement once I decided to undertake further studies in Old Javanese philology. He opened the doors of his private library to me whenever I wished to use his excellent collection of books in this field of study and to peruse his priceless and unique collection of unpublished transcriptions of Old Javanese manuscripts, word-lists and textual notes. Inadequate though it may be, I sincerely hope that this book may serve as evidence that all his guidance, encouragement and advice has not been wasted.
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By the time this work was completed, I was deeply indebted to quite a number of Institutions and persons for assistance, guidance and advice. Here I wish to express my long overdue gratitude.

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NOTE ON SPELLING

Throughout this book I have generally followed the transliteration and spelling system of Old Javanese adopted for Śiwarātrikalpā, the first Old Javanese work published in the Bibliotheca Indonesica Series. A few departures from this system, one for technical and the others for linguistic reasons, are explained in sections 2.23 and 2.24.

As far as it is practicable, the transliteration and spelling of New Javanese and Sanskrit words has been brought into conformity with this system. Thus ḗ, for instance, is used to transliterate both Old Javanese and New Javanese ājīnah (in New Javanese usually spelled dājīnah), and ṡ is used to transliterate both Old Javanese and Sanskrit wangga (in Sanskrit usually spelled vanga).
Like many works of Old Javanese literature, the *kakawin* Arjunawijaya was first introduced to the world of Western scholarship in 1849 through the well-known report of Friederich (translated into English and reprinted in 1959). In this report Friederich (1959: 25) says:

'The Arjuna Vijaya ('the Triumph of Arjuna') is formed after the Uttarakāṇḍa... It contains the combat of Arjuna with Rāvana and his victory. Rāvana is here bound, but not yet killed, because his time has not yet arrived. He is to be destroyed by Rāma...'

Written in 1849, when the study of Old Javanese had barely taken the first step in its slow progress on a long and arduous road, Friederich's report was a promising start. It is therefore disheartening to discover how, 120 years later, the Arj is still little more than a closed book. To the best of my knowledge there is not one article exclusively devoted to any aspect of the poem, let alone a major publication.

Yet it would be an exaggeration to say that the Arj is completely unknown to students of Old Javanese. Short descriptions of the manuscripts of this *kakawin*, and even outlines of their contents, have been given in the Catalogues of the Old Javanese manuscripts in the possession

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of the Library of the University of Leiden,\(^1\) and in the few articles and books treating Old Javanese literature in general.\(^2\) Occasionally a reference to the Arj. also occurs in articles dealing with certain topics of historical or religious interest; these references are sometimes accompanied by one or more lines of direct quotations,\(^5\) which indicate a certain familiarity on the part of some scholars with the text of the Arj. And indeed the very fact that transliterations of some of the manuscripts of the Arj. have already been made,\(^6\) illustrate how many scholars have been and are familiar with and interested in this poem.

1 See Brandes (1901: 104-9; cf. van der Tuuk's KBW 1:121), Vreede (1892: 3-6), Juynboll (1907: 135-7; 1911: 178-9), Pigeaud (1967: 188).


5 Brandes (1896: 138) quotes 1,1-4 and 73,1, from which Berg (1969: 66) quotes 73,1d and translates it into Dutch; van Naerssen (1937) quotes 30,1-2; Bosch (1918) quotes 28,1-29,2 and translates it into Dutch; Zoetmulder (1957: 68) quotes 1,2b and translates it into English; Hooykaas (1964: 114) quotes 40,4a from KBW and translates it into English; Soewito-Santoso (1968: 106-14) quotes 1,1; 26,4-27,2; 30,1-2, and translates it into English. And for his dictionary, van der Tuuk (1897-1912) has made use of the Arj. very considerably.

6 These have been made by van der Tuuk, Soegiarto, Poerbatjaraka and Zoetmulder. For the details see chapter 2.1.
Yet it was only a few years ago, in discussing the position of ōrī Raṇamanggala (the patron of the author of the Arj.) in the hierarchy of Majapahit, that Berg (1962: 261) remarked in passing:

'Wat de Arjuna-wijaya, door van der Tuuk (KBW, 1.121) "een Buddhistische kakawin" genoemd, betreft, deze tekst wacht nog op een bewerker....'

It is perhaps surprising that Professor Berg himself has not dealt with this kakawin, in view of its close relations and contemporaneity with the Nag., to which he has devoted such a great deal of his time and unflagging energy. Being works of authors whose religion, and time and place of living, are more or less the same, the Arj. and the Nag. have far greater affinity with one another in terms of world-view, of linguistic usages, and of the institutions they describe, than either has to the Arjuna-wiwaHa, Bharata-yuddha or Smaradahana, which are favourite sources of quotations for the students of Old Javanese, even when the Nag. is their principal object of study.

The picture of contemporary life which emerges from the Arj. is much the same as that derived from a study of the Nag., although of course the latter gives us a much clearer and more solid picture than does the former. This is not surprising, because the Arj. and the Nag. are two different types of kakawin. On the one hand the Arj. is primarily an epic kakawin narrating events of the remote past, in which, for formal reasons, the author devotes a
few cantos to describing contemporary conditions; Prapańca's work on the other hand is a non-epic kakawin, most of it describing contemporary conditions, in which the author, also to meet the same formal requirements of a kakawin, devoted several cantos to describing some events of the past in extolling and glorifying his master.

It goes without saying that many points in the Arj. on J become clear after comparison with the Nag. However, many points in the latter are still very obscure to us, as the 'great debate' between Berg and 'Krom' which has been raging fiercely for almost three decades graphically demonstrates. We may therefore expect that much data can be extracted from the Arj. which will be useful for the study of the Nag., and the life and the culture of fourteenth century Java in general. Bosch's article (1918), short as it is, demonstrates clearly how valuable this kakawin is.

It was my assessment of this situation that prompted me to deal with this kakawin. It is to be hoped that the text and the Translation (Part 2) will constitute a small contribution to the study of Old Javanese, which, in the words of one authority in this field of study, 'is still highly insufficient' (Zoetmulder 1965a: 329). There is a discussion on the dating (1.1) and origin (1.2) of this poem, which, it is hoped, will be of some use towards the writing of a history of Javanese literature. A detailed comparison of the Arj. and the source of this poem is made in 1.3, and from this comparison an attempt is made to find
the possible reasons behind the changes that occur (1.4). In 1.5 and 1.6 contemporary life and idea as reflected in this poem is discussed, in the hope that it may contribute towards sharpening the definition of our only too blurred picture of the Javanese past.
PART ONE

INTRODUCTION

1.1 THE DATING OF THE ARJUNAVIJAYA

Although the Arjuna enjoyed a certain degree of popularity among the Javanese and Balinese since the day it was composed, a popularity evident from the considerable number of manuscripts of this vakavin that have come down to us (see section 2.11), and repeated renderings into New Javanese (see Piggott 1967: 228; 241), the details of the author's life, and even his name, have long been forgotten.

One Javanese tradition mentions Ajianark, the mythical figure who brought civilization to Java, as being the author of this poem (see Piggott 1966: 9), another tradition mentions Sapo Pamuluh, who lived more than two centuries before the Arjuna was written, as the author (Piggott 1953: 200; see also Piggott 1967: 201), and even Yasawipura, who adapted it into New Javanese in the early nineteenth century, attributed it to Upan Yegiawara (Arku 61, 20a), a name which is traditionally associated with the authorship of the Old Javanese Rā-māyaṇa.

Balinese tradition, on the other hand, still preserves a vague memory of the author. Thus Friedrich says in his report (1915: 25) that "the compiler (of the Arjuna) is Ngur Tanjular Bode, a Buddhist who lived under Jayakshara'. The same tradition even currently assigns to him the vakavin, via the Arjuna-vijaya and Suta-wara.

The Arjuna has been edited and submitted as a Ph.D. thesis to the Australian National University (Sawitta Santi 1969); another scholar, Ensink (1969: vol.), is also preparing an edition of this work.
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7 The Sut. has been edited and submitted as a Ph.D. thesis to the Australian National University (Soewito-Santoso 1968); another scholar, Ensink (1967: vii), is also preparing an edition of this poem.
The correctness of the Balinese tradition about the identity of the author, viz. Tantular, is beyond doubt. This is evident from Arj. 73,1, in which he names himself as author of the work:

'Nāhan juga walēr ikanang kathābuka Daśāsyacarita n inikēt / ndān Arjunawijaya ngaranya rakwa karēngō titir inujarakēn / antuk rasika sang aparab mpu Tantular amarṇa kakawin alangō'  
(Thus ends the composition of the tale that begins with the story of Daśāsyā; it is called the Triumph of Arjuna, a well-known story that has been told again and again. This beautiful kakawin is composed by one whose parab is Tantular).

However, whether Tantular was the author's real name is far from certain (see note 18). In New Javanese parab usually means 'alias' (JNW 2: 248), and in Old Javanese it seems to be used by authors in the sense of 'nom-de-plume' (see Pigeaud, JFC 4: 444; Slamet Muljana 1965: 16).  

Beyond these few facts, we know next to nothing of his personal life, for we have no record, contemporary or posterior, which mentions him, unless he is mentioned under another name, by which we cannot identify him. To be sure

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8 The component Boda in Tantular-Boda seems to indicate that the Balinese tradition remembers him as a Buddhist. This question is dealt with in 1.6.

9 See however Berg (1969: 66), who rejects Pigeaud's contention that Prapaṇa is a 'nom-de-plume'. 

he speaks of himself in several lines in his two kakawin, but these are hardly of any value for getting to know him more closely, either as a poet or as a man, since they are no more than self-deprecatory stock-phrases that recur again and again in almost all kakawin. 10

Slight as our knowledge of the author is, we know even less of his family. But in this matter he is no exception. In fact, Prapañca is the only kawi we know who devoted a few lines to his father and friends in his kakawin, Nag. 17,8 and 29,1-2, respectively. Nevertheless, it is probably safe to say that unless he belonged to a family of literati, Tantular would have had no chance to become a kawi. This is no mere conjecture. A contemporary text, the Rājapatigundala (Pigeaud, JFC 1: 87-90), prescribes that one must follow one's parents' profession and occupy a similar position in the community, a tradition that prevailed in India, 11 as well as in the later Javanese kingdoms. 12

10 Such as 'very stupid' (atimudha, Arj. 74,2b), 'impudent' (tan wruh ing irang, 74,4a), 'ignorant of poetics' (tan wruh inggita ning akṣara guru-laghu canda, 74,4b), or even that he is 'incessantly censured, reproved and even laughed at by the great poets' (titir wināda cinacad ginuyu-guyu tekap kawiswara), 74,5b. For the significance of this 'traditional captatio benevolentiae' see Pigeaud, JFC 4: 120, and especially Berg 1969: 68 sqq.

11 According to Ingalls (1965: 25), for instance, '...the Brahmins and scribes transmitted the knowledge of the past through learned families rather than merely through individuals...'

12 Yasadipura I, who rendered the Arj. and some other kakawin into New Javanese, was followed in his profession by his son, and later by his great-grandson, Ranggawarsita, who was known as the last pujangga (see Poerbatjaraka 1964: 129; 151).
In this regard, we would like very much to know what relations, if any, there were between Tantular and Prapança, both being Buddhists and more or less contemporaries, but here again so few facts are available to us, that whatever answer one may offer (see Berg 1969: 66-7; 368, note 42) it cannot be more than conjecture. The choice of their pen-names is of interest in this respect. While prapança means 'confused', 'perplexed', 'bewildered', tantular means exactly the opposite: 'unchangeable', 'immovable' (Teeuw and others 1969: 14; see also Notes to the Translations: 73, 1). Did the author of the Arj. choose tantular as his pen-name deliberately to annoy or to rebuke the 'Confused-One' who had the audacity to enumerate the names of the countries and villages and called such a work a kakawin? Or is it possible that Prapança changed his own pen-name to Tantular after he was no longer a 'confused' young man?

It is probably even worthwhile speculating whether there was any connection or relationship between Tantular and Tanakung. Both pen-names include the negative element tan, a fact that has attracted the attention of Poerb atjaraka (1951: 204, note 9) and Teeuw and others (1969: 14). In addition both names occur very close to one another, and occupy almost the same position, namely the beginning of the first line of the consecutive stanzas of Ram. 8,164a (tan akung) and 8,165a (tamatan tular). Moreover, since both were kawi serving the rulers of the same principality, viz. Pañđan-salas (see Teeuw and others...
1969: 14-18; cf. section 1.13 in the present work), and perhaps living in the same compound (although a century apart) and therefore quite probably reading the same lontar of the Ram. in the possession of the rulers of Paññan-salas, it seems unlikely that the similarity of their names was merely a pure coincidence.

Whether this slim foundation allows us to proceed further and to assert, for instance, that Tanakung was one of the direct descendants of Tantular, notwithstanding the Śiwaitic character of the writings of the former and the Buddhistic character of the latter, is a question too conjectural to hazard an answer.

As regards the place and the time of Tantular's life, the Balinese tradition is quite erroneous. That Tantular did not live in 'Kediri under Jayabhaya' as the tradition has it, is clear from the fact that he not only mentions the name of his patron, Rañamanggala, in his two kakawin (Arj. 1,3d; Sut. 148,4d), but he also mentions the kingdom of Wilwatikta (Sut. 148,3b) and king Rājasarājya (Sut. 148,2b) or sang hyang Wėkas-ning-Sukha (Arj. 1,4a). As Brandes (1896: 139-40) explained more than 70 years ago, Wilwatikta and Rājasarājya are merely synonyms of Majapahit and Rājasanagara respectively. The logical conclusion is that Tantular could not have lived under Jayabhaya, for this king ruled over Kadiri more than two centuries before Rājasanagara was enthroned in Majapahit (see Krom 1931: 293-6; 399-402). In fact, as Krom (1916: 520) has argued, Tantular's two kakawin could only have been written after
1365 A.D., because in Arj. 1,4b Tantular's patron is said to be the consort of a princess, whose marriage had not yet taken place when Prapaṇa wrote his *kakawin* in that year.

1.12 In the course of his discussion of the *Walaṅḍit* charter dated 1405 A.D., Pigeaud (JFC 4: 444) states: 'As king Hayamwuruk died in 1389 he is called by his posthumous name Ṣekas-ing-Suka, also mentioned in Pararaton....'

Since Ṣekas-(n)ing-Sukha occurs in Arj. 1,4a, whilst Ṛajasaraṇja is used in Sut. 148,2b, if Pigeaud's contention that Ṣekas-ing-Sukha is a posthumous name is correct, we would have to conclude that the Sut. had been written before the Arj., and the Arj. itself after the death of Ṛajasanaagara in 1389 A.D.

However, after reading Par: 27,20 sqq. (that is the passage probably referred to by Pigeaud), it is doubtful whether such a conclusion is tenable, for we find there that 'Ṣekas-ing-Sukha' is termed the *kaprabhun* name of Hayamwuruk. Admittedly the exact meaning of *kaprabhun* as it is used by the author(s) of the Par. is not very clear, because this is the only place in the whole book where this particular form is used. Nevertheless, since it is clear from the numerous uses of the base form, prabhu, in this book (see Brandes 1896: 300) and elsewhere (see, e.g., Pigeaud, JFC 2: 5; JFC 5: 347) that it refers to the moment when one attains the peak of one's power, it seems more likely that a *kaprabhun* name is 'a name assumed at the peak of a king's career' rather than 'a posthumous name'.
The main argument against Pigeaud's contention, however, is to be found in the manggala of the Arj. itself, in which the author says that his purpose in praising the god Parwatarāja is, among others, for:

(1,2c-d) 'swasthā nira sang Yawendra saha putra mwang suputrīniwō / dirghāyuh sira mukhya sang Pamekas-ing-Tuṣṭāpagohēng pura'

(the welfare of the kings of Java and the princes and princesses; long may they live, in the first place sang Pamekas-ing-Tuṣṭa; may they be secure in their palaces).

Since the manipulation of synonyms is one of the most characteristic features of Old Javanese poetry which is based on the metrical rule of Sanskrit prosody (see sub-section 1.421), it is not surprising to observe that in every kakawin a person, a god or a country is called by several proper names. So, instead of the actual, and mostly prosaic names, such as Majapahit, the kawi preferred to use more impressive synonyms: Tiktawilwa, Wilwatikta, Śrīphalatikta, Tiktamūlūra and Tiktaśrīphala (Krom 1931: 386).

It may be considered fairly certain, therefore, that Pamekas-ing-Tuṣṭa in the above quotation is a synonym of the better known name Wekas-ing-Sukha. And because of the explicitly pronounced hope in this passage that the ruler so designated might attain a long and prosperous life, we may conclude that he must still have been alive at the time Tantular wrote his poem. In other words, sang hyang Wekas-ing-Sukha is not necessarily a posthumous name, the
honorific title sang hyang notwithstanding. It has been assumed during his lifetime, though it might, eventually, have also been used as his official posthumous name (cf. Krom 1931: 402).

We have moreover reason to believe that it is the Arj., and not the Sut., which is the earlier work of Tantular. The Balinese tradition, as reported by Friederich (1959: 25-6), lists the Arj. preceding the Sut. However, since we have seen in the previous section that this tradition is not reliable as regards the chronology of the Old Javanese works, a fact which is also evident from the listing of the Bharatayuddha preceding the Arjunawiwaha in Friederich's report, we cannot accept this tradition, unless it can be proved on the basis of other evidence. And since we have no external evidence as regards the chronological order of these two kakawin, we have to peruse both of them to find internal evidence, which can be used to ascertain the chronological order of the Arj. and the Sut. In the Arj., after the name of the story is mentioned, we read:

(73,1c-d) 'antuk rasika sang aparab mpu Tantular amarṇa
kakawin alangō / ndā tan tular ika ri gatinya
tan wruh i rusit ning aji milu lōngōng'

(This beautiful kakawin is composed by one whose parab is Tantular. He is unswerving in all his doings: he is ignorant in the subtleties of the Art, yet he joins those who are in the poetic trance).
Ndā tan tular ika ri gatinya is thus a gloss to explain the meaning of the author's name (see Notes to the Translations). In the Sut., on the other hand, no such explanation occurs after his name appears in stanza 148,1, perhaps because on a later occasion such a gloss is no longer necessary.

The same can be said of the lines he devoted to his patron, śrī Raṇamanggala. In the Sut. we find this name mentioned in the last line of the final canto, without any comment or explanation:

(148,4d) 'nghing sang śrī Raṇamanggalêki sira sang titir anganumata' (it is śrī Raṇamanggala alone who has repeatedly given me his blessings).

In the Arj., on the other hand, a longer, somewhat detailed description of this illustrious patron, occurs at the very beginning of the poem (1,3d-4d):

'nghing sang śrī Raṇamanggalêki sira sang śrddha n parēk ni nghulun // ndan bhrāratmaja rakwa tānggeh ira de sang hyang Wekas-ning-Sukha / tēkwan mantu sakêng arîki wēkasan de śrī narendràdhipa / ndah yogya n sira manggalangkwa mīkēta ng parwâtemah pādika' (It is śrī Raṇamanggala alone who condescends to allow me to enter his presence. Now, he is the son of the brother of Lord Wekas-ning-Sukha; and furthermore he has now become the son-in-law of the king of kings [i.e. Wekas-ning-Sukha]. It is fitting therefore that he becomes my patron...
From the story proper there is not much evidence to corroborate our hypothesis that the Arj. is the earlier work. Many identical names of kingdoms, such as: Kalingga, Kamboja and Magadha occur in both kakawin, but like names of the deities they are the property of the community rather than the original creations of Tantular, and therefore we cannot use such names to ascertain the chronology of the two poems. Nevertheless, when we fail to find any reference whatsoever in the Arj. to the principal characters or important episodes of the Sut., whereas in the latter we read that the hero, prince Sutasoma, is compared to Arjuna Sahasrabhāhu, the hero of the former, and that Rudra gave the king of Ratnakaṇḍa a chariot like the one he gave to Dhaneśwara, another principal character of the Arj., it suggests that we are on surer ground in advancing this hypothesis.

Further supporting evidence that the Sut. is the later work is the author's more confident handling of the language, and, more clearly, of the yamaka, a complicated poetical embellishment used extensively in the Ram. (Hooykaas 1958a; 1958b). While the yamaka is completely absent from the Arj., we find in Sut. 44,10 an instance of

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13 See Sut. 44,3b. In the Sumanasantaka, a kakawin of twelfth century, however, there is also a reference to this hero, even to the whole episode of the capture of Daśamukha by Arjuna (Sum. 84).1

14 See Sut. 22,4. This is a reference to the Puṣpaka, Dhaneśwara's chariot. In Arj. 8,2c-d we read that Dhaneśwara also received a mace from Rudra.
kañci-yamaka and in Sut. 82,2 and 145,5 instances of wrnta-yamaka.  

The use of Dandaka metre in the Sut. (canto 134 and 137) is also significant. Although this metre is used many times in the Ram. (Poerbatjaraka 1932: 185-6), it rarely occurs in the later kakawin. The only other kakawin, in which this metre occurs, as far as I know, is the Bhomakāwyā (canto 95), a kakawin of uncertain date (Teeuw 1946: 4-5). Composing stanzas which contain so many syllables in each line had probably become too difficult for the later kawi. And Tantular acquired the skill and the necessary courage to use this metre in the Sut. only after he had gained sufficient experience from his earlier work(s).

The degree of sophistication in the formulation of what seems to be the main tenet preached by the author in both of his kakawin is also an instructive indication of this point. Thus while he writes rather uninspiringly in Arj. 27,2:

'ndan kantenanya, haji, tan hana bheda sang
hyang / hyang Buddha rakwa kalawan Śiwarājadewa /
kālih sameka sira sang pinakeṣṭi dharma / ring
dharma sīma tuwi yan lēpas adwitiya'
(Clearly then, your Majesty, there is no distinction between the Deities: the god Buddha

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Kañci-yamaka is characterised by having the last syllable(s) of one line repeated in the first one(s) of the following line; wrnta-yamaka is characterised by having each of the four lines of the verse beginning with the same syllable(s) (Hooykaas 1958b: 135-6; 129-30).
and Śiwa, the lord of gods. Both are the same: they are the tutelary deities of the dharma; in the dharma sīma as well as in the dharma lēpas they are second to none), we find a much more refined, more polished, formulation in the Sut. - especially the last line of the following quotation (139,4d-5d):

'hyang Buddha tan pahi lawan Śiwarājadewa // rwânekadhātu winuwus wara-Buddhawiśwa / bhinnēki rakwa ring apa n kēna parwanōsēn / mangka ng Jinatwa kalawan Śiwatatwa tunggal / bhinnēka tunggal ika tan hana dharma mangrwa'  
(The god Buddha is not different from Śiwa, the lord of the gods. The excellent Buddha, the all-pervading, is said to be two different dhātu. 16 Yet although these two dhātu are different, how is it possible to differentiate between them at a glance? In the same manner, the reality that is Jīna and the reality that is Śiwa are one; they are different, yet they are one, for there is no duality in the dharma). And, finally, its sheer bulk, although in itself this is not a decisive consideration, suggests that the Sut. was written

16 What Tantular means by 'two different dhātu' here probably are the Garbhadhātu, which is 'essential to the salvation of others' and Wajradhātu, which is 'essential to individual salvation'. In the Skam. they are called Ratnātraya and Pañca-tathāgata, both groups are the embodiment of the all-encompassing Buddha (see Pott 1966: 110-3; see also Notes to the Translations 27,2c).
with a single-mindedness inspired by a determination to create a masterpiece surpassing all the author's earlier works. The number of cantos in the Sut., viz. 148 cantos of 1221 stanzas, which is exactly twice that of the Arj., viz. 74 cantos of 579 stanzas, is significant in this respect. It is something like a response to a self-imposed challenge, an answer to any lingering doubt of his talent as a sang makasang wulung 'carrier of dark bamboo case, i.e. poet', and of his ability to build a candi bhasa 'temple of language' on his writing leaf (cf. Arj. 1,2).

1.13 Another name of a historical person mentioned by Tantular in both his kakawin is that of his patron, śrī Raṇamanggala, whom Krom (1910: 165-7; 1914b: 362-3) has identified as raden Sumirat, the son of a half-brother of Rājasanagara mentioned in Par: 29,25.

Apart from in the Arj., the name of Raṇamanggala is also recorded in the Bungur inscription17 side by side with that of his wife, and, as in the Arj., also with that of the ruler of Majapahit: Hayamwuruk. We read in this inscription that Rājasanagara granted a request of a certain dyah Parih 18 for the renewal of an ancient charter which confirmed Bungur as a dharmasīma, because of

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17 The whole inscription, which consists of two parts, has been edited and most of it translated by Kern (VG7: 17-53); Brandes (1896: 137) has quoted and translated the part of the inscription presented here to identify Rājasanagara, and Krom (1910) has used this passage to identify Raṇamanggala.

18 A suggestion is made in the Notes to Translation 73,1d that Tantular is the parab of this dyah Parih.
i...kadr̲h̲abhaktin dyah Parih mwang kawidagdhan
rasika mērk i pāduka bhaṭāra śrī Rājasawardhanī
mwang yugala nira śrī Raṇamanggala, apan śrī
Rājasawardhanī duhita sangkêng sānak pamungsu de
śrī Hayamwuruk, muang śrī Raṇamanggala putra
sangkêng sānak agraja de śrī mahāraja

(...the firm loyalty of dyah Parih as well as his
ability to wait upon Her Majesty śrī Rājasawardhanī
and her consort śrī Raṇamanggala, because śrī
Rājasawardhanī is the daughter of the youngest
sister of śrī Hayamwuruk, and śrī Raṇamanggala is
the son of the older brother of His Majesty the
great king).

The inscription bears the date 1295 S., but as early
as 1880 Kern (VG 7: 28) suspected its authenticity, because it
is preceded with the well-known phrase Awighnam astu 'may
there be no impediment', which Kern finds rather unusual for
an official charter. Damais (1955: 200-3) suggests that
there must be something wrong with the date, since he finds
that the year 1295 does not conform to two cyclic elements
of the inscription, viz. the names of the pañcawara (day of
the five-days week) and the wuku (cycle of 30 weeks of 7
days each), and suggests accordingly 1289 S. or 1367 A.D.
as a more acceptable alternative. Berg (1962: 239) rejects
both dates, and argues that since the question of
Raṇamanggala's position in the state hierarchy of Majapahit
arose only in 1395 S., the inscription must be dated at
about 1400 S. or 1478 A.D.

Kern's misgivings about awighnam astu might be
understandable at the time he wrote his article nine
decades ago, but it is clear from the Waringin-pitu and Pamintihan inscriptions of 1447 and 1473 A.D. respectively,\textsuperscript{19} that this formula preceding inscriptions was not at all unusual in fifteenth century Majapahit.

Therefore, without necessarily accepting Berg's hypothesis on the question of Raṇamanggala's position in the kapañca-tathāgatan kingdom of Singhasari-Majapahit,\textsuperscript{20} one could accept the possibility that the second part of the inscription, which had originally been issued in 1367 A.D., as suggested by Damais, might have been re-issued or copied in the second half of the fifteenth century. Hence the errors found in the dating of this inscription.

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\textsuperscript{19} An excerpt of the Waringin-pitu inscription was published by Stutterheim in 1938; de Casparis made a full transcription of it, and Yamin translated it into Indonesian (Yamin 1962: 181-212). The Pamintihan inscription was published by Bosch in 1922; it was translated into Indonesian and republished by Yamin (1962: 215-23).

\textsuperscript{20} What position Raṇamanggala in fact had in the priestly picture of the kapañca-tathāgatan kingdom as reconstructed by Berg (which is not necessarily in conformity with the reality of the Javanese history; cf. Berg 1962: 312; Zoetmulder 1965a: 341), is still not very clear, and to me, I have to admit, is somewhat confusing. Thus, according to Berg, Raṇamanggala occupies the position of the substitute king of Rājasanagāra, and therefore he is functionally identical with Wijaya, Tribhuvanottunggadewī and Singhawikramawardhana (Berg 1962: 91 sqq). However, either by mistake on the part of the copyist of the Pararaton or by virtue of the doctrine of the functional identity, Raṇamanggala is (also?) identified with bhre Wirabhūmi, and (therefore?) he is a babatangan. As a babatangan he is, then, functionally identical with Wirarāja and Nambi (Berg 1969: 650). But in the framework of this priestly picture as it is reconstructed by Berg - if I am not mistaken - one surely cannot be both substitute king and babatangan at the same time, for Wijaya and Tribhuvanottunggadewī on the one hand and Wirarāja and Nambi on the other are functionally antithetical vis-a-vis the ruling Tathāgata king. See also section 1.15, note 26).
As regards the relationship of Ramamanggala and Rajasanagara, there is no discrepancy between the Bungur inscription and the Arj; but the name of Ramamanggala's wife given in the inscription does not accord with that mentioned in the other documents.

If we compare the data from the inscription and from the Par. (29, 20-6), one may conclude that Rajasawardhānī is the abhiṣeka 'consecration' name of bhre Kahuripan, the youngest daughter of bhre Pajang. In Nag. 6,3-4, however, we find no mention of either Rajasawardhānī, or bhre Kahuripan as daughters of bhre Pajang. It mentions instead śrī Nagarawardhānī, who resides in Wirabhūmi, as her elder, and śrī Surawardhānī, who resides in Pawwanawwan, as her younger daughter. Putting together all the data, Krom (1914b:364) concludes that Rajasawardhānī was to be identified with Surawardhānī. 21

How, or why, this change of name came about is conjectural, and for the present discussion is irrelevant. However, we can be fairly certain now that the original of the second part of the inscription was issued soon after, or in any case not long after the marriage of Rajasawardhānī to Ramamanggala, because she could not have been more than 12 years old in 1367 A.D. (cf. Schrieke 1957: 27-8). Even if child marriage was customary in those days, and she married at an early age, we know from the Nag. that she was

21 Scholars have written many papers dealing with the dynasty of Majapahit; of importance for the identification of Ramamanggala and his wife are, for instance, Krom (1910; 1914b), van Stein Callenfels (1913) and Berg (1962; 1969).
still unmarried when the Nag. was completed on the 30th of November 1365 (see Damais 1958: 228).

It is most likely, therefore, that the Bungur inscription is the first place where the marriage of this royal couple was recorded. In other words, the Arj., in which this marriage is again mentioned, could only have been written after 1367 A.D.

1.14 The narrative of the Arj., as will be clear from the following chapter (see section 1.23), is based on the OJ Utt. from sarga 9 (viz. the birth of Daśamukha) to sarga 19 (viz. the discomfiture of Daśamukha at the hands of Arjuna Sahasrabāhu). Of the preceding eight sarga, Tantular in fact devotes only two stanzas of no more than 80 words as an introduction to the story proper. One might wonder why Tantular began his poem at this part of the OJ Utt. It is even more surprising to read in Arj. 73,2a-b:

'läwan karana ning angiket palambang angusön̄g tumut angapi langö / angkēn stuti ri pada bhatāra Wisnu sira Buddha-sakala kahidep'

(And the reason why I compose a poem, devoting myself whole-heartedly to writing poetry, is to praise Lord Wisnu who is like Buddha in His visible form).

Surprising in fact is the very least one can say, for if an author really wished to compose a poem based on the Utt. to glorify Wisnu, there is no part of the Utt. better for this purpose than the preceding three sargas
(sarga 6-8 inclusive), in which all the gods come to Wisnu and beg him to vanquish the demons who are out to destroy them, a request which he grants and carries out successfully by slaying Māli, defeating Mālyawān and driving Sumāli, Daśamukha's maternal grandfather, out of Lēṅgkā.

The most likely explanation for this somewhat strange phenomenon is, when Tantular had decided to write the Arj., there was already in existence a kakawin also based on the Utt., dealing with this defeat of the demons at the hands of Wisnu.

And there is indeed such a kakawin in the corpus of Old Javanese manuscripts that have come down to us, namely the Hariāra 'Approaching Hari for Protection', which, as the title implies, narrates this episode of the Utt.

Juynboll (1911: 179) has rightly noted that '...the content of the kakawin Hariāraya is borrowed from sarga 5-8 [of the Utt.]' (cf. Poerbatjaraka 1964: 53).

Of this anonymous kakawin, there are two different versions, which Brandes (1903: 17-22) calls Hariāraya A and Hariāraya B. Of great importance for our discussion here is the fact that the Hariāraya B has a chronogram, 'hidden' in line 1,3d, which reads: \(\text{sad sāngān jala candra kāla winangun ring lāwanādipura}\).

As it stands, Juynboll (1907: 152) is undoubtedly correct in giving it an equivalent of 1496 S. or 1574 A.D., since the chronogram consists of the words: \(\text{sad 'six' = 6, sanga 'nine' = 9, jala 'water' = 4, candra 'moon' = 1}\). The difficulty here is that if this chronogram is correct, it
indicates that this kakawin was written almost two centuries after the death of Rājasanagāra, in other words about two centuries after the composition of Tantular’s kakawin.

To find a clue to the solution of this problem we have to examine the second part of the line, which, to the best of my knowledge, has never been discussed. If it is rendered: 'when it was composed in Lāwanādipura', and I cannot see any other possibility, then Lāwanādipura must be a place name. As no such place is recorded elsewhere in Javanese history, one may consider it as either an unusual synonym or a wangsalan for a well-known place.

Now, Lāwanādipura may be derived either from lāwanādi-pura or lāwana-ādipura.

Let us examine the first possibility, i.e.

lāwanādi pura. Monier-Williams (SED: 905) gives lāwa as 'cutting, cutting off, plucking; cutting to pieces, destroying, killing'; and nādi means 'sounding, roaring' (SED: 534), but a combination of the two yields no sense.

However, if nādi is here used because of metric causae for

22 Wangsalan, i.e. a play on words by synonym and assonance, very popular with the later Javanese poets. It was already known as early as the fourteenth century, which is evident from the use of watsari in Nag. 82,2 referring to Matahun (see Krom 1919: 301; Pigeaud, JFC 2: 94; Berg 1962: 299), and buddhadhistana which, perhaps, refers to Paguahan. Concerning the latter, Pigeaud suggests an emendation to ēri nāthe sthāne. Such emendation is, in my opinion, probably not necessary. The first element of the compound, buddha, may well refer to guhya, because Ādibuddha is also called Guhyapati (Pott 1966: 112), and adhiṣṭhāna (see SED: 22) has the same meaning as the Old Javanese affix pa-an (see Zoetmulder 1950: 68), namely 'place of, residence of, abode of'. It would not be too difficult for the Javanese of those days to see Paguahan in pa-guhyapati-an.
nadi 'river', Lāwanādi may be interpreted as 'the cutting river'. The closest Old Javanese name that might remind us of this meaning is Rōngkanādi (Nag. 12,1c), which may be rendered 'crack, or splitting, of the river'. But this seems unlikely, for even if Kern (1919: 48) is right in considering it as a proper name, it could not be that of a pura.

Lāwa may also be regarded as a Sankritised Javanese word: lawa, meaning 'bat'. A Javanese town in Central Java is called Pēkalongan, and kalong is a kind of bat. To my knowledge, however, no such place is recorded in Old Javanese history.

The second possibility, namely that its constituents are lawana and adipura, leads us to more interesting results. As ādidewī in Arj. 10,9d and ādidewa in Arj. 10,10b means 'foremost among the goddesses, i.e. Uma' and 'foremost among the gods, i.e. Indra', respectively, ādipura may signify 'foremost among the palaces' (cf. Gonda 1952: 295).

Lāwana may, in the first place, be regarded either as a mis-spelled, mis-copied or deliberately Javanised Sanskrit word lawana. As regards lawana, van der Tuuk (KBW 3: 713) gives its meaning as 'salty' and 'sea'. In the latter sense, it is a synonym of Sāgara, a well-known place visited by Rajasanagara in one of his many journeys, and described at some length by Prapanca in Nag. 32,2-34,1. It is, however, the name of a wanaśrama 'hermitage', and certainly not that of a pura, let alone of an ādipura.

In Sanskrit, lawana does not only mean 'salty', but also 'salt'. In the first meaning, it is one of the sadraśa

Pigeaud (JFC 2: 28) maintains that the text here is corrupt.
'six tastes', the others being: amla 'sour', katuka 'hot', kaśāya 'astringent', madhura 'sweet' and tikta 'bitter' (SED: 869; KBW 3: 148).

But tikta, according to SED: 446, also signifies 'a kind of salt'. In the wangsalan way of thinking, lāwana can thus be used for tikta. As tikta is also the Sanskrit for Javanese pahit, just as watsari indicates Matahun, lāwana may well indicate Majapahit.

Accepting lāwana as it is, we may regard it as a contracted form of lawawana, as Javanese sengkala from śākakāla, via sakala (cf. Gonda 1952: 237), or wāna from wāhana (KBW 3: 451). Of lawa, KBW 3: 708 says that it generally means 'petals of the campaka flowers', and less often 'petals of tuñjung or pudak flowers'. Now, pudak is the word for 'pandanus flower', and lawa is, therefore, a wangsalan for pandan. Since wana is a synonym of alas 'forest', one might see lawana as the wangsalan for Pandan(s)a alas, the name of a principality ruled by Rañamanggala, Tantular's patron. Another wangsalan name for this principality is Pūdak-sategal, which occurs in some Pañji stories (see Berg 1954: 216).

The names of places suggested above, however, are no more than possibilities. In fact, whenever one's conclusion is founded upon the wangsalan way of thinking, one has, in most cases, to be doubly cautious. Nevertheless, if a choice has to be made, bearing in mind the meaning of ādipura 'first among kratons', my inclination would be to regard Lāwanādipura as standing for Majapahit.
Whatever the case may be, if the reading of the Hariśraya chronogram is correct, all of these suggestions are ruled out. Majapahit had long since disappeared in 1574; and as to Paṇḍan-salas we know nothing of its existence in the sixteenth century. There is, however, reason to believe that something may be wrong with the chronogram.

As it stands ʂad sangañjala candra means either 'six are those who go to the water of (?) the moon', or 'six are those who net the moon'. The former does not seem to make much sense, the latter is equally puzzling. Now, to the later Javanese writers, a good chronogram should not only indicate the year, but should also convey a certain logical meaning, preferably an allusion to the events that happened in the year marked by the numerical connotations of the chronogram. Admittedly we are not in a position to be sure to what extent this was also the case in the earlier period. On the one hand almost all of Prapañca's chronograms, except the one which occurs in Nag. 15,2c, seem to be meaningless jumbles of words. The chronograms of the sixteenth century Pararaton, on the other hand, seem to convey allusions to certain events, \(^{24}\) while the chronogram which occurs in the twelfth century kakawin Bhāratayuddha (1,6a) apparently also conveys a certain logical meaning,

\(^{24}\) It was Berg (1969: 631-78) who first made a serious attempt to uncover the hidden meaning in the chronograms of the Nag. and the Par.
although we are not sure whether it alludes to a certain event.\textsuperscript{25}

The difficulty lies in the word an\textit{jala}. If jala is the base of this word, then one would expect the nasalised form to be ang\textit{jala} rather than an\textit{jala} (see Zoetmulder 1950: 36), although in more recent texts an\textit{jala} would not be unacceptable. In the Par., for instance, we have an\textit{jenêng} and an\textit{jujug} besides angjan\textit{ma} (see Brandes 1896: 304). It is possible, however, that an\textit{jala} is not a derivative form of jala, but merely a copyist's error for an\textit{jali}. That an\textit{jali} could become an\textit{jala} is not at all unlikely in the Javanese manuscripts, wulu 'i' being often omitted from the text. Even in Hari\textsuperscript{sr}aya B 1,3b towa, which is meaningless, appears in place of towi 'and, moreover'. The absence of a critical edition of this kakawin makes it impossible to ascertain whether the reading should be an\textit{jala} or ang\textit{jala}. If the reading is ang\textit{jala}, the argument that an\textit{jala} is a copyist's error for an\textit{jali} is untenable. However, in Javanese orthography, it is more likely that a wulu should be omitted, than that \textit{n} should be written instead of ng (c\textit{ćcak}).

Substituting an\textit{jali} for an\textit{jala}, we may render the chronogram as 'six are those who pay homage to the moon'. It certainly conveys a definite meaning, although we cannot

\textsuperscript{25} One may even be justified to suspect that the chronogram of the Hari\textsuperscript{sr}aya B (sad sang an\textit{jala candra}) is influenced by that of the Bhar. (sang akuda s\textit{suddha candrama}). For the discussions by various scholars on the Bhar. chronogram, see Berg (1969: 41-2).
be sure whether it alludes to a particular event. But since the value of añjali, the Sanskrit word for sembah, is 'two' (Pigeaud 1947: XII), if this small emendation is acceptable we have 1296 S. or 1374 A.D. for the chronogram of the Hariśraya B. In other words, this poem was written during Tantular's time and thus would probably have been available or known to him.

1.15 In this case we would have a ready explanation as to why Tantular composed the Arj. with themes taken from the OJ Utt. starting from sarga 9, and not from the preceding sarga, namely that a kakawin dealing with the earlier episodes already existed when Tantular wrote his poem.

If the idea of composing the Arj. came to Tantular, or to his master, soon after the composition of the Hariśraya, viz. 1374 A.D., then we may expect that by 1379 the Arj. might have been completed. This, admittedly, is a mere conjecture. It took less than one year for Yasadipura to transform this kakawin into a New Javanese kawi miring (see Appendix). However, bearing in mind that a kakawin would have been written in those days with materials which required more laborious efforts, five years would not be an excessive allowance for writing an original poem of 579 verses.

In any case, it could not be much later than the above date, for before 1389 A.D., which is the year of Rājasanagara's death, Tantular had finished his masterpiece,
the Sut., which is more than twice the size of the Arj. That the Sut. might have been completed in 1384 or 1385 A.D., the years suggested by Berg (1962: 114) is not beyond the bounds of possibility. After the experience gained from the writing of the Arj., Tantular should have been able to write the Sut. at a greater speed.

Since so few facts are available, and since they are all based on such a slight foundation, it is difficult, if not impossible, to identify the anonymous author of the Hariśrāya B or to ascertain what relation, if any, existed between this anonymous author and Tantular. Tempted as we may be to see Tantular himself as the anonymous writer of the Hariśrāya B, it would be better to refrain from discussing this question until a critical edition of the Hariśrāya B is available. Only then, by comparing the linguistic usages and the styles of the three kakawin, viz. the Arj., the Sut. and the Hariśrāya, would we have a chance, very slim though it might be, of giving a positive answer to this question.

26

These years are proposed by Berg in conjunction with the emergence of Raṇamanggala as a substitute king in the kapancatathagāten kingdom of Singhasari-Majapahit. As the discussion of this theory would lead us too far beyond the scope of the present work, I shall refrain from discussing it any further. See however note 20 and Notes to the Translation 1,3-4.
1.2 THE ORIGIN OF THE ARJUNAWIJAYA

1.2.1 In the days when an author's work became the property of the community as soon as it was completed, an author understandably was not obliged to say anything of the sources from which he derived the themes or even imagery of his work. Now and then the author of an Old Javanese work refers to another work as an authority for an opinion he is about to express, but in general authors seem to have regarded mention of the sources of their works as superfluous.

Tantular is no exception to this general pattern. Nevertheless he did make some references to the source of his Arjunawijaya. Thus he says in the manggala of this poem that he is about to 'render a parwa into a four-line poem' (mikęta ng parw ä temah pädika, Arj. 1,4c), indicating thereby that the source of the Arj. is a parwa. 27 He further says in stanza 73,1 that his kakawin begins with Daśasyacarita, that is to say the story of Daśasya; but here again he does not specifically mention the source whence he derived his kakawin. Whether or not his readers knew the source of this kakawin seems to be of no concern to him.

Nevertheless, to modern scholars the identification of the source of the Arj. is not a difficult problem. As has been mentioned before, Friederich (1959: 25) has noted

27 In Old Javanese parwa is used as a technical term referring to a prose work with the epic contents (see Ensink 1967: 1).
that the Arj. 'is formed after the Uttarakāṇḍa' and 'contains the combat of Arjuna and Rāvaṇa'. Many years later, van der Tuuk (1881: 57-8) reiterates this view, adding that some episodes, such as the episode of Wedawati and Rāvaṇa and that of Nandīśwara and Rāvaṇa, are omitted from the New Javanese version. Juynboll (1911: 178-9) adds that the story is taken from sarga 17 to 19 of the Uttarakāṇḍa. And Poerbatjaraka (1964: 41), discussing the poem briefly, because 'the story is well known', says that the kernel of the story is the combat between Daśamukha and Wāsirawāṇa, followed by that between Daśamukha and Arjuna Sahasrabhū.

Looking outside the Utt. for a possible model for the Arj., van Lohuizen-de Leeuw (1956: 390-1; 393, note 42) suggests that a Sanskrit kāvyā, Wikramārjunawijāya, might have filled such a role. Apart from the question as to whether the Arj. is in fact a 'pseudo-epic court poem' as the former is, this suggestion seems to me rather far-fetched, since the Arjuna in the Sanskrit poem is the famous hero of the Pāṇḍawas, whereas in the Arj. Arjuna is the king of the Hehaya tribes (Sanskrit: Haihaya).

Pigeaud (1967: 122) correctly states that 'the subject matter [of the Arj.] is found in the Uttara Kāṇḍa, the last book of the Sanskrit Rāmāyaṇa'; but he is erroneous when he says that the poem contains 'the struggle of the epic heroes Arjuna Sahasra Bahu and Paraśu Rāma'. There are, no doubt, allusions that Arjuna was to be killed by Paraśu Rāma in the Arj. (viz. 72,1c and 73,2b-c), but the struggle itself is not described at all in this poem. Perhaps this description was intended by Pigeaud for the kakawin Arjuna Sahasrabhū (see Pigeaud 1967: 184), but inadvertently has found its way into the column concerned with the Arj.
If one felt it useful to look for a source of the Arj. in the kāwyā literature, then the Rāwaṇārjunīya, a kāwyā written by Bhaumaka in the seventh century (Keith 1956: 133; Winternitz 1968c: 72) would be the most likely choice, for this kāwyā, as far as I know, is the only one dealing with the struggle between Rāwaṇa and Arjuna.

According to Ghosh (1963: 187) the story of this kāwyā runs as follows:

'Once Rāvaṇa with his attendants comes to the city of Māhiṣmatī to fight its ruler. At that time Kārtavīrya surrounded by innumerable ladies is sporting in the midst of water. Rāvaṇa, a staunch devotee of Mahādeva, worships the deity and his several garlands [are] set afloat on the water of Narmadā; but the conduct of the king Kārtavīrya who withdraws the current of the river causes his exasperation. In the fight that ensues Rāvaṇa is made captive after his discomfiture. Pulastya's intervention secures his liberation and ultimately both the rivals agree to be friendly to each other'.

If we compare the above resume with Tantular's kakawin, it is clear that the story of the Rāwaṇārjunīya corresponds closely to the second part of the Arj. And the similarity is the more striking when we read Ghosh's further remark (1963: 187):

'The epic legend is very short and he (i.e. Bhaṭabhīma [= Bhaumaka]) has lengthened it with some description. King Kārtavīrya and his qualities, his
sport with ladies in the midst of water, his fight with Rāvaṇa have been elaborated. Verses of elegant beauty are sometimes met with in his work.¹

The close resemblance notwithstanding, the possibility of the Rāwaṇārjunīya having served as model for the Arj. is very slight. As van der Tuuk (1881: 57-8) and Poerbatjaraka (1964: 41) have already noted, the combat between Arjuna and Rāvaṇa is only one of the episodes occurring in the Arj., most of which are to be found in the same order as they occur in the Utt. The simpler and more likely solution is, therefore, to accept the Utt. as being the principal source of the Arj., rather than the first part of the Arj. as being derived from the Utt., and the second part from the Rāwaṇārjunīya. It will moreover become clear from section 1.24 that Tantular did not merely derive the themes of the Arj. from the Utt., but that he knew and used the text of the Old Javanese version which has come down to us.²

¹ Students of Sanskrit literature have long since established that the Skt. Utt. is a later addition to the original text of Wālmiki's Rāmāyaṇa that has been in existence since 500 or 300 B.C. When it was added is not sure, but it can be said with certainty that by the second half of the second century A.D., Wālmiki's epic had

² The OJ Utt. as a whole has not yet been published. Almost half of the work, however, has been critically edited by Zoetmulder (1958: 9-61). The quotations of the unpublished parts of the OJ Utt. in the present work are taken from the microfilms of Professor Zoetmulder's unpublished transcription.
reached its present form (see Macdonell 1958: 309; Winternitz 1968a: 439-40).

Thus important though the question of the interpolation of the Skt. Rāmāyāṇa is for the study of the history of Indian culture, it has no bearing on the study of Javanese literature, because when the Utt. was rendered into Old Javanese, the addition was already a fact, of which the author of the Old Javanese version was aware. A cursory comparison of the OJ Utt. with the Skt. Utt., might perhaps give the impression that the former is much shorter than the latter, for while the

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30 This is evident from the following quotation from the manggala of the OJ Utt.:

(2: 1) Rī telas ning Lengkapurakāṇḍa cinaritakōn de bhagawān Bālmīki, tumuluy ta sīrāngikēt wēkas ning Rāmāyaṇa, inaranan Uttarākāṇḍa.

(After sage Bālmīki had finished narrating the Lengkapurakāṇḍa, he immediately composed the final part of the Rāmāyaṇa, which is called the Uttarākāṇḍa).

In the subsequent lines of this manggala the anonymous translator of the OJ Utt. invokes bhagawān Bālmīki and ārī Dharmawangśa ngēgūh (for teguh?) Anantawikrama as the manggalya (patron) for rendering the Rāmāyaṇa into Old Javanese. The former is referred to as sang pinakādīdewa ning sarwakawi (he who is regarded as the foremost god of all poets), and the latter is referred to as ratu cakrawarti siniwi ring Yawadīpa (the supreme king reigning in the island of Java). Since we know from other sources that Teguh Anantawikrama ruled over a kingdom of East Java from 991 A.D. to 1007 A.D. (see Krom 1931: 225) the rendering of this kāṅḍa may be assigned to this period. Recently Pigeaud (1967: 116) and Berg (1969: 99 sqq) stated that the rendering of the Old Javanese works, i.e. the parwa and the kāṅḍa, from Sanskrit took place during the reign of Erlangga, the successor of Teguh. I do not wish to go into the question of the acceptability of Berg's arguments, for it would lead us too far from the scope of the present work, but even if his proposed date is correct, the difference of the dates would not be too significant for the study of the Arj., because the two decades involved would not make any difference for Tantular, who wrote his poem more than three centuries after Erlangga.
former has no more than 66 sarga, the latter has at least 111 sarga. This would be a misleading impression, however. In fact, the difference is more in the number of the sarga rather than the content of the books. This is due to the fact that, although in most cases each sarga of the OJ Utt. has its counterpart of one sarga in the Skt. Utt., many of the sarga of the OJ Utt. are equal to two, three or more sarga in the Skt. Utt.; in only one instance do we see two sarga of the OJ Utt. equal to one sarga of the Skt. Utt.; namely the first two sarga of the former.

To illustrate the difference in the distribution of the sarga in the Old Javanese and the Sanskrit versions, the names of the first 20 sarga, which are relevant to the present study of the Arj., are listed overleaf.

31 For example, the north-western version (Shastri 1947) has 112 sarga; Chokamba Vidya Bhawan edition (Vāsiṣṭha 1957) has 111 sarga; Shastri's translation has 111 chapters. Following Zoetmulder (1958), who apparently used the north-western version for the comparison of Sanskrit quotations in the OJ text of the Utt., the north-western version is referred to in the present work, unless otherwise stated. When this work reached the typist, only the first five kanda of the Critical Edition of the Rāmāyaṇa edited by Oriental Institute of Baroda had been published. For the future study of the OJ Utt., the critical edition of this Institute is indispensable.
The names of the sarga

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Before and after the names of the sarga of the OJ Utt., there is a sentence that reads: Iti Rāmāyaṇa Uttarākāṇḍa ... [number] sargah. In the Skt. Utt., it reads: Ityarṣe Rāmāyaṇa Uttarā-kāṇḍe ... nama [number] sargah.

The number in brackets after the OJ Utt. indicates the approximate number of words in each sarga; after the Skt. Utt., they refer to the number of stanzas. The manggala preceding the first sarga of the OJ Utt. is not counted; nor are the Sanskrit quotations followed by Javanese translations scattered throughout the Old Javanese text,
The names of the sarga (continued)

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1.23 For reasons which have been discussed in 1.14, Tantular derived the themes for the Arj. from the OJ Utt. sarga 9 to sarga 19, although he also made use of some of the other sarga listed in the previous section. Many names of the rāksasa enumerated in Arj. 6, 15 and 45, 16 and mentioned in other places do not occur in sarga 9 to sarga 19; they seem to be derived from sarga 5; and the figure and the role of Nārada seems to be inspired by the role of Nārada in sarga 20.

That Tantular knew and used the OJ Utt. is clear from the use of similar phrases and identical words, or their synonyms, which are too numerous to be attributed to mere coincidence, the more so since even in the passages which clearly show that the Old Javanese translator of the Utt. misunderstood the Sanskrit text, the Arj. follows the OJ Utt. closely.
It would take too much space to detail all the corresponding passages in these two works which show similarity in their wordings, but the following three examples, taken more or less at random, suffice to clarify this point. Readers who wish to have more examples may easily consult the following chapter (1.3), where a detailed comparison of the Arj. and OJ Utt. is presented.

In the following examples, the words underlined in both works are either identical or synonymous. For the sake of comparison, the relevant passages of the Skt. Utt. are also presented below:

(1) Arj. 1,19:

'May I not be slain by the eagles, serpents, the marvellous wil, dānawa, daitya, rākṣasa, nor by the celestial musicians and fairies, not to mention by hosts of gods; rather, may the whole earth, sky and heaven be submissive to me).

The OJ Utt. (Zoetmulder 1958: 20,6 sqq):

'May I not be slain by the serpents, eagles, daitya, dānawa, rākṣasa, not to mention by the hosts of gods, fairies and celestial musicians; and may I conquer the three worlds).
Skt. Utt. 9,14:

'suparna-nāga-yakṣanām daitya-dānava-rākṣasām / awadhyaḥ syām prajāḥyakṣa dewatānām ca śāśwatam'.
(May I not be slain by eagles, serpents, yakṣa, daitya, dānava and rākṣasa, O, Lord of beings, nor by the gods, O, Eternal One).

(2) Arj. 1,20:

'tambhēṁyāstu supurpa ng angga maluya ng mūrdha prakirṇāŋ jagat / lawan saktya sakāma-kāma juga ring rupa-tighorākṛti / mayābānca nā sukṣmatmaṁrtya ta kitēng prang wruh-wruhēng bańcana'.
(And I shall grant you more favours: your body will be perfect again, your heads will be as numerous as before; and further you will be able to assume at will whatever form you wish; you will have the power of mayābańcana, [that is to say] the ability to make yourself invisible in battle, and be skilled in all the guiles of war).

The Oj Utt. (Zoetmulder 1958: 20,14 sqq):

'lawan imbuha ny anugrahangkw i kita: ikang tēndasta ikang pinujakēnta ri sang hyang kundāgni ya tīkā sampurpa muwah maluya ri kita. Mwang wēnanga ta kita sakāma-kāma ring rūpa, wruha masanga mayābāńcana'.
(And I shall grant you more favours: those of your heads that you sacrificed to the Fire God will be restored to their former state; and you will be able
to assume at will whatever form you wish, and you will be skilled in the use of all the guiles of war).

Skt. Utt. 9,17-9:

śrīnu căpi waco bhūyāḥ prītasyeḥa śubham mama //
hutāṇi yāni sīrśāni pūrwam agnau twayāṇagha //
punās tāni bhawīṣyanti tathaiwa tawa rākṣasāḥ //
widadhāṁi ca te saumya rūpam anyat sudurlabham //
chandato wigrāhīdānīṁ rūpam anyad yadhocchasi!

(Hear what favour I shall grant you further in my satisfaction: those of your heads that you sacrificed into the fire before, O sinless one, will be restored to their former state, O Rākṣasa; and I will give you another form that is hard to obtain: you will be able to assume at will whatever form you wish).

(3) Arj. 10,9-10:

'Ai sang Daśāsya, wali haywa wawang manahta //
mahyun tumumpaka ri śrīngga nikang wanādri //
sugyan bapangku kita tan wruha yan bhatara //
kridākulaś sīra lawan hyang Umādīdevī //
katattwan ikanang gīrī rakwa ngūni //
Indrādīdeva sīra tan kâwēnang mangagra //
Dāśawaktra, kita n pamingsor //
kītērika yan prasangga!

(O Daśāsya, go back! Abandon your rash desire to climb to the peak of this wooded mountain; perhaps, young man, you do not know that the Lord is lying
there with Uma, foremost among the goddesses. Moreover, the nature of this mountain is such that from ancient times not even Indra, foremost among the gods, has been allowed to climb to the peak. So, Daśakaktra, go down. You will surely come to grief if you rashly persist).

The OJ Utt. (Zoetmulder 1958: 23,19 sqq):


(O Daśāya, go back! do not climb to the peak of this mountain, because the god Śangkara is now disporting himself there. The nature of this mountain peak is such that no one may approach it. Go down now, lest you die).

Skt. Utt. 15,8-9:

'niwartasya daśagrīwa saile kṛiḍati śamkarah // suparna-nāga yaksānām dewa-gandharwa-rāksasām sarweśām ēwa bhūtānām agamyāḥ parwataḥ kṛtah'  

(Go back, O Daśagrīwa, the god Śandkara is disporting himself on this mountain. Eagles, serpents, yakṣa, gods, celestial musicians and demons are all not allowed to approach it).

1.232 While the occurrence of identical words and phrases in the above passages and many others clearly demonstrate
the dependence of the Arj. on the Utt., the occurrence of the following proper names can only be explained if Tantular made use of the OJ Utt., and not a Sanskrit text, because these names do not occur in the Skt. Utt. If we compare the passages of the OJ Utt. where these names occur and the Skt. Utt., we can see that the forms in which they occur in the Old Javanese work may have resulted from misunderstandings on the part of the translator.

(1) In Arj. 6,15b we find a demon named Pawana, as one of the demons who were attacking Kailāsa. This name does not occur in the Skt. Utt., but it does in the OJ Utt. (Z: 9,10-3):

'Kunang ikang Sumāli, Ketumati ngaranya strīnyya, manak ta ya limawēlas, pratyeka ni ngaranya: Dhūmrākṣa, Pawana, Daṇḍa, Supārśwa...'

(As regards Sumāli, whose wife was called Ketumati, he had 15 children; they were called: D, P, D, S...).

In the corresponding passage of the Skt. Utt. (4,35) we read: 'dhūmrākṣaḥ kampano daṇḍaḥ supārśwah...', that is, Dhūmrākṣa, Kampana, Daṇḍa, Supārśwa.

(2) In Arj. 10,6, after Waiśrawana had been struck by Rāwaṇa and lost consciousness, he was carried away by his two officers, named Padma and Śangkha:

'Ngkā Padma Śangkha tumulus yēkāmalaywakōn i sang Dhanarājadewa / sampun tēkē taman i Nandanaṅkanāṅglis'

(Then Padma and Śangkha swiftly carried the god Dhanarāja to safety. Soon they reached the garden of Nandana-woods).
In the Oj Utt. (Z: 28,24 sqq) we read:

‘Pinalaywaken ta sira de nikang yaksabala, makadi Padma sangkhaya, winawa ring Nandanawana’

(Then Dhanaraja was carried away by the yaks, led by Padma and Sangkha, to the Nandana-woods).

In the Skt. Utt. (14,31) we find only one name: Padma.

‘tatah padmadibhis tatra nidhibhih sa dhanadhipah /
\[\text{Aswasito narapate wanam }\text{aniya nandanam}’

(Then the revived Dhanadhipa was carried by Padma and other attendants to the Nandana-woods).

On the other hand, the name Sangkha occurs in Skt. Utt. 14,13, but this passage does not occur in the OJ Utt.

(3) In Arj. 6,8b; 6,15c-d; 6,17a-b, we find two officers of Waisrawa nama named Yogandhi and Wisnu. In a slightly different form we find these names in the following passage of the OJ Utt. (Z: 27,18 sqq):

‘Irika n papulih ikang yaksawira rwang siki,
mangaran Ywagadhipa mwang Wisnu, mapagakhen ruk nikang Mārīca. Katub kahubaling kawalesan ikang Mārīca tekē padatinya’.

(Then the two yaks heroes named Ywagadhipa and Wisnu made a counter-attack to resist Mārīca’s onslaught. Attacked by these two heroes, Mārīca, and even his foot-servants, were hurled aside).

In Skt. Utt. 13,20-1 we read as follows:

‘etasminn antare Rāma wistirṇa-bala-vañhah /
preṣito ‘bhyāgamad yakṣo nāmnā yo Gandabhiṇḍikah //
tena yaksena Mārīco Viṣṇunēwa raṇe hatah
patitaḥ prthīvīṁ śailāt ksīnapūya iwa grahaḥ
t

(In the meantime, O Rāma, a large force was called, and a yakṣa named Gaṇḍabhiṇḍika rushed forward. Struck by this yakṣa in the fight, Mārīca — as if struck by Viṣṇu himself — fell to the earth from the Mountain, like demon Rāhu and, his merits came to an end).

If we compare the above two passages, the Old Javanese name Ywagadhipa or Yoghadhipa seems to be derived from 'yo Gaṇḍabhiṇḍikah', while Viṣṇu, who is mentioned only as a comparison in the Sanskrit version, is elevated as a second yakṣa, who joins Ywagadhipa in attacking Mārīca.

1.233 On the other hand, although there is much evidence to support the view that Tantular worked from the OJ Utt., yet there are some passages or proper names in the Arj. which can only be explained if Tantular had, nevertheless, access to a Sanskrit version.

(1) In Arj. 143 we read that Indra, Yama, Baruṇa and Dhanapati changed themselves into a mṛak 'peacock', wāyaśa 'crow', warahangsa 'excellent swan' and kṛkalāsa 'chameleon', respectively, for fear of Rāwaṇa's wrath.

It should be stressed here, however, that we do not know the exact Sanskrit version used by the author of the OJ Utt; accordingly, we cannot be sure whether the name Gaṇḍabhiṇḍika which occurs in this north-western version also occurred in the version used by the OJ Utt. author. The editor of this north-western version gives a variant: Gaṇḍatimika, and Shastri (1959: 413) gives Samyodhakantaka (cf. SED: 1112 Samyodhakaṇṭaka).
The corresponding passage of the OJ Utt. (Z: 33,2) uses the words *wayura*, *gagak*, *baňak* and *bulwan* respectively for the same animals. *Mrak* is a Javanese word for Sanskrit *wayura*, but for the other three animals we find that Tantular used Sanskrit words, whilst in the OJ Utt. we find three Javanese words.

In this case, however, this does not necessarily indicate that Tantular had made use of a Sanskrit text. It is possible that Tantular here only used the relevant Sanskrit stanza quoted in the OJ Utt., in which we find the names of these four animals.

(2) In Arj. 16,1 we read that the ruler of Ayodhya is called *Anarāṇya*. The same ruler is called *Harāṇya* in the OJ Utt. (Zoetmulder 1958: 25). As he is called *Anarāṇya* in the Skt. Utt., we may wonder whether Tantular did not derive this name directly from a Sanskrit text. We cannot here, as in the first case, attribute it to the reading of the Sanskrit quotation, which is found in the OJ Utt., for even here we read: *Iti Rāmāyaṇa Uttarakāṇḍa Harāṇyam śodāsā sargah* (Z: 37,4). And the reading *Harāṇya* seems to be shared by all manuscripts used by Zoetmulder to establish the text of the OJ Utt., since Zoetmulder (1958: 25) does not mention any variant from these manuscripts, although he refers to the reading of the Skt. Utt. As it seems unlikely that the six copyists of these six manuscripts made the same mistake five times (the number of the occurrences of the name *Harāṇya* in this passage) consecutively, we may conclude that the mistake must have already occurred in the archetype
of these manuscripts. But it is clear that Tantular, who used the name Anaranya in his poem, could not possibly have used any manuscript derived from the archetype. The conclusion is: either he used a different text of the OJ Utt. than those available to us, or he derived the name Anaranya directly from a Sanskrit text.

(3) A more decisive argument may be based on the name Arjuna, the hero of the poem. In the Arj., apart from being called Arjuna Sahasrabahu, he is also referred to four times (59,4d; 62,8b; 72,2d, 3a) by the name Kartawirya, and the name of his tribe, Hehaya, is mentioned repeatedly throughout the second part of the kakawin. These names occur in the Skt. Utt. but, remarkably, are absent from the OJ Utt.

That a fourteenth century kawi still had a first-hand knowledge of Sanskrit literature is not at all impossible. Nag. 93,1 mentions the presence of Indian scholars in the court of Majapahit, and the Nag. was written only a few years before Tantular began his career as a kawi. Pigeaud (JFC 4: 332) makes a suggestion based on this report, that 'probably fourteenth century Javanese scholars had a considerable copia verborum Sanscriticorum'. Teeuw and others (1969: 19-26) even propose a hypothesis that as late as the fifteenth century a Javanese poet, Tanakung, 'paid a personal visit to India in order to extend and deepen his knowledge of Indian culture and religion'.
Putting together the aforementioned arguments, we now come to the conclusion that Tantular might have had a first-hand knowledge of a Sanskrit text, and made use of it occasionally, but there is no doubt that he derived the materials for his kakawin from the OJ Utt. And moreover it becomes clear from the following table, that in the first part of the Arj., which runs up to canto 19, Tantular followed the OJ Utt. (sarga 8-16) quite closely, but that in the remainder he used the story of the OJ Utt. (sarga 17-9) only as a frame for his work.

<table>
<thead>
<tr>
<th>The OJ Utt.</th>
<th>The Arj.</th>
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<tbody>
<tr>
<td>1,1-4: the manggala</td>
<td>[140]</td>
</tr>
<tr>
<td>8 Rāksasaparwa (?) (260)</td>
<td>1,5-7 (110)</td>
</tr>
<tr>
<td>9 Rawanotpatti (590)</td>
<td>1,8-13 (220)</td>
</tr>
<tr>
<td>10 Warapradānam (630)</td>
<td>1,14-2,5 (540)</td>
</tr>
<tr>
<td>11 Rāwanabhiseka (600)</td>
<td>2,8 (20)</td>
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<tr>
<td></td>
<td>3,1-11 [340]</td>
</tr>
<tr>
<td>12 Meghanadajanma (420)</td>
<td>-</td>
</tr>
<tr>
<td>13 Dutahananan (630)</td>
<td>2,6-7; 4,1-13 (560)</td>
</tr>
<tr>
<td>14 Yaksawidrawanan (210)</td>
<td>4,14-6,19 (960)</td>
</tr>
<tr>
<td>15a (270)</td>
<td>7,1-10,7 (1050)</td>
</tr>
<tr>
<td>15b (310)</td>
<td>10,8-19 (260)</td>
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</tbody>
</table>

For a closer comparison of the contents of both works, see 1.3. Numbers in brackets in this table show the approximate number of words in the relevant sarga and cantos (see Note 33). While numbers in ( ) indicate that the cantos of the Arj. are more or less comparable to the preceding sarga of the OJ Utt., those in [ ] indicate that the cantos of the Arj. have no counterpart in the OJ Utt., or vice versa.
<table>
<thead>
<tr>
<th>The OJ Utt.</th>
<th>The Arj.</th>
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<tbody>
<tr>
<td>15c</td>
<td>(500) 10,20-13,11</td>
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<tr>
<td>15d</td>
<td>(770) 14,1-15,6</td>
</tr>
<tr>
<td>16 Haranyam</td>
<td>(220) 16,1-19,3</td>
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<tr>
<td>17 Puspahara</td>
<td>(190) 20,1; 41,5d-6d</td>
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<td></td>
<td>20,2-38,10</td>
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<tr>
<td>18 Arjunarāwanayuddham</td>
<td>(460) 39,6-41,5c</td>
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<tr>
<td></td>
<td>41,7-59,2</td>
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<td>59,4-63,6</td>
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<td>63,7-67,7</td>
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<tr>
<td>19 Rāwanamoksanam</td>
<td>(230) 67,8-72,9</td>
</tr>
<tr>
<td></td>
<td>73,1-74,5</td>
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</tbody>
</table>

**the apology**
1.3 THE SUMMARY OF THE ARJUNAWIJAYA

The following abbreviations and symbols are used in this chapter:

A: Arjuna Sahasrabāhu.
R: Rāwana.
W: Waiśrawana.

Number in ( ): stanza of the Arj.
Number after S or Z: page and first line of the S or Z.
=: close relationship (i.e. in most cases indicates the existence of identical words or synonyms used in both the Arj. and OJ Utt.); words underlined in such stanzas have no counterparts in the OJ Utt.
cf.: comparable (i.e. the passages of the Arj. and OJ Utt. are comparable, but not as close as =).

Words in [ ]: the passage is in the OJ Utt., but does not occur in the Arj.

If a number in ( ) is not followed by S or Z, it indicates that the whole stanza(s) has no counterpart in the OJ Utt.

The division into episodes, needless to say, is not found in the poem, nor is the reference to the sarga of the OJ Utt. They are introduced here to give a clear overall view of the structure of the poem.
The manggala

Praised be god Parwatarāja (1,1). Long live the rulers of Java, foremost among them sang Pamēkas-ing-Tuṣṭa (1,2). Śrī Raṇamanggala alone allows me to enter into his presence (1,3), but being the son of the brother of Lord Wēkas-ning-Sukha as well as a son-in-law of his younger sister, he is fitting to be my patron (1,4).

Episode 1: R's birth and his penance (OJ Utt. sarga 8-11)

R is the son of Wiśrawa, grandson of Pulastya, great-grandson of Padmayoni (1,5 = Z 14,28). After the slaying of Māli and Mālyawān by Wiśnu (1,6 cf. S 17,10; S 18,10: Mālyawān is not killed), W is enthroned in Lōṅgkā (1,7 = Z 14,6). Sumāli emerges into the world, and he sees W (1,8 = Z 14,13). Sumāli wishes to have Wiśrawa, W's father, as his son-in-law, so that he might have grandchildren equal to W; so Sumāli asks his daughter, Kaikesī, to come to Wiśrawa (1,8-9 = Z 14,17). She comes to Wiśrawa (1,10 = Z 15,5); the latter knows her purpose and grants her three sons and a daughter, namely: R (1,11 = Z 14,9: he asks her purpose; S 18,20); Kumbhakarṇa, Śūrpanakha (1,12 = S 19,4) and Wibhīṣaṇa (1,13 = S 19,10).

R and his brothers are urged by W to do penance (1,10 = S 19,21), and they go to Gokarna; Kumbhakarṇa does penance by living on drops of dew (1,15 = S 19,27); Wibhīṣaṇa does not wish to be outdone in asceticism by his brothers (1,16ab = S 12,29); R sacrifices his heads (1,16cd = S 19,30); by throwing them one by one into the fire; when the last of his ten heads is about to be sacrificed, Brahmā
comes to prevent him (1,17 = S 19,31). Brahmā gives R favours and restores his heads (1,18--20 = S 20,3), then He gives favours to Wibhīṣaṇa (1,21-3 = S 20,18). When He wishes to grant Kumbhakarna favours the gods are alarmed, and they try to persuade Brahmā not to give favours to Kumbhakarna (1,24 = S 21,9), but He was steadfast, for it is one's own karma that decides one's fate (1,25 = S 21,9).

Saraswati, the goddess of speech, comes (2,1 = S 21,21); she enters into Kumbhakarna's tongue and makes him say what he does not intend to say (2,2 = S 21,26), namely that he wishes to have a long sleep, a request which Brahmā grants (2,2 = S 22,1). After Saraswati leaves his tongue (2,4 = S 22,3), Kumbhakarna realises his mistake and is sorrowful (2,5 = S 22,6).

[Z 19,24 sqq: After receiving these favours R and his brothers settle in the forest of Sleṣmataka. Sumāli visits R, and urges him to seize Lēngkā. R goes to Trikuṭa, and sends Prahasta to demand Lēngkā from W. W refuses to leave Lēngkā. Prahasta comes back to Trikuṭa, and urges R to attack W, by telling him of the feud between the sons of Aditi and those of Diti. W visits his father, and the latter advises W to leave Lēngkā and to live in Mount Kailāśa]. W leaves Lēngkā, and R enthrones himself in Lēngkā (2,8 = S 22,20).

[Sarga 12; Z 22,15 sqq: R marries off Śūrpanakhā to Widyutjiwa; R marries Mandodari, the daughter of Maya; Kumbhakarna marries Waktrājwalā, grand-daughter of
Wairocana; Wibhiṣaṇa marries Saramā. Mandoḍarī gives birth to Meghanada].

[Sarga 13; Z 22,24 sqq: After some time Kumbhakarṇa is overpowered by the gift of sleep and asks R to build a sleeping-chamber for him]. Kumbhakarṇa sleeps for 1,000 years and, therefore, is unaware of the conduct of R (2,6-7 = S 23,3). A description of Lēṅgkā (3,1-11), which is reminiscent of Prapañca’s description of Majapahit (Nag. 8,1-11,2).


[W, having learnt of R’s behaviour, sends a messenger named Gomukha to R; Gomukha comes to Lēṅgkā, and asks Wibhiṣaṇa to lead him to R’s presence]. While R is giving an audience to his army, Gomukha comes and reads him W’s letter (4,1-4; cf. Z 24,22: W does not send any letter), saying that R should cease being foolish and arrogant, so that the Lord might love him (4,5-8; cf. Z 24,24: long advice of more than 360 words). R is furious (4,9-11 = Z 26,14), and he kills Gomukha with his sword candrāhāsa; Gomukha curses R, foretelling that a messenger will later destroy Lēṅgkā (4,12 = Z 26,27); R orders the demons to devour Gomukha’s body (4,13ab = Z 26,27). R makes preparation to attack Kailāsa (4,13c-7).

Episode 3: The combat between R and W (OJ Utt. sarga 14-5a).

The army marches, led by Dhūmrāksa, Bajramuṣṭi, Supārśva, Akampaṇa, Prakopa and R himself (5,1-6,3b cf. Z 27,1). The titans reach Kailāsa, and W’s army flees to
the presence of W (6,3c-4 = Z 27,3). W is pondering what he should do (6,5-7). W orders Yogandhi and Wiṣṇu to lead his army. In the ensuing battle, W's army is defeated and Yogandhi and Wiṣṇu are slain by Dhūmrākṣa and Suptaghna respectively (6,8-17; cf. Z 27,7). R climbs the outer wall, kills the guard [named Sūryabāhu] (6,18 = Z 27,21), and burns the palace down (6,19).

Seeing his army annihilated, W sets out to fight, escorted by Maṇīndra, Citrāyudha and Citracapa (7,1-3 cf. Z 27,26: Maṇīwara). The battle rages, Citrāyudha and Citracapa are slain by Dhūmrākṣa (7,4-5); Maṇīndra is killed by Sāraṇa and Tuṣṭa (7,6 cf. Z 27,3: the yakṣa are all killed by R). The combat between W and R (8,1-13 cf. Z 28,6): R disappears into the sky (9,1 cf. Z 28,20), and W is not able to see him (9,2 cf. Z 28,21); R beats W (9,3 cf. Z 28,22). R boasts and jeers at W (10,1-2). No one is willing to help W, not even the gods (10,3), but Prahasta asks R to be kind to W (10,4-5). Padma and Šaṅgkha carry W to the forest Nandana (10,6 = Z 28,24).

[R goes to Mount Sarawaṇa (?)] and seizes W's chariot, Puṣpaka (10,7 = S 23,10).

Episode 4: The curse of Nandi (OJ Utt. sarga 15b).

R climbs towards the top of Mount Kailāsa, but Nandi forbids him to approach the summit (10,8 = S 23,14), because the god Śiva is disporting there with Uma (10,9 = S 23,19), and not one creature, even Indra, is allowed to go there (10,10 = S 23,20). R leaps off the chariot [asking: "Who is Šaṅgkara?"], and seeing that Nandi's face
is like that of a monkey, R laughs at him (10,11 = S 23,25); Nandi curses R foretelling that R's family and palace will be destroyed by monkeys (10,12 = S 24,1). Enraged, R thrusts his arms under the Mountain and shakes it (10,13 = S 24,9); Sangkara thereupon presses the Mountain with the big toe of his left foot (10,14 = S 24,12), crushing R's arms under it. Unable to free his arms R screams loudly. (10,15-6 = S 24,14). Sangkara is delighted; and releases him. From that time he is called R (10,17 = S 24,19). Then he mounts his chariot and ranges throughout the world (10,18 = S 24,31), destroying many palaces, pillaging the religious domains (10,19 cf. S 24,33). He comes to Mount Himawan and visits the hermitages (10,20-2 cf. Z 30,17).

**Episode 5: The curse of Wedawatī** (OJ Utt., sarga 15c).

R comes to Wedawatī's hermitage; description of her beauty (11,1-4 cf. Z 30,18). She welcomes him (12,1-2); R is infatuated (12,3 cf. Z 30,19); he enquires about her, and praises her beauty (12,4-7 cf. Z 30,24). She tells him that she is the daughter of Kuśadhwaja (12,8 = Z 31,5), son of Vihaspati; she was born when her father was reading the Weda (12,9 = Z 31,7); many had come to propose to her, but her parents rejected them (12,10 = Z 31,8) because they wished to have Viṣṇu as their son-in-law (12,l1ab = Z 31,14). Enraged, a demon names Sambhu killed her parents (12,11c-12b cf. Z 31,17; Sambhu killed her father, and her mother performed the bela); being faithful to her parents, she does penance, so that she can marry Viṣṇu (12,12cd = Z 31,23). R reproaches her (13,1 = Z 31,27) and ridicules Viṣṇu
(13,2); he boasts of his victory over Wiśnu (13,3), his adventure on Mount Kailāśa (13,4), and again ridicules Wiśnu (13,5-7). He then touches her hair, which makes her angry (13,8 = Z 32,5). She curses him foretelling that she will be the cause of his death (13,9-10 = Z 32,10). Then she throws herself into the fire and perishes (13,11 = Z 32,14).

[After some time she is reborn as Sītā, the daughter of Janaka]

Episode 6: Maruta's sacrifice (OJ Utt. sarga 15d).

R comes to Mount Uśinara, where king Maruta is performing sacrifice (14,1 = Z 32,21). When they see R arriving, Indra changes into a peacock, Yama into a crow, Wiśnu into a chameleon and Baruna into a swan (14,2-3 = Z 32,16). R challenges Maruta to battle (14,4 = Z 33,7); Maruta [reproaches R] takes his arrows to fight R (14,5 = Z 33,20), but Sambarta, his teacher, forbids him to fight R, and urges him to conclude the sacrifice (15,1-4 = Z 33,25). Maruta lays down his arrows (15,5 = Z 34,4). The titans shout for joy because of R's victory (15,6 = Z 34,6). [The gods then resume their own forms, and they grant favours to the animals whose forms they borrowed].


R comes to Ayodhya, where Anaranya or Bangaputra rules (16,1 = Z 36,9). Having been informed of R's arrival, he makes preparation for war (16,2 = Z 36,10); the battle-array of the Ayodhya army (17,1-3). The battle is joined (17,4 cf. Z 36,12), and the Ayodhya army is defeated
The combat between Anarañya and R (18,1-8 cf. Z 36,14); Anarañya falls (18,9 = Z 36,15) and he curses R prophesying that his descendant, Rāghava, will kill him (19,1-2 = Z 36,16). R enters the palace, seizing all the gold and women(19,3).

Episode 8: The Tour

8a: The King and the Queen in the palace

The ruler of Mahispati is called Arjuna Sahasrabāhu (20,1 cf. S 25,2 Māhiṣmatī), the son of Kṛtawīrya, the ruler of the Hehayas (20,2). He lives in harmony with his beautiful queen (20,3), named Citrawatī (21,1). In the morning she goes to the garden (21,2); she is extremely beautiful (21,3-5). The king is enamoured (21,6).

8b: The countryside

The month of Asuji is over, and Kartika comes (22,1). The king wishes to visit the river of Narmadā (22,2); he sets out together with his army, led by Suwandha (22,3). Many people watch the procession (22,4) which passes through rice-fields where people are working (22,5), and through many villages (22,6). They come to the wooded mountains (22,7), and the animals flee in confusion (22,8). The flowers and the scenery are all as beautiful as the ladies (the Lady?) (22,9-10). There is a deserted looking hermitage (22,11-2). A young couple approaches secretly (23,1-3); the anchoresses come to offer them various fruits and foods (23,4); the girl's brother comes, and forgives the couple (23,5). The procession comes to a stream (24,1)
and people stop there to bathe the horses (24,2); they come to a vast, frightening wilderness (24,3) with huge trees (25,1); they arrive at the village of cowherds (25,2), where many priests come to ask for milk, and many people to purchase it (25,3); they pass through many religious places (25,4), and finally come to a temple complex (25,5) where the king takes a rest.

8c: Deliberation on Religious matters

The king is amazed and delighted by the sight of the temple complex (26,1); he enters the compound (26,2), and retires to a Buddhist temple (26,3). The priest explains the position of the five Jinas in this temple; Wairocana, who is in truth like Śiwasadā, in the middle (26,4); Akṣobhya, as Rudra, in the east; Ratnasambhawa, as Dhaññ, in the south; Āmitābha, as Mahā, in the west; and Amoghasiddhi, as Hari, in the north (27,1); there is no difference between Buddha and Śiwa (27,2). The priest explains the difference between a free-dharma (28,1) and a royal dharma (28,2); the virtue of dāna (29,1-2); the duty of a king towards the restoration and care of the temple complexes (30,1-4). The king happily accedes to the priest's request and promises to restore the dilapidated temple complexes (31,1-4). The king and his retinue leave the Buddhist temple, passing through a Śiwaite temple, and resume the journey (31,5).

8d: Royal audience

Along the road there are many onlookers (31,6). The king comes to a rest-house (31,7); the chiefs of the
sīma and those of the kuwu come to offer 'great food' (31,9), alcoholic drink (31,10), fruits and fishes (31,11). The great banquet (31,12-5). After the repast, the king gives the village headmen clothing, and the priests fees (31,16). After spending the night in the rest-house, the king and his retinue resume the journey (31,17). They visit religious communities (32,1) and restore dilapidated temple complexes (32,2-4).

8e: The Seashore and the River

They now travel along the coast (32,5), which is resplendent with blooming flowers (32,6). The ladies and servants step down from the chariots (32,7) and enjoy themselves in various ways (32,8-9). An extremely beautiful lady (32,10) goes to a hanging rock to compose a poem (32,11) of disappointment and unrequited love. The king and the queen are enchanted by the beauty of the scenery, which is described by the poet in melancholy tones (33,1-5). They see a girl standing on the rock (33,6), about to end her life (33,7). The king, the queen and all the visitors are deeply moved by such a sight (33,8).

At the fifth hour (i.e. 1.30 p.m.) they resume the journey (34,1), and soon they see the river of Narmadā (34,2), which is abundant with flowers and fruit trees (34,3). They reach the Narmadā (34,4), which is an excellent and holy river (34,5). People are happy; they amuse themselves and bathe in the river (34,6-8), then dress in splendid garments (34,9). There is a golden
pavilion on a hill-top (34,10). The king and the queen sojourn there (35,1). The sun sets, and the moon rises (35,2); the queen picks flowers (35,3) attended by all the ladies (35,4); the king is delighted and carries her to the golden pavilion (35,5). The queen weeps (36,1), and the king consoles her (36,2-4). The queen is mollified (37,1), and they make love (37,2-38,2b). In the morning (38,2c-4), the king and the queen are attended by all their servants (38,5). The queen wishes to amuse herself in the river, but it is too deep (38,6), and she is disappointed. The king realises the reason for her disappointment (38,7), and promises to block the river for her (38,8-9). The king stands at the edge of the river (38,10).

Episode 9: The blocking of the Narmada (OJ Utt. sarga 17-8).

The king assumes his triwikrama form (39,1); all his subjects pay homage to him (39,2); he enters into the Narmada and lies down in the river, blocking it (39,3 cf. S 25,27). People cheerfully take many kinds of fishes from the river (39,4-7). The queen does not pay any attention to the fishes because there are many kinds of precious stones on the river-bed (40,1); description of the various stones (40,2-4); how people take and hide some of them (40,6-7). The queen bathes near the king (40,8); he is filled with longing (40,9), but unable to satisfy it, for, if he moves, those amusing themselves in the river will be drowned (40,10-1). The ladies dress (40,12); the king praises the queen's virtues (40,13-41,4), and she praises his (41,5) (40,8-41,5 cf. S 35,26).
R at this time is upstream, paying homage to the lingga statue with all the demon army (41,6 = S 25,19).

The islet where R is sojourning is flooded (41,7 cf. S 26,1); he orders the demons to search for the cause of the flood (41,8 = S 26,5), then he takes refuge at the foot of Mount Mani (41,9). The demons return (42,1 = S 26,11) and inform him of the cause of the flood (42,2-3 cf. S 26,12). R wishes to attack A at once, but Prahasta advises him not to attack (42,4 cf. S 26,13); Prahasta extols A's virtues (42,5) and those of A's vassals (42,6-7). R boasts that he will slay A (43,1) and boasts of his might (43,2-3).

Prahasta gives R a discourse about those who have fallen in battle or flee the battlefield (44,1-3); one should not belittle the enemy (44,4); he extols A's might and virtue (45,1-5). R is furious (45,6-14), and his officers praise his past exploits (45,15-9).

Episode 10: The heroism of Suwandha

R is becoming more bellicose (46,1), and he sets out to attack (46,2). Knowing that R is coming, the Hehayas come out to encounter him (46,3-4), led by the kings of Magadha (46,5-6), of Awangga (46,7), of Awanti (46,8), of Kalingga (46,9), of Singhala (46,10), the princes (46,11) and Suwandha (47,1). The two armies meet (47,2 cf. S 26,14).

R thinks that Suwandha is A (47,3-4). The challenges and counter-challenges between Suwandha and R (47,5-49, 4 cf. S 26,17). R goes back to Mount Mani and urges his army to attack the Hehayas (49,5 cf. S 26,27). In the ensuing
battle (49,6-56,6 cf. S 26,28), many titan officers are killed: Supārśwa (50,8), Bajramuṣṭi (50,9), Akampana (51,2), Dhūmrākṣa (51,3), and many others (51,4); many Hehayas are also killed by R; among them, the king of Singhala and of Kalingga (52,6). The Hehaya army flee (52,6). Suwandha's speech on the merit of falling in battle (53,1-4). The Hehayas make a counter-attack (54,1-3); the kings of Awanti and Magadhā are killed (54,4). The combat between Suwandha and R (55,1-56,5); the death of Suwandha (56,6).


The Hehayas flee (57,1-4 cf. S 26,30). A rises from the river-bed (57,5); he is informed of R's attack, then he sets out to the battlefield (57,6 cf. S 26,32). On his arrival (57,6) he is informed of the death of Suwandha (57,7). A is angered; Nārada comes (57,8) to mollify him (58,1-6), but A is adamant (59,1-2). In the morning A puts the army in battle array (59,3-4). R comes, and the battle rages (59,7-62,7 cf. S 27,4). R is captured and bound (62,8 = S 27,16). The gods and Nārada are delighted (62,9). The demon army flees (62,10); Prahasta requests A to pardon R, but A rejects the request (62,11 = S 27,21). Prahasta reproaches R (63,1-3); R is willing to surrender Lēngkā to A (63,4), but A is adamant in punishing R (63,5).

A returns to the bank of the Narmāḷa (63,7), and finds the queen and all the servants dead (63,8-9); a servant tells A why the queen committed suicide: she was told that A had been killed on the battlefield (64,1-3);
the servant then kills herself (64,4). A weeps in sorrow (65,1-4); the goddess of the Narmadā emerges from the river (66,1), and revives the queen and all the servants (66,2-5). A is happy again (67,1-2), and he vows to search for Sukhaśārana, who caused her death by a false report (67,3-4), but the queen advises him against it (67,4-6). On the request of the queen, Rāwaṇa is brought forward (67,7).

Episode 12: The release of R (OJ Utt. sarga 19).

Suddenly Pulastya, R's grandfather, arrives and he is welcomed by A (67,8 = S 27,32). [A enquires about Pulastya's purpose in visiting him]. Pulastya asks A to release R, because R is his grandson (68,1-5 cf. S 28,17). A grants the request (67,6 = S 28,24). R is released from the prison (69,1), and Pulastya advises him to respect and honour A (69,2-3). A counsels R on the duty of a ruler, and urges him to abandon his wicked conduct (70,1-71,1); Pulastya gives further counsel on the same subject (71,2-7). A tells Pulastya that in the future he (i.e. A) will be killed by a priest, an incarnation of Viṣṇu (72,1). R invites A to Lēngkā, but A declines to come (72,2). A asks Pulastya to revive the fallen heroes (72,3), and the request is granted (72,4); all the fallen heroes are revived (72,5). Pulastya returns to his hermitage. R returns to Lēngkā (72,6 cf. S 28,27). A returns to Mahispati (72,7); there he lives according to the dharma, and the Lord Buddha, beholding him from the Void, is delighted (72,8-9).
The Apology

This is the end of the poem written by Tantular (73,1). And the motive for composing this poem is to praise Lord Wisnu, who is considered as Buddha in His visible form (73,2), and whose arrows have destroyed evil (74,1). This is why he wrote this poem, and not because he is versed in poetics (74,2); he is neither saddened by reproaches, nor made happy by praise (74,3); he is, indeed, a foolish poet (74,4), but he will not deviate from his course: composing kakawin (74,5).
1.4 STRUCTURAL MODIFICATION: from parwa to kakawin

1.41 It is clear from the preceding chapter that, although the author of the Arj. has followed the sequence of the episodes of the OJ Utt. sarga 9-19 faithfully, he is far from regarding his material as sacrosanct. We see, for instance, that he deletes the whole of sarga 12, and only touches upon the events narrated in sarga 11 and 13; on the other hand, he is not in the least hesitant in making numerous modifications and additions, especially in the second part of the kakawin, i.e. that which begins with canto 20; here he has allowed himself so free a hand that comparison with the corresponding passages of the OJ Utt. is almost impossible.

Many changes seem to be of no significance: words are replaced with their synonyms, many of the main actors are referred to by proper names that do not occur in the OJ Utt. and many additional words or phrases are introduced apparently as mere stop-gaps. What is more significant, however, is that additional dramatis personae and events are also numerous: Arjuna is given a beautiful, faithful wife, as well as a handsome first minister, whose heroism is destined to be one of the tripama, the three exemplars of courage for a Javanese serving his king; Arjuna is also made to wander throughout the mountains, coast and forests to enjoy their beauty, as well as to listen patiently to a discourse delivered by a priest.
One might, understandably, be tempted to disregard all the seemingly trivial modifications, and concentrate one's attention on the most conspicuous ones or analyse the most important additions; but by what standards are we to assess the importance of those additional passages or changes? Tantular, undoubtedly, had his reasons for all of them. We are therefore faced with the task of deciding what these were; and we will be in no position to do so until we have examined all these changes in detail, no matter how trivial some of them may seem at first sight.

Reading the first and the last stanzas of the Arj. and the Sut., we cannot fail to notice that Tantular considers himself first of all as a kawi, that is to say - a poet. He explicitly refers to himself as a kawi in Arj. 74,4a and Sut. 148,1b, and on several occasions describes himself in terms which indicate either a poet or one who enjoys beauty (Zoetmulder 1957: 64), such as ng anggong langö (Arj. 1,2b), ng mangö (1,3c) or sang makasang wulung 'he who carries the dark coloured case' (1,2b).

It is also clear from these first and last stanzas of his two kakawin, that his predominant concern is to justify his claim to be a kawi by writing poems. He thus refers to his task as amarna kakawin (Arj. 73,1a; Sut. 148, 1b), akirim kakawin (Arj. 74,5a), mikēta ng parwātēmah pādika (1,4c), angracana parwacarita (74,2a), angikēt palambang (73,2a), angikēt pralapita (74,4a), angapi langö (73,2a), amangun langö (74,5c) and, perhaps, angitungi
pangjrah ing sèkar (74,2d), all of which can be rendered, more or less, as 'composing a poem'.

This being the case, we may take it for granted that at least some of the changes are necessitated by the need to render a prose work into a kakawin. Examination of these changes then, may well increase our insight into the manner in which a kawi writes a kakawin.

1.421 Studying the three sets of examples of passages taken from the Arj. and the OJ Utt. discussed briefly in 1.231, we can see that the vocabulary of each is often identical. It is interesting to note that Javanese and Sanskrit words are equally represented, the latter being only slightly more numerous than the former.

Even more frequent than the use of identical words is the use of synonyms. Again, both the Javanese and Sanskrit words are almost equally common. The following examples clarify this point:

Changes from Javanese to Javanese: de ning: tēkap nikang (1,19a), kadi: lwir (1,22a), tan panglilir: taman pawungwa (2,3b), manek: tumumpak (10,9b).

Changes from Sanskrit to Sanskrit: apsara: widyādhara (1,19b), trilokamandala: bhūr-bhuwah-swah (1,19c), rūpa: laksana (1,22a), kulagotra: wandhuwarga (10,12c).

The first words are from the OJ Utt., the second from the Arj. Only the numbers of the stanzas of the Arj. are given here; the corresponding passages of the OJ Utt. may easily be found by reference to 1.3.
Changes from Javanese to Sanskrit: bun: tuṣara (1,15c), wulan: candrawimba (1,22a), pucak: śṛṅgga (10,9b), tangan: bhūja (10,15a), tęndas: śīrah (1,17b; mūrdha 1,20b, but also tęndas 1,16d).

Changes from Sanskrit to Javanese: pinariwrta: pinupul (1,22a), awalepa: asampe (10,11b), wānara: wray (10,11c), śumirnakēna: rumusaka (10,12b), agra: pucak (10,14d).

The changes quite often involve a whole sentence, which includes both Javanese and Sanskrit words, e.g. manek i pucak nikeng wukir: tumumpaka ri śṛṅgga nikang wanādri (10,9b); kadi rūpa sang hyang wulan pinariwrta ning teja: lwir ning lakṣāṇa candrawimba pinipul de ning sutejomaya (1,22a).

Now and then the changes merely involve word order, which mostly occurs with Sanskrit compounds, e.g. pādāṅgguṣṭa: anggusta pada (10,14d); nāga garuḍa: garuḍa nāgendra (1,19a); dāitya dānawa: dānawa dāitya (1,19b).

In many cases some words are omitted, e.g. wastu sarwamulya: wastu mulya (10,7d); pinakacihna lakṣāṇēng jaya: pakalakṣāṇa ning jaya (10,7d); tattwa nikeng girīśṛṅgga: katattwan ikanang giri (10,10a).

In the majority of cases, however, the text of the OJ Utt. is expanded, as can readily be seen from the three examples given in sub-section 1,23l, i.e. aku, -indra, ng wil atyadbhuta, mwang tang, tuwin, tang para (1,19); astu, ng angga, prakīrṇēng jagat, juga, sūkṣmamūrtya ta kitēng prang (1,20); wawang manahta maḥyun, bapangku kita tan wruha, akulay sira lawan hyang Umādidevi, ṭeḵwān, rakwa
It is now clear in the first place that Tantular shows neither predilection nor aversion for Sanskrit as opposed to Javanese words. As far as he is concerned, there seems to be no difference between the former and the latter. This, after all, is quite understandable, since the greater proportion of them would not have seemed foreign. After all, Sanskrit words such as wānara, agra and the like must have been as 'native' to him as wray, pucak and the like.

Further examination, moreover, shows that the position these synonyms occupy in the verses is determined by the requirements of metre. In fact, for this reason alone it would be impossible to write a kakawin without acquiring an extensive knowledge of synonyms. What Ingalls (1965: 8) says in respect of Sanskrit poetry: 'Such forms [of verses] are practicable only by means of the enormous vocabulary of synonyms...' is just as relevant for Old Javanese kakawin, which correspond with the Indian kāwa.37

The need to conform with the requirements of metre is particularly apparent from the imposition of quantity accent onto Javanese (a phenomenon that has been recognised by all scholars working on kakawin), despite the fact that

37 Literature on the application of the metrical system of Sanskrit kāwa into Old Javanese kakawin is not copious (cf. Berg 1962: note 30). A valuable contribution to this subject is the Introduction to the edition of the Śivarātrikalpa (Teeuw and others, 1969), especially sections 1, 6, 7 and 8.
length does not appear to be phonemic (cf. Uhlenbeck 1964: 132). Thus words like ngkā, ngkāna and mangkā, which are scattered throughout the poem, seem to be always long; so is nyū (12,5c; 13,2a; 28,3a; 30,2c) and a few others. Most, however, are arbitrary. Thus besides āpan (1,24c; 3,10a; 4,6a), we find apān (2,7a; 13,2a; 28,3a; 30,2c); besides lāwan (1,20c; 6,6c,14a,19c) lawan (5,9d; 13,5d); besides na(han) (1,23c; 7,5c; 11,1d; 15,5a) na(han) (2,6a; 13,1a, 10c; 15,1c). A long vowel is, as Teeuw and others (1969: 38) have noted, often found in monosyllabic words, mostly onomatopoeic. However this is far from being a rule. Vowels in such words are usually already long positionally, and in most cases we cannot be sure whether the lengthening of these vowels is no more than a spelling convention. And in some it is clear that the monosyllabic words are not invariably long; thus, besides tut (4,8b; 45,5d; 67,4b) we find tut (4,16d; 8,3b; 22,7a) and rat (36,4a).

Another interesting feature is the change of vowel quantity, from short to long, when an external sandhi of two different vowels occur. Teeuw and Uhlenbeck (1958: 220, note 8) and Berg (1962: 202) have noted that this applies also to the Nag. Nor is this feature limited to the Majapahit period: we have, for instance, pakebw ī (Har. 3,4b), kōdw āmintā (Ghat. 25,6d), wahw âdarāt (Arw. 1,12a), although it is not as common as in the later kakawin.

In the Arj., however, this feature is very common. The following are a few examples: donkw āngastuti (1,2a),
matunw ing (13,11b), kędw âharęp (10,1d), mangkw ēri (1,18a),
dudw âkang (6,10d), stry âhajōng (1,11a), sry Ayodhyānātha
(17,3b). However, instances of normal sandhi are also
numerous: ry aku (1,21), stry anupama (3,6c), nagaramw i
(10,12b), sry Ayodhyādhīpa (18,9c), kaharępkw iri (30,1a),
donkw anasya (68,4d).

For the simple reason that words beginning with 'a'
are much more numerous in Javanese than those beginning with
any other vowel, lengthened 'a's occur more frequently than
any other vowel. Since in the Javanese orthography the
vowel 'a' belongs more to the preceding consonant than to
the following one, these occurrences have been responsible
for a phenomenon which we may call 'pseudo-arealis' in New
Javanese, such as lagya, kadya. In fact, it is only
recently that scholars have recognised that it is more a
device for metrical convenience than a grammatical feature
The occurrence of this 'pseudo-arealis' has, in turn,
opened the way for the use of a 'double-arealis', such as
pężaḥā (54,1d), matakutā (52,3c).

Another feature of interest is the disappearance of
one or two identical consonants when external sandhi
occurs. Berg (1962: 202) has noted this in the Nag. (2,2b:
Majapahitumuluy = Majapahit tumuluy; 19,2d: trasungay =
tras sungay). This is, perhaps, an extension of a general
convention governing the omission of one of the double
consonants 'n' and 'k', when external sandhi occurs
(Zoetmulder 1950: 10,17). Thus in the Arj. we have:
amanis-manis ira for amanis-manis sira (40,11d), gumulak umucur for gumulak kumucur (6,17a; cf. kumucur in 33,6b), and probably nireka nguni for nirekang nguni (49,5b), wwat gantung marga for wwat gantung ng marga (22,7c), and, perhaps, anya juga for anyat juga (45,3a; cf. 40,7a; 50,2c). As against the disappearance of one of the double consonants, we find on occasions the introduction of 'h' in words with initial vowel, such as ning hapuy (28,4c), ing hadri (22,8c), sang Hartheswara (8,7b), angudang-hudang (37,1c).

What is certain from the above discussion is that because of the need to conform with the requirements of prosody, Tantular did not hesitate to use unusual 'grammatical' forms, but it should be stressed here at the same time that these 'peculiar' forms are quite common in the kakawin.

1.423 If the choice of identical words, synonyms or positional changes is influenced by one of the metrical requirements, namely the metrical pattern of long and short syllables, the deletion or the addition of words or phrases is partly, if not mainly, due to the need to fulfil another metrical requirement, namely the number of syllables to each line.

A casual reading of the afore-mentioned list of additional words (see p.78) shows that although such words as indra, atyadbbhuta, mwang, tang, tuwin, juga and rakwa may have certain lexical meanings, their presence in the
passages under discussion is not demanded by semantic considerations. Had the author needed 15 syllables instead of 19, he would gladly have dropped atyadbhuta, and had he needed only 14 syllables the indra in the nagendra would certainly disappear, no doubt without any regret.

In short, they are no more than stop-gaps: a handy collection of words ready for use whenever a need arises, or to be kept in store for any emergency.

The number of such words and stock-phrases is quite considerable. In fact what Gonda (1958: 106) says in relation to macapat verses of Sri Tanjung, namely: '...this genre of poetry could hardly exist without formulae, i.e. without sets of words which are used, with little or no change, whenever the situation with which it deals, occurs', is, to some extent, equally valid for the Arj. and, for that matter, for any kakawin.38

It is thus not unusual for a sentence to begin with yeka n (e.g. 1,7a,14b; 4,3d,13d), ngkā ta (e.g. 1,10b,15c; 4,13b; 22,12c), nā(han) hetu nira (e.g. 1,11c; 6,8a; 7,5c; 8,9d) besides hetu nira (e.g. 1,10c; 6,12a,13d; 7,6c), nā(han) ling nira (e.g. 1,18c,23c; 4,9a; 10,12d) besides ling nira (e.g. 1,13c; cf. 2,3a; 10,3a; 15,1c); likewise len tekang, hana n kadi, sangsipta, tan warpan, byatitan.

Even honorific prefixes or titles are often treated in the same way. Kumbhakarna, for instance, may be preceded by wara (1,15c), sang (1,23c) or ng (1,12a); it may even be preceded by nothing (2,5a); each of the five Tathāgatas is preceded by sang hyang (26,4c), sang śrī (27,2c), hyang (27,1b), śrī (27,2d) or nothing (27,1a), apparently without any other reason than metri causa.39

It is interesting to note in this respect that, as Krom (1929: 378) has remarked in his article on the structure of the Nag., the favourite metres of the Arj., as of most of the later kakawin, are Sragdhara, Jagaddhita and Śardulawikrīdita, which between them account for almost half of the number of cantos in the whole poem (see list of the metres in 2.3).

Linguistically, the popularity of these three metres among the Old Javanese poets is rather peculiar, because these metres, with 23, 21 and 19 syllables to the line respectively, are much longer than the average 'cola', 40 which usually consist of 6 to 12 syllables. When combined with the tendency to equate a metrical unit with a single syntactic unit (see Gonda 1958: 103), which is evident from the metres with fewer syllables, the length of the metres results in a somewhat excessive use of stock-phrases and stop-gaps.

39 So there is nothing remarkable in the use of hyang for Acalapati in Nag.17,5 as Pigeaud (JFC 4:44) suggests. Without any doubt, the use of hyang instead of śrī, as suggested by Pigeaud, is for metrical reasons (see p.159; cf. Berg 1969: 508).

40 The term 'cola' has been introduced by Gonda (1949: 29; 1958: 105) to refer to 'parts of an utterance which are complete in themselves in construction'.
Another consequence is that in one line of the longer metre we quite often have several syntactic units which in a prose work would usually be separated with punctuation marks (see further section 2.24).

Thus we find, for instance, lines with two syntactic units -

(1,1c): sang lwir tīrtha kitēng mahārdhika, 
wiṣambēktēng mahādūrjana /

(1,5c): parnah potraka de Pulastya, wēka sang brahmarmē sang Wiśrawa /

(22,6a): deśākweh kalakwan, hana wahu kaparah rangkang arjātiśobha /

Three syntactic units, or even more, in a line are not rare, especially in the passages containing direct speech:

(1,6a): Bhraṣṭa ng rat, makētēr tikang bhūwana, rug sakweh watēk dewata /

(1,21c): 'Do sang hyang,' ling ikang Wibhīṣāṇa, 'hade nda tan kawanīrika...'

(22,6c): syungnyāganty āngucap, prēnjak ika mawurahan, mōr silih-sambēr ing pang /

On the other hand, instances of words straddling the line resulting in enjambement are not rare:

(6,14ab): lāwan sang Rāwaṇa krūra tumuluy asikēp daṇḍāstra, tumēṭun / sangkēng singhāsana sira, mamupuh śatrw āyuta pējah /

(37,2cd): ramya parēṅg silih-puleṭ ikang lungayan, aśēmu lunggah ing gaḍung / mwang lēmēs ing wēlas harēp, aket patēmu nira, lēyēp samālangō /
This is especially so in the shorter metres, see for instance 2,2cd; 2,4cd; 15,2ab; 15,3ab; 49,5ab; 68,5cd. Again, a desire to meet the metrical requirements at all costs seems to be the main reason behind these various phenomena.

1.43 Nevertheless, however important these metrical requirements may be for the composition of a kakawin, we cannot regard them as the only reason for all the modifications, especially for the additional passages in the Arj. In fact, it is self-evident that when the additional passages fill more than one line, we cannot say that they are added merely to meet metrical requirements. And since we have noted that Tantular has composed hundreds of lines which have nothing in common with the OJ Utt., especially in the second part of his poem beginning from canto 20, then there must have been other requirements to which Tantular was trying to conform.

Unfortunately, in the corpus of Old Javanese manuscripts that has come down to us, there are only a few Old Javanese handbooks of Poetics (see Pigeaud 1967: 300) which is probably due to the neglect on the part of Old Javanese scholars of the theoretical side of the composition of poetry. One of these handbooks was published as early as 1849 by Friederich, viz. the Wrttansañçaya 'Collection of Metres' (Kern 1875), but, as the name implies, it is concerned mainly with metres. In any case Tantular could
not have referred to this work, for it was composed in the century after the composition of the Arj.\textsuperscript{41}

In the absence of any Old Javanese handbook of Poetics dealing with aspects other than the metre, the best possible method of discovering the rules or norms that Tantular might have observed is to study in detail all the extant kakawin to find what features they display. It is obvious, however, that such an exercise is hardly practical, since so few kakawin have been published and, in any case, would carry us too far from the scope of the present work.

Accordingly, following Hooykaas' example (1958a) in examining the Ram., we will use the Kawyadarsa, Daśin's work of Poetics, as the tool to examine the Arj. This does not necessarily imply that Tantular had any first-hand knowledge of this Sanskrit work, although, bearing in mind the conjecture made by Teeuw and others (1969: 19 sqq) that Tanakung might have had a first-hand knowledge of Indian culture and literature, we should not rule out this possibility altogether.

At the same time, 'using this work as a testing rod' (cf. Hooykaas 1958a: 41) we can test the validity of Hooykaas' claim that the Ram. is 'the adi-kakawin, the first and the oldest of the 'court-poems', and consequently more or less the prototype or example for all the later ones' (see Hooykaas 1958a: 5).

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For the time of Tanakung see Zoetmulder (1962; the abridged translation of this article is included in Teeuw and others book (1969: 60-6)); as to the date of the Arj. see 1.1.
The *manggala* (1,1-4; additional): there is no manggala to the OJ Ram., which 'plunges at once into the epic story' (Hooykaas 1958a: 41). The *manggala*, however, is a requirement for a *mahakāwya* as set by Dandin in his book on Poetics (asir, a), and almost all *kakawin* begin with a manggala. As Teeuw and others (1969: 40) have noted the manggala of a *kakawin* normally contains: invocation of a deity (see Arj.1,1), glorification of the ruling king(s) (see 1,2-4), and self-abasement by the poet (see 1,3; cf. note 10).

Episode 1 (1,5-3,11; modified): the marriage (wiwaha, m) of Kaikesī to Wisrawa, which is followed by the birth of their children and the penance of Rawana and his brothers (kumarodaya-warnana, n) are derived from the Utt. The description of Lēngkā (nagara, e), however, has no comparable counterpart in the Utt. This description is more elaborate, as well as more vivid, than the description of Lēngkā in Ram. 7,99-102. The plan of the palace of Lēngkā in the Arj. is strongly reminiscent of that of Majapahit as it is described by Prapañca in the Nag. canto 8-12. In fact we have reason to believe that Tantular used the kraton of Majapahit as the model for his description of Lēngkā (see 1,51).

On the other hand, the marriages of Rawana and his brothers, which are narrated in the Utt., do not occur in

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For the sake of convenience, Dandin's terminology and the alphabetical order introduced by Hooykaas (1958a) are used here.
the poem. It is interesting to note that in this omitted passage, a demon named Wairocana is said to be the grandfather of Kumbhayakarna's wife. Could it be then that Tantular did not include this passage in his poem for religious reasons? The Buddhist community of Majapahit, who regarded the god Wairocana as the highest among the five Tathagatas, would probably react unfavourably towards a poet who mentioned that Wairocana was the name of a demon.

Episode 2 (4,1-17; slightly modified): this episode meets the requirement to have a messenger-episode (dūta, o₂). A small additional passage in this episode, in which Gomukha curses Rāwaṇa and foretells that Lṅgka will be destroyed by a messenger appears to be a reference to the destruction of Lṅgka by Hanuman in Ram. 8,215-11,3.

Episode 3 (5,1-10,7; expanded): the dūta episode is dutifully followed by the advance of Rāwaṇa's army (prayāṇa, o³) to attack Kailāsa, and then the battle (ājī, o⁴) between the two armies of Rāwaṇa and Waisrawaṇa, and the combat between Rāwaṇa and Waisrawaṇa. The same features (o³ and o⁴) are also described, in almost identical terms, in Episodes 7, 10 and 11, which indicates the popularity of conventional descriptions of warfare. An interesting modification is made to the character of Prahasta in this episode and throughout the rest of the kakawin: in the OJ Utt. sarga 11, he is some kind of an instigator of evil, but here he repeatedly urges good counsel (always disregarded) to his king.
Episodes 4 (10,8-19), 5 (11,1-13,11) and 6 (14,1-15, 6) are all very close to the Utt., and they are included in the poem for their narrative value, rather than for their poetical merits.

Episode 7 (16,1-19,2; expanded): see comments on Episode 3 above.

The most important addition, from the poetical point of view, is Episode 8, in which the most lyrical verses are found. Almost the whole episode is an addition that has no direct connection with the epic story.

Episode 8a (20,1-21,6; additional passage): whereas the Utt. has next to nothing to say of Arjuna's personality, Tantular extols him as a most virtuous and mighty hero (nāyaka, d); he is given a beautiful queen, not mentioned in the Utt., and his father, who is passed over in the OJ Utt., receives a mention. However, neither Arjuna's birth, nor his marriage is mentioned: the hero of this kakawin is an adult, married king. This is rather unusual both in comparison with the Ram. and most other kakawin. The passages in which the queen and her retinue play in the garden in this episode (21,2-6) and in Episode 8e (35,3-4) are probably added to conform with the requirement for udyana-krīḍa (k1, disporting in garden).

Episode 8b (22,1-25,5; additional): in this episode the poet brings us into the picturesque countryside, following the journey of Arjuna, not unlike Prapañca following the many journeys of Rājasanagara in visiting his
realm. The scenery is not much different from that described by Tanakung in the Siw. (Teeuw and others 1969: 45-51), except that the Arj. is lengthier and more detailed. Here we read the description of villages, rice-fields and wooded mountains (śaila, g). The journey starts in the month of Kartika or the fourth month of the Javanese calendar, which is the best season (ṛtu, h) in Java. At this time nature presents itself in its most beautiful appearance: the earth has received the first drops of the long awaited showers, but the torrential rains of the monsoon which makes travel impossible are still a few months away. Interesting is the short episode of a young couple trying to evade their parents' watchful eyes by going to a hermitage (canto 23), as well as glimpses of pastoral life, which must have been typical in those days. Description of a hermitage (22,1-2), although not prescribed in Dayān's handbook, is a common feature in almost all kakawin (see sub-section 1.533).

Episode 8c (26,1-31,5; additional): this episode gives Tantular the opportunity to expound his religious tenets and to discuss the dharma-śāstra (c3).

Episode 8d (31,6-32,4; additional): the great banquet described in this episode is perhaps also of some religious and social significance, but no doubt it is included here to conform with the requirement of 'festivities of drinking and love' (madhupāna-ratotsawa, 1).

Episode 8e (32,5-38,10; additional): in this episode, in which it is narrated that the Royal procession
passes along the coast (arnawa, f), and later reaches the river of Narmadā, the poet describes the 'disporting in water' (salīla-krīḍa, k²) at length. Here we also find the most melancholy passage (32,11-33,8), namely a short episode describing the 'mood of love in separation' (wipralambha, m¹); this mood is also described in Episode 11, when Arjuna learns of the death of the queen. 'Love-in-enjoyment' (śambhoga-śrṅgāra), which is one of the two aspects of the erotic mood (śrṅgararasa, see Ingalls 1965: 13-5) is a favourite feature of Tantular' (Arj. 35,5-38,2; Sut. 80, 5-84,4) as well as most kawi (see e.g. Hooykaas 1957).

The rising of the moon (candrodaya, i) and the sun (arkodaya, j) are also mentioned, although only briefly, in stanzas 35,2 and 38,2-4 respectively.

Episode 9 (39,1-45,19; expanded): the blocking of the river of Narmadā gives Tantular another opportunity to describe salīla-krīḍa, which has been described in Episode 8e. Again śrṅgararasa is described in this episode (40, 8-41,5). In this episode we also find a rather long debate concerning Rāwaṇa's wish to fight Arjuna (mantra, o¹). Here Prahasta is made to extol the hero's excellence (y); on the other hand, in his arrogant replies to the reproaches and advice of Prahasta, Rāwaṇa repeatedly extols his own feats and virtues (z).

Episode 10 (46,1-56,6; expanded): prayāṇa and ājī are again described here even more vividly than in Episodes 3 and 7. In addition to Arjuna, the original hero of the
Utt., Tantular introduces another hero named Suwandha. As Arjuna's first minister, Suwandha has become famous among the Javanese as an exemplary hero, whose courage and loyalty is set as a model for those who aspire to enter a ruler's service (see Boediardjo 1935; Drewes 1966: 356-7; note 52). Although we should not dismiss the possibility that a historic rakryan mapatih of Majapahit or other principality might have been the prototype of Suwandha, the introduction of this hero in the kakawin was perhaps inspired by the secondary hero of the Ram., Lakṣmaṇa. His speech (53,1-4) on the dharma (c) of heroes performing a raṇavajña, battle-sacrifice, is strongly reminiscent of Anggada's speech in Ram. 22,53.

Episode 10 (57,1-67,6: expanded): as in the Utt., Rāwaṇa is eventually discomfited and captured by Arjuna. However, as in the Ram., there is hardly any description of the hero's triumph (nāvakābhvyudaya, p). Whilst in the Ram. Wibhiṣaṇa's laments begin soon after the death of Rāwaṇa (24,31-42), Arjuna's victory is immediately followed by a tragedy: the death of the queen, with subsequent laments and tears. There is no doubt, however, that the poem ends in what Bhamaha termed pṛddhimat (having a prosperous ending, G), for in the end the queen is restored to life by the goddess of the river of Narmadā (66,2-5). A moving scene in which a queen commits suicide on learning of the death of her husband is not uncommon in the kakawin. In Sut. 103,1-108,4 Tantular elaborates this theme, when he
relates how Marmawati, the queen of Singhala, performs the bela (i.e. suicide after the death of one's husband); and in Bhar. 44,2-45,12 we read a most moving description of this theme by mpu Panuluh.

Episode 11 (67,7-72,9; expanded): the rdhimat (having a prosperous ending) is even more pronounced in this episode: in accordance with the request of Arjuna, Pulastya restores all the fallen heroes to life (72,5; cf. Ram. 24, 90-4). And preceding this restoration of life, as in the Ram. (24,48-86), in this episode we also find instructions given by Arjuna and Pulastya to Rawana on how a king should rule (70,1-72,7).

1.44 It is now clear from the above exposition that the need to conform to the norms for the composition of kakawin, both in form and in content, is responsible for the modified, expanded and added passages that occur in the Arj. Most of these norms are epitomized in the Ram., which Hooykaas (1958a: 7) has shown as 'deliberately aimed at being an exemplary...kakawin'. However, at the time Tantular picked up his tanah 'writing instrument' to embark on the new venture of composing a kakawin, more than four centuries had elapsed since the composition of the Ram., and new features had been added to the accepted norms, such as the manggala that prefaces almost all kakawin (Zoetmulder 1957). The lack of any handbook dealing with all aspects of Poetics might have been a handicap for Tantular, and for
all kawi for that matter, but it did not prevent him from mastering the features that constitute a sine qua non for a composition to be called a kakawin.

In passing judgment on the poetical merits of Tantular's work, we should bear in mind that six centuries separate us from him, and that furthermore we still have inadequate knowledge of the vehicle by which he communicated the sublime trance (langö) which he, as a poet par excellence, experienced. Bearing this consideration in mind, we can thus say that the Arj. deserved the considerable popularity that it enjoyed in the community for which it was written (see section 1,11, p.7).

To be sure, the Arj. is not a masterpiece. In the 'poetic sentiment and emotions' (r and s) which pervade the poem, it cannot be compared with the Arw., a beautiful kakawin written by an 11th century poet, mpu Kanwa, let alone with the great Ram. And compared to the richness of śabda- and arthālangkāra (x) possessed by the latter, the Arj. has almost none; or to use Tantular's own figure of speech, which he employed in comparing his kakawin to those of the great poets working in the kraton of Majapahit, it is like a 'patangga n umibĕr i lĕmah' compared to the 'śaśi n anuluhi rat', that is to say: 'fire-fly flying on the ground' compared to 'the moon shining upon the world' (Sut. 148,3d-4a).

Nevertheless, this work of Tantular can proudly bear comparison with most kakawin. The descriptions of the numerous battle scenes in the Arj. are as vivid as those in
the Bharatayuddha, the *kakawin* of the greatest battle ever fought on the face of the earth; the charming portrayals of the beauties of nature along the road travelled by Arjuna and the rather detailed description of the *pura* surpass many other *kakawin*, and at the same time clearly show him as a *kawi* who was most at home, both in the palace and in the remoteness of the wooded mountains. And, as regards the lack of *śabdālangkara* in the Arj., it seems that it was not considered as a serious shortcoming by his contemporaries; for, as Teeuw and others (1969: 39) have observed, this feature, which plays a prominent role in the Ram. and the Arw., tends to be more and more neglected in the later *kakawin*. Prapañca made an attempt to furnish his *kakawin* with this poetic embellishment (Nag. cantos 60, 96, 97), as did Tantular himself in his later work (see section 1.12), and so too did Tanakung who flourished in the second half of the fifteenth century (Teeuw and others 1969: 39), but there is no room for any doubt that the passages containing *śabdālangkara* have become an exception rather than the rule in the later *kakawin*. 
1.5 NOTES ON CONTEMPORARY LIFE AS REFLECTED IN THE ARJUNAWIJAYA

It has been pointed out in the Preface that since the Arj. and the Nag. were written barely ten years apart and, in all probability, in one and the same place, it is not surprising that the pictures of contemporary life emerging from both works are very much the same; and in cases where we find different information in these two works, this is complementary rather than conflicting.

In his Java in the 14th Century, a voluminous work of almost 1,500 pages, Pigeaud (1960-3) has made extensive notes and commentaries on the Nag. and certain other contemporary documents. However, he does not refer to Tantular's works except on one occasion (JFC 4: 223-4).

Quoting Bosch' article (1918) dealing with the difference between dharma lēpas and dharma haji, Pigeaud remarks that 'this quotation is to be understood in connection with the tale of the Arjuna Wijaya...'.

As far as we can tell from the comparison between the OJ Utt. and the Arj. in 1.3, this passage, which belongs to Episode 8 of the Arj., has nothing to do with the tale as such. It is virtually a self-contained episode without any intrinsic connection with the tale of the Arjunawijaya.

In introducing this particular episode, Tantular appears clearly to have taken as his model not the conditions of the remote past as he imagined them, but the
real world in which he lived. This does not mean that the imagination does not play an important part in the *kakawin* as a whole, but stripped of its poetical embellishments, we can discern in this episode, as well as in some other parts of the *kakawin*, some features of Tantular's environment.

In the following sections, many references to these features, which are scattered throughout the *kakawin*, are collated in an attempt to produce a picture, admittedly a patchy and sometimes ill-defined one, of contemporary life. Comparisons with the *Sut.* and the *Nag.*, as well as with other contemporary published documents are made occasionally to clarify points which would otherwise remain obscure.

1.511 As a *kawi* who was employed by a ruler of a principality under the suzerainty of the great ruler of Majapahit, Tantular had a first-hand knowledge of the layout of a princely compound, at least of those parts of the *kraton* in which an outsider is allowed to set foot. As we have noted in l.43 (p.79), the description of Lēngkā in canto 3 is reminiscent of *Nag.* canto 8-12, in which Prapañca gives a somewhat detailed description of the *kraton* of Majapahit.

1.5111 After mentioning that the *kadatwan* of Lēngkā was situated at the peak of Mount Trikuṇa, which is in accordance with the *Utt.*, the poet says that 'a deep river encircled the outskirts of the *pura*' (*lwahnyâdalem angidêri kântha ning pura*, Arj. 3,1c). Judging by their apparently
arbitrary distribution in the *kakawin*, words such as *kaqatwan*, *pura*, *puri*, *raja* and *nagara* seem to have the same lexical reference, namely either to the Royal compound or to the whole town. The outskirts of the town could be *kantha ning pura* (Arj. 3,1c), *rajiyakantha* (Arj. 22,5a), *kantha ning puri* (Sut. 96,2b; Nag. 17,3b), *kantha ning nagara* (Nag. 12, 1a), *pinggir ing pura* (Sut. 7,4b) or *paminggir ing pura* (Sut. 65,5a; Nag. 59,2b).

The mentioning of 'a deep river encircling the outskirts of the pura' is interesting in the light of the reading of the second part of Nag. 8,1b: \(\text{i t\text{"ongah way edran adal\text{"em}}\). Pigeaud (JFC 2: 18) says that 'both Kern and Stutterheim have supposed erroneously that this verse refers to water'; accordingly, he analyses *wayedran* as *waya id\text{"eran}, and renders *id\text{"eran* as 'ring', that is 'a ring for cockfights'. His argument is that the Old Javanese word for 'water' is *wway*, with two *w*’s. The weakness of this argument has been pointed out by Berg (1969: 569). If *wwaya* (Arj. 64,3c) and *wwanten* (JFC 5: 303) occur as variants of *waya* and *wanten*, there is no reason why *wway* should not become *way*. In fact *way* occurs in Nag. 90,4c, where there is no room for any doubt that 'water' is meant. For this occurrence of *way*, Pigeaud quietly accepts Kern's reading *wway* (JFC 2: 100; JFC 5: 304). As regards *adal\text{"em*, which Pigeaud translates by 'deep', Berg has rightly pointed out that it fits well for water, but not for 'arena for cockfights'. In another place (JFC 2: 23), in which Pigeaud argues that *medran* means 'with a ring' (and here *id\text{"eran*,

according to him, means 'circular canal'), he contends that medran could not mean 'going around'. This argument, however, is also untenable, as Siw. 4,3a (cf. Teeuw and others 1969: 314) clearly shows. The passage of the Nag. cited above, therefore, is to be translated 'in the middle of deep, encircling water'. Unfortunately, the first half of the line is apparently corrupt and, although many suggestions and emendations have been proposed, the meaning is still obscure.

In stanza 2 we come to the Royal compound. It was surrounded by a high wall (baprordha) made of black-stones (watu-hitēm). These black-stones, like the sapphire and nine jewels mentioned in this stanza, should perhaps be relegated to Tantular's imagination rather than to reality. Prapañca says in Nag. 8,1a that the wall was made of red bricks (bata bang).

Between the deep river and this high wall there were wide areas of open spaces for various activities. We read in Arj. 6,9 that when the attacking Lēngkā army approached the city, Waiśrawana's army assembled in the lēbuh, and the two armies met in the great market-place (pēkēn agōng), both of which were still outside the baprordha (6,18a). In Majapahit, the lēbuh agōng, which was encircled by the deep water mentioned before, was the
place where the tanda guarded the assembly halls (kumēmit i karakṣan ing purasabha; Nag. 8,1d).43

There are four portals (dwāra) mentioned in Arj. 3,2b. A walled compound with four portals seems to have been common in those days. In Sut. 67,1 we find a beautiful pleasure garden (udvāna) surrounded by a wall with four gates (amarpat i gopuranya). Of the Royal compound of Majapahit, Prapañca mentions only one, the northern gate (Nag. 8,2a), or perhaps two, with the western gate (Nag. 8,1b). However, this does not necessarily mean that the Majapahit Royal compound only had one (see JFC 5: Plan I) or two portals in the surrounding wall. It could simply mean that it was not Prapañca's intention to give a detailed description of the compound.

Each gate was nine storeys high (tunda sanga; cf. Sut. 73,14b; Bernet Kempers 1959: 20) and perfectly carved (tēlas inukir); this reminds us of Nag. 8,2a: the iron doors of the gate are ornamented with incomparable carvings of figures (rinupakāparimita). That the doors were made of iron indicates that the wall, and the gates, were built with defence in mind. Doubtless, the doors were closed when the pura was being attacked. We read in Arj. 6,18

43 Pigeaud (JFC 2: 19) is of the opinion that karakṣan is the name of a place: a guard-house or redoubt. The appropriate affixes to form a noun with a verb as the base word having the sense of 'place of activity' is pa-an (see Zoetmulder 1950: 68; cf. 74-5). Karakṣan thus must here be used in the same sense as in Nag. 7,2d: safety, security. In Adip: 11,24 there is also the same combination of akēmit and karakṣan, and since this passage refers to a hermitage, the meaning 'guard-house' or 'redoubt' for karakṣan would be incongruous.
that after killing Waiśrawaṇa's officers in the peken, Rāwaṇa climbed the high wall, before he killed the guards of the portal (yaksākēmit dwāra). Then he flew to the gopura and pushed against it, making it collapse upon many yakṣa. The guards whom Rāwaṇa killed were perhaps mounting guard over the wall from the watch-tower (panggung) mentioned in Nag. 8,2b. In Sut. 103,10 we read that the bodies of the fallen heroes of the kingdom of Singhala, which had just been overrun by the enemy, lay scattered around, i.e. in the peken, wanguntur and around the papanggungan, not to mention in the vicinity of the gate (sanding ing gopura).

The wanguntur yard is mentioned in stanza 3. It was wide and flat (malwārata; cf. alwāgimbar in Nag. 8,3a). The use of samara (battle-field) as a comparison for wanguntur corroborates Pigeaud's arguments (JFC 4: 13-4) against Stutterheim (1948: 30-5), who identifies wanguntur with the Sitinggil of the modern Central Javanese kraton.

However, the seemingly insignificant ri harēp ikā (cf. 31,7b: ri harēp sākṣāt wanguntur katon) is difficult to explain in the framework of Pigeaud's reconstruction of the layout of the Majapahit compound. If ri harēp ikā means 'in front of the kraton', we have to assume that the peken, which is mentioned in the following line (3,3b), was also situated within the walls. But this is at variance with both Pigeaud's reconstruction of the plan of the Majapahit compound (JFC 5: Plan I) and the plan of the present day kraton of Jogjakarta (JFC 5: Plan II).
On the other hand, if ri hârêp ika means 'in front of the gate', which seems more likely, the wânguntur-yard should be placed outside the wall; but, then, it could not be the 'whole of the Surakarta and Yogyakarta alun-aluns', as Pigeaud has identified it. In fact, it is not clear why Pigeaud identifies the wânguntur, and not the alun-alun of Nag, 9,2a, with the present day alun-alun. He renders wânguntur as 'main court' (JFC 3: 119), and alun-alun as 'outer courtyard' (JFC 3:11), 'great court' (JFC 3: 119), or 'great courtyard' (JFC 4: 415). But while the former has a prominent place in his plan of Majapahit (No, 24), the latter is not to be found.

Since the wânguntur and the alun-alun seemed to be two different parts of the compound (see e.g. Ghat 2,5a: sakweh ning wângunan têkêng alun-alun ring wânguntur kabehe), it would be more likely that 'alun-alun' in the Old Javanese works is to be identified with the alun-alun of Jogjakarta, and the wânguntur, like the pêkênh, should be located outside the wall. The mentioning of wânguntur beside pêkênh agûng (Sut. 112,15a), and lêbuh agûng (Sut. 99,7a-b), and manguntur beside lêbuh agung, jaba larangan, bubat and pasar agung (KBW 4: 1059; cf. Berg 1969: 545) seems to corroborate the argument for locating the wânguntur outside, rather than within the wall. And this is confirmed by expressions such as i wânguntur i yawa (in the wânguntur outside; Sut. 91,2c), jaba ning alun-alun for wânguntur (KBW 1: 273 under alun-alun; KBW 3: 627 under wânguntur).
The description of the pēkēn in Arj. 3,2b is strikingly similar to that of Nag. 8,2c-d. It says that huge, long buildings (nyāsāgong adawa; cf. Nag. 8 2c: yāṣa wēkas ing apaṅjang abdhuta dahat) were situated along the sides of the market-place (tēpi ning pēkēn).

For tēpi ning pēkēn, Nag. 8,2c has kannah lor kidul i pēkēn. Rejecting Aichele's translation of lor-kidul by 'on all sides' (1959: 331), Pigeaud translates this passage by 'situated north, south of the market-place'. Pigeaud argues (JFC 2: 20) that 'this metaphor of lor-kidul-wetan-kulon, is fitting in poetical description. In the prosy [sic] Nag, the words have their literal meaning'. But how could one be sure that Prapança did not choose this metaphor to obtain poetical effect in his work, which is, after all, a poem? And bearing in mind that Prapança mentioned only one, or perhaps two, of the four possible gates entering the Royal compound, it would be still possible to translate tēpi ning pēkēn by 'on all sides of the market-place', even if Prapança's lor-kidul has to be taken literally (cf. Stutterheim 1938: 27).

The buildings around the market-place were the assembly halls for the king's servants (pahēman ing balagaṇa sahana), which were perhaps used on certain occasions when they paid homage before the king. Nag. 8,2d specifically mentions the month of Caitra (March-April) as the time when the halls were used as assembly halls for the king's servants (angkēn Caitra pahōman ing bala samuha). For the rest of the year, these buildings might
be used for commercial purposes. It would not be too far-fetched to suggest that the boat captains (puhawang), who gave presents of clothing (wastra) to the king (Arj. 33,3d), would conduct their business from these buildings, while their boats were anchored in the ports on the Brantas river, which were at some distance from the capital of Majapahit.

1.512 Within the wall (3,3c) we find yasa panangkilan. In Nag. 8,3b weisma panangkilan is mentioned. However, yasa panangkilan, which means 'audience hall' could be any building, where people paid homage before the king. In fact from canto 8-10 of the Nag. we gain the impression that the whole royal compound was crowded with people having audience (anangkil) and standing on guard (akemit); perhaps madedo 'chock-full' of Arj. 3,3c refers to this fact.

The next line: bwat-mantén ika hana mineru munggw i tengah ing watangan angililan reminds us of Nag. 8,3a: añaturdiši watangan ikâwitana ri tengah. Referring to this passage, van der Tuuk (KBW 3: 513) suggests that bwat-mantén is a contraction of bwat-mahantén. The same kind of building seems also to be called bwat-hantén, as can be seen from a quotation in KBW 1: 259: bwat-hantén purṇasāśri ri harēp ika minerw aruhur sampun arpat. Bwat-mantén is thus the same kind of building as bwat-dhantén or bwat-halu. Teeuw and others (1959: 47-8) seem to regard bwat-dhantén and mahantén as two different
kinds of building. For, while they suggest that the former might be 'lingga-pavilions', they describe the latter as 'small, square dwellings of four or six pillars in which the members of the community lived and slept. They were roofed with black-aren fibre...'

Mahantēn is mentioned repeatedly in both of Tantular's kakawin. This kind of building is usually to be found in a hermitage (Arj. 23,1; Sut. 14,2b), near a river (Arj. 34,9b; 35,3a; Sut. 48,8b) or on the seashore (Sut. 86,1a). My impression from reading these passages is that although a mahantēn might be frequented by people now and then, and some visitors might spend the night there, it is not a dwelling where the members of the community lived. This is also the case with the bwat-mantēn under discussion here. Being situated in the middle of the watangan of the Royal compound, it could not be a dwelling-place. Probably mahantēn and bwat-mantēn are mere synonyms of bwat-halu. This is corroborated by a passage in the Sut., in which Sutasoma visited a hermitage. As expected, Tantular mentions a meru and mahantēn in his description of this hermitage (Sut. 14,1-2). Later it is told that Sutasoma spent the night in this hermitage, and he slept in the bwat-halu (16,4b), which seems to be the mahantēn mentioned in 14,2b.

The bwat-mantēn is said to be provided with a meru (hana mineru). Comparing this line with a quotation in KBW 1: 259, hana mineru is to be understood as ri harep ika hana mineru (in front of it was built meru). Probably two meru are meant here, which accords with a scene from a
Balinese painting of a building with two meru in front (Teeuw and others 1969: plate IV, scene 12; 275-80). This bwat-mantén then seems to be the equivalent of sabhā (audience-hall) depicted in the Balinese painting, where, in the story of Lubdhaka, Siwa received Lubdhaka and Yama (Siw. 32,7; see Teeuw and others 1969: plate VI).

As this bwat-mantén is said to be situated in the middle of the watangan (i tengah ing watangan), the latter could not be a 'rather small type of building, probably open, occasionally used for devotional purposes', as Pigeaud (JFC 2: 20) describes it. It is, moreover, difficult to imagine watangan as a building at all when a poet compares it with an ocean (Ram. 12,57a: watangan atiśayêng lwa yeka Kangkên Samudra). There seems to be little room for any doubt that watangan was a square yard rather than pavilion (JFC 3: 9) or guardhouse (JFC 3: 11). Perhaps Teeuw’s rendering of watangan alun-alun (Bhom. 1,15a) by 'audientie terrein op alun-alun' is the most appropriate meaning of watangan.

In the next stanza we read that the bwat-mantén, and perhaps the watangan as well, was crowded with the officers (wîrayodha): tanda, subala and pamukha (3,4b). This line is reminiscent of Nag. 9,2a-b, where we read that officers continually took their turns standing guard in the watangan alun-alun (tan pêgat lot maganti); they were the tanda, gusti, wadwa haji and amwang tuhan. Tanda is a well-known Majapahit title (see JFC 4: 533-4); subala (fine soldiers) is perhaps a synonym for wadwa-haji (king's
soldier). From numerous quotations in JFC 5 (see under wado, wadwa, wadya) it seems to be the title of some kind of officer. Pigeaud's rendering of 'common soldier' (JFC 2: 25) is doubtful. Pamukha is not mentioned in the Nag., but it might be used as a synonym for wadana, since both mean 'face'. Pigeaud renders wadana as 'speaker', probably via 'mouth', but it is not clear what he means by 'speaker' (cf. Berg 1969: 571).

That we find stables for elephants (pagajahan) and horses (paturagan) mentioned in 3.4b is interesting. Prapanca mentions neither of these, although he mentions elephants and horses repeatedly in his kakawin, which indicates a familiarity with these animals in his day. As such stables are two features of the present-day kraton complex of Jogjakarta, it is reasonable to suppose that there must have been stables for these beasts in the vicinity of the kraton of Majapahit. Perhaps, as in present day Jogjakarta, the elephant stables were situated in the southern part of the compound, which Prapanca does not describe.

The only place for animals mentioned by Prapanca is the hall for cocks (mandapa pasatan, Nag. 8,5d). Rejecting Kern's translation of pasatan (= pa-sata-n) by 'bird's cage' and Stutterheim's by 'fighting cock's baskets', Pigeaud translates mandapa pasatan (pa-sat-an) by 'halls for changing clothes'. His arguments, however, are not convincing. The argument that mawurahan refers [only?] to the noise of human crowds (JFC 2: 23) is not correct, for in
the Arj. we find mawurahan referring to the sound of thunder (11,3c; 18,2d), waves (32,4d) and birds (22,6c; 38,2d; see also Sut. 9,4a; 65,5d). The other argument, that by relegating the birds to an outer courtyard, they would be exposed to rough treatment of the public' (JFC 4: 17) is also difficult to accept: with so many soldiers and officers crowding almost the whole compound, it is unthinkable that the public would dare to do anything except to admire these valuable fighting cocks. One could agree with Pigeaud that 'the gentlemen of the Royal family took a pride in their respective collections of birds', but with so many servants around, it is doubtful whether those 'gentlemen' would personally take care of them.

1.513 In stanza 5 we come to the Interior (dalem), which, according to the poet, was most beautiful. We find here crystal houses (sphatikagrha), which was a poetical exaggeration for the beautiful houses (grhadhika) of the Royal family mentioned in Nag.11, 1-2. The courtyard (natar, 3,6a) was splendid and neat (sobharisk; cf. alwatišobha in Nag. 9,4a), no doubt because the sand (hōni) strewn on the surface made it easy to maintain, as in the present day kraton of Jogjakarta.

In stanza 7 we find a colourful flower garden (taman) with the flowers blooming throughout the year. The Nag. does not mention any garden in the Royal compound of Majapahit, but it mentions the flowering tanjug, keśara and
Campaka trees in the courtyard (11,2d). Perhaps the garden was part of, or adjacent to, the courtyard.

Amidst these luxuriant flowering plants and shrubs there was a wukir 'mountain'. It is not likely that wukir here (3,8a) refers to Mount Trikuta, for nya in wukirnya is more likely to refer to the garden. Perhaps it was a replica of a mountain, that is to say, a gunungan (cf. Teeuw and others 1969: 49), which was constructed in the garden to enhance its scenic beauty. It might have a deeper significance related to the cult of a mountain deity (see chapter 1.6), but this is far from certain.

Limpid water spouting from the mouth of a Gaṇa statue (tutuk ikang Gajendramukhawimba, 3,8b), which was placed under a parijata tree, was channelled along the sides of this wukir. The water then streamed into the river mentioned in 3,1c. This river flowed around the compound before it passed through the Interior (mider ing pura ṭeke ri dalem, 3,9a) and the quarters (wesma) of the female servants. It might enhance the beauty (mamahi kalangon) of the kraton, but this river, in reality perhaps no more than a rivulet, was no doubt of great importance for sanitary purposes. Of these waterworks within the walls, Pigeaud suggests (JFC 4: 16) that the 'inlet and the outlet probably would be near the market-place, which was not far from the tower, on the inside'. But this is no more than conjecture. The only textual information about this matter is Nag. 8,1b which informs us that 'a deep water passed around the lebuh agung'. Pigeaud of course does not consider this
possibility, since he is of the opinion that this encircling water (wayedran) is not at all water, but an 'arena for cock-fights' (wayedran).

With the description of the taman, we come to the end of Tantular's description of the Royal compound of Daśamukha (Daśamukhanagara, J Illa), which in our view is modelled after a contemporary kraton. Since the same kraton could be used as a model for any palace, we can safely assume that the taman of Mahispati, in which the queen, dewi Citrawatī, amused herself accompanied by all the maidens of the court (21,2), was the same as the taman of Lēngkā. During the hot days of the dry season the taman must have been a favourite spot for those noble ladies living inside the four thick, high walls of the kraton. There they would while away their time, waiting for the coming of the fourth month (labuh kapat), which was the best time for the king to make a tour of the countryside (anggusun, Arj. 22,2a) to enjoy the beautiful scenery (angdon kalangwan, Naw. 2b).

1.52 The month of Kartika, the fourth month (masakapat or labuh kapat) of the Javanese calendar, which falls in the months of October-November (JFC 5: 24), is known to the kawi as the month of beauty, and the mentioning of labuh kapat in a verse seems enough to evoke a picture of a paragon of beauty in the mind of the readers. Again and again, the beauty of Arjuna's queen is compared to the beauty of the fourth month (Arj. 20,3c; 21,2b; 35,3c), and the most beautiful goddess among those sent to disturb
Sutasoma’s asceticism is likened to the goddess of the fourth month (Sut. 43,10b: hyang ning masa Kārtika; 52,3b: hyang i dewa ning masa kapat).

It was in this 'month of Beauty' then, that Arjuna made his tour of the countryside (ang dusun 22,2a) to enjoy the scenic beauty at the time when nature was at its very best. The whole countryside was a blaze of colour: the blossoming flowers bloomed almost instantly at the command of the soft rumbling of the distant thunder (Arj. 22,1b: gēntēr mandrē dukilyan kadi mangatagaken pangjrah ing sarwapuspa; 32,6b: sök tēkang kusumānēṣeṇaṃ sama mēkar bangun inatag i gēntēr ing patēr). And Mother Earth would spread the delightful fragrance of her body freshly moistened by the first drops of the long-awaited rain (Arj. 22,1d: mrik mar sōb ning lēmah wahu karirisan), which ended the long precarious life she had had to lead at the mercy of the Sun-god during the dry season, the katīga, i.e. the third month of the Javanese calendar.

However, for the peasants living in the countryside (wānq thanī, Arj. 31,8b; waisya, Sut. 98,3b), whose dharma it was to toil the land, this time of year was not one to sit in idleness, let alone to make a tour to enjoy the beauty of the countryside. For them, the falling of the first drops of rain was the signal to begin a long series of back-breaking tasks in their small parcels of land (asawa-sawah, Sut. 98,4d; cf. masasawah, KBW 2: 766).
Accordingly, we read in Arj. 22,5 that when the Royal procession came to the dry fields (tegal) and the irrigated fields (sawah) just on the outskirts of the capital city (i tepi nikang rājyakantha), they saw many people working their land (makārya, cf. New Javanese magawe): harrowing (anggaru), sowing seed (angurit) and planting seedlings (atandur). The peasants would stop working for a while to watch the procession passing happily along the road, but when the last person of the procession had disappeared from sight they would undoubtedly return to their work, bent over the muddy water. And they would still be working in the same fields weeks after the Royal procession had passed happily along the same road on the way back to various diversions awaiting in the Royal compound. In the fertile belts of rich alluvial soil, weeds grow as fast as, if not faster than, tender young seedlings. Hence the advice in Sut. 98, 3-4: one should steadfastly cultivate and untiringly weed the rice-fields (dhīra makārya tar lēga mareng sawah mamatuni). Only then could one reasonably expect that one's rice-barn (durung) would be full, that money (pirak) would be abundant, and that the whole family would be happy, for then they would have enough provisions to last until the new rice-planting season.

This passage of the Sut. suggests that a considerable time elapsed between the harvest and the new planting. Perhaps the rice was planted only once in a year in the greater part of the cultivated land. In present day Java, although it is possible to have two or even three
crops a year, the sēdēkahan gēde or bērsih desa, that is to say, the great harvest ceremony, is held only once a year.

The rice-fields were irrigated by damming the river with stones, trunks and branches. When Arjuna lay across the river of Narmadā (Arj. 39,3), he was likened to a dam (bangun tambak malang ring nadi). From the dam, the water was channelled to the fields. The main canal diverting water from the dam was perhaps called pasimpangan (Arj. 38,6c). So that the water would not flow uncontrolled in all directions, the fields were divided into small squares by low bunds (galēng). At the same time these galēng served as paths. Small boys tending the cattle (rārv anghwan, Arj. 22,5c) would run along these small bunds as the cattle moved through the fallow fields.

In addition to their great importance for irrigation, the rivers were also an important source of additional food, as they provided fish for those living in the interior. Rice (sēkul) like today, was consumed with various kinds of side-dishes (lawēh, Sut. 22,6c; 147,13d). Vegetables (gangan, Arj. 10,21d; jangan, Sut. 22,10b) seemed to be eaten daily with the rice. Some of these vegetables were taken uncooked (lalab, Siw. 9,8d). However, the side-dish (lauk-pauk in Bahasa Indonesia) par excellence seems to have been fish (hulam, Arj. 39,3d). The word for fish, could also be used for side-dishes in general (hulam, Arj. 31,10b).

Various kinds of fish are mentioned in Arj. 39,5: prang-prang, lēmbora, bangkapō, mumul, sumbilang, buntēk,
pe, wadukang, pésut, totok, kakap, lajar, bandēng, balanak.

In Arj. 31,11c oyster (krang) and bandēng are mentioned as the foremost among the products of the sea. Bandēng is still one of the best kinds of fish available in Java today, and ēmbora, buntek, pésut, totok, kakap, balanak and krang are still known in the New Javanese vocabulary (JNW).

Many ways of catching fish are mentioned in 39,4 including the use of various kinds of nets: waring, pĕcak, añco, ser and jala, as well as various traps, such as susug and karakad. And in Arj. 33,4d payang and pańcing are mentioned. All of these fishing implements are still known in the New Javanese vocabulary (JNW).

Springs (wway mumbul) were another source of irrigation. In Sut. 90,5 we read how water from a spring is led by channels into the rice-fields. Wway mumbul seems to have been a common sight in a hermitage (Arj. 23,1d). That it was sometimes called tīrtha (Arj. 10,22b) indicates that it might be considered as a holy place by the local population. The dependence of the surrounding communities on these springs could easily lead to the veneration or worship either of the springs or their guardian spirits. Before the Old Javanese bathing place Jalatunda acquired its lofty position as a dynastic sanctuary (Bosch 1961: 47-107), it may well have been a humble, common spring used by the local community for irrigation.

In places where irrigation was not possible, dry rice-fields (gaga, Arj. 10,21b; 23,1b) were cultivated.
This was the usual way of rice-farming for religious communities living in the hills and in the newly cleared forests far from the established villages. In the dry fields, in addition to *gaga* rice, people also planted various kinds of tubers: *mowi, suğı* and *taleś* (Arj. 10, 21b), and perhaps also some kind of cassava. Rice mixed with cassava, which was called *cacah* (Arj. 10, 21d; 23, 4d; see KBW 1: 563; 577) and vegetables (*gangan*, 10, 21d) seem to have formed the staple diet for those living in the hermitages.

Vegetables were grown in a small plot of land called *kubwan* (garden). It might be a part of the backyard or part of the *sawah* which for some reason is too difficult to irrigate.

Besides vegetables, fruit-trees were also grown in the *kubwan*. In a *kubwan* mentioned in Sut. 9, 3a we find: a kind of fern, *kajar-kajaran*, *durian*, *rambutan*, *mangosteen*, banana, various kinds of palms and *sirih* vines. But the fruit-trees did not grow in the *kubwan* only. In fact they seemed to grow everywhere. In Arj. 10, 20c-d and 34, 3b-d, in addition to the above mentioned fruits the following are mentioned: *kapundung*, mango, bread-fruit, *langsęb*, *ambawang*, *duwět* and *jirők* trees.

Economically, fruit was never as important as rice, but no doubt it was an important part of people's nutriments. Whenever there is an enumeration of foods served to guests or visitors, fruit is frequently included (Arj. 23, 4; Sut. 16, 2). Various kinds of fruit are also
mentioned as part of the *mahābhōjana* (ceremonial great meal) served for the king and everyone present (Arj. 31,10-1), although they are conspicuously absent from the various kinds of food and drink enumerated by Prapañca in his *kakawin* (Nag. 90,1-4).

1.522 Due to the sparsity of the population in those days, wherever one went out into the countryside, one would always find uncultivated land (*tégal*). As we have seen at the beginning of this section, soon after leaving the capital the king and all his retinue came to *tégal* and *sawah*. The mentioning of *tégal* just outside the capital city reminds us of a field called Bubat (*tégal anāma ng Bubat*, Nag. 86,1b) to the north of the capital city of Majapahit.

Pigeaud (JFC 4: 290-2), taking issue with the previous editor and commentators on the Nag., considers Bubat as 'the river port of Majapahit on the river Brantas'. He gives a lengthy description of this *tégal* as a lively port, where foreign merchants kept trading-posts. He even suggests that 'the possibility of Muslim traders, either foreigners or Islamised Javanese, forming a group even in 14th century Bubat in King Hayam Wuruk's reign, is not to be discarded'. Ingenious and picturesque though this portrayal may be, its textual foundation is very weak. 44

44 cf. Berg's comments (1969: 553): 'Het is te vrezen, dat iemand te eniger tijd de JFC-passus gebruiken zal als informatie over de verspreiding van de Islâm in Indonesië, zonder te zien, dat de Muslims van JFC 4, 291 sq. een produkt van P[igeaud]'s fantasie zijn'.

Prapanca himself described it as a 'flat, wide waste land covered with short grass' (ara-harârdhûratatâtântâs alwa, Nag. 86,2a), stretching to the river in the north, and to the rajamarga to the east. If the topography of Majapahit was the model for Tantular's description of the various kraton in his kakawin, a possibility which has been discussed in the preceding section, then it was along this road that Arjuna and his retinue passed through the tegal and the sawah just outside the outskirts of Mahispati. The dwellings (bhawana) mentioned by Prapanca in Nag. 86,2d were not necessarily permanent buildings; they could be merely temporary ones, bivouacs for the officials (kuwu ning mantri). It is indeed not unusual to bivouac in an uncultivated area, as Nag. 32,1b itself testifies (ngkânêng hara-hara ... makuwu-kuwu; cf. Arj. 46,5a-b: katêkêng tegal prawaga ... ngkâ tâkuwu-kuwu). The buildings in Bubat seem to have been erected only for some kind of festival in the month of Caitra. But when the carnival was over and the king had gone back into the kraton, the stands would be pulled down, and Bubat would then return to its normal state: deserted (asêpi, Nag. 87,3a).

It was then, perhaps, left to the cattle to keep the grass short (atântâs). Tantular tells us that, passing through the above mentioned tegal and sawah, they saw many small boys attending the cattle (rary anghwan, Arj. 22,5c), while their parents worked in the rice-fields. The poet even tells us, somewhat humorously, how the cows fled to all directions, frightened by the neighing of the horses and the
braying of the camels belonging to the Royal procession. And in Arj. 17,2b we find a tēgal gogrha ri tēpi nikang rājya, which probably means 'pasture with cattle-sheds outside the capital city'. Cattle grazing in tēgal tended by small children, as in the present day Javanese countryside, seem to have been a typical scene in Tantular's time.

Pasture was not only found in the vicinity of the town. Travelling further and further from the capital city, the Royal procession passed near a village of cowherds (gopālasthāna, Arj. 25,2d). Even from afar they could see the cows crowding the tēgal, priests coming to ask for curds (dadhi), and people to buy some. This is suggestive that the cows and some other cattle were kept for dairying. It is not clear, however, whether the curds were bought for religious purposes (cf. Arj. 15,5d) or for ordinary consumption. It is nevertheless interesting, for in present day Java only special breeds of imported cows are kept for milking. They are kept in or around the cities, and milk is consumed only by a small section of the city population, no doubt as a result of contact with the European way of life.

However, not all tēgal were economically profitable pieces of land. Most of them were perhaps waste land in the literal meaning of the word. Before the Royal procession reached gopālasthāna, it passed through an eerie tēgal of one yojana in area (Arj. 24,3) covered with wild alang-alang grass, scrubs and thorny plants. Various kinds of huge trees, such as: nyagrodha, bodhi, hambulu, kēpuh and kapok trees grew there. This waste land seems to have made such
a strong impression on Tantular, that he described it again in Sut. 90,4, albeit with some modifications.

Since such tegal were wildernesses far from the populated areas, it is only natural that they should serve as battlefields, where wars which had nothing to do with the common people whatsoever were fought. This fact is frequently mentioned in various kakawin and other Old Javanese works. The most famous of such tegal is tegal Kuru (Sut. 114,12b; 118,3d), an Old Javanese rendering of Sanskrit 'Kuruksetra', where the great battle between the feuding Bharatas (the Pândawa and the Kaurawa), was fought, ending with the complete destruction of the latter. The tragic battle between the Sundanese and the Majapahit armies, which ended with a hollow victory for the latter, was fought in the tegal of Bubat, mentioned before (see p.108).45

In the Arj. it is related that, on learning of the arrival of Râwaña to attack his kingdom, the ruler of Ayodhya hurriedly assembled his army, and they arrayed themselves in the tegal gogrha (Arj. 17,2b). Suwandha arrayed the army of Mahispati in a 'monkey field' (tegal prawaga, Arj. 46,5a) to fight Râwaña's army. And the battlefield where Arjuna fought the battle against Râwaña is simply called the

45 This battle, the pasuvâna-bubat, is related in a matter-of-fact way in Par: 28-9, and has been the theme of various versions of the Kidung Sunda (Krom 1931: 402-3). Recently Berg (1962: 309; 1969: 268-70; 545) argues against the historicity of the battle of Bubat. He considers it as a story growing from a Javanese Lalitawistara text older than the Nag. The question of the acceptability of this hypothesis, however, falls outside the scope of the present work.
'battle field' (tégal paprangan, Arj. 51,6a; 57,6d; cf. tégal palagan, Arw. 24,4a).

1.523 After passing through many villages (desa, Arj. 22,6a), the Royal procession went on further and further, and after skirting the slopes of mountains, it came to a great forest (wanâgông, Arj. 22,7a).

Mention of forests or wooded mountains (wanâdri) occurs in almost all kakawin (cf. Zoetmulder 1957: 63). Hunting in the woods was practiced both by the professional hunter, as witnessed by the story of Lubdhaka (Teeuw and others 1969), and by the pleasure-seeking nobility, as vividly described by Prapanca in Nag. 50-4. Game was called burwan (Arj. 22,8a), which literally means 'the things hunted'. The flesh of wild boar (wök), of birds (e.g. peacock and jungle fowl) and of deer (sânggah) seem to have been favoured, for they are mentioned in the list of meats as part of the foods served during the State banquet in Nag. 89, 5a-b (i.e. wihaga, mrga and wök). Goat and buffalo meat, which are also listed in the above mentioned passage of the Nag., were probably obtained not from the chase, but by the slaughter of domesticated goats and buffaloes. These animals were probably kept in the same place as the cows, namely the tégal-gogrha and gopalasthāna. To be slaughtered, the cattle would have to be brought into the nearby town.

In Sut. 95,8a we find an abattoir (pajagalan) situated not very far from the market-place. In present day Jogjakarta
the kampung Jagalan is only about one kilometre to the east of the Central market.

Although the consumption of meat was not forbidden, it was considered undesirable to be a professional hunter. A hunter is called a nisāda, that is, someone of the meanest possible social station (Teeuw and others 1969: 52), and the most appropriate place for his soul in the after-life was the hell of The Cow-Headed Cauldron (tāmbra gohmukha, Siw. 11,9d). Their numbers, therefore, would not be considerable. They seemed to live in the villages, like ordinary people, at some distance from the woods. It took almost the whole day for Lubdhaka to return from the woods where he spent that fateful night (Siw. 7,1-2).

This does not mean that the forests were without human inhabitants. Right in the middle of the forest through which the Royal procession passed, so Tantular tells us, there was a hermitage (āśrama, Arj. 22,11a) perched on a hilltop, hidden in widespread mist.

The āśrama, however, is only one of the many religious establishments mentioned in the Arj. It is appropriate, therefore, if only for convenience sake, to discuss these religious establishments and some religious matters deliberated at some length in Episode 8c (26,1-31,6) in a separate section.

It seems to have been a practice in the days of Tantular to distinguish two groups of religious establishments scattered throughout the country, namely the
Royal establishments (dharma haji, Arj. 28,2; sudharma haji, Nag. 73,2-3; dharma i dalêm, Nag. 75,2a) and the free establishments (dharma lepas, Arj. 28,1; Nag. 75,2a).

Quoting five stanzas from the Arj. (28,1-29,2), on the information given by Poerbatjaraka, Bosch (1918) has discussed the differences between these two kinds of establishment. Whereas the former were established for the benefit of the Royal family, the latter were established on the land-gifts (bhudâna, Arj. 28,1b) bestowed by the king on the Rsi-Šaiwa-Sogata 'Rêgis, Šiwaites, Buddhists' for their offerings to the deities as well as their means of subsistence.

Twenty-seven dharma haji are enumerated in Nag. 73,3-74,1, but as Krom (1919: 296) has noted, some six others, which are already mentioned in the preceding cantos, are missing from this list. Krom suggests that many places were probably known by more than one name. It seems more likely that Prapanca's list, although exhaustive, is not complete. Although Prapanca could, and did, describe many events in detail and enumerate many villages, establishments and historical persons, nevertheless it is quite typical of him, and for that matter of all kawi, that many things remain undescribed, many events untold and many names unmentioned. One simply could not, even if one wished, compress the geography, history and Royal hierarchy of the

46 cf. Pigeaud (JFC 4: 223-4). Pigeaud's reference to six stanzas instead of five, by Bosch, is a slip.
whole country into one slim poem of 98 short cantos (cf. Stutterheim 1948: 6).

Of the dharma lépas, the Arj. gives information which is reminiscent of the Nag., a fact which has been noted and discussed by van Naerssen (1937: 452-4). In both poems the Rōjis, Siwaites and Buddhists - the tripartite religious groupings, well-known since at least the days of Erlangga (Zoetmulder 1965b: 258) - are mentioned as those who benefited by the establishment of the dharma lépas. In point of detail, however, there are some discrepancies between the two poems. For while we read in Nag. 75,2 that the superintendent of the Siwaites was in charge of parhyangan and kalagyan, that of the Buddhists was in charge of kuṭi and wihāra, and a mantri her haji was in charge of karṣyan, we read a somewhat obscure passage in Arj. 30,1d-2b:

\[
\text{kaboddhan ika Boddha sang sungana dharma kuṭi-kuṭi lépas kaṣadpadan / kaśaiwan ika Śaiwa sang sungana tasyan angalāpa kalagyan uttama / karṣyan ika walkālika sira sang sungana saphala ring wanaśrama /}
\]

1.531 Of the Buddhist establishments, the above passage mentions: dharma kuṭi-kuṭi lépas kaṣadpadan. Comparing this enumeration with that of Arj. 32,1c (kuṭi-kuṭi dharma kahyangan) and Sut. 90,2d (kuṭi-kuṭi dharmasala), we may take lépas (free) as dispensable. It is used here perhaps only to remind the readers once again that this passage
refers to the free establishments and not to the Royal establishments (cf. rājakūṭi, Coedes 1968: 111). The fact that kūṭi (cloister-hall) and dharma (temple complex) are mentioned together several times might indicate they were usually built close to each other.

A Buddhist temple complex (Boddhadharmākuśala, Arj. 26,4b) is described at some length (25,5-27,2). The dharma was enclosed by a high wall with an equally high portal (bapra mwang gopura nika maruhur, 25,5c). The buildings (nyāsa), the market-place (pēkōn) and the dharma itself are said to rival the purasabha (26,1a). Within, there were two beautiful temples (candi, 26,2b) made of finely carved stones. The courtyard was well-kept, spacious and filled with flowers. In the main temple, or the tower-temple (prāsādhorāдра, 26,3; cf. prāsādha...aruhur, Nag. 37, 2a) were found five statues: Wairocana in the centre, Akṣobhya in the east, Ratnasambhava in the south, Amitābha in the west and Amoghasiddhi in the north. The other candi seems to have been a Śiwaite temple, but Tantular does not describe it (31,5a). Now, one of the most important temple complexes mentioned in the Nag. was the dharma of Kagēnēngan, which also had two candi (one Śiwaite, the other Buddhist), where the founder of the Majapahit dynasty, bhaṭāra Girināthaputra, was buried (Nag. 37,2). Probably this Kagēnēngan dharma was the model for Tantular's description in the Arj. But if this is really the case, we may perhaps deduce that Prapañca's appeal to Rājasonagara for the restoration of the decayed Buddhist temple in Kagēnēngan (Nag. 37,3-6) had been
successful. The fallen temple was restored, and when Tantular visited it (several years later?), he was able to describe it as peerless (aparimita, 26,4a).

The fact that 'dharma' is in this case mentioned in connection with Buddhist establishments, however, should not be taken to mean that temples would not be present in non-Buddhist establishments. The dilapidated dharma lēpas described in Arj. 32,2 seems to have been a Śiwaite temple, for there is mention of statues of Śiwa, Hari and Gana being in a pitiful state.

The word 'kuṭi-kuṭi' also presents a problem. Grammatically it could mean either 'an indefinite number of cloister-halls' or 'something similar to cloister-hall'. The former interpretation is more likely, since this same form is found in Nag. 17,10a, when it is unequivocally plural. Nonetheless, it seems rather strange that, although kuṭi-kuṭi occurs fairly often, we have not yet come across the re-duplication of the words for other establishments (such as 'dharma' or 'candi') to indicate plurality.

The last Buddhist establishment mentioned in Arj. 30,1d is kaṣadpadan. The same establishment is also mentioned in Nag. 38,4d, the first half of which unfortunately appears slightly corrupt (Krom 1919: 228; Pigeaud, JFC 4: 55). Kern (1919: 94) translates kaṣadpadan by 'ambtsplichten', but admits that this is no more than conjecture; maṣadpada he translates by 'werkzaam', but with reservations (1919: 152). Pigeaud seems to accept Kern's
suggestion of 'diligent' for maṣadpada (JFC 2: 55), and 'priestly diligence' for kaṣadpadan (JFC 3: 43). None of these suggestions fit the context. There seems to be little doubt in this case (Arj. 23,1c) that, like dharma and kūṭi, kaṣadpadan was a Buddhist establishment. This is confirmed by the Nag., that is, assuming we can discard the previous interpretations of kaṣadpadan, because the kaṣadpadan of Mungguh was owned by a Buddhist sage (sugata muniwara, Nag. 38,3c), and the priest who is said to maṣadpada in the dharma of Nadi was a tantric Buddhist (wiku Boddha tantragata, Nag. 64,3). Maṣadpada and kaṣadpadan thus are terms which were used in relation to religious (i.e. Buddhist) activities. Probably the suggestion of Muusses (1921: 171-2) that maṣadpada means: 'to perform six good things', or that maṣadpada is somehow related to atpada in the sense of 'to serve diligently' (cf. Berg 1962: 200; Pigeaud, JFC 5: 439) could bring us closer to the solution of the problem, but how kaṣadpadan (place of maṣadpada?) could become a term for a type of Buddhist establishment, and what kind of establishment it was - (could it perhaps be simply another term for wihāra of Nag. 75,2c? cf. ṣadwihāra of Nag. 93,1c) - is still far from certain.

As regards the passage referring to the Śiwaites (Arj. 30,1d), tasyan and kalagyan are names of certain types of religious establishments. Kalagyan is mentioned in Nag. 75,2b, next to parhyangan, as being under the supervision of the Śaiwādyakṣa (the superintendent of the
Šiwaites). This confirms that kalagyan was a Šiwaite establishment. Pigeaud renders kalagyan by 'artisan's place', but Zoetmulder (ZL: 81) has pointed out that in the context this seems unlikely. According to Zoetmulder it was probably a place where the priests could apply themselves to their observances without being disturbed or interrupted.

The usual meaning of tasyan, as rightly given in Juynboll's ONW, is 'food obtained by begging'. It is not mentioned in the Nag., or in any other work known to me, as a religious establishment. However, in Arj. 25,4 tasyan is mentioned together with katyagan, mandala, kūti and janggan, and this leaves no alternative but to regard tasyan in this text as a religious establishment, since katyagan, mandala and kūti were all well-known religious establishments which are frequently mentioned in various Old Javanese works.

Janggan is less well-known. Kern (1919: 179) mistakes jangkan in Nag. 78,7d for jangan, and accordingly translates it by 'vegetable soup' (Pigeaud, JFC 2: 91). Apparently, as a result of this misunderstanding, the ONW lists jangan with the correct meaning of vegetable soup referred to in this passage! Juynboll, however, also lists janggan tasyan in the ONW, and in agreement with KBW 4: 446 he gives: 'klooster?'. Pigeaud (JFC 4: 249) compares janggan with dūkun or dūkun tani in modern Javanese idiom, and accordingly he renders it 'rural doctor'. In this passage janggan is clearly not a person, but could only be an establishment.

If we accept Pigeaud's suggestion that the word janggan is related to berjangga in the Pacitan dialect, which means:
'village diviner', *janggan* could be an establishment where the village diviners lived.

A dilapidated Śiwaite *dharma lépas* is described in Arj. 32,2. The main temple in the middle of the complex was in ruins, and the courtyard was overgrown with scrub and *ilalang* grass; the statue of Wisnu was in the choking embrace of roots and creepers, while those of Śiwa and Gaṇa were without their over-vaults (*tan pakolulan*).

The picture is not unlike that of the Buddhist temple of the Kagēnēngan complex described by Prapaṇca in Nag. 37,3-5. Indeed, with so many wars having been fought by various contending powers before the whole country was brought into a fragile unified structure under the hegemony of Majapahit, such temple complex remains must have been a familiar sight in Tantular's days. Whereas in Ram. 8,43-58 the temple of Lēṅkā appears to be in good condition, in the Arw. (15,13), which is the second oldest *kakawin* to have come down to us, we already find a melancholy description of a dilapidated temple.

The plight of the temples would undoubtedly touch the sensitive feelings of many poets, and some of them had enough courage to appeal to the king in their *kakawin* to restore the fallen dharma. Tantular was one of them. Hence his sermon delivered through the mouth of a *wipreśwara* on the merit of restoring broken and fallen temples (*sing bhraṣṭēki ya sing rubuh ya pahayun de sang narendrādhipa*, Arj. 31,1a). And during his travels, Arjuna was of course
made to restore the fallen dharma of all religious groups: the Śiwaite, Buddhist as well as Karėgyan.

Wanāśrama is the only establishment for the Rēgis mentioned in Arj. 30,2b. It is also simply called āśrama (Arj. 22,11a; Nag. 32,2-34-1), but the most common name for such an establishment is patapan (Arj. 1,15a; 10,25b). Tapowana (30,2b) and pājaran (8,11a) are also used in various kakawin, while kadewagarwan (Siw. 2,7a) and mandala (Pigeaud, JFC 4: 93) are perhaps only different names for the same kind of establishment.

A patapan (hermitage) could be a one-man establishment, where one practiced asceticism for a certain length of time, and then returned whence one came, after obtaining the supernatural power needed to achieve one's goal. Such a practice is quite common in epic stories, but there is no doubt that the practice of asceticism of this kind was not limited to the remote past. Even in more recent history, we read very often in various babad, that a would-be rebel against a Javanese king, Dutch authority, or both, would invariably practice asceticism before embarking on his dangerous undertaking.

But such a hermitage could also be a permanent dwelling for those permanently renouncing the pleasures of this transient world, and aspiring after everlasting Bliss. Indeed the ideal for a king seems to have been to leave the pleasures of his pura soon after he reached the peak of his power, for a new and peaceful life in a patapan. We read
thus in Sut. 147,20 that after defeating and then purifying Purussāga, Sutasoma left his throne for an ascetic life (umusir tapa), and entrusted the government of the kingdom to his son. From history, the most frequently cited example is that of the famed Erlangga (eleventh century) who entered the religious life after he had succeeded in conquering all his enemies (Krom 1931: 271). But such cases were not unknown from the earlier period: Pikatan (ninth century) entered the religious life as Jāti-ning-rat (de Casparis 1956: 289-90); nor were they unrepeated in the later period: Wikramawardhana, the brother-in-law of Tantular's patron, did the same (Krom 1931: 428; cf. Berg 1962: 128-9).

In this type of establishment, life centred around a spiritual leader, who was called muniwara (Arj. 22,1la; also munīndra, munīśvara and the like), maharsi (23,1a), mahāguru (Nag. 78,ld; or dewaguru). In Arj. 30,3b, people who belonged to such a religious group are called walkalī 'clothed in a bark-dress', although it is doubtful that in the days of Tantular they would still be wearing bark-clothes (mawalkala, Sut. 6,4b). As their concern was mostly the practice of asceticism, they are usually referred to as tapaswi or tapa for the male, and tapi for the female anchorites. Ubwan, kili (Sut. 103,6d), manguyu (Sut. 14,2d), endang and kaki (Nag. 32,6c) are mentioned quite often in various kakawin, but, for lack of information, it is not possible to state with certainty what they really were.
The centre of activity of this small community, the tapowana of the maharsi (Arj. 23,1a), was appropriately built on the top of a hill (tungha ning acala, 22,11a). Near this tapowana (or pajaran, Sut. 137,1c), but at a slightly lower level, was the pangubwanan (Arj. 23,1b; Sut. 14,2c; 137,1c), where the ubwan (anchoresses) resided, and somewhere in this settlement, perhaps in the valleys (lebak-lebak, Sut. 14,2d) was the pamanguywan (Sut. 137,1c), that is, the area set aside for the manguy. There were also numerous small buildings (rangkang, Arj. 22,11d; yaśa, Nag. 32,4c; 6b), which no doubt were used as dwellings for the members of the community and their families. These various dwellings clustering around the hermitage of the spiritual leader could eventually take the form of a kind of small village, or hamlet, called dukuh (Arj. 23,1c; Sut. 14,1b).

Economically, this type of establishment seems to have been well-off. Being self-supporting, it is only natural that it had plenty of gaga (Arj. 23,1b; see pp. 107-8). Hospitality was extended to anyone visiting their dukuh. The ascetics would gladly serve any visitor, be he the ruling king, Rajasanagara, himself, or simply a couple of young lovers from the village who had evaded their parents' watchful eyes (Arj. 23,2-5), with the various kinds of food they had in the hermitage (upabhoga salwir i bhinuktinirê patapan, Nag. 33,1c). Perhaps the food they served to the king or to these young couples, would
basically be the same: rice, vegetables and fruit (cf. Arj. 23,2: duryan, sale, cacah and betel leaves).

There are only a few karsyan enumerated in Nag. 78,1 but, as we have seen in a different context (see p. 114), this does not mean that there were only seven hermitages throughout the country (Pigeaud, JFC 4: 239). In fact, hermitages seem to have been quite a common sight in the days of the kawi. Whenever a kawi brings us to a wooded mountain in his many wanderings throughout the panoramic beauty of the countryside, a hermitage is inevitably mentioned. It might have a definite function in the narrative, for instance as the place where the hero of the kakawin performed the necessary asceticism to win his goal, but very often its mention has no other purpose than to conform with an apparently already established poetical requirement. The hermitage of Rāwaṇa at Mount Gokarṇa (Arj. 1,15), of Sutasoma at Mount Meru (Sut. 42,5), and of Arjuna at Mount Indrakīla (Arw. 5,3), for instance, are of the former type, while the hermitage mentioned in Arj. 22,11 and the kadewagurwan mentioned in Siw. 2,7 are of the latter. It remains a matter of conjecture whether the inclusion of Rājasanagara's visit to the wanāśrama of Śagara in the Nag. (32,2-34,1) is functional to the narrative, that is the so-called 'historical', part of the Nag. (see e.g. Pigeaud, JFC 4: 93-100; Berg 1969: 161-4), or whether it is merely an indispensable component of the 'deśawarmana' aspect of this remarkable poem. But, whatever
the case may be, one thing is certain — that, as in most kakawin, the description of the hermitage of Sāgara is lyrically the most beautiful passage in this poem which aesthetically is only mediocre (cf. Teeuw and Uhlenbeck 1958: 222-3).

was a Buddhist. Van der Tiek (1961: 123) goes even further by calling the Arj. a Buddhist kakawin. Tantular himself, however, did not explicitly mention his religious persuasion in either of his kakawins. In itself this is not unusual. The Nag. is, in fact, the only kakawin known to us in which a nāgi takes the opportunity to mention his religion. Tantular's silence about his religion, as opposed to his repeated statements of his being a poet, therefore, does not necessarily disprove the Balinese tradition. Nevertheless, we should not take it for granted that he was a Buddhist, especially when we remember that the Balinese tradition has only a vague memory of Tantular, a point which we discussed briefly in section 1.11.

1.61 Even the first line of the Arj., in this respect, poses a problem which defies a satisfactory answer, for instead of invoking a well-known deity from the pantheon of Buddhism, the religion practiced in his by tradition, Tantular invokes Parastara-jadeva, clearly revealing the choice of this deity as his igādewa.

Now, igādewa is the guardian deity, from whom a poet expects the aid necessary for the success of his undertaking, and to whom he offers the poem he sets himself to write (see Zeevat 1937: 64; Berg 1962: 113).
1.6 THE PROBLEMS OF ŚRĪ PARWATARĀJADEWA

As we have mentioned in section 1.11, Balinese tradition as reported by Friederich (1959: 25) maintains that Tantular was a Buddhist. Van der Tuuk (KBW 1: 121) goes even further by calling the Arj. a Buddhist kakawin. Tantular himself, however, did not explicitly mention his religious persuasion in either of his kakawin. In itself this is not unusual. The Nag. is, in fact, the only kakawin known to us in which a kawi takes the opportunity to mention his religion. Tantular's silence about his religion, as opposed to his repeated statements of his being a poet, therefore, does not necessarily disprove the Balinese tradition. Nevertheless, we should not take it for granted that he was a Buddhist, especially when we remember that the Balinese tradition has only a vague memory of Tantular, a point which we discussed briefly in section 1.11.

1.61 Even the first line of the Arj., in this respect, poses a problem which defies a satisfactory answer, for instead of invoking a well-known Deity from the pantheon of Buddhism, the religion ascribed to him by tradition, Tantular invokes Parwatarājadewa, clearly revealing the choice of this Deity as his istadewata.

Now, istadewata is the guardian deity, from whom a poet expects the aid necessary for the success of his undertaking, and to whom he offers the poem he sets himself to write (see Zoetmulder 1957: 64; Berg 1962: 113).
Parwatarājadeva, therefore, must have occupied a special place, at least in Tantular's personal belief, if not in those of a wider circle as well.

However, if we look for this Deity in the Old Javanese Buddhist manuals, we will soon find ourselves disappointed. The number of Old Javanese works on Buddhism that have come down to us are admittedly few (Pigeaud 1967: 52-3), and the number published are even fewer (Hooykaas 1964: 43-4), but then we have no evidence as to what works might have been at Tantular's disposal, and of which we have no knowledge.

The best known of these Buddhist manuals is the Kamahāyānīkāṇa, which, together with another text, the Kamahāyānāna Mantrānaya, was published in one volume by Kats, under the title of Sang Hyang Kamahāyānīkāṇa (Skam) as long ago as 1910. Its importance for the study of Buddhism during the period Tantular wrote his poems has been eloquently summed up by Krom: 'Unless all the signs are deceptive, it can be stated with certainty that the Buddhism of East-Java, at the height of the Majapahit kingdom, is none other than the Tantrism of the Sang Hyang Kamahāyānīkāṇa.' (quoted from Pott 1966: 105).

Almost 20 years after the publication of the Skam, Bosch (1961: 111-33) published two short Buddhist texts, one written in corrupt Sanskrit and called Sang Hyang Nagabāyūṣṭra, which probably should be read as Sang Hyang Ananggabāyūṣṭra (Hooykaas 1964: 44), and the other written in Old Javanese, called Kalpabuddha.
In some respects Bosch' texts seem to be closer to Tantular's concepts of Buddhism than the Skam. Thus we find, for example, that whereas in the Skam. the mudrā of Wairocana is called dhwajamudrā, in the Nagabāyusutra, the Kalpa-buddha and in the works of Tantular it is called bodhyagrimudrā (Arj. 26,4c; Sut. 32,10c; 139,9b; Bosch 1961: 115). Another point of similarity between the Arj. and the Kalpa-buddha is the mentioning of the points of compass occupied by the five Tathāgatas, namely that Wairocana, Akṣobhya, Ratnasambhava, Amitābha and Amoghasiddhi are placed in the centre, east, south, west and north, respectively (Arj. 26,4-27,1; Bosch 1961: 115). The Skam. has detailed descriptions of the five Tathāgata (see Kats 1910: 194), but these points of the compass are not mentioned at all.

Thus although these four Buddhist texts probably derive from a common source, for they share too many similarities to be otherwise (see Bosch 1961: 115-6), they probably represent differing traditions of Tantric Buddhism. Yet in none of them do we find a deity under the name of Parwatarāja or any possible synonym.

Accordingly, we need to look outside the Buddhist manuals. Now, it cannot be doubted that Tantular was well-versed in non-Buddhist literature. The choice of source for the theme of the Arj. is in itself surprising, if we consider him primarily as a Buddhist; and the numerous similes and figures of speech which we find in the Arj., and even in the Sut., show clearly his predilection for
non-Buddhist personalities, such as heroes from epic stories, or even gods from the Hindu pantheons.

Looking outside Buddhist manuals, the first work which comes to mind is of course Prapañca's *kakawin*, the Nag., which, as we have seen in the previous chapter (1,5), is a very useful aid to the understanding of many contemporary features reflected in the Arj. And, indeed, we need not go far in the Nag. to find what we are looking for, because in the first stanza of the Nag. Prapañca invokes this deity in a slightly different form, viz. Ārī Parwatanātha. And the same deity, now under the name of Girīndra (Nag. 39,2a), was also invoked by Ratnāngsa, a Buddhist priest (*sugata muniwara*, Nag. 38,3c; 49,5a), when he was about to relate the 'history' of Rājasanagara's ancestors to the author of the Nag., Prapañca.

Who then was this Deity, whose name means 'Lord of the Mountains', to whom these three Buddhists paid homage?

It is generally accepted by students of Old Javanese that Parwatanātha and all its synonyms are epithets of Śiwa (Kern 1919: 24; Zoetmulder 1957: 65; Pigeaud, JFC 4: 4; Soewito-Santoso 1968: 107). Recently a different opinion has been voiced by Berg (1969: 75-6; cf. 1965: 106). While doubting even the correctness of Kern's assumption that Girīśa (the only Sanskrit compound known to Kern with the meaning of 'Lord of the Mountains' used as an epithet of Śiwa) does in fact occur in Sanskrit, Berg argues that Girīndra and the like are synonyms of Śailendra and,
therefore, should be considered above all as referring to
the famous Šailendra dynasty of the eighth century Central
Java.

There are several objections that can be put forward
against Berg's arguments. First his doubt as to the
correctness of Kern's notion that Girīśa is an appellation of
Śiwa rests on incomplete information, for in SED: 609, as
well as in some other Sanskrit dictionaries, we find that
both Girīśa (inhabiting mountains) and Girīśa (mountain-lord)
are used as epithets of Śiwa (cf. Teeuw and others 1969:
322), although it should be added that the latter is also
used as one of the names of the Himalayas. The second
objection is that although we find all kinds of variants for
Girīndra, the name Šailendra itself, unlike its synonym, is
extremely rare in East-Javanese literature, which for
practical purposes means Old Javanese literature. The only
time it appears in the Old Javanese works published so far,
it is used in its normal sense as an epithet for the
Himalayas. 47 This seems to suggest that to the
East-Javanese, the Šailendra dynasty of Central Java was
either unknown or only slightly known (cf. Pigeaud, JFC 4:
479; see, however, Coedès 1968: 187).

Nevertheless, I am in complete agreement with Berg
that although many variants for 'Lord of the Mountains' are

47 In Śiwa 31,4b Uma is called Šailendraduhita (cf. SED: 1090). The name Šailendra also appears in the Waringin-pitu
inscription (Yamin 1962: 185), referring to the same Lord of
the Mountains mentioned several times in this inscription, and
probably to the same Deity mentioned repeatedly in the Nag.
used in Java, they are not 'zonneklaar met "Çiwa" of "Bhañara Guru" gelijkwaardig'. In fact, whenever a name that can be rendered as 'Lord of the Mountains' appears in the narrative part of an epic kakawin, it is normally used to designate either Siwa's father-in-law, that is to say, the Himālayas, or simply 'great mountain'.

At least this is the case in Tantular's works. So we find in both kakawin: Girīndra (Arj. 10,13a; 62,3a), Girīndrarāja (Sut. 30,11d; 112,16b), Giripati (Arj. 61,1a; Sut. 13,6d) and Girirāja (Arj. 42,2a; Sut. 12,3a), and from the context none of these could be interpreted as an epithet of Śiwa. On the other hand, as we can see from Arj. 42,2a and Sut. 12,3a, where girirāja is used in apposition to Sumeru (i.e. Sumeru girirāja) it is clear that Tantular used these words in their lexical sense, namely 'Lord of the Mountains'.

A cursory reading of the lists of proper names in various kakawin-editions reveals the same thing: such terms usually refer to the Himalayas. 'Giriśa' occurs in Siw. 30,11d, but it means literally 'dwelling in the mountains', and does not have the sense of 'Giriśa' (Lord of the Mountains). The only place in the narrative part of the kakawin in which we find 'girindra' used to designate Śiwa is, as far as I know, Hariśraya B 16,1a (Brandes 1903: 21), viz. irīka bhañara Šangkara ri padmāsana kalawan Girīndradayitā (there Lord Šangkara was sitting in the lotus-seat with the Mountain-Lord's wife). But, even here, one should be cautious for there seems to be a confusion of
duhita (daughter) and dayita (wife) among the copyists of Old Javanese manuscripts, as variants of 20,3a and 38,2b of the Variae Lectiones in the present edition testify.

1.62 Another interesting doubtful case occurs in a hymn called Buddhastuti (Buddha Hymn), which was sung by the gods on the occasion when Sutasoma assumed his divine appearance as Wairocana after he had been successful in his asceticism (Sut. 52,11-3). However, the structure and the contents of this hymn, which is reminiscent of Skam.: b 44, are such that, although it occurs in the narrative part of the poem (Sut. 53,1-6), it could easily be extracted in its entirety and be used as the manggala of a kakawin. And indeed this Buddha Hymn is nothing but an echo of the manggala of the Nag. (1,1-2).

In this passage of the Sut., after praising Sutasoma (who was Lord Sugata himself) by describing him as Parameśwara of the Tripurāsapatī, as Ādiśīwa (or simply Śiwa?) of the Pañcapitāmahaś, as Śakyamuni of the Ratnatraya, as Wairocana of the Tathāgata, as Wagiśwara to the great poets, and as Smara to the lovers, the gods proceeded to prophesy (53,3d-4b):

'yan ring dlāha bhaṭāra nātha Girinātha ring sabhuwana / sakweh ningYawabhūminātha paḍa bhakti jöngta ya hēlōm / mwang Dwīpāntarabhūmi tan hana waneh winuršita kita'

(In time to come you will be Lord Protector Girinātha to the entire world; all the rulers in
the island of Java will do homage at your feet, and in the Other-islands there will be none worshipped other than you).

As the two aspects of Śiwa (i.e., Parameśwara and Ādiśiwa) and those of Buddha (i.e., Śakyamuni and Wairocana) have just been mentioned in the preceding lines, it is not likely that Girinātha in the above passage refers to Śiwa or to a Buddhist deity again. On the other hand, the appellative bhaṭāra nātha seems to indicate that Girinātha was a king, and the following two lines leave us with no doubt that he was considered by Tantular as the supreme king at whose feet not only the kings of Java do homage, but [kings of] the Other-islands as well. Was he an historical person then - or at least 'historical' to Tantular and his contemporaries?

To answer this question I would refer to the 'epilogue' of the Smar. (cantos 38-9), in which Śiwa is requested by Umā to revive the ashes of Kāma; he consents to the request, and Kāma is accordingly brought back to life. Several Royal incarnations later, Kāma finally descends to Java as the king of Daha, while his spouse, the goddess Rati, is born in Janggala, and later becomes the queen of Daha. This king of Daha, the incarnation of Kāma, was the patron of Dharmaja, the author of this kakawin.

This 'epilogue' is thus an attempt by the author to glorify his patron, not only in the traditional place specifically created for this very purpose, namely in the manggala, but by deliberate 'interpolation' in the narrative part of the kakawin. Whether the historical king of the Smar. was Kameśwara I or Kameśwara II (Krom 1931: 290-6) or
Bhre Matahun, a brother-in-law of Rajasanagara (Berg 1969: 112) is irrelevant to our discussion here. Suffice it to say that we have precedents for arguing that bhatarā nātha Girinātha ring sabhuwana of the above passage was a historical person, or at least was regarded as such in those days. It should not be too far-fetched to suggest that such a passage could be one of the predecessors of countless allusions in the form of prophecies (jangka) and dreams in the Babad Tanah Jawi, 'which in the eyes of the Javanese constituted an explanation or justification of facts which appeared to run counter to the normal cosmic order' (Schrieke 1957: 273).

There were probably no more than two historical kings known to Tantular, who could fit the description of the ruler of all the kings of Java as well as the Other-islands. The first was Kṛtanagara, the last king of Singhasari, into whose Presence, according to Prapanca, the people of the Other-islands came for protection (samangkana tikang Digantara paqāngabhaya marek i jōng nareśwara, Nag. 42,2a), and to whom the whole of Java was submissive (satanah i Yawa bhakti, Nag. 42,2d). The second was of course Rājasanagara himself, the great ruler of Majapahit at the time when Tantular wrote his two kakawin, whose authority, at least according to Prapaṇca, was acknowledged throughout most parts of present day Indonesia, and even in some neighbouring countries (huwus rabdha ng Dwīpāntara sumiwi ri śrī narapati, Nag. 15,3a; 13,1-15,3).
Of these two, Rājasanagara seems to be more likely, because like Girinātha of the Buddha Hymn, he was regarded as Sugata in his visible form (Sugata-sakala, Nag. 92,1c). Kṛtanagara on the other hand was only portrayed as a staunch Buddhist (mapageh apakṣa Sogata, Nag. 42,3c), with no mention of his being an incarnation of Buddha or the like - a point which Prapañca would surely not have been likely to miss in his kakawin, had Kṛtanagara been regarded as such when the poem was written. It is moreover remarkable that although Ranggah Rājasa, the dynasty-founder, was repeatedly called 'the Son of the Mountain-Lord', and all his descendants were called the 'descendants of the son of the Mountain-Lord' (wēka ni wēka bhaṭārādṛindranayanā, Nag. 44,3a), only Rājasanagara was expressly called the incarnation of Girinātha (Nag. 1,5a: bhaṭāra Girinātha matēmah prabhūttama; 51,6b: bhaṭāra Giripaty amūrty ri sira. Ratnāṅgā referred to him both as the descendant as well as the incarnation of the God (i.e. the Mountain-Lord; apan dewawangsāthawā dewamūrti sira, Nag. 49,5d).

Probably we have here a trace of an evolutionary process: the king was initially referred to as a descendant of the Lord of the Mountains; then he became the incarnation of the Lord of the Mountains; then he became the incarnation of Girinātha (Sugata-sakala, Nag. 92,1c).
of this Deity, and finally, as witnessed by the above passage of the Buddha Hymn, the Lord himself. However, it has become apparent from the above discussion that if the Girinātha of this Hymn was not Śiwa, then neither the name 'Girinātha' nor its synonyms which are used repeatedly in the Nag. should be identified with Śiwa.

Such being the case, it would not be incongruous to ask ourselves whether this enigmatic 'Girinātha' and all its synonyms occurring in the Nag., as well as Parwatarājadeva invoked by Tantular as his ḫiṣṭadēwata in the manggala of the present kakawin, should not first of all be seen in their primary meaning, i.e. 'Lord of the Mountains', as found in most kakawin. They might be used as epithets for the Indian Himalayas, but it is more likely that Prapañca and Tantular had a Javanese 'Lord of the Mountains' in mind when they invoked this Deity in the manggala of their poems.

48 The reading of the Buddha Hymn given here is in accordance with Zoetmulder's unpublished text. Soewito-Santoso gives a different reading, and a more interesting one, as follows: yan ring diāha bhaṭāra Nathagiri natha ning sabhuwana. Nāṭha nīng sabhuwana is a better reading than Girinātha ring sabhuwana, and it should not be too much to expect that Tantular's contemporaries would be able to recognise it as a wangsalan for Rājasanagara, via rāja (= nāṭha) sanagara (more or less the equivalent of sabhuwana; cf. Berg 1962: 76; 1965: 100).
That an Old Javanese author could accept the idea of Lord of Mountains being situated in Java is clear from the stories concerning the removal of Mahāmeru from India to Java, which are told in various Old Javanese works in slightly different form (see Pigeaud 1924: 214). Only two of these works have been published so far (Pigeaud 1924; Swellengrebel 1936), but for the purpose of the present discussion these two works are quite sufficient.

According to Tap: 62 sqq. Bhaṭāra Guru gave orders to all deities to move Mount Mahāmeru from India to Java, so that the island of Java would stop swaying up and down. After many efforts and hardships, which included the death of the gods and their restoration to life by Guru, the peak of the Mountain was eventually brought to Java, so that the island of Java ceased moving. Once the Mountain was in Java, Lord Parameswara ordered all the deities to worship it (Tap: 66,14: ndan irika ta bhaṭāra Parameswara kumwan ing sang dewata kabeh mamujāha ri sang hyang Mandaragiri), which they did.

According to Tap: 66,13, this Mountain was called Mount Niṣāda in Java. But Kor: 68,14 gives a more interesting name: Mount Rājaparwata (ya ta inarananan gunung Rājaparwata de Bhaṭāra, apan ratu ning gunung pwa sira 'it is called Mount Rājaparwata, for it is the king of the mountains'). The name then is the same as the Deity invoked...
by Tantular, except that Tantular retains the order of the Sanskrit compound. The similarity goes even further than the mere name. According to Tap: 64,12 sqq. from the body of Mount Mahāmeru came out poisonous water, which was drunk by the deities because of their thirst. Bhajāra Guru changed the poisonous water into nectar, with which he revived all the gods. Tantular might have had this episode in mind when he likened śrī Parwatarājadewa to holy water to the wise soul but poison to the great sinners (sang lwir tīrtha kitēng mahardhika, wiśambēktēng mahādurjana, Arj. 1,1c).

Again, a juxtaposition of the readings of Arj. 1,1a and Kor: 68,4 gives an interesting result, for while we read in the former that śrī Parwatarājadewa is 'the life of the vital spirit of all beings' (hurip ing sarwapramānēng jagat), we read in the latter that Mount Sampora, that is to say, Mount Rajaparwata, is also said to be 'the life of the vital spirit of the people of Jambudvīpa' (makājīwa pramāpanya wwang ring Jambudvīpa). And when this mountain was eventually placed in Java, it became the vital spirit of the island of Java (pinakapramāṇa ning nusa Jawa, Kor: 68, 14).

While one may again argue, and rightly, that the Kor. and the Tan. are both posterior to the Arj. - the terminus

49 The name Rajaparwata appears no less than nine times in the Kor. (Swellengrebel 1936: 322), all of them referring to this King of Mountains. The names Parwatarāja for Mandara and Parwatarājakanya for Umā are also used in the Mahābhārata (Sørensen 1963: 544).
The name Rajaparwata itself is extremely reminiscent of the name of the mountain where Arjuna did penance in the famous kakawin Arjunawiwaha. In this kakawin, which was written in the first half of the eleventh century, we probably have the oldest indication of the existence of mountain worship in the Old Javanese literature. Thus mpu Kanwa, the author of the Arw., who was undoubtedly one of the most gifted kawi the Javanese community has ever produced, deemed it necessary to make Arjuna, the hero of the kakawin, pay homage to the Mountain before leaving his hermitage:

(Arw. 13,1) Mamwit narendrātmaja ring tapowana / māgānjali ry agra ning Indraparwata / tan wismṛtī sangka nikang hayu n tēka / swābhāwa sang sajjana rakwa mangkana /

(Then the prince bade farewell to the hermitage; he did homage to the peak of Mount Indraparwata, for never did he forget whence the good came. Such indeed is the nature of the wise).

Now, as the Arw. is an allusion to Erlangga's life-story (see Berg 1938a; cf. Moens 1950), mpu Kanwa's contemporary readers would no doubt be able to see in this passage their king, Erlangga, probably still garbed in his bark garments, his gaze steadily directed towards the peak of Mount Penanggungan, slowly raising his hands to make a sembah to the Supreme Deity, before returning to the world.
to carry out his task of 'restoring order out of the chaos
prevailing all over Java at that time'.

1.64 As regards the existence of the worship of the Sacred
Mountain in Java, which is reflected in the story of the
removal of the Mahâmeru to Java, archaeological research
during the years 1935-40 has left no room for uncertainty:
no less than 81 monuments related to this mountain worship
have been discovered under the dense growth of grass which
coats the mountain slopes (Bernet Kempers 1959: 99-100).

One of the most important of these monuments, and
the one which certainly is relevant to our discussion here,
is the temple complex of Panataran, which is known in the
Nag. as the sanctuary of Palah (Krom 1914a). Prapâñca says
in Nag. 61,2 that Râjasanagara visited Palah to worship
(mūja) in 1361 A.D. This is however not the only visit paid
by the king to this temple complex, for in Nag. 17,4-5 we
read that every fourth month of the year50 he made a tour,
visiting many places both for pleasure (mahâs-ahas
macangkrama) and for religious purposes, such as visiting

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50 The text says: baryan mäsa ri sampun ing śiśirakāla... (Nag.
17,4a). Kern translates baryan mäsa by: every month; Pigeaud
by: every time; and Berg (1969: 490), emending mäsa with
warsa, translates by: every year. For śiśirakāla all
translate: cold season; and Pigeaud adds: it refers to season
of rains (JFC 4: 42). This is almost certainly wrong. To
the Javanese the cold season (mangsa, i.e. mäsa, bêdinging)
coincides with the dry season, when there is a sharp chill
in the night and early morning. The month after the dry
season (Javanese: kêtiga) is the labuh kapat, that is the
fourth month, which is the best season for angdon kaiangwan
(see sub-section 1.521).
Palah to pay devoted homage at the feet of hyang Acalapati (marēk i jöng hyang Acalapati bhakti sādara). That making a tour for pleasure could go hand in hand with religious purposes (or the reverse: a religious tour, with pleasure?) is clear from the eighth episode of the present kakawin (see especially Episode 8c).

As regards this hyang Acalapati, Kern (1919: 59) considers it as a synonym for Girīndra, and therefore he suggests that it may refer to Śiwa. Krom (1914a: 236) emphatically states that it cannot be other than Śiwa.

On the other hand, Figeaud, who on most occasions is in agreement with Kern that the Mountain-Lord is an epithet of Śiwa, seems to be of the opinion that although Palah is a Śiwaitic sanctuary (JFC 4: 163), 'hyang Acalapati' does not refer to a supreme god, because instead of 'the highest predicate Shri' or 'the title Bhatara', Acalapati is only preceded by hyang, which 'seems to be fitting particularly for divine beings that are considered as local rulers' (JFC 4: 44). Accordingly, Figeaud concludes that the Royal visit to Palah has something to do with the cult of a mountain deity (JFC 4: 164; 483), and implies that hyang Acalapati is only a minor deity.

Berg (1969: 165; 496-7), who rejects Girīndra and the like as synonyms of Śiwa (see p.131), yet cannot accept the idea of the Śailendra king being mentioned in a Śiwaite temple, overcomes the dilemma by maintaining the original meaning of acalapati, viz. 'een geweldige berg' or 'verheven berg'.

After our finding in the preceding sections, namely that the words which mean 'lord of the mountains' occurring in the kakawin do not generally refer to Siwa, but to Mount Mahameru, either the Indian or the Javanese one, it is clear that Krom's contention that the 'Acalapati of Palah' cannot be other than Siwa is not acceptable. On the other hand, our finding seems to confirm Berg's argument that this acalapati refers neither to the god Siwa, nor to the Sālendra king. However, we disagree with Berg's conclusion that it simply means 'een geweldige berg', and nothing more. Such an interpretation does not explain why in travelling to the south (which, according to Berg (1969: 164-6) is in accordance with Siddhārtha's excursions) Rājasanagara visited Palah; and we certainly remain in the dark as regards the reasons why Rājasanagara, who, according to the kapancatathāgatā theory, was the Tathāgata-king of his time, deemed it necessary to pay homage at the feet of a 'verheven berg'. It seems more likely that he would pay homage at the feet of the 'Verheven Berg', with capital letters.

And so we come to the same conclusion as Pigeaud, namely that Rājasanagara's visit to Palah had something to do with mountain worship. We should immediately add, however, that Pigeaud's argument in JFC 4: 44 is unacceptable. As we have noted in sub-section 1.423 (see note 39), words such as śrī, hyang, sang hyang, bhatāra and the like are interchangeable in the kakawin, quite often only for metrical reasons. Anyway, Pigeaud's argument in JFC 4: 44 has been invalidated by his own remark in JFC 4: 129 that 'In the Nāg.
idiom *sang hyang*, the Holy as a rule refers to Buddhism'. Nor is it difficult for us to find out from JFC 5: 112 that *hyang* is used indiscriminately for any deity or sacred object of any religious denomination (cf. Zoetmulder 1950: 12-3).

And so the 'hyang Acalapati' of Falah is, in our opinion, none other than the Lord of the Mountains, the *sang hyang Mandaragiri* of Tap: 66,14, to whom all the gods were ordered by the god Guru to pay homage, the 'Rājaparwata' of Kor: 68,14, from whom the island of Java derived its vital spirit, the 'śri Parwatarājadewa' of Arj. 1,1a who was invoked by Tantular as his *īstādewata*. This deity could have been a mere local god when king Śrīngga of Kaḍiri issued an inscription in 1197 A.D.,51 in which he is referred to as *bhatāra* Falah, but later he seems to have acquired the highest position in the state pantheon of Majapahit. The visit of Rajasanagara, who was Lord of the Mountains himself, to the Mountain Lord of Falah is thus an act of *yoga*, leading to a mystical union between the microcosmic and macrocosmic Lord of the Mountains.

Stutterheim (1926: 343), who was the first to look for an explanation of Rajasanagara's visit to Falah to the cult of the mountain deity, has mentioned a similar phenomenon which is still to be seen in the offerings to the gods of Mount Agung, where the most important *pura* of

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51 The year 1275 A.D. given in JFC 4: 164 is a curious mistake. Pigeaud seems to have added 78 years to an already Romanised Śaka year of 1119 (see Brandes 1913: 177; cf. Krom 1923: 245; 1931: 301).
present day Bali is situated (see Hooykaas 1964: 174-88),
and to Batara Lawu of Mount Lawu, where the terraced
sanctuary of Sukuh lies (see Bernet Kempers 1959: 101-4).

Quaritch Wales (1953: 120-30; 1961: 138-58)
attributes the worship of the Mountain Lord in Palah and
Sukuh to the 'resurgence of ideas deep-rooted in a remote
past', which he called 'Old Asiatic religion', in a time
when the Hindu influences had waned. In this 'Old Asiatic
religion', which arose in Mesopotamia in the fourth
millenium B.C., and thence spread over the continent of
Asia, the worship of the chthonic energies concentrated in
the Sacred Mountain or locally in pyramid-shrine or mound
closely connected with the kingship is the most
characteristic feature (Quaritch Wales 1953: 1).

Although, as far as the sanctuary of Sukuh is
concerned, Quaritch Wales' remark is acceptable (cf.
Zoetmulder 1965b: 276), his assertion that the worship of
the Mountain Lord of Palah arose at the time when Indian
influences had waned does not accord with the fact that
Indian scholars were still employed in Rājasaṅgara's court
(Nag. 93,1), that Sanskrit was still used in, at least, the
introductory part of many inscriptions issued in the
fourteenth and fifteenth century Majapahit, and the fact
that the worship of this Mountain Lord had been in vogue in
the days of Śrṅgga of Kaḍiri (Krom 1931: 301), when one
could not speak of the waning influences of Indian culture
without facing many and serious objections.
Moreover, such an argument is incompatible with the fact that one of the greatest of the Javanese dynasties of the past called itself the Šailendrawangśa, that is to say, the dynasty of the Lord of the Mountains (see Krom 1931: 130-62). The choice of the name Šailendra for a Buddhist dynasty is indeed remarkable in this respect (cf. Berg 1969: 75-6), for it corroborates our contention that Lord of the Mountains does not in a primary sense refer to Śiva. The most likely explanation for this choice is the prevalence of mountain worship in those days. This seems also to be the reason why the fourteenth century Tantric Majapahit rulers chose Girindra as their ancestors (Nag. 40,1), and perhaps even the reason why the rulers of seventeenth century Moslem Mataram included a Kiageng Sela, that is to say, Šailendra (Berg 1938: 114) as one of their mythical ancestors.

1.65 The worship of the Sacred Mountain thus did not simply reappear when the Indian influences had waned, as Quaritch Wales asserts, but seems to have been in vogue throughout Javanese history. Even at the time of the establishment of an Indian-type state, the belief in the Sacred Mountain played an important part. As Coedes (1967: 54) puts it:

'When a kingdom of the Indian type was established, several local groups, each with its own tutelary deity or god of the soil, were brought together under the authority of a single ruler... Usually this was accompanied by the inauguration of a cult devoted to an Indian god closely associated
with the person of the king, and symbolizing the unity of the kingdom, the place of worship being a natural or an artificial mountain... It [this custom] reconciled the native custom of worshipping supernatural beings on high places with the Indian conception of kingship, and provided some sort of national god, closely associated with the monarchy...

This was then the position of śrī Parwatarājadeva in the official pantheon of Majapahit: 'some sort of national god, closely associated with the monarchy'. He was both the Supreme God and the Great Ruler of the Realm; he was neither Śiwa, nor Buddha, but, in Prapanca's words: Śiwa-Buddha (Nag. 1,1), the Protector of the Absolute (nātha ning anātha), the Ruler of the World-ruler (pati ning jagatpati), the God of the tutelary deities (hyang ning hyang iniṣṭi).

As such he symbolized the unity of the kingdom and the oneness of the dharma. The Śiwaites would gladly worship him, for after all, their supreme god, Śiwa, had always been closely associated with the Lord of the Mountains, if not as the Lord himself, which he apparently was in the later period, at least as his son-in-law, which was more commonplace in the days of the kawi. Nor would the Buddhists have any objection, for, as Tantular has formulated it in the

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52 The interpretation of Nag. 1,1c-d given here is a tentative one. In the light of Zoetmulder's suggestion that nirāśraya could mean the Absolute (see Teeuw and others 1969: 316), anātha could also mean the Absolute, literally: he who needs no protection; to the Buddhist Prapanca this could mean: Buddha. In Old Javanese Jagatpati seems to be an epithet of Śiwa (see Teeuw and others 1969: 322). For hyang iniṣṭi as a Javanese rendering of Īṣṭādewatā, see Berg (1962: 200) and Pigeaud (JFC 4: 5).
Buddha Hymn of Sut. 53,1-6, the great ruler of Majapahit who was Lord of the Mountains, was none other than Lord Sugata himself.53

Being the exclusive property of neither of the two denominations, every time a king—who was a 'descendant' of Lord Girīndra and therefore the embodiment of Śiwa-Buddha—died, he would be buried in two temple complexes, a Śiwaite and a Buddhist one. In the former a statue of Śiwa, and in the latter a statue of Buddha, would be erected, but in no case, at least as far as it can be ascertained by the data furnished by Prapanca's kakawin, is a statue of the Mountain Lord nor a temple dedicated to him ever mentioned in such a temple complex.

The Mountain-Lord temple was, understandably, erected in the State sanctuary, viz. Palah, the present day candi Panataran. It is not in the least surprising, therefore, to see the so-called Naga-temple and the main temple of the Panataran complex featuring snakes encircling the body of the temple, indicating its being a replica of Mount Meru, the

53 It is perhaps noteworthy that in present day Bali the so-called Giripati hymns are used by both the Buddhist and Śiwaite priests (see Hooykaas 1964: 228-34).
Sacred Mountain (Bernet Kempers 1959: 91), or Mount Rajaparwata, as it is called in the Kor. (see note 49).

By his invocation of śrī Parwatarāja in the Arj. and his formulation of the Buddha Hymn in the Sut., there seems to be no doubt that Tantular subscribed to the idea of the worship of the Sacred Mountain. From this acceptance it must have been much easier for him to formulate the total equation of the pantheons of the two most important religious systems in his day: the Śaiwasiddhanta and the Tantric Buddhism. His main tenet (see pp.17-8) that Śīwa and Buddha are alike (kaliḥ samēka, Arj. 27,2c), nay, even one (bhinnēka tunggal ika, Sut. 139,5d), could only be derived from a belief that there must be one Truth, which is

55 It is generally accepted that the temple of Panataran is a Śiwaite temple (see e.g. Krom 1923: 245-8; Bernet Kempers 1959: 90-4; Berg 1969: 496-7). This is however far from certain. The fact is that the only statue of a deity found in this temple complex is that of Brahmā (Krom 1923: 281). Probably, as Krom has suggested, the other statues have disappeared, but we will probably never know whether the disappearance was an act of man or of God (such as: struck by thunderbolt as the temple of Jajawa was? See Nag. 57,4, and the interesting interpretation of this event offered by Berg (1953: 146-50); nor will we ever know whether the disappearance of those statues took place a few years or centuries before Horsfield visited the temple in 1815. But even if Krom's conjecture that the other deities were also represented by their statues is correct, one may still argue that their presence in a temple dedicated to the Lord of the Mountains is not at variance with our finding: the deities were there to pay homage to the Lord of the Mountains, in compliance with the command of the god Guru (see 1.63). We may, perhaps, also interpret this fact as follows: according to Kor: 66,12-68,28, the person who was responsible for the removal of Mount Rajaparwata from Jambudwīpa to Java was mpu Palyat. This mpu Palyat was the bodily form of a deity named Śikhi (Kor: 68,7), and according to Kor: 44,5 Śikhi was none other than the god Brahma. It is appropriate, therefore, that only the statue of this deity was represented in the State sanctuary dedicated to the Lord of the Mountains.
higher than the truths which were taught in the Šiwaite and Buddhist circles (see Notes, 27,2c).

To the adherents of the third religious group, the Karsyan, such a formulation would undoubtedly be a welcome compromise between the different teachings of the Šiwaites and the Buddhists. Probably it would not even be too far-fetched to suggest that the most likely source of this belief was the Karsyan establishments, rather than the Šiwaite or Buddhist circles. Living as they did, under the constant benign gaze of a majestic mountain, they would be most susceptible to the belief that the Mountain was 'the source of Good', as mpu Kanwa said in Arw. 13,1 (sangka nikang hayu n téka; see p.139).

It is indeed interesting to note, in this respect, that it was in a Karsyan establishment that Rajasanagara held the only discussion on spiritual matters reported in the Nag. Pigeaud's conjecture that Rajasanagara's visit to the hermitage of Sāgara was prompted not only by curiosity but also by a longing for spiritual guidance (JFC 4: 99) is quite acceptable. The message of this religious group (rasaning kawikun of Nag. 33,2a?) was perhaps more acceptable to the Javanese nobility of the past than the teachings of more 'doctrinaire' religions (cf. notes 26,4a), just as the present day Javanese nobility and priyayi show more inclination towards independent search for the meaning of life in mysticism (ngelmu kebatinan) than towards formal religious doctrines (see Geertz 1969: 227-60; 309-52).
It was perhaps due to the same inclination that, as we have noted before (see p. 125), the description of a hermitage in a kakawin is usually the most beautiful passage in the whole poem. And if it is possible for us to forget just for a moment all the linguistic problems and philological jigsaw-puzzles, which confront every student of Old Javanese at almost every step he wishes to take, we should be able to feel the almost nostalgic mood pervading such a passage.

Was Tantular then a Buddhist as the Balinese tradition has it? It seems to be irrelevant now to say whether Tantular was a Buddhist or not. But even if he was one, his place of worship (pamursitan, Sut. 29,7d) would not be in an ordinary Buddhist temple, such as those found in relatively densely populated areas, but in a small hut 'decorated' with dry palm leaves (sanggar awawar januraking), situated near a roaring waterfall crashing down into a deep ravine, in the heart of a great forest where ferocious, wild tigers dwelt (Sut. 29,6d-7d). From such a sanggar to a quiet āśrama perched on top of a mountain hidden in widespread mist (Arj. 22,11a), would only be a short distance - perhaps not in a physical, but certainly in a spiritual, sense.
2.11 There are over thirty 20 MSS of the manuscript in parts of it, made by Javanese, Bali, and Madura poets, which indicates, to some extent, the popularity this poem used to enjoy among the Javanese and Balinese of the past.

These MSS are distributed among the Library of the University of Leiden (14 MSS; see Pigeaud 1967, 1968), the Library of the Central Museum, Djakarta (7 MSS; see Poerbatjarsaka 1939; cf. Pigeaud 1968, 272-298) and the Library of Gedang Kirya, Singaradja (1 MS; see burnt 1935; cf. Pigeaud 1968: 274-278).


Apart from the four MSS cited above, there are MSS throughout the rest of the balewa, these two traditions are clearly distinguished by the fact that the Javanese has more cantos than the Balinese tradition, resulting from interpolation (see Various Lectures and Notes to the Translation 6.18).

Belonging to the Balinese tradition are the Leiden MSS: Cod. Or. 2210, Or. 3137, Or. 4065, Or. 4066, Or. 4076, Or. 4068, Or. 4080, Or. 4083, Or. 4133, Or. 7325, RCB part 56; the Djakarta MSS: Cod. 377, 703, 853, 872, 529, and the Singaradja MS: Cod. IVb 42/1.

Belonging to the Javanese tradition are the Leiden MSS: Cod. Or. 1533, Or. 2049 and the Djakarta MSS: Cod. 219, 85 349, Br. 394.
2.1 THE CONDITIONS OF THE MSS.

2.11 There are more than 20 MSS. of the Arj., or some parts of it, coming from Java, Bali, Lombok and Bañjar, which indicates, to some extent, the popularity this poem used to enjoy among the Javanese and Balinese of the past. These MSS. are distributed among the Library of the University of Leiden (14 MSS.; see Pigeaud 1967; 1968), the Library of the Central Museum, Djakarta (7 MSS.; see Poerbatjaraka 1933a; cf. Pigeaud 1968: 872-906) and the Library of Gedong Kirtya, Singaradja (1 MS.; see Goris 1935; cf. Pigeaud 1968: 913-72).

The extant MSS. represent two distinct traditions, viz. the Balinese and the Javanese (cf. Pigeaud 1967: 188). Apart from numerous variant readings which are found throughout the text of the kakawin, these two traditions are clearly distinguished by the fact that the Javanese has two more cantos than the Balinese tradition, resulting from interpolation (see Variae Lectiones and Notes to the Translation 63,8).

Belonging to the Balinese tradition are the Leiden MSS.: Cod. Or 2210, Or 3137, Or 4065, Or 4066, Or 4067, Or 4068, Or 4069, Or 4985, Or 5133, Or 7288, BCB prtf 22; the Djakarta MSS.: Cod. 579, 709, BG 372, Br 596, and the Singaradja MS.: Cod. IVb 82/1.

Belonging to the Javanese tradition are the Leiden MSS.: Cod. Or 1855, Or 2048 and the Djakarta MSS.: Cod. 219, BG 349, Br 556.
Microfilms of 11 of the 14 Leiden MSS.\textsuperscript{55} and that of a transcript made by Professor Zoetmulder of the sole MS. belonging to the Gedong Kirtya, are held by the Menzies Library of the Australian National University. The efforts of this Library to procure microfilms of the Djakarta MSS. were not successful, and therefore for my study I have had to rely on the tentative notes I compiled during my several visits to Djakarta in 1962-4.\textsuperscript{56}

2.12 After collation, 10 MSS. were selected for use as the Critical Apparatus to establish the Text and the accompanying Variae Lectiones. The criteria used for this selection were (1) authenticity of the MS.; (2) completeness of the MS.; (3) the condition of the spellings and the readings, and (4) representation of the two traditions of the MSS.

Using the first criterion, the Leiden MSS.: Cod. Or 4068, Or 7228, BCB prtf 22 (see Pigeaud 1967: 188; 1968: 189; 424; 792) and the Djakarta MSS.: Cod. BG 249, BG 372 (see Poerbatjaraka 1933: s86), which are recent copies of the other extant MSS., were rejected out of hand. Perusal of the

\textsuperscript{55} Of the three Leiden MSS. not available in the Menzies Library, viz. Cod. Or 7228, BCB prtf 22 and Or 4985, the first two are only recent copies of Cod. Or 4067 made by Mr Soegiarto (see Pigeaud 1967: 188), and the last is a small fragment of no more than four pages of four lines each (see Pigeaud 1968: 251).

\textsuperscript{56} In February 1970 the Menzies Library succeeded in obtaining a copy made by Drs Hadisutjipta of MS. Cod. 219 (in Javanese characters), but by that time the Text of the present edition had been established. Nevertheless, this copy was of some use for checking the variant readings of the Javanese tradition.
Djakarta MS. Cod. Br 596 revealed this MS. to be a copy of Cod. 709 and, accordingly, it was also rejected.

Applying the second and the third criteria, the following MSS. were also rejected:

Cod. Or 4985 (Pigeaud 1968: 251; see also note 55).

Cod. Or 5133 (Pigeaud 1968: 271): a small fragment of no more than 53 stanzas, from the manggala up to 4,10d.

Cod. Or 4069 (Pigeaud 1968: 189): an incomplete MS. which begins at 21,3 and continues to 45,8c, with lacunae in 32,9-33,2b; 33,9a-34,4d and 41,5a-42,2b.

Cod. Or 3634 (Pigeaud 1968: 122): this MS. is full of lacunae, some obvious from blank spaces on the lontar, others without indication that anything is missing, even though the lacunae involve several stanzas. The missing stanzas are (approximately): 1,5a-13b; 4,17d-6,1c; 19,1a-3d; 21,2a-3d; 40,5a-43,3b; 46,1a-9b; 49,14c; 51,12d-13a; 52,2d-57,4d; 64,2c-4a; 70,3; 71,5b-72,2b; 72,3a-6d. Apart from these lacunae, its spelling is bad, and many of its readings are corrupt. According to Damais (1958: 79), the dates mentioned in the colophon are 21 February 1749 and 6 March 1749.

Of the MSS. belonging to the Javanese tradition, Cod. BG 342 has been mentioned before as a copy of another MS., viz. Cod. 219. The MSS. Cod. Or 1855, Or 2048 and Br 556 are copies from the same MS. This is evident from the fact that Cod. Or 1855 and Br 556 have the same colophon (Cod. Or 2048 ends abruptly in 74,3a), as well as the fact that the MSS. have the same spellings and readings, even for obvious
mistakes, such as: yekasde for yekāngde, syacitta for swacitta, manta for mantwa, Desrawaṇa for Waiśrawaṇa, Suksesukula for Sukeśakula (all from stanza 1,9), mannahharakṣasa for mahārakṣasa, mannaddhaghadda for manahku gadgada (13,5). According to the colophon the original MS. was once in the possession of the Crown Prince of Surakarta. As Cod. Br 556 is not available in the Menzies Library, and Cod. Or 2048 is less complete than Cod. Or 1855, only Cod. Or 1855 is used to represent the 'Surakarta' MS.

2.13 For the purposes of preparing the Text and Variae Lectiones, the ten selected MSS. have been arranged as follows:

A = Cod. Or 2210 (Pigeaud 1968: 86)
This is a complete lontar MS. written in clear, legible Balinese script. Every canto is preceded by the name of the metre used in that canto, which indicates that the copyist of this MS. was still well versed in the kakawin prosody. It has only a short colophon, which does not give us any information on the date of this MS.

B = Cod. 579 (Poerbatjaraka 1933a: 287)
This is a complete lontar MS. written in Balinese script. The spelling of this MS. is very bad, and in many places the readings are corrupt. The colophon says it was copied in '46 S., most probably in 1724 A.D.

C = Cod. 709 (Poerbatjaraka 1933a: 287)
This is a lontar MS. written in clear legible Balinese script. Except for the fact that about one stanza
is missing (71,6d-7c), this is one of the most reliable MSS. The date given in the colophon is hidden in the chronogram: *rasa pitu wiku wwang*, which signifies the year of 1776 S. or 1854 A.D. The late Professor Poerbatjaraka had a Romanised copy made of this MS., and in 1963 it was deposited in the Library of the Fakultas Sastra Udayana in Den Pasar, Bali.

**D = Cod. Or 3137 (Pigeaud 1968: 105)**

This is a lontar MS. written in legible Balinese script. It has lacunae of two stanzas (36,1; 36,2d-3c); the date given in the colophon is '78 S. or '56 A.D., probably 1756 A.D.

**E = Cod. Or 4065 (Pigeaud 1968: 189)**

This is a copy written by van der Tuuk himself in fairly legible Roman script. It has identical lacunae as D (36,1; 36,2d-3c), but it has a different colophon. The date given in the colophon is, according to Damais (1958: 74), 17 December 1744. There are many corrections, notes and variants between the lines and in the margins; these corrections are generally accepted without reference to the corrected words in the Variae Lectiones; where the variant readings are included in the Variae Lectiones, they are designated as $E_2$; and the original readings of the MS. become $E_1$. The cantos and the stanzas have been numbered, but after canto 12 there seems to have been some confusion as regards the change of metres, which has resulted in some cantos being incorrectly numbered. These mistakes were corrected later, but not before many quotations from this MS. gained entry into van der Tuuk's KBW, and subsequently
Juynboll's ONW. In most cases the numbers of the cantos quoted are two numbers lower than that of the present edition.

F = Cod. IVb 82/1 (Goris 1935)

This is a lontar MS. excellently written in Balinese script. It has lacunae of five stanzas (6,2; 30,2d-3c; 45,7; 62,6-7); the year of the writing of this MS. is not given in the colophon. Professor Zoetmulder had a Romanised transcription in typescript made in 1952. With his kind permission I copied this transcript in 1962 in his private library, and during my visit to Bali in 1963 I had the opportunity to check my copy with the original MS.; apart from some obvious typing errors I found this transcription very accurate. The colophon, however, is not included in this transcript.

G = Cod. Or 4066 (Pigeaud 1968: 189)

This is a paper MS. in Balinese script. It has lacunae in 38,3b-4a; 38,7; 56,6d-61,7c; the colophon does not give any information on the date of this MS. The names of the metres are written in the beginning of some of the cantos. There are corrections and notes (mostly indicating the base forms of certain words) made by van der Tuuk in the margin. The corrections are generally taken without mentioning the corrected words in the Variae Lectiones. Stanza 4,13-5,18b are also missing, but this is probably because one page was inadvertently omitted from the microfilm.

H = Cod. Or 4067 (Pigeaud 1968: 189)

This is a paper MS in Balinese script. It has the
same lacunae and colophon as G. The missing stanzas in G (4,13-5,18b) are found in this MS.

L = Cod. 219 (Poerbatjaraka 1933a: 286)

This is a lontar MS. written in a rather unusual script, which, from comparison with the list of styles of writing compiled by Holle (1882), seems to be West Javanese. It has lacunae of three stanzas (46,4; 57,5-6), but it has two more cantos of 9 and 5 stanzas respectively, due to the interpolation in canto 63 (see Notes to the Translation 63,7). It has a long colophon, but I was not able to decipher the date which is apparently given in the colophon. Although compared to the MSS. belonging to the Balinese tradition, its spelling is much worse and it has many more corrupt readings, this MS. is the best of the extant MSS. belonging to the Javanese tradition.

M = Cod. Or 1855 (Pigeaud 1968: 43)

This is a paper MS. written in the beautiful kraton type of Javanese script. It has the same lacunae and interpolation stanzas as L, but the colophon is different. The date given in this colophon is hidden in the chronogram: waktra sah ing sapta juga, which signifies the year of 1709 (Javanese year) or 1782 A.D. Every canto is preceded by the (Javanese) name of the metre, but this occurrence of names of the metre is of no use for preparing the Text, because most of the names are erroneous. We find, for instance, two cantos having the same metre are given different names and vice versa.
2.2 THE ARRANGEMENT OF THE EDITION

2.21 As regards the interrelationship of the MSS., from the fact that D and E have the same lacunae, viz. 36,1; 32,6d-3c, we may conclude that they are of the same origin. This conclusion is further corroborated by many identical readings of these two MSS. which differ from the others, for instance: \textit{k\^{e}ngojar} for \textit{k\^{e}tojar} (4,13d), \textit{mwang} is missing (4,14d), \textit{ammwang} for \textit{alwang} (6,12a), \textit{gumuling kumudur} for \textit{gumulak umucur} (6,17a), \textit{wr\^{d}ha} for \textit{dr\^{d}ha} (10,4a). The colophons of these two MSS., however, are not the same, which indicates that D and E were copied independently from the original. This hypothetical MS., which is the common origin of D and E (or of the prototype of E) is designated as \textit{q}. Accordingly, the identical variants of D and E are grouped together and designated as \textit{q}.

G and H are more closely related than D and E. This is clear from the identical lacunae and colophon which G and H share. In fact from Brandes (1901: 109, nos.125 and 126) it is clear that both MSS. were copied from the same MS., which he called a 'Banjar' MS. As far as I know, this 'Banjar' MS. has not yet been traced in any library. It may subsequently have been lost. The readings of this 'Banjar' MS., as far as they can be ascertained from the readings of G and H, are designated as \textit{v}.

As has been mentioned before (p.154) M is a copy of what we may call the 'Surakarta' MS. As far as can be determined from the readings of Cod. Or 2048 and Br 556, M
is a reliable copy of this 'Surakarta' MS. and this 'Surakarta' MS. share such a great number of identical readings (many of them very corrupt), besides lacunae and interpolations, that they are obviously derived from the same MS., which, for the sake of convenience, we will call \( y_1 \). Since we have numerous readings in \( y_1 \) which are impossible metrically, and since we have reason to believe that the author of the prototype of the Javanese tradition was still conversant with the kakawin prosody (see Notes to the Translation 63, 8), this \( y_1 \) cannot be the prototype of the Javanese tradition itself. Accordingly, I have tried to reconstruct the prototype of the Javanese tradition from the readings of \( y_1 \), using the principles which were employed to reconstruct the Text (see the following section). This prototype has been given designation \( y \).

\( v \) and \( y \) also can be grouped together, since they both share many identical readings which differ from the other MSS., especially in the first half of the kakawin, for example: tekang for pwekang (6.11a), umanek for amanek (6.18a), ghūrpāwurahā ika for ghūrpāsurak ika (6.18d), maha for wara (7.4a), teki rakwa for rakwa teki (7.6b), rika for watu (8.10a), kagyt temahan for katrag kadi ta ya (8.13a).

Nevertheless, \( v \) cannot be grouped into the Javanese MSS., because the main feature of the Javanese MSS., viz. the interpolation of two cantos in canto 63, does not occur in it. The most likely explanation is that the ancestors of the 'Banjar' MS. and those of \( y \) had a common origin. In the
Variae Lectiones, this hypothetical common ancestor of v and y has been given designation z.

The relationship of the other MSS. (A, B, C and F) is not very clear. A and B are both complete MSS., but they have no identical variants which are uniquely theirs, and therefore we cannot separate them from the others. In a number of instances, A, C and q contain identical readings which differ from the other MSS., but it is doubtful whether we can treat this as sufficient reason for grouping these MSS. together.

The following diagram showing the family-tree of the MSS. should clarify their interrelationship and, to some extent, their relative value:

```
Archetype
```

```
/ \ z
v / \
q \ /
A B C D E F G H L M
```

2.22 It is clear from the above description of the ten selected MSS. and the diagram showing their interrelationship that the respective values of these MSS. for the reconstruction of the Text are not the same.

Of least value are the Javanese MSS. (cf. Kern 1900: ii-vi; Pigeaud 1967: 177; 237). Accordingly, readings of L
and M are disregarded, and only those of y taken into account. Occasionally, variants of \(y_1\) are discussed (see e.g. Notes to the Translation 1,11; 1,13), especially when they are of use for obtaining a fuller understanding of the nature of the deviations in the New Javanese adaptations of this poem. Readings of G and H are also disregarded, as they are not independent MSS., and only those of v are taken into account.

The most important MSS., are A, C and F, since they are the only independent MSS. which are complete (or almost complete), have good spellings, and are almost free of corrupt readings. Along with q, that is, the combined readings of D and E, they constitute the main contribution to the readings of the Text. On account of its bad spellings and corrupt readings throughout the MS., B is generally disregarded, unless it is corroborated by other MSS.

When the readings of the Balinese MSS. are identical with those of the Javanese, we can be certain that they are the readings of the archetype of the MSS., and they are therefore taken as the readings of the Text. Any doubt on the correctness of these readings will be discussed in the Notes of the Translations, but no emendation is included in the Text itself.

In selecting readings for the Text and the variants for the Variae Lectiones, the following criteria are used: whether or not they are (1) metrically correct;
contextually appropriate, and (3) grammatically acceptable (cf. Teeuw and others 1969: 59).

The first criterion can be applied faithfully and objectively throughout the Text. As the incorporation of all variants into the Variae Lectiones is neither practicable, nor of any significant use, Gonda's opinion (1932: 30) that by doing so an editor would only perpetuate what are obviously copyists' errors is gladly, but not pedantically, observed. Accordingly, without wishing to do injustice to the venerated Old Javanese scribes, whose diligence and intelligence made it possible for us to read a work of fourteenth century Majapahit, all inconsistencies in spelling and all metrically impossible words are eliminated, in most cases without mentioning them in the Variae Lectiones.

The second criterion is more difficult to apply objectively. In general, when readings of the Balinese MSS. differ from those of y, or even z, but all are contextually possible, the readings of the former are included in the Text, and those of the latter in the Variae Lectiones. The most difficult choice is between the variant readings of the 'good' MSS., that is ACFq. In most cases, majority rule has been applied successfully, but cases where a reading of a particular MS, is included in the Text, and those of the other MSS. are included in the Variae Lectiones are not rare. In such cases subjective considerations inevitably play a rather large part. In the case of the variants of D and E, where they differ from each other, only
those variants which are substantiated by the other MS(S) are included in the Variae Lectiones, while those which are not supported by other MS(S) are not included, because they cannot possibly be readings of q, let alone those of the archetype.

In the absence of any authoritative grammatical description of the language of the kakawin, it is well nigh impossible to apply the third criterion objectively. Generally Zoetmulder's description of the language of the Ādiparwa (1950) may be used as a useful standard, but the differences in time (more than three centuries) and form (prose versus poetry) between the Adip. and the Arj. should not be overlooked. Thus even when a reading is impossible according to the linguistic standard of the parwa language, it is still included in the Variae Lectiones, provided it occurs in 'good' MSS.

2.23 It used to be a ritualistic exercise for an editor of an Old Javanese work to complain about the arbitrariness of the spelling used in the MSS. Present day students of Old Javanese wishing to edit a kakawin, or any Old Javanese work for that matter, have another kind of complaint. After studying some recent publications, they soon find that every editor has his own system of transliteration, which is invariably different from the system employed by other scholars, or even by the same scholar in different works (see e.g. Poerbatjaraka 1951; Hooykaas 1958b; 1964; Pigeaud 1960; Berg 1969; Teeuw and others 1969).
In order not to add to the confusion, in the present edition I generally follow the transliteration and spelling system used in the first publication of an Old Javanese work in the Bibliotheca Indonesica series (Teeuw and others 1969). Even so I have had to make a few modifications:

(1) For technical reasons, \( ng \) is used instead of \( \hat{n} \) throughout this work, even for quoted Sanskrit words. Thus Sanskrit \( \text{vanga} \), for instance, is written \( \text{wangga} \) (for \( w \) instead of \( v \), see Berg 1957: 406).

(2) The particle \( n \) and the definite article \( ng \), which are connected to the preceding words by a hyphen in the Bibliotheca Indonesica series, are written separately in this work, as in most of the recent editions. If a hyphen is to be used at all, in the case of the article \( ng \) it should, in my opinion, be placed between \( ng \) and the following word, for its relation is to this word, and not to the preceding one (see Zoetmulder 1950: 9-10).

(3) A circumflex accent is used to indicate external sandhi, e.g. \( \text{parwâtêmah} \), \( \text{Ranamanggalêki} \); in the case of Sanskrit compounds, this accent is not used (e.g. \( \text{narendra} \), \( \text{munîswara} \)), except in some cases where ambiguity may arise (e.g. \( \text{mahâsura} \) for \( \text{maha asura} \)); in the case of 'pseudo arealis' (see p. 72) involving two different vowels, the two words are separated and the circumflex accent is placed above the initial vowel of the second word (e.g. \( \text{stry âhajông} \), \( \text{donkw ângastuti} \) not \( \text{stryâhajông} \), \( \text{donkwângastuti} \)).
The introduction of internal punctuation marks, such as commas, semi-colons and quotation marks in the present edition is experimental. The Old Javanese scribes used only symbols equivalent to our comma (at the end of each line) and full stop (at the end of each stanza). As the lines of a kakawin occupy almost the whole length of the lontar leaves, at first glance there seems to be no difference between a poem and a prose work.

The treatment of these symbols in various kakawin editions is as varied as the number of the editors. Kern (1919) uses single and double vertical bars, followed by capital letters after the latter, which in practice means at the beginning of every stanza. Poerbatjaraka (1926) uses commas at the end of each line and full stops at the end of each stanza; he rejects all capital letters, which are used by Kern to indicate the beginning of a new stanza and proper names. Gonda (1932) eliminates all the commas and uses capital letters only at the beginning of a canto and for proper names. Teeuw (1950) eliminates all the punctuation marks, and uses capital letters only for proper names. Pigeaud (1960) uses commas and full stops, but rejects all the capital letters, even for proper names, as Poerbatjaraka did 34 years earlier.

Several scholars have also introduced the use of internal punctuation marks in those texts (or parts of texts) which they have published, some rather haphazardly, others more conscientiously. Thus Poerbatjaraka (1951) uses a full stop at the end of each line, and introduces commas
within the line \((3,2c,4c; 7,1a; 9,1b,3a)\) and quotation marks for direct speech \((2,4d; 9,3c,3d,5c)\). Nevertheless he still refuses to use capitals. Zoetmulder uses full stops followed by capital letters in his unpublished texts, but not the comma at the end of each line. On the other hand he sometimes uses a comma within the line, usually after interjections, such as \(\text{ai, om, hah}\), and more conscientiously he uses quotation marks for direct speech almost throughout all his unpublished texts. Hooykaas (1958b) was the first scholar to make consistent use of internal punctuation marks in the text, but he did not elaborate his reasons for choosing the method.

It was Johns (1964) who first strongly advocated the use of internal punctuation marks, and supported his case with a well-founded linguistic argument. Thus arguing (1964: 540) that '...the insight gained by contemporary studies in linguistics are as relevant to a proper understanding of the older forms of language as to that of its contemporary projections', he gave a rendering of Nag. 63,1-69,2, which was '...based on an attempt to see the text in terms of structural units rather than a series of single words.' Accompanying this rendering was a punctuated version of the text of the Nag.

Unfortunately the full value of this sound argument is impaired by the neglect of the aspect of prosody, for after all we are dealing here with a special kind of linguistic phenomenon which therefore also needs special treatment. This neglect of prosody has resulted in many
unnecessary emendations based solely on the appropriateness of meaning which are metrically impossible. Yet, as we have observed in section 1.42, it is precisely this metrical requirement which would be considered by a kawi himself to be one of the most important criteria for a kakawin. For this reason, an editor of a kakawin should not sacrifice these metrical requirements, even for what we consider as linguistic reasons.

It should be stressed here, however, that I am in complete agreement with Johns' argument. It is the purpose of the present experiment to demonstrate that the two requirements, the linguistic and the metrical, are not necessarily diametrically opposed to one another. The syntactical unit is always taken into account in the presentation of the Text in this edition, but at the same time metrical requirements are observed faithfully.

I fully realise the many difficulties that have to be faced in carrying out this principle, but after a reliable description of the language of the parwa by Zoetmulder (1950), and some preliminary studies by Gonda (1949; 1958) on the syntax of Old Javanese and especially on the relation between the syntactic and metrical units, and finally after Hooykaas (1958b) and Johns (1964) set an example by successfully publishing some punctuated passages of the Ram., and Nag., respectively, I believe that an attempt to present a fully punctuated edition of a kakawin is both desirable and practicable.
2.3 LIST OF METRES OCCURRING IN THE ARJ.

Aśwalalita: canto 35 (see Nag. 36; Siw. 5).
\[ \text{u u o/ u - o/ - o o/ u - o/ - o o/ u - o/ - o o/} \]

Bhramarawilasita: cantos 15, 25 (see Bhom. 87; Sut. 13).
\[- - / - o o/ o - o/ - o x \]

Indrawajra: canto 49 (see Siw. 22).
\[- - o/ - - o/ o - o/ - o x \]

Jagaddhita: cantos 11, 21, 32, 36, 40, 53, 65, 67, 74 (see Nag. 1; Siw. 1).
\[- - / o o/ - o / - o o/ - o / o o/ - o/ - o / - o x \]

Jagatnātha: cantos 20, 30, 33, 42, 64, 71 (see Nag. 22; Siw. 10).
\[ o - o/ o o/ o o - / o o / - o / o o/ - o / - o x \]

Kalėngėngan: cantos 14, 16, 24, 38 (see Siw. 8).
\[ o o - / o - o/ o o - / o o / - o - / o o/ - o x \]

Kilayu-manėdėng: cantos 3, 46, 73 (see Nag. 32; Sut. 14).
\[- o/ o o / o o - / o - o/ o o - / o o / o o / o o / o x \]

Kusumawilasita: canto 37 (see Siw. 18).
\[ - o o/ - o - / o o / - o o/ o - o/ - o x \]

Madhulenda: cantos 9, 57 (see Nag. 41; Siw. 27).
\[ o - o/ o o - / o - o/ o o - / o - o/ o o - / o - o/ o o / o x \]

57 In the list of metres made by Teeuw and others (1969: 35; canto 10), this metre is called Wirat Tēbu Sol or Kalėngėngan, which is also the name of another metre (Siw. 8; Arj. 14 etc.). Since in the MS. A this metre is called Jagadnātha, the same as it is called in Zoetmulder's unpublished text of the Sut. cantos 5, 8, 18, 22, 29, 44, 55, 72, 92 and 116, to avoid any possible confusion with the metre occurs in Arj. 14 etc. I prefer to use this name.
Mattarāga: canto 55 (see Nag. 37; Bhom. 22).
- - o/ - o o/ o - o/ - o o/ - o o/ - o o/ o o /

Praharsini: canto 19 (see Nag. 5; Bhom. 24).
- - -/ o o o/ o - o/ - o -/ o o /

Prthūwita: cantos 13, 63 (see Nag. 14; Siw. 25).
 o - o/ - o -/ - o -/ - o -/ - o -/ o o /

Rajani: canto 69 (see Nag. 33; Bhom. 32).
 o o o/ o - o/ - o o/ o - o/ o - o/ o o /

Sandyakara: canto 60 (see Nag. 35; Sut. 2; 143).
 o o o/ o - o/ - o o/ o - o/ - o o/ - o o/ - o /

Śārdūlawikrīḍita: cantos 1, 7, 18, 29, 31, 34, 39, 44, 47, 51, 56, 59, 62, 66, 72 (see Nag. 3; Siw. 2).
 - - -/ o - o/ - o -/ - o o/ - o o/ - o -/ - o /

Śikharini: cantos 41, 52 (see Nag. 15; Siw. 31).
 o - o/ - o -/ - o o/ - o o/ - o o/ o o /

Sragdhara: cantos 4, 8, 17, 22, 43, 50, 54, 61, 70 (see Nag. 13; Siw. 28).
 - - -/ - o -/ - o o/ - o o/ - o -/ - o -/ o o /

Suwadana: cantos 6, 26 (see Nag. 13; Siw. 4).
 - - -/ - o -/ - o o/ - o o/ - o -/ - o o/ o o /

Upajāti: canto 2; alternating pattern of Upendrawajra and Indrawajra (see Keith 1956: 419; cf. Siw. 22).
 o - o/ - - o/ o - o/ - o /
- - - o/ - - o/ - - o /

Upajāti: cantos 12, 68; alternating pattern of Indrawangśa and Wangsastha (see Keith 1956: 419).
 - - o/ - - o/ o - o/ - o 
 o - o/ - - o/ o - o/ - o /
Wasantatilaka: cantos 5, 10, 23, 27, 45, 48, 58 (see Nag. 34; Siw 7).

Wangṣastha: canto 28 (see Nag. 23; Siw.11).
Avighna Kali

1. Ong karīvaramājadeva, harip ing' avayamān̄dāa jogān;
   sang sañkar paramārtha-buddha kīṁīppi sang avadhāvālāvārā;
   sang āśīr tirtha kātām mahārāmā, wicāpurānā
   nañānājena.
   nirvighnāpās aṣṭaśikṣāsāmān̄dāa māyā dēva kīṁ ĺāyā
   kābaḥ.

2. Bānke ángaśuṭtī jām yajavo, bānāmahā ākāśān abha
   anāṃgān āṅgān̄.
   śiddhā nīng saṅkṣaṇaṃ-vulgūn ya pālaūṃkārā śānto
   hūṃkār bhrāmāṃśa.
   svāchā vyāsī hirā sang Yavāndhām ēka pūrā māyā
   māyatīnāvā,
   śīrāyūn aśraś, vākhaṃ sang Paramāsūnyām-bhūṣṭāgūnāvā
   pūrā.

3. Lāvān kārānā ni ngāliun cañkāsāriḥī sangāvānuñān kāttā
   vīraṅa-vīraṅge dōṇāyā yāke sa yēkāp sang īśā
   dūṣāṅgūn̄ āṅgān.
   yamagī ēka vēnān pacidha vā mi sang awāna
   sangkāyām ēkān,
   nāgānāng sang īrā Kāmāngāgāliā śirā sang ēkānā ṣa jāhā
   ni ngāliun.

Note:
An asterisk at the side of a word indicates that the word(s)
in question has variant reading(s) which is included in the
Variant Lecture.
The manggala
(Canto 1: Sārdulawikridita)

Awighnam astu.*

1 Ong śrī Parwatarañjadewa, hurip ing sarwapramānēng jagat;
sang saksat paramārtha-Buddha kineņep sang siddhayogiśwara;
sang lwir tīrtha kitēng mahardhika, wisambēktēng*
    mahādurjana;
   nirwighnôpama sūryawimba tumamēng wway śānta ring rat
   kabei.

2 Donkw āngastuti jōng bhatāra, huningan sēmbah ning
   anggōng langō,
   siddhā ning makasang-wulung ya palakungkw* âcandya
       bhāsēng karas;
   mwang swasthā nira sang Yawendra saha putra mwang
   suputrinīwō,
   dīrghāyuh sira*, mukhya sang Pamēkas-ing-Tustāpagohēng
       pura.

3 Lawan kārana ni nghulun cumatakâmrih* mangdawāken kathā,
   wintang-wintanga donya* rakwa ya tēkap sang lwir
     šaśangkēng langō,
   panggil rakwa wēnang panuddha rna sih sang nātha
     mangkwēng mangō;
   nghing sang śrī Ranamanggalēki sira sang śrddha n parēk
     ni nghulun.

Note:
An asterisk at the side of a word indicates that the word(s) in question has variant reading(s) which is included in the Variae Lectiones.
4 Ndandhratamaja rakwa tânggêh ira de sang hyang

    Wēkas-ning-Sukha,

tēkwan mantu* sakêng arîki* wēkasan de śrī narendrādhipa;

ndah yogya n sira manggalangkwa mikēta ng parwâtēmah

    pādika,

sang sāksāt paśarira ning masa kapat tapwan madoh ring

    mangō.
Episode 1: The birth of Rāwana

5 Tambe ning caritēki rakwa ya ōṛgōn de sang worang āptīng langō:

Wwantēn bhupati rāksasendrakula tus hyang Padmayonīṅg dangu,

parnah potraka de Pulastya, wēka sang brahmarsi sang Wiśrawa,

khyāting rat prabhu Rāwāṇēki pangaranya n wīra ṣaktīng laga.

6 Bhṛasta ng rat, makētēr tikang bhuwana, rug sakweh watēk dewata,

de sang rāksasaraṇa duṣṭa kumusuh ṣaktīnya tan popama.

Sambandhanya pējah nikang danuja Mālī Mālyawān ring rana

de sang hyang Harimūrti, durbala balanyākweh musir pātala.

7 Yēka n rakwa tinut Dhaneśwara hanēṅg Lēṅkā

pratistāpageh,

de sang rāma n umidhyani suwung ikang ṛājyātiṭobhāṅgdīri;

līlālālana ring pasir wukir, umur ring swarga sangkēṅg pura,

baryan tēki lawan wimāna hiniring de ning watēk rāksasa.
8 Kancit rakwa mijil* Sumāli ya marēng martyrālayāmrīh silib, tan len sānak ikang mahāsura lупut de hyang mahā-Keśawa; hārṣa n ton i bhatāra Waiśrawanadewātyanta ring laksana, singgih Wiśrawaputra rakwa karēngō ring wirya lāwan guna.

9 Yēkāngde lēngēng ing swacitta, makire yāmantwa sang pandita, donyāsunwa tumirwa Waiśrawana sang pinrih tēkap ning manah, kapwāmrddhyakēna ng Sukeśakula wangsā ning mahārāksasa, siddhyānindya, palar* wēnang mapaga wuk hyang* Keśawēng prang hēlēm.

10 Drak, sampun tēka ring mahītala, majar mangkwēng* suputriniwō. Ngkā ta dyah wara-Kaikaśīki pangaranya n tan wihang ring yayah, hetunyāngabhisēka rūpa kadi tan tus ning mahārāksasa;* lwir dewī sakalānurun tēka ta yē sanwaktra sang pandita.

11 Ndān sang pandita dibyacitta* wihikan kāryanya sang stry āhajōng*, nghing putrēki ginōngnya; mogha sēdēng ing pūjātibhakti n tēka; nāhan hetu nira n pamidhyani masunwāwētwa* singhākrti, krūrēka n daśawaktra wingsāti tanganya ng Rāwanākweh lumung.

12 Lwir kumbhālwa ni karna, hetu ni ngaranya ng Kumbhakarnāng ari*, prodbhūtāsēmu parwatāgēng aruhur* śocanya suśryopama.
Sampunya n tumuluy hanêka ya bangun šūrpa ng
nakhaâgrâlungid,
tan len Šurpanakhêki rakwa panêlahnya n stri mahârâksasa.

13 Yêkânugraha sang maharsi; sumahur sang Kaikaśî jong yati,
âpty âsunwa tumirwa sang muni katenya n dewamûrtîng jagat.
'Om om om, wurujunya tulya kalawan ngwang,' ling nirang
Wiśrawa,
'tan gông krodha*, Wibhîsanêki pangaranyânakta wiprâtmaka.'

14 Tan warnan pakuren nirêki n umijil têkâng anak pat huwus.
Ndah yêka n pamangun tapabrata, padânggông yoga dhîrâjapa;
towin rakwa wêkas Dhaneśwara, kakânggêh de nirang* Râwana,
ndâswî mājar* akon ri sang yai sirâmeta ng mahânugraha.

15 Ring Gokarna ngaranya ng adri, patapanyâtyanta ring
kottaman*;
durgêwêh pinaranya rakwa kalawan sānaknya jalw ângiring.
Ngkâ têkang wara-Kumbhakarna manicip his ning tusârênêlêd,
nirbyâpara sahasra warsa diwasanyâmrih madewâsraya.

16 Mangkâmbêk nikanang Wibhîsana tan anggâsora de sang kaka,
yawat yoga samâdhi ta pwa* sahananya n tan wênang
langghana.
Bhedâ mwang Daśawaktra, laksa widha ning warsa n
payogâjapa*,
dhairyângkên n iwu warsa yêka magalar* têndasnya tunggal
pinök;
17 naiwedanya ri kunda rakwa ri sëdëng sang hyang Šiwaγny ōjwala.
Meh meh yan télasa ng sīrah, pramukha ning mūrdhēki
carwakēna,
āścaryakrama Dhātrdewa lumihat mwang sarwadewângiring,
rep rep, prapti ri sang Daśasya sira tēky ohut ri sang
Rāwana:

18 'Ai, haywa puyutku mangkana. Mapa ng* sādhyanta*
mangkwēry aku?
Sing* swārthanta matāku tan dadi surud mah denta
dhīreswara,'
Nāhan ling nira; Rāwanēka masahur: 'Sēmbah ri jōng
hyang mami.
Du, bhāgyan pukulun, hanēki wara sih sang hyang ri don
i nghulun:

19 tan matyāku tēkap nikang garuda nāgendra ng wil atyadbhuta,
mwang tang dānawa daitya rāksasa tuwin gandharwa
widyādhara,
astam tang para dewasanggha; sahananya ng bhur-bhuwah-swah
mṛema,
ndā tar wanya kētēka, bhasmya ya kabej yawat prasanggēng
rana.'

20 'Om,' ling hyang ngka n umastwakēn ri
sawuwusnyārdhātiwīryōttama,
'tambēhnyāstu supūrna ng angga, maluya ng mūrdha
prakīrnēng* jagat;
lawan saktya sakama-kama juga ring rupatighorakrti; mayabañcana, suksmamürtya ta kitêng prang, wruh-wruhēng bañcana.

21 Mangkä têki yuyut Wibhisana, mapa ng kaptinta* mangke ry aku?
Toh mon* sätmya lawan kakanyu* kêtikang sädhyāmu haywâkalib.'
'Do sang hyang,' ling ikang Wibhisana, 'hade, ndā tar kawenirika;
nging manusya mahānurāga kaharēpku n dharmanurîtyêng jagat.

22 Lwir ning laksana: candrawimba pinupul de ning sutejomaya*,
mangka ng* sarwagunêng* śarīra, satatângde harsa ning wwang mihat;
mwang tan kewehanâmangun tapa, sadâmrih-mrih swakāryâhajōng.
Raksan têki têkap bhatāra, karanganuku n dhīra šantêndriya.'

23 Sang hyang Brahma sirâtitusta rumêngö šestinya, nā mastwakēn:
'Mwang tan kandēhana ng prawrīti jutį cittāmbēk nikang rāksasa.'
Nahan ling nira yar patambēh, umarē sang Kumbhakarnêniwō, säksât Kāla mahāsamādhi maharēp ri syūha ning rat kabe.
24 Sakweh-kweh* para dewasanggha mangiring hyang Brahma kepwan sira,
de hyang Dātri ri Kumbhakarna ya sungēn mangke warānugraha.
'Āpan rakwa mahātirodra ya, makin sor sang watēk dewata;
de ning gōng kalawan guna, syapa tikang dewopamanyērika?'

25 Nā tōjar para dewa, tan kagamanan de hyang Jagatkārana;
tan sang hyang karananya rakwa tēka ning wīryālpa ning janmawān;
tan len karmaphalanya rakwa magawe sih ning bhatārēri ya.
Yēkā hetu nira n tēkānurun, ike sang Kumbhakarnēnasō.

(Canto 2: Upajāti)

1 Sēōng nikang dewa wimohitāśa
dehyang Jagatkārana makral ambēk,
Saraswati rakwa sirēka waktan,
strī hyang Widhi prajña mahāwiweka,

2 Nda śīghra gamyosadhi sang watēk hyang
munggw ing lidah ning wara-Kumbhakarna;
sirāgawe wākya nikang wirodha
mwang sesti ning twas tinañan* bhatāra.

3 'Prasupta-suptā juga,' lingnya rakwa,
'mew-īwu warsanya taman pawungwa.'
Inastwaken sang hyang ike wuwusnya,
suptāsāda tan hana tōpamanya.

4 Samāntarātēki bhatāra lungha
sūkṣmōmēsāt mwang para dewa tusta.
Saraswati rakwa sira n huwus mur
sangkê tutuk ning wara-Kumbhakarna.

5 Kunang tikang râksasa Kumbhakarna,
göng monêk ta ya kâri șoka,
têkap ni šabdanya* dudu pininta,
bhinnêki ƚawān kaka len arinya.

Na hetukanyâturu* tan pakâla,
tan wruh ri polah Daśawaktrarâja
mahābala krûra jagatpramaṇa
trailokya ćūrṇan buburēn katōnya.

7 Apan taya ng* dewa bhatâra denya,
salwir nikang janma janâdi bhasman,
gupay tumungkul ri padadwayanya,
de ning warângugraha hetu dibya.

8 Ikang kadatwan mangaran ri Lengkâ,
parnah ni râkanya ya tênalapnya;
Dhanešwarâlēś* matilar kadatwan,
ngkā sang Daśâsyâ n sumilih ri Lēngkâ.

(Canto 3: Kilayu manēdēng)

1 Lwir Meru sakala halēp ing kadatwan, atibhîsana
kagiri-giri;
 tôlāwēlār i pucak ikang gunung Trikuta, ratna kanaka
winangun;
Iwahnyâdalēm angidēri kantha ning pura, bangun tasik
angalun-alun;
pandanya mamijah, angudoda ketaka nikêng paras așem mu
parang*. 
2 Baprôrdha watu hitêm ikêndranîlala nawaratna ya pinatikakên;
dwâranya catur, asemu parwatâgni, bata kañcana
hinasabakên;
tundâ sanga susun ika ring sagopura-sagopura, telas
inukir;
lwir Mrtyu sakala* mapupul pucaknya murub ing wiha*
angarab-arab.

3 Malwârata ri harêp ika wanguntur atisobha, samara sakala;
nyasâgêng adawa têpi ning pêkên, pahêman ing balagana
sañana.
Ngkanê dalêm ika makin adbhutâ, yaśa panangkilan ika
madêdô;
bwat-mantên ika hana mineru, munggw i têngah ing watangan
angililan;

4 lwir megha mahireng i hêduknya, gummyar atatit mani
pinucakakên;
sök de ning asurabala wîrayodha, hana tanda subala pamukha;
mwang tang pagajahan aruhur wangunya juga, len paturagan
apêdêk;
hrik ning gaja turaga bangun hanângduka* silih pupuh
arurêk arok.

5 Mangkin leyêp anupama* tingkah ing pura, lêwês halêp ika
ri dalêm,
de ning sphatikagrhà suteja bhâswara; hana n kadi rahina
sada,
saksat Smarabhawana têkângalih ri* taya ning Smara mangawang-awang,
mwang tang hana kadi Šiwâweśma rakwa kahanan Daśamukha maguling.

6 Šobhârsik i natar ika, padmarâga ya hêninya, rinêmuk akila;
wideurrya manik asemu wintang arja pariginya, mamadangi lemah;
kapwâwulan i bungah i waktra ning stry anupamê dalêm ika kumēñar,
Iwir byoma mapali i surup hyang Arka ri sêdêngnya n anuduh i tawang.

7 Sök sarwakusuma, manêdêng mapâdapa, hanâsêkar asira-siran;
citrôpama: yadi sumêkar, mêkar; kumudu rakwa, kumudu satata;
ring taman atiki juga mangkana, ng kusuma tan lešêh,
amahi langö;
manda ng rawi ri têka nikêrikâtis, arês ing Daśamukha-subala.

8 Wwai śuddha ri hiring i wukirnya rakwa, sêkar angjrah angidêri têpi,
mumbul saka ri tutuk ikang Gajendramukhawimba n inukir* abutêng;
hôb ning taru warasurapârijâta kahananya*, kadi mangulinga*,
krurâdbhuta kadi Granadewa rakwa maharêp lumêbura bhuwana.
9 Tusanya tumédun irikang lwah ardha midĕr ing pura, tĕka ri dalĕm;
len tang tumédun ika ri weśma ning kaka-kakêña, mamahi kalangön;
lwir Mandara ri tĕngah ing abdhi tang pura, langönya n asĕmu siluman;
gĕntĕrnya pangucap ikanang mahāsura hana n kadi matĕmah arem.

10 Āpan yan ucapĕn i kalangwan ing pura bangun Paśupatinagara;
lilângungangi sahana ning digantara tĕkĕng giri jaladhi wana;
mwang tang sahana-hana nikang balālaya kabehe pada tan kawulatan,
lwir swarga kawawa, bangun Indrarājya Barunālaya n inangen-angen.

11 Ngka kottara pura nikanang Wibhīsana sakĕ Daśamukhanagara;
lwir Wisnubhawana, kumĕñar maniknya kadi kostubha sumĕng i tawang.
Ring daksina hana kadi Dḥātrweśma, kadi parwata kanaka murub;
ngkanah sang asura wara-Kumbhakarna maturū, turung ika mawungu.
Episode 2: The curse of Gomukha

(Canto 4: Sragdhara)

1 Tan ngeh* yan warnanēn kābhinawa ni halēp ing rājya
   Lēnkātiśobha;
warnan śrī rāksasendrāngangēn-angēn i wēkas ning
   mahaśakti ring rat;
nging tēkang bhūr-bhuwah-swhah parawaśanēn, ikang nāga
   mānusya bhasman,
mwang tēkang dewa munggw ing langit alahakēnā, cihna
   ning digjayēng prang.

2 Mangkā de sang Daśāsyādbhuta dadi n umijil sangka ring*
   jro kadatwan,
kapwānohang watēk rāksasa, majara* sirēnī wīra sāmanta
   yodha;
sampun śighra pratistēng kanakamanipalangkē ruhur
   mandapāgōṅg,
mwang tang wastrārja singhāsana saha surāgānindya sampun
   sēnaddha.

3 Sakweh-kweh ning watēk rāksasa humadēp i sor, ing lēmah,
   tan hanângsal;
kīrnēkang wil padāhyāsira-siran ariwēg len ikang
   bhūtasena;
mukhya ng mantri Prahastādhika sira pinatih de nikang
   yaksa rodra,
yēka n munggw ing harēp sang Daśamukha n umarek ring
   batur* krūrarūpa.
Tatkāla ng rāksasābyūngan apupul, arupōk lwir nikang rājya malwa,
de ning wīrādbhutākweh sāta yuta māmēpēk syuh pēnuh tang pangastryan.
Ndah pūrpta ng dūta sangkē* Dhanapati mangaran Gomukha ng yaksarūpa;
yēkāwwat rekha, yēka n winacakēn i sirang Rāwanāngrengwa donya.

'Ha ha he sang Daśāsyaprabhu, kita pinakottungga ning rājya Lēngkā,
sang sāksāt Brahmārupēng bhuwana, katakut ing sarwadewāprameya.
Heman saktinta, heman, yayih, guna ni bapangku n kṛtānugrahēng hyang,
yan tan wwantēn ksamentēng para, mawēlasa ring kasyasih bhagnawirya.

Āpan don ing gunānindya humilangakēna* kleśa ning sarwabhumi,
don ing rājāsihēng pandita, mulahakēna ng dewabhakty āniwēra.
Tan mangkāmbēkta, mangkin haru-hara kētikang swarga len bhiksuweśma;
pamyaktan ngwang pinuccanta, milag aku saka ngke* tēkaptâtidusta.

Sangsiptan, haywa mangka ng ulaha, tēlasana ng buddhi* mūrkhāwamana;
prīh tang dharmānurāgēng bhuwana ya phala ning bhūpatī martyaloka.
Rakantekopamantë: satata mulahakën dharma dharmesta ring rat;
rep, sīghra n sīh Bhatařēśvara sira kahidēp mitra wandhungku mangke.

8 Yēkānunung polahantattutura ri suta* ning Brahmawangśāniwārya; ndā tan tūtēng mahārāksasa, mateguha ring buddhi karunyacitta.
Panggil tāntēnku, bhāgyanta katēkan apupul mwang watēk dewasanggha,
sakwan selwāna ta ngwang titir umarēk i jöng śrī mahā-Nilakantha.'

9 Nā ling sang rāka munggw ing tulis ira; kumēṭēr tōsta sang Rawanôjar:
'Dhik hah, tucchādhamēkang Dhanapati, cumala ng rāksasa krūra dusta*;
dustanya n tan katon, ngūni n arep angetētēking*
kadatwan ri Lēngkā;
āpan rājyangku sangkēng ibu juga karanangku n walat tan tahēn twas.

10 Mangke yākon samitra nghulun ika* kalawan dewagandharwarāja!
Dūra ng paksindra somyātut adulura lawan nāgarājātirodra.
Tekwan manggeh musuh rakwa kaliliran ikang dewa WisnW ātidusta.
Ndī ngwang yan mitra ng Artheśwara maliha kēnohnya n mahādiwya ring rat?
11 Mohanyâmbèk taya ng śūsana, karana nika n singhit ing śatru murkha*.
Lwâmbèk, nora ng kayogyan ruhunakēna tekapkw amrēpēng swargaloka;
yadyan sakweh nikang dewa tumulonga kabei, sesi ning swarga metwa,
sangtabya ngwang, Bhatārēśwara sira śarananya ng musuh,
tar kawēdyā.'

12 Nôjar sang rāksasendrânguman-uman i sirang Lokapālātīghora;
Ndah śīghra ng candrahāsēnayatakēn irikang dūtakantha n katinghas;
mumbul tang rah, mangunggul* śirah ika n umēṣat ring langit Rāhu*-tulya,
'Hā hā ho, dūta tēmbe gumēsēngana kadatwanmu, kong yaksarāja.'

13 Mangkin sakrodha sang Rāwana ri gati nikānāpathany angkas-angkas;
ngkā tēkang bhūta sinwīn amangana ri tibanya n tēkēng angga bhaksyan.
Ndah sampun śīghra mantuk sira madana manukwa ng*
Dhanendrādīrāja.
'Yēka n syūhēn.' kētōjar* nira mucap irikang bhṛtya samanta wīrā.

14 Sakweh-kweh ning watēk rāksasa gumuruh awū, mangrēngō wētta hetu,
an sang śrī rāksasendrâṅglurugana ri sirang rāka,
mangdona mangke.
Hetunya n gadgadâdan gaja turaga rathâpanglagâcâpabajra, ghûrna ng gong bheri ginwal tabê -tabêhan umung mwang suraknya ng balâhya.

15 Lumrâkweh ring pekên tan papaligaran ikang yodha mohânggakâra, mwang têkang wrddhamantri pada huwus apajêg ring wanguntur tumanggông. Rap rap rep, śighra mendêk makidupuh i wijil śrî mahâyaksanâtha, sampun munggw ing rathâbhra sphatikagana, susun sapta tundanya malwa.

16 Ngkâ sang śrî raksasendrâdbhuta sira lumihat* de nikang wîra rodra, saksât Kalâpupul Mṛtyu sakala n umurub tulya ning śastra dangstra.

‘Endah kong Lokapâlahurîpa têkap ike! Ndi n parantôngsirenmwa?

Yadyan prâptêng mahâswarga sahana ya tutên, mon murêng Wisnuloka.’

17 Mangkâ wâkcitta sang Râwana, wêkasan* akon mangkatêng wîrasanggha.

Tandwânghrîk tang gaja syandana, wahu lumurug tang mahâyaksa rodra; konta mwang bajra cakrénapataken, akêtor buddhi ning rat tuminghal; len têkang byomamârgângawang-awang asurak lwir gelap sewu laksa.
Episode 3: The combat between Rawana and Waisrawana

(Canto 5: Wasantalilaka)

1. Dhūmrākṣa wīra makapangharēp ing lumampah,
   munggw ing rathānggamaṇi bhaswara kātarā ya;
   mornāsawit ya masēkartaṇi ratna muṇcar,
   khadgāstra tiksna ginēgōnya sudīpta malwa.

2. Sōk tang balābal-abalan dah anekawarna*,
   wwil bhūta yakṣa, hana dānawa haṅja-haṅja,
   mwang tang kawandha juga mur rumuhun śirahnya,
   mulyar matanya malēlō* ri tutuk malātang.

3. Ngkā n Bajramusti ri wurinya jayēng triloka,
   Airāwanopama gajah nika śuddhawarna,
   dīpta ng gading catur asōṅg kadi Mṛtyurūpa,
   lwir nāga rodra tulalaynya mangunda konta.

4. Krūrāngadēg ta ya ri rēngga nikang dwipāngga,
   cakrē tēṅgōnya pinutēr kadi sūryawimba;
   akweh balanya mangiring pada rodra-rodra,
   swarga ndi tan hilanga denya* yadin sakāmbah.

5. Mwang sang Supārśwa lumurug ratharatnasanggha,
   lwir singha rodra mulat ing gaja matta garwa;
   śūlāstra yēka tinahēn paramēṅg kaśaktin,
   tan pantarāmijilaken śarabahni muntab.

6. Sātus balanya ng agajah pada śīghra-śīghra,
   rwang lakṣa sangkhya nikang aksitigamyā wega;
guntur padanya sumaput kadi bāyubajra,
dhwas tang* šīlādri kaparah pada bhasmibhūta.

7 Šīghra ng Akampana hanēng turagātīdībya;
cēt, byomamārga juga, cēt, mahawan lōmah ya;
sūkṣmātiśuksma, wēkasan maśarīra wāhya,
lagy ātilar kuda, hanēng gaja Indra-tūlya.

8 Wadwanyā rāksasa bangun wara kinnarendra*,
len tang dēling-dēling awarna surāpsarāhya,
bhedanya dangstra nika mogha mingis karēsēs,*
šocāwelū sumēng* abang kadi padmarakta.

9 Ghora* Prakopa lumurug kadi Kālarūpa,
lwir parwatāgni dumilah tēkap ing suṭhūsā*;
ngak ngak, sawitnya n uragādhipa diwya śakti,
dangstromurub mabarungan lawan astra tīksna.

10 Hastiṇḍra śuddha* magalak pakāwahanāṅghrik,
sy āmogha tan sah i tēnγna n inunda-konda;
ghūrṇa ng gelap mawurahan makapangharēṇya,
rwang koti laksa bala wīra ri wuntat āhya*.

(Canto 6: Suwadana)
sāksāt hyang Kālarudrāharēp i hilanga ning trailokya lēburēn,
muntab tang bahni sangkē* mata, latu-latu ning krodhāmurupuhi.

2  Wrnda-wrndēwu tang rāksasapati mangiring munggw ing wuri nira,
mukhya ng mantrī Prahastādhika huwus asikēp gandewa pinēning;
krūra ng hasty āruhur rāksasamukha, masalit dangstranya lumarap;
kum lab tang keturaktāngalad-alad umurub kady āmangana rat.

3 Guntur mumbul, gunung rug, wukir alas* angalih, lwīr umbak angasut tingkah ning rāksasātyadbhuta bala sawatēk Lēngkendra lumurug;
ndā tan warnan; tēkē jōng ning acala mangaran Kailāsa ng asura,
lumrākweh ring tēgal rakwa mangibēki sēsōk prāptēng giriwana.

4 Kagyat-gyat durbala ng rāksasa tēpi nikang Kailāsa malayu,
mungsi jōng Lokapālāpura, pada kumētēr de ning ripu tēka;
towin 'tang dūta sampun pējah ika ya tēkap yaksendra mabutēng,'
mangkā lingnya kabei rakwa humatur i sirāryārtheswarasura*.
5  Ndan sang hyang Lokapālāṅgangēn-āngen i rusit ning lampah iniwō:
   āpan sih hetu ning mangkana, tuhu-tuhu ning mwang sānak atuha;
   mangke n mundur* maweh pāpa ya, bangun atulung śwānānēmu lara;
   nirbhagna ng śabda yukty āparimita ri kēdōnya n mohakuhaka.

6  Singgih yan sattwa munggw ing wana, ring apa sukhanya n wehana dhana?
   De ning wjad ning trna mwang halalang ika bhinukty ānustani manah.
   Lāwan wre, dūra tustanya sungana kanaka mwang bhūsana mani*,
   twas* kabwang* de nikang wrksaphala sakahidēp mūlyōttama temēn.

7  Milw ēking* sūkarāmbek, ring apa hārēpa ring sarwāwangi-wangī?
   Nghing durgandhābwa pangkācēmer ika kaharepnya turwa
   kinusa.
   Mangkāmbek sang Daśāsyāpranga juga kaharepnya n dusta satata,
   melik ring dharma, sot ning danujakula sakēbunya n pangapuyi.

8  Nā hetu śrī Dhanendrāṅgutus i sahana ning wīra n pampapaga:
   Yogandhī Wisnu manggeh bala nira pinakāgrabṛtṛya suyaśa,
   Padma mwang Śāṅkha Duśśāsana* Kalūsasadā Durkāla Kubala
   Cakrāsya Krodha Bajrāgada Paraśu Balābālānala hana*.
9  Sampun șīghrāpupul ring lēbuha ika, sumēgut pwēkang*
balagana;
sangkhyāsangkhya ng watēk rāksasa, pada masikep
sarwāstranīsita;
ghora ng yaksānguhuh*, mwang tabē -tabēhan umung, gong
bheri mangawur;
tan dwātangkēp tikang prang, Daśamukha ya huuus prāptēng
pēken agōng.

10  Gut-gūtēn tang watēk wiragaṇa pada masō kūrāngamah-amah;
kapwātēmpuh masunggut*, pada danuja, jēmur* rodrākrak
anguhuh;
len tang dhīrāngamuk ring gaja ratha, mamanah mangduk ya
manulup;
dudw ēkang yaksā rodrānglayang ika ya bangun paksīndra
matarung.

11  Prodbhūta ng prang; bangun syūha ng acala, kumōdūt
pwēkang* ksititala,
de ning wirātirodren ḡunga pada paramāsangkhyāparimita*;
yēkāwantah silih-rok, pada mamijilākēn yaksāsuragana
mwang tang sarwāstra sangkēng* tutuk ika kumutug lwīr
untab* ing apuy.

12  Hetunyālwang* mahābhūsana, matumang ikang wangkay kadi
gunung;
bar pēt, dhwas tang lēbu mēlēk, dēdēt ika tēkap ing rah
lwīr ryak anaput.
Mangkin sang wîra rodrâmriha yaśa, mangamuk ring parwataśawa;
bingkas rwang koti laksa ng* balagana sawatēk yaksendra malayu.

13 Ndah śīghra ng Bajramusty ângulingakēn i gajahnya n rodra mapulih;
Dhūmrāksâkampana mwang Wikata saha balômangsö* tan akadat;
mwang sakweh ning mahâyaksapati* parēng amuk* mangduk mangucupi,
hetunya n durbala ng Waisrawanabala larut syuh tan pangawēran*.

14 Lawan sang Rawana krūra tumuluy asikēp dandastra, tumēdun sangkēng singhasanasyandana sira, mamupuh šatrw āyuta pējah;
mwang tang Suptāghna wīrōttama parēng umasō sangkēng panalinga,
Waktrāsyânglah saha bhṛtyaganabala pēnūh sampun kapugutan.

15 Rug bēntar tang watek Waisrawana* sinusunan diwāstra n inirup
de sang wîra-Prahashṭānala Pawana Wirūpāksa n pamanasi*.
Krodhēkang Wisnu śīghrāngabēnakēn i gadanyānimbat angusi,
mwang Yogandhī prakopānghala-hala rumēmuk Lēŋkādhipabala.

16 Dīrāṃbēk ning watek Rawana mihat i pamuknya ng rwādhhuta masō,
endah lwir Kāla kembar, rinēbut ika makin sahyākrak amupuh;
Maricāsyandana syuh tēkap* ika kasawat, mwang tang kuda reňuh,
Maricālēs* matinggal ratha, dadi n umaso Dhūmrāksa
mamanah.

17 Tandwa n trus pyah nikang Wisnu, gumulak umucur*
rahnyādarawayan;
Yogandhi krodha, yēka n winuk* ika ya tēkap Suptāghna ya pejah;
mangkin ghūrna ng watēk Waiśrawana silih-idēk glānāmrih
alayu,
ginrēk gīnlis minohan, pada mati ri harēp ning rājya
matumang.

18 Ndah śīghra ng Rāwanāhyādbhuta* wawang amanek* baprōrdha
ri yawa.
mwang tang yaksākēmit dwāra pīnejahan* ira n sampun
kapugutan;
mōr ngkāne* gopura, ndah dinēdēl ira rubuh, bhrasta ng
karubuhan;
makrak sakwehn yā ghūra sekāi iri ika* tēkēng antahpura
humung.

19 Tēkwan tang bahni mumbul saka ri tangan irang* yaksendra
mangasut;
yēkāngdagdhe* pura, syuh gēsēng ika n umurub* prāptēng
alun-alun;
lāwan tēkang watēk rāksasa pada gumuruh rodra n pangidēri
sangkēng* purwottarēng* daksina pada tumahap len paścima
tēka.
(Canto 7: Sārdūlawikrīdita)

1 Sang hyang Waisrawanēki rakwa caritan munggw ing dalem
ning kuta;
asca nya lumihas sirē teka nikang dhairyāngaran Rawana;
ngūni n rakwa sira n harēp mijila, kewran de nikang
Puspaka
prāptēng swarga n umilyakēn sahana ning strīratna, mangke
n datēng*.

2 Yēkā* hetu nirātirodra, sumaput tang krodha tan pantara,
ngkanē prstā nikang wimāna masikēp langkap mahābhīsana,
mwang sarwa sphatikōttamēki pakabhusārja pradīptōjwala,
lwir sang hyang Harimūrti rakwa mahawan paksindra
rotānglayang.

3 Sōk tēkang bala rāksasāṅgiring i jōng sri Lokapāla n mijil,
mwang Citrāyudha Citracāpa surasenāgra pratistēng* ratha;
ndan rakryan mapatih Manīndra ri harēp munggw ing gajah
yōmasō,
rwang lakṣa ng bala wīrayodha mangamuk, kānggek watēk
rāksasa*.

4 Lawan tang warapāwakōjwala* murub ring rājya sampun mareṁ*,
de rakryan mapatih sirēka mamanāh ring warsa tirthōttama*;
mwang tēkang midēr ing purēka ya huwus bhrasta ng
mahārāksasa,
de Citrāyudha Citracāpa mamanāh sangkēng wihat* durbala.
Ngka n mangsö bala Rāwanādbhuta mahākrodha* n samāmuk marēk,
malwang sewu salaksa*, māti kapisan de sang Manindrāmanah.
Nāhan hetu nikang* prawīra mangaran Dhūmrākṣa śīghrāpulih;
ngkā Citrāyudha Citracāpa kawōnang sampun dinandēng gada*.

Mwang rakryan mapatih Manindra karuhun sampun pejah ring rana,
de sang Śārana* rakwa tēki* kalawan sang Tusta* māmatyani;
hetunya ng Dhanarājabhṛtya malayu jrih kumyus anglēs larut,
lwangnyatindih aneka lakṣa niyuta ng gandharwa widyādhara.

Nghing sang hyang Dhanarāja kāri ri tēlas ning wīra mātēng rana,
munggw ing rēngga nikang wimāna n umasō lwir Mrtyu sāksāt murub.
Mundur tang bala rāksasa, pramukha sang wīra Prahastōmurud;
tan sangkēng wēdi rakwa wijña tumahāmbēk sang Daśāsyēṅg kaka.

(Canto 8: Sragdhārā)

Grit, kumwa ng syandanaṭyadbdhuta ratha nika sang
Rāwanānindyaṣāmi,
cunduk sang hyang Dhanendrāmanah amahi śara
prodbhutāṅgaṭtahāsa.
Rudrāstra ng bāna bānōttama linēpasakēn mwang wukir bahni muntab,
syuḥ bhrasta ng bāna sakwehnya tēka ya pinusus de nirang yaksarāja.
2 Lawan paksindra pāsoraga* pinanahakēn cūrnita mwang
   gajendra;
   len tēkang bhūtayakṣāsurasāra ng inidek bhasmi de sang
   Daśāsyā.
   Nghing tēkang danda tapwan pinagutakēn irēŋg satru
   śūrātirodra,
   sangkē hyang Rudra ngūni n phala nika kahidep mitra
   wandhw ādhibēng rat.

3 Hetu śrī Lokapālabhuta wawang atilar syandanāsinghanāda.
   'Oyuh kong* rāksasāadhah, gada tarima, tutēnmu n tēkēng
   rorawāngga.'
   Ling sang hyang Lokapālānawat i mukha nikang Rāwana n
   wīra manggēh,
   pok pok, timbul bangun parwata wēsi pinupuh ring
   mahādanda rangre.

4 Krodhāmbēk sang Daśāsyāmalēs ika manawat ring
   gadādanda-dandan,
   kapwātēmbung, widagdēn* takis ika matakis wīra
   mohānggakāra;
   prodbhūtārok* silih-kol, kadi gēlap atarung ghūrnita ng
   śabda mahya;
   rug tēkang wrksa len gopura kahawa rubuh* syuh tēkēng
   rājyawesma.

5 Sōk rangkang mās kabuñcang parawaśa n umēsat
   ratnasangghhanya muñcar;
   sol tēkang wrksa, puspāluru* kadi pinusus, pārijātanya
   sēmpal;
mwang tekang strī dalam kapyuhan ika, manangis wus-wusen glāna rūksa,
kabwang kombul tekap sang rwa marukėt apupuh prāpta ri jro kadatwan.

6 Dhīrāmrih cidra, pantēs midēr akulilingan ring purānep*
silih-sep;
endah lwir nāga rodrāpēluk ika sama tan sor sirēng šaktimanta;
towin sarwāstra ghorāliwēr ika n umijil sangka ring deha rodra,
mwang tekang bahni sangkē kiwa nira n umurub bāyusanghrāra muntab*.

7 Durgrāhya ng saṅjatēnēka sahana ya pupug* dhwas hilang bhagnawīrya,
de sang Hartheswara* mwang Daśamukha kawaluy kabwang ing dūrādeva*;
nging tekang bhūmi kampācala* makasulayah sing katub bhasmibhūta,
burwan mwang singha mawrēg, jalanidhi kakēbur, mēna lēmbora cūrna.

8 Mangka lwir ning* jagat kolahala kabarubuh de nirang rwātirodra.
Ngkānīcāngucca paprang nira marukēt arok, mōr* tikang*
swarga kāmbah;
syuh bhrāsta ng dewa* kagyat salakibi kumētēr mungsir ing Rudraloka,
mwang tekang strī sakendran pada mangili marēng śunyaweśmātidurgā.
9 Ndān* sang hyang Śakra mojar sira mihat* i sirang* Rāwana
mwang Dhanendra:
'Ndā tan gōng krodha ri ngke! Tumuruna, palakun
maprangēng* martyraloka!
Āpan byaktēkanang swarga kahawa, pira tang kārya len
dewatānya.'
Nā hetu śrī Dhanendrāngalih ika n umarēng parwata mwang
Daśāsya.

10 Guntur syuh tang mahāparwata kapalu*, remuk śela
krsnanya bēntar;
muntab tang bahni sangkē watu* makapelētok, dhwas mara
ng* wrksa dagdha.
Menggung* sang hyang Mahāmeru, kawadal i tēkap sang
mahāśakti ring prang*;
kagyat tang satwa munggw ing alas* ika, karuhun sang
tapākrak katunwan.

11 Ndān sakweh sang mahāpandita sahana sirēng* pājaran
dewatādi,
kapwākon* mintar anglena samara, matakut syūha ning
parwatāngga.
Cob cob, śighra n tēkēng sāgara sira marukēt; durbala
ng matsya cūrna,
jong pelang tan dwa bingkas karēm ika, gumuruh
banyaganyātīghūrna*;
12 len tēkang lomba-lomba* n pēsut ika ya pējah mwang mubul bākapēnya,
de ning sarwaṭra tan pantara kadi kinēla wway nikang*
sindhu tīksna.
Rēp, śīghra n prāpta sang hyang Baruna sira makon mālihē*
sang silih-kol.
Bēk ghor, sampun tēkēng bhutala*, pada tumēduṇ; ghurnita
ng nāga kagyat;

13 lindū tang bhūmi katrag, kadi ta ya* bubula ng
saptapātāla konda.
Manghrik sang hyang Prthiwy ākuśa sira* manangis n ton
ikang sthāna bēntar*.
Ngkā n mangsul sang rwa, bong lēs, sira muwah umarēng
rājya ngūni n patangkēp,
pangguh sakweh watēk rāksasabala kawōngan ton
sirātyadbhutēng rat.

(Canto 9: Madulėnda)

1 Sēdōng nira silih-pupuh silih-arug* pragalbha masuwe
sirāprang arukēt,
nda tan hana kacidra rakwa, pada šakti lāghawa
mahāprabhāwa ring ayun,
rika prabhu Daśāsya śīghra n umōsat marēng gagana muksa
tan patuduhan,
pētēng dedēt ikang swarājya sumaput tēkap nira lawan
prahāra kumusuh.
2 Gěyuh manah i sang Dhanendra wulangun, hilang tutur ireng caturdik umungōng*;

těkapnya ring apēki rakwa mihatēng* musuh nira, mahātīdūra ng usirēn;
dhwaninya juga ghūrnitēki* karēngō hanēng* ruhurstirīgthora gumuruh,
bangun gēlap anon mahākuṇa dusta pāpa sēdēng ing hudan makēcehan.

3 Nda tan dwa tēka sang Daśāsyā sumawat sakēng wiyat i sang kakāŋghala-hala;
gēlāna sira sang kakālara sîrēki tan wruh i datēng sang antēn amupuh.

Ya hetu nira yan kajungkēl irikang mahītala, muwah dinanda tinitir

tēkap nira Daśāsyā, sampay angulēng gēlung nira sahōjar asru sumēgut*:

(Canto 10: Basantatilaka)

1 'Dhik hah ta kong asu Dhaneśwara dewa pāpa;
bhoḥ, bhukti yēku tēmah ing paraninda ring rat,
gōng bhakti ring sura, sadālpa rikēng suyakṣa,
kedw āharēp malap ikang kadaton ri* Lēngkā.

2 Hah dhik*, wēkasmu tikihēn* makabuddhi dharma,
darpācihā-ciha mamitra bhatāra Rudra.
Toh wētwaken gunamu, yan hana sih bhatāra,
manggeh nghulun lumēburāmriha sāmbēkamwa.'
3 Nōjar Daśāsyā, dumēdēl hulu sang kakângras,
kengēl kawantus ibēkan rudhira ng mukhâbang*. 
Ndā* tan hanēki matulung*, para dewasanggha 
dyam, nora wanya ri sirang Daśawaktrarāja.

4 Nghing sang Prahasta matulung*, drdhā* supranamyā:
'Dū sang Daśāsyā parameśwara, haywa mangka!
Bhaktinta ring bapa mahardhika tolihēnta,
yar matya Waisrawana nisphala bhagna donya.

5 Towin kaparjaya sirēki huwus ywa* mangke,
drstōpama n kita manēmbung aweha tīrtha.'
Nā ling Prahasta, mamēkul suku sang Daśāsyā,
mopaksamāngalap i danda nirâtimarāma*.

6 Ngka Padma Sangkha tumuluy pada śīghra-śīghra,
yēkāmalaywakēn i sang Dhanarājadēwa;
sampun tēkē* taman i Nandanakānanāglis,
tan dwēki rakwa tinulung nira sang* Surendra.

7 Sangsipta tēki gati sang prabhu yaksanātha,
ndā tar panut sira ri sang kaka mur pinundut;
nghing tang wimāna tinawan nira bhakty anungkul,
mwang wastu* mūlya pakalaksana ning jayēng prang.
Episode 4: The curse of Nandi

8 Yêka n mahas sira ri desa nikang wanadri; Kailasaparwata têlas jinajah têpinya, mungghah muwah sira harêp musirêking agra, Nandîśwarâkhya* mamikalpa mapintu* sang hyang:

9 'Ai sang Daśâsyâ, wali*, haywa wawang manahta mahyun tumumpaka ri sringe nikang wanadri; sugyân, bapangku, kita tan wruha yan* bhatara kridâkulyay sira lawan hyang Umâdidewî.

10 Tekwan katattwan ikanang giri* rakwa ngûni, Indrâdidewa sira tan kawênang mangagra. Ndah* katenanya, Daśawaktra, kita n paming sor, byaktâng upadrawa kitêrika* yan prasangga.'

11 Ling sang mapintu*; tumurun Daśawaktra sîghra sangkêng wimâna, têhêr angguyu-guyw asampai, yan ton gatinya mahulu wray arûpa satwa. Yêka n sumâpa* magelêng ya ri sang Daśâsyâ:

12 'Ai sang Daśâsyâ, paracodya* kitê* gatingku. Bho hands rumusaka ng nagaramwa* i Lêngkâ, mwang wandhuwargamu kabei nha mahêntya denya.' Nâ lingnyâa, hetu ni wuyung* Daśawaktraraâaja.

13 Krûrânggêtêm sira rumoh wit ikang Girîndra, sampun kasangga, rômukên sahananya bhasman. Kagyat bhatara wahu rakwa huwus saharsa, mwang Parwati turun adan tapih, anglih ambêk.
14 Glāna ng tapodhara hanēng giripārśwa mawrēg, mwang singha barwang alayū sahananya mengas. Yatna n bhatāra wihikan ri gatinya mangka, anggusta* pāda nira* wāma ng umīdanāgra.

15 Andēknya*, tandwa kapipit* bhujā sang Daśāsyā, ġēk ġēr, nda tan ānir minger pwa tēkap bhatāra. Mangkin sudhīra mangunus ri tanganyā, malwat; krodhângdhik akrak ikanang Daśawaktrarāja.

16 Humwang kabe h alilingēn sahanēng triloka, dewādi kaplēngēn* awū tēka ring Šiwānda, wet ning prakopa gumuruh kadi sindhu ghora, sāksāt ġēlap śata sahasra parēṅg tumampuh.

17 Sang hyang Jagatguru mingis sira harsacitta, yēka n wineh* nira wēnang munusē* tanganya; hyun-hyun sirē wuwus ika n* wararāwanēṅg rat, hetunya Rawāna ngaranyā tēkap bhatāra.

18 Ngkā sang Daśāsyā n umilag saka ring Girīndra, sampun mangaṅjali ya mamwit i jōng bhatāra; mwang wahananya muyēṅg ing bhuwanātiśīghra, len tang prawīrabala rāksasasanggha mahya.

19 Bhraṣṭa ng kadatwan ika sing kaparah ya cūrna, ġēmpung kabe h sahana ning ratu len balanya, mwang mandalēki kuti dharma tēlas rinampas, de sang Daśāsyā kumusuh wēgig ing triloka.
20 Šighra n tĕkēng Himawanadri Daśāsyarāja,
ramyānuramyā mihat ing patapan suramyā.
Ramya ng kapundung ika duryan ikēng jurangnya,
manggusta* langseb ika poh panasāgēng abyut*;

21 sök tang pisang, wwa ika wrddha* sēdēng* supīta;
mōi gaganya suda honya tales nikaḵweh.
Yēkāmangun sukha nikang bala rāksasâmet,
dudw angjaluk cacah i sang tapa len ganganya.

22 Līlālēṅgēng manah ikang Daśawaktrarāja,
yan ton langōnya saha tīrtha mijil sakēng rong*;
towin kabeh pada sumanggraha sang maharsi,
mawwat sēdah pucang ike saha panghēlō wwa.
Episode 5: The curse of Wedawati

(Canto 11: Jagaddhita)

1 Tan ngeh* yan huningan gatinya; t ucapa ng patapan i
   tēpi ning gunung kidul;
   grong durgâhrit ike tēpinya midēri ng gēgēr inēmukan ing
   lamad-lamad.
   Dewī Wedawati* ngaran rasiki* sang tapi,
   surarsiratnakanyakā;
   nāhan hetu nikang tapowana bangun Smarabhawana,
   sirānulad Ratih.

2 Mangkin lēnglēng i rum nira n winulatan mijil, i huwus
   ira n pangarcana,
   sangkēng* meru pahoman abdhuta, pucaknya manimaya
   suteja bhaswara;
   bwat singhāsana rangkang arja ri harēpnya mangungang i
   kalangwan ing pasir,
   janggâmrik ri tētōnya rakwa pinakonggwan ira lēngēng
   anisakēn huyang.

3 Sakweh ning kalangōn padāsēmu kētēr, hali-halin i
   sirâmangun tāpa;
   dūra n tang wangi ning sēkar mucapa yan hana lumēbura
   śakti ning tāpa;
gênternyâwurahan* jugêka* ri sêdêng nira
kagamêlanâmâmulung sêkar;
airtambang tumibêng* jurang ya makêcap-kêcap ika ring
apa n patanggêha*.

4 Yêkâ hetu ning asmu kepwan anangis bhramara lêngêng i
pangjrah ing sêkar;
lagy âluh titis ing tusâra ri pucak ning alalang ika
munggu ring gêgêr.
Byâtitan, ri datêng Dašasya, kadi tuhwa panapa nika*
mogha tan luput,
sampun prâpta sirêng natar, katêmu sang tapi sira
tumurun sumambhrâma*:

(Canto 12: Upajâti)

1 'Dû* sang mahârâksasa, bhâgya sang prabhu,
marâwilâsêng* patapan mamî wukir.
Lwâmbêk, tuhan, nora phala ng kapangguha,
wibhukti, tapwan hana ramya ng ungsiren.

2 Mangke balik* lwir Paramâlayêng langit,
têkapta saksât Parameśwarâlêngêng*,
mwang wîrayaksânêhika dewa tulya ya,
ja tâmangun tusta niking tapodhara.'
3 Ling sang sutapi* sira gorawêng tamuy.
Wimürcta ng Râwana kándêhan lulu,  
de sang tapi lwir adhikâra ring hajöng,  
subhâga* de wâkya nira n manohara.

4 'Ai sang bibingku, dyah inangku sang tapi,
warah nghulun hetu ni rumta walkalî!  
Äpan mahâcintya surûpa kottama,  
sarehta himper hyang i raşmi ning sêkar.

5 Sakweh nikang sarwa langö hanê kita:  
aśoka sinwamnya n umîśra* ring têngah,  
nyû danta sampun rôsep ing payodhara,  
gadung lumung lwir lungayanta yan cala,

6 tuńjung birû tan sah ikêng matåluru,  
madhubratâkweh kamagê wêtista mar;  
polah nikang sarwa sarîki* kânginan,  
bangun wiwal têki mene n kinolakên;

7 sang hyang Wulan lwir kadinan sîrêng wêngi,  
têkap ni rumtâbuhayêng pajang șâši*.  
tângêh hajöngtêki yadin kawarna,  
sêkar pîrekang jinahêki tan cukup.'

8 'Ai sang Daśâyêki, wuwus nirang tapi,  
řëngön pwa ta kârana ning tapodhara.  
Wwantën surarsy âmitadhharma kottama,  
Kuśadhwajêka panêlah nirêng sarat.
9  Śāstrajñā, putrarsi Wrhaspatīnucap, 
bapangku tan len sira mānak i nghulun; 
tut ning ngaran Wedawati*, sira n tinut 
sedēng nirāweda sadā, mijil nghulun.

10 Yēkāṭuhāgōṅg tuwuh i nghulun rara; 
aneka tēkang maharēp sumomaha: 
gandharwa widyādhara daitya rāksasa 
surādi, sampun tinulak nirātēlēṅ.

11 Nghing sang maha-Keśāwa mantwa tan wurung, 
prayojana mwang bibi ni nghulun rēsēp.  
Ndah bhagna, moghēki pējah nira n kalih,  
tēkap nikang rāksasa Śambhu* gōṅ galak.

12 Dosē* nghulun hetu nira n wineh pati, 
titir pinintē sira tan paweh kēḍō;  
mārgangku mungsir tapa bhakty akawwitan,  
makārtha* sang hyang Hari laky a ring hēlēm.

(Canto 13: Prthwītalā)

1 Nahan ling ira mārdawēki*; sumahur ta sang Rāwana:  
'Ibungku, kita haywa mangkana; niningsku, mūdhādhama*  
pitowi ri kēdōnta rakwa pakasādhyā sang hyang Hari  
ikiang rumabhasē tuwuhta makamustya ning walkalī,

2 apan rasika dewa hīna putus ing mahāduryāśa;  
tanganku sasikīki* tar makapadanya sikhwākēna.  
Kalīṅgan ika, nora lena saka ri nghulun dyah siwin,  
anindyaguna śakti wīra sedēng antuk antātapa.
3 Prasiddha karēs* ing triloka, putus ing mahāsaktimān, Dhaneśwara huwus pacundang ika dengku ngūning rana, wimāna pakawahananya katawan tēkap ni nghulun, tēlas sahana ning balāsura lawan surākweh pējah.

4 Laringku n umarēng wukir subhaga nāma Kailāsa ya, hanēka ya mawaktra wānara manangguhi don mami: 'bhatāra Suranātha towi juga tan wēnang yômara, awas manēmu pāpaduhkha* yan atiprasanggērika.'

5 Ya hetu ni manahku gadgada wawang kēdō gōng galak, rumoh wwit ikanang Giriṃdra ya rugēn tēkapku n kabehe amogha ta bhatāra munggu* ri pucaknya mohut* sira, lawan Girisutēki kāwit i sēdēng irēpet langō.

6 Nimitta nikanang gunung pada marek* tēkap ni nghulun, muwah sahana ning watek hyang ika tan wēnang yōmulat; pitowi kēta ya n bhatāra Hari dewa nīcādhama, ndi yan wēnanga donya rakwa mapāgē pamukw ing rana?

7 Subhiksa* ng amarālayālaya* nikan mahā-Keśawa, ya tēnusi nikan matīng rana, pinet nikan wwasang kabeh; paran halēp ika n tumandinga ta yēng Sulēṅgkāpura*? Kunang-kunang ike padanya sēdēng ing wulan bhaswara.

8 Menēki* ya delōn tēkapta kalawan nghulun ring purī, pratingkah ika tan kawastwan, atiramya tan popama. Nahan ling ira rakwa, cumbu humaras gēlung sang tapī; sirang tapī-tapīki rakwa magōlēng mucap* duhkhita:
9 'Adâsura* Daśāsyā, kong asu lēwēs mahādurjana!
Ri demu humaras ēlungku, kamu tan wruh ing lokika;
dudu* prawacananya dusta maharēp masewya nghulun,
sadenya n angucap nda tan hana wēnang rēngōn sang wiku;

10 pitowi satatālpabuddhi ri bhatāra sang hyang Hari,
matangnyan aku mārgamu n pējaha de nirēng prang hēlēm.'
Nahan ling ira yar sūmāpa, tumuding ri sang Rawana,
nehēr sira marēng pahoman in dālēm pradīptâng apuy.

11 Nda sīghra tumēdun ri kunda, ri huwus nirāngañjali;
Daśāsyā tumuluy manut, sira huwus matunw īng* apuy.
Byatīta, ri pējah nirēki, Daśawaktra mur kerangan,
mangō kahēnēngan kapūhan i kadibya sang walkalī.
Episode 6: Maruta's sacrifice

(Canto 14: Kalengengan)

1. Awiwaksitêki laku sang Daśamukha mahas ing tapowana,
   têka ring gunung makangaran ry Uśinara* paramâdi ring langö;
   nrpa Mārutâdhipati sang siniwi sakala dewa ning pura*,
   subhageki yajña winangun nira saha rsi dewatakrama.

2. Ksana sang Daśa-sya n umasuk sira ri dalem ikang
   pamursitan,
   murêngang kabehe sahâna sang mangariwuwu ri yajña sang prabhu;
   umilag kabehe, hana salah dadi, kadi dadi ning mamâncana,
   masalin swarûpa pada rakwa gumirisin i sang mahâsura.

3. Suranâtha rakwa matêmah mrak atiśaya surûpa* kottama,
   Yama wayaśêka, Barunâtngdadi sira warahangsa manglayang,
   krkalâsa* rakwa têmahan Dhanapati mangurambat ing kayu,
   karuhun sira wruh i lêkas Daśamukha makabuddhi duryâsa.

4. Irika n* panangtang ika sang Daśamukha ri narendra
   mapranga;
   prabhu Mâruteki sira tan wedi, mawuwus i sang Daśânana:
   'Syapa kong prawira maharêp mangalangana ri yajña ni
   nghulun?
   Atidusta papa ring apa n wenanga huripa dengku ring rana!'
Na wuwus Daśāsyā; nrpa Māruta sira mangunus śarottama,
maharēp sirāmanaha sang Daśamukha pinakestī ning manah.

(Canto 15: Bhramarawilasita)

1 Tatkalā śrī narapati mangayat
gandewa hrū nira sēdēng umurub,
Sambartēkī guru nira mawuwus,
kapwōhut panglawana narapati:

2 'Dūra n rakwē kita wēnanga* lawan
tandang ning Rawana ripu subala;
dewa ndīkang wēnang* umējahana,
astam tang rāksasa ng asura kabe.

3 Sangsiptan, haywa narapati wawang
krodhēkang Rawana papagakēna.
Tingkah ning diksitagati tuturēn,
tan dadya ng wawang kadi kita malaga.

4 Towin tang yajña Paśupatidhana,
heman yan tan* tulusakēna ng ulah;
nirdon tēkang widhiwidhana hana,
mwang keṇjēm sang surarsi* wiphala.'

5 Nāhan ling sang muniwara mapīher.
Yatnēki* sang winuwusan ahidep;
cāpa hrū kādhhuta sinalahakēn,
taila mwang tang dadhi huti ginēgō.

6 Garwāhya ng rāksasa pada masurak,
ton tingkah sang prabhu kahidep alah;
tustāmēk sang Daśamukha mameṅang,
mwang sakweh ning balagana magirang.
Episode 7: The curse of Anaranya

(Canto 16: Kalengengan)

1 Tan iwön satingkah ira sang prabhu taya* masikep šarottama. Daśawaktrarāja caritan, laku nira n umarêng purāntara; ring Ayodhyananāgara matēki dunungan ira len* balâdhika, Anaranya* rakwa panēlah sang ahulun irikâtigadigjaya.

2 Atigadgadēki* rumēngō sira ri datēng i sang mahāsura, saha wirayodha n umijil sira ri lēbuh ikang swanāgara; kalawan watēk ratu huwus tumihang* ika rumaksa sang prabhu, bala koṭi-koṭi gaja len turaga ratha sēsok tēkēng pēken.

(Canto 17: Sragdhara)

1 Ry angkat sri Bānaputrāmapagakēn* i sirang Rāwanānindya ring prang, sāksat sūrya pradīptēng awang-awang anurun ring rathā-ratnasanggha, muntab tang bhūsanābhrāsēmu kilat alivēr* kātārāneka warnra, gandewādbhūta himpēr kuwu-kuwung* i huwus ning jawēh bhasawârēng rat.

2 Sakweh-kweh ning* watēk pārthiwa pada mangiring, lwir ghanābang pradīpta; sampun prāptēng tēgal gogrha ri tēpi nikang rājya* malwātiśobha, kapwâtingkah sirēng saksana, tēlas* agēlar paksirājâtidurga:
Kamboja dwī* kiwākral, Daśapati ri tēngēn, Wallabhēng angga dibya:
3. mürdhêki* ng Welarâjê patuk* ika ya huwus
   Bhîmakendrâdirâja,
   wuntat śry Ayodhyanâthâkukuh ika kalawan wîra sâmantarâja.
   Tan dwa prâptêkanang* Rawana saka ri ruhur mwang wimânâtiwega;
   ghora ng yaksâsurak lwir gelap aruh-aruhan, durbala ng śatru kagyat.

4. Yatnêkang wîra rotânglaga bala sawatêk Bânaputrâtiśûra dukduk mwang konta yêka n pinapagakên ikêng* râksasâmuk-muk ing prang*;
   kapwâwantah silih-rok, gaja kuda masahut, sârathinya n tibânglah,
   kârun tang syandana syuh, ratu nika pinupuh de nikang yaksa rodra.

5. Yêkângsö sang watêk bhûpati pada lumurug ghûrnîtêng sâmajâswa;
   ndah śîghra ng bajra cakrênayatakên irikang śatru makweh tumëmpuh;
   len têkang byomamârgânglayang ika ya tiba, lwir hudan wangkay adres;
   kânggêk sang wîra-Dhûmrâksa têkap i pamanah Wallabhendrâdirâja.

6. Lawan Kambojarâjâmapagakên i pëmuk Bajramusty âtíghora;
   Sobhendrâkampana, mwang Gadipati lumâge sang Wirûpâksayodha;
   Mâricâcângcangan* mwang Daśapati, karuhun Welarâjâdinâtha,
   ndâ tandwângduk silih-duk sira mamapagakên sang Prahastâtidhîra,
7 Mangkin tang wīra mangsō, surak ika gumuruh mwang
mrdanggātighūrna,
hetunya ng lwang* bangun parwata śawa, rudhirādrēś
bangun sāgarālwa.
Ngkā n tandang sang Prakopāsurabala bala* sang Rāwana
krūrarūpa,
mundondēng* tomarāhyāṅgulingakēn i gajahnya n sēdēṅg
matta rodra.

8 Mātus tang wīra sampun kapēnēt inidekān len sinimbatnya
bhagna;
akweh sang pārthiwiṅglah pējah inutitakesēn denya ring
nāsikāgra.
Ngkā tēkang* Bhīmakendrālara wahu kadēmak ring rathāṅgdoṁ
lumumpat,
śīghrāṅgsō sang narendrāmanah i gulu nikang rāksasēṅg
astra diwya.

9 Mumbul tang rah, mēsat mastaka nika, matēmah sewu
mūrdhātirodra,
krūrāṅandak musuh, durbala sahana nikang rāja sāmantanātha.
Astam tang Bhīmakendrādbhuta mati sinahut de nikang
yaksamūrdha,
dudw ang maty ātunah de ni lawayan ika yāṅduk sakēṅ
sāmajendra.

(Canto 18: Śārdulawikrīditā)

1 Sang śrī bhūpāti Bānaputra lumihat syuh ning watēk
pārthiwa,
dhwās tang byuha khagendra tan hana malang kānan kirinya* n
hilang,
Indrāstrāyudha, bāna tunggal atēmah rwang koti laksēng rana, yēka n sīghra pamuk narendra n umaso warsōpamanya n katon.

2 Čēb čēb čēb, mangēne mahāsuraśirah, mangkin matambēh ta ya, ghorēka n pangēmah warāstra n umalābang wā lang lidahnyādawa.

Sar sök ring gaganāsinang makalangan lwir Mṛtyu sāksāt murub, ābdanyātri bangun gēlap mawurahan molih gunung pāpa ya*.

3 Krodhāmbēk prabhu Bānaputra ri larut ning bāna tan pamyati, rēp, sīghra ng giri pawakōjwala mijil sangkē dēlēs ning laras; tandwāngdagdha rikang mahāsuraśirah sakwehnya mēltok murub, len tēkang lawayan pējah sahalawan hastīndra sampun gēsēng.

4 Hetunya ng bala Rāwanāwrēg, alayū sakweh watēk rāksasa, len tēkang hana ring langit ya kaladan mūrchānibēng bhūtala; nghing sang Rāwana wīra sakti juga tan kewran tēkap ning hapuy, mwang tang Puspaka wāhanēka ya luput de ning sārāgnyōjwala.
Lāwan toya mijil sakê* gada nirang yaksādhipāmah gunung, lwir guntur sumarambah ing pabharatan, ghūrṇāṅgalun bhīsana;
bar pēt tang giri pawakēka n umasō sang Rāwanāhyābutēng;
MWang tēkang bala rāksasāṅghrik asurak, dyam tang bhuwah-swah mungōng.

Dhīrāmbēk prabhu Bānaputra mangadēg munggw ing salō ning ratha;
sakweh-kweh para pārthiwāṅglēpasaken hrū śakti tan popama;
Syuh tēkang bala Rāwanālara dahut kabwang lēwih sāyuta,
Durkālēka pējah Triwighna* Sumanāgra mwang Subhanggānala.

Hetu* śrī Daśawaktra yatna tumēdun sangkēng* wimānōmasō,
sambut pwa ng gada cāpalāmṛih amupuh sakweh watēk bhūpati;
ngkānēng reṅgga nikang rathāṅgga kaguling mwang reṅgga ning sāmaja,
astam tang* bala kotī lakṣa matumang sampun pējah de nira.

Prodbhūta ng Daśawaktra mangkin angamuk lwir singha rodrēng wana,
rug bhṛasta ng* dinēmak nirēng gada, bangun satwādhamā ng pārthiwa.
Ngkā n mangsō prabhu Bānaputra mangayat Rudrāstra bānōttama,
muntab sōngnya lumōng marēng langit, umung glāna ng watēk dewata.
9 Gěk gěr*, kānggěk ikang Daśāsyā kaparah, tunggōng jajanyâteguh;
   mangkin krodha mahākrak ahya n umasō mungsi sirang bhūpāti;
   krūraŋduk ring amoghaśakti mamalēs, trus pyah ōry Ayodhyādhipa,
   rēp, sīghra n ri pējah narendra rumawuh tang puspa
   sangkēng tawang.

(Canto 19: Prahasini)

1 Byatitan pējah ira sang narendra ring prang,
   dhwas tēkang bala para nātha* tan hanāwyat;
   rēp, sīghrāŋgliir ika sang narendra jiwan,
   krodhānāpatha tumuding ri sang Daśāsyā:

2 'Ai kong* kuprabhu Daśawaktra tucchabuddhi,
   gōng mūrkhamējahi gatingku sādhu ring rat!
   Ring dlāhāku malēs amatya hōntyakēn nyu*,
   de sang Rāghawa, sira tusku, Keśawāngśa.'

3 Nāhan ling nira, tumuluy muwah lumēndō*.
   Sangsiptan, Daśamukha len balātirodra
   sampun rakwa sira marē dalēm kadatwan,
   strī ratnārja kanaka tang pinet rinampas.
Episode 8a: The King and the Queen in the palace

(Canto 20: Jagatnātha)

1 Tangēh yan ucapēn sapoh ikanang Daśamukha kalawān balāsura,
   sukhāmbēk atighora, nora* juga tan hilangā sahana ning purāntara.
   Sang Arjuna Sahasrabāhu caritan, prabhū paramawisesa
gigjaya,
sirēkā sinivīng* Mahispati, kadatwan ira kadi Maheśwarālaya.

2 Anindya subhagēng triloka, sakalēśwara guna nira ring prang adbhuta;
   widagdha wēkas ing mahardhika, sapolah ira tinulad ing kawīśwara;
narendra Kṛtavirya rakwa makaputra ri sira, ratu*
   Hehayōttama,
ya hetu nikanang jagat pranata bhakti, karuhun ika sang watek ratu.

3 Pitowi ri hajōng narendradayitāmuwuhi* halēp irēng swanāgara;
   Smarānēmu Ratih, madhubrata lawan sēkar, upama nira n tininghalan;
sawang lēngēng ing abdhi rakwa kalawan wukir iniwu ri ramya ning kapat;
   hēlāng sahalawan rērēb, kadi gadung lumung amileṭ aśokapādapa.
(Canto 21: Jagaddhita)

1 Dewi Citrawati prasasta pangaran sang ahayu pinujing*
   sanāgara,
   sang sāksāt hyang i pangjrah ing kusuma ring taman
   anuruni sang nareśwara;
   strī samantasutēng purāntara tēkēng surabhawana huwus
   winarnana,
   norāmarpatanē hajōng nira n anopama tuhu-tahu rājaputrikā.

2 Singgih yan ratu ning kalangwan amīsesani kalēngēngan ing
   pasir wukir,
   ekācatra sirōng raras kusuma, tan hana siringan irēng
   labuh kapat.
   Eṇjing māsa nirēki rakwa n umarēng* taman i huwus
   irāhyas angdīri,
   mwang sakweh nikanang wwang adyah angiring, parēng inatag
   i* gēntēr ing patēr.

3 Sakweh ning kalangōn padārēs* i hajōng nira n angitungi
   pangjrah ing sēkar:
   lung ning jangga lumung bangun kalēngēngan mangalaya ri
   tēngah nirāngrasi,
   nyū-dantāsēmu kewran*, ering i ēmuh ri susu nira sumōk
   tēkē jaja,
   tan pangling manah ing pudak pada tumungkul akētēr i
   wētis nirālaris.
4 Hah, dūra n ngwang anémwa ratnawanita n kadi sira
paramādi ring hayu,
\{wit ning rāga lawan lulut sira n aminda\}, kahidepani
de nikang mulat*.

Pantĕs yan ri surup hyang Arka, pajang ing šaši, mangadēg
i madhya ning natar,
ľēngľēng yan mihat ing wulan, kadi tēkā hawana nira
marēng Smarālaya,

5 Sakweh ning marēk arja mēndēk adēdō mider asēmu
kalingwan ing tulis,
gundik mwang kaka len uwēna pakamanggala ng amalihi
kung nirē haji,
strī-strīratna sujanma rāsika, bangun hyang i kalēngēngan
ing surālaya,
lwir tārānggana ring wulan parēk i rumnya n umarēk i
sirang nareśwari.

6 Yēkāngdāni lulut narendra ri sang adyah arēja kadi
tambwang ing wulan;
marmāmakpak asung sépah, lwir angure* sphaṭika wulat ire
nareśwari;
cumbw anghol tengah angharas pipi, taman panaha ri linga
ning wwang anghidep;
sot ning wahu silih-sih ing gati, turung bēsur, asamaya
munggahēng jinēm.
Episode 8b: The countryside

(Canto 22: Sragdharā)

1. Byātitān sang hanêng nāgara sēdēng angiwō rāga la-wan lulut kung.
Ndā śīghra ng kāla sampun ring Asuji tēka ning Kārtikāmāh kalangwan;
genēr mandrē dukilyan kadi mangatagakēn pangjrah ing sarwapuspa,
mrik mar sōb ning lēmah wāhu karirisān aweh harsa ning mwang malintang.

2. Ngkângkat śrī bhūmināthângdusun* ika n umarēng
Narmadātīrtha śuddha;
mwang sang lwir hyang hyang ing puspa sira milu, madan
hyas lēyēp ring kahaywan*;
sakweh-kweh sang watēk bhūpati pada* mangiring mwang watēk wīrasangṛha,
sangkēp ring sañjata-wāhana-bala, gumērēh ghūrnita ng sāmājāswa*.

3. Tingkah sang wīramantrī balapati mapatih sang Suwandhēka hetu,
sandehāṁbek nirānāgata ri galak irang* Rāwana n dusta* ring rat.
Warnan sang śrī narendrādhipa sira n umijil sangka ring rājya sōbha,
tan sah sang śrīsudewānāmēr ira hana ring syandānā ratna muñcar.
4 Ndán sakweh ning wawang ing jro* pura pada tumuluy munggah
ing wāhanârja,
gundik mwang tang kakênâmêng-amêng anariwêg ring
gajânêkawarna,
Lîlâtut* marga lampah narapati, ri harêp tang rathâkweh
madêdô*;
ramyâkweh tang manonton, salakibi kawengan ton
sirâtyaddhutêng rat.

5 Sampun prâptêng tegal mwang sawah i tepi nikang
rajiyakanthâtiramyâ,
kirnékang mwang makaryânggaru hana mangurit mwang têkang
wahw atandur;
rary anghwan* ring galêng sôn sapi nika malayû lêmbu
goñjongnya mengas,
kagyat de ning kudôstrâñghrik adulur i harêp
sâmajanyâtirodra.

6 Desâkweh tang kalakwan, hana wahu kaparah rangkang
arjâtisobha;
nyagrodhângông rumambay* ri harêp ika, manuknyârêbut
wâhan abyut;
syungnyâganty* ângucap, preñjak ika mawurahan, mör
silih-sambêr ing pang;
cukcaknyâlwang rawuh* ring ksiti kôna tinulup de nikang
wwang mararyan.
7 Lunghâdoh śīghra lampah nira matut* i hujung ning wukir sēngka-sēngkan;

wangkal sengwan kukap kaywan ika ri tēpi ning lwah tēngah ning wanâgōng;

wwat gantung mārga, tūbanya satata gumuruh ring jurang,
kungkang ing grong;
airtambangnyaâkēcap lwir kēcap ing inuwahan swāmi de ning bapêndung*.

8 Burwanyâwreg, mēsat wōk nika makabarasaat de nikang

wwang tēkâkweh;

mraknyâganty āñawuwwang*, satawana nikanânjrit,

hēlarnyâbhra kumram;

sēnggahnyâmangsul ing mārga, wēkasan anusup mungsir ing hadri* durga;

wrânyângantîng pang antuk taruphala kahidēp mūlya mās ratna-tulya.

9 Ramyâŋjrah* tang sēkar mar bangun amapag i rum ning marângdon kalangwan:

janggālung, lungnya himpēr lungayan ing angawe mandēgēng mārgatīra;

andulnyâdan mēkar lwir gisi-gisi n angasō* harsa cumbw ângalap sor;

polah ning tuñjung arjēng ranu kadi wulat ing kandēhan rāga tībra.
10 Meghanyāñawli mātréng tawang ika sahulēs ning lēngēng
ringe kisapwan;
mar aŋras tang wuluh danta kawudan i lēsēh ning
calumpring nikângsah;
sinwam konōng-unēng* lwir lēmē-lēmēs i lēmēs ning tēngah
kesisan ken;
hyang candrawneś kasōngan dina, kadi mukha ning wwang
pinūrwēng paturwan.

11 Ndan honyâŋg* āśramē tungha ning acala, leyēp, kāmukan
sanghub awra;
tis-tis, tapwan hanā wuryan ing umara; dukutnyādawāsōh
marōmbun*;
pintēn sampun hilang sang muniwara, karananyāsamun tan
hana wwang;
rangkangnyâkweh, tuhun simbarēn i wuwung, ikang dwāra
sampun rinangkah;

12 nyāsanyārjē yawangungguli* jurang adalēm tīra ning
mārga līlā;
nyūdantāwwah kahimbang sasusu ning alangō lēnglēng
amrih kalangwan.
Ngkā tang strīratna kālih kawula nika katon lwir tan
ing rat winaswas,
pintēn kāsih tēkap sang kawi sira tumutur de ni gōng ning
larōnēng.
(Canto 23: Basantatilaka)

1. Ngkānē ruhur nika tapowana sang maharsi
   mwang tang pangubwanan, i pārśwa nika ng gagâkweh;
   ramya ng mahantēn i sam īpa nika dukuhnya,
   wway mumbul* ardha ri harēpya mahātiśuddha.

2. Kaṅcit bangun hana marā sira lālanāmbēk,
   mwang strī wiśesa paramēng hayu tan pahiṅgan;
   prāptērikā katiga cāraka himya-himyan,
   byakta n papangghir ira tan widhi ning bapêndung.

3. Sōk puspa jangga pakapuspa nirātitusta,
   lagy ākisapwan i kakung nira sang râgras*,
   līlāngungang sahana ning wanadesa ring doh,
   mwang habdhidesa kārengō ryak ikātīghūrna.

4. Nā hetu sang tapi-tapīri ya* sambhramāngling
   ngkānē raras nika kālih pada dibyarūpa;
   duryan sale mara* pasung nira marma matwang*,
   mwang tang cacah saha sērēh pasēgēh nirârja.

5. Ndān ring samāntara datēng kaka sang rārāmet,
   līśyākasang* wulung, anis tumutur sang antēn.
   Wruh sang harīki ri datēng nira, bhakty anēmbah*;
   mwang sang kakūng inapūrā* ng kaka diwya tusta.

6. Ndah mangkanēki kalangōnya winarnanāna
   de sang kalangwan i lēyēp nikanang wanâdri.
   Lampah narendra wuwusēn kalawan sudewī,
   mwang wīrasanggha mangiring saha pārthiawâkweh.
(Canto 24: Kalengengan)

1. Tad anantarēki ri lepas nira matut i peluk nikang gunung, tumurun mareng* walahar adres adalēm atśuddha nirmala; kumedap-kēdap lajar* ikāliwēr aśēmu manīndra bhāswara, taya wanya rakwa malapēri ya*, pilih ika wanwa* kahyangan.

2. Wēki sök mara ng ratha, padāngdyusi kuda nikana ng susārathi; pada garjiteki manah ing wwang areja tēkap ing aisin katon, karuhun narendradayita sira sukha kalawan nareśwara*, sahajānuduh-nuduhi rakwa sira kadi tuminghalēng tulis.

3. Wēkasan lumampah, adulur lari ni ratha nira n tēkēng darat; tēgal amba bhīṣaṇa sayojana katēmu tēkap nareśwara, mahijo dukutnya n atapak*-gajah alalang i tungha ning ēger, rwi sisi* rwi tanjang arukēt rwi nika gula gumantung ing lēbak.

(Canto 25: Bhramarawilasita)

1. Nyagrodhāgōng kayu ri tēngah ika, bodhi mwang hambulu* kēpuh ajajar; rangrō gowok nika kadi wiwara, ēng blēng, śabdanya ya katub ing angin.

2. Parnah lor wetan ika wahu katon deśālit ramya katēmu subhaga; tal nyū makweh, gēdang* ika mahijo, 'Gopālasthāna,' pangucap iri ya.
3  Panglinggan, go* nika suměk i těgal,
    mwang sang wipreśwara těka* maliwėr,
    kapwâmintä ng dadhi sira n umulih,
    kîrñêkā sang těka parēng atuku.

4  Tan waktan tang sakamatan ing ayun;
    thâny akweh mwang kuwu kahaliwatan,
    katyāgan mandala kuti sumėlap;
    janggan tasyan kidul ika n alangō.

5  Dharmânindyâdbhuta wahu katemu,
    kongang sangkê* ġēger ika kahawan,
    bapra mwang gopura nika maruhur,
    len tang nyâsê harep ang alun-alun.

6  Ngkâraryan śrī narapati sakarēng;
    sakweh ning syandana parēng adēdō*,
    aśwa mwang sāmaja sama mariwōg
    ngkānē hōb ning kayu manēki pēken.

Episode 8c: Deliberation on religious matters

(Canto 26: Suwadanā)

1  Ambēk śrī nātha harsâsēmu jēngēr i těkapnyânrang purasabhā,
    mwang sang śrī rājapati nī sira wahu tumurun sangkēng ratha manik;
    ndan sakweh-kweh nikang* mwang ri dalēm ika marek sampun
    masaniga,
    tan sah ramyângiring rakwa laku nira marēng dharmānuli
    lēngēng,
2 Tan warnan, sīghra sampun sira kahaliwat ing
dvārāparimita;
candy āgōng rwatiśobhē dalem ika n inukir śelārja
winangun;
śobhājimbar* natarnyāsana surabhi pēnuh mwang
nāgakusuma;
yēkāngde harṣa ning mwang pada wijah angalap kambang
sakasēnēng.

3 Ring prāsādōrdha parnah narapati kalawan
nāthendragharinī,
tingkah ning lod lurah ning wukir ika kamatan, ndā tan
kahuninga;
nghing sang hyāng arca pinrih sira n inanumatā
dibyāsama-sama,
hetu śrī bhūmināthātāṇa sira ri sirang wipreśwara tumut:

4 'Bho bhoh*, sang wipra,' ling sang prabhu, 'mapa
kariking dharmāparimita?*
'Om om om, Bodhadharmākuśala,' sahur irē sang śrī
narapati.
'Sang hyang Wairocanātyanta Jinarat winimbārcāgēng i
ṭēngah,
līlābo dhyagrīmudrānupama* sira katan sāksēt Śivasadā*.

(Canto 27: Basantatilaka)

1 Aksobhya pūrwa sira tēki bhatāra Rudra,
hyang Ratnasambhawa ri daksina Dhātrdewa,
sang śry Āmitābha sira paścima dewa Māhā*,
śry Āmoghasiddhi sira lor Harimūrtidewa*.

2 Ndah kantēnanya, haji, tan hana bheda* sang hyang:
hyang Buddha rakwa kalawan Śiwa rājadewa;
kālih samēka* sira sang pinakeṣṭi-dharma;
ring dharma śīma tuwi yan lēpas adwitiya.

(Canto 28: Wangśātha)

1 Nihan tikang* dharma lēpas ya tōjarēn:
bhūdāna* parnahnya tēkap ni sang prabhu,
yinogyakēn ring Rsi-Śaiwa-Sogata,
naiwedyā donya n pakajīwita ng waneh.

2 Kunang tikang dharma hajīki yan sinuk*,
prāptēng mahāwangśa satus ni sang prabhu;
samēka dharmānupamēng lēpas sinuk*,
dibyōttama ng dharma, wiśesa ring sarat.

3 Apan juga reh nira sang prabhūttama,
ramyāmangan mwang suta wandhu len ghara*;
muwah tikang wīrabala n wineh sēkul,
donya n surakseki ya hetu ning maweh*.

(Canto 29: Śārdūlawikrīdita)

1 Ndā tan mangkana rakwa de sang amangun dānānurāgēng jagat!
Tan sangkēng hana kārananya winahan bhojāna mangsā pētar*,
lud hīnālpa gunārdha sādhu katunan byāpāra don ing
wineh;
sang sambe rika rakwa dibya kahidep sang hyang
Jagatkārana.

2 Nāhan hetu ni sang narendra ring uśānāṅggoṅg sudharmēng
para,
āpan rakwa mahātidāna wēkas ing kīrtinucap sang wiku,
tan sor de ni kadibya ning ratu matī* prang
śūrasinghēng ayun;
byakta swarga mahāwiśesa katēmun* de śrī mahābhupati.

(Canto 30: Jagatnātha)

1 Nda haywa juga mangkanēki kahareṇkw iri kita pinakesti
ning hati:
nda tan panuka* dharma kewala, tikang huwus iki
pahajōṅg nareśwara;
kītāmihi ra denya tan kaparahē* para, talōra* subhuktya
sang wiku.
Kaboddhan ika Boddha sang sungana dharma kuti kuti lepas
kasadpadan,

2 kaśaiwan ika Šaiwa sang sungana tasyan angalapa kalagyan
uttama,
kārṇyan ika walkalāka sira sang sungana saphala ring
wanāśrama,
apan hila-hilêki rakwa, yadiyan salaha para têkap
nareśwara;
pitowi datêngêng mahâbala, taha prabhu, niyata têkêng
upadrawa.

3 Nda yêka ng agawe wiyoga, yadiyan hênëngakêna têkap
nareśwara*;
sadânakiti sarwaloka, mangahah manguhuh ika ri madhya
ning lêbuh;
prakopa kadi Kalabhûta* sumaput mamahi ya purih ing
salah pangan,
têkêng tus ika tan pakâla wulangun prawala pamatek
ing kaduryaśan.

4 Praśasta mara* ling ning āgama, nihan: wisa mamati ya
tan wisôttama,
ikang kêna jugêka bhasmi ya têkap nika, pejâh
atiduhkhha kâsihan;
kunang wisa mahâ ngaranya dhana sang wiku n apituwi
drwya kahyangan,
nda yêka têka ring swaputra kula potraka sahana dinenya
pâtaka."
(Canto 31: Šardulawikridita)

1. Nāhan ling nira sang dwijendra, mawuwus* marmamrahāse
haji;
yāṅgde tusta ni sang Narendra kaparah sampun minustīng
hidēp,
tēkwan dharma ni sang wiṣesa masihēng sarwāsakit ring
jagat,
sing bhrastēki ya sing rubuh ya pahayun de sang
narendrādhipa.

2. 'Ai sang wipra purohitāgra, kita haywānggōng manah
sangśāya.
Manggeh ngwang karānanya tan kasalahēng wīrānutēng
śāsana,
yadyan dhairya makīrtya kārya manuka* ng dharmāku tan
langghana,
denyānambēhanēki bhūmiyāśa sang nāthēng atītālama.

3. Lāwan rakwa hanēki mātra hiwang ing rājālpa dharmē* para,
yan tan dharma lēpas jugēki gēnēn de sang pramanēng
jagat;
nirbhagnōpama wah dhanēki makumēd, bhuktyanya lāgy āperēd;
mangka ksātriya bhūmipāla, yadyan tan dharmpārāyana*.

4. Sangsiptanya, ri sampun ing lēngēng apet-pet ramya tākw
an dhana,
kapwāmrinh-mriha dharma kīrte gawayēn mwang yajēh na tan
popama.'
Nāhan ling nira sang narendra, kalawan sang śrī supatniśwari
sampun bhakti ri sang hyang arca tumurun, mwang tang kakeṅṅangdulur.

Śraiva prāptēng candi kaśaiwan adbhuta sira mwang sang mahābrāhmana.
Tan warnan sira, ring ksanēki n umijil sang śrī mahābhūpati;
sampun prāpta sirēng yawânuti manunggang ring rathârjēnapi,
mwang sakweh nikanang mwang adyah i dalem sampun hanēng wâhana.

Episode 8d: Royal audience

Śilâlon lari ning rathâtut i lebuh ning dharma kīrnângalor;
ramyâkweh tikanang tuminghali sira n strī-strī maniṅjo kabe;
len tēkang tumut ing rathēka ya turung warsih* tumonton sira,
kapwâtambak awarna polah ing anonton rājakâryēng purī.

Śīghra n tēka ring pasanggrahan anindyāwarna rum ning purī
tingkah-tingkah i gopuranya, ri harēp sāksat wanguntur katon;
ngkâṅē jronya panangkilan muwah ikânnah* sang mwang ing jro purī,
endah lwir siluman pangipyan anurun nggwan śrī mahābhūpati.
8 Nahan hetu nikang tuminghal angětek* ta pwânglalêr* kapnêtan;
wwang wwang thâni ðusun samêki n umarêk ndâ tan pêgat
sök teka;
ramyâganti mahurhuran* sama mawastrârgândêp ring lêmah,
sakweh-kwehnya mahâtitusta lumihat polah narendrâdhipa.

9 Yêkângde sukha* sang narendra kalawan sang śrî
supatniśwari,  
têkwana de ni kabhîna-bhînawan ikang sâmyâdî jurw âsêgêh;
sîma mwang kuwu nâtha rakwa salaki-strinya n pranâmyê  
haji,
kapwâwwat mahâbhôjanâsîra-sîran, ndâ tan hanâpty âdharma.

10 Akweh sang mahatur-hatur sahalawan gênding
mrdanggângiring;
meuw-iww ang wwang amundu-mundut amawa ng tumpêng* sêkul
mwang hulam;
twak badyag* waragang pêtar* tal inapi ngkânê
  gucînyâhirêng,
tampo mwang pangasih* kilang sahalawan brêm bras jagung
  mwang gadung;

11 wwah-wwâhan: ri harep pucang saha sêdah, langsêb pisang
  poh ūnaman,
manggis dûryan ikâtikîrna, kalawan dodol* wajik sôk
  kêtan;*
lyan têkang wijil ing pasir: krang ika len bandêng
  makâdi n hana;
hetunya ng mahâbhôjanêka kahidêp guntur lawan sâgara.
12 Ndah yéka n panañah narendra kalawan sang śrī supatnîswarī;
sāmantaprabhu wîrayodha n umarēk sampun sinung bhojana, mwang wîrådhika sang Suwandha pinakottunngâgra mungw ing harēp,
lumrâkweh têka ring balâdhika pēnung prâptēng yawa tan kurang.

13 Len tēkāng akatik* masārathi gaja mwang sārathi syandana,
dudw ēkang magamēl mrđangga kalawan gong kēndang atyadbhuta,
gundik wwal wujil atri kuñja sahananya n wah mahābhojana;
tan hopēn tikanang mwang adyah i dalēm sampun pinik tang sēkul.

14 Norângsal n iki* søk kabeñ kawarēgan, ndā tan hanēkâlapa,
sakweh-kweh bala sang watēk ratu warēg mwang peka-yodhakrama;
len tang bras balabur mijil ya, karananya n tan prakopēng* manah,
hetunya ng bala tan hanēka marusuh ring thāní tustoṭtama.

15 Tēkwan de ni pingit* narendra, sumalah mangkwēŋ susenādhika,
sthity angraksa ri polah ing bala lawan sāmyānuwartāpagēh;
yēkāngdāni rēsēp nikang mwang umara mwang sang parān ing mangō,
kanyārjāpapagan* wērēh-wērēh anindyāmbēk nika n wah sukha.
16 Ndah yēka n ri huwus narendra manadah, tusta ng balâkweh marek,
sakweh-kweh para samya jurw akuwu nāthātunggu dharmādhara;
ngkā rakwa n sinungan suwastra, sama bhakty amwit ri jōng
sang prabhū,
mwang sang sthāpaka Śaiwa Boddha karuhun sampun wineh
pangrēna.

17 Mangkā tingkah ireki yan pamēgil ing deṣa pradesālangō;
ramyāmbēk nikanang kamārga pada tan wwantēn manah
duhkhīta.

Tan warnan sira ring wēngīki, wēki sōk tang
wīrayodhākēmit.
Rēp, prāpta ng dina mangkat eñjing ika sang śrī
bhūminātha n laku.

(Canto 32: Jagaddhīta)

1 Sampun prāpta sīrēng tēgal-tēgal alas jura-jurang* i
samīpa ning sawah,
tan sah śrī parameśwarīki pakarowang iira dinulur ing
balakrama;
katyāgan hana mandalēki jinajah nira kuti-kuti* dharma
kahyangan,
ndah yēkā* pinaran winursita dinānan iira sahalawan
nareśwārī.

2 Wwantēn dharma lēpas rubuh katēmu de nira kahawan i
pinggir ing wukir;
candy āgōng pupak ing tēngah, pēnuh ikang kayu halalang
i madhya ning natar;
Episode 8c: The seashore and the river

5 Eñjing lampah ireki, wahu kumēñar hyang Aruna kadi teja ning tasik; līlātut tēpi ning pasir, kisi-kisiknya n arēsik aputih tininghalan;
len têkang kadi mutyahâra rinêmuk marakata sumênô
nirantara,
mwâng têkang kadi wastra mañjêti hana n kadi taluki
rinêngga ring tatur.

6 Mangkin lênglêng aninditêki kalangônya n amarêngi*
kalangwan ing kapat,
sök têkang kusumânêdêng sama mâkar* bangun inatag i
gêntêr ing pater;
ramyâtut sisi ning samudra hana râjasa kanigara
campakâsana,
tañjung len kayu mas tahên puring ašoka sama winilet ing
welas-harêp.

7 Yêkângde sukha ning mwang adyah i dalêm pada wahu tumurun
sakêng ratha;
gundik mwâng kaka len uwêña tumurun kawigaran i kalangwan
ing sekar;
astam tang wahu sah sakêng gaja kâlih kawula datêng
alinggih ing karang,
lagy ângêm ri wêtisnya ring bânu, bangun pudak arêja
mudoda* ring parung*.

8 Akweh bhäwa nikang waneh: hana marêng bukur arêja ri
dunghus ing pasir,
lênglêng lagi tuminghalî* ryak amagut karang asêmu jawuh
tibêng natar;
len têkang makarang-karang wâgêd arumpukan asana lawan
sekar gadung,
siñjangnyârja mirir katon ri palajongnya n asêmu
malagâmepag* harus*.
9 Lor wetanya hanêki wâhu magêlung* luput*, angadêg i
tunghan ing karang;
madhya lwir pêpes anggalunggang arangin lêngêng, asêmu
kalangwan ing tulis;
prajnânwam, anulis tikânak-anakan pudak, inamer i laywan
ing gelung;
pantes tëki hajôngnya yan sungakenêng kawi manulisa
bhâsa ring karas.

10 Wwantên lwir siluman, bangun mëtu sakêng jaladhi hayu
nikâmangun langö;
mombak lwir i têngahnya kengis i sêdêngnya amahayu ri
lungsur ing tapih;
ramyângras makarang-karang susu bangun jumahatakeña râga
ning rimang,
lagy âgentêr i pangrêngih-rêngih i polah ika n arês i
panggyat ing kilat.

11 Honya ng nyâsa sinongan ing priyaka mëmbang i tëpi
nikanang karang sumong,
ngkâ tônggwan rasikâtiduhkha manahên lara saha
kawulângawin sêkar*;
pintên* ngganya huvus sinûksma kinirim sêpah inapi tëkap
nareśwara,
marmângdani lulutnya rakwa matêmah kakawin inuparengga
ring tangis.

12 'Hah sang kepi tëkângisapwakên angol têngah anuculi
sandhi ning tapih,
pet-pet harša wicaksanênggita bangun bhramara marêk i
gandha ning sêkar;
lwir tan swapna hidēpku denta winawêng pasir i walakang ing karang liman,
wahw ânut ngwang i* kungta, mogha kadinan, dadi hilang i patanghi ni nghulun.

13 Hah sang lot makirim palambang alangö, bēsur asamaya tan tulus tēka,
ton-tonēn ngwang i rehta ring swapēna yan katēkana ri sapolah i nghulun;
janggâlung lumung ing tawang, ring apa yan wēnang amilēta wimba ning wulan?
Mangkā kungku ri rumta*, dūra n ika yan katēkana saharas lawan kita.'

(Canto 33: Jagatnâtha)

1 Nahan rasa ni denyâsambat alangö tinulisakēn i panghret ing yasa.
Nda tan huninganēn gatinya; caritan nrpati sira lawan nareśwari,
huwus nira hanēng karang garudawaktra sinaput i kalangwan ing sēkar,
bangun mēsata rakwa rūpa nira len kaka-kaka mulihēng surālaya.

2 Lēngēng kalēngēngan manah nira, lēngēng tēkap i lēngēng i ramya ning pasir:
manuknya manawat-nawat kumēdap asring aēmu halis ing kēnēng unēng;
pudaknya n angudoda ring bańu bangun* wētis ing arēja
kesisan* tapih;
paternya hana ma tra mandra* karengō sarenghih ing awēdi n
kaping-rwana;
3 tati tnya kumēdap-kēdap sakēdap ing wwan apicala ri
sampil ing gati;
limit-limit ike ng tawang sapangure* ning asidēha
manisa ken huyang;
kuwung-kuwung ika su wastra* sinusur turu-turutan i
sanding ing rēmōng,
bangun wahu sakēng bahitra pasung ing puha wang ika ri
jōng nareśwara.
4 Tiling-tiling ing arka rakwa huwus ing jawuh anirami
pangjrah ing sekar,
hilang pētēng ika ng pasir kasuluhan dinakara sumēnō
prabhaswara;
pradeṣa tēpi lor kidul pada katon, mari kahiman awor
lamad-lamad,
iking wwan amayang hamāncing aliwēr parahu
makakurambang* ing bańu.
5 Nda saksana hanēka nūsa ya katon kaparēk i kahanan
nareśwara,
bangun mētu sakēng samudra, kalangōn ya kadi wahu datēng
sakēng tawang;
bukurnya ri sāmāpa ning bhujagapuspa pada winilet ing
wēlas-harēp;
limitnya n akuśēng* pucang gading awarna saput i susu
ning sēdēng rara;
6 karang liman ikê têpinya kadi mingguta têkap i panêmpuh*
ing halun,
bañunya kumucur sakêng tulalay abdhuta masêmu gajendra
göng galak.
Samantaji hanêki ratnawanita hañutan angadêg ing karang
sumong,
mukhanya gumawang sumöng, ring apa yan hilanga ri surup
ing diwangkara*?

7 Sumar wangi ni kenyâ n eñjuh anipis kadi jaladha ri
sampun ing riris;
têngahnya kadi padapânglih, araras susu nika kadi
monduh-onduhan;
... ... 
mangâñjali mahângure gulung an âpti lumabuha ri* durga
ning pasir,
amogha teka tang limût malimuman* muwah anapihi tinghal
ing mulat.

8 Ya hetu ni têñuh nikang wwang i dalêm sahana-hana nikang
macangkrama,
padânhêla-hêlê* hayunya, ring apa n kêna pihêrana ring
mahas mangô?
Muwah nrpwadhu sirêki kalawan nrpati mawêlas angrês*
ing hati,
tayênuca irêki rakwa saka rîri ya sumêlap i citta tan
bêsur.
(Canto 34: Šārdūlawikrīdita)

1. Byātītān gati sang narendra kalawan sang lwir hyang ing campaka,
ramyāsing sakatōn irekā pinarān mwang tang kakēnāṅgiring.
Tis tis, meh tumibēng dawuh lima, madan sang śrī
mahābhūpati;
sampun prāpta tikang* gajāśwa n umarēk, mangkat
narendrādhipa.

2. Lagy ālon lari ning rathāsira-siran tut pinggir ing sāgara,
wwal wungkuk hana ring dwipāṅgga karuhun mwang* tang
wwang ing jro purī.
Śīghra prāpta ri jōng nikāng giri, jurangnyājro pēngung bhīsana,
kongang tang paranēki tīrtha mangaran ring
Narmadālwaḍālēm.

3. Sōk tēkang kusumāṅgjrah arja masinang ngkānē tēpinyāmijah;
ramya wwaḥ-wwahan ing gēgēr sama matōb: poh danta len
poh cēmēng,
duryan manggis aneka langsēb anēdēng wunglwan kacapy
ambawang,
kīrṇēkang panasa duwēt macalakēt lyan tang kapundung
jirēk.

4. Hetu śrī naranātha garjita mihat mwang śrī supatnīswarī.
Sampun prāpta sīrēki tan dwa tumurun sangkēṅg*
rathārjādhika;
34,5

mwang sakweh nira* sang wwang adyah i dalēm sampun
tēkēng Narmadā,

hyun-hyun de ni langōnya mombak angalun lwir umbak ing
sāgara.

5 Gambhirāhning ike bañunya n umilī*, singgih sutīrthēng*
sarat,
sōh laywān ing atīrtha munggu ri tēpinyāgīlar sumōk ing
natar;
kuntul-kuntul ikāngadēg ri kalakahnya, mwang mayurāṅgigēl,
hangśākweh dara cakrawāka salaki-strīnyādulur tan kasah.

6 Ramya ng wwang pada tuṣta garjita tēkapnyātyanta ring
nirmala,
kīrnāṅg adyus ikē tēpinya juga tan prāptē* tēngahnyādalēm;
gundik mwang paricārikēki masibu, wwal kuṇja ramyāsiwo,
strī-stry anwam kaka len uwēña ri ruhur sampun samyādus
kabeh.

7 Akweh lwir curigēnunos tēngah ika lwir polah ing pādapa,
mayākāra niwr tti-wrtti* nika mar mangras tēkēng* sor
katon;
lyan tēkang tēka sāhasānuculi kenya lwir kadatwan sayat,
dudw ēkang* wahu mēntas eñjuh atukup hastatāpīh ring
darat.

8 Honyēkā manēngah, pilih kawula yânglanghuy samyâgyârēbut,
tuñjung bang tarate pinetnya kalawan tuñjung biru mwang
pētak;
mwang têkang mangalap* pudak matut i pinggir ning lwah ardhêniwô,
yêka pawwat ikê tuhanya, kareênan sampun tinanggap pinêm.

9 Ndah* sampun pada mëntas, amrih umarêng nyása prakîrṇêng darat;
lyan têkang mangusi* mahantën angure weny äsêkar campaka,
dudw êkang wahu mahyas arja masalin siñjang nikângasturi,
mwang têkang binurat jajanya linulur präptê*
têngahnyângliga.

10 Parnah lornya hanêka parwata leyêp pinggir nikang Narmadâ,
rangkang mäs ri pucaknya bhâswara lumöng suryöpamanya
katon;
söh tang puspa hanê têpinya kalawan nyudanta janggâmîlêt,
ngkânêng* parśwa bangun tapowana bukurnya, lwir dukuh
ring tulis.

(Canto 35: Aśwalalita)

1 Nrpati hanêrikâ nda ri têlas* nirâsuji lawan
narendradayita;
leggêng alangö mangö–mangên i ramya ning paramatîrtha
sindhu sakala,
makara–karang šilâdrêś i bañunya rakwa kahidêp harus
wahu têka;
sahaja sirêm–sirêm saha riris gêrêh hana munî dukîlyan
alangö.
2 Ri surup ing arka, mangkin alangō rikângdadari tang wulan*
   makalangan,
   pareng umēkar tikang kumuda ring lwah, as mu manah ing
   wwang onēng alawas*;
   sumar umidēm* mēnurnya, hana nāgapuspa masuhun sēkar mrik
   awangi;
   rininga-ringēki rakwa kadi möra mungsira n umilwa ring
   wulan awa.

3 Prasama-samâtiramyâ midēr ing mahantēn i samīpa sang
   narapati,
   ya karana sang narendradayitēki rakwa tumurun marâmupu
   sēkar;
   sasiki pinet nirânukhani citta, tan hana muwah siringnya
   ya, pinēm,
   sinari-sarīki raśmi nika, rājasunw asusupan ngaranya
   subhaga.

4 Sahana nikang wwang adyah umarēk samâmwang i raras
   nirângapi langō,
   makin alangō hanē wit ing aśoka sāmaja sirângikēt sēkar
   arum*;
   narapati garjitâmbēk umulat bangun karawuhan hyang ing
   masa kapat,
   ri hayu nirēki rakwa kadi mukṣa ring tawang amora ring
   şaśadharma.
5 Ya karāṇa sang narendra mañuluh-ñuluh sira n angēmban*
  anghari - harih;
sang ahayu kepwan ing daya sireki rakwa winawêng
  swaweśma* kanaka;
sumar i huwusnya rakwa kinenan sugandha jinem arja marbuk
  umirir;
prawala hanêng Smarālaya hidêp ni rum nira ri ramya ning
  wukir anak.

(Canto 36: Jagaddhita)

1 Ndan sang īrī parameśwarī* masēmu sungkawa mingay angēsah
  wimurchita,
sungsut-sungsut irārdha de ni pangikēt nira sēkar asuluh
  niśākara;
heman rakwa rarasnya tan tulus, amogha kahawara tēkāp
  nareśwara;
yêkā hetu ni luh nirādrēs umili tumus i jaja, mēhah
  pinangkwakēn.

(Canto 37: Jagaddhita)

2 'Hah dyah, wruh ngwang i duhkha rakryan i gatingku wawang
  i sēdēng ing mapet langō;
āpan kenaka ning madhubrata mangantyakēna ri huwus ing
  pudak sumar*;
mwang hyun ing tadaharsa rakwa mamalar-malara ri kēnār
  ing niśākara,
mwang tang cātaka ring tawang lēngēng angantyakēna riris
  i genter ing patēr.
3 Ndā tan mangkana tâku, kewala walat sēkar angamēr i
rumta ring tilam;
tan wruh yan carikɛnɛta ring kuku tēkâprangɛn i lungid i
tungtung ing halis;
de ning kung sumaput manahku ri hajōngta kawulangunan
anggɛgō smara,
manggāku n pējahāsilunlunga* larangku rurubana ri
lungsur ing tapih.

4 Lawan masku, bangun tan ing rat i panonkw iri kita kadi
tan kawastwana;
lwir hyang ning kusumāsrīra kita tan pakarana mawilāsa
lālana;
marmangku n kadi kapnetan kalatahan, wēdi kaluputanāmēkul
tēngah,
āpan de ni hayunta rakwa kahidēp hilanga ri silib ing
kakânghadēp.'

(Canto 37: Kusumawilasita)

1 Mangkana de nirânglipuraken turida wuyung* i sang
pinangkwakēn,
manggɛh i kakwan ing turida rāga masēmu salagângrēngō
ɡērɛh;
lagy angudang-hudang susu sirângidung akakawin angharas
pipi,
ñōr pyah i sang minangkana, bangun kumuda mēkar i
tambwang ing wulan,
Canto 38: Kalêngêngan)

2 Wahw anut ing gatî gati nirânuti mari matulak* wineh sêpah.
Tan huningê raras ning amêdar* tapih asêmu wirang
katindihan;
ramya parêng silih-pulêt ikang lunggah, asêmu lunggah
ing gadung
mwang lêmês ing wêlas-harep, aket patêmu nira, lêyêp
samâlangô.

1 Adawa n kawarnana ri polah ira résep amukti sanggama;
wekas ing wekas mari silih-silih-ujar ing akung, nda tan
humung;
smaratantrayoga kinêñêp nira samawati ning karâsîkan;
yâ tinut sang adyah umênêng gupay, asêmu kalênggak ing
tilam.

2 Wêkasan sirânglih aturû, pada harip ira, kâlihan* hulês;
sira sang narendradayitângipi* mamêng-amêng ing
Smarâlaya.
Tumuluy matanghi sira rakwa ri huwus i kaping rwa ning
gati;
rahinêki rakwa, muni tang manuk awurahân* ing wlahan
ratêng.

3 Sumar ambabar mayang ikang pucang arêja ri sanding ing
wungu,
kalawan gadung wahu mure wangi nika katêkê nareśwara*,
sumirir bangun mamapag* ing karahinan akusut sakêng jinêm;
pupus ing gedang wahu mèkar, satapih alulunan hanêng dagan;
Jaladârang asmu hayatan susu, malimunan ing sêpêt gading;
hanâ manggis arja tumibêng ksiti, kadi lati ning wineh sêpêh.
Lalu mäsa, āighra n umijil hyang Aruna, sumuluh ring ambara;
sira sang narendra wuwusen, lakibi têlas asucy abhusâna.
Pada sampun akrama tikang wway i dalêm umarek ri jong nira;
kaka len uwêña, karuhun sang amalihi lulut nareśwarî,
pada kasrêpan lumihat ing wway ahêning atiśuddha nirmala;
paramôttamêka karêngö bañu nika n umijil sakêng šâsi.
Atidurgama ng wway adâleõ jalanidhi sama ghûrnitângalun;
weki sök iwaknya wiparîta wênang alapên ing macangkrama,
ri gatinya tan hana pasimpangan ing anata, nora sambhawa;
prawalâmangun wiwal i denya tan anuwuki buddhi ning mangö.
Ika rakwa lingnya ri narendra têka hirêng* i jong nareśwarî,
tinut ing wirangrwang, apa tan sahur inameõ anikwaken tangan;
sira sang narendra wihikan sira ri manah i* sang nareśwarî ri hetunya mangkana, nimitta nira mawacanâpriyambada*:
'Ibu, haywa sangśaya manahta, yayi, sata nikang lwah adbhuta!
Tuwi sâgarâlwa kawênang satakêna, bibi, yan kitâharêp.
Yadi mungsiренg Amaraloka ya karцпа* тёкёng Śiwalaya, ring apêki n ewёha тёkapku tumёkaқёna sing prayojana?

9 Nghing atёki dуra kita, masku, wёnang umulатё sёдёng wibhu;
ndah anugrahangkw i kita, wastu, tan arёsa ri rупа ni nghulun.
Nda muwah tikang wwang i dalём sahana-hana ning angganэ* purї.
tёkan ing prawira bala tan gumirisina niraksayёng manah.

10 Na wuwus nirёka*; tumuluy saka ri pamarёkan nareёswari krama sang narendra, mangadёg sira ri wёlahan ing lwah adbhuta;
bala wёrasangggha n umarёk pramukha sahana sang wateк ratu, caturаʿsramёki pakamanggala* sira kadi dewatakrama.
Episode 9: The blocking of the Narmadā

(Canto 39: Sārdūlawikrīditā)

1 Ambēk śrī naranātha garjita mihat lwa ning maha-Narmadā, gambhirādālem ing tēngah sama lawan jro ning mahāsaṅgāra; ndah yēka* sira yan triwikrama, magōṅ lwir Meru sāksāt katon, dīrgha ng hasta* sahasra ghora ya lumung tulyāṅgreṅgēp* saṅjata.

2 Hung hung hung, swara ning warastuti, lawan puspārja sangkē* wihat, mwang sang brahmāna siddhy aśānti; humarēp* dyam sang watēk pārthiwa, kapwānēmbah i jōṅ Narendra, karuhun tēkang mwang ing jro purī, mukhya śrī parameśwarīki sira harsāngaṅjali jōṅ prabhu*.

3 Tindak, lwir bubula ng mahātala bēlah, guntur tikang parwata; tan dwēkan n tumēdu n siraṅguling anēngkō lwah nikang Narmadā; sampunya n kasirēp kabe, sira bangun tambak malang ring nadī; ghūrṇa ng matsya kabentur* awṛg umēsat de yangga* sang bhūpati.

4 Hyun-hyun tang bala pekayodha mangalap matsyānikēp ring baṅu; mwang tēkang mamaring, hanāmēca-mēcak, ramyāmangāṅco maner,
len têkang manusug, hana n pangarakad, kîrnângjalâkweh
datêng,
ngkânê sornya lahatipalwa pacikurnyâkweh hulamnyâriwêg.

5 Kîrna ng prang-prang agông, tajinya lumarap lwir khadga
tiksnôjwala;
lemborâdbhuta bangkapônya kasatan mwa ng tang umul
sumbilang
buntêk pe wadukang* pêsutnya maliwêr totok kakap mwa
lajar*,
bandêng mwa ng balanak lumumpat angawur* himpêr jawaêh*
ring tawang.

6 Ramya ng wawang marêbut, hanângduk anujah mînâgêng
atyadbhuta,
len têkang winateknya rakwa katêkê nggwan šrî supatnîniwô;
sakweh-kweh nika noro kantun atumang lwir parwatânak
datêng;
tingkah sang mapatih Suwandha karananyâkweh temên lwang
nika.

(Canto 40: Jagaddhita)

1 Ndân sang Šrî parameswârî sira hanêng bukur i tëpi nikang
lwah uttama,
gundik' mwa ng paricarikêka n umarek kaka-kaka nira len
uwângdulur;
lwir kady elik i kîrna ning hikan* atumpuk i harêp ira,
tan sinanmata,
de ning mas mani ratnasanggha kasatan kadi karang i
samîpa sang prabhu.
2 Endah lwir dwiradā tatur*, hana bangun makara cawiri linggarūpaka;
waiduryāsēmu candi kahyangan, awarna kabuyutan i madhya ning baṇu;
muntab sōng i mirahnya rakwa kahidēp hyang Anala tumurun sakēng tawang;
hintēn widruma kuśyarāga ya hēni nika, mawatu saghanta len pawal;

3 len tēkang kadi lembu śuddha rajatanyā kumēdap anaruh diwākara*;
sāksāt hyang Parameśwarāruhur anindita maṇī kumēṇar prabhāśwarā;
lwir sang hyang Giriputrikōpama ni nāga-panawang* ika pīta tan kasah;
krsnāgōng kadi Hastiwaktra saha Śaiśuka marēk i bhatāra Śangkara;

4 rukmülawāmbadawang-nalāngalad-alad* pawulatan ika muntab ujwala;
sōk ratnādhika bhaśwarē tēpi mēluk kadi sisik ing Urāgarāja ya.
Tan ngeh yan huningan gatinya kahidēp dasar i wēkas ikang mahītala,
wwai mumbul kumucur sakē* rengat ikāsēmu tutuk ika rodra göng galak.
5 Yêkångde sukha ning wwang adyah i dalem, makahulu hayu sang nareśwari,
lagy anggo mirah indranîla mangalap kanaka luru bangun sakêng baņu,
len têkang kadi cindagâgaligiran kadi pisang
arêjôlêr-olêran;
dudw êkang marêbut manîndra gumawang sumêng i mukha bangun wulan tiba.

6 Tan tunggal rwa matêki polah ikanang wwang apêningan amet
dhânêng* baņu;
honya ng nohan umentas olîh ika ratna pada pada suteja bhôswara,
hetunyâmuni tan hanêki winarah, wêdi wihikana sang nareśwari,
åpan rakwa duwêng pakocala ni kêndit ika karana ning sinûksmaken;

7 anyat tang wara mutyahâra kinêñêp pinilihian ika ring šilârêmuk,
mwang ratnâdhika rowanganya ya têtêk-têtêkan ika mên n pabhusana;
len tang nîla winingkis arja pakasimsiman* ika pinakesti ning hati;
krsnâlwařeja pahyasanya kaharêpnya gawayakena yan têkêng umah.
8 Wwantēn lwir tělēng ing samudra mahēning baņu nika ri 
harep nareśwara*; 
singgrong singgwan ika śīlā mani suteja sumarasah i 
dunghus ing parung; 
ngkā tôn̄gwân ira sang narendradayitādyus anguray, 
atiśuddha nirmala, 
eṇjuh yan pangusuk payodhara tēkēng wētis inisuhan* ing 
kakāngamēr.

9 Mangkin lēnglēng i rum nirāngliga-ligâraras apateleśan 
putih mirir, 
lwir dewī mahas ing mahāmrta, bangun Rati* maśuci marēng* 
Taladhwaja. 
Meh tan dhairyā narendra rakwa lumihat ri sira, harep 
amuktya sanggama; 
sāksāt hyang Tripurāntakārdha kaśēkan turida ri pangigēl 
Maheśwari*;

10 ndan sang hyang Gana ring swadanta pakaśalya, karana nira 
tan pacumbana* 
mwang sang śrī Giriputrikāngdani kumēl Paśupati tinut ing 
manah lēngēng. 
Mangkā tēki manah narendra wawang anghrēti ri* lulut irē 
nareśwari; 
byaktēkang mawilāsa bhasmi tēkap ing wari* babal* i 
patanghya sang prabhu.
11 Yēkā hetu nirāngamer juga ri sang wwang ahayu pinakēsi ning purī,
lagy āmangkwaken ing jajāsēmu ūilānayana jaja nira n tinginghalan;
hastākweh kadi kaywan ing gēgēr, ika ng mangamēr, asemū lunggah ing gādung;
marmānghol tēngh, anggamēl susu, bangun raras ira kadi ngūni ring jinēm.

12 Āpan yan wuwusēn hajōng nira bangun lēngēng i walakang ing karang liman;
sakweh ning marēk arja rakwa kahidep māmēng-amēng i surud ning ampuhan.
Sangsiptan, ri huwus nirāhyas asalin tapih arēja ginatra ring tatur,
mwang wastrērja sugandha bhūsana huwus datēng ika ya tēkap nareśwara.

13 Buddhi śrī naranātha harsa lumihat sira ri sukha nirang nareśwarī;
mwang strē jro purā * sūddha tan hana wikalpa n umulat i sirātikādbhuta,
nging holih nika ratna kañcana ginośti, lawan ika bhinuktī tan kurang;
hetu śrī naranātha mojar amanis-manis ira ri manis nareśwarī:
(Canto 41: Sikharini)

1 'Tuhankw indung, sang lwir hyang i lêngêng i lênglêng ning udadhi,
marângicchângantî jaja masêmu munggâw ing karang arês;
masanghub* româwrâhirêng akila* kady âtemaha rém;
kêdap ning șocânrang tatit umêtu sangkêng* șașadhara;

2 urojârjânrang nyû gading i tëpi ning sagara lêyêp;
têngah maryak kady angjahatakêna* kung ning wwww umulat.
Nda sanâsiptan; singgih kita, bibi, putus ning lituhajöng,
- 'ulih ning hyang nguny âmutêr,' ika hidêp ning wwww alangô.

3 Kapûhan tan mâtrâku têkap i mañhtê nghulun, ibu,
da, nda tan gup-gûpêm*, tan gumirisina de ning tanu magöng;
ušânâkweh dewâsura gana mahayaksa ya pejâh,
kâwôs-wôs glâna n ton lungayan i kakantâdabhûta lumung.

4 Kalînganyêki n tan hana madani rûmtêng* tribhuwana,
wekas ning strî siddhiòg hayu kita hidêp ni nghulun, ibu!
Sahur sang lwir hyang ning kusuma n umalês*:
'Dû, taha,
 kaka,
widhintêki hetungkw i tan arês i rumtâmahi langô.

5 Ndi tëki wwantên bhûpâti kadi kitânîndya saphala,
surûpânwam lwir hyang Smara, Pasûpâti șakti suhha?
Nda tan warnan tingkah nira silih-alêm tan kaputungan;
wiwaksan șrî Lêngkeswara sira hanêng nûsa ri rûhur.
6 Sêdêng dhîrâmûjâ sîra, saha japa yoga dharana,
ri sang hyang linggârca pratima mani tejomaya lumöng;
muwah sakweh ning râksasabala padâmursita kabe, 
apan sâksât jiîwânugama* saparan sang Daśamukha.

7 Sarosâwreg sakwehnya haru-hara de ning baũu magöng;
geger, lyab tang lwah minduhur ika tékap šry Arjuna lumah,
gumuntur prâptêng* thâni wana kahawan mwang têgal ayun,
muwah tang nûsa sthâna Daśamukha sampun kasaputan.

8 Ya hetunyâ ng wwil ghûrnita mawurahan ring langit umung,
kinon de sang yaksadhipa gumêmêtêng bhûmi, parâna 
ikang sangkan mwang hetu ni baũu nikang lwah mamalapar*, 
apan ngûni n tapwan hana wênang amangpang laku nira.

9 Inôsna* mwang bâyw adres ika têka mandê* sîra jêmur,
surâdî byaktârês kumêl akêteran tan hana mulat;
balik tang wway dustânaputi sîra ring nûsa mangêbêk*, 
yâ hetu šrî Lêngkeśwara sîra mûsî* jêng ning acala.

(Canto 42: Jagatnâtha)

1 Byatîta, ri huwus Daśâsya mangalih mangusir i hujung ing 
wukir Mani,
datêng sahana ning balâsura kinon jumêjêpa mahasêng 
wanântara,
makâsya Sukhaśâranêka humatur ri* hana ning agawe gêng 
ing baũu:
'Sang Arjuna Sahasrabâhu pakanâma rasika ratu Hehayottama.
2 Sumeru girirājaraṇa rēbah ing jalanidhi saha wṛksa sōk rubuh,
ya tōpama nirēṅg* lwah adbhuta Sahasrabhuja malang i
madhya ning baṅu.
Ya hetu nikanang wway adbhuta maluy, bēbēṅg ika ya tēkap
nareśwara;
i sornya n atiramyā mīna kasatan wēki lagi paran ing
macangkrama.

3 Bangun lēṅgēṅg i ramya ning pasir atēki sahana-hana ning
wwang ing purī,
muwah sahana sang wātēk ratu masomahan anuwuki tingkah
ing mangō;
padāsira-siran prayatna mamangan manginum ika rumakṣa
sang prabhu,
sahāstra-bala-kōsa-wāhāna pēnuh kadi manah ing amūka ring
musuh.'

4 Daśāśya sira gadgadēka rumēṅgō: ‘Tak atakut i gatinya
mangkana,
parāna juga.’ Ling nirādbhuta n umangkata māmējahanē
sang Arjuna.
Nda śīghra humatur* Prahasta mara tan tut i manah
ikanang* Daśāṇana,
pramāṇa ri suśakti sang ratu Mahispatinagara mahāpārrwīra
ya.
5 'Aha prabhu Daśāsyā, bhoh laki, hade bapa, wurungakēna
ng* prayojana!
Sang Arjuna ngaranya, dūra n ika ya kawēnanga tēkap ing
mahāsura;
uśāna ring uśāna dhīra suyaśa n turung awirang i madhya
ning rana,
apan sakala Rudramūrti dadi mānusa kumēmit i haywa ning
jagat.

6 Watēk ratu mahātirodrona saha wāhana bala kadi dewatakrama:
praśasta wara-Wiśwabajra siniwi* Magadha, sakala
Keśawōpama;
Awanggapati Sūryaketu panēlah nira subhaga, sawang
Prajāpati;
śry Awantipura Candraketu, kahidēp hyang Amarapati wīra
digjaya*;

7 Kalinggapati Dharmaghośa, Yama-tulya sira tan awēdīng
parāngmukha;
ri Singhala narendra Ghorabala, Bāyu-sakala sira ring
parakrama.
Tangeh yan ucapen kabe, sang para ratu, kadi Mṛtyu yar
hidēp,
prawirabala koti-koti, para rājatanaya pada śakti
siddhiman.
(Canto 43: Sragdharā)

1 Na tōjar sang Prahastākrama; dadi sumahur sang Daśāsyāpyak ahya:
   'Bhoj bhoj, ndi dewa yaksāsura wēnanga manonē mukhangkw ātirodra?

Yadyan sang hyang Trirājyāntaka lagana kunang, mon ikang Wisnumūrtya*,
   tan byakta niścita ngwang pējaha*; tuwin ikā sy Arjunāmatyanāku!

2 Lawan dūra n juga ngwang kawēnanga tēkap ing śatru śūrātirodra,
   de ning Brahmāwarānugraha turung amēpēg śakti ning yoga hetu;
   acchedyābhedyā, sampun hana ri kami kabeh sthūlarūpānggakāra,
   suksmānindyāprameyēng guna matēmahanānēka ṛūpāngku dadya.

3 Tēkwan tan matya de ning ripu sahana nikang wīra ring bhūr-bhuwhā-swah;
   sakweh ning dewa yaksāsura garuda lawan daitya bhūtānṅga nāga,
   mwang tang gandharwa widyādharā gana, ring apa n langghanē pādukangku?
   Towin yan mānusāsambhawa mamējahanēking Daśāsyātirodra!'
(Canto 44: Sārdūlawikrīdita)

1 Ngkā rakryan mapatih Prahasta mawwus* marma n pranamyē haji:
'Dū sang Rawana, tan hanēki cala ning wirahal ambēk mati,
tan sor de ni kadibya ning para mēnang sthīrānurāgēṅg jagat;
wāhyādhyātmika rakwa yogya gawayēn de sang mahāyuddhaga.

2 Tēkwan tan hana rakwa wīrya kadi polah ning sukīrtī sarat;
sōk ring swarga makādi dewa mangālēṃ, sakweh nikang wwang kabe,
astam tang kulawandhu warga mamuji, stry anak putunyâbungah;
mangkā ng wīra matī rananggana yadin śūrātīdhīrōttama.

3 Nghing tēkang mati tan panut ri rasa ning śāstrātipāpēṅg jagat,
nirdon tēki patinya rakwa kahidep walyan paratrātigas;
yadyan jiwan, yan curibrata, hilag* bong lēs, matinggal musuh,
towin rakwa manungkulāti macēmēr, byaktāṅghētēṅg rorawa.

4 Sangksepan*, prabhu, sojar i nghulun ike sang rāksaseṇḍrādhipa:
haywa wruh–wruh i don mahāsura yadin tan matya de ning musuh.
Tonēn sang garudēki tan mati tēkap sang hyang māha–Keśawa,
de ning buddhi mahāwamāna kasilib, ndah mūla ning wahana.
(Canto 45: Basantatilaka)

1 Yēkâmangun hali-halinkw* iki, sang Daśāsya,
yar gōng prabhangga ri sirang prabhu Hehayāṅgaśa,
āpan widagdha tuwi sakti mahāprabhāwa,
tan sor dahat juga tēkap Madhusūd anēng prang.

2 Panglinggana ng guna: wēnang tumahōn ikang wway,
dehâtikādbhuta sahasrabhuja pwa hetu.
Toh ndy āta sakti nira, yan mulatēng* musuh sōk,
byaktâmēweh sumėk i sālwa ning aštadesa.

3 Ndah yogya tânya juga; haywa mahāwamana
mangkwēng* musuh guna; balanya duwēg wiwaksan!
Yan sora, nora phala ning laga yogya gēngēn;
heman yaśanta ring uśāna mahēlya lajāā.

4 Towin narendra sira sang musuhēka dibya,
tan mūrkhabuddhi sira, kewala lālanāmbēk,
singghih matēki sira hetu ni gōng nikang wway;
yapwan humentas ika niścaya satnya šobha.

5 Mangke pwa rakwa réwēken sira patyananta;
nirdosa rakwa sira tan ya ta matya denta.
Sangsipta, yogya pakamitra* sirang* narendra;
panggil sirawaraha ring laku dibya tūtēn.

6 Na ling Prahasta; sumahur Daśāwaktrarāja:
'Hah dhik* ta kong asura tuccha mahatipāpa,
akweh wuwusnya* juga tan rēngēn ing prawīra;
sep glis, walik kamu marēng* ripu yar takut ko!
7. He he kamung bala mahâsura wîrayodha,
   toh ndy ang sinâdhyamu kabe, mapa tôlahanta?
   Yadyan tayêki tumutêry aku, mon patinggal,
   manggeh nghulun pwa ta n umatyana ng Arjunêng prang.

8. Yan śakti śûra kêtikang* ripu Wisnu-tulya,
   akw ìki rakwa lawananya tumampuhêng prang;
   mon sora, mon amênangêng rana tan dadi jrih;
   ndah srêbya tâkw anularêng* garudâtituccha.

9. Tawin ya paksy adhama hîna kurang prabhâwa,
   hetunya yan kadi wîmana wîmana ni ngwang.
   Aścaryya buddhi mami de Harimûrtidewa,
   yan wany amangpanga héleìm ry aku dibya ring rat.

10. Ndah yan huwus pêjah ikang prabhu Hehayângśa,
    sakwehnya bhasmya têkap i nghulun ranângga,
    ngkä tâku mungsira marêng Hariloka donên,
    āpan musuh kaliliran ri gatinya mangka.

11. Lâwan ta hetu ning atôn mubura ng triloka,
    rakwa
    hyang Wisnu pinakesti sinâdhyya tan len;
    āpan hidêpkw atulungêng Dhanarâja ngûni,
    ring swarga rakwa sêdêng i ngwang adanda-dandan.

12. Sangsipta rakwa paran ing hrdayâtiguhya:
    ngwang matya denya n aku matyana yêng ranângga.
    Siddha ng prayojana hidêpku, yadin samangka;
    manggeh makol agada* śakti lawan bhatûra.
13 Na ling nirâlpa sumawak ri bhatâra Wisnu;
krodhâpyak ahya* matêmah daśawaktrarûpa,
krûrâtiwingsâtibhujâkrama sarwasāstra;
cêt, tan katon sira katon tutug* ing nabhâhya.

14 Lindu ng mahîtala, rângat gumiwang sakâmbah;
sanghâra tulya ni wuwus nira, râwanêng rat:
'Ay ay Prahasta, lihatêki manahku dibya!
Ndi ng dewa tan pêjaha dengku yadin prasangga?

15 Byakta ng Sumeru kalêbur* pususêngkwa* bhasman,
mwang saptasâgara ya dadyana ng ekasindhu.'
Mangkâmbêk ing mihat i sang Daśawaktrarâja,
krûra* prawîratararâksasa bhakty anamya.

16 Ngkâ Bajramusti makamanggala* ning prakopa*,
Dhûmrâksa Durmuksa Supârśwa ng Anîla Danda,
Mrîca Kampana Sumatta si Yajñagopa,
Suptaghna Sanghati lawan Praghâsâtirodra.

17 Sakweh prawîrâbala râksasa garjitâhya*,
aścarya yan mulat i sang prabhu ghôrarûpa;
hetunyana yan pada makon datêngêng* musuh sök.
Nghing sang Prahasta juga tan pakabuddhi mangka.

18 'Bho,h, ndi n musuhta ring* uśâna tumanggehêng prang?
Śrî Banaputra saha pârthiwasanggha nasta,
mwang sang Dhâneswara kakânggêh ira n pacundang,
de râksasendra putus ing waraśakti ring rat.
19 Kailāsaparwata muwah ta ya hīna denta,
syuh bhasmi rakwa* yadi tan tulungen bhatāra;
śrī Mārutēki sira rakwa tēlas manungkul,
tungkul nirēki n alingan krtadiksitān̄gga.

Ghora ng gaja kuda rakha* seva loke maqṣōda, karmīlā
gunātā, saḥāna, manjāna, manjāna;
gumtur ng acala, rāngat laang cherkhe mahāsa;
tribhnūna gumāng,
dhwaw tang kauy-kauy pada bhasmatu, väla śṛṣṭi kāparat
śrōṣaṃ.
Deir negha nasadānl saśī bhyang Ačkē laka ng kāla
gaganacara.

3 Rāyālā ri gati nira sang Desūnas, Mahāpratipado satitam,
sampun uruh i datēnā ni sang sahāya vaśvam tandēnas
hajī;
panglingana, ng suratēkākā dīrma ag antānā titir
angingētaka;
strīrupa banē jānu weng Bēndiki satēmah yathēwa bākēn.
Episode 10: The heroism of Suwandha

(Canto 46: Kilayu manędęng)

1 Ahyā Daśamukha n atigarjite* pamuji* ning bala pada
tumegut,
mangkin guragada kadi Kālarudra* maharęp mamangana
bhuwana.
Rep, ring ksana wawang atisomya śobhita sahāstra muśala
ginęgo;
ngkānē ruhur i walakang ing wimāna sīra śīghra n umibēr
i tawang.

2 Ghora ng gaja kuda ratha* sewu laksa mangiring; ksititala
gumeter,
guntur ng acala; rēngat ikang Sumera kahiring;
tribhuwana gumiwang;
dhwas tang kayu-kayu pada bhasmibhūta, watu śīrṇa kaparah
ārēmuk;
lwir megha mamanūmi sēnō hyang Arka laku ning bala
gaganacara.

3 Byātīta ri gati nira sang Daśānana; Mahispatibala caritan,
sampun wrh i datęnga* ni sang mahāsura dumona tumēkana
haji;
panglinggana: ng asurabalēki* kīrna ng anilib* titir
aningētakēn,
strīrūpa hana jalu waneh hanēki matēmah yatiwara kamatan.
Yatna ng para ratu pada gadgadêki n umuwah balagana
sahana,
rakryan patih ika pinakâdi, nâgata patangghya narapati
sira,
de ning ripu niyata têkânghalang-halangi* polah ing
angapi langö.
Ndah yêka karana nira šîghra yan mapagakèn Daśamukha
réwekèn.

Sampun lepas ika katekëng têgal prawaga, bhûmi samara
katëmu;
ngka tâkuwu-kuwu sira sang watëk ratu, saha dhwaja
kalaha* humung.
Šri Mâgadhapati pakamanggalâdhipati ning para nrapati
datëng,
munggw ing ratha kanaka, bangun hyang Arka sumëñö bungah
i mukha nira;

gandewa ri kiwa, šara bhâswarëki ri téngën, titir
inayatakèn,
--ndi ng râksasa wënang amukë pamuk nira mënëng rana;
niyata gësëng;
laksëwu bala nira, suraknya ghûrnita mahârñawa*-sama
karengö,
hung ning gaja rathe kuda ng ostra, šangkha tinulup,
 bhûwana* halilingën.

Sry Æwanggapati hana ri rëngga ning rathe, sabhûsana
nira kumëñar;
šwetâmbara nira kinëñan tulis kanaka parwacarita kineñëp;
cakrângœpër i tangan ireki dipta, kahidep wulan anuluhi rat;
kîrna ng curiga bala sahâstra, wintang upamanya n angibêki tawang.

8 Śry Āwantipura muśala sañjatâgra rinêgëp nira sumëng i jaja,
munggw ing ratha mangadeg, anindyâ bhâswara tutup gelung ira n umurub;
sök tang pala pada kawëngan tuminghal i sabhûsana* nira dumilah,
kady anggësëngana mubura ng jagat laku nira n Paśupati sakala.

9 Ndan śrî Narapati ri Kalingga dibya hana ring ratha mani lumarap*,
catra rwa sumêkar aputih bangun katurunan saśadhara mapalih*;
raktadhwaja nira kumëlab lumëng kadi kilat, saha gëlap anitir,
de ning balagana pada ghûrûnitâkrak alapâgya* mamuka ring ayun.

10 Śrî Singhala balapati* koti laksa gumuruh miringi laku nira,
ngkânêng gajapati sira kâdhutâmutër i danda nira kawigaran;
krûrûnggetêm asemu tekâmukâswa juga yan Daśamukha datênga;
prodbhûta salaku nira tan hanëka karës* ing hati n inangën-angën.
11 Tan ngeh yan ucapakêna sang watek ratu; muwah para nrpatisuta:

Sodhatmaja Magadhasuteki Kardhasuta Singhalapatitanaya, mwang Šaišuka Subala Kalinggaputra, pada wîra suyasa malaga,
mâtus dulur ira pada rājaputra sêdêng ing guna tan iman-iman.

(Canto 47: Šârdûlawikridingita)

1 Ngkâ rakryan mapatih Suwandha pinakâgra prána ning sañjata,
sâksat ŝry Arjuna munggu ring* ratha manindrâtyanta ring sobhita;
sök garwa ng bala sewu laksa mangiring kapwâsusun ghurnita.
Ndah sampun mapageh. Dašâsya wuwusên, mārgāmbarâglis datêng.

2 Kanggek* tang bala râksasâsurak awu de ning musuh kâdhbhuta,
sâksat parwata sewu rakwa kahidêp sakweh watek pârthiwa,
lwir gunthur sumarambah ing rana balanyângde têgêg ning manah;
mangkâmbêk prabhu Hehayãngśa lumihat kweh ning musuh râksasa.

3 Ndan sang Rawana ghora yākulilingan munggw ing wimânâkila*, harsa n ton ri gêng ing musuh: 'Ring apa yan tan bhasmya! ling râsika.
Ngkā rakryan mapatih cumunduk irika mwang wīrayodhādhika;
āscary ng* Daśawaktra denya kahidep śrī Hehayāṅgśaprabhu,
4 de ning bhusana sarwabhūsa* pangasih sang śrī
narendradhipa,
ing rūpādhika, ring gunēki juga tan sor ardha de sang
prabhu.
Nāhan hetu nirēki rakwa mawuwus gōng māna, bhinna ng kēna,
garwāmbēk paṭu* nirbhayāṅgamah-amaḥ lwīr Antakāṅgindarat:
5 'Ai kong Arjunaraṇāja, rāja nikanang sāmantarājādhipa,
lwāmbēktēki wēksamru rakwa lumihat ring candrasūryakrama.
Bhoh, pembuḥ šata koti laksa ratu len dewāśrayantōngsirēn,
manggēh tan surudāku matyana ri ko, kong mānusātyādhamā*.
6 Sangsiptan, laku yuh nihan, bapa, panēmbah ngke ri jōng
ni nghulun!
Sakweh-kwehmu narendra haywa jaga tan bhakting*
maḥā-Rāwaṇa;
mwang strīratna suputrikādi wawanēn panghēlya jīwa prihēn.
Yan tan mangkana, hah harah, papagakēn šaktingku tan
popama!`
(Canto 48: Wasantatilaka)

1 Nōjar Daśāsyā; sumahur* sang anindyamantrī,
śūrātīdhirā juga tan hana rēs ning ambēk:
'Ai rāksaśendra, huningan da tēkapku mojar!
Tan śry Arjunāku, tuwi tan wēka wandhuwarga.
2 Mantri wiśesā pakanaryama ning sarājya
parnahku de ny aji mahāprabhu bhūmipāla*;
mwang donku yar mapagaken ri tēkanta mangke,
dhaiyāpti rakwa mihatēng* Daśawaktrarūpa.

3 Lūwan muwah karana ning tēka tan dadi jrih,
hamham rumēngwakēn i donta mahātīduhkha,
de ning wway abdhuta bēbēng tēka ring wanādri,
hetunta yan harēp amungwa* ri sang narendra.

4 Nādā haywa mangkana tēkap prabhu Rawanāmbēk*,
krūrāptya manghalanganēng awilāsa ramya,
Yapwan sake* gōng ing apaksa makīrtya ring prang,
mah prang! nghulun pējahi yan kamu wīra rodra.

5 Kīrṇa ng watek ratu kābeha pada śūra dhīra,
dūra n harēp-harēpa mātra manungkulēng prang.
Sangsipta, bhoh, lepasakēn tikang astra dibya,
Brahmastra konta hala len gada cakra bajra.'

(Canto 49: Indrawajra)

1 Ling sang sumantri paramātīdhīra;
sakrodha sang Rawana kādbhutōjar:
'Dhik hah ta kong wirabalātituccha,
ādācēmer, lwir tuhu wāni garwa.

2 Ndīkang mahāwīra wiśesayodha,
mwang tang mahāparthiwa dewarāja,
donya n tumēnghēry aku ring ranāngga?
Yāwatnya tāwat niyatanya bhasmya.
3 Ko pwātipāpādhama wīra tiryak,
dūra n wēnang jīwana ng angga pūrṇa.
Prit trik masowe pējahanya durga,
ndah sopadin patyamu dengku mangke.

4 Hīṅganya wandhy āku tumarjana ko,
tan saphalāṇampuri saṅjatāgra.
Nghing sy Arjunāntiṅ lawanangku dibya,
nāṅ pekawadwangku lawanmu tan len.'

5 Nōjar nirang Rāwana, śīghra lungha
mungsir giri sthāna nirēkā ngūni;
sampun kinon tang bala wīrayodha
kapwāmukēkang bala Hehayāṅgā.

6 Ghorāsikeṅ tang wwil aneka rodra,
tan dwācucuk mwang bala Hehayāṅgā;
meew-iwwṅ ang aśwa dwipa len turangga,
guntur lawan sāgara tōpamanya.

7 Lumrāṅgēbek ring ranabhūmimadhyā
yaksādhīpa mwang para rājasanggha;
tangkēp nikī tulya mahāprakampa,
gong bheri ginwal kahalātri ghūrna.

8 Krodhaṅ ng wateṅk Hehaya śīghra mangsō,
dukduk panah gandi watang prakīrṇa,
len tang tuhuk tomara candrahāsa,
cakrāyudha mwang hala saṅjatanya.
9  Bhrasta ng watēk Rāwana durbalāhya;
krodha ng wwil atyadbhuta wīra rodra,
mohāṅgēmah khadga mahāstra dīpta,
len* tang gada cakra ya tēnēlōnya.

10  Sōk tang mahāsaṅjata bhasmi denya,
nāgendra śarāgni śilādri cūrna.
Na hetu ning Hehayawīra mawręg,
kagyat winuk* durbala nasta magap*.

11  Wantēn mahāwīra ri Hehayāṅgāsa
tan* jrih tēkap ning ripu Kāla-tulya;
yēka n tedun sangka rikang rathādrēs*,
prep, tēndas ing rāksasa tan dwa bēntar.

12  Mangkin tikang prang, pada śūra dhīra;
len tang silih-duk pada śaktimanta,
mwang tang silih-kandaga timbul alwat,
dudw ang padâmwah tarawang dadanya.

13  Yēkāpagut tan hana sor ing ambēk,
astranya sampun makular-kalīran;
glāna n yaya n dhīra silih-dudat twas,
rotângduduk hampru padâñawuk rah.

14  Honya ng mahāwīra madanda-dandan,
guntur mara ng adri tēpi n katēmbung*;
len tang silih-tomara ring gajendra,
len tang silih-betala* ring kudōstra.
15 Kirna ng mahāwira maćapa-capan,
yaksāmanah bāna sahasra lakṣa,
hru sang waṭek parthiwa koṭi lakṣa,
ceb ceb, tumānceb mangene musuh sök.

(Canto 50: Sragdhara)

1 Tatkāla ng wīrasenāprang apagut asuwe, lwang
nikāmarwatākweh;
yēkāwrēg durbala ng Hehayabala katēdun ring gētih
sindhu-tulya;
puh tan wring de tēkap ning karang isu masusun bajra
ca kra n tinutnya,
towin pinrih* tēkap ning wwil agul-agul amuk ring
mahādanda konta.

2 Ghora ng yaksēng langit ghūrnita, garuda sahasrādbhuta
sadrēśanya,
tan dwānambut musuh rwā tēlu pitu winawēng ambara ng
śatru śakti;
akweh bhāwanya n anyat: hana kadi mamunuh sūkara śwāna*
tulya,
dudw ang kady āmunuh minda harina gawaya mwang krēwag
carwa donya.

3 Kirēkang Hehayāngsaprabhu pinuka-pukang de nikang yakṣa
rodra;
yēkāṅgde wrin-wrin ing pārthiṇabala malayu mwang waṭēk
rājaputra.
Ngka sang Śrī Māgadhendrāṅggeger anihangaken* sarwa
tānēng rathāngga,
mwang tēkang bajra sangkē panah ira n umijil ghūrnita
ng śatru kagyat.

4 Syuh bhrasta ng rāksasa, lwir jawēh* ika tumibēng* bhūmi
de ning warastra;
tēndas mēltok tēkap ning gēlap ika mangaṅang sangka ring
megha-bāna;
kagyat tang rāksasāwū, kabarasat ikanang wwil hanēng
byoma lungha,
prāptēng swargālayū puh tinut ika pinupuh de nikāng
indrabajra.

5 Lāwan sakweh watēk pāṛthiwa pada tumitih mwang watēk
rājaputra,
bingkas rwang koti laksâṅg asurabala dahut pinrih ing
bajra konta*.
Ngka n mangsō tang maha-Rāwanabala gumuruh ghora
śabdanya mahya,
len tang munggw ing ratha syandana mapahidēngan mwang
parawīrasanggha.

6 Prod bhūta ng prang, bangun syuha ng acala de nikang
wīra rodra,
rug bhrasta ng wrkṣa, kagyat kēnas ika, malayū mongnya
len singha barwang.
Ngkā mangso sang Supārśwātut i tēpi nikanang parwata
mwang balanya,
lawan sang Bajramusty āgajah* ika kaparah nggwan irang
Māgadhendra.
7 Dhirâmbêk sang narendrádbhuta mamanahakën hru sahasra-prameya;
dhwas têkang râksasâlah rébah ika katêwêk* ring jurang durgamâjro.
Krodhâkrak* sang Supârśwâpulih amawa gadâmuk watêk Hehayângsâ;
ngka n munggah ring rathânggânawat i mukha nirang bhûpati, tan kadanda;

8 singlar, dhîrângdêdêl pyah narapati, katiba ng* râksasêng bhûmi manglah;
yêka n pinrih tinut ring ksititala, tinujah mäti de sang narendra.
Krûrêkang Bajramusty âbutêng angayatakën cakra ring srî narendra;
sang Sodha n ton lêpasnya n pinanah ira, tikêl syuh rêmuk* tan têkêng don.

9 Nâ hetunya ng mahârâksasa tumuding i sang srî naranâthaputra,
dhairyâ krodhâtiśîghrângdêmakakën i gajahnya n ri sang wîra-Sodha*;
rempak syuh tang ratha, ndah nrpasuta tumêdun ring lêmah dhîra mangsö;
trus twas* ning râksasa glâna pêjah i pamanah srî naranâthaputra*. 

10 Nghing têkang hasti mattâgalak aburu ri sang
   wîra-Sodhâtiwega*;
sang Sodhâtyadbhutâmrang* tulaly ika tugêl, rah nikâdrês
   manembur;
mangkin krodhângusi* sang nrpasuta, muyêng ing wit nikang
   wandirâgông;
ngkã sang šrî Wiswabajarâmupuh i cêngêl ikang sâmaja glâna
   lîna.

11 Warnan šry Áwanggararâjâdhîpa sira malagê tîra ning
   Narmadâlwa,
lâwan šry Áwantinâthâparimita n inasö de nikang
   râksasâkrak;
   meww-iww ang wwil humung ring wihat* aruh-aruhan,
   parwatâgông inunda;
dhwas têkang šatru mengas girimisën alayu n ton ri
   yâtyadbhutêng rat.

12 Ndâ tan dwa ng hrû šatã koti lumêpas ika de sang rwa
   moghâtirodra,
yêkânyuh parwatâstraðëmûk i tangan ikang râksasâhëwa
   mona;
   len têkang yaksa munggw ing ksiti sama katiban de nikang
   adri cûrna,
akweh jengkel penêt syuh širah ika têkap ing
   hîrapâtânuwarta.
(Canto 51: Sārdūlawikrīdita)

1 Mangkin ghūrnita tēkanang wwil alayu; krodha ng mahārāksasa,
sōk sarwāstra sakēng panahnya kalawan sangkēng gada bhūsana;
manggeh śrī nrpa Sūryaketu mangayat hrū bāyubajrāmapag;
dhwas tēkang śarasanggha kabwang umarē jro ning mahāsāgara.

2 Krūrēkang danuja sy Akampana sudhīrāmrī mamuk ring rāṇa,
śry Ṭwantiprabhu ring rathāṅgga ng usirēn, yatnāṅgduk ing tomara;
gek gher*, tēmpuh* ikē jajanya kawalik tunggōng tībēng bhūtala;
dhīrāṭanghi ya, tan dwa māti pinanah de śrī narendradhipa.

3 Dhumrāksābutēng ahya ghora tumēdun sangkēng* gajendra n
masō,
dandāgōng pinutenānya, yēka rumēmuk sakweh watēk Hehaya*.
Ngkā rakryan mapatih Suwandha mangabēn ring cakra
sangkēng* ratha,
rug tang rāksasa koti laksa ri pējah Dhumrāksa wirottama.

4 La-wan sang Praghasātirodra ya pējah de Sūryaketw abbhuta;
Māriceki pējah Kalinggapati sang wīrāṅgduk ing lānggala*;
sang śrī bhūpati Singhalendra mamāti Suptaghna Mattānala*;
hetunya ng bala rāksasāwri malayu* mungsir sirang Rāwana.
5 Tan warnan ri gatinya têki; caritan sakweh watêk Hehaya, ngkâraryan sira ri wwit* ing taru latâ ramyâtitusta ng manah;
bhedâ mwang bala râkäsâsôsah* angéshah de ning musuh šaktiman,
--gandharwâdhipa dewa šakti kahidep sor ing mahâkâdbhuta.

6 Yêkâ hetu ni sang Daśâsyâ lumurug prâptêng têgal paprangan,
mwang sakweh bala wîrasâesa mangiring, kapwângrêgêp sañjata;
rakryan sang mapatih Prahasta ri harêp munggw ing gajânindita;
nda* yêka n pinapag ring astra pinanah de sang watêk Hehaya.

7 Prodbhûta ng bala râkäsâskrak umasô sâksât gêlap rwang yuta,
kapwângduk mamukul* sakêng awang-awang, dhwas tang mahâksatriya;
sang Sodhâlara, Šaišukâgra kadômak, rémpak rathanya n rihek,
de rakryan mapatih Prahasta mangidek krûrânujah ring liman;

8 mâtus tang kapênekt, waneh tinulalay, glâna ng watêk Hehaya,
akweh bhûpâti mâtî wîra ya dinuk de sang sumantry åsura.
Tandang sang prabhu Wiśwabajra mamupuh tēndas
  Prahastêng* liman,
paksâmìngrwana, sang Daśāsyya mamanah, syuh tang gada
  bhīsana.

9 Sondur sang prabhu, sang Prahasta kapêngël, ramya ng
  prang atyadbhuta*.
Nghing sang Rawana wira rodra hinirup* de sang watek
  parthiwa;
krūrakāra hanēng rathān̄gga mangagēm konta pradiptôjwala,
mornānūpura* bhusaṇābhra n umurub sāksat gunung pawaka;

10 līlā tan hana rēs nīreka rinebut de sang watek Hehaya.
Sāmantaprabhu wīrayodha n umasō munggwis ing gaja mwang
  ratha;
sōk tēkang mamanah, manūla, mangarug ring bajra
  cakrāyudha,
nda tan pamyati ring Daśāsyya, kawaluy sakweh nikang
  sañjata.

11 Nagendrâdbhuta paksirāja lumēpas mwang tang ūragaṇyôjwala,
  len tēkang kadi sángarân̄gawang-awang mwang bayaubajrāngasut;
lwir guntur mangalih parēng* sahana ning sarwāstra
  tejomaya,
Brahmāstrā diwabāna bāna, karuhun tang Rudrābānottama.

12 Gēk ghor, ghūrnita bhasmībhūta tumamē sthūlān̄gga sang
  Rawana,
  sumyuk lwir jawēh* ing kasapta* tumibēng wungkal, winaśa
  ng śara;
rēmpak syandana sang Daśāsya pinanah de Śūryaketuprabhu,
mwang tēkang turagāṅgrepālara, tinut sang Rāwanaḥyādarat*.

13 Nda tan dwa n pamupuh* watēk ratu, hilang sakweh watēk
Hehaya,
lwangnyātumpuk, aneka rāja marēmuk* mwang pekayodha n
pējah.
Yatna śrī nrpa Wiśwabajra mamanah ring pañcaśūlādbhuta,
syuh tēkang gada, sang Daśāsya mangamuk, mawrēg watēk
pārthiwa.

(Canto 52: Śikharini)

1 Ya hetu śry Āwanggādhipa sira lawan Māgadhapati,
muwah sang Sodhāmrih ring isu paramānindya lumēpas;
nda tan kewran sang Rāwana manikēp anglwāngi mamapas,
sudhīrāmēp, tan jrih rinēbut, amupuh sarwaniśita.

2 Prayatnāmbēk śry Āwantipura masikep tomara murub,
wawang duk pyah sang Rāwana, kasidēkung tunggēng atēghu;
Kalinggānglud mwang Singhala sira muwah dhīra mamupuh,
kasambut kānan keri kalih ika de sang Daśamukha.

3 Nda śīghrāṅgsō śrī Māgadhapati lawan Sodha mamanah,
śry Awangga mwang sakweh para ratu mamuk dhīra matulung;
nda tan sangkan sang Rāwana matakūṭā yan ginurumung,
umangguh dhīrāṅdhik cumēkēl i* gulu śrī narapati.

4 Tikēl tang danda syuh kapēlang i pupū* sang Daśamukha,
sudhīrāmēp sang rwālara tinekuk ing bhūmi dinēkung;
gupêpu cûrnâŋ angga, rudhira mijil sangka ring irung,
satâkuyw anglih rakwa sama nira, dûra n pamënanga.

5 Samangkôjar sang Rawana guragada lwir gêlap ahôm:
'Nda panglampû kong alpaguna, mampag wukku ring ayun,
arah, sambat têking gumaway i tuwuhmw ing janapada!
Ada, lwâmbêkmu, ndi n luputmu têkapkw ing pabharatan?'

6 Nahan ling sang yaksâdhipa, mangadu minde narapati,
remuk syuh bêntar karwa širah ira, rahnyôtêk umësat;
wimûrchâlék sang Singhala pêjah i jöng sang Daśamukha,
Kalinggêkî sampun dinukaken irêng Arjunabala.

7 Nda yêkâlah ning Hehayabala, larut kabwang atakut*,
winuk pinrih; len Mâgadhapati murud mwang para ratu,
umungsî pringgâhrit ning acala guhâ grong* jurang areś,
waneh prâptônggwan sang rsi, tinut ikâ de ning asura.

(Canto 53: Jagaddhita)

1 Ndan rakryan mapatih Suwandha sira mojar i sahana nikang
balânana:
'Ai sakwehta wiśesayodha, karuhun para ratu
pinakâdi-manggala,
pangher, haywa murud manahta maharêp matilara ri kaśakti
ning musuh,
âpan rakwa pinetta rakwa pinakesti ning apêningan ing
ranânggana.
2 Mangka pœki tœka ng prayojana, bangun salahāsa ri katœmwan ing hidœp;
ndœ tan dharma ni sang prawira makangœni manaha nira sang nareœswara;
nirdon tang paramāstra tiksœna ginêgœ*, yadi wawanœn ika n curœraœna,
byaktêkœnœmu papa ya; peœjaha jœwana* tuwi niyata ng kapataka.

3 Sangsiptanya sudhîrabuddhi gawayœnta, gumawayya tapœng prang adbhuta,
lagy œhoma ri madhya ning samara: kunda nika pagœlar ing musuh datœng,
kapwœwrksœ œarœra dibya, masawit dhœaja, macaru rathœdiwœhœna,
sarwœstrœgœni mahoœwalœngarœabœarœab, rudhirajaladhi taila kottama,

4 hung ning gong kahalœtri* ghœnta ya, humung 'jœya, jœya'
ri jayanta ring musuh,
dhyœyœkœ ripu œunyœmœrgœ ri sœœngœta kawœnœngœ ri Œaktœ
ning musuh;
tan dwœka n patœmah œaœsangœka rawi bhœœswœra tapœkan i
sang matœng rœaœ, drak, œighœœœ n mulœh ing mahœrhdœkapœda prawœla kita
maminda Keœœwaœ,'
(Canto 54: Sragdharā)

1 Na ling sang wīramantri*: prasama-sama masō sang watēk
   Hehayāngśa,
   mwang sakweh sang watēk bhūpati sama lumurug mangrengō
   wākya hetu.
   Śry Awanggānindya ring prang* samaratha rinēgēp tandang
   ing wīra rodra,
   līlāyajñēng ranānggājapa sukha pējaha de nirang
   yaksanātha.

2 Hetunya ng yaksa rodrāngghudani śarawara mwang trīśūla
   pradīpta;
   syuh brasālwang salaksāng asurabala winuk de nirang
   Śuryaṅketu;
   paksāmukê* sirang Rāwana mangayatakēn danda mungśī
   rathāngga,
   krurāmbēk sang Daśāsyāṅgduk i jaja nika sang bhūpati,
   tan dwa līna.

3 Ry angkat* śrī Māgadhendrārdharatha ya kineṇēp tingkah ing
   wīra ring prang,
   mwang sang Śry Awantināthātiratha tang iniwō tingkah ing
   dharma-yuddha;
   manggēh matyē harep ning dhwaja, ri tēpi kunang, karwa
   pinrih ring ambēk,
   āpan byakta ng mahāpātaka katēmu, yadin matya ring
   ketuprsta.
4 Na hetu sīrī narendrāmanah amahi masō tan jrih ing śatru śakti;
trus pyah śry Āwantināthātēkēn i dhanuh ira n māti śūrēng raṅgāngga,
ławan sang Māgadhendrādbhuta sama pinanah māti de sang Daśāsyā;
ndah* sampun pūrna pūjā nira, tinut i larut sang watēk Hehayāwṛēg.

(Canto 55: Mattarāga)

1 Ngkā sang Suwandha sira wīra rota juga tan tumut kapalayu, līlāṅgadēg sira ri rēngga ning ratha, mahārathādī kinēnēp;
dūra n sirāharēpa matya tan panuta dharma ning balapati;
sampun sirāṅgayatāken warāstra, śara dibya śakti lumēpas

2 śūlāstra bajra hala tomarāṅgarab-arab sakē* tangan ira, mwang bāyubajra saha parwatāgni tutug ing nabhastala murub;
dhwas hīnasakti ri sirang Daśāsyā, kadi guntur ing jalanidhi,
lwir parwatāgēng aruhur tinub ning anila pracanda kumusuh.

3 Krūra ng* mahāsurapati, nda sah sira sakēṃg swawāhana masō;
syuh tang prawīra ya winuk nirēng krtala dīpta Mṛtyu sakala.
Yatna ng Suwandha Madhuvamāstra gīnēgō* hanē tangan ira;
geh ghrang, tikēl curiga sang Daśāsyā ya tēkap suwīra mamanah.
(Canto 56: Šārdūlawikrīdita)

1 Yēkā hetu ni sang Daśāsyā masikēp sy āmoghasākti ujwala*,
paksāmōka* ri sang Suwandha kaharēp, sampun tēkēng
sārathi;
ndā tan dwa n dinuk ing triśūla, kumētug kanggēk tibēng
bhūtala;
de rakryan mapatih tinut nira, mēsat sang Rāwanātyadbhuta.

2 Yēkākrak, matēmah sahasra, manguhuh* sangkēng* langit
ghūrnita,
sōk lumrēng daśadeśa ghora mangagēm Brahmāstra dewāntaka;
awrēg tang bala Hehaya n katawurag sakweh watek pārthiwa
de ning Rāwanarūpa, hetu nika yar tan wring paranyâlayu.

3 Yatnēking* mapatih Suwandha juga tan kewran tēkap ning
musuh,
wruh yan māya gatinya, lingga nika yan dhīrātiwīrōttama;
rep, śīghra ng śara pañcawedas* lumēpas hrū sang
susenādbhuta,
tēmpuhnya n mangēne Daśāsyā, kalēngēr ngkānēng langit,
puh tība.

4 Lindu ng bhūmi, mēsat śilānya kaparah, gēk ghor, karēngw
ing langit;
tan dwānglah kadi Parwatendra rumawuh, kagyat watek
rāksasa.
Ngkā rakryan mapatih sirēki tumēduṇ sangkēng rathānindita,
dhīrāmbēk sumēgut harep tumigasē tēnggek nirang Rāwana.
5 Krūrātanggal ikang Daśāsyaya; kasikēp sang wīramantriniwō*, sampun rakwa gēlung nirēki n inulēng de sang maha-Rāwana.
'Øyuh kong bala tucchabuddhi, sumalah jñānawamanēry aku.
Yadyan sy Arjuna, mon bhatāra, ring apa n jīwan ya dengkw ing rana?!

6 Nāhan ling nira yan sumambut irikang khadgē tangan sang patih,
yēka n rakwa pamōk nirē gulu nikang śatrw ātisinghākriti;
mumbul rahnya, yaya n sudhīra mamalēś ūra ng kawandhāngamuk,
kapwâmrēp kutilângdēdēl, tan iniwō de śrī mahārākṣasa.

2 Narendračuta Sēdha ādēsaka sirēki rakwa mahārip; udē yēka
vävēsēn,
lawan sahara sang wētēk ratu saś-Dehayāṅgātabālaēga nepu
kapēga,
ri ten jotēng i sing narendra ri Mahēpati, prabhū
viśēga śakti sukha;
sirēki karananya rakwa maḷē saṅgrau ng ripu, makalīna
ng Daśāsūla.

3 Tuwē* hana saṅgēn-hangēn sulika thaktya sangvulekēnē
śirāng narapati,
masēthuka marēng svarajya kahāreṇyā rakwa sira tan
tumandēng asukā*,
sawet ni gōng i sangēyēnya tūkāp ing saṅgrh sakaē
Rudrasūtī kahidēp,
prasangga ri kaperjeyanya, karananya n osah angēṣa
prapaṅga sīvēhēn.
Episode 11: The Triumph of Arjuna

(Canto 57: Madulinda)

1 Byatita; ri pêjah Suwandha, gumuruh dahut sahana ning prawîra malayu,
makāsyā para bhūminātha sira puh ēyuh têkap i śakti sang Daśamukha.
Amogha ri surup hyang Arka, tinut ing sapih ya, karananya rakwa mahurip;
Daśāsyā sira tan kathākēna hanēng gunung Mani suramya Meru sakala.

2 Narendrasuta Sodha Śaiśuka sīrēki rakwa mahurip; nda yēka wuwusēn,
lawan sahana sang watek ratu sa*-Hehayāngsabalaśesa mepu kapēgan;
ri tan datōng i* sang narendra ri Mahispati, prabhu wiśesa śakti subhaga;
sīrēki karananya rakwa māles angruga ng ripu, makoliha ng Daśamukha.

3 Tuwin* hana mangēn-hangēn muliha bhaktya mangsulakeṇē sīrāng narapati,
umanṭuka marēng swaraṣya kahareṇpnya rakwa sira tan tumandang amuka*,
sawet ni ēng i sangsāyanya tēkap ing musuh sakala Rudramūrti kahidēp,
prasangga ri kaparjhayanya, karananya n osah angēsah prapaṇca siwuḥēn.
4 Tangeh yan ucapěn gatinya; huwus ing dawuh rwa ri kějěp nikang balagana;
egelana malagêka rakwa karananya nimna juga tan pasabda maturu;
kunang ryak ikang abdhi śonita karęngw aněmpuh amagut karang śawa humung,
lawan panangis ing kēnâtri ya turung pējah salisu karna mandra karęngō.

5 Nda tan kahuningan gatinya; caritan sang Arjuna Sahasrabāhu mawungu;
lawan nrpawadhu sirēki n inamer; nda tan dwa sira somyarūpa wěkasan,
umentas umarêng mahantēn i samīpa ning lwah atiśuddha, ramya pinarēk;
muwah sahana ning macangkrama samēka mēntas amawa ng* suratna kanaka.

6 Nda śīghra winarah sirē taya tikang Suwandha mamapag ri sang Daśamukha,
lawan nrpati rāja-rāja patuduh Suwandha sira raksakē narapati.
Ya hetu nira gadgadågarawalan, kulēm sira yaya n sarosa lumurug;
tēgal-tēgal ayun gunung jurang arēs kalalwan* ika de nirang narapati.
Samāntara ri meha ning dina, datēṅg* sang Arjuna sirēṅg
ranāṅgana huwus*;
lawan sahana sang watēk ratu surakṣa kāri Surasena mukhya
maṅgirīṅg*.
Sirang Magadhāputra* Singhalaśutēki sampun umārēṅk ri jōṅ
sang ahulun,
padājar i tēlas watēk ratu muwah Suwandha kawēṅang tēkāp
Daśamukha.

Narendra sīra śīra dhīra juga tan wikalpa, makin ujwala
ng twas apageṅ,
prakopa kadi singha rodra magalak harēp mihata ring
gajāgēṅg aruhur.
Nda śīghra tēka tan pasangkan inucap maharsi
wara-Nāradāṅganumata,
maśānti ri harēp narendra majayā-jayāstū karēṅgō
pamursita nira:

(Canto 58: Basantatilaka)

1 'Du sang narendra paramardhika bhūmipāla,
ring rūpa dibya kahidēp Kusumāyudhēṅg rat,
ring vīrya tulya Parameśwara tan pahīṅgan,
dewādi tan hana wēṅang mihatē* gunanta.

2 Solah swabhāwa haji tan hana tōpamanya*,
śāstraṅga sādhu nipunēṅg hayu dharmabuddhi;
yēkāmangun hēla-hēlangku ri sang narārya*,
hetungkw i yan datēṅg inandēhan* ing sīh ardhā*.
3 Sambandha de ni guna śakti ni sang Daśāsyā, 
dūra n wēnang madana śakti ni sang narendra; 
nging tan samasa ni patinya, maweh wiyoga; 
sih hyang Caturmukha ya hetu ning abhutēng rat.

4 Bhrasta ng watek ratu hilang pada bhasmi denya, 
mwang sarwadewa matakut sahamēng triloka, 
ndā tan hanāmapaga wuk nika wīra rodra*, 
hyang Wisnu towin akēṭe sira tan wadheya.

5 Ring dlāha rakwa sira yan janarūpa ring rat, 
mwang wānarendrabala wānarasanggha rodra, 
ndah yēka rowang ira matyana yēng ranāngga, 
yapwan huwus phala ni yoga nikang Daśāsyā,

6 Ndah kantēnanya, bapa, mangsula, sang narārya*; 
dontāprangāmēnanga, tan pakabuddhya* lajja; 
Brahmāstra Rudrāśara bāna mahāśaranta, 
byaktēka dagdha lēpasēng Daśāwaktra, bhagna*.

(Canto 59: Śārdūlawikrīdita) 

1 Ling sang Nārada; śūra dhīra mawuwus sang śrī mahābhūpati: 
'Bhoh bhoh sang rsi, haywa sangsaya kitē* kāpatyan ing 
Rawana.
Tonton tēki mēne pamukkw iki lawan yatyaña ring kadbhuta.
Dhik, tan mantuka ring purâku, yadiyan tan sora dengkw 
ing rana.
2 Lawan tan pĕjaha ng musuh juga ya don sang śūra wīrēng rana,
tan sangkēng aharĕp lumindihana rājyaṁeta ng arthōttama;
swasthā ning bhuwanēki mukhya ng iniwō; mwang bhaktya
ning rat kabehe
ngkānē jōng nira, Rudramūrti kahidep sang mangkana lwir
nira,'

3 Nāhan ling nira sang narendra; makin epw ambēk nirang
Nārada,
dūrāsambhawa yan manungkula* manah sang Rawanē sang
prabhu.
Tan warnan sira; ring* ksaṇēka n umijil hyang Sūrya
dīptēng rana;
padmābyūha gēlar narendra, dala ng astēki ng prawīrōttama;

4 ngkānēng ardha narendra dibya kahidep santēn pramanēng
laga,
mwang sakweh prabhu Hehayēki n umarēk krurāmasōk tar* kasah.
Sampunya n mapageh kabehe, t ucapa sang yaksendra,
kapwāngrēngō
an śrī bhūpati Kārtačīrya tumetur prāptēng tēgal
paprangan.

5 Yēka hetu nirātīdhīra tumurun sangkēng Manīindrācāla,
munggw ing pundak ikang wimāna, iniring* de ning watēk
rāksasa;
lwir guntur mapagut patêmpuh ika garwa mwang watêk Hehaya, sâksât sâgara mombak atri gumuruh ghora n panêmpuh karang.

6 Tan dwâprang marukêt silih-prang atugur, muny ang mrdanggâselur, sangkhânghrick harêp ing rathângga, tumitih sakweh watêk bhûpati;
len têkang hana ring gajâswa pinupul de ning balâkweh masö;
mwang têkang bala Râwanêka lumurug sampun hanêng wâhana.

7 Ndan sang ñry Arjuna dhîra yatna lumihat kweh ning musuh râksasa,
mwang sang Râwana wîra rodra kahidêp hyang Brahma tejomaya;
mangkâścarya Daśasyarâja ya têkap śrî Hehayângâprabhu, sâksât hyang Parameśwarêka kadêlô lwir muksa mârêng tawang.

8 Ndan yêka n pada garjitêka n umasö krûrânggegô sayaka*, sarwâstrâdhubha Mrtyu-tulya lumêpas cakrâstra tiksnôjwala*;
nirdon tampuh ikê ri sang rwa, kawaluy bhagna ng mahâsañjata,
wâgan tang balasangghha cûrna matêmah sindhw adri de ning panah.

9 Krûrâmbêk Daśawaktra, ñîghra mangabên ring konta muntab murub;
bajrâgông lumêpas parêng, linuputan de śrî narendrâdhipa;
Brahmāstrāṇupamēka bāna pamales sang nātha dhīrōmasō, 
tampuhnyādbhuta, lābdakārya, katugēl tēndas* nirang 
Rāwana.

10 Mumbul tang rah anekawarna kumucur, tēndasnya* sampun 
tiba;
ahya ng pārthiwa yan pangadwakēn, awū kagyat watek rāksasa.
Drak, sīghra n patēpung maluy širah irang yaksendra 
pūrnākrti;
tan wandhya n* pinanah tēkap nrpati, līnānindya jīwan 
muwah.

11 Nghing tēkang wara-Puspakēka kawēnang de ning 
warāstrādbhuta*, 
rēmpuh syuh tumibēng mahītala, mēsat sang Rāwanāgīlis masō;
śighrāngandēl i megha, tan dwa sumaput yēkang* pētēng 
bhīsana, 
ghora ng śabda makon prayatna ri sira śrī 
Hehayāngśaprabhu.

(Canto 60: Sandyakara)

1 Ātha ri sēdēng mahāsūrapati prakopa sira tan kacaksugraha, 
haru-hara sang watek ratu ri Hehayāngśabala durbalāwrēg 
dahut, 
giri-girin epu tan wring ulahēki rakwa ya tēkap 
Daśāsyāmanah, 
humudani* sarwasañjata sakēng pētēng saha kilat ēlap 
ghūrnita.
2 Karana nikang prawirabala Hehayaṅga matumang tēkapnya npejah;
macērēcēb tikang turaga sāmaji kāwang ika de nira n syuhpejah;
makabarubuh tikang giri kabāna bhasmi tēkan ing mahāwrksa
sol;
jalanidhi matsya cūrna kacakah, warinya kadi
pāwakōsnāṅgalun.

3 Pracalita ng andahūmi, kumētēr tikang bhuwana de nikang
hrū lepas;
tēka ri dasar nikang kṣiti, bhaṭāra Nāgapatī puh kacunduk
kena;
ikang umareṅg surālaya, kawēs kabeh sahana sang watēk
dewata,
hyang Amararāja mungsir irikang Śīvānda saha patnikāpet
hurip.

4 Narapatī dhīra tan siga-sigun sirē gati nikang Daśāsyēṅg
laga*;
aruna sahasra dibya* n umijil sakē* panah
iratīdīptāpadang,
madēmi* pētēng nikang bhuwana; drstä* mūrti nika sang
maha-Rāwana,
saha śara nāgapāsa maharēp makoliha ri sang narendrādhipa.

5 Karana narendra śīghra mamanah ring astra khagarāja*
būnottama,
rumames ikang mahābhujaga, tan dwa māti pinanganya,
sampun hilang;
muwah amanah sirêng šara wišesa Rudrasara bhäswarânîndita,
unalap i jīwa sang prabhu Daśāśya, manrus i jajanya, mar
puh tiba.

6 Linud ika ring sarângni ya têkap narendra saha
bayubajrâmusus*,
geșêng ika bhasmibhuta matêmah hawu wêkas irang
maha-Râwana;
tinut ikanang mahâsurabalâwreōg osah alayû kagöman kawês,
sinusunan ing srâdabhuta, dine, linaksa ya têkap watêk
târthiwa.

(Canto 61: Sragdharā)

1 Rêp, śîghra praṇa* jîwan Daśamukha mangadēg
ghorarûpânggakāra;
dyam têkang bhûr-bhuwah-swah, Giripati makêṭer, de ni
göng ning swadeha;
sök tang mûrdhâtišobha daśawidha kahidēp Mrtyu
tûlyâprameya,
hastâkweh wingâsati prodhhuta pada rumēgeō sarwadîwyâstra
sakti:

2 bhalla mwang bajra cakra krêtala muśala len betalâgra
pradîpta;
bar bor, muntab têkêng byoma ng anala n umijil sangka
ring caksu makweh,
yêkângde trâsa ning Hehayabala ya, gêšêng durbala ng
wîrasanggha;
mâtus tang ksatriyângśaprabhu makasulayah de nirâtyanta
rodra.
Hetunya ng raksasâwreg pada maluy i hurip* sang mahayaksa dibya,
mangkin dhairyânêngah ring musuh ika rumamès khadga ning satru sakti;
akweh sâmantarâjâdbhuta mati kasikep* de nirang yaksarâja,
sâksât hyang Kâla rodrâmunah* amarawaśa ng sarwabhûtêng yugânta.

Mangkin krodhângiwung sang Daśamukha n inasö ring watek Hehayângśa,
bwat Kâla krûra, tan dwângamuk-amuk amangan satru šûrâtirodra;
mangkin rõmpak* rihek sing kapagut ika, hilang syuh têkêng pekayodha;
wrin-wrin sakweh watek bhûpati pada makêter, puh mar ang râjaputra.

Dhirêkang* wîra mangsö, para ratu sumegut mwang watek Hehayângśa,
krûrângrangkal manek sang Daśamukha, mangunus khadga tiksnâniwarya;
dudw ēkang ksatriyângduk jaja, wawang angayuh bâhu sang Rawanâhya,
kapwângrenggut širah, tan gumirisin i têkap ning Daśâsyâtirodra.

Prodbhûta ng Brahmawangśôpama naga pinupul ning ghanâkweh lumangkung;
ambĕk ning satru sâksât mangalusa makire tîrtha śuddhâmrtêng rat;
guntur mumbul sakeng Merusikharā, pada ning sarwasāstrāprameya;
sangkhānghrīk, bāna makrēp jawēh ika n umijil sangka ring jihwa malwa.

7 Ndā tan dwānyuh watek pārthiwa, kadi rinujak de nikang astra tiksna;
len tang sampun katinghas gulu nika, malajōng sinrēng ing candrahāsa;
akweh sang Hehayāngsāprabhu mati dinēkung de nirang rāksasendra,
yēka n sampun sinēmpal ginutukakēn irēng astawanwātīdūra.

8 Tōwin sang Sodha sampun pējah ika n inēlō de nikang yaksarāja,
mwang tēkang Śaiśukā Kardha Subala kинēmah dhwas tēkēng danda capa;
syuh bhṛasta ng byuha padma n gaja ratha ng inidēk mwang balā kotī lakṣa;
ndā tan kewran manah śry Arjuna mihat i pamuk sang Daśāsyātirodra.

(Canto 62: Śārdulawikrīdita)

1 Yēkā hetu nira n triwikrama masō krodhātiśobhāngjēlag,
sāksāt hyang Tripurāntakāgēng aruhur, sor sang maha-Rāwana;
krūra ng angga sahasra hasta sumaput lwir nāga rodrāgalak,
sarwastrānupamēka dibya ginēgō de śrī narendrādhīpa.
2 Himpêr bhāskara candra sewu lumēpas tang hrū mahābhīsana,
ngkānê sang Daśāwaktra cūrna kahidêp Rāhw âtirodhrākrti;
mangka hrū nika sang Daśāsya mangēne śrī Hehayāngśaprabhu;
hetunya ng prang* awarna Meru matarung mwang sāgarātry ángalu.

3 Lindu ng bhūmi bēlah, Girīndra kahiring, sol tang
maha-Mandara;
swargākwēh tumibēng tasik, katawurag de sang rwa
wirottama;
syuh bhrastā n kārēm ing samudra kasilēm, dewanya sampun
mēsat;
gor gēr, ghūrnīta ng ampuhanya kakebur matsuwhērō sök
pējah.

4 Krodhāmbēk Daśāwaktra garjita mihat n ton śakti sang
bhūpati;
re̱p, śīghra ng lipung ardha ye̱ka n umijil sangkēng tutuk
bhīsana;
muntab sōngnya, n umung* gēlapnya kumupak, mwang
bāyubajrāṅgasut;
ndah ye̱ka n rinēgēp nirēnayataken, ghūrna ng triloka
ksaya.

5 Krūrāngdhik* Daśāwaktra, śabda kahidēp hung ning
prakampānala:
'Ay ay bhūpati, yatna-yatna, mati ko! Kontangku tan
wyartha ya.'
Tempuhnyaâdбhuta, tan dwa yêka kasikêp de shri
narendrâdhipa,
ngkanê kànan ira ng mahastra n umaluy* kântêp sirang
Rawana.

6 Sighrôdhâni, mahâprakopa n umijil hyang Kâla Durgômasô
sangkêng asya Daśâsyâ, tan dwa macatur-hastânghrrik
ahyânguhuh;
tan kewran sira sang narendra, wihikan yan tan
bhatarânurun,
mâyâkâra Daśâsyâ, hetu nira yan tan jrih têkap ning musuh.

7 Yatna śry Arjuna, danda śakti pinutêr, lwirnya n
sarangrō magōng,
muntab teja nika sumōng, sumuluh ing swargânuwartêng jagat.
'Ai kong Rawana dusta, mah lihat ike!' Na ling nirâkrak
masô;
pok pok, gōŋ dhwani ning gadâstra tumâmêng tandas nirang
Rawana.

8 Na tan dwa n kapêngel, mamōng pungu-pungun puh, tan
pêjah, mar kasep;
dhirâmbek prabhu Kartawîrya lumihat sang Rawana n koratan,
ghora ng hasta sahasra yatna sumikêp šatrw âsâlah pâlaga;
ngka n pinrih rinakut tanganya, kinēnan pāsa ng
mahârâksasa.

9 Sampunya n kawēnang Daśâsyâ ya rinantay loha de sang
prabhu,
lwir tan pâtma sumungkêm ing ksiti, winaśa ng rûpa
ghorâkrti.


3 Ascarya ng* para dewasanggha lumihat ghūrnāsurak ring langit*,
tustāmbēk nira denya, tan dwa mangigēl sang Nāradātry āgirang.

10 Ndani sajeweh nikanang tuminghali manah sang Rawanāṇgadwaken;
sokaprāna* kabehnya manggeh i gatina* n matya de sang prabhu;
kirnēkang bala rāksasāsēmu samāhyun patya sang* Rawana,
hetunyātilar anglēs anglud i takutnyâres tēkap ning musuh.

11 Nghing rakryan mapatih Prahasta sera tan kabwang, marēk
tan kasah,
gōng satyāṇiwi sang Daśāsya, sukha milwē* patya sang Rawana;
kapwāmintā ri sih sang Arjuna kēnoh sang Rawanēcchakēna;
dursāntēki narendra, hetu ni tangisnyângras* ri jōng ning tuhan:

(Canto 63: Prthvītala)

1 'Aha prabhu Daśāsya, hah, ndi ta wuwus patik bhūpati,
prasangga ri gatinta yan malaga wairanāthārjuna?
Apan rasika wīra śakti subhagēng jagat kottama,
bhātara Harimūrti tulya putus ing widagdhēng rana.

2 Kita pwa laki mūdhabuddhi, mawērö tēkap ning guna,
cihā-cihā ri sih Prajāpati ya hetu ning duryaśa,
kenēng ugung i dusta ning bala katungka nīcātilar,
asambhawa manahta yan mamēnangāwamānē sira.
3 Balik mara lĕhĕng* kasambya kita maty amûkêng rana, sudhîra pĕjahĕng rananggana, pĕkên tĕkap ning musuh, nda sopadì manahpta rakwa satatâmangun duhkhita; ada prabhu, lalun purih ning awuyung tinanggeh kĕdö.'

4 Nahan wacana sang Prahasta manêsêl* ri sang Rûwana, Daśāsya humenêng mekên manuhu mepu, wet ning lara; manungkula ng anung prayojana nikêri sang bhûpati, subhaktya matura ng swarājya* mangaran ri Lĕngkâpura.

5 Nda yêka panangis Daśāsya ya lamun ta yôwâkena; sang Arjuna sirêki tan wawarêngö* mahâbhîsana; muwah ta ya pinañjarêka ya tĕkap narendrāhipa, kinehan ika, tan dwa kângkat inirid tĕkap ning bala.

6 Byatīta, ri tĕlas* Daśāsya katawan tĕkap sang prabhu, padâhyla sukha garjitâmbêk ikanang watek Hehaya; kunang rasika sang Daśāsya makucêm katon tan sphuta, hilang gêng i kabhîna-bhîna nika ring jagat nisprabha.

7 Nda śîghra n umulih narendra saha wîrásesângiring*, jurang-jurang arès gumung trêbis ikâ kalalwan huwus, samantara datêng sirê* têpi nikang maha-Narmadâ, ikannah* ira sang* narendradayita n katinggal* lĕnggêng.

8 Waling nira munungsungêki kaharêp nirê sang kasih priyambada*, n amogha ruksa maluru n kapanggih pĕjah, muwah sahana ning wwang adyah i dalêm paratra n tumut, waneh wwal ika kuñja gundik ika len huwênâpupul.
9 Ya hetu nira ya jëngër kahëngengan têkap sang padêm, muwah sahana sang prawíra pada kemëngangan ring manah.
Rikang ksana hanëki cäraka marëk pranamyë haji,
nda yêka humatur ri jong nira ri don supatnî pëjah.

(Canto 64: Jagatnätha)

1 'Prabhungku kita sang mahardhika, nihan karana ni pati sang nareśwari:
Hanëki waradustabuddhi tumular bala haji n umarëk satorasih,
suwrddha tuhu sädhurûpa ya, pilih wwil ika, majar i lîna sang prabhu,
matangnyan iki tan hanëki ri datëng nrpati tan ilu ring*
balakrama.

2 Ya hetu nira yânta mar kapati, tan wring ulaha rumëngö nareśwara,
ulih ning atulung; nimitta ning adan tumutura ri narendra ring rana,
makumpul* asalëndë rakwa sira tan sah adulura lawan nareśwara.
Bhawiṣyati, hanëki rakwa mawarah ri sira ri têka sang mahâsura.

3 Nimitta nira yar pamök kuku lawan gelung ira ya winôr cinupwanan,
tibâkëna ri jongta rakwa ri luwar ning asura, pamëkas nirê nghulun.
Wwayêki wiphala n tuhanku ri huripta, bapa, mamênang ing ranânggana!
Nda pamwit i manêhta yêki huningan, tumutura ri pejah nareśwarî.'

4 Nahan ling ika, tan dwa mäti matewêk tanu pejah i harep nareśwara.
Narendra kamatênggengêngên sira, wimurcha kalêngêr i dagan nareśwarî,
hilang kête-ketêg nirêki sumaput âng i turida nirâpulang lulut;
udhâni ta sirânangis*, pada têñuh sahana-hana nikang balâlangô.

(Canto 65: Jagaddhita)

1 'Hah dyah, sang rumuhun hilang makahawan turida,
mulahaken patibrata,
sang sthîrê lungid ing pabelan i pejahta tumutura ri lîna ni nghulun,
mangke pwaâ ri huripku mithya sawuwus ning awarah i patingku ring rana.
Tolih ngwang, bibi, tolihên mara tangis mami katilar i tîra ning nadî.

2 Hah rakryan, huningan pasambat i manêhta kasihan apulang lawan šawa.
Bho hêndung rari, panglilir, tutu-tutur pangucap, ibu, ri pangkwan i nghulun.
Ndîku* kwăn i manis-manista n inamër katitihan
awijângdelö mata?
Mangkin* muksa hatingku denta; bibi, yan wagëd amadani
sesti ning hati,

Dyahku indung, ring apa ng* madhubrata wënang saha ri
recep i sari ning sekar?
mwang tang câtaka dûra yan harêp adoha malëra ri kadohan
ing* jawên;
len têkang tadaharsa rûkṣa niyata n pejaha ri tilêm ing
nišâkara;
tadwat* mangkana tâku matya ri hilangta sapudaka
salambang ing langö.

Sangsiptanya, tuhanku, nora wënang angrahatana manah ing
kinâryakên,
anghing matya jugeki rakwa, mubura ng bhuwana hawana ni
 nghulun pejah;
mwang tang wwil magawe ksayanta wulikên wulatana sahanêng
 jagattraya.'
Nâhan ling nira yan mayat matemahâgêng umuwaha kading*
prang adbhuta.

(Canto 66: Sârdûlawikrîdita)

Rêp, prâpta ng kirana pradîpta n umijil sang hyang hyang
ing Narmadâ,
strîrûpâdhika tan pahîngan, acatur-hastâmawâng osadhi;
sampun prâpta ri sang narendra, tumuluy sang natha bhaktî
sira.
'Om om bhûpati, haywa sangśaya ri lînâ sang supatnîśwarî.
2. অপান তেকা নিঃ সাঙ সাক্সেত মানিক নিঃ পুরী; 
   নগ হিতিমা নারেন্দ্র রক্ত নিয়া ন মুলও নতে জঙ্গ 
   হাজি।

   দুস্টা নিঃ বল পুরু কামান্যা ন পুরু মাঙ্কে ন 
   হিলাং,
   যেকানুন মাত্মাহ সুর্দ্ধহাবালা মাজ যান পেঁজাহ সাঙ 
   প্রভু।'

3. নাহান লিঙ নিরা, তান দ্বা কুচরক্যাভ তাং তীর্থ ন 
   শুদ্ধো সাধি 
   নগানাই আনগা নিরাঙ নারেন্দ্রামাহিসি ময়নগ তাং ময় নাঙ 
   মাঙ্গ জিউ পুরী।

   সম্পুন পুর্না কাবেহ সামিকা মাহুরিপ, সুকস্মা ন মাহাদেবাতি।
   লীর রিং সুপানা হিড়ে পারেন্ড্র লুমইত সোলাহ নিরাংগ দে 
   লেং গেং;

4. সাক্ষেহ নিঃ বাল মিয়ায়োদ্ধা কাউংগানো দে সাঙ পারাপ্রাঙ্গেসাঙ্গ।
   ওয়াল মিয়ুঃকুক কাকা লেন মুহেনা মাহুরিপ মফিয়স মায়েন্গ নারমামা,
   মুক্তায়া শ্রী পারমেশৰ্কিকি ন ইনামের দিনুয় তেকাপ সাঙ 
   প্রভু;
   নগা ন হিমপের মাংগুরী মানিক সিয়া তেকাপ সাঙ শ্রী সুপাতন্য 
   অংজেসাঙ।

5. নদাহ মাঙ্কে রিহুমস নিরাহ্যাস আহা জিঙ ময়ঙ্গ শ্রী 
   নারেন্দ্রাধিপা;
   লীলাভূসানা সার্বরাত্না পিনারেক নিঃ মিয়ায়োদ্ধাক্রমাঃ,
   ময়ঙ্গ সাক্কেহ ইকানাঙ ময়ঙ্গ অদ্যাহ ই দালেম সম্পুন সামাহ্যাস 
   মারেক;
   তুষ্টামোক নিরা সাঙ নারেন্ড্রা লুমইত, মাজ সিরে সাঙ 
   তুনি।
(Canto 67: Jagaddhita)

1 'Rakryan, tan sipi gong i tusa ni kakanta ri hurip i
tuhankw amarbangun,
de sang hyang hyang ikang nadendra n umijil, karuna sira
n aweh mahamrta;
āpan byakta pējah manēhta, yayi*, yan kita tulusa
matinggal i nghulun;
manggeh lwir pangisi gelung, ring apa tan hilanga ri
hilang ing patah lukar?

2 Sangsiptanya, šarīra* wāhya, bangun ing swapāṇa hitēp i
polah i nghulun;
mangke, swastha ni masku, kady anēmu gandha ning asana
lēseh kakingkingan.
Ngke tāri, ndak angolakēn tengah awarna pēpēsa tēkāp ing
payodhara;
marma ngwang ri kitēbu, yak pējah, tan pakarana ri
huripku* ring rana.

3 Sangksepanya, tuhanku, n agya ri waluyta, bibi, muwah i
pangkwan i nghulun,
nging tēkāng Sukhaśāranēki paran ing hrdaya gati nika
n turung pējah,
āpan ngumi ta rakwa hetu ni patinta* majaraken i līna ni
nghulun.
Lwâmbēk, kong asurātiduṣṭa, rarahēnku kamu wulikēn ing
wanaśrama*.
4 Yadyan manghēta ring Šiwānda Hariloka saparana nikēng jagattraya,
tūtēn.' Rakwa wuwus nirekī; sumahur sang ahayu pinakesi
ning purī:
'Hah sampun, kaka, haywa! Tan sukha manēhta ri pējaha
nikang mahāsura,
pintēn rakwa hanēki ngūni ya pasung mami lara karananya
mangkana.

5 Lawan dibya tēmēn tēmahnya ya; bangun mamagehi manah ing
patibrata;
āpan ngwang pējahē patinta, kita tan ya ta wihikana polah
i nghulūn;
mangke byakta tēkapta rakwa huningan, prabhu, gati ning
asewakēng tilam:
yadyan janma ni janma ni ngwang iki tan saha musapa ri
jōng nareśwara.

6 Yēkā kāraṇa ni nghulūn wawang atanggeh i pējaha nikang
durātmaka.
Sungsang yan hana sīh narendra, maharēp ngwang umulat i
tawanta, bhūpati.'
'Bhoṅ tēndungku, sukha nghulūn.' Wacana sang nrpati ri
sira sang nareśwari.
Śīghra prāpta tikang Daśāsya ya kinon parēkakēna tēkap
nareśwara.
7 Sampun prāpta ri sanmukha nrpati sang Daśamukha tēkan ing

pamañjara, tan sah sang mapatih Prahaṣta, bala rāsika, ri wuri

matuntunan tangis. Tustāmbēk parameśwarīki lumihat, kaka-kaka saha
cāra kāngrubung, hyun-hyun de nika ghorarūpa kahidep mrgapati ya hañar

sakēng wana.

(Canto 60: Upājāti)

1 'Om sang narendra, prabhu vīra digbhyā
surūpa dhīraṇika ākṣiti ring sarat,
thraṣṭa ng auha tan han saṅggheneng rana,
tākapta hīmāṛī Parameswārātmaka.

2 Pāngīngga ṅg Kowana vīra dig jayā
mahottasēng ākṣiti te noha tan vr̥ahi,
scr sang watek dewata denya gōng glik,
tuwīn tikang rākṣasa dēltya dēnawa,

3 sakheṃ sikoreṣa ya tēkap mahāsura,
tathāpi raksūki kāparjeyēng rana,
de ḍī narendrāngago vīra kottasa;
katen paristranyo tēkap nareśvara,

4 Tan lan yuyut hyang wīlik tang mahāsura,
āl Kowanaṅga vr̥ahi sang nareśvara;
Episode 12: The release of Rāwana

8 Rep, śīghra n tēka tan pasangkan inucap lumawad i pamenang sang Arjuna,
khyating* rat bhagawān Pulastya sīra wiprarsi subhaga
Dhātrjōttama,
kapwâśānti ri jōng narendra; naranātha tumuluy atibhakti sādara,
sampun rakwa sīra n sumambhrama manohara, tinut i sahur
dwijēswara:

(Canto 68: Upajāti)

1 'Om sang narendra, prabhu wīra digjāya
surūpa dhīrādhika sākti ring sarat,
bhraṣṭa ng musuh tan hana manggēhēng rana,
tēkapta himpēr Parameśwarātmaka.

2 Panglinggan ing Rāwana wīra digjāya
mahottamēng sākti ta nora tan wruha,
sor tang watek dewata denya gōng galak,
tuin tikang rāksasa dāitya dānawa,

3 sakweh nikārēs ya tēkap mahāsura,
tathāpi rakwēki kaparjayaēng rana,
de śrī narendrānglaga wīra kottama;
katon paratranya tēkap nareśwara.

4 Tan len yuyut hyang Widhi tang mahāsura,
si Rāwanēka wruha sang nareśwara;
ndan potrakânggêhyna têkap mamîkihên,
ya donkw anasyâ ri hurip nikê* haji.'

5 Ling sang mahâwipra sirânghemu tangis,
wimûrchitâmbeû nira maw las ing putu,
tan ton kaûtungkanya mahâtîdurryasa
sareh nikângghing huripnya yâkêdö.

6 Ngkâ sîrî narendrådhîpa dibya ring manah
sukhê panâsi prawaradwijeśwara;
yêka n kinon tang bala wîrayuddhaga
kënoha sang Râwana têky uwâkëna*.

(Canto 69: Rajanî)

1 Atha, ri wijil Daśâsya saka ring wësi pañjara ya,
makuçeû ikang mukhäwnës akusut dahat ing siwuhên;
apituwi tan pabhoja*-baûnî, dûra hana n masunga
satëwëk îrêki rakwa kawënaang, kadi tan subala.

2 Tëka ta sirê harêp nrpati, tan dwa subhakty akaki,
tumuluy ika n prañamyra ri narendra pakon suyati;
muwah ika ling dwijendra: 'Kita nâtha*, mangampunana,
mangucapana ng Daśâsya, majarê hayu yogya tutên.

3 Daśamukha, bhoû, nda haywa kamu mäna ri sang nrpati,
satuduhirëki tan wihanga kanyu* lanâhidêpëa;
yadi masunga ng swarâyja kamu tan kapalang ri sira,
saha suta patnikânuta sumambaha sang nrpati.'
(Canto 70: Sragdhārā)

1. Nōjar* sang wipra; tusta ng Daśamukha masungēkang*
    kadatwan ri Lengka;
    manggeh ng ūnin bangun ling dwijawara; mawuwus śrī*
    narendrānihārya:

    'He he yaksendra, tātan sukhā kami ri gatintāwwata ng
    rājya śobha.

    Nghing yan tuhwēking ambēk, matēlasana kitābuddhi
    mūrkhaśawāmana!

2. Āpan norēka yogya n gawayakesāṣ de śrī mahābhūminātha;
    mitrādoh, śatru makweh, mamēnanga tuwi tan dharma
    kastutya ning rat;
    mangkin yan sora dontāsakit ika; huningan rakwa mangke
tēkapta:

    byaktā tan sah kitēng pañjara, yadin aku tan masihē sang
dwijendra.

3. Sangsiptan, haywa, tātan hana hiniringan ing wwang tēkap
    ning lumampah;
    gōng māna wruh–wruhēng šakti parama, tan* ikā buddhya
    sang nītimanta.

    Yadyan ngwang matya, manggeh, lamun anuwukanē sang
    mahāsādhu ring rat,
    āpan wwantēn tiwas ning laku, yadi tan ikānungra pratingkah
    narendra.
4 Singgih yan bhūminātha n taya ng ulahakēna lena sangkēng parārtha,
kārunyēng sarwalokāṅginakana manah ing kāsyasih buddhi-
hīna;
āpan byaktēka don sang prabhu siniwi tēkap ning
mahāwīrasanggha;
yan tan mangkān aninda ng para riwa-riwa ning mungsir
ing rorawāngga.

(Canto 71: Jagatnātha)

1 Kayogya nika, haywa tan suyaśadharma ng ulahakēna, sang Daśānana,
nda tan muwaha mūrkha, sādhu kita; tan pakarana mamatī
prabhūttama,
nda yēka mareṅēki rakwa kaharepku pakadhana panungkulē
nghulun;
mahādhana tēkapku Nora juga lena lēwiha saka ring
jagaddhita.

2 Nahan ling ira sang narendra; sukha sang Daśāmukha;
mawuwus dwijeśwara:
'Udu prabhu, mahottamēka kahareptha, tuhu-tuhu
wiśesabhūpati;
apan krama ni sang narendra juga tan palē-palēh i
karakṣa ning jagat,
makāsya sira sang munīndra sahanēng giriwana ya rinakṣa
sang prabhu.
3 Sudhīra manah ing tapodhara manah nrpati
 paramapanditūttama,
 lēyēp ni halēp ing swarājya giri-tulya pangalusan i
 sang nareśwara;
ikang kuhaka dustadurjana ya baṅcana nika mamangun
 prakampita,
Pēnuh mibēki sarwaloka ya bangun surawarawanitēng
tapowana.

4 Dudū marika durgamanya kalawan rusit i manah ikang*
surānggana,
hilang pwa ya milag kabehe juga lamun hēnēngakēna tēkap
 muniśwara*;
swajāti nikānang durātmaka, yadin hēnēngakēna, makin ta
 yāwēwēh;
matangnya nika haywa sang prabhu hārep kasiliba tēkap
 ing prabaṅcana.

5 Kunang phala nikēki rakwa yadiyan kawaśakēna tēkap
 nareśwara,
prabhāwa nira* Wisnumūrti kahidēp, siniwi saphala
 bhūnipālaka;
pitowi mara saptajanma ni tuwuhta niyata matēmah
 prabhūttama,
da tan titisa rakwa dibya kawēnang titisa juga, paran
 kasangsāya*.
6 Apan sira minusti ning japa samādhi, sinamaya ri
tungtung ing hidēp,
hidēp nira tikānghidēp, wuwus ira n winuwusaken i sang
mahāmuni;
prasiddha sira rāma-rena tēkap ing tribhuvana, hurip ing
jagat kabe, n
nda tan pahi lawan sinādhya nira sang wiku sang inusi
sang nāreswara.

7 Kālingan ika, yogya dharma kaharēpta, tulusakēna, haywa
sangśaya;
lawan purīh i sang narendra juga tan bēsur anējahana ng*
durātmaka,
sedēng hawana ning nirātmaka lamun kawēnanga mara de
nāreswara.'
Nahan wacana sang dwijendra; sumahur nṛpati paramawīra
kottama;

(Canto 72: Śārdūlawikrīdita)

1 'He he sang paramarsi, singgih ikanōjartātiguhyōttama,
nirbhagna ng paramārtha tēki ri gatingku n āptya mātīng
rana;
towin pandita Wisnumūrīti subhagēng wīrāntakā ni nghulun,
ngkā tāku n mulihēng Śiwālaya hēlēm, muktya ng
kamāheśwaran.'

2 Mangkā de nira; tan dawākēna, nihan tōjar nirang Rāwana:
kapwāpaksa ri don narendra datēngēng Lēṅgkātisobhāpura*,
mwang sang brāhmaṇa yēka rakwa parēken de ning sarājyādhika.

Tan manggēn prabhu Kārtavīrya matulak; mona ng maha-Rāvana.

3 Ngka śrī bhūpati Kārtavīrya sira mojar ngke ri jōng sang yati:
'reh ning bhūpati māti ring rana kabe mwang
wīrayodhakrama,
ndah yēkāhuripēki rakwa palakungkw ānugrahaṁē nghulun,
sakweh-kweh bala rāksasēka ya pējah wehen muwah jiwa*.'

4 Ling sang bhūpati mangkanēka; sukha sang wipra, nda tan langghana;
mwang sang Rāvana tustacitta rumēngō de śrī narendradhipa.
REP, kāgran* humēnēng dwijendra, tumiba ng warsāngdadak lwir pinēh;
drak, yēkānhuripī ng matīng* rana kasiddhyan sang maha-brāhmaṇa.

5 Sampun pūrna tēkēng gajāśwa ratha len sarwāstra sampun wēth;
gong kēndang sahanēng ranāngga ya tumut mwang tang mrdanggēsēlur;
sampun rakwa mulih kabe mwah marēk i jōng śrī bhūmināthaprabhu,
mwang tēkang bala rāksasēka pada bhakti jōng nirang Rāvana.
6 Tan warnan ri patut nirêki n umulih sang wipra sampun mêsat,
mwang sang Rawana mantuk ing pura huwus mamwit ri* jong bhupati.
Tustambék prabhu Hehayângsa kalawan sang šrī supatnîswari;
de sang brâhmana siddhi hetu ni hurip ning wīra mātîng*
* rana.

7 Byatitan, ri lawas nirêki wêkasan mantuk narendradhipa;
sampun prâpta sirêng Mahispati lawan sakweh watêk
parthiwa;
ramya ng wwang mawarah-warah ri jayašatru šrī
narendradhipa,
len têkang mawarah ri don nṛpati yan kūrâmbebeng Narmadā.

8 Tan ngeh yan huningan gatinya; t ucapa šrī
Hehayângṣaprabhu,
swastha ng rat, makēter tikang kujana dustambék
katungkēng* jagat,
mwang têkang bala râksasâwêdi kumöl n ton šakti sang
bhupati,
āpan rakwa pinet nirêka rinuruh sakweh nikang duryâsa.

9 Lawan pūja ginöng narendra, satatâsung dhâna ring rat kabeh;
nirdon tang dina ratri, dharmapara tang pinrih têkap ning manah.
Nāhan hetu bhatâra Buddha sira harsa n ton sakêng
Tan-hana,
mwang sarwâmara sādhubuddhi mangalêm de šrī narendradhipa.
The apology

(Canto 73: Kilayu manèdèng)

1 Nāhan juga waler ikanang kathābuka Daśāsyacarita n inikēt, ndan Arjunawijaya ngaranya rakwa karēngō titir inujarakēn; antuk rasika sang aparan mpū Tantular amarna kakawin alangō, ndā tan tular ika ri gatinya tan wruh i rusit ning aji milu lēngēn.

2 Lawan karana ning angikēt palambang, angusōng tumut angapi langō, angkēn stuti ri pada bhatāra Wisnu sīra Buddhasakala kahidēp reh ning Daśamukha ya muwah sang Arjuna suṣakti parama ring ayun, kālih pada pējah ika de ni janma nira ngūni subhaga karēngō.

(Canto 74: Jagaddhita)

1 Nirdon tang sara, śūnyakāya sahananya lumēpasa rikang durāṭmaka; anghing bana bhatāra hetu nika nasta, ri pati nika śuddha nirmala; ndah yēka n karananya rakwa musira ng Haripada makawrtty anindita; bhrasta ng mūrkha kabeh tuminghal i rahadyan ika pējah i madhya ning rana.
2 Yêka n rakwa têwêk ning angracana parwacarita pinakesti
ning mangö,
tan sangkê wihikan nghulun, wwang atimudha tuna-guna,
sumewakê haji;
wâhyâdyätmika tan hanêki, ring apa n manginakana ri
buddhi ning tuhan?
Nâhan hetu ning anggagap tanah, asong karas, angitungi
pangjrah* ing sêkar.

3 Yan bwat Tantular olug ambôk apa tan siga-sigun i paninda
ning para,
tan wruh yan cacâden sapolah ika, kewala tumêkani sesti
ning manah;
panglinggan paguritnya* nora kêna panglipura wuyung ing
adyah ing tilam;
nging tan duhkha cinodya, tan sukha n inastuti guna nika
buddhitadana.

4 Singgih yan kawi mudha tan wruh ing irang, salah-idêp
angikêt pralâpîta;
lud tan šabdika, tan wruh inggita ning aksara guru-laghu
canda, tan sphûta;
dûran têki damêlnya yan kahañangângusira hêleêm acandya
pustaka,
de ning buddhi nirâgamôpama gadung lumung aharêpa wingga
ning wulan.
5  
Nda nistanya* titir winâda cinacad ginuyu-guyu têkap 
kawiśwara, 

ngHING tan simpang ike gatinya n akirim kakawin i dala* 
ning pudak sumar, 
Sangsiptan, ri lêsöhan ing bhujagapuspa ri śikhara 
nikâmangun langö, 
sang sūksmêng* lêpihan tanah juga panênggahan ika 
pinakeći ning mangö.

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* Titir: Kembang yang muncul di pohon.
* Winâda: Indah.
* Ginuyu-guyu: Menutup atau menyelimuti.
* Têkap: Memuliakan.
* Kawiśwara: Warna merah.
* Gatinya: Langka atau langit.
* Dala: Pohon.
* N akirim: Menjadi.
* Pudak: Bunga.
* Bhuja: Pohon.
* Sâkharâ: Kuning.
* Nikâmangun: Kecil.
* Langö: Langka.
* Sūksmêng: Indah.
* Lêpihan: Penutupan.
* Panênggahan: Menutup.
* Pinakeći: Menutup.
* Mangö: Langka.
VARIAE LECTIONES
Awighnam astu namassidhi y,

1, 1c) -ambekte ACDFz, -ambektang E₂.
2b) malakungkw q; d) dirghayusyara A.
3a) cumantaka- q, b) denya v.
4b) mastu F; harīki AF.
5b) kapti F.
7b) umedhyani Ev; suwur A; sangke v; puri C.
8a) wijil BCqv.
9d) malar AF.
10a) mangkwe BCF; c) mahārāksasi Av.
11a) widyacitta y; sa str ahajong y₁; c) pamidyahani sunwā- A.
12a) ng hari A; b) aluhur AB.
13d) tanggeng kodha y₁.
14c) denira CE; d) mojar y.
15a) bhīsana y.
16b) tatwa F; c) -ājasa v; d) magala ABq, magalah E₂; magalak v.
18a) mapā BF; kaptinta y; b) sing: si E₁ y, sang E₂.
20b) prāsirneng C.
21a) mangkāptinta Fy; b) to mon AC; kakanya F.
22a) sutejopama y; b) mangkā Aq; gune Ay.
24a) sakweh ning C.

2, 2d) tinahan z.
5c) nādanya y.
6a) hetunyā- BFz.
7a) tayā Fy.
8c) -āngleś E₂.
3. 1d) karang y.
   2d) sakala sakala A; wiyat qz.
   4d) hanâduka A.
   5a) amanusa C; c) angaliyani y.
   8b) wimba hinukir ABCqv; c) ta hananya v; mamulinga BF.

4. 1a) tângeh Aqz.
   2a) ri Aq; b) majari A.
   3d) batu ABqv.
   4c) sangkeng Aqv.
   5c) rari y.
   6a) humilangakêni C; d) ngkā y.
   7a) têlasanâbudhi- ABCqv.
   8a) suka F.
   9b) karma y; anghêteking F.
   10a) iki C.
   11a) sakti y.
   12c) mangundul F; rawu A.
   13c) manukwâ F; d) kêngojar q.
   16a) lumiyat F.
   17a) mangkâ ling sang Daśâsyâ ri wêkasàn y.

5. 2a) anekarûpa y; d) malēlu F.
   4d) weda A.
   6d) dhwastâ A.
   8a) kirna rodra y; d) lumêng A.
   9a) ghora ng C; b) subhûsana F.
   10a) kuddha C; d) agya y.
6, 1a) mangkat y; manutub A; b) pratiste A; madulur y; d) sangkeng AB.
2) This stanza is missing in F.
3a) wukir alas: saha wukir v; lwir rumbak CF.
4d) sira šry Artheśwara- y.
5c) mangke mundur Bz.
6c) -manik Cy; d) dhwas z; tabwang v.
7a) mangkweking y.
8c) Duśāśada F; d) -alahana: -asahana v.
9a) tekang v; tikang y; c) anguwuh F.
10b) kapwâněmpuh sênggut v; jamur C.
11a) tekang z; b) paramaśaktya- z; d) sangke A; rantab C; runtab F.
12a) -ânglwang A; amwang q; d) laksē Aqz.
13b) balâmangso Fv; c) -yaksamati A; pada mamuk z; d) pahawēran ACqz.
15a) Besrawana v; b) mamanasi v.
16c) Marica syuh rathanya tekap- C; d) -ânglēś C.
17a) gumuling kumudur q; b) dinuk v.
18a) Rawanātyadbhuta Fz; umanek z; b) pinēkan F; c) mangkâne y; d) ghûrnâwurahan ika z.
19a) tangan ikang A; b) -ângdagdheng A; gumĕśēng ika murub y; d) sangke BEF; purwottare BF.
7, 1b) wîryângaran y; c) kepwan y; mangke datang v.
2a) yekan y; c) pakabhusana F.
3b) pratiste v; d) laksā bala F; Râwanā y.
4a) mahapawako- z; pējah y; b) tirthopama y; d) wi yat E₂z.
5a) makin krodha F; b) tan malwang sewu laksa A; c) hetu nika C; d) pējah ginada y.
6b) Rāwana y; teki rakwa z; dusta F.

8, 2a) sāsoraga v.
3b) ko q, tā v.
4b) widagdhā v; c) angro R, d) ruruh y.
5b) -āngluru v.
6a) purāmet A; b) ika F; d) madrēs z.
7a) puput z; b) Dhāneśwara Av, Artheśwara qy; puradeśa v.
8a) nikang v; b) mar E₂, dhwas y; tēkeng z; c) swarga y.
9a) ndā v; miyat Dv; sireng v; b) maprange C.
10a) kawalu C; b) rika z; mareng A, tikang y; c) enggung v; rat v; d) halas Fv.
11a) nikeng v, nireng y; b) ngkā pwâkon Fq; d) bānyabanyā- F, bānyātighurṇa katon v.
12a) lumba-lumba z; mumul z; b) wway ikang C; c) māliheng C; d) pātala y.
13a) katrag kadi ta ya: kagyat tēmahana z; b) hika A; mangka v, molah y.

9, 1a) padâsilih pupuh arug F.
2a) gumēsēng y, b) mihate F; c) ghurnateki F; hane Ev.
3d) sumēdut F.
10, 1d) malapa ta nagara ri z.

2a) dhik hah F; tikakang v, kětikang y.

3b) rudhirâmuka- Cqz; c) ndī y; tumulung y.

4a) tumulung y; wrdha q, thrdha E₂;

5a) pwa y, d) mahâtimarma y.

6c) tēkeng ADz; d) de z.

7d) wastra y.

8d) Nandîśwareka z, -swarâkpama E₁, -swarâkaya E₂; mapantu ABCq.

9a) kita F; c) ring y.

10a) sira v; c) ndâ z; d) -rika: kita z.

11a) mapantu ABCq; d) yēkā šumâpa z.

12a) mara- By; kiteng qv; b) rumusakâ nagaramu BCF; d) huyung AD.

14d) anggasta z; niki F.

15a) hēndēknya z; kakapit v.

16b) kaplingen F.

17b) yēkā wineh v; munuseng z; c) ikâng y.

20d) manggista y; abyat Fy.

21a) wrddhi Ay; lumung F.

22b) grong Aqy.

11, 1a) tânggeh z; c) Dewatika C; rasika F.

2b) sangke BCF.

3c) ahuраhаn BD; jugeki z; d) malabuh y; pitangгеhа v.

4c) panapakika F, padapanika v, panahanika y;

   d) susambhraуa qF.
12, 1a) duh qz. b) wilāsē q.
2a) balik mangke q; b) ḍānɡlēŋɡēng ACE.
3a) sutarī C; d) subhagya F.
4a) duhkhapati z.
5b) umigra F; c) rōmešēp v, harēs y.
6c) sarīra y.
7b) ṣaśīh A.
9c) Dewatikā C.
11d) samya y.
12a) dosa E₂ z; d) makarśa F, makarṭa Bz.

13, 1a) mardawėka z; b) mūdhaː- sutā- y.
2b) sasikāka F.
3a) karēp v.
4d) duhkhapati z.
5c) mungguh v; motut v.
6a) marēs z.
7a) subhakṣa v; asurālayā- BF;
8a) mēne pwa y; d) murud z.
9a) ahā- v; c) dudu ng z.
11b) matunweng F.

14, 1b) Upinara AC, Asiṇapa y; c) purī Dz.
3a) mērak atisaya ūpa F; c) krtalāśa qz.
4a) ikanang y.
5b) humilangakēn y.

15, 2a) rakweki kawēnanga BFqz; c) dewādi tan wēnang y.
4b) heman tan A; d) rsisura y.
5b) yatneka z.
16, 1a) sira y; c) ring Ayodhya ṛajya kētikeki dunungēn
   ika len y; d) Hanaradya v.
2a) -gadgadeka F; c) matihang z.

17, 1a) -papagakēn A; c) awilet y; d) kuwung-kuwung ABv.
2a) sang y; b) rāja v; c) huwus v; sira y; d) hlar y.
3a) murdheka A; panutuk F; c) prāpteng- Bv.
4b) ike C; rāksasa ring ranāngga y.
6c) -ācācangan A.
7b) hetunyālwang A; c) subala sabala F; d) mudonde Aqy.
8c) honyekī y.

18, 1b) kiwanya B; c) rakwa y; d) mamuk y.
2d) mahurahan F; pāma ya F, pātaka y.
3b) sangkeng Aq.
4b) kalaran F.
5a) sakeng Ay.
6d) Triwaghna A.
7a) yeka y; sangke AC; d) mwang tekang y.
8b) bhrasta n F.
9a) gēntēr q.

19, 1b) parawasa y.
2a) ko ACqz; c) ĕhentya kanyu Aq.
3a) lumēnda F.

20, 1b) tapwa C; d) siniwī BFz.
2c) tuhu y.
3a) narendraduhitā- y;
21. 1a) pinujī ABq.  
2c) umare Aqv; d) inatage F.  
3a) -ângres C; c) kepwan y;  
4b) maminda y; d) miyat A.  
5a) adeđōng A, adeđōng C, adeđēng F.  
6b) angare F.  

22. 2a) -âdusun ABF; b) kalangan y; c) sira y.  
3b) galakaning BCqz; tusta y.  
4a) i jro G; c) līlānut A; madēđōng AC.  
5c) -ângwan C.  
6b) rumēmbay Ay; c) syunyâ- G; d) tiba y.  
7a) manut C; d) yayendung A.  
8b) abawuwang Fy, angawuwang C; c) ngadri F, rīng adri q.  
9a) -âjrah ABE; c) sigisigisinangasō F.  
10c) konang-ngunang F.  
11a) tonyâng AF; b) marēmbut A.  
12a) -ângunduli F, angungkuli y;  

23. 1d) mumbul wway y.  
3b) -ângres E.  
4a) tapa-tapīkiya y; c) tiki y; patwang ABqv.  
5b) lingśyâ- F; lesya- y; c) natyanēmbah C; d) hinapura Fy, nginapura ABDv.  

24. 1b) mare C; c) lajēr y; d) malameriya A; warna y.  
2c) nareswari y.  
3c) matapak y; d) misī C, sisir y.
25, 1b) ngambulu Cqy.  
 2c) sêdêng y.  
 3a) goh Bqz; b) sira A.  
 5b) sangkeng BCqy.  
 6b) adêdông C.  

26, 1c) sakweh nikanang y.  
 2c) -âgimbar Aq.  
 4a) bho bho AB; -karaking dharma n parimita C;  
  d) -boddhyaśrimudrā- ADv; śiwalaya y.  

27, 1c) māhadewa F; d) Haridewatulya y.  
 2a) dewa y; c) sireki y.  

28, 1a) tikā A; b) bhūtāna F.  
 2a) tinūt A; c) winūk F.  
 3b) dara AqF; d) masung y.  

29, 1b) pētar q.  
 2c) matēng Aq; d) matēmun E₁, patēmun E₂.  

30, 1b) panuti y; c) kaparahêng F; parata y.  
 2d, 3abc are missing in F.  
 3a) narendra v; c) Kālarupa y.  
 4a) para C.  

31, 1a) sumahur y.  
 2c) manuta F, manute y.  
 3a) dharmeng F; d) -paranaya y.  
 6c) warśi C, warśih E.  
 7c) ikanang Bv; ikanggwan y.
8a) angōtēk F; angōtik C; pwânglalô C; mawurwuran C.

9a) duhkha y.

10b) tumpēr q; c) badyas v; pētang v; d) pangalih C.

11b) dodo C; sēk tēka y.

13a) makatik y.

14a) niki: wēki y; c) prakoseng v.

15a) mingit B; wingit z; d) apapagēn A.

32, 1a) jurang-jurang AEy; c) kuti hana y; d) yekan F.

3a) ngkāneng AC; b) kutidharma y; c) kadī F; d) balâpagēh AB.

4d) hawurahan B; mahurahan C.

6a) mamarengi A; b) sama mēkar: ya masēkar y,

7d) ngudoda F; parang C.

8b) tuminghali ng Cq; d) palaga- F; guruh y.

9a) magēlar B; magēlang v; lumut B; tumut A.

11b) sēre̱h y; c) pantēs y.

12d) wahw antuk wangi F.

13d) kungkungi rumta ACq.

33, 2c) pilih y; kesinan C; d) mandra matra y.

3b) samangure F; c) waktra F.

4d) parahu nika kurambang y.

5d) akušeng AF, akuseng BCqv; akuseng y.

6a) patēmpuh A; d) diwākara F.

7c) lumabuhika A; d) masiluman ACqv.

8b) ânghēla-hēle F; c) anghrēs Aq.
34. 1d) rika ng A.
2b) len y.
4b) sangke F; nika F.
5a) bañunya humijil y; patirtheng y.
6b) prāpteng qy.
7b) writti once Bq; katēke Cq; d) dudwekang A, others: dudwīkang.
8c) angalap ACqv, hangalap B.
9a) ndā F; b) mangusir F; d) prāpteng ACq.
10d) ngkane F.

35. 1a) huwus y.
2a) kang wulan CE; b) alangō F; c) amadēm A.
4b) sirāmikēt mēnur arum y.
5a) humēmban y; b) suweśma y.

36. 1a) sang śrī dewi parameśwarī A. This stanza is missing in q.
2b) mēkar y. 2d, 3abc are missing in q.
3d) asilunglung i F.

37. 1a) huwus A.
2a) manulak Fy; b) nirāmēdar C.

38. 2a) haripa makālihan F, maharip akalihan y;
b) narendraduhitā qF; d) ahurahan A.
3b) nareśwarī y; c) mapag A. From the second half of 3a to 4a are missing in v.
7a) marēk y; c) manaha A; d) -āmriyambada ACq.
This stanza is missing in v.
8c) ya karēpa: Haripada y.

9c) angganeng Ay.

10a) narendra y; d) makamanggala Fz.

39, 1c) yeķa n F; d) dīrgha ng hasta $E_2$: others: dīrghā hasta; tulyā-: hatyā- q.

2a) sangke Aq; b) humarēk C, n umarēk Fy; d) haji y.

3d) kabentar B; denagga F.

Stanza 4 becomes 5 and vice versa in y.

5c) sewadukang q, pewatukang y; c) lajur A.

40, 1c) ning akan ABqG, -ikan C, -hiwak y.

2a) dwiradahatur F.

3a) diwangkara AB, dinakara y; c) nāga: kaya y.

4a) āmbadawanala BCD, in E ng in brackets. d) sakeng F.

6a) dhane ABF.

7c) makasimsima A.

8a) nareśwari A; d) inisutan C.

9b) rari A; mare A; d) nareśwari y.

10a) macumbana ACqv; c) anghrētira C; d) wara v;

banal $E_1$, baghal $E_2$.

13b) puri y.

41, 1c) asanghub F; asila AqF, aśila By; d) sangke CF.

2b) kadyājahatakēna ABq.

3b) tan supsupēn F.

4a) rumta ng A, rumte B; c) umaleμ B.
5 One palm leaf is missing in D, i.e. p.109 from silih in 5c to byakta in 9b.

6d) jiwanupama F.

7c) prāpte C.

8c) mamalabar y.

9a) inosta F; mangde Fy; c) pangebēk q; d) musir C.

42, 1c) humatur i ABCqv.

2b) nire Bq.

4c) sumahur y; c) ika sang F.

5a) wurungakēna q.

6b) siniwīng C; d) wīra digjaya: digjayeng rana y.

43, 1c) Wisnumurti F; d) re̲rēha F, mējaha v.

44, 1a) mahuwus A.

3c) hilag: tikang y.

4a) saksepan q, sangksepa F.

45, 1a) halinalinkw F.

2c) mihateng y; d) agradeśa y.

3b) mwang tang y.

5c) makamitra ABC; risang F.

6b) dhik hah y; c) wuwusnyu E₂, wuwusmu y; d) mare AF.

7 This stanza is missing in F.

8a) āsuraktikang: āsurantikang A; ri tikang F;

d) anulare F.

12d) aguna z.

13d) tuhug F.
15a) kakėbur y; pususęngku ABCqz; d) krura ng A, yatna y.

16a) pakamanggala F; prakosa F.

17a) garjita ya A; c) datęnge A, maraheng y.

18a) musuh rikang y.

19b) ya pwa y.

46, 1a) pada garjite A; hatigarjite papuji C;
   b) Kālarūpa y.

2a) ratha kuda Ay.

3b) datęng i A; c) panglingga asura- A; manilib y.

4 This stanza is missing in y; c) těkāŋgalāŋgalangi AE.

5b) kalala F; kahala y.

6c) mangarnawa F; d) kuwana F.

8c) subhūsana C.

9a) lumurug y; b) mangalih F, d) amapagya A.

10a) balapati: patibala y, d) hareś A.

47, 1b) mungguh ing y.

2a) kagyat y.

3a) wimanānīla F; d) ascarya ng C; others: ascarya.

4a) sarwa: rāja y; bhūsana F; d) padu Ay, pata C.

5d) manusatwadhama ACqv.

6b) bhaktī F.

48, 1a) sumawur A.

2b) parnahku de nira sang Arjuna bhūmipala y;
   d) mihate F.

3d) karepa mungwi F.

4a) Rāwane rat y; c) sakeng BFz.
49, 4c) -ântěn q; d) nang Aq.
6a) -ângsikęp A; c) memiww Bqv.
8a) koddha q.
9d) mwang y.
10d) dinuk y; mapag F.
11b) tar ACqv; c) -âdras C.
14b) katambung Aq; d) rotala y.

50, 1d) pindrih C.
2c) kwana q.
3c) aniyangakën ABCqv.
4a) jawuh Fy; tumibâ q, tumibang E₂.
5b) cakra y.
6d) âgaja Cqv.
7b) kawatek y; c) krodhâmběk y.
8a) katibâ Aq, tumibeng y; d) pamuk A.
9b) wîra yodha-By; d) trus pyah y; narendrasuteng prang F.
10a) wîra yodhâ-y; b) -âprang A; c) angusir BEz.
11c) langit y.

51, 2c) irlines C; tampuh A.
3a) sangke F; b) parthiwa A; c) sangke F.
4b) sanggala Cv, tomara y; c) Mâtâ-F; d) râksasâmrîh alayu y.
5b) ring wit AF; c) râksasâsah F.
6d) ndân F.
7b) mangamuk y.
8c) Prahaste BF.
9a) adyadbhuta C; b) ng inirup y; d) mornangnupura A, mornanumura q.
11c) datēng A.
12b) jawuh Fy; kasanga y; d) ahyādara F.
13a) papupuh C; b) ya remuk y.

42, 3d) cumēkēla C.
4a) pupuh q.
7a) kapwa matakut F; c) jro y.

53, 2c) rinēgēp y; d) jīnawa A.
4a) kalaha-Cqv.

54, 1a) wīrarāja y; c) ri prang CE.
2c) āmune C.
3a) ry angkat: mangka y.
4d) ndā A.

55, 2a) sakeng AF.
3a) krūrā Cv; c) rinēgēp y.

56, 1a) tiksnojwala y; b) kapwāmoka y.
2a) manguwuh FE₂; ngkaneng y.
3a) yatneki Cqv; yatna sang A, yatneka y; c) pañcadewa F.
5a) sang suwīra- A,
6 From 6c to 61,7c are missing in v.

57, 2b) sa: ri y, c) datēnga F.
3a) waneh y; b) amuwah y.
5d) amawā A; 5a to 6d are missing in y.
6d) kalakwan C.
7a) datang A; Arjunasahasrabāhu tumutut y; b) hangiring BD, ng angiring E; c) Magadhasuta A:

58. 1d) mihateng A, mulateng y.

2a) topamanta A; c) narendra; d) datēnga kandēhan E₂; sirārdha A.

4c) wīra rodra: ring ranāngga A.

6a) bapa sang naranātha mangsula C; b) pakabuddhi F; d) rūpa y.

59. 1b) tike A.

3b) manukula q; c) ri q.

4b) tan q.

5b) hiniring BF.

8a) sañjata y; b) tiksnojwala: sūryopama y.

9d) tandas Aq.

10a) tandas-Aq; d) tandwa n y.

11a) mahāstrā- y; c) yeka A.

60. 1d) mangudani y.

2b) makacarēcēb F.

4a) tawang y; dipta y; sakeng F; c) madēma C; drpta F.

5a) nagarāja Fy.

6a) āmusus: āngasut y.

61. 1a) pūrna y.

3a) maluyahurip F; c) sinikēp y; d) āmanah A, āmunuh y.

4c) rēmpak rimpēk F.
5a) dhireka Aq.

62, 2d) hetunyâprang q.

4c) humung F.

5a) krûradhik v; d) tumuluy y.

Stanzas 6 and 7 are missing in F.

9c) aścaryā C; wiyat y.

10b) śākaprāṇa F; patinya y; c) patyana de sang A.

11b) milwe y; milwi BCF, milwing Aqv.

63, 3a) rika y.

4a) sumeśel y; d) matura swarājya A.

5b) siga-sigun y.

6a) huwus y.

7a) wīraśesa mangiring A; c) sire datēng y; d) ri

parnah y; ira sang: i rayī A, ira si q;

katinghal Aq.

8b) priyēmbada ABqv. Instead of two stanzas (8 and 9),

y has two cantos of 14 stanzas as follows:

(Canto A: Śārdūlawikrīdita)

1 Tan warnan gati sang Daśāsy a kahaṅang de śrī

narendradhipa,

dewī Citrawati sirēki caritan sang kārī ring Narmada.

Wwantēn wwil mawarah (y₁: magarah) ri jōng nira ri līna

śrī narendre rana;

khyāting rat Sūkhaśāranēki matēmah wwang sādhu, dustā

sira.
Yēkāngde tangis ing swarājya gumērēh sāksāt gerōh ning pasir,
mukhya śrī paramēśwarī sīra wirangwang tan pasabdā-
sekēl,
leŋlēŋ mar kumētēr gupe hati nira n lwir tan pajiwa n katon,
tan wandhyā kalēngēr sirālupa ri sambat ning kākēnātulung.

Śīghrōdānī sīrāharēp tumuturē nggwan sang parātrēng ayun;
tanggēh ni wwil atekī mājar i datēng śrī rāksasendrādhipa,
kapwāhyun malapēng sīra n wuwus ika, lwir tuhwa bhaktīyana.

Nāhan hetu nirang narendradayitāmōk keśa lāwan kuku,

donyā rakwa mēne tibākēna ri jōng śrī Hehayāṅgśaprabhu.
Mangkā tēki wuwus nirēng kaka kinon prāptēng tēgāl paprangan.
Ndah yēka n pangadēg narendradayitāgyādan tumūtēng priya,
nirtrṣna n pangure gēlung saха lungid ning khadga
• • • • • • ×tāngēh ni wwil atekī majar i datēng śrī rāksasendrādhipa,
kapwāhyun malapēng sīra n wuwus ika, lwir tuhwa bhaktīyana.

'Ah ah he prabhū sang kakungku, huningan sambat mamī
jōng haji,
sang sāksāt Harimūrti yan ri laga, rēs ning daitya yaksāsura;
hyang ning tāman amindakāpti kahidep rumtē jinēm mrik
sumar,
moktaklesa kēta ng śarīra ri huwus ning makarwan hulēs.
6 Mangke pwa ri pējahta māti tēkap ing duśṭāwamāne haji, tan sangkēng gunamanta kewala kitāhyun mūra tan ry āwaka. Sangsiptan, prabhū, milwa ta nghulun ikē jōng sang narendrādhīpa, mon swārgā dahatāku denta separānānut tatan langghana.

7 Ah rakryan, palakungku leka samanēhtēng mogha (y₁: moya) mayēng tawang, sungsung ring garudātiwāhana tēkap sang śūra māting rana, līlālālana ring triloka, jēnēk ing Wisnwanda dibyālangō, ramyāmūrti bhatīra Wisnu ta kita, ngwang Śrī, mahādewatī.'

8 Nāhan ling nira, tandwa yar sudukakēn tēkang carik bhaswara ngkānēng twas nira, mumbul asru kumucur mabhra mahāśobhīta.
Ngkē ta Śrī paramēsvarī sira mamūjāngaṅjali śrau sang sani, lāgy ācamaṇa rah nirāsēkar urāwrā ring ēlung ring wijang.

9 Dhyāyī sāksāna śunyayoga rinēgēp sang Śrī supatnīśwarī, sampun kempēn ikang tricipta pawarah sang siddhayogīśwara;
yeka n rakwa tinut nirānghalāha ikang ratnā ksan ārjē tutur, rēp, prāpta ng kusumāngdada kuru parēng lwir puspa sangkēng tawang.
(Canto B: Sandyakara)

1. Atha ri pêjah narendradayita sirê patiga ning haáokânédêng,
kawêgegeøn epu rûpa nikanang kalangwan i samîpa ning Narmadâ;
pada mangêsah mar ângréâs i wuluh gadingnya kawudan têkap ning barat,
ketê i paternya mandra karengô, bangun tangis ikålarâsâ-
têleb.

2. Rawi makucêm samegha n akuwu-kuwung riris ikângluh ing parwata;
saha kilat ing pêtêng-pêtêng ikâsmu kerën i têkap supatni n pêjah;
nguni-nguni tang wuwang adyah i dalem kabei sama paratra bela n tumut,
makamukha sang mamarwani lulut nirêki karuhun pejah ring dagan.

3. Sukha ta manah nika milu mulat ri donya karananya sîghra n milag,
siwa(?) rikê narendra sira rakwa milwa tumutêng pêjah sang kasih.
Nda tan ucapên gatinya, caritan narendra Kârtawîrya mantuk sira,
saha bala-kôsa-wâhâna mahâtîghora laku sang watek Hehaya.
4 Giriwana durga marga nira nguni rakwa ya tinut tekap bhupati, ksana tumuluy dateng sira ri Narmada henhah ira supatni pējah.
Wwaling ira rakwa nungsunga hajong nirampaga ring wulat kang lulut, mamuhara tan kadî lagi ya rupa ruksa mawēnēs, kapanggih pējah.

5 Kaka-kaka len uwēña magēlar bule wal ika kuñja sampun pējah, karana ni sang narendra mangangēn jēngēr kahēnēnangel tekap sang padēm, muwah ikanang prawīra pada kemēnji mangēn i don ikāngde lēngēng; wēkasan atēki tandwa humatur tikang wwang inutus supatni pējah:

64, 1d) tan ilu ring: dinulur ing y.
2c) mangumpul A.
4d) sirānangi A.

65, 2c) ndi n C; d) mangke y.
3a) ring apan F; b) malara ri doha ning F; d) tandwā y.
4d) kadî F.

66, 3b) i jro Cqv.
4c) mukhya ng A.

67, 1c) rari y.
2a) saksāt tan pasarīra- y; d) huripku: pējahku y.
3c) patinya y; d) wanāntara y.

8b) khyāti C.

68, 4d) nikeng v, nireng y.
6d) tenyuwakēna E₂v, tecakēnanta y.

69, 1c) pabhoga F.
2c) nāra y.
3b) kanyu: rakwa y.

70, 1a) sojar ACqz; masungengkang A; b) tri C.
3b) paramartan F.

71, 4a) i sang y; b) nareśwara y.
5b) nira: kita y; d) paranta sangśaya q.
6d) 7 abc are missing in C.
7b) amējahikang Ay.

72, 2b) -ātisobha ng pura F.
3d) jiwa ya F.
4c) sighran y; matī qv.
6b) mamwīt i ABCqz; d) matī C.
8b) katungke Cv, mātungkeng q.

74, 2d) pajrah A.
3c) saguritnya q.
5a) ndan nistanya CF; b) i dala: adala Aq, d) suksme C.
The Colophons of the manuscripts

A
I ti kakawin Harjuna wijāya samaptā, pūnā linikita sēdang ing wwe, kujja sīta.

B
Ity Ārjunawijaya sangkathā, putus ingandun ring dina Šu, Pa, Hugu, titi, śaśih, ka 6, pang ping, 4, rah 6, tēnggek 4.

C
Ity Ārjunawijaya sangkathā, kīrtī nira mpu Tantular, uttama ning Kawīśwara ring Yawadwipa. Pūrna linikita ring pulo Lombok, ngkāneng panglāhan ing rājya Jiwā, de sang hantēn, paryantusakēna wirūpa ning āksara, de sang sudhy āmaca. I Śakāla, iti: Ah putrangkw iki hūrāya hastaku tālapta rasa pitu wiku wwang anglēngōng, sāksāt jangga ri kāla Weśakamaśa n tan awangi nika, patra kewala, kāṅkēn cihna ni śūkla ning twas aku ri kīta n aku ri hanangkw i paṅcaka, byaktanyār paran ing manahku ri rarasta saphala tuhu gurwan ing manis. I rīka diwaśa ning pustaka putus. Ong Saraswatye bho nama swahā; ong siddhir astu, dirghayuh astu, tat astu, astu ya nama swahā.

D
Ity Ārjunawijaya kathā suramyālangō, nārānamā satrini ptu(?) silpānahawani, ngā(?) drokacandra huddāsi wowarānyamatal, iri ngka jahnawi tutug durga n ātinurun// ngkānērikang pulina paṅjya hardda mahalēp, ngka hane wwaitanira sangka liwātiphalā, mwang ka ri pāścima ri ngka wai ya mawighna, pāryyanirāhuwussa sang manggalēng manobha// thatan agēng reṇa ri hājēng hunāndikara, pan
holihira hatipingging unākalusan, harddā kēdō milw
anurat da tanpāmawarum, anghing makapalimur hati
śokaśakung// ma; 6, rudhīra hastami, mastaka saptami.
Aum Sarāswatyai namah; aum gmum Gaṇapataye namah, aum
Guru-bhyo namah.

E Ity Ārjunawijaya samāpta, tlas (s)inurat ring dinā, ka,
wrē, manahir tīthī, ka, 6, rah, 6, tēng, 6, śūklapāksa
ring trayodaśī. De sang āparab Pamuragil haywātmāja,
पार्यायसाख्का विरुपा निंग हक्सारा, तान पेन्दाल ल्विर काकार
ing rakatha, de ning hakweh kalēngōr, yen tuna lēwih,
pihajēngēn de sang sudhy ֶāmaca, apan hantuk ing strī
muda tan tama. Ung dirgghāyur astu sang amaca, lēwih
sang anurat.

F Telas ing carita. Ity Ārjunawijaya samāpta. Huwus
pwēking lambang sinurat ring kāla 3, wrē, dungulan,
tang, ping, 8, śaśih l.

v Ity Ārjunāwijaya kathā surāmya rāras, mangke n tēlas
linikutēng lurah ing Darbodā, hapan dahāt handulur ing
bhawet ning aksara, tan wruh yan cinacad ing para dibya
ninda// Kśāmākēnē gati ning aksara dūrlıkita, towi
ksayanya nguniweh atiksaya-nika, apan tōkap ning atimuda
kurang wiweka, nirlajja kewala kēdō panamuny ֶōkā//
.... ntawamotatunakārawannawana ya dharakē dālēm hati,
yângde ōriningking swacitta ring apa n manginaki manah
ing kēnēng nunōng, ninging tan śuddha lulutkw
samulaharatradāśala ya maweh pa...; panglāmpun
mapabuddhi koswatānut an harēp agawaya ng ārtha nindita.
L Itikārjunawijaya samapta telas tinulad, jōng ira sang hyang hardhipa mrihan, gego kawasenā ring puja rērēngga himbang harśanya Bhatur pan slanikā sesih paryyāntusakēna, de ni tida ni śastrā hagung wilongkarangāsa, prāsadunira sang anulis de ning śastra hagōng alit hapinda nglagēng kārahatan lagha śatulis kabhrāja, reh ning wong kātida kumawi milwā manulad, sugyan haṅjrah hing para bhaśā, haṅag-haṅug hamaprabhangā, padāwikāradura śambhadha, wiruda bhasā wirudā lēŋkara wirudā weswa kalangan tawa, haṅpa canda hapra ganda, yati bhraṣṭā hapāksara, cedaksara śaṅgathā pralapa, śruttī kāṣṭā dusprāegrētti, punika prasabēnira sang anulis, reh ning wong tita grāhita śara, gōng kanistādama kaśiśaśihaning śuksma, šāmpun tan cupsēt ing pangapura rēke miwah tang madrēwwa ring pustaka, yen wwantēn sutdy amaca.

Wara diwaśa kahuwusan, wu, kulawu, 5, pa, 7, śoma, 6, was, 3, wa, pha(?), 9 ludra, 4 langa, da nohan. tīti mangśa dwidaśi kṛsnapaksa ning phalguna, i śākala diyang 6, 5, 5, 3, 5, 6, 5, 7.

Ong śrī śrī Śwaraswatiya nama śwahah. ong śrī Girisutaya namasohah. ong śrī Yamadipatiya namasohah.'

M Ri sah ing cinitra kang kagēnGAN śrī nrpatmaja, ri dite wage purnama kahasta ning wuye, rējēp, jimmaWAL, sangkalan ni waktra sah ing sapta juga, sita ning Lokapala kang tinedak ing abdi juru citra pun Narawita,
tinđak sinungging dahat tan wrin ing gita krama kawi
wet ing muda dama.

_Cod. Or 3634:

Ity Harjunawijaya kārtha. Antuk inghandun, warā, pa,
śu, sinta, parantuk satrapon, de nira sang sukā
hangwilani, yan longkawotānna, holih ing mudda, bwat
kaprapañca, kasaputan roga. Kang andun, parab
Punnyamanta, ring Hangsōka, lor ing mārga gung, tlas
sinurat, ring dina, ka, 8, krsnapaksa, ring tritya, rah
tunggal, tēnggēk, 7.