

ARJUNAWIJAYA  
a kakawin of mpu Tantular

Edited and translated

by

S. Supomo

TRANSLATION -- NOTES

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The Sanskrit

May there be no hindrance

(Canto 1)

1. Hail! To the god Parvatarāja, the life of all the  
vital spirits of the world;

Who is the very image of Buddha, the supreme reality,  
Who is firmly held in meditation by the  
perfect yogins;

Who is like the nectar to wise souls, but poison to  
great sinners;

THE TRANSLATION

Who passes unobscured by the world as the  
radiance of the sun passes through clear water.

2. The purpose of my praise to the Lord is to explore His  
to pay heed to the reverential homage of one  
who devotes himself to poetry,

so that the carrier of the dark coloured code may  
achieve the perfect goal he sets himself in  
writing. -this is what I explore, as I build  
my temple of language on my writing leaf;

it is the welfare of the kings of Javā and the princes  
and princesses that I have in mind,\*

long may they live, may Pundarikakṣa-Yama first of  
all, may they be secure in their palaces.\*

An asterisk at the side of the English translation indicates  
the line (or the stanza) in question is discussed either in  
the Notes to the translations or in the Introduction.

The manggala

May there be no hindrance!

(Canto 1)

- 1 Hail! To the god Parwatarāja, the life of all the  
vital spirits of the world;\*  
Who is the very image of Buddha, the supreme reality,  
Who is firmly held in meditation by the  
perfect yogins;  
Who is like the nectar to wise souls, but poison to  
great sinners;  
Who passes unhindered throughout the world as [the  
radiance of] the sun passes through clear water.
- 2 The purpose of my praise to the Lord is to implore Him  
to pay heed to the reverential homage of one  
who devotes himself to poetry,  
so that the carrier of the dark coloured case may  
achieve the perfect goal he sets himself in  
writing, -this is what I implore, as I build  
my temple of language on my writing leaf;  
it is the welfare of the kings of Java and its princes  
and princesses that I have in mind,\*  
long may they live, sang Pamēkas-ing-Tuṣṭa first of  
all, may they be secure in their palaces.\*

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An asterisk at the side of the English translation indicates the line (or the stanza) in question is discussed either in the Notes to the Translations or in the Introduction.

3 The reason that I have the audacity to attempt to  
 write a lengthy story\*  
 -even though, compared to those who are as the moon in  
 the art of poetry, I am only a little star-\*  
 is that I hope it may serve to repay the debt that the  
 king's kindness has imposed upon me, a poet.\*  
 It is śrī Ranamangala alone who condescends to allow  
 me to enter his presence.\*

4 Now, he is the son of the brother of Lord Wēkas-ning-  
 Sukha,\*  
 and furthermore he has now become the son-in-law of  
 the younger sister of the King of kings.\*  
 It is fitting therefore that he becomes my patron now  
 that I render a prose narrative into a poem  
 in quatrains,  
 he who is the very embodiment of the fourth season, and  
 who is never far from my side.

Episode 1: The birth of Rāwana

- 5 This is the beginning of the story, so let those who wish to enjoy the art of poetry listen.\*
- In former times there was a king who belonged to the family of the king of demons, a descendant of the god Padmayoni, grandson of Pulastya, and a son of sage Wiśrawa; his name was Rāwana, and he was renowned throughout the world for his prowess and power in battle.
- 6 The world lay in ruins, all creatures trembled in fear, and all the deities were in disarray, because the wicked demon king, whose power was without equal, was on the rampage [throughout the world].
- The story goes that after the slaying of the demons Mālī and Mālyawān in battle by the god Harimūrti, their army was powerless, and [as a result of this defeat] many of them sought refuge in the nether world.
- 7 This episode is followed by Dhaneśwara being securely enthroned in Lēngkā, because his father had told him that the well-established, most beautiful kingdom of Lēngkā was now deserted;\*

he wandered at ease over the shores and mountains, or  
 flew to Heaven from the palace,  
 always in his chariot, escorted by the demons.

8 One day Sumāli emerged into the world of mortals to try  
 to outwit [the gods]  
 -he was none other than the brother of the great demons  
 who had escaped the great Keśawa.  
 He was filled with pleasure at the sight of lord  
 Waiśrawaṇa, a god with most excellent  
 auspicious marks,  
 for truly the son of Wiśrawa was renowned for his  
 prowess and virtues.

9 This gave Sumāli thought, and he then decided to make  
 the sage Wiśrawa his son-in-law,  
 so that he (the sage) might have children equal to  
 Waiśrawaṇa, whom he now took as his ideal,  
 and at the same time increase the progeny of the  
 Sukeśa family of the great demon race.  
 May they be perfect and faultless [he thought] so that  
 they will be able to withstand the attack of  
 god Keśawa in the future war.

10 In a flash he reached the nether-world, and told his  
 daughter [of his wish].\*  
 She, the excellent maiden Kaikeśi, was obedient to her  
 father,

and so assumed a form unlike that of a descendant of  
the great demons;\*

as a goddess in visible form descending into the  
world, she came into the presence of the sage.

11 However, the sage of sublime mind knew well the purpose  
of this beautiful maiden:\*

it was the conceiving of children that filled her mind.

Inadvertently she arrived while he was engaged  
in his devotions;

he therefore granted her these favours: she would give  
birth to a lion-bodied son,

Rāwana, who would be terrible in appearance, as he  
would have ten faces and twenty swinging arms;

12 as for her second child, his ears would be as large as  
cooking pots, hence his name would be

Kumbhakarna;

awe-inspiring, he would look like a mountain, huge and

tall, and his eyes would be like suns.

Then, there would be [a third child], with sharp

pointed nails resembling winnowing baskets,

she would be none other than the great female demon

called Śūrpanakhā.

13 Such were the favours the great sage offered her.

Kaikeśī replied to the sage

that she wished to give birth [also] to a son who

would be like him, a god incarnate.

'So be it! The youngest will be equal to me', said  
Wiśrawa,

'he shall be free from the evil of anger, hence his  
name will be Wibhīṣana, and he will have the  
soul of a sage,'\*

14 We do not describe the marriage: These four children  
had now been born.

They practised asceticism, performing yoga assiduously  
and murmuring mantras constantly.

And Dhaneśwara, who was Rāwana's older [half-]  
brother, advised,

and urged his younger brothers to acquire great  
favours and told them to go

15 to a mountain named Gokarna, where a most excellent  
hermitage was established;

the way there was difficult and perilous, but Rāwana  
went there, accompanied by his brothers.

There the excellent Kumbhakarna sipped drops of dew,  
and swallowed them,

while he remained motionless for one thousand years,  
striving for God's protection.

16 As for Wibhīṣana, he was not willing to be surpassed  
by his older brother;

whether in yoga, in meditation, or in any other [form  
of asceticism] he would not be outdone.



Daśawakra was different: he performed yoga and  
recited mantras for ten thousand years.

and after each thousand years, without fail he  
severed one of his heads and offered it in  
sacrifice;\*

17 these offerings were placed in the pot, when the god  
Śiwāgni was blazing.\*

When all his heads but one had been sacrificed, and his  
principal head was about to be sacrificed,  
the god Dhātr and all the accompanying gods showed  
their delight at the sight of these ascetical  
practices,\*

and, lo, he reached Daśāsyā in a flash and prevented  
him [from severing it].

18 'Now, now, my grandson, do not do thus! What is your  
wish?

Whatever wish you have, I shall not shrink [from  
granting it], because of your great  
determination.'

Thus spoke the Lord, and Rāwaṇa replied: 'With all my  
respect,

I welcome you, O my Lord, if you wish to grant me a  
favour.\*

19 Let me not be slain by the eagles, serpents, the  
marvellous wil,  
dānawa, daiṭya, rākṣasa, nor by the celestial musicians  
and fairies,

not to mention the hosts of gods; and let the whole  
 earth, sky and heaven be submissive to me;  
 let none of them dare to oppose me, and let them be  
 destroyed, if they persist in opposing me in  
 battle.'

20 'So be it!' thus the Lord spoke, in granting the  
 most heroic one all his requests.  
 '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 mayabañcana [that is to say]  
 the ability to make yourself invisible in  
 battle, and to be skilled in all the guiles of  
 war.

21 And now, my great-grandson Wibhīṣana, what is your wish?  
 Even though you are just as much a demon as your  
 brother, take care that your wish be not evil.\*

'O my Lord,' said Wibhīṣana, 'it will not be so, for I  
 have no such inclination;\*

I wish only to be loved by others, to be an embodiment  
 of dharma.

22 As the moon is encompassed by its radiant beams,  
 so may my body be encompassed by all virtues, causing  
 delight to the beholders forever;

may I always perform asceticism without difficulty,  
and strive for righteousness.

Protect this [virtue of mine], O, my Lord, so that I  
shall be steadfast in tranquility of mind.'

23 Hearing all his wishes, the god Brahma, full of joy,  
granted his requests, saying:

'And moreover you will not be influenced by the wicked  
nature of the demons.'

Thus he spoke, bestowing on him an additional favour;

then the god turned to Kumbhakarna,  
who was like Kāla in his great meditation directed to  
the destruction of the world.

24 All the deities accompanying the god Brahma were  
perplexed,  
because he now wished to grant Kumbhakarna an excellent  
favour.

'As Kumbhakarna is already supremely formidable, he  
will be even more superior to the deities;  
and with his huge size and his might, who, among the  
gods, will be his equal?'

25 Thus spoke the gods, but the god Jagatkārana did not  
accept their plea,\*  
for it was not the Lord who caused a creature to gain  
power or fall into insignificance;

it was nothing but the product of his own karma that  
had brought about the Lord's affection.

And therefore the god descended and approached  
Kumbhakarna.

(Canto 2)

- 1 While the gods were perplexed and in despair  
because the god Jagatkārana was adamant,  
let us now tell of Saraswatī,  
the wise and intelligent consort of the god Widhi.
- 2 The deities quickly made their way\*  
to the tongue of the excellent Kumbhakarna.  
There the goddesses uttered words [as though coming  
from him] in contradiction  
to what he wished when the Lord inquired of him [his  
desire].
- 3 'May I fall into a deep slumber,' he seemed to say,  
'and not wake for thousands of years.'  
The Lord granted his request  
for [a period of] uninterrupted sleep, without equal.
- 4 After a while the Lord departed and  
vanished with all the gods delightfully,  
and Saraswatī flew out  
from the mouth of the excellent Kumbhakarna.
- 5 As for the demon Kumbhakarna,  
he was left to himself in anguish, speechless and  
perplexed,

because he had requested what he did not wish for,  
and thus was different from his two brothers.

6 And this was why he slept without interruption,  
and did not witness the conduct of king Daśawaktra,  
who was very powerful and terrible,\*  
who desired nothing but to destroy and shatter the vital  
spirit of all creatures and the triple world,\*

7 for there was no god that he regarded as his Lord;  
all creatures, men and others were reduced to ashes,  
they were depressed and submissive to him.  
It was because of the excellent favours [he had won]  
that he was so powerful.

8 The palace called Lēṅkā,  
where his brother (Dhaneśwara) lived, he seized.  
So Dhaneśwara left the palace,  
and Daśāsyā succeeded to the throne of Lēṅkā.

(Canto 3)

1 The city of Lēṅkā was as beautiful as Mount Meru,  
terrifying and awesome;\*  
graceful and spacious on the summit of Mount Trikuṭa,  
it was built of gold studded with jewels;  
there was a deep river encircling the palace, like a  
turbulent sea;\*  
pandanus trees were blossoming, their flowers hanging  
down from the white stones which looked like  
rocks.

- 2 The high walls were made of black stone, inlaid with sapphires and nine kinds of jewels;\* there were four gates; they were like mountains of fire, because they were of polished golden bricks; they were nine storeys high, each of them perfectly carved; their tops were a blaze of light glowing in the sky, and resembling Mrtyu assembled.
- 3 The splendid wanguntur-yard lay before [the gate], it was spacious and level, exactly like a battlefield; on all sides of the market-place there were long, large buildings, where the troops assembled. Within, the spectacle was even more wonderful, the audience hall was crowded; the pavilion with meru stood out in the watangan-yard; the palm fibre roofs were like black clouds, topped with jewels, glittering like lightning; it was crowded with demon soldiers and officers, such as tanda, subala and pamukha. The nearby stables for elephants and horses were also lofty in appearance; the trumpeting of elephants and the neighing of horses sounded as if [warriors were engaged in] stabbing each other and exchanging blows in hand-to-hand combat.

- 5 Even more beautiful and beyond compare was the arrangement of the palace; the interior was the most imposing, because of the radiantly sparkling crystal-pavilions; some of them, which were [as bright] as if it was continually daytime, were like the abode of Smara transported thither when he vanished into the sky; and the sleeping quarters of Daśamukha were like the abode of Śiwa.
- 6 The courtyard was splendid and well-kept, its sand was of radiant, crushed rubies; the paved slopes were of opals and jewels, in appearance like beautiful stars, illuminating the ground, and the bright faces of the peerless ladies of the court were as bright as the moon, [and so the courtyard was] like the second firmament at sunset, when the sun dimmed in the sky.\*
- 7 All around there were many kinds of flowers, some just in bud, others blossoming in abundance. As [flowers] in a picture remain either blossoming or in bud for ever, so in this garden, the flowers never withered but ever increased the beauty [of the palace]; the sun itself was mellowed on reaching there, as though terrified of Daśamukha's officers.

8 Limpid streams flowed down the hill slopes, and  
 flowers were in full bloom along the banks;  
 the water [of these streams] sprang from the mouth of  
 a statue of Gajendramukha in furious anger,  
 which was placed under the heavenly coral tree;  
 whirling his trunk, ~~a mountain of gold~~  
 he looked awesome and terrible, like the god Gaṇa bent  
 on destroying the world.

9 The streams flowed into the great river that encircled  
 the city, and thence flowed into the Royal  
 household,  
 as well as the houses of the female servants and  
 nurses, greatly enhancing the beauty of the  
 palace.

Thus the palace was like Mount Mandara in the midst of  
 the ocean, its beauty was magical,  
 and the thunderous voice of the great demon  
 (Daśamukha) appeared muted.

10 Were we to describe the beauty of the city [we should  
 say] it resembled that of Paśupati,  
 gracefully looking in all directions as far as the  
 mountains, the sea and the forests;  
 and the army quarters did not appear [to be such]\*  
 for they looked like heaven transported thither, or  
 like the abode of Indra, or that of Baruṇa.



11 To the north of Daśamukha's palace was that of

Wibhīṣana;

(Canto 4)

it was like the abode of Viṣṇu: the jewels sparkled  
like kaustubha-jewels, shining into the sky.

To the south there was a palace like the abode of

Dhātṛ, blazing like a mountain of gold;

here the great demon Kumbhakarna slept, -he had not  
yet awakened.

2 This was why the fearful Daśamukha came out from his

private quarters,

and all the demons paid him homage, as he came to

speak to his officers, tributary kings and

warriors.

Then he seated himself in the palanquin studded with

jewels,

while the beautiful garments, the lion-throne and the

splendid pillows were set in readiness.

3 All the hosts of demons were seated on the ground, no

one was absent;

a great number of ogres, shouting aloud in unison,

were packed together with the giant soldiers;

Episode 2: The curse of Gomukha

(Canto 4)

- 1 It would take too long to describe the marvellous  
 beauty of the splendid city of Lēngkā,  
 so let us now tell of the demon king who was  
 pondering on the supremacy of his power in this  
 world:  
 it would not be until he had destroyed the earth, sky  
 and heaven, reduced the serpents and men to  
 ashes,  
 and vanquished the deities in heaven, that his might  
 in battle would be proved.\*
- 2 This was why the fearful Daśamukha came out from his  
 private quarters,  
 and all the demons paid him homage, as he came to  
 speak to his officers, tributary kings and  
 warriors.\*  
 Then he seated himself in the palanquin studded with  
 jewels,  
 while the beautiful garments, the lion-throne and the  
 splendid pillows were set in readiness.\*
- 3 All the hosts of demons were seated on the ground, no  
 one was absent;  
 a great number of ogres, shouting aloud in unison,  
 were packed together with the giant soldiers;

- foremost among them was minister Prahasta, the superior, whom the dreadful demon had appointed first minister; he sat on the terrace in front of Daśamukha, formidable in appearance.
- 4 When the milling crowds of demons had assembled, the large palace appeared too small, because a hundred million of these dreadful officers filled the main courtyard to capacity. Then arrived an envoy from Dhanapati, named Gomukha, having the appearance of a demon;\* he brought a letter, and read it aloud to Rāwana, so that the latter could hear the message.
- 5 'O king Daśāśya, you who are the Lord of this kingdom of Lēngkā, who are like Brahma in visible form in this world, dreaded by all the deities, and without equal. I am grieved, my brother, both on account of your power and your virtue - resulting from the favours God has bestowed upon you-\* that you have no forbearance towards others, no love for the poor and destitute.
- 6 For indeed, the purpose of flawless virtue is to eliminate the defilements of the whole world; the role of the king is to care for the priests, and to perform irresistible service to the Gods.

But since you have not conducted yourself in this way,  
 chaos is spreading in heaven and the  
 hermitages,  
 as is evident from the most wicked manner in which you  
 drove me out from here.

7 In brief, do not behave in such a manner any longer,  
 and cease being foolish and arrogant;\*  
 strive for the dharma, for the reward of a king in this  
 world of mortals is to be loved by his people.  
 You should follow my example; I always performed the  
 most virtuous dharma in this world,  
 and from the moment I did so Lord Īśwara, who is now  
 like an esteemed friend, loved me.\*

8 Thus should be your behaviour; bear in mind that you  
 are a son of Brahma's line, invincible;  
 so do not behave in the manner of great demons, but be  
 steadfastly compassionate.  
 And let us hope, my dear brother, that you may have  
 the good fortune to be permitted to join the  
 company of all the deities,  
 that you may [henceforth] come together with me to the  
 feet of the great Nīlakantha.\*

9 Thus were the words of the eldest brother in his  
 letter. Rāwana replied, his lips trembling  
 with anger:

'Shame upon that despicable and base Dhanapati, who  
 censures me as ferocious and wicked;

he himself is blind to his own wickedness, for he had attempted to usurp this very kingdom of Lēngkā; but since this is my kingdom, which I inherited from my mother, I could not restrain myself from reclaiming it by force.

10 Now he orders me to be on good terms with the king of the gods and the celestial musicians!

It is impossible for the king of birds to befriend and keep company with the terrible king of serpents.

Moreover, the most wicked god Wisnu is my arch-foe. How could I, if I befriended Artheśwara, remain the most powerful in this world?

11 He is both foolish and ignorant, that is why he wished to befriend a malicious foe.

I beg your leave, but there is nothing better for me to do now than to attack heaven.\*

Even if all the deities and all the inhabitants of heaven were to come to his aid,

or even if Lord Īśwara were the enemy's protector, I would not waver.\*

12 Thus spoke the demon king, abusing Lokapala vehemently.

13 Then swiftly he grasped his candrahāsa-sword, and severed the envoy's neck.

His blood spurted high, and the head flew into the air  
like that of Rāhu, as he exclaimed [saying]:

'Aha, you, king of the demons, in time to come an  
envoy will reduce your palace to ashes!'

13 Rāwana, increasingly enraged by the envoy's curse,  
choked with fury;

and when the head fell to the ground he urged his  
demons to devour both it and the trunk.

Then he quickly retired to make preparations to attack  
Dhanendra, foremost among the kings.

'He is to be exterminated', thus Daśāśya commanded his  
ministers, tributary kings and officers,

14 All the company of demons shouted thunderously, as

17 they heard the news

that their king was to set forth to attack his elder  
brother.

And so they hastily made ready the elephants, the  
horses and the chariots, arming themselves with  
weapons, arrows and thunderbolts;

gongs and kettledrums boomed, and the sound of the  
beaten musical instruments mingled with the  
din of the shouting army.

15 A great number of spirited and courageous warriors  
packed the market-place, so that there was no  
open space left,

and the senior ministers arranged themselves in the  
wanguntur-yard ready for combat.

Swiftly they prostrated themselves the moment the  
 great demon king made his appearance,  
 riding in his huge seven-storeyed chariot resplendent  
 with crystals.

- 16 Then the dreadful demon king, at the sight of the  
 preparations of those frightful heroes,  
 whose tusk-weapons were flaming like Kāla together  
 with Mrtyu,  
 [said to himself]: 'It will be a wonder, O Lokapāla,  
 if you can withstand against all these heroes!  
 Where can you seek refuge?  
 Even if you flee to the great heaven or to the abode  
 of Wisnu, you will be pursued.'

- 17 Thus spoke Rāwana to himself, and at length he  
 ordered the hosts of heroes to set out.  
 Then the elephants and the chariots made a clamour as  
 the terrible great demons set out;  
 some brandished their spears, thunderbolts and  
 discuses, so that the onlookers trembled with  
 fear;  
 others moved through the air, shouting aloud with the  
 sound of a hundred million thunderbolts.

Episode 3: The combat between Rāwana and Waiśrawana

(Canto 5)

- 1 The courageous Dhūmrākṣa was appointed to lead the  
column,  
and riding in his sparkling jewelled chariot he was  
like a formidable in appearance;  
he wore a diadem, a necklace and a garland of  
sparkling jewels,  
and in his hand was a mighty sword, sharp and gleaming.
- 2 His crowded soldiers shouted tumultuously; they were  
demons of all kinds:\*  
wwil, bhūta, yakṣa, dānawa and añja-añja,  
as well as trunks with their heads flying before them,  
their blazing eyes bulging from their sockets, and  
their red tongues protruding from their mouths.
- 3 Following behind Dhūmrākṣa was Bajramuṣṭi, victorious  
over the three worlds;  
his elephant was white in colour, like Airāwana,  
its four tusks were ablaze, glowing like Mrtyu,  
and its trunk, brandishing a spear, was like a  
dreadful serpent.
- 4 Awe-inspiring, he stood on the back of his elephant,  
swinging a sun-like discus which he held in his right  
hand;



accompanied by multitudes of his troops, who were  
 formidable in appearance,  
 [one wonders]: 'What heaven would not be destroyed, if  
 they ranged over it?'

5 The<sup>n</sup> Supārśwa set out in his jewelled chariot  
 like a wild lion at the sight of a spirited elephant  
 blazing in rut;  
 he carried with him a javelin which was of great  
 magical power,  
 which continually issued forth blazing arrows of fire.

6 A hundred of his troops were mounted on elephants, all  
 of them eager for battle;  
 twenty thousand of them were marching swiftly;  
 like all-engulfing floods and thunderstorms,  
 they destroyed the mountains they traversed, reducing  
 them to dust.

7 A moment later Akampana mounted his magnificent horse,  
 which now flew through the air, then galloped on the  
 earth;  
 he became invisible, then at length he was to be seen  
 dismounting  
 from his horse and, like Indra, mounting an elephant.

8 Some of his demon soldiers looked like the excellent  
 king of the kinnara,  
 others were well-built like the gods and demi-gods\*

-the only difference was that when they grinned their  
tusks were terrifying,  
and their eyes were round, glowing red like the red  
lotus.

- 9 Then the hideous Prakopa set out, in appearance like  
Kāla,\*  
blazing like a mountain of fire because of his raiment;  
his necklace was a great serpent, mighty and powerful,  
[which cried]: 'ngak, ngak',  
his tusks shone together with his sharp-pointed weapon.

- 10 He was mounted on a huge and fierce white elephant  
which trumpeted violently;  
ever in his right hand was his infallible weapon, which  
he brandished;  
the boom and roar of thunder went before him.  
And two billion shouting heroes followed him.

(Canto 6)

- 1 Then the marvellous Rāwana himself set out as the  
rear-guard of the army;\*  
seated in a horse-drawn chariot preceded by two  
elephants,\*  
he was in truth like the god Kālarudra bent on the  
total destruction of the three worlds,\*  
his eyes aglow with the devouring fire of anger.

2 Thousands upon thousands of demon kings escorted him,  
foremost among them the senior minister Prahasta, with  
a bow at the ready in his hand;  
his lofty, demon-faced elephant was terrifying, its  
sharp-pointed tusks were flashing;  
his red banner fluttered, flaming and blazing as though  
about to consume the world.

3 The eruptions burst upwards, mountains collapsed and  
wooded hills moved like surging waves.  
The movements of the terrible demon army of Lēngkā  
when they marched out,\*  
are not described; the demons had now reached the  
foothills of Mount Kailāsa,  
spreading throughout the fields, filling even the  
mountain groves.

4 Taken by surprise, the demons living in the  
neighbourhood of Mount Kailāsa were powerless,  
and fled seeking refuge into Lakapāla's palace,  
trembling with fear at the enemy's arrival;  
and [they said]: 'The demon king in a fury has slain  
the envoy.'

Thus were their words, informing the noble god  
Artheśwara [of what had happened].

- 5 The Lokapāla reflected upon the difficulty of the course he had to take:  
 it was because of his love [for Rāwana] that this happened, for after all he was Rāwana's eldest brother;  
 yet even if he withdrew now, he would suffer misfortune; [what he had done is] to be compared with attempting to help a dog and getting bitten [for his pains];\*  
 in vain had been all his noble and just words, because of Rāwana's foolishness and wickedness.
- 6 Indeed, what happiness does it bring to beasts in the forest to give them wealth?  
 It is the enjoyment of roots of grass and alang-alang grass that makes them well-content.  
 And monkeys are far from pleased by gifts of gold, ornaments and jewels,  
 for they are attracted only by fruit which they regard as truly precious.\*
- 7 Similarly the swine; how can they enjoy various perfumes?  
 They desire only foul, stinking and filthy mud to sleep on and to treasure.  
 And thus was the nature of Daśāya; he was bent on warfare, for he was an inveterate rogue;  
 he abominated the dharma, because the demon-family from his mother's side had incited him [to evil].\*

- 8 This was why Dhanendra ordered all the officers to  
engage the foe,  
namely: Yogandhī and Wiṣṇu, the celebrated chiefs of  
army,\*  
Padma, Śaṅkha, Duśśāsana, Kaluṣasadā, Durkāla,  
Kubala,  
Cakrāśya, Krodha, Bajra, Agada, Paraśu, Bala, Abala  
and Anala.\*
- 9 The whole army quickly assembled in the open square,  
eager to fight;  
the hosts of demons were innumerable, all were armed  
with sharp weapons of various kinds;  
they shouted violently, the musical instruments  
boomed, mingled with the confusing noise of  
the gongs and drums;  
then as soon as Daśamukha reached the great market  
place, the battle was joined.
- 10 Clenching their teeth, the company of heroes rushed  
forward menacingly;  
each side fell upon the other ferociously - all were  
the descendants of Danu-, becoming  
intermingled, yelling and screaming violently;  
some of them mounted their elephants and chariots, and  
attacked boldly, showering the foe with their  
arrows, stabbing them and shooting at them  
with their blowpipes;  
other ferocious demons flew in the air, in appearance  
like fighting eagles.

11 The battle raged even more furiously; it was as though the mountains were shattered to pieces, and the earth shook, because those formidable heroes of great prowess were innumerable; they were engaged in close combat, issuing hosts of demons and various kinds of weapons from their mouths, raging like blazing fire.

12 This was why the number of casualties was awesome, and the bodies were piled up mountain high; the daylight suddenly disappeared as the dust swirled around, and as blood engulfed the battlefield it became pitch black. The ferocious heroes striving for fame mounted their attacks even more furiously over the mountain of bodies; two billion were annihilated, and the army of the demon king fled the battlefield.

13 Then Bajramuṣṭi swiftly turned his elephant to make a fierce counter-attack; Dhūmrākṣa, Akampana and Wikaṭa with all their troops charged forward again and again; and all the great demon chiefs too attacked together, stabbing and overwhelming the enemy; and so the army of Waiśrawaṇa was rendered powerless, and was wiped out without any resistance.

- 14 Then the formidable Rāwāna, armed with a mace,  
 alighted  
 from the throne chariot and struck at his enemies, and  
 ten thousand of them were slain;  
 at the same time the most valiant Suptāghna pressed  
 forward from the flank,  
 so that Waktrāsya and all his troops fell in battle,  
 their heads cut off.\*
- 15 Struck by an unceasing shower of mighty arrows,  
 Waiśrawāna's army was broken to pieces, and  
 hard-pressed  
 by the heroic Prahasta, Anala, Pawana and Wirūpākṣa  
 who were inflamed with passion.  
 Enraged, Wiṣṇu immediately brandished his mace, struck  
 the enemies with it, and pursued them;  
 and Yogandhī began mercilessly to batter the Lēngkā  
 army and to crush them to pieces.
- 16 Rāwāna's army was undaunted at the sight of the two  
 wonderful heroes who pressed forward to the  
 attack;  
 they were precisely like twin Kālas, the more they  
 were attacked, the more they struck back at  
 the enemies, yelling and screaming.  
 Mārīca's chariot was shattered to pieces by the blows,  
 and his horses were crushed;  
 swiftly he leapt from the chariot, whereupon  
 Dhūmrākṣa pressed onward, discharging his arrows.

17 Then an arrow struck Wisnu's side, blood spurted out,  
 gushing from the wound and poured down;  
 Yogandhī was enraged, but Suptāghna attacked and slew  
 him.

The din of the army of Waiśrawaṇa was even more  
 thunderous, the soldiers trampled upon one  
 another in confusion as they attempted to flee  
 the battlefield;  
 they were routed, swiftly pursued and slain, their  
 bodies heaped up in front of the palace.

18 Then the marvellous Rāwana swiftly scaled the high  
 wall from the outside;

he slew the yakṣa who guarded the gate, and severed  
 his head;

then he flew to the gate and pushed it hard, it  
 collapsed killing those crushed beneath it.

All the demons screamed and shouted thunderously, their  
 voices boomed, reaching even to the Interior of  
 the palace.

19 Moreover, the blazing fire issuing from the demon  
 king's right hand raged savagely;

it burnt down the palace, reducing it to ashes, and  
 flared into the alun-alun.

And the hosts of demons shouted thunderously and  
 violently as they encircled the palace,  
 rushing forward from the east, the north, the south, as  
 well as from the west.



(Canto 7)

- 1 Let us now tell of the god Waiśrawaṇa who had remained  
 because in the Interior of the palace;  
 he was astonished on seeing the arrival of the brave  
 Rāwaṇa;  
 he wished he had come out to fight before, but there  
 was nothing he could do as his chariot Puṣpaka  
 had flown to heaven carrying all the beautiful ladies  
 to safety; only now had it returned.
- 2 And so, overwhelmed with incessant anger, he fiercely  
 mounted his chariot, arming himself with a most  
 terrifying bow;  
 attired in blazing, brilliant, beautiful ornaments of  
 fine crystal,  
 he looked like the god Harimūrti flying on the valiant  
 king of the birds.
- 3 In throngs the demons gathered round Waiśrawaṇa as he  
 made his appearance,  
 and Citrāyudha and Citrācapa, commanders of the host of  
 the gods, stood in their chariots;  
 in the vanguard was the first minister Maṇīndra,  
 mounted on his elephant, pressing onward;  
 his army of twenty thousand heroic warriors launched  
 their attacks, and the demons [of Lēṅkā] were  
 held in check.

- 4 The blazing fire that raged in the palace was now extinguished because the first minister (Maṇīndra) had sent a shower of excellent rain-arrows; and the great demons who encircled the palace had all been exterminated because Citrāyuddha and Citrācāpa had fired their arrows from the sky, rendering the demons powerless.
- 5 Then the fearful army of Rāwaṇa pressed forward again furiously and attacked at close range, but Maṇīndra slew ten million of them at a time with his arrows. And so the hero named Dhūmrākṣa quickly made a counter-attack, and felled Citrāyuddha and Citrācāpa with the blows of his mace.
- 6 And the first minister (Maṇīndra), foremost among them, had also fallen in battle, slain by Śāraṇa and Tuṣṭa,\* This was why Dhanarāja's army fled in terror, at great speed and in disorder, the bodies of the slain piled up, millions of them were celestial musicians and fairies.

7 Now Dhanarāja was the only one left alive, all the other heroes had fallen in battle; mounted on his chariot he pressed forward, blazing like Mrtyu.

The demon army withdrew; and the heroic Prahasta, the chief of them all, did likewise.

It was not out of fear [that he withdrew], but because he was prudent; he knew that Daśāsyā was concerned for his brother.\*

(Canto 8)

1 'Whoosh', was the sound of Rāwāṇa's wonderful chariot rushing along perfectly as he encountered Dhanendra, who showered him with arrows, uttering blood-curdling screams. Dhanendra fired his most excellent arrow, that of Rudra, and discharged blazing mountains of fire, but they were all destroyed, swept aside by the demon king.

2 Likewise, Daśāsyā destroyed all the eagle-, serpent- and elephant-arrows, not to mention the bhūta-, yakṣa- and asura-arrows, all of which he trampled to pieces.

The only weapon Dhanendra had not used to strike his terrible and valiant foe was his mace, which he had received from the god Rudra a long time before, because Rudra held him as a valued friend in the world.

3 And so the wonderful Lokapāla swiftly leapt down from  
his chariot, roaring aloud like a lion:

'Shame upon you, wretched demon! Feel the blows of  
this mace which will follow you even to  
Rorawa-hell.'

Thus spoke the god Lokapāla; then he struck the mace  
against Rāwana's face, but the latter stood  
bravely.

Thump, thud, but Rāwana was invulnerable, like a  
mountain of iron struck with a huge mace of  
kapok wood.

4 Then the furious Daśāśya fought back, he swung his  
mace, and now both were smiting each other with  
their maces;

they exchanged blows, both were skilled in parrying,  
courageous as well as fearless;

they hurled themselves on each other fiercely and were  
locked in close combat, their shouts resounding  
like thunderbolts clashing with each other,  
destroying the trees, the gates and the houses in the  
Royal compound.

5 A great number of the golden pavilions were flung into  
the air and broken into pieces, their jewels  
scattered in all directions,

trees were uprooted, flowers withered, and the coral  
trees were torn up as if struck by a whirlwind;

the women of the palace were in confusion, and  
terror-struck, exhausted and distressed they  
burst into tears;

they were carried off their feet and flung into the  
air when the two heroes, engaged in close  
combat and smiting at each other, came into  
the palace.

6 Constantly each tried to outwit the other, swooping  
around the palace, each attacking the other;  
they looked wonderful, like two dreadful serpents  
intertwining, neither inferior in power to the  
other;

all kinds of weapons issuing from their terrible  
bodies flashed around violently  
and fire from their left hands blazed up like the  
sweeping wind of doomsday.

7 Many invincible weapons were blunted, wiped out and  
rendered powerless,  
for Artheśwara and Daśamukha warded all of them off,  
hurling them into the distance;  
but the earth shook, the mountains collapsed, and  
anything they struck was reduced to ashes;\*  
the wild game and lions were in confusion, the seas  
were churned up, the fishes and sea-monsters  
were crushed.

8 Such was the chaos and the devastation that the two formidable heroes brought to the world. They pressed each other to the ground, locked in close combat; then they flew to heaven, and destroyed anything they set foot upon; taken by surprise the gods fled in terror with the goddesses to the world of Rudra, while the women of heaven sought refuge in inaccessible, solitary houses.

9 At the sight of Rāwana and Dhanendra, the god Śakra spoke:

'Do not bring your anger here! I beg you, return and fight your war in the world of mortals, for surely the heaven will be ruined, perhaps even the deities and their works.'

And so Dhanendra and Daśāsyā moved to the mountain [Mahāmeru].

10 Smitten, the great mountain collapsed, its black-stones were shattered and broken to pieces, and the fire issuing from them burst into a shower of sparks which reduced the trees to ashes. Mount Mahāmeru shook as the two powerful heroes trod upon it; the inhabitants of the forest, foremost among them the hermits, were terrified, and they screamed as fire consumed them.

11 And so the great hermits in the hermitages, the gods  
and others,

asked them to move to another battlefield, lest the  
mountain might crumble to pieces.

At once they plunged into the sea, still fighting in  
close combat; the fishes were powerless and  
crushed,

junks and pelang boats were wrecked and sank, and the  
screams of the merchants were tumultuous and  
deafening.

12 In addition dolphins, porpoises, sharks and bākapē  
fish were killed

by the incessant showers of all kinds of weapons which  
made the sea boiling hot.\*

In a twinkling the god Baruna appeared, and asked the  
two fighting heroes to move on;

with a terrible boom they moved on to dry land, then  
descended [to the nether-world]; the terrified  
serpents were in uproar;\*

13 the earth quaked and shook, and the seven hells were as  
if riven apart, they swayed so violently.

Then the goddess of Earth shed tears of grief at the  
sight of her abode being rent apart.

Thereupon both of them swiftly returned to the palace  
where they had fought hand-to-hand before,  
and there they found the hosts of demons who were  
amazed at the sight of these two wonderful  
heroes.

(Canto 9)

1 While they were boldly striking and stabbing at each other in the course of the long battle in close combat,

neither yielding, as they were equally mighty,

dexterous and powerful in battle,

Daśā́sya suddenly vanished into the sky without any trace,

and the kingdom was enveloped in pitch darkness and a hurricane raged violently.

2 Dhanarā́ja was frustrated and bewildered, and he lost consciousness because of the deafening noises in the four quarters;

therefore, it was impossible for him to see the enemy, let alone pursue him;

he could only hear Daśā́sya's booming voice in the sky, horrible like thunder,

just as the sound of thunder [re-echoing] at the sight of a wicked person committing evil while the rain is falling incessantly.\*

3 Suddenly Daśā́sya descended from the sky and cruelly struck at his elder brother,

who was exhausted, distressed and unable to see Rā́wana coming to strike him.



And so Dhaneśwara fell forward to the ground, and  
 Daśāsyā ceaselessly showered him with blows,  
 and contemptuously tugged at his hair, screaming  
 furiously:

(Canto 10)

- 1 'Shame upon you, dog Dhaneśwara, wretched dog!  
 Now, take the consequences of criticising others,  
 of offering devotions to the deities, belittling the  
 great demons,  
 and of coveting the kingdom of Lēṅkā.
- 2 Shame upon you, this is the end [of your life], you,  
 who have a virtuous mind,  
 and who arrogantly boast to be the friend of Rudra.  
 Now, if the Lord really favours you, show your  
 prowess,  
 I am sure I can destroy you, despite all your efforts.'
- 3 Thus spoke Daśāsyā; then he kicked his brother's head  
 violently,  
 pressed him and beat his face against the ground, so  
 that it became red with blood.  
 Not a soul rendered him any help; the gods  
 remained silent, no one dared to oppose Daśāsyā.
- 4 It was Prahasta alone who came to Dhaneśwara's aid;  
 respectfully but firmly he said:  
 'O, Daśāsyā, supreme lord, do not do thus.

Remember the devotion you owe to your father, the  
great sage;

should Waiśrawaṇa die, [your father's power] will be  
broken and useless.\*

5 Moreover, since Waiśrawaṇa is now already defeated,  
he is in the position of one who, suffering from  
thirst, asks for water.\*

Thus spoke Prahasta, embracing Daśāśya's feet;  
and asking for mercy on Waiśrawaṇa, he gently took  
away Daśāśya's mace.

6 Then Padma and Śaṅkha swiftly  
carried god Dhanarāja to safety;  
soon they reached the garden of the Nandana-woods,  
and the god Indra tended him without delay.

7 In short, this was the conduct of the demon king:  
he did not pursue his brother who was carried away,  
but he seized his chariot which surrendered itself to  
him meekly,  
as well as many valuables, as tokens of his victory.

Episode 4: The curse of Nandi

- 8 Then Daśā́sya roamed about in the regions of the wooded  
 mountain;  
 having traversed the slopes of Mount Kailā́sa,  
 he began to climb it again intending to reach the  
 summit,  
 but the guard of the God named Nandiśwara attempted to  
 dissuade him:
- 9 'Hey, Daśā́sya, 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 Umā́, foremost among the goddesses.
- 10 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, Daśawaktra, go down,  
 for you will surely come to grief if you rashly  
 persist.'
- 11 Thus spoke the guard. Daśawaktra immediately leapt  
 from his chariot, and laughed at him contemptuously  
 as he looked on his monkey head and animal appearance.\*  
 And so the guard cursed Daśā́sya in anger:

12 'Hey, Daśāsyā, you [have committed the sin] of despising  
 others by laughing at my appearance.

Therefore, in time to come, monkeys will destroy your  
 kingdom of Lēṅkā  
 and exterminate all your kinsfolk as well.'

Thus he spoke; and Daśawaktra was now furious.

13 Ferociously clenching his teeth, he put his hands under

17 the base of Mount Girīndra,\*

and took it in his arms, intending to destroy it

the God completely.

The Lord, who had just finished making love, was

and so startled,

and Parwatī, who was exhausted, had not even put on

15 her kain.

14 The hermits living on the slopes of the mountain were

riding agitated and distressed,

the lions and bears fled in opposite directions.

Knowing the reason for what was happening, the Lord

carefully

pressed down the peak of the mountain with the big toe

18 of his left foot.

15 In short, Daśāsyā's arms were trapped under the

and all mountain,

and he was not able to move them.

Now he was all the more determined to pull them out,

but he could not move them;

furiously he cursed, and screamed aloud.

- 16 The three worlds were stunned by his great voice;  
 the gods and others were astounded, and their shouts  
 could be heard even from the world of Śiwa,  
 for his voice was most terrible, booming like turbulent  
 sea,  
 in truth like the sound of a hundred thousand  
 thunderbolts clashing at the same time.
- 17 The god Jagatguru grinned with delight,  
 and then allowed him to pull his arms free;  
 the God was pleased at the sound of his excellent  
 screams,  
 and so the Lord called him Rāwana.
- 18 Then Daśāsyā departed from Mount Girīndra,  
 after making obeisance to the Lord and asking his  
 pardon.  
 Riding his chariot, he now ranged around the world at  
 great speed,  
 accompanied by all the roaring demon officers and  
 soldiers.
- 19 All the palaces he attacked were shattered and reduced  
 to dust;  
 the kings and their armies were all exterminated,  
 and all ring-communities, cloister-halls and  
 temple-complexes he seized by force  
 as he swept along boldly throughout the three worlds.

20 Soon king Daśāśya came to Mount Himawan,  
and was delighted at the sight of beautiful hermitages.\*

The slopes were beautiful with kapundung, durian,  
mangosteen, langsĕb, mango and jackfruit trees, laden  
with great fruits;

21 banana trees were plentiful, laden with ripe,  
yellowing fruits;

in the areas of dry cultivation mowi, suda and talĕs  
tubers were abundant.\*

And so the demons were delighted, some picked the  
fruit,

others asked the hermits for cacah and vegetables.

22 King Daśawaktra was tranquil and enthralled  
at such a lovely sight [enhanced by] water bubbling  
from the springs;

moreover, all the hermits came out to welcome him,  
offering betel leaves and nuts, and water to drink  
as well.

Episode 5: The curse of Wedawatī

(Canto 11)

1 It would take long to describe this scene. Let us now  
 tell of a hermitage situated on the slopes of  
 the southern mountains,  
 bordered by awesome, inaccessible deep ravines among  
 the ridges, hidden in mist.

The anchoress [who dwelt there] was called Wedawatī,  
 the beautiful daughter of a god sage.

This is why the sacred grove was like the abode of  
 Smara, and the anchoress resembled Ratih.

2 Her beauty was even more enchanting when she made her  
 appearance - after making her offerings to the  
 deity -

from a wonderful meru shaped offering place, topped  
 with resplendent, sparkling jewels;  
 before it was a splendid lion-throne pavilion  
 overlooking the beautiful scenery of the  
 seashore;\*

jangga flowers spread their fragrance from the wooden  
 walls of the pavilion, where she went to gaze  
 on the beauty to refresh herself.\*

3 All the beauties of nature seemed to be in awe at the  
 sight of the anchoress:  
 the fragrance of flowers would not even speak of the  
 destruction of her ascetic power;\*

the thunder could only rumble when she was absorbed in  
giving collecting flowers;

the rivulet cascaded over the cliff with a distant  
murmur, for how could it withstand her?

4 And the bees too were embarrassed, as they wept,  
overwhelmed by the charm of the blossoming  
flowers;

dew-drops on the tips of the alang-alang grass on the  
ridge, were like tears.\*

But let us tell no more of this, as Daśāsyā now had  
arrived - as though to make the [pre-ordained]  
curse inevitable;

he reached the courtyard, and met the anchoress who  
came down to welcome him.\*

(Canto 12)

1 'Welcome, O great demon, O king,  
since you have come to amuse yourself in my hermitage  
in this mountain.

But I beg your pardon, my Lord, you will find no  
benefit from coming here,  
for here there is nothing to enjoy, nor even beautiful  
scenery to visit.\*

2 But [because of your visit], my hermitage is now like  
the abode of the god Parama (Īśwara) in heaven,  
for you are in truth like the god Parameśwara absorbed  
in the contemplation of beauty,



and your excellent demon heroes are equal to the gods,  
giving delight to me'.\*

3 Thus spoke the great anchoress respectfully to her  
guest.

Rāwana was overcome, and smitten with passion,  
since she was of such outstanding beauty;  
and delighted by her charming welcome [he said:]

4 'O my dear lady, O anchoress,  
tell me why you became an anchoress,\*  
for you are of such inconceivable beauty,  
that all your doings are like those of the goddess of  
the splendour of flowers.\*

5 All kinds of beauty are within you:  
young aśoka leaves merge with your waist,\*  
the beauty of ivory coconuts is that of your breasts,  
the swaying of the tender shoots of the gadung vines  
is that of your arms.

6 blue lotuses are your sparkling eyes;\*  
swarms of bees mistake your lovely calves [for pudak  
flowers]\*;  
[your gait is] the movement of all kinds of flowers  
blown by the breeze,  
it seems that you will slip from an eager embrace;\*

- 7 the evening moon looks like being overtaken by  
 daylight  
 because of your beauty, and pines for [its lost]  
 light.\*  
 It would take long to depict your beauty,  
 no matter how many poems one composed, they would  
 never be sufficient.\*
- (Canto 13)
- 8 'O Daśāśya,' she said,  
 'hear the reason why I practice asceticism:  
 There was a god-sage, his excellent virtues were  
 peerless,  
 his name was Kuśādhwaja, famous throughout the world.
- 9 He was a son of the sage Wṛhaspati, learned in the  
 holy Books;  
 he was none other than my father.  
 He called me Wedawatī, because  
 he was absorbed in reading the Wedas when I was born.
- 10 As time passed and I came of marriageable age,\*  
 many asked for my hand:  
 celestial musicians, fairies, daitya, demons,  
 gods and others, but my father rejected them all firmly.
- 11 It was none other than the great Keśawa who was to be  
 his son-in-law,  
 such was the excellent wish of my father and mother.  
 But their hopes were shattered, for alas! both my  
 parents were slain  
 by the most savage demon Śambhu.

12 It was indeed my fault that they were slain,\*  
 for this demon asked my hand time and again, but they  
 steadfastly refused him.  
 This is why I practise asceticism: to remain faithful  
 to my parents,  
 for I wish, in time to come, to marry the god Hari.'

(Canto 13)

1 Thus she spoke gently. Rāwana replied:  
 'Dear anchoress, there is no need for this. It is  
 indeed both foolish and base, my dear,  
 to make your ardent desire to be ravished  
 by the god Hari the sole goal for being an anchoress,  
 because he is a base, most ignominious god,  
 who is not equal to one of my arms, even if I should  
 only use the elbow.  
 In other words, you should serve none, other than me,  
 who am peerless in prowess, power and bravery, and  
 have received gifts for completing ascetical  
 exercises,\*  
 I am in truth feared by the three worlds, and endowed  
 with the highest supernatural power.  
 I vanquished Dhaneśwara in a recent battle,  
 captured his celestial chariot,  
 and exterminated many of his army of demons and gods,

- 4 Then I proceeded to the blessed mountain of Kailāsa  
 [intending to climb to the summit],  
 but a monkey-faced guard advised me against my  
 intention,  
 - [saying] 'Even Lord Indra is not allowed to go there,  
 you will surely come to grief if you rashly persist' -
- 5 And so I became furious and was filled with rage;  
 I put my arms under the base of Mount Girīndra  
 intending to reduce the mountain to dust,  
 but suddenly, the Lord, who was at the peak of the  
 mountain, prevented me,  
 for he happened to be disporting himself there with  
 the goddess Girīsūtā.
- 6 This is why all mountains now are submissive to me,  
 and none of the gods are able to look me in the face,  
 much less the despicable, base god Hari;  
 how can he stand against me in battle?
- 7 The abode of the great Keśawa in the world of the  
 immortals is indeed thriving,  
 and therefore the fallen heroes strive for and the  
 multitudes seek after it;\*  
 but how can its beauty match that of the splendid  
 palace of Lēngkā?  
 It is like a fire-fly compared to the shining moon.

- 8 See for yourself when you are with me in the palace,  
the arrangement of which is indescribable, most  
(Canto 14)  
beautiful beyond compare.'
- Thus he spoke, then caressed and kissed her hair;  
the anchoress spoke in anger and distress:
- 9 'Shame upon you, Daśāśya, most evil dog!\*
- By kissing my hair [you have shown] that you do not  
know how to behave,  
not to mention your wicked desire of having me to  
serve you,\*
- and saying words not proper for an anchoress' ear;
- 10 and further you continually hold Lord Hari in contempt:  
therefore I shall be the cause of your death at his  
hand in the battle to come.'
- Thus she spoke, cursing Rāwana, and pointed her finger  
at him threateningly;  
then she entered the offering-place in which the fire  
was blazing,
- 11 and leapt into the burning pit, after making an  
obeisance.
- Daśāśya ran after her, but she was already in flames.\*  
Let us pass over how Daśawaktra flew away in shame,  
after her death;
- he was dazed, speechless and overwhelmed by her noble  
disposition.

Episode 6: Māruta's sacrifice

(Canto 14)

- 1 Let us tell no more of the journey of Daśamukha  
wandering through the sacred groves.  
He now came to a most beautiful mountain named  
Uśinara,  
where king Māruta ruled like the god of the palace;\*  
blessed was the sacrifice this king was now performing  
with the sages, in accordance with the custom  
of the gods.
- 2 Then Daśāśya entered the hall of sacrifice;  
all of those present at the performance of the king's  
sacrifice were frightened,  
and fled; some putting off their proper outward forms,  
as deceivers do,\*  
and assuming other forms, since they were terror-struck  
by the great demon.
- 3 Indra took on the form of a magnificent peacock,  
Yama that of a crow, Baruṇa a flying swan;  
and Dhanapati became a chameleon, crawling on a tree,  
-he, most of all, for he knew how the wicked Daśamukha  
behaved.
- 4 Then Daśamukha challenged king Māruta to battle,  
and the latter courageously replied;

'Who are you, O impudent one bent on interrupting my  
sacrifice?

A wicked sinner such as you, how can you survive in  
battle against me?'

5 'I am Daśāsyā', Daśamukha replied,

'I am powerful as well as valiant; I am the vanquisher  
of Dhaneśwara'.

Thus spoke Daśāsyā; king Māruta drew his excellent  
arrow,

intending to shoot Daśamukha.

(Canto 15)

1 As the king took his bow  
and aimed his flaming arrow,  
Sambarta, his teacher, spoke,  
barring him from fighting Rāwāṇa:

2 'It is very unlikely that you can withstand  
the attack of Rāwāṇa, for he is a powerful enemy.  
Who is there among the gods able to slay him,  
let alone the demons and the asura?

3 In short, do not rashly  
confront Rāwāṇa in anger.  
Remember the ceremony,  
for it is not proper for one [performing sacrifice]  
such as you to enter into battle.

- 4 Moreover, were this sacrifice to Paśupati  
 to be left unfinished, it would be unfortunate;  
 the presentation of the offerings would be of no avail,  
 and the invitation to the god-sages also would be  
 futile'.
- 5 Thus spoke the great sage, restraining the king;  
 with an effort the king whom he addressed realised  
 [the truth of his words];  
 he laid down his bow and arrows,  
 and took up again the sacrificial oil and curds.
- 6 Arrogantly the demons roared aloud  
 at the sight of the king's conduct, for they considered  
 him vanquished;  
 Daśamukha was pleased at his victory,  
 and all his army were also delighted.

(Canto 17)

- 1 Then Śaṅkappa set out to meet Kṛṣṇa, the postman in  
 little;  
 riding his jewelled chariot, Śaṅkappa was like the  
 blazing sun descending from the sky,  
 his glittering ornaments were ablaze like flashing  
 lightning, various and of various hues,  
 his wonderful bow like the rainbow shining over the  
 world after the rain.



Episode 7: The curse of Anaranya

## (Canto 16)

- 1 Let us tell no more of the doings of the king who laid  
down his excellent arrow;  
we now tell of Daśawakra's journey to other countries;  
accompanied by his valiant troops, he proceeded to the  
kingdom of Ayodhya,  
ruled by a mighty ruler called Anaranya.
- 2 This ruler was deeply disturbed to hear of the arrival  
of this great demon,  
so accompanied by his heroic warriors, he went out to  
the open space in the city;  
and the host of his tributary kings ranged themselves  
in readiness to protect him,  
together with the millions of their soldiers, elephants,  
horses and chariots which overflowed into the  
market place.

## (Canto 17)

- 1 Then Bānaputra set out to meet Rāwana, the peerless in  
battle;\*  
riding his jewelled chariot, Bānaputra was like the  
blazing sun descending from the sky;  
his glittering ornaments were ablaze like flashing  
lightning, awesome and of various hues;  
his wonderful bow like the rainbow shining over the  
world after the rain.

2 All the kings accompanying him were like blazing red  
clouds; horses bit each other; charioteers fell  
they had now arrived at a spacious and splendid pasture  
and the on the outskirts of the city.\*

Then they ranged themselves in an unassailable battle  
array in the eagle formation:

5 Thereupon, mounting on their elephants and horses the  
the king of Kamboja was ensconced on the left wing,  
hosts of tributary kings rushed forward  
Daśapati on the right, king of Wallabha on the  
thunderously;  
magnificent body;

3 on the head was the king of Wela, on the beak was that  
a great of Bhīmaka, foremost among the tributary kings;  
on the tail was the king of Ayodhya himself, who stood  
steadfastly with [the other] heroes and  
the brave tributary kings.

Rāwana immediately arrived, descending from the sky at  
great speed in his flying chariot;  
6 and the king of Kamboja fought Daśapati fiercely;  
the demons called dreadfully to each other with voices  
the king of Wela fought Akaspa, and the king of Wela  
like thunder, and their enemies, taken by  
attacked warrior Virupakṣa  
surprise, were powerless.

4 Intently the brave heroes and the valiant army of  
Bānaputra gave battle;  
armed with lances and spears, they countered the  
frenzied attacks of the demons.

They joined battle at close quarters: the elephants  
 and the horses bit each other; charioteers fell  
 and were slain,  
 and their chariots with the kings on them were all  
 crushed by the blows of the terrible demons.\*

5 Thereupon, mounting on their elephants and horses the  
 hosts of tributary kings rushed forward  
 thunderously;  
 swiftly they fired their thunderbolts and hurled their  
 8 hundred discuses;  
 a great many of them struck the demons, and those  
 flying in the sky fell like a heavy rain of  
 corpses;

the brave Dhūmrākṣa was checked by arrows shot by the  
 king of Wallabha, foremost among the kings;

6 and the king of Kamboja fought Bajramuṣṭi fiercely;  
 the king of Sobha fought Akampana, and the king of Gadi

9 attacked warrior Wirūpākṣa;  
 Mārīca was engaged in single combat with the king of  
 Daśa; and the foremost king of Wela, first of  
 all,  
 immediately joined battle with the valiant Prahasta,  
 and they began to stab each other.

- 7 The heroes continued to press forward, their shouts  
resounding and drums booming,  
and so the slain were like mountains of corpses, and  
the fast-flowing blood was like a great sea.  
Then one of Rāwana's soldiers, the powerful Prakopa,  
dreadful in appearance, strode forward,  
brandishing his javelin and screaming aloud, urging  
his ruttish, horrible elephant to raise and  
whirl its trunk;
- 8 hundreds of the heroes were trampled down and crushed,  
others were hurled aside and broken to pieces;  
many kings were killed when spun in the air with the  
tip of its trunk.  
Then the king of Bhīmaka, injured by its attack, leapt  
clear of his chariot,  
and swiftly he rushed forward and shot the demon in  
the throat with his excellent arrows.
- 9 The demon's blood spurted high, his single head flew  
into the air and changed into a thousand  
formidable ones,  
which ferociously seized his enemies and rendered all  
the tributary kings powerless.  
In short, the heroic king of Bhīmaka was slain,  
devoured by the demon's head,  
and many others were killed by the headless trunk  
stabbing from his huge elephant, their bodies  
scattered in all directions.

(Canto 18)

1 Seeing the annihilation of his subject kings and the  
 destruction of the eagle formation,  
 as both right and left flanks were wiped out,  
 king Bānaputra took Indra's weapon, an arrow that on  
 the battlefield turned into two billion arrows,  
 and strode forward swiftly to attack, firing his arrows  
 incessantly like a shower of rain.

2 Thud, thud, thud, they struck the heads of the great  
 demons, but the heads became all the more  
 numerous,  
 horribly devouring those terrible arrows, their long  
 spotted, reddish tongues protruding.  
 These heads filled the sky, circling around and around  
 in a blaze like flaming Mrtyu,  
 their voices as loud as thunderbolts striking evil  
 mountains.

3 King Bānaputra was enraged that his arrows should be  
 destroyed without harming the foe,  
 and, lo, in a moment, a flaming mountain of fire issued  
 from his bow-string;\*  
 in an instant it consumed the heads of the great demon,  
 flaming upwards;  
 his elephant was reduced to ashes, his headless trunk  
 collapsed.

- 4 And so all Rāwāna's demon army fled in disorder;  
 even those flying in the sky caught fire, lost  
 not to consciousness and fell down to the earth.  
 Only the mighty and the valiant Rāwāna remained  
 undismayed by the fire,  
 and his chariot Puspaka was also unharmed by the  
 blazing fire-arrows.
- 5 Water issuing from his mace like the rush of a mountain  
 torrent,  
 engulfed the battlefield in waves, roaring and surging  
 terrifyingly,  
 so that all at once the mountain of fire was  
 extinguished, and Rāwāna pressed forward again,  
 screaming furiously,  
 while the demon soldiers too shrieked and shouted, so  
 that the sky and heavens fell silent in a daze.
- 6 But king Bānaputra stood firm in his chariot,  
 and all his subject kings discharged their arrows of  
 unequalled power,  
 annihilating Rāwāna's army, and more than a million  
 were felled and swept away;  
 Durkāla, Triwighna, Sumanāgra, Subhanga and Anala all  
 were already slain.
- 7 And so Daśawakra leapt intently from his chariot and  
 his army rushed forward;  
 armed with a mace, he swiftly rushed to smite all the  
 kings,

and many of them were slain where they sat on their  
 chariots and their elephants,  
 not to mention the heaps of millions of soldiers who  
 were also slain.

8 Horrible Daśamukha, like a wild lion in the forest,  
 attacked even more furiously,  
 whatever he struck with his mace was shattered - the  
 kings were just like dumb animals.

Then king Bānaputra strode forward, aiming his Rudra  
 weapon, a most excellent arrow,  
 bright and flaming into the sky, causing uproar and  
 distress among the gods.

9 Thud, thud, Daśāśya was checked as it struck him, but  
 he was unimpeded for his breast was strong;  
 even more enraged he continued to stride forward,  
 yelling and screaming, and fell upon king  
 Bānaputra;

ferociously he stabbed the king of Ayodhya with his  
 sword of infallible power, piercing him  
 through the heart;

king Bānaputra immediately fell, and flower petals  
 descended upon him from the sky.

(Canto 19)

1 Let us tell no more of the king who fell in battle,  
 his army was destroyed and his tributary kings were  
 rendered helpless.

But in a moment, he awoke and revived;

furiously he cursed Daśāśya, pointing at him

(Canto 20) threateningly:

2 'Hey Daśawaktra, you proud and evil king.

You have foolishly slain me because I am virtuous.

Later, I will take revenge: you shall be slain

by my descendant, Rāghawa, an incarnation of Keśawa'.

3 Thus were his words, then he collapsed again.

In short, Daśamukha and his dreadful army

then entered the palace,

in search of gold for plunder and beautiful women.



Episode 8: The tour\*8a: The King and the Queen in the palace

(Canto 20)

- 1 It would take long to describe all the doings of  
 Daśamukha and his demon army,  
 and their delight in evil deeds: there was no country  
 that they had not ravaged.\*  
 Let us now tell of Arjuna Sahasrabāhu, an outstanding  
 and powerful king;  
 he ruled in Mahispati and his palace was like that of  
 the great god Īśwara.
- 2 He was blameless and beloved throughout the three  
 worlds; his virtue was like that of Īśwara,  
 terrible in battle;  
 adroit and wise, his every action served as a model for  
 great poets;  
 he was the son of king Kṛtawīrya, the supreme ruler of  
 the Hehayas,\*  
 and therefore his people, and in the first place his  
 hosts of [tributary] kings, were respectful  
 and loyal.
- 3 Further, the beauty of the queen enhanced his splendour  
 in his kingdom;  
 for all who beheld them, the Royal couple were like  
 Smara and Ratih, the bee and the flower,

the beauty of the sea and that of the mountains  
 multiplied a thousand-fold by that of the  
 fourth season,\*  
 like the hawk and the light rain, or the gadung vine  
 twining around an aśoka tree.

## (Canto 21)

- 1 Citrawatī was the name of this famous and beautiful  
 queen, who was praised by the whole country;  
 she was like the goddess of the blossoming flowers in  
 the garden coming down to the king;  
 even when the beauty of all the daughters of the  
 tributary kings had been described,  
 it would not add up to a quarter of her beauty, for  
 she was indeed beyond compare.
- 2 She was in truth a queen of beauty, ruling over the  
 beauty of shore and mountains;  
 she was the sole ruler of the charms of flowers,  
 peerless even in the fourth month.  
 In the morning, after adorning herself, she went out to  
 the garden,  
 accompanied by all the young maidens, summoned by the  
 rumble of thunder.
- 3 Everything that was beautiful was filled with awe at the  
 sight of her beauty as she admired the  
 blossoming flowers;  
 the tender shoots of the jangga vine seemed enchanted  
 as they reached longingly for her waist;\*

the ivory coconuts seemed to be put to shame and awed  
 by the shapeliness of her full breasts;\*  
 the pandanus flowers were speechless, drooping and  
 trembling at the sight of her shapely calves.\*

4 Oh, it would be impossible to find a lovely lady as  
 outstanding in beauty as she,  
 - 'the incarnation of the origin of passion and  
 affection is she,' thus the onlookers would  
 think.\*  
 And how beautiful was she, standing in the middle of  
 the courtyard after sunset in the moonlight,  
 enchanted by the sight of the moon, which was as though  
 coming to her to be her carriage to return to  
 the abode of Smara.

5 All those in attendance upon her sat gracefully around  
 her as though in a beautiful painting;  
 they were her maids-in-waiting, young and old servants,  
 nurses, and foremost among them those who  
 shared her love for the king;\*  
 they were all lovely ladies of noble birth, and they  
 were like the goddesses of beauty of the abode  
 of gods,  
 yet the closeness of their beauty [to the queen's was  
 only] as stars to the moon, when they waited  
 upon her.

- 6 And so it was that the king was filled with longing  
for his queen who was as beautiful as the  
bright moon.\*
- gently he fondled her, passed her chewed betel, and  
looked at her as though he was scattering  
crystals;\*
- affectionately he held her round the waist and kissed  
her cheeks, paying no heed to what those in  
attendance said.
- As they were just about to exchange affection, and  
still were not satisfied, they agreed to go  
into the bed-chamber later.\*

Episode 8b: The countryside

(Canto 22)

- 1 Let us tell no more of the royal couple absorbed in  
their passion and love in the Royal compound.\*
- Time passed quickly, the month Āsuji was over, and  
Kārtika had come, flooding the world with  
beauty;\*
- the rumbling thunder in the west seemed to call  
flowers of various kinds into bloom;
- the fragrance of the earth freshly moistened by the  
light rain gave delight to passers-by.\*
- 2 Now was the time for the king to set out to visit the  
holy river of Narmadā,\*
- and the queen, who was like the goddess of flowers,  
accompanied him, beautifully adorned.

All the tributary kings and the officers accompanied him with their weapons, vehicles and armies in readiness;

the trumpeting of the elephants and the neighing of the horses were thunderous and tumultuous.

3 This was because the heroic minister Suwandha, commander-in-chief of the army set them in order,

for he was concerned at [reports of] the ferocity of the wicked Rāwana.

Let us now describe this great king, when he appeared

from the splendid Compound, seated in the radiant jewelled chariot, caressing the queen all the while.

4 Then followed all the palace household mounted in their beautiful conveyances;

the maids-in-waiting, young servants and nurses joyfully crowded around the elephants of various kinds.

Tranquil in mind, the king travelled along the road, preceded by a long procession of chariots;

the onlookers were numerous and lovely to behold; all of them, men and women alike, marvelled at the sight of the wonderful king.

- 5 The procession now came to a beautiful scene: an area of dry-fields and rice cultivation; just on the outskirts of the city; a great many people were working there: some harrowing, some making seed plots, others transplanting rice seedlings; on the dikes children were tending many cows, which scattered in all directions\* as they were startled by the neighing of the horses and the braying of the camels passing by in procession, preceded by fearsome elephants.\*
- 6 After passing through many villages, they came to a charming, splendid pavilion; a large banyan tree with spreading branches grew in the courtyard, birds were fighting over its fruit hanging in abundance; mina birds chattered with each other; reed-warblers noisily darted to one another on the branches; cukcak birds were killed and fell from the branches, struck by missiles from blow-pipes of those resting under the tree.
- 7 Travelling farther and farther, their journey took them to the foot of precipitous mountains; along the banks of the river flowing in the dense forest were wangkal, śengwan and kukap trees;

a hanging bridge served as the road [across the river],  
 a waterfall roared incessantly over the cliff,  
 and frogs croaked in the crevices,\*

rivulets muttered like a girl denied the husband [of  
 her choice] by her parents.\*

8 The game was disturbed at their passage, the swine fled  
 helter-skelter in all directions;

the peacocks squawked one after another, the wood-cocks  
 shrieked, spreading their glittering,  
 gleaming wings;

the deer barked on the paths, and finally forced their

11 way into inaccessible regions of the mountain;\*

only the monkeys remained in the branches, for there  
 they found fruit as precious to them as gold  
 and jewels.\*

9 Colourful and fragrant flowers were blossoming as  
 though welcoming the beautiful visitors about  
 to enjoy the panorama of beauty;

the jangga vines stretching their tender shoots were  
 like beckoning arms inviting them to rest at  
 the side of the road;

12 the [red] andul flowers were just beginning to blossom,  
 like the gums of a girl coming forward,  
 showing herself willing to be affectionate and  
 submissive;\*

the lotuses swaying beautifully on the water, were  
 like the glances of a girl smitten by intense  
 passion.\*

- 10 Thin clouds covered the sky, as thin as the kain  
 [covering the body] of a girl entranced on  
 her lover's lap;  
 the pitiful ivory-bamboos, stripped of their withered  
 leaf-sheaths, sighed deeply;  
 the tender young leaves were glistening beautifully,  
 like the silk [covering] the slender waist of  
 a girl stripped of her kain;\*  
 and the moon became pale as the day grew brighter, as  
 pale as the face of a maiden when she has been  
 deflowered in the bridal chamber.
- 11 There was a hermitage on the peak of the mountain,  
 faintly visible, half-hidden in the  
 all-enveloping mist;  
 the scene was still, with no trace of visitors: the  
 grass was tall, abundant and luxuriant.\*  
 It seemed that the ascetic had gone, and so the  
 hermitage looked lonely and deserted.  
 The pavilions were numerous, to be sure, but the roof  
 ridges were overgrown with simbar creepers and  
 the doors were blocked with thorny branches.\*
- 12 Standing at the side of the road, overlooking a deep  
 ravine, the building was both splendid and  
 serene;\*  
 at the sides of the building were ivory-palms, their  
 fruit rivalling in beauty the breasts of a  
 lovely girl entranced by the marvellous sight.



Yonder a lovely maid appeared with a companion, looking  
 as if she were not of this world;  
 perhaps she was the beloved of a poet, who was  
 following her because of his yearning for her.

## (Canto 23)

- 1 Above was the hermitage of the great sage  
 and the convent; on all sides were dry-rice fields;  
 in the neighbourhood of the hamlet were beautiful  
 pavilions;\*  
 a fountain springing in the front-yard had clear  
 sparkling water.
- 2 After a while, there appeared the poet wandering  
 with an exceedingly lovely maid [and her companion];  
 the three of them came there happily,\*  
 -it was clear, they were together without the consent  
 of their parents.
- 3 [They picked] many jangga petals to use as flower  
 offerings; they were filled with contentment.  
 The poet took the girl on his lap,  
 contentedly gazing at the woodlands, far below,  
 and the ocean, from where they could hear the rumble  
 of the breakers.
- 4 Then the anchoresses appeared to welcome\*  
 the lovely, sublime couple.  
 Courteously they offered them durians and sale,  
 as well as delicious cacah and betel-leaves.

5 In the meantime, her brother arrived looking for her;  
pretending to be a carrier of the dark case, he had  
quietly followed her.

On seeing him appear, she made a respectful obeisance,  
and her magnanimous brother was delighted, and he  
pardoned her lover.

6 Such was the beauty of the scenery fitting to be  
described  
by those who are enchanted by the loveliness of the  
wooded mountains.

Now let us return to the progress of the King and  
Queen,

accompanied by their many tributary kings and heroes.

(Canto 24)

1 Immediately after passing along the winding mountain  
road,  
they descended to a fast running mountain stream, deep,  
pure and very clear;

gleaming lajar fish darted around like sparkling  
jewels,

but no one dared to catch them for such a stream might  
belong to the land of a sanctuary.

2 The chariots crowded together; the charioteers bathed  
their horses.

All these beautiful ladies were full of joy, as now  
they had a clear view to the north-east;\*

the queen and king too were delighted,  
they even pointed out [things of beauty] here and  
there, as though admiring a picture.\*

- 3 At length they set out again, and after crossing the  
stream, the chariots formed a long row.  
Then they came to a vast, awesome field of about a  
yojana in area,  
green grass, tapak-gajah creepers and alang-alang  
covered the ridges,  
and the thorny sisir and tanjang trailers intertwined  
with the thorny gulagumantung covered the  
valleys.

(Canto 25)

- 1 In the middle of the field was a banyan tree;  
there were rows of fig-, bulu and kěpuh trees;  
and the hollow kapok trees looked like an opening,  
giving a deep resonant sound when the wind blew  
through them.
- 2 To the north-east could be seen  
a small hamlet, beautiful and thriving,  
with many coconut and green banana trees.  
'It is a village of cowherds', they said.
- 3 This was evident from the cows crowded in the field,  
and a priest came hurriedly there  
to ask for curds and then went home;  
there were besides many people who came to buy.\*

- 4 Let us tell no more of the sights to be seen before  
 them;  
 they continued their journey through the rice-fields  
 and settlements,  
 interspersed with hermitages, ring-communities and  
 cloister-halls;  
 to the south were lovely janggan and tasyan.\*
- 5 Then they came to a wonderful, flawless temple-complex,  
 situated beneath the ridges they had just passed;  
 its earthen walls and the main gate were high,  
 and so were the halls before the alun-alun yard.\*
- 6 There the king called a halt to rest for a while;  
 all the chariots lined up in rows,  
 and the horses and the elephants crowded together  
 in the shade of the trees, filling the market square  
 to capacity.

Episode 8c: Deliberation on religious matters

(Canto 26)

- 1 The king, who was both delighted and amazed that this  
 hall should rival a palace-court,  
 stepped down from his jewelled chariot with the queen;  
 the palace attendants were ready at their service,  
 and cheerfully they accompanied the king and the queen  
 into the temple-complex, where they soon were  
 lost in admiration.

2 Let us not tell of the king's swift passage through the  
incomparable portal.

Within were two magnificent, great temples built of  
beautifully carved stones;\*

the courtyard was splendid and spacious, filled with  
asana, surabhi and nāgakusuma trees,

arousing the delight of the visitors, who then happily  
picked flowers to their hearts' content.

3 The king and the queen then withdrew into the lofty  
temple-tower,

from which both the sea and the mountains were visible,  
but the Royal couple paid no heed to them,\*

for their thoughts concerned only the statues which  
were all equally sublime.\*

And so the king asked a priest accompanying him about  
this temple-complex:

4 'Oh, honourable priest,' said the king, 'what is this  
outstanding temple?'

And the latter replied: 'Om, om, om, this is a  
Buddhist temple.\*

The god Wairocana, the lord of the Jinas, is represented  
in the great statue in the centre;

serene in his peerless hand position of bodhyagri, he  
is in truth like Śiwasadā.\*

(Canto 27)

- 1 To the east is Aksobhya, he is the god Rudra;\*  
 to the south is Ratnasambhawa, the god Dhātr;  
 to the west is Amitabha, the god Māhā;\*  
 to the north is Amoghasiddhi, the god Hari.\*
- 2 Clearly then, Your Majesty, there is no distinction  
 between the Deities:  
hyang Buddha and Śiwa, the lord of gods,\*  
 both are the same, they are the goals of the  
 religions;\*  
 in the dharma sīma as well as in the dharma lēpas  
 they are second to none.\*

(Canto 28)

- 1 As for the dharma lēpas, they can be described as  
 follows:  
 they are built on lands bestowed by the king\*  
 and placed at the disposal of the Rsis, the Śiwaites  
 and the Buddhists,  
 for their offerings to the Deities as well as their  
 means of subsistence.
- 2 As for the dharma haji, they are built  
 for the use of the noble families, all descendants of  
 the king.\*

[The merit attained by] establishing such an  
 incomparable dharma haji is the same as that  
 of establishing a dharma lēpas;  
 this is the most excellent and distinguished religious  
 duty.\*

- 3 For it is indeed the duty of an excellent king  
 to dine joyfully with his children, relatives and  
 wives,  
 and to give food to his heroic warriors,  
 so that he will be guarded well.

(Canto 29)

- 1 However, this motive, namely that he may be loved by  
 his people, should not be the reason why a king  
 performs the duty of liberality.\*

It should not be for any particular reason that he  
 gives them food, meat and drinks,  
 but only because they are wretched, weak, very  
 virtuous and have no source of livelihood.

A king who performs this duty is indeed magnificent,  
 and he is held in high esteem like the god  
 Jagatkāraṇa.

- 2 This is why rulers of the past assiduously performed  
 this excellent duty,  
 for great liberality is said to be of the highest  
 merit, so the priests say;\*

it is not less exalted than the merit of those who  
 fall in battle after fighting as valiantly as  
 lions.

Such great kings certainly attain the highest heaven.

(Canto 30)

1 Still, I do not wish that this be the only goal you  
 set yourself:

do not only build new temple-complexes, but maintain  
 existing ones as well;

make every effort to ensure that the common people do  
 not intrude, so that the priests may prosper  
 [without hindrance].

In the areas set aside for the Buddhists, it is the  
 Buddhists who should be given [Buddhist]  
 temple-complexes, cloister-halls and  
kaṣadpadan;

2 In the areas set aside for the Śiwaites, it is  
 Śiwaites who should be given tasyan and  
 allocated possession of excellent kalagyan;

in the areas set aside for the Rsis, it is anchorites  
 who should be given that which is worthy for  
 the hermitages,

for it is indeed forbidden for you to make a mistake  
 in this respect;\*

even if you are powerful, be careful Your Majesty, for  
 if you do, you will surely fall into distress.\*



3 If you do nothing about this, misery will result;  
 it will harm the whole world, and people will be  
     reduced to moaning and sighing in the open  
     spaces;  
 it would be as horrible as if the demon Kāla engulfed  
     and overwhelmed them -such is the result of  
     enjoying food from the wrong place;  
 even one's descendants will be in constant distress, as  
     a result of this wicked deed.

4 There is indeed a well-known religious maxim which  
     says: a poison which kills is not the best  
     kind of poison,\*  
 for it only affects those who take it, and they die  
     sadly and pitifully;  
 it is the possessions of the religious teachers and  
     moreover the property of the sanctuaries that  
     is the great poison,  
 for these can bring suffering to all their children,  
     relatives and descendants as well.'

(Canto 31)

1 Thus spoke the priest, gently and smilingly to the king;  
 the king was satisfied and impressed, and kept these  
     words in his heart of hearts,  
 in particular the teaching on the duty of a great king  
     to be compassionate to those in misery,  
 and to restore the crumbled and fallen  
     temple-complexes,\*

- 2 [and replied]: 'O priest, do not be worried.  
I will ensure that, all the heroes, without exception,  
will follow these precepts;\*  
even if I have continually to perform my duty of  
establishing temple-complexes, I shall do this  
willingly,  
so that the number of the buildings set up by the  
rulers of the past will increase.\*
- 3 And a king to a certain degree commits the sin of  
neglecting his duty,  
if he, the vital spirit of the world, does not care for  
the dharma lēpas as well.  
[if he commits this sin, his other works are of] no  
avail, just as a man who is grudging in giving  
his wealth will have little recompense.  
Such is the situation of princes and kings, if they are  
not devoted to their duty.
- 4 In short, after wandering in the enjoyment of beauty,  
I will perform the giving of alms,\*  
and do my best to build religious and public buildings  
as well as to perform great sacrifices.'  
Thus spoke the king, who, together with the queen,  
descended from the temple tower after making an  
obeisance to the statues, escorted by the young  
servants and the nurses.

5 The king and the great priest now came to the wonderful  
Śiwaite temple.

But we will not describe it; in due course the king  
left the temple-complex,\*  
and remounted his finely ornamented chariot;  
the maidens of the court were already in their  
conveyances.

Episode 8d: Royal audience

6 Smoothly and unhurriedly the chariots followed the  
road from the temple-complex to the north;  
the onlookers were spirited and numerous; even women  
came out to watch the procession;  
many followed the chariots, since they were not  
satisfied by a mere glance,  
others packed together as people did when they watched  
Royal ceremonies in the palace.

7 Soon they came to a peerless rest-house; as beautifully  
designed as [the gates of] a palace were  
the gates of this rest-house, and its front yard was in  
truth like a wanguntur-yard;  
within was an audience hall and quarters for the royal  
household;  
the royal quarters were as beautiful as a magical  
dream-like land brought down to earth.

- 8 And so those who saw it clicked their tongues in  
astonishment and gaped unashamedly;  
all the village folk came to pay their respects to the  
king in an uninterrupted flow;  
each took their turn happily, trying to outdo the other  
in their beautiful attire, and sat respectfully  
on the ground;  
and they were filled with pleasure to see the bearing  
of the king.
- 9 This caused the king and queen great delight,  
as likewise did the marvellous sight of the sāmya and  
other juru who were serving the repast;\*  
heads of sīma, those of kuwu and tributary kings came  
to pay homage to the king together with their  
wives,\*  
and offered him a great amount of great-food, - no one  
wishing to be outdone by the others.
- 10 Many brought their offerings to the accompaniment of  
the rhythmic beat of drums;  
thousands carried pyramids of rice together with  
side-dishes,  
and all kinds of drink: palm wine, baḍyag, waragang,  
pětar and tal, carefully placed in the black  
pitchers,  
as well as tampo, philtre, syrup and brēm from rice,  
from maize and from gaḍung.

- 11 They also brought many sorts of fruit, principal among them were betel-nuts and betel-leaves, as well as langsĕb, banana, delicious mangoes,\* mangosteens and many durians; and likewise dodol, wajik and kĕtan, as well as sea-foods: oysters, bandĕng and other kinds of fish; these great banquets therefore resembled the flood and the sea.
- 12 Then the king and the queen held a great feast; the tributary kings and the brave warriors in attendance were all given food, and so was the great hero, Suwandha, the leader of the army, who was seated in the front; even the officers crowding the hall and overflowing to the outside had more than sufficient.
- 13 And the grooms, the mahouts and the charioteers, not to mention the marvellous players of drums, gongs and kĕndang, maids-in-waiting, hunchbacks, dwarfs, atri and kuñja partook of the great banquet. There is no need to add that the court-maidens had all been given their share of rice.
- 14 No one was left without food, all were filled to repletion, no one went hungry;\* and likewise filled were the troops and the servants of all the tributary kings.

Rice sent outside for the soldiers was in such great quantity, that they were not discontent,\* and so they did not create any disturbances in the villages.

- 15 Furthermore, when the king retired to his private quarters, the responsibility for their conduct was entrusted to the great officer (Suwandha),\* who strictly supervised the behaviour of the soldiers and the commoners at all times.

Both the visitors and [the villagers] whom they visited were therefore very happy; beautiful girls met youths, their conduct was blameless and delightful to behold.\*

- 16 After the king had finished his meal, the servants were delighted; all the sāmya, juru, kuwu-chiefs waited dutifully and respectfully.\*

They were given fine clothing, and then they respectfully took leave of the king,\* and the Śiwaite and the Buddhist abbots in particular were already given their rewards.

- 17 This was the king's practice whenever he halted in a beautiful place; wherever he passed by, people were content, and no one felt unhappy.

Let us not describe how he spent the night, guarded by  
many heroic warriors.

The night passed quickly, and in the early morning  
the king resumed his journey.

(Canto 32)

1 He now came to the uncultivated lands with forests and  
ravines verging on the rice-fields,  
taking, as always, the queen as his companion, and  
escorted by the army;  
they wandered through the retreats, ring-communities,  
cloister halls, temple-complexes and  
sanctuaries,  
visiting them to perform devotions and to bestow on  
them gifts.

2 They came to a dharma lēpas in ruins situated on the  
mountain slope;\*  
the top half of the main temple had collapsed, and the  
courtyard was overgrown with scrub and  
alang-alang grass;\*  
roots were closely intertwined round the statue of the  
god Hari like his snake ornament;  
the statue of the god Śiwa was in a pitiful state, and  
that of Gaṇa was without an over-vault.

3 There, in the shelter of banyan trees the king and the  
army with all their equipment rested;  
the soldiers and officers accompanying him set to work  
and restored this worthy neglected temple;

quickly it was provided with a splendid, graceful,  
tower-like building as it had had in the past,  
and was allotted extensive cultivated lands as its  
dependencies and a sturdy hall as well.

- 4 And so the king continued on his journey, devoting  
himself to the restoration of dilapidated  
temple-complexes,  
both the temple-complexes belonging to the Buddhists  
as well as those belonging to the Rsis were  
restored by the king.\*

After some time the sea came into view,\*  
and they could hear the rumble of the waves, booming  
incessantly; they continued their course  
until they reached the shore.

Episode 8e: The seashore and the river

- 5 It was early in the morning, the sun had just begun  
to shine brightly upon the equally bright sea.\*  
Happily they followed the shore, the sands of which  
were white and spotless;  
some [parts of the shore] were ever gleaming like  
crushed pearls and emeralds,  
others were like mañjēti clothes or taluki silks  
painted in gold.



- 6 The perfect beauty of the shore was all the more  
 bewitching now that it was joined with that of  
 the fourth month;  
 all around were flowers in full bloom, as if blossoming  
 at a command from the rumbling thunder;  
 along the shore was a beautiful sight of rajasa, sun  
 trees, campaka and asana,  
tañjung, gold trees, croton and aśoka trees  
 intertwined by wēlas-harēp vines.
- 7 This delighted the court-maidens; they stepped down  
 from their chariots,  
 together with the maids-in-waiting, the young and old  
 servants and nurses, who were also delighted  
 by the beauty of the flowers;  
 not to mention those who stepped down from the  
 elephants and, accompanied by their servants,  
 went to sit on the rocks,  
 dangling their feet into the water up to their calves,  
 like pandanus flowers hanging down beautifully  
 over a cliff.
- 8 Others amused themselves in different ways: some went  
 to a splendid tower-like building at the verge  
 of the water,  
 entranced at the sight of waves breaking against the  
 rocks as rains spraying on a courtyard;\*

others, with ornaments of asana and gadung flowers in their hair, leapt nimbly from rock to rock, and with their fine kain fluttering, they ran like warriors meeting the waves.\*

- 9 To the north-east was a girl with a loose-hanging hairknot standing on a rock; her waist, so supple and tender that it seemed about to snap, was as beautiful as in a picture; intelligent and youthful she drew pictures on a puppet made of pandanus flowers.\*

It was only natural that beauty such as hers be offered to a poet, so that he could write a composition on his writing-leaves.\*

- 10 There was [another girl who was] like a sprite, her beauty, as if emerging from the sea, aroused poetic feelings; her hips, exposed as she put to rights her slipping kain, curved like a wave; her breasts, as beautiful and firm as coral-reefs seemed to bring heartbreak to the love-sick, and her whimpers, as she was frightened at the flash of the lightning, were like rumbling thunder.\*

- 11 There was a building under the shade of blooming priyaka-trees nearby a hanging rock.

There, accompanied by her servant, she endured her painful sorrow, carrying flowers;\*

- Perhaps the king had sent her well-preserved chewed  
 Such was betel-leaves secretly,  
 and thus aroused her affection, which took the form of  
 But a kakawin adorned with heart-rending cries:\*
- 12 'O you, who came to me in a dream and took me on your  
 lap, and held me round the waist while untying  
 the knot of my kain;  
 who sought for my love, who was as discerning in gesture  
 as a bumblebee approaching flowers drawn by  
 their fragrance.\*
- It was not like a dream at all, when you carried me to  
 the shore behind an elephant rock;\*
- but just as I was about to yield to your love, night  
 was suddenly past, and when I woke, you had  
 vanished.
- 13 O you, who constantly sent me beautiful poems, you have  
 given enough promises, yet you failed to come.\*  
 Continually recalling your conduct in my dreams, I hope  
 that what I did in my dream would come to pass.  
 But how can a jangga vine reaching to the sky with its  
 tender shoots entwine the moon?  
 Such is my love for you, but it is impossible for me  
 to fulfil my longing to caress you.'

## (Canto 33)

- 1 Such was the essence of her touching lamentations, which  
 she wrote on the cross-beams of the building.\*  
 But let us pay no further heed to this; now we tell of  
 the king and the queen,  
 who sat on an eagle-faced rock embosomed in the  
 surrounding charms of the flowers,  
 looking as though they would soar to the sky to return  
 to the abode of the gods accompanied by all the  
 young servants.
- 2 They were lost in reverie, entranced by the charming  
 surroundings of the seashore:  
 the birds twittered, blinking repeatedly, their eyes  
 like the eyes of one smitten with love;\*  
 pandanus flowers hung down to the water, like the  
 uncovered calves of a beautiful girl;  
 thunder rumbled faintly, like the whimpers of a girl  
 fearing to be taken a second time by her lover;
- 3 lightning flashed, like the eyes of a girl feigning to  
 rebuke her lover after love-making,  
 mist hung in the air like the unloosened hair of a girl  
 leaning on her elbow trying to cool herself in  
 the heat;  
 the rainbow gleamed at the edge of black clouds, like a  
 piece of cloth with colourful stripes\*  
 which had just been received from a merchant ship as a  
 gift from its captain to the king.\*

- 4 It was midday when the rain stopped pouring upon the  
 blossoming flowers;  
 darkness had vanished from the sea, for the sun now  
 shone brightly;  
 villages on the horizon became visible, no longer  
 hidden in fog and mist;  
 fishermen went about with their nets and rods, their  
 boats drifting on the water.
- 5 After a while an island came into view [through the  
 parting mist], near where the king was;  
 it appeared as though rising out of the sea; it was as  
 beautiful as though it had descended from the  
 sky;  
 on it was a tower-like building close to a cluster of  
nāgasari trees entwined with wēlas-harēp  
 vines;  
 mist hung sadly around the ivory areca-palms, like a  
 sash covering the breasts of a maiden;
- 6 an elephant rock at the water's edge seemed to sway  
 with the waves breaking upon it,\*  
 and the water poured down from its wonderful trunk,  
 which was like that of a wild elephant-king.\*  
 Meanwhile there was a beautiful maiden standing on a  
 hanging rock, about to take her life;\*  
 her face was so bright and radiant that [it seemed] it  
 would not vanish from sight even after sunset.

7 Her sweet-scented kain was seductively transparent as  
 clouds after rain;  
 [the curve of] her hips was like that of a tender young  
 branch, matching beautifully with her slowly  
 heaving breasts.

She made an obeisance, and unloosed her hair, as she  
 made to throw herself into the perilous sea,  
 but the mist closed in over the scene once more, and  
 she was hidden from the sight of the onlookers.

8 And so all the people of the court diverting themselves  
 there were filled with pity;

they were deeply moved by her beauty, but how could a  
 wandering poet [such as I] restrain her?

The king and the queen too were deeply touched, and  
 felt sorry for her,

but they said nothing of this because their sorrow was  
 hidden by the unfulfilment in their minds.\*

(Canto 34)

1 Let us tell no more of the doings of the king together  
 with his queen who was like the goddess of the  
campaka flowers;

accompanied by the young servants and nurses, they  
 visited all the beautiful places they wished.

The scene was still, it was almost at the stroke of  
 five when the king was ready to depart;\*

after the elephants and the horses had been brought  
 forward into his presence, he resumed the  
 journey.

- 2 The chariots ran together smoothly along the shore; hunchbacks and crooked-backs and first of all the ~~withers~~ people of the court mounted on the elephants. They soon reached the foot of the mountains, where the ~~barred~~ ravines were deep, dark and frightening; and down below, their destination, the holy river of Narmadā, came into view.
- 3 There were bright and splendid flowers of all kinds in full bloom spreading along the banks; and on the slopes the trees were beautifully laden with fruits: yellow and black mangoes, durians, mangosteens, all kinds of langsĕb, rambutans, kacapi, ambawang, a great amount of bread-fruit, pungent duwĕt, kapundung and jirĕk.
- 4 And so the king and the queen were delighted to behold the scenery. On arriving, they alighted from their splendid chariot. All the maidens of the court too had now reached the Narmadā; they were enraptured by the beauty of the river, the waters of which flowed like the waves of the sea. ~~others~~ ~~boat~~ ~~to~~ ~~some~~ ~~out~~ ~~of~~ ~~the~~ ~~water~~, flirtatiously ~~covered~~ ~~their~~ ~~genitals~~ with their hands, and put on their ~~hair~~ on the ~~boat~~.

- 5 These waters were deep and clear as they flowed, it was indeed an excellent holy river; withered flower-offerings of [former] pilgrims were scattered on the sands [of its banks];\* herons stood in the water; peacocks strutted around;\* there were many geese, doves, wild ducks, male as well as female, always together, inseparable, they accepted them with delight, and treasured them.
- 6 Everyone was filled with pleasure and delight at the sight of the utmost purity of the river; many bathed at its edge, avoiding the deep water in the middle; the maids-in-waiting and the attendants washed themselves, the hunchbacks and kuñja frolicked happily; the young girls, young and old servants and nurses all bathed upstream.
- 7 Many, their waists like unsheathed crises bent like young branches; from downstream their moving silhouettes awoke the passions;\* some hurriedly stripped off their kain, like the palaces cracked(?);\* others just about to come out of the water, flirtatiously covered [their genitals] with their hands, and put on their kain on the bank.



- 8 Some, perhaps servants, swam into the middle of the river, and struggled with each other to pick red lotuses, water lilies, and blue and white lotuses; like reefs, and the swift current of others picked pandanus flowers along the edge of the river, and kept them with great care; they offered these flowers to their mistresses, who accepted them with delight, and treasured them.
- 9 Some, after leaving the water, entered the buildings on the bank; others went into the pavilions, and unloosed their hair decorated with campaka flowers; others dressed themselves beautifully, changing their kain for ones scented with musk; yet others were rubbing their bare bodies from their chests down to their waists with boreh and lulur ointment.
- 10 To the north on the bank of the Narmadā was a beautiful mountain; on its peak a golden pavilion, resplendent and shining, resembled the sun; there were flowers around it, and likewise ivory palm trees entwined by jangga vines;\* a tower-like building was on the slope; it looked like a hermitage, as beautiful as a hamlet in a picture.\*

(Canto 35)

- 1 And so after bathing, the king and the queen sat there,\*  
and lost in reverie, admired the beauty of this great  
river, which was like an ocean,\*  
its stones were like reefs, and the swift current of  
its water was like waves about to break,\*  
and naturally the fading daylight, the drizzle and  
thunder rumbling in the west aroused poetic  
feelings.
- 2 After sunset, the scene became even more poetically  
beautiful as the moon rose surrounded by a halo;  
at the same time night lotuses in the river bloomed as  
a girl who had long been pining for her beloved;  
the half-closed jasmines and nāgasari masuhun flowers  
spread abroad their sweet fragrance;\*  
it made one think of soaring into the sky to join the  
radiant moon.
- 3 Equally lovely were the surroundings of the pavilion in  
the neighbourhood of the king's quarters  
and so the queen went down to pick flowers.  
She picked a flower without equal, one that delighted  
her most, and treasured it;  
she savoured its fragrance again and again; it was  
known as the rājasunu asusupan flower.\*
- 4 All her maidens waiting upon her, accompanied her in  
the enjoyment of the beauty of nature;\*  
seated under an elephant aśoka-tree making posies of  
fragrant flowers, she looked even more beautiful.\*

The king was as delighted at the sight of her, as  
 though he had been visited by the fourth month,  
 for the queen was so beautiful that she seemed to  
 vanish in the sky to be together with the moon.

5 This was why the king went to caress her, showering her  
 with sweet words, and took her in his arms;  
 the beautiful queen was embarrassed as she was carried  
 into the golden pavilion  
 in which a splendid bridal chamber, fragrant with  
 sweet-scented perfumes blown gently by the  
 breeze, had been prepared.

'Am I really in the abode of Smara?' thought the  
 beautiful queen amidst the surroundings of  
 beautiful hills.

(Canto 36)

1 But then the queen appeared depressed, and turning  
 aside her head, she sighed listlessly;  
 she was greatly angered, because her flower posy, as  
 bright as the moon  
 - sad to say - was not complete, because the king had  
 suddenly interfered.

So she wept, the tears flowing from her eyes down to  
 her breast, and sighed as he took her on his  
 lap.

- 2 'O my beloved, I know why you are upset: I imposed myself upon you while you were still absorbed in enjoying the beauty of nature.
- For indeed the bee should wait until the pandanus flower spreads abroad its fragrance, the taḍaharṣa bird should wait until the moon shines brightly,\*
- and the cātaka bird, lost in reverie in the sky, should wait until the drizzle falls at the rumbling of thunder.\*
- 3 But I did not do thus; I simply [carried you] by force and caressed you in the bridal chamber, and did not notice that you might have scratched me with your nails or even slashed me with your sharp-pointed eyebrows.\*
- So completely overwhelmed by love and intoxicated by passion was I, that I was willing to die because of this love-sickness, provided you shrouded my body with your cast-off kain.
- 4 Moreover, my dear one, I felt I was in paradise when I saw your indescribable beauty, for you were like the goddess of flowers in visible form amusing herself, dallying her time away,

This was why I behaved in such a distraught and  
 over-eager manner: I feared that your waist  
 might escape my embrace,  
 for you were so beautiful you might vanish if I did  
 not attend you attentively.\*

## (Canto 37)

- 1 Thus he soothed the irritation of the queen seated on  
 his lap;  
 his passion was firm as sepals at the sound of the  
 rumbling thunder;  
 he praised her breasts in kidung and kakawin poems and  
 kissed her cheeks,  
 and coaxed in this way, her heart softened like a night  
 lotus opening its petals to the moonlight.
- 2 And so she yielded to his wishes, as he did to hers,  
 and refused his chewed betel no longer.  
 Let us not describe how lovely was the manner in which  
 she unloosened her kain, as she lay coyly  
 beneath his body.  
 Charminglly they embraced one another, their arms like  
 tender shoots of gadung vine  
 intertwined tightly with the young shoots of the  
wělas-harěp vine, both equally beautiful.

## (Canto 38)

- 1 It would take long to describe their great delight in  
 love-making.  
 At length they ceased their love-talk and were silent;

he fixed his mind on smaratantrayoga to produce  
potency in the enjoyment of love,  
then she quietened down wearily and she appeared as  
if fainting in the bridal bed.

2 Eventually both were exhausted and sleepy, and they  
fell asleep under the covering of a kain,  
and the queen dreamt she was wandering through the  
abode of Smara.

After they had made love a second time, they arose;  
it was still early in the morning and the birds were  
bickering noisily over the ripe fruits.

3 The areca palms were blossoming beautifully near the  
wungu trees,  
and the gadung flowers spread abroad their sweet  
fragrance to the king,  
carried by a breeze blowing gently as though to welcome  
those stirring with their hair dishevelled in  
the bridal chamber;  
the newly unfolding banana leaf was like a piece of  
kain rolled up at the foot of the bed.

4 Thin cloud covered the ivory coconuts like a shawl worn  
over the breasts;  
beautiful mangosteens fell on the ground [and split  
open], like the lips of a girl given the  
chewed betel.

Time passed quickly, and the sun rose to shine brightly  
in the sky.

Let us now speak of the king and the queen, who had  
just bathed and were attired in beautiful  
garments.

- 5 The people of the court were waiting upon His Majesty  
according to custom;  
the young and old servants, the nurses, and foremost  
among them those who shared the queen's love,  
were all deeply moved at the sight of the limpid river  
that was pure and immaculate;  
its water was famed for its excellence for it sprang  
from the moon.\*

- 6 It was deep, impassable and surged turbulently like an  
ocean;  
the fish were in such profusion that it should have  
been easy for the visitors to catch them,  
but since there was no diverting canal to drain off  
the water, this was not possible.

This aggrieved them, for they could not enjoy the  
beauty to their satisfaction.

- 7 They told this to the king and what they said came to  
the ears of the queen.\*

As a result she was depressed, and would not speak;  
and when he attempted to caress her, she  
pushed his hands away.

But the king knew what was in her mind  
causing her to act thus, and so he said to her kindly:

8 'My dearest, do not worry as to how this wonderful  
river can be dried up.

Should you wish, my dear, even a vast ocean could be  
dried up.

Even if I had to go to the world of the immortals or to  
the abode of Śiwa,  
there would not be any difficulty for me to fulfil any  
wish of yours.'

9 However, my dearest, it is normally not possible for  
you to stand the sight of my appearance in  
wibhu form;\*

so therefore I will grant you the favour -so be it-  
that you will not fear my appearance.

Furthermore, neither will the people of the court, nor  
all the palace women,  
nor even the officers and the soldiers suffer fear or  
anxiety.'\*

10 Thus spoke the king; then from the queen's presence  
he stepped, and stood at the edge of the awesome river.  
The soldiers, the heroes and foremost among them the  
tributary kings waited upon him,  
and the priests of 'the four āśrama' were appointed  
manggala as was the custom of the deities.\*



Episode 9: The blocking of the Narmadā

(Canto 39)

- 1 The king was filled with delight at the sight of the  
broad expanse of the great Narmadā,  
the middle of which was as deep as the mighty ocean;  
then he assumed his triwikrama form, which was as  
huge as Mount Meru,  
with a thousand long arms swaying dreadfully, all of  
them wielding weapons.
- 2 The sound of praise echoed through the air, flowers  
showered from the sky,  
and the highly learned priests recited benedictions;  
all the tributary kings sat quietly in his  
presence,  
and made their obeisance, after the people of the court,  
foremost among them the queen, had joyfully paid  
homage to His Majesty.
- 3 As he trod, it was as if the earth were rent apart and  
the mountains collapsed;  
without delay he stepped down into the water and lay  
in the Narmadā to block its flow.  
He was like a dam across the river which now  
completely ceased to flow,  
and the fishes, bumping against his body, noisily  
scattered away in disorder.

- 4 Delighted, some of the soldiers and the footservants  
 caught fish with their bare hands;  
 others caught [them] with waring, pěcak, añco and ser  
 nets,  
 others with winnowing baskets, karakad nets, and many  
 others still, with casting-nets;  
 further downstream, laha with very large fishing  
 tackles were thick with fishes.\*
- 5 There were many huge prang-prang fish, their stings  
 flashing like gleaming, sharp swords;  
 the lěmbora, bangkapö, mumul and sumbilang fish were  
 suffocating from lack of water;  
 the buntěk, pe,wađukang, pěsut, totok, kakap and lajar  
 fish flurried around;  
 the banděng and balanak fish leapt into the air in  
 utter confusion, and fell down again like rain.\*
- 6 In good humour everyone struggled to catch huge,  
 marvellous fish  
 which they speared, knocked, and threw into the  
 queen's presence  
 until not even one was left in the river: all were  
 piled up like a new hill.  
 It was on the orders of the first minister Suwandha  
 that they caught this great number of fish.

## (Canto 40)

- 1 Then the queen [went into a] tower-like building on the  
bank of the great river,  
accompanied by all her maids-in-waiting, attendants  
and young and old servants;  
she seemed disgusted at the sight of the pile of fishes  
before her; she was not gratified,  
because she saw lying on the river-bed near the king  
much gold and many jewels and precious stones  
like coral-reefs.
- 2 The gold was beautiful [and in various shapes] like  
elephants, sea monsters, cawiri or lingga;  
the opals were like temples, sanctuaries, or sacred  
places in the midst of the water;  
the rubies blazed, like the god Anala descending from  
the sky;  
the sands, gravel and stones, which were as big as  
bells, were of diamonds, corals and kuśyarāga;
- 3 The silver was glittering like the White Bull [of  
Śiva], surpassing the sun in brightness;  
one jewel was like the god Parameśwara, lofty and  
flawless, shining resplendently;  
a yellow naga-panawang was like the goddess  
Giriputrikā, inseparable [from the god  
Parameśwara];  
and jet-stones were as great as the god Hastiwaktra and  
Śaiśuka, who were received by the god Śangkara.

- 4 Pieces of gold as large as blazing baḍawang-nala were  
 aflame with bright lustre;\*  
 excellent jewels were scattered along the banks of the  
 river like the scales of the king of serpents.\*  
 It would take long to describe them, for the river bed  
 of the Narmadā was like the deepest layer of  
 the bottom-most earth,  
 and a high fountain sprang up from a cleft resembling  
 the mouth of the terrible and fierce [king of  
 serpents].
- 5 The maidens of the court, and even more so the queen,  
 were delighted;  
 they groped for rubies, sapphires and shining gold in  
 the water,\*  
 as well as for other precious stones like perfect  
cindaga flowers or bunches of lovely bananas;\*  
 yet others grappled with each other for great jewels  
 which gleamed brightly in their faces, bright  
 as the moon fallen down upon the earth.
- 6 Those absorbed in hunting for treasure in the river  
 were disporting themselves in all kinds of ways:  
 some emerged gaily from the river with collections of  
 lustrous and resplendent jewels,  
 which they hid; they told no one of them, lest the  
 queen find out  
 - it was because they intended to decorate their girdle  
 sashes with these stones that they hid them;

- 7 others quietly kept excellent pearls for themselves,  
and selected them by crushing them on stones,\*  
and their friends hid superb jewels, -they would seize  
each other by the throat [out of jealousy]  
later, when they were worn;  
still others hid beautiful sapphires to be inlaid in  
their rings,  
with beautiful large jet-stones as ornaments, when they  
had returned home.
- 8 In front of the king, the water was as pure as in the  
centre of the sea,  
and scattered over the ravine [that was the river-bed]  
were precious stones and brightly shining  
jewels;  
there, in the clear, pure water, the queen bathed, her  
hair hanging down,  
flirtatiously rubbing herself from her breasts down to  
her calves, while the king bathed and  
caressed her.\*
- 9 Her beauty was even more enchanting, and stripped to  
the waist, charmingly covered only with a  
white, fine bathing-cloth,  
she looked like a goddess entering the great water of  
life, or Rati bathing in the river of  
Taladhwaja.

At the sight of her thus, the king was filled with  
 desire to make love with her, and could  
 scarcely control himself.

It was like the god Tripurāntaka when he was smitten  
 with passion at the sight of the goddess  
 Maheśwarī,

10 but was prevented by the god Gaṇa's tusks, which were  
 like stings, from making love  
 with her, so that he was disappointed and dejected.  
 Thus it was with the king; quickly he controlled his  
 passion

for everyone amusing themselves in the river would  
 certainly perish by the flood that would burst  
 forth, if he rose.

11 And so he only fondled her, the beautiful one, the  
 treasure of his palace,  
 who was now sitting on his chest, which was like a  
 resting-stone;  
 his numerous arms, which were like trees on a slope,  
 and shoots of the gadung vines, fondled her,\*  
 and tenderly held her round the waist and caressed  
 her breasts; the Royal couple were as happy  
 as when they were in the bridal chamber.

12 Indeed, were her beauty to be described, one would say  
 that she looked as she did when lost in  
 the reverie behind the elephant-rock;  
 all the maidens waiting upon her were as beautiful as  
 when they were amusing themselves on the  
 shore at low tide.

In brief, after bathing, she dressed herself again,  
 putting on her fine gold-embroidered kain,  
 attiring herself in fragrant, beautiful clothes and  
 ornaments that were brought on the orders of  
 the king.

13 The king was enthralled by the sight of his queen's  
 happiness  
 and because the maidens of the court were content and  
 had no fear at the sight of his terrible form  
 -they talked only of the jewels and gold they had  
 found, which were more than enough for their  
 enjoyment.

And so the king praised the queen's beauty:

(Canto 41)

1 'My beloved, you are like the goddess of the charm of  
 the enchanted sea,  
 you have come and sat at ease on my chest, although it  
 is like a frightening rock;

your thick, loosed hair is black and gleaming like  
 dark clouds;  
 the light of your eyes rivals the lightning issuing  
 from the moon;\*

2 your lovely breasts rival the loveliness of ivory  
 coconuts on the beautiful sea-shore;  
 your hips are like waves causing heartbreak to the  
 onlookers.

In brief, my dearest, you are the most beautiful of  
 women.

"The prize won by the gods at the churning of the  
 ocean in ancient times", thus must your  
 admirers account you.\*

3 I am overwhelmed by your regard for me, my dearest,  
 for you are neither anxious, nor fearful at the sight  
 of my huge body;

in the past many gods, asura, gana and demons died  
 petrified

with fright at the sight of my wonderful arms.

4 In other words, no one in the three worlds is your  
 equal;

you are the most beautiful of all beautiful women,  
 such is my opinion of you, my dear.\*

The queen, who was indeed like the goddess of flowers,  
 replied; 'Oh, no, my Lord, I am surely not.

It is because of your favours that I do not fear you,  
 as you overwhelm me with your charms.\*



- 5 Is there any king who is as peerless and worthy as you:  
 As handsome and youthful as the god Smara, as mighty  
 and blessed as the god Paśupati?  
 But we tell no more of their constant praise of each  
 other;  
 let us tell now of the king of Lēṅkā, who was  
 sojourning on an islet up the river.
- 6 He was deeply engrossed in worship, murmuring  
 incantations and concentrating his mind  
 on the lingga statue studded with resplendent jewels;  
 all the demons also took part in the worship of this  
lingga,  
 for in truth it was like Daśamukha's soul, and  
 accompanied him wherever he went.\*
- 7 But they all became furious, agitated and in utter  
 confusion because of the flood;  
 the river was now flowing thunderously upstream,  
 because Arjuna lay across it,  
 and the water rolled through cultivated land, forests,  
 wasteland,\*  
 and finally engulfed the islet where Daśamukha was.
- 8 And so the ogres thundered tumultuously in the sky,  
 [as they flew]  
 at the order of the demon king to search the whole  
 area, to find the source and the cause of  
 the flood,  
 for in the past nothing had dared to challenge him:

9 The burning sun and the raging wind were gentle to him,  
 the gods and others were terrified of him, and  
 shuddered and trembled, no one dared even to  
 look at him.  
 Yet this wicked river had now flooded his islet and  
 engulfed him,  
 so that he had to take refuge at the foot of the  
 mountain.

(Canto 42)

1 Then, after he had moved to the foot of Mount Mani,  
 all the demons he had ordered to search the forests  
 returned,  
 led by Sukha and Śāraṇa, who informed him of the cause  
 of the flood:  
 'Arjuna Sahasrabāhu is the name of the excellent ruler  
 of the Hehayas.  
 2 It is as though Mount Sumeru, the king of the  
 mountains, has fallen into an ocean with all  
 its trees uprooted,  
 he is now lying across the awesome river.  
 That is why this wonderful river is blocked and its  
 waters are flowing upstream,  
 while downstream, it is beautiful with fish in plenty  
 in the dried-up river-bed, and people coming  
 to enjoy themselves.

3 As though enthralled by the sea, all the people of the court with their vehicles and armies in and the tributary kings and their queens are enjoying the beauty of nature; they are all enjoying food and drink, but are still on the alert as they guard their king, with all their arms, soldiers, valuable things and vehicles as though about to fight off an enemy.'

4 Daśā́sya was furious to hear this news and said: 'I do not fear him, so let us attack him.' Thus were his terrible words as he made ready to set out and slay Arjuna.

However, Prahasta immediately spoke against his wish, for he was aware of the power and the prowess of the ruler of the kingdom of Mahispati:

5 'O king Daśā́sya, my Lord, such an attack would be unsuccessful, so I pray you give up your wish.

It is sure that no great demon is able to vanquish Arjuna.

From former times, he has been famed for his courage, and has never been worsted in battle; in truth he is like an incarnation of Rudra who has assumed human form to guard the well-being of the world.

- 6 All his tributary kings are formidable, and they are ready with their vehicles and armies in accordance with the custom of the gods: the famous, excellent Wiśwabajra, the ruler of Magadha, is like the god Keśawa in visible form; the king of Awangga called Sūryaketu is as blessed as the god Prajāpati; the ruler of Awanti is as valiant and mighty as the god Amarapati;
- 7 the king of Kalingga, Dharmaghoṣa, who is equal to Yama, is fearless against the enemy; the king of Singhala, Ghorabala, in strength is like Bāyu in visible form; It would take long to enumerate all the kings who are like Mrtyu, and the hundred thousand heroes, warriors and princes who are endowed with supernatural and magical power.'

(Canto 43)

- 1 Thus spoke Prahasta respectfully. Daśāsyā screamed in reply:  
 'Shame on you, is there any god, demon or asura who can look upon my formidable face?  
 Even if the god Trirājyāntaka, or Wiṣṇu<sub>ṇ</sub>mūrti were to attack me,  
 it is sure that I would not be slain, so how can Arjuna kill me?

2 And it is impossible that even a heroic and formidable  
 foe can defeat me  
 because the great favour that I received from Brahmā as  
 a result of the power of my yoga is not yet  
 exhausted;  
 indivisible and inseparable, I have power over all  
 gross material bodies  
 and spiritual bodies, which are flawless and peerless  
 in power, so that I can assume forms of various  
 kinds.

3 Moreover, none of the heroes of the earth, sky and  
 heaven are able to kill me.  
 None of the gods, yakṣa, asura, eagles, daitya, giants,  
 serpents,  
 celestial musicians, fairies and the lesser gods can  
 withstand me,  
 let alone a human being! It is quite impossible that  
 Arjuna could kill me.'

(Canto 44)

1 Thereupon the first minister Prahasta said gently and  
 respectfully:  
 'O Rāwana, no guilt attaches to a vanquished hero who  
 is ready for death in battle;  
 his excellence is no less than that of the victor, and  
 he is loved by the world forever;  
 indeed, exoteric and esoteric knowledge should be  
 exercised by the great warriors.'

2 Moreover, nothing is more noble than the bearing of  
 1 such a celebrated hero;  
 all in heaven, foremost among them the gods, praise  
 for him; all the people  
 and his kinsmen extol him; and his wife, children and  
 grandchildren are all proud of him.

Thus is the lot of a slain hero who falls valiantly  
 2 and dauntlessly in battle.

3 On the other hand, a hero who dies not in accordance  
 with the teachings of the Scriptures is sinful;  
 his death is indeed as useless as that of a medicine  
 man committing suicide.\*

If he survives, but only through perfidy to the hero's  
 vow by stealthily fleeing the battlefield  
 or by surrendering, this is most detestable, and  
 surely he will find his place in hell.

4 In brief, Your Majesty, O demon king, what I wish to  
 say is this:

Do not be arrogant, even if the enemy is not able to  
 kill you.

Consider the [fate of the] great Garuda. The great  
 Keśawa did not kill him,  
 but because of his arrogance, he was outwitted, and so  
 became Keśawa's mount.\*

(Canto 45)

- 1 This is why I am concerned, Daśāśya,  
 if you underestimate the king of the Hehayas,  
 for he is skilful, powerful, mighty  
 and his prowess in battle is not far below that of  
 Madhusūdana.
- 2 His power is evident from his ability to block the  
 river  
 with his mighty body and thousand arms.  
 And what of his supernatural power? Whenever he faces  
 a great number of enemies,  
 he surely extends himself to fill the whole volume of  
 eight directions.
- 3 Therefore it is better for you not to do thus. Do not  
 treat lightly  
 an enemy whose power and army I have just recounted.  
 If [one knows that] one will be defeated, it is better  
 not to struggle for victory in battle,  
 for it would be shameful, were your good name of the  
 past to be clouded with disgrace.
- 4 Moreover, the king you wish to fight is a great man.  
 It was not out of malice, but because he wished to  
 amuse himself  
 -there is no doubt about it- that he caused the flood;  
 when he comes out from the water, the areas now  
 flooded will be dry and look splendid,

5 and yet you wish to attack and kill him.  
 Since he has done nothing wrong, you will not be able  
 to kill him.

10 After I have slain the king of the Mahayana  
 In brief, it would be better for you to live on good  
 and annihilated all of the Mahayana on the battlefield,  
 terms with him,  
 then I will proceed to attack the world of Hari,  
 so that he can, perhaps, teach you the sublime conduct  
 for he is my arch-enemy,  
 that should be followed in life.'

11 And the real reason I wish to destroy the three worlds  
 6 Thus spoke Prahasta, but Daśawakra replied:  
 is so that I can fight Wisnu; that, and none other, is  
 'Shame upon you, most base and wicked demon.  
 the goal of my ambition,  
 You have said many things not fitting for a hero's  
 for I hold him guilty of rendering help to Dhanurjita,  
 ear.

when he was fighting with clubs in heaven.  
 Begone then, desert to the enemy if you fear him.  
 In short, my dearest wish is  
 7 Now you, great demon army, heroic warriors!  
 either to slay Wisnu or to be slain by him.  
 What then are your intentions, and what will you do?  
 I will consider my ambition fulfilled, when this  
 Even if no one follows me and you leave me alone,  
 really happens,  
 I am still determined to slay Arjuna in battle.\*  
 [namely] to trade blows with powerful clubs against

8 Even if my foe is indeed equal to Wisnu in power and  
 prowess,  
 13 Thus he spoke arrogantly, challenging the god Wisnu,  
 then I am his only worthy opponent in battle;  
 Fervently he screamed aloud, and assumed his  
 whether vanquished or victorious in battle, fear is  
 ten-headed form,  
 unbecoming.

and his twenty arms energetically held all kinds of  
 Well, I do not wish in the least to follow in the  
 weapons.  
 steps of lowly Garuda,  
 In a flash he vanished, then reappeared overhead,

9 for he is indeed a base, despicable, powerless bird,  
 and so he is just like the chariot of my chariot.\*



I would be delighted, if in time to come Harimūrti would dare to meet me in battle.

10 After I have slain the king of the Hehayas and annihilated all of the Hehayas on the battlefield, then I will proceed to attack the world of Hari, for he is my arch-enemy.

11 And the real reason I wish to destroy the three worlds is so that I can fight Wisnu; that, and none other, is the goal of my ambition, for I hold him guilty of rendering help to Dhanarāja, when we were fighting with clubs in heaven.

12 In short, my dearest wish is\* either to slay Wisnu or be slain by him. I will consider my ambition fulfilled, when this really happens,

17 [namely] to trade blows with powerful clubs against Wisnu.'

13 Thus he spoke arrogantly, challenging the god Wisnu. Furiously he screamed aloud, and assumed his ten-headed form, and his twenty arms menacingly held all kinds of weapons.

In a flash he vanished, then reappeared overhead, shouting violently.

14 The earth quaked, and wherever he trod, it split open  
and shook.

His voice boomed aloud throughout the world as though

Doomsday had come:

'Hey Prahasta, behold my might!

Can any god who dares oppose me survive?

15 I can even destroy Mount Sumeru, raze it to the ground,  
and reduce the seven oceans to one river.'

At the sight of king Daśawakra [in this form],  
the fierce, bold demons bowed their heads in reverence.

16 Then Bajramuṣṭi was appointed a leader of the wrathful  
army,

as likewise were Dhūmrākṣa, Supārśwa, Anīla, Daṇḍa,  
Mārīca, Kampana, Sumatta, Yajñagopa,  
Suptaghna, Sanghati and the horrible Praghosa.

17 All the demon officers roared with delight,  
so pleased were they at the sight of their king in  
this terrible form.

And so they urged him to attack his enemies.

Prahasta alone did not share this thought.

18 [They said]: 'Well Your Majesty, has there been any  
enemy yet who could withstand you?

King Bānaputra and the hosts of kings were all  
exterminated;

Dhaneśwara, who is your brother, was vanquished as  
well,

because you are endowed with the highest supernatural  
power in the world.

19 You even humiliated Mount Kailāsa,  
and it would have been razed to the ground had the  
Lord not come to the rescue;  
Māruta also surrendered,  
though he pretended that it was for the completion of  
the sacrifice he was performing.'

2 Ten million awe-inspiring elephants, horses and  
chariots accompanied him; the earth shook,  
the mountains collapsed, Mount Sumeru itself split and  
stood silent, the three worlds trembled,  
trees were reduced to ashes and rocks reduced to dust  
under the feet of the Jangams,  
while the flying army dimmed the light of the sun like  
clouds.

3 We tell no further of Dhanu's on the war; let us now  
tell of the Mahapatni army.  
They were aware of the impending attack of the great  
Jangam king against their king.  
This was evident from the many demons who came to spy  
on them,  
disguising themselves as [ordinary] men and women and  
sacred.

Episode 10: The heroism of Suwandha

(Canto 46)

- 1 Daśamukha roared with delight at the flattery of his  
 bellicose warriors,  
 and his appearance grew even more savage, like that of  
 Kālarudra bent on consuming the world.\*  
 In a moment, looking glorious and splendid, he swung  
 his mace,  
 then mounted his chariot and swiftly flew into the sky.
- 2 Ten million awe-inspiring elephants, horses and  
 chariots accompanied him; the earth shook,  
 the mountains collapsed, Mount Sumeru itself split and  
 stood aslant, the three worlds trembled,  
 trees were reduced to ashes and rocks reduced to dust  
 under the feet of the demons,  
 while the flying army dimmed the light of the sun like  
 clouds.
- 3 We tell no further of Daśānana on the march; let us now  
 tell of the Mahispati army.  
 They were aware of the impending attack of the great  
 demon king against their king.  
 This was evident from the many demons who came to spy  
 on them,  
 disguising themselves as [ordinary] men and women and  
 ascetics.

4 Alerted to the danger, the tributary kings hastily  
 deployed their armies  
 under the leadership of the first minister, who was  
 worried that the king might be awakened,  
 for it was clear that Daśamukha was now on his way to  
 disturb those rapt in the enjoyment of beauty.  
 And so they swiftly set out to intercept and destroy  
 the enemy.

5 Leaving the bank of the Narmadā they came to a  
 monkey-field, which would serve as a field of  
 battle.\*

There they encamped, together with their ensigns to the  
 beat of drum.

The king of Māgadha, who was appointed leader of the  
 hosts of kings arrived,  
 mounted in a golden chariot, his face shining brightly  
 like that of the Sun-god.

6 he held a bow in his left hand, and a blazing arrow in  
 his right which he aimed repeatedly [in the  
 direction of the enemy],

-any demon who dared to oppose him in the impending  
 battle would certainly be reduced to ashes;

his soldiers were millions; they shouted thunderously  
 like an ocean,

and the clamour of the elephants, chariots, horses and  
 the blown conches deafened the world.

7 The king of Awangga was mounted on his chariot; his ornaments were glittering, and his white garment was decorated with golden drawings depicting stories from one of the parwa;\* a discus quivering in his right hand was ablaze like the moon illuminating the world, and the numerous crises and other weapons of his soldiers were like stars.

8 The king of Awanti held a most excellent weapon, a club that was gleaming before his chest; standing in his chariot, his flawless, radiant head-dress was aflame; all his soldiers were filled with amazement at the sight of his blazing ornaments that seemed as if about to set fire to destroy the world, for his bearing was like that of Paśupati in visible form.

9 Then the magnificent king of Kalingga mounted on his jewelled chariot with two white unfurled umbrellas resembling twin moons descending on earth;\* his red banners, fluttering and glowing, were like flashes of lightning, and the noise was like the splitting of thunderbolts as his soldiers shouted thunderously, eager to mount their assault on the battlefield.

10 The king of Singhala, accompanied by millions of  
 soldiers shouting thunderously,  
 looked wonderful on his huge elephant, swinging his  
 mace enthusiastically;  
 with teeth fiercely clenched, he looked eager to  
 attack Daśamukha the moment he appeared;  
 his bearing was dreadful and it could be seen he  
 feared none.

11 It would take long to enumerate all the kings; and  
 there were in addition the princes:  
 the prince of Magadha, Sodhātmaja, the prince of  
 Singhala, Kardhasuta;  
 the princes of Kalingga, Śaiśuka and Subala, all of  
 them bold and famous in battle;  
 their companions were hundreds of other princes, all  
 mighty and fearless.

(Canto 47)

1 Then came the first minister Suwandha,  
 commander-in-chief of the army,  
 like Arjuna himself, mounted on his splendid jewelled  
 chariot;  
 millions of proud soldiers accompanied him, rank after  
 rank, shouting thunderously.  
 Thus they were now ready. Let us tell of Daśāśya, who,  
 travelling through the air, was swiftly upon  
 them.

2 Shouting and yelling, the demon army was checked by  
 their wonderful foe,  
 since the kings were like a thousand mountains,  
 and their armies like a flood engulfing the  
 battlefield. The demons were astounded [at the  
 number of the Hehayas]  
 just as were the kings of the Hehayas at the sight of  
 the vast number of demons.

3 Then the horrible Rāwana circled over the Hehayas in  
 his gleaming celestial chariot,\*  
 and he was thrilled with delight at the sight of the  
 number of their enemies, saying: 'They will  
 certainly be annihilated.'

Then the first minister Suwandha and the heroic army  
 officers came face to face with the foe,  
 and Daśawakra was delighted, for he mistook the first  
 minister for the ruler of the Hehayas,

4 because the ornaments he was wearing were all gifts  
 from king Arjuna,  
 and in the excellence of his appearance and virtues he  
 was only a little inferior to the king.

And so Rāwana addressed him arrogantly in a voice  
 overwhelming those who heard it;\*  
 proud, vehement, fearless and belligerent, he was like  
 the god Antaka descending on earth.



5 'Now, you king Arjuna, ruler of the tributary kings,  
I beg your pardon, but this is the last day on which  
you will behold sun and moon.

Now, you may have all the additional millions of kings  
you wish, and invoke the gods for your  
protection,

but I will not in the least shrink from slaying you,  
you base creature.

6 In short, young man, come and pay homage at my feet.  
And you, tributary kings, do not be disloyal to me,  
the great Rāwana;

bring all your beautiful ladies, the princesses and  
others as ransom for your lives.

If you do not do so, then, face my unequalled power.'

(Canto 48)

1 Thus spoke Daśāya, but the blameless first minister  
Suwandha replied

courageously and steadfastly, for he feared none:

'Now, you Demon king, listen to my words.\*

I am not king Arjuna, nor his son, nor even a  
relative.

2 I am his chief minister, the commander-in-chief of the  
armies of the whole kingdom,  
that is my only relationship to His Majesty, the king  
of kings;

and the reason why I am before you now  
is that I am eager to see you face to face.

3 Another reason why I came here without fear  
is that I am sure, being informed of your furious anger  
at the flood that engulfed the wooded mountain,  
you would come to awaken the king.

4 Do not do so, king Rāwāṇa,  
do not be cruel and insist on obstructing people who  
are only amusing themselves.

But if you really wish to win fame in war,  
then let us do battle, and I will kill you, even though  
you are a formidable one.

5 The tributary kings [under my command] are numerous,  
all are heroic and steadfast;  
they are far from ready to surrender in battle.

In short, come on, let loose all your great weapons:  
Brahma's arrows, spears, ploughs, maces, discuses and  
thunderbolts.'

(Canto 49)

1 Thus spoke the undaunted first minister Suwandha.  
Furiously the terrible Rāwāṇa replied:  
'Shame on you, base officer,  
most vile one; you are as arrogant, as if you really  
were courageous.

2 Is there any great hero, distinguished warrior,  
great king or king of the deities,  
who dares to face me on the battlefield?  
If there is any such, he is doomed to perish.

3 Since you are a most evil person, base officer, and  
an animal,

it is unlikely that you will survive with your body  
intact.

To kill a rice-bird or a water-swallow would take more  
time and be more difficult  
than to kill you.

4 Therefore, I will not do battle with you,

for it is not worth defiling the point of my sword.

I shall wait for the sublime Arjuna, for I will fight  
only him;

and as for your opponent, that will be my foot-servant,  
and none other.'

5 Thus spoke Rāwaṇa, and he immediately left

for the mountain where he had sojourned before,  
after giving orders to his soldiers and officers  
to mount an attack on the Hehaya army.

6 All kinds of hideous demons armed themselves horribly,  
and immediately joined battle with the Hehaya army,  
with their thousands of horses and elephants,\*  
they resembled a flood meeting the sea.

7 The centre of the battlefield was packed  
with the demon kings and the hosts of the Hehaya kings.

The shock of their encounter was like that of a great  
 earthquake;  
 gongs, kettle-drums, and big drums were beaten, and  
 boomed loudly.

8 Enraged, the company of Hehayas charged forward swiftly,  
 with their numerous javelins, arrows, hammers, lances,  
 crises, spears, swords,  
 discuses and ploughs.

9 The powerless demon soldiers were annihilated,  
 screaming aloud.

Enraged, a terrible demon, a formidable hero,  
 furiously began to devour the enemies' sword and  
 blazing great weapons,

and to swallow their maces and discuses.

10 A great number of mighty weapons were destroyed;  
 king of snake arrows, fire arrows and mountain arrows  
 all disintegrated.

And so the Hehaya heroes were confused;  
 taken by surprise, they were powerless and fled,  
 gasping for breath.

11 But there was a great hero among the Hehayas,  
 who was not frightened by this enemy, who was the  
 equal of Kāla;  
 he swiftly leapt from his chariot,  
 and struck the demon's head with an unerring blow and  
 shattered it.

12 The battle raged even more terribly, since both sides

After were equally valiant and dauntless;

some were stabbing each other, they were equally

powerful;

others fighting each other with swords, they were

invulnerable;

but others were slain, pierced through their hearts.

13 So they fought on, neither side prepared to yield,

their weapons flashing in all directions.

The soldiers on both sides were exhausted, but

steadfastly they lunged at one another's hearts,

courageously stabbed at each other's stomachs and

scooped up blood in their bare hands.\*

14 There were great heroes exchanging blows with their

maces,

and the mountains collapsed as they struck the slopes;

others stabbed at each other with spears from their

elephants,

yet others used their betala against each other from

their horses and camels.

15 Many great heroes showered arrows upon each other;

the demons fired ten million arrows,

the kings billions of them,

and they all hit and pierced their enemies' bodies.

(Canto 50)

1 After these heroic warriors had fought the battle for  
some time and the dead were piled up as high as  
a mountain,

the Hehayas fell into disorder and were powerless as a  
torrent of blood engulfed them like an ocean.

They were baffled and at their wit's end, as they were  
struck by showers of arrows, followed by  
showers of thunderbolts and discuses,

and were also attacked furiously by the fearless demons  
with huge clubs and spears.

2 Awe-inspiring in appearance, the flying demons with  
their cries like thunder looked like thousands  
of terrible eagles;

unerringly they seized two, three or seven enemies at  
a time and carried these powerful enemies up  
into the sky.

They slew them in various ways: some as if they were  
killing swine and dogs,  
others as if they were killing sheep, gazelles, wild  
bulls and buffaloes to be offered as sacrifice.

3 Many Hehaya kings were torn apart by the horrible  
demons,  
and so their troops were panic-stricken, and they fled  
with all their princes.

But there, mounted on his chariot, the king of Māgadha  
withstood these attacks, aiming his arrows,  
which issued thunderbolts with thunderous noise, and  
startled the enemy hordes.

4 Struck by these excellent arrows, the flying demons  
were shattered, and fell from the sky like  
rain,  
their heads broken by thunderbolts issuing from the  
falling cloud of arrows;  
the startled demons screamed aloud, and those flying in  
the sky fled in disorder;  
some fled to heaven in bewilderment, but the  
thunderbolts still pursued them and struck  
them.

5 Then the hosts of the kings and princes attacked  
together;  
two billion of the demon army were annihilated; the  
demons now retreated under incessant showers  
of thunderbolts and spears.

But the army of the great Rāwana rushed forward,  
roaring thunderously and horribly,  
and the demons mounted in chariots and all the demon  
officers held their ground.

6 The battle raged; the mountains seemed to crumble, as  
the formidable heroes struck them;  
trees were uprooted, roes were startled and fled along  
with tigers, lions and bears.

Then Supārśwa and his army pressed forward from the  
slope of the mountain,

and Bajramuṣṭi, mounted on his elephant, charged at  
the king of Māgadha.

- 7 Undaunted, the wonderful king of Māgadha showered the  
demons with a thousand incomparable arrows;  
these arrows destroyed them, and their bodies rolled  
and fell into deep, inaccessible ravines.  
Yelling furiously, Supārśwa made a counter-attack,  
wielding a mace, and fell upon the Hehayas;  
he leapt into the chariot of the king of Māgadha and  
struck at his face, but missed him.

- 8 Moving swiftly aside, the king resolutely kicked the  
demon hard in the stomach, and he fell on the  
ground;

the king leapt from the chariot after the demon, and  
stabbed him to death.

Enraged, the terrible Bajramuṣṭi hurled his discus at  
the king,  
but at the sight of it, Sodha cut the discus to pieces  
with his arrows, and it did not reach its  
target.

- 9 And so the great demon Bajramuṣṭi pointed his finger  
threateningly at the prince Sodha,  
and resolutely and furiously he made his elephant  
charge to attack the heroic Sodha.



Sodha's chariot broke into pieces, but the prince  
 leapt to the ground and dauntlessly pressed  
 forward  
 to fire his arrows; struck by these arrows through his  
 heart, the demon fell in agony and died.

10 Bajramuṣṭi's frenzied elephant now fiercely pursued  
 the heroic Sodha at great speed; the great  
 the marvellous Sodha cut off its trunk, and its blood  
 gushed out;\*  
 more furious than ever it chased him around a large  
 banyan tree,  
 but king Wiśwabajra struck it on the neck; it collapsed  
 and died.

11 Let us tell of the king of Awangga who was fighting on  
 the bank of the vast Narmadā  
 side by side with the peerless king of Awanti; they  
 were hard-pressed by the screaming demons,  
 who, in their thousands, and roaring and shouting at  
 each other all the while, carried a huge  
 mountain;  
 at the sight of this terrible weapon, their enemies  
 yielded ground and fled in terror.

12 The two most formidable kings thereupon fired a million  
 arrows at once,  
 and these destroyed the mountain weapon; it broke to  
 pieces, and the demons fell silent in  
 frustration.

The demons fighting on the ground were crushed under  
the fragments of the broken mountain;  
many of them were paralysed, and their heads were  
smashed by the continuous shower of falling  
diamonds.\*

(Canto 51) Sūryaketu

- 1 The demons fled in increasing confusion. The great  
demon was enraged,  
and all kinds of weapons issued from his arrow and  
his terrifying mace.  
However king Sūryaketu was unwavering and he fired his  
storm-arrows to intercept them;  
all the demon's arrows were destroyed, blown into the  
great ocean.
- 2 Unrelenting, the demon Akampana pressed forward  
courageously into the battle  
and rushed to attack the king of Awanti, who was  
standing on his chariot; ever on the alert,  
the king stabbed him with his spear;  
it struck his breast hard; he was unscathed for his  
breast was strong, but he fell on the ground;  
courageously he rose, only to be slain instantly by the  
king with an arrow.
- 3 Screaming aloud, the enraged Dhūmrākṣa leapt down from  
his elephant and strode forward;  
he swung his huge mace striking at all the Hehayas  
with it.

- Thereupon the first minister Suwandha hurled his  
 discus from his chariot,  
 and annihilated billions of demons at the same time as  
 he slew the valiant Dhūmrākṣa.
- 4 The fearsome Praghāṣa was slain by the wonderful  
 Sūryaketu;  
 Mārīca was stabbed to death with a plough by the king  
 of Kalinga,\*  
 and Suptaghna, Matta and Anala were slain by the king  
 of Singhala.  
 And so the demon soldiers fled in terror to seek  
 refuge with Rāwana.
- 5 Let us tell no more of this; all the Hehayas  
 were now resting in good spirits under the trees  
 entwined by vines.\*  
 The demons, on the other hand, were moaning and  
 complaining, because their opponents were  
 mighty,  
 and surpassed even the mighty king of the celestial  
 musicians and deities in their marvellous power.
- 6 And so Daśāśya set out to the battlefield,  
 accompanied by the rest of the soldiers and the  
 officers bearing their arms;  
 the first minister Prahasta, mounted on his flawless  
 elephant, led the army,  
 and soon they encountered a shower of arrows from the  
 Hehayas.

- 7 Pressing onward, the demons yelled as horribly as the  
 sound of two million thunderbolts;  
 they stabbed at and struck at the Hehayas from the sky,  
 and many great warriors were slain;  
 Sodha was in agony, Śaiśuka was attacked and his  
 chariot was smashed  
 as Prahasta's elephant trampled on it ferociously.
- 8 Hundreds of the Hehayas were trampled underfoot or  
 crushed to death in its trunk,  
 and numerous kings fell valiantly, stabbed by the  
 demon first minister.

And so Wiśwabajra strode forward and struck Prahasta  
 on his head as he was mounting his elephant,  
 but as the king made to strike him again, Daśāśya  
 fired his arrows, and cut Wiśwabajra's terrible  
 mace to pieces.

- 9 After the king retreated, Prahasta was wounded, and  
 the battle raged fiercely.
- 12 Only the valiant, formidable Rāwana now remained,  
 hemmed in by the hosts of the Hehaya kings;  
 awesome in appearance he was mounted on his chariot,  
 holding a gleaming, flaming spear;  
 attired in radiant head-dress, anklets and ornaments,  
 he was ablaze like a mountain of fire;\*

10 he remained calm and fearless as all the Hehayas  
 attacked him.

The tributary kings and the heroic warriors of the  
 Hehayas mounted their elephants and chariots  
 and pressed onward;  
 they assailed him with their arrows, darts,  
 thunderbolts and discuses,  
 yet he remained unscathed, for all these weapons were  
 of no avail [against him].

11 They discharged their snake-, eagle-, and blazing  
 fire-arrows,

and those resembling flying seas and raging  
 thunderstorms.

These gleaming weapons were like flowing streams of  
 lava,

foremost among them were the divine arrows of Brahma  
 and the excellent arrows of Rudra.

12 With fearful din all these weapons struck Rāwana's

body, but all broke to pieces;  
 gushing like rain of the seventh month falling on  
 flint, all the arrows were destroyed.\*

However, Daśāsyā's chariot fell to pieces struck by  
 Sūryaketu's arrows,

and his horses fell prone in agony; and Rāwana,  
 yelling, leapt down from his broken chariot.

13 Then he quickly struck at all the kings, and many of  
 the Hehayas were exterminated;  
 the dead piled up, numerous kings were shattered, and  
 foot-soldiers were killed.  
 Ever on the alert, Wiśwabajra fired his wonderful  
 five-point dart,  
 and cut Daśāsyā's mace to pieces, but Daśāsyā kept on  
 attacking, so that the hosts of kings broke  
 into confusion.

(Canto 52)

1 And so the kings of Awangga, of Māgadha  
 and prince Sodha dispatched their flawless arrows with  
 all their might,  
 but Rāwāna was still not prevented from seizing,  
 killing and shattering [the Hehayas];  
 he boldly struck them with his bare hands, for he was  
 not afraid of being overwhelmed, and he  
 destroyed all their weapons.

2 Ever on the alert, the king of Awanti armed himself  
 with a flaming spear  
 and swiftly stabbed Rāwāna in the stomach; Rāwāna fell  
 to his knees, but was unscathed for he was  
 invulnerable.

The kings of Kalingga and of Singhala then attacked him  
 incessantly, and they fearlessly struck at him,  
 but Daśamukha seized them both, one in each hand.

3 The king of Māgadha together with Sodha swiftly rushed forward firing their arrows as did the king of Awangga and all the other tributary kings, attacking fearlessly to give them help. But Rāwana was not in the least afraid at being outnumbered;

firm, dauntless and defiant he seized the kings [of Kalingga and of Singhala] by their throats.

4 Their clubs shattered as they crashed against his thighs; yet undaunted, the two kings continued to strike at him, but they were painfully forced backwards and pressed hard to the ground.

They were exhausted and at their wits' end; their bones broke and blood gushed from their noses; like weak, exhausted cocks, it was impossible for them to win victory.

5 Thereupon Rāwana spoke with a voice as loud as a clap of thunder:

'Hey you exceedingly worthless kings, who dare to meet me in battle!\*

Come on, call upon your parents who brought you into this mortal world.

Shame upon you, but I beg your pardon, for how can you survive this battle against me?'

6 Thus spoke the demon king, then he struck the kings'  
 heads one against the other,\*  
 and both were shattered, their blood and brains  
 scattered in all directions.  
 They were stunned and lost consciousness; the king of  
 Singhala died at Rāwana's feet,  
 and the king of Kalingga's body was hurled into  
 Arjuna's army.

7 And so the Hehayas were defeated, and terrified they  
 fled in great disorder,  
 pursued relentlessly by the demons. The king of  
 Māgadha and all the other kings likewise  
 withdrew from the battlefield;  
 they sought refuge in wild, eerie mountains, deep  
 caves and frightening ravines,  
 and even in the abode of sages, yet the demons still  
 pursued them.

(Canto 53)

1 Then the first minister Suwandha addressed all the  
 army commanders:  
 'Now all you distinguished warriors, and kings,  
 especially leaders of the army.  
 Stand your ground, do not be frightened by the mighty  
 foe, do not flee the battlefield,  
 for, is it not precisely such an enemy that you should  
 seek, to be the object of your efforts on the  
 battlefield?



2 So why then, now the object of your desire is here,  
when you are confronted with the one you wish,  
do you appear to be in distress?

Such is not the dharma of an officer, let alone that  
of a king.

(Canto 54)

In vain are these sharp, excellent weapons, if they  
are in the hands of a coward;

such a man is undoubtedly sinful; whether he lives or  
dies, he will surely be punished.

3 In short, be bold, practice your asceticism during the  
wonderful battle,

perform your sacrifice in the centre of the field:  
regard the battle-array of the attacking enemy  
as the sacred fire-place,

the splendid bodies as firewood, the banners as the  
sacred threads, the chariots as the offering  
vessels,

the many kinds of weapons as the raging, blazing fire,  
the sea of blood as the excellent oil,

4 the booming of gongs and sounding of trumpets as bells,  
ringing out "victory! victory!" when you  
vanquish the enemy.

Concentrate your mind on the enemy, and follow the path  
of the Void when this mighty enemy overcomes  
you.\*

This battlefield then will change into the shining  
 moon or sun, by means of which fallen heroes  
 can immediately attain the most prosperous world, for  
 in truth you are all like the god Keśawa.'

(Canto 54)

- 1 Thus spoke the heroic minister. All the Hehayas now  
 pressed forward,  
 and all the tributary kings too mounted an attack for  
 together they were aroused on hearing this speech.  
 The king of Awangga, blameless in battle, bore himself  
 as a formidable hero of samaratha;  
 calmly he performed the sacrifice on the battlefield,  
 reciting an incantation: I am willing to die  
 at the hands of the demon king.\*
- 2 And so the dreadful demon showered him with terrible  
 arrows and flaming tridents,  
 yet Sūryaketu annihilated ten thousand of the demon  
 soldiers;  
 he boldly assailed Rāwana, wielding a club, and strode  
 towards his chariot,  
 but Rāwana stabbed him cruelly through the breast, and  
 he was slain instantly.
- 3 Then the king of Māgadha set out, bearing himself as  
 an ardharatha hero,  
 while the king of Awanti bore himself as an atiratha  
 hero;\*

resolute, they were eager to die either in front of  
 or beside their banners,

for it was certainly a grave sin to die behind them.

4 And so the two kings showering the mighty foe with  
 arrows, pressed forward fearlessly;

3 the king of Awanti was struck in the heart by one of  
 Rāwana's arrows, and leaning on his bow, he  
 fell heroically on the battlefield,

together with the wonderful king of Māgadha, who was  
 also killed by Daśāśya's arrow.

Thus their sacrifice was now complete, and the Hehayas  
 were routed in great disorder.

(Canto 55)

1 There remained Suwandha the valiant hero who had not  
 fled the battlefield;

calmly standing on his chariot, he bore himself as a  
mahāratha hero;\*

nothing was further from his mind than to die in a way  
 not befitting the dharma of a commander-in-chief  
 of the army;

he aimed his worthy weapon and discharged his arrows of  
 supernatural might,

2 darts, thunderbolts, ploughs and flaming javelins,

as well as thunderstorms and mountains of fire which  
 blazed into the sky;

but all these weapons broke to pieces and were rendered  
powerless as they hit Daśāśya, as a flood  
flowing into the ocean,  
or a raging, violent tornado blowing against a great  
lofty mountain.

3 Ferociously, the great demon king leapt down from his  
chariot and strode forward  
to attack the Hehaya officers and annihilate them with  
his knife which was flaming like Mrtyu in  
visible form.

Ever on the alert, Suwandha took hold of his  
Madhusūdana weapon,  
fired it, cutting Daśāśya's knife to pieces.

(Canto 56)

1 And so Rāwana took up his blazing sword of infallible  
power,  
and bent on severing Suwandha's head, he reached the  
chariot;

but the first minister immediately stabbed him hard  
with a trident, and so he was checked and fell  
to the ground;

the first minister then pursued him, but the  
marvellous Rāwana vanished into the sky.

2 There he screamed, and then assumed a thousand forms,  
his shouts resounding through the sky;  
he filled the whole of the ten directions, dreadfully  
holding the Brahma-weapon, a weapon that could  
slay the gods.

The Hehaya soldiers fell in great disorder, as the  
tributary kings were routed  
by these forms of Rāwana, and did not know where to  
flee.

3 On the alert, first minister Suwandha was not in the  
least disturbed by the enemy,  
for he realised that these forms were merely illusory  
images, thus proving that he was a fearless  
and sublime hero.

At once this wonderful warrior fired his pañcaweda  
arrow;\*  
it struck Daśāsyā, who lost consciousness then fell  
helpless from the sky.

4 The earth shook and rocks scattered as he fell to the  
ground with a great noise that filled the air;  
he lay like Mount Parwatendra collapsed; the hosts of  
the demons were astounded.

Then the first minister Suwandha leapt down from his  
flawless chariot,  
fearlessly and aggressively, to cut off Rāwana's head.

5 But the horrible Daśāśya arose, seized the heroic  
minister

(Canto 57)  
and tugged his hair, saying:

'Shame upon you, despicable servant, you have judged  
wrongly in belittling me.

Even if Arjuna, or the Lord himself were to do battle  
with me, how could either of them survive the  
struggle?'

6 Thus he spoke, and snatching the sword from the first  
minister's hand,

severed the head of his lion-bodied opponent with it.

His blood spurted high, but Suwandha was still  
undaunted and his headless trunk courageously  
fought back,

and craftily struck and kicked at the great demon, but

Rāwana disregarded his efforts.

Episode 11: The Triumph of Arjuna

(Canto 57)

- 1 We tell no more of this. After the death of Suwandha  
all the heroes fled the battlefield with a  
It would sound like thunder,  
and the tributary kings in particular were all  
exhausted and perplexed by the might of  
Daśamukha.  
Then the sun set. Thereupon they disengaged themselves  
from the battle and so survived.  
We do not tell of Daśāśya who was now sojourning at  
Mount Mani, a mountain which was as beautiful as  
Mount Meru.
- 2 Princes Sodha and Śaiśuka survived the battle; let us  
tell of them  
and the remaining kings of the Hehayas who were  
depressed and greatly troubled,  
as the blessed, mighty, pre-eminent king of Mahispati  
still had not come;  
for it was he who would enable them to make a  
counter-attack to destroy their enemies and  
to overpower Daśamukha.
- 3 There were some tributary kings who wished to turn their  
backs on king Arjuna;\*  
they wished to return to their own countries; they did  
not wish to resume the attack,

so great was their fear of Rāwana, whom they  
 considered as an incarnation of Rudra;  
 they were grieved at their defeat, and so they sighed,  
 together and were apprehensive, perplexed and despressed.

4 It would take long to relate the scene. By the stroke  
 of two the army had fallen asleep,\*  
 as they were exhausted by the fighting; they slept  
 soundly and very quietly,

- one could only hear the rumbling of the waves of the

7 Then, a sea of blood breaking over the rock of corpses  
 blended with loud cries of the wounded who had not yet  
 died and soft murmurs of the unscathed  
 warriors.

5 We tell no more of this; we will tell now of Arjuna  
 Sahasrabāhu who had awoken  
 with the queen whom he caressed tenderly. He  
 immediately resumed his handsome natural form  
 and then came out from the water and strode to the

8 The pavilion on the bank of the sacred river,  
 happily waited on by the servants.

Those who had been amusing themselves in the river  
 likewise came out of the water carrying their  
 gold and beautiful jewels.

In a moment, the great sage Nārada appeared without  
 even being invoked, to give his blessings;  
 he performed a propitiatory rite in his presence, and  
 his prayer could be heard: 'Victory, victory.  
 So be it.' [Then he said:]



6 Then the king was at once informed that Suwandha was  
 not present, and that he was doing battle  
 with Daśamukha,  
 together with all the tributary kings whom Suwandha  
 had instructed to guard king Arjuna.\*  
 And so Arjuna was deeply disturbed, and even though it  
 was night, set out in great haste,  
 crossing over wastelands, mountains and frightful  
 ravines.

7 Then, just as the day dawned, king Arjuna reached the  
 battlefield.

He was accompanied by all the remaining tributary  
 kings who guarded him, led by Surasena.\*

The princes of Māgadha and Singhala came into his  
 presence  
 and informed him that all the other kings had been  
 annihilated and that Suwandha had been slain  
 by Daśamukha.

8 The valiant and dauntless king Arjuna did not in the  
 least waver; he grew even more enraged and  
 resolute;  
 he looked as awesome as a ferocious, wild lion about to  
 do battle with a huge, lofty elephant.

In a moment, the great sage Nārada appeared without  
 even being invoked, to give his blessings;  
 he performed a propitiatory rite in his presence, and  
 his prayer could be heard: 'Victory, victory.

So be it.' [Then he said:]

(Canto 58)

1 'Now, Your Majesty, you are a most powerful ruler;  
in appearance you are as divine as the god Kusumāyudha,  
in valour as outstanding as Parameśwara;  
No one among the gods or any other beings is capable of  
withstanding your strength.

2 Your bearing is peerless;  
you are well versed in the scriptures, and are virtuous;  
you know what is right, and are firm in the  
dharma.

Hence my affection for you, O noble one,  
and this is why I have come here filled with a great  
love.

3 The reason is that although Daśāśya's prowess and power  
is far from being equal to yours,  
he will cause sadness, because the time of his death  
has not yet arrived.

This is because of the favour the god Caturmukha has  
bestowed upon him [for his practice of  
asceticism].

4 He has destroyed and annihilated all the kings,  
and all the gods and the inhabitants of the three  
worlds fear him;  
No one dares to face the attack of this formidable hero,  
Even the god Wisnu is continually trembling in fear of  
him.

5 Only in time to come, when the god Wisnu is  
 reincarnated into the world,  
 and is accompanied by a monkey king with all his  
 formidable army,  
 will he be able to slay Daśamukha on the battlefield,  
 for then the merit Daśāsya has won from his practice  
 of yoga will come to an end.\*

6 Therefore, Your Majesty, I beg you to return.  
 It should be for victory not for disgrace, that you  
 wage war.

All your great arrows, including the Brahma and Rudra  
 arrows,  
 will certainly be reduced to ashes and of no avail if  
 they are fired at Daśawakra.'

(Canto 59)

1 Thus spoke Nārada. But courageous and resolute, the  
 great king replied:

'This is indeed true, O sage, but do not worry about  
 the death of Rāwana.\*

You may behold my combat with him shortly, it will be  
 most spectacular.

Nay, I will never return to my palace, as long as he  
 is not vanquished.

2 But the aim of a valiant hero in waging war is not only  
 the slaying of an enemy,  
 nor the conquest of a kingdom, nor the accumulation of  
 wealth;

Rather it is the welfare of the world that is the  
 foremost goal he has in mind, besides the  
 devotion of the people\*  
 to him; and a man noble as this, may be considered an  
 incarnation of Rudra.\*

3 Thus spoke the king, and Nārada grew increasingly  
 worried,  
 for it was unlikely that Rāwaṇa would yield to the king.  
 We tell no more of them. Immediately after the sun  
 had risen brightly upon the battlefield,  
 the king set his army in the lotus array with his best  
 heroes as the eight petals:

4 In the centre was the sublime king himself, since he  
 was regarded as the quintessence of the vital  
 power of the army,  
 guarded closely by the Hehayas who stood fiercely  
 around him, inseparable from him.  
 All was now ready. Let us now tell of the demon king,  
 who had been informed  
 that king Kārtawīrya had reached the battlefield.

5 And so he descended fearlessly from Mount Maṇīndra,  
 mounted on his celestial chariot and accompanied by  
 all the demons.

Their fierce clash with the Hehaya army was like the  
 encounter of waves;  
 in truth the movement of the masses was like the  
 surging sea, booming and thunderous, breaking  
 violently over the rocks.

6 They at once engaged in close combat; drums boomed  
 incessantly,  
 and conches trumpeted before the chariots of the many  
 kings pressing forward to attack;  
 others were mounted on their elephants and horses,  
 pressing onward, accompanied by many soldiers;  
 the army of Rāwāṇa also rushed forward in their  
 vehicles.

7 The fearless Arjuna was on the alert at the sight of  
 the vast number of the demons  
 together with the valiant, formidable Rāwāṇa who was  
 as radiant as the god Brahma.  
 King Daśawaktra likewise was amazed at the sight of  
 the Hehaya king,  
 who was like the god Parameśwara and looked as if he  
 were about to vanish into the air.

8 Then they recklessly rushed forward, holding their bows  
 fiercely,  
 from which issued all kinds of terrible arrows and  
 flaming sharp discuses which resembled Mrtyu,

but were of no avail: both heroes were unscathed, and  
the great weapons were all broken to pieces.  
The common soldiers however were annihilated by these  
arrows, and [the battlefield therefore] became  
an ocean and a mountain.\*

(Canto 60)

9 Furious, Daśawakra swiftly hurled a flaming spear  
and a great thunderbolt, but the king of kings  
dodged them.

Arjuna then made a counter-attack with his unequalled  
Brahma arrow and pressed forward fearlessly;  
it struck its mark wonderfully and successfully, and  
one of Rāwana's heads was severed.

10 His blood spurted high, gushing out in various hues,  
and the head rolled down.

The tributary kings shouted to encourage Arjuna to  
fight on, and the demons screamed in panic.

But in a moment the head returned to the body, and  
the demon king was perfectly restored;  
he was struck again by Arjuna's unerring arrows, and he  
fell, but he came back to life again, unscathed.

11 These marvellous arrows however destroyed Rāwana's  
chariot, the excellent Puspaka;  
it fell to the earth and was shattered to pieces;  
Rāwana escaped and swiftly rushed forward.

Then he hid himself behind a cloud, and a frightening  
darkness enveloped the world;

his violent voice warned the king of the Hehayas to be  
on his guard.

(Canto 60)

- 1 When the dreadful demon king became invisible,  
the tributary kings of the Hehayas were thrown into  
great confusion, and rendered powerless, they  
fled in great disorder.  
They were terrified, bewildered and at their wits' end  
as Daśāya fired his arrows  
and all kinds of weapons, as well as lightning and  
booming thunderbolts from behind the darkness.
- 2 And so the dead among the officers and soldiers of  
the Hehayas piled up,  
their horses and elephants were hit and were wiped out;  
the mountains collapsed, as the arrows struck them,  
and were reduced to dust, and huge trees were  
uprooted;  
the arrows destroyed fishes in the ocean, and the  
water seethed as it boiled.\*
- 3 The whole earth shook, the world trembled as the arrows  
were fired,  
reaching the deepest layer of the earth and striking  
lord Nāgapati.

Those which reached the abode of gods bewildered all  
the gods,  
and the god Amara<sup>r</sup>āja and his wife, to save their  
lives, took refuge at Śiwa's abode.

4 The valiant king was not in the least daunted by the  
way Daśā<sup>s</sup>ya did battle;  
he issued a thousand lustrous and radiant suns from  
his arrow,  
which dispelled the darkness over the earth; and the  
great Rāwa<sup>n</sup>a was revealed,  
holding his serpent-noose arrow ready to ensnare the  
king of kings.

5 Arjuna therefore quickly discharged his excellent  
eagle-king arrow;  
it devoured the great serpent-arrow of Rāwa<sup>n</sup>a, which  
was killed instantly and vanished.\*  
Then he fired another most excellent arrow, the  
flawless radiant arrow of Rudra,  
intending it to slay Daśā<sup>s</sup>ya; it struck and pierced  
his breast, and Daśā<sup>s</sup>ya fell to the ground  
exhausted.

6 Then the king overwhelmed him with his fire-arrows and  
raging thunderbolts,  
and the great Rāwa<sup>n</sup>a was burnt and reduced to ashes.



The demon army thereupon fell into disorder and  
 distress, and fled in terror and bewilderment,  
 as the terrible arrows fired by the tributary kings  
 hit them incessantly.

(Canto 61)

- 1 But in a flash Daśamukha came to life again and he  
 arose arrogantly in his horrible form.  
 Earth-sky-heaven fell silent, and Mount Giripati  
 trembled at the sight of his huge body;  
 his ten splendid heads were as outstanding as the  
 Mrtyu themselves,  
 his twenty arms were dreadful, holding all kinds of  
 powerful, divine weapons,
- 2 such as bhalla-arrows, thunderbolts, discuses, knives,  
 clubs and flaming, sharp betala.  
 Then fire, issuing from his numerous eyes, flared out  
 piercing the very sky,  
 terrifying the Hehaya army and consuming the powerless  
 heroes;  
 the kings of the warriors fell in hundreds for Rāwana  
 was most formidable.
- 3 The fleeing demons returned to the fight now that the  
 great sublime demon had come to life again,  
 and they assailed the enemies even more boldly,  
 devouring their swords.

Many tributary kings were crushed to death by the demon  
king,

for in truth he was like the formidable Kāla  
vanquishing and annihilating all creatures at  
the end of the cosmic age.

4 Since he had been hard-pressed by the hosts of the  
Hehayas, Daśamukha was now even more enraged.  
Assuming the dreadful Kāla form, he at once attacked  
in fury, mercilessly devouring his valiant foes;  
whomever he attacked was shattered and was annihilated  
together with his foot-servants;  
the kings were all terror-stricken and the princes  
others were trembling and exhausted.\*

5 Undaunted, the officers pressed forward, and the kings  
together with all the Hehayas continued their  
attack in full vigour;  
ferociously they clambered up Daśamukha's body holding  
their sharp, irresistible swords unsheathed in  
their hands;  
other warriors stabbed at his breast, and having forced  
their way to reach his shoulders pulled at his  
heads;  
they were not in the least frightened of the  
formidable Daśāsya.

- 6 Brahma's hideous descendant was now like a mountain  
 covered by passing clouds;  
 his opponents were like those purifying themselves,  
 wishing to bathe in the holy bathing place of  
 the water of eternal life;  
 their peerless weapons were like eruptions from the  
 peak of Mount Meru;  
 the trumpeting of the conches [was like the sound of  
 thunderbolts] and the arrows issuing from  
 Rāwana's broad tongues were as thick as rain.
- 7 Companies of kings were instantly destroyed, as though  
 crushed by sharp arrows;  
 others had their heads cut off by his candrahāsa sword  
 as they fled;  
 and so numerous kings of the Hehayas fell, their bodies  
 broken between his knees,  
 they were torn apart and thrown to the furthest ends of  
 the earth.
- 8 And now Sodha had fallen, consumed by the demon king,  
 and Śaiśuka, Kārdha and Subala, and even their clubs  
 and bows had also been devoured.  
 The lotus battle array was utterly destroyed now that  
 the elephants, chariots and millions of  
 soldiers had been trampled to pieces;  
 but king Arjuna was unperturbed at the sight of  
 Daśāsyā's dreadful onslaught.

(Canto 62)

- 1 And so, assuming his triwikrama form, king Arjuna  
 pressed onward furiously, towering above all  
 around him in his most splendid appearance,  
 in truth like that of the god Tripurāntaka, huger and  
 taller by far than the great Rāwana.\*  
 Arjuna's awesome body was covered with one thousand  
 arms like fierce, dreadful serpents,  
 all holding peerless, supernatural weapons of all kinds.
- 2 Then he fired his most frightening arrows, which were  
 like a thousand suns and moons,  
 but on striking Daśāśya, they shattered, leaving  
 Daśāśya as fearsome as Rāhu;  
 such too was the fate of Daśāśya's arrows when they hit  
 the king of the Hehayas,  
 so that the battle between them resembled Mount Meru  
 fighting against the turbulent sea.
- 3 The earth shook and was rent apart, Mount Girīndra  
 stood askew, the great Mandara collapsed;  
 many of the heavens fell into the sea as they were  
 struck by the two excellent heroes;  
 totally destroyed they sank into the sea after the  
 gods had made their escape;  
 the breakers surged thunderously as though churned up,  
 and fishes died from giddiness in great number.

4 Daśawaktra was enraged and furious at the sight of  
 Arjuna's might,\*  
 and lo, a great spear issued from his dreadful mouth,  
 its glow blazed up, its thunderbolts clapped loudly  
 and its thunderstorms raged;  
 he grasped and brandished his spear, the three worlds  
 were in uproar, they were doomed.

5 Ferociously he uttered a curse with the sound of a  
 raging fire:  
 'Be prepared now, your death is nigh for my spear has  
 never yet failed.'

It struck home, but the king of kings swiftly seized  
 the spear  
 in his right hand, and hurled it back. It struck  
 Rāwana violently,

6 but soon he recovered, and in his furious rage, the god  
 Kāla and the goddess Durga issued  
 from Daśāsyā's mouth and rushed forward; immediately  
 the god and the goddess assumed their  
 four-armed appearance, shrieking, screaming and  
 shouting.

The king however was not perturbed, for he realised  
 that they were not really the god and goddess  
 descending from heaven,  
 but merely Daśāsyā's illusory body. And so he did not  
 fear his opponent.

7 Ever on the alert, Arjuna brandished a mighty club as  
 huge as a kapok tree,  
 its gleam flared up brightly illuminating the heavens  
 and then the world, [as he said:]  
 'Behold this, Oh evil Rāwāṇa!' Screaming thus, he  
 rushed forward.

Thump, thud, went the tremendous sound of Arjuna's  
 club hitting Rāwāṇa's head.

8 Rāwāṇa was at once wounded, deafened, dazed and  
 perplexed; he was not killed, but exhausted  
 and discomfited.

At the sight of the hard-pressed Rāwāṇa, king  
 Kārtawīrya was bolder than ever;  
 alert, his thousand horrible arms seized the vanquished  
 foe,\*

and firmly gripped the great demon's arms and bound  
 them together.

9 After Daśāśya was defeated, Arjuna bound him with an  
 iron chain,

and prostrate in the king's presence, Daśāśya looked  
 lifeless, his horrible appearance vanished.

The deities were delighted at the sight, and they  
 shouted with joy, their voices ringing through  
 the sky;

well pleased, Nārada danced and shouted jubilantly.

10 But all those who had witnessed Rāwana's defiance  
 were disappointed for they had firmly believed that  
 the king would kill him;  
 even many of the demons seemed to wish for Rāwana's  
 death,  
 and so they swiftly fled the battlefield; moreover they  
 were frightened of their enemies.

11 Only first minister Prahasta did not flee; he sat close  
 to Rāwana, inseparable from him;  
 he was totally devoted to him and was willing to die  
 for him.

Then he asked as a favour from Arjuna that Rāwana be  
 treated leniently;  
 and since the king showed no mercy, Prahasta wept at  
 his master's feet, [saying:]

(Canto 63)

1 'Oh, Daśāśya, did not I tell you  
 that it was an imprudent undertaking to wage war against  
 the heroic king Arjuna?

For he is valiant, powerful, blessed, most excellent  
 throughout the world  
 and is equal to lord Harimūrti in his skill in warfare.

2 As for you, you are a fool, intoxicated by power,  
 and arrogant because of the favour of Prajapati, and  
 so you behaved infamously;

you were spoilt by the flatteries of wicked servants,  
 who treacherously and basely deserted you.

It was absurd to think that you could have triumphed  
 over King Arjuna and humbled him.

Now, it would be better for you to have been slain while  
 mounting an attack,

bravely to have faced death on the battlefield, and to  
 have been beheaded by the foe,  
 rather than to live in perpetual distress.

Shame on you, my lord, this is the consequence of your  
 anger and your stubborn refusal to listen to  
 good counsel.\*

Thus spoke Prahasta in reproaching Rāwana.

Daśāsyā was silent, then he sighed; he was in deep

agony because of his suffering;

he now wished to surrender to the king,

to make his submission and to surrender his own kingdom  
 of Lēngkā.

So Daśāsyā wept, begging to be set free;

but the dreadful Arjuna paid no heed to him.

Then Rāwana was put into a cage,  
 carried by many servants and escorted by the soldiers.\*

We tell no more of this; after the capture of Daśāsyā,  
 all the Hehayas shouted in jubilation.

Daśāsyā on the other hand was pale and lustreless,  
 his radiance and splendour were all gone.



7 Arjuna swiftly set out on his return journey,  
 accompanied by the remaining heroes;  
 after passing across the frightening ravines and over  
 impassable mountains,  
 he soon reached the bank of the great Narmadā,  
 where he had left the queen in the enjoyment of beauty.

8 Before he set out to war he had told her [that on his  
 return] he would like her to welcome him\*  
 and speak kindly to him; but, alas, his hopes were  
 dashed, for he found her dead,  
 together with all the maidens of the court,  
 the hunchbacks, the kuñja, the maids-in-waiting, the  
 old servants and nurses, all were lying dead  
 together.

9 And so he was rendered speechless  
 and all his officers were struck dumb.  
 After a while, a servant came respectfully to his  
 presence  
 and informed him how the queen had died.

(Canto 64)

1 'O my wise lord, the reason for Her Majesty's death  
 is as follows:  
 A knave disguised exactly as one of your servants came  
 into her presence;

he looked very old, and indeed truly saintly -perhaps  
he was an ogre- he told Her Majesty you were  
slain,  
and this was why you had not returned with the army.

2 And so she fainted; she did not know what to do on  
learning your [fate],\*  
[nor did she know] how to help you; she therefore  
prepared to follow your death on the  
battlefield,\*  
to be together with you, leaning on each other,  
inseparable from you.

Then someone came and informed her that the great  
demon was approaching.

3 Therefore she clipped her nails and hair, and put them  
together into a small box,  
which she instructed me to lay at your feet when the  
demon had gone.

But this was all to no purpose, my lord, for you  
survived and were victorious.\*

I beg your leave, my lord, to join Her Majesty in  
death.'

4 Having spoken thus, she immediately stabbed herself in  
his presence.

The king was so astounded that he fainted at the  
queen's feet;

his heart ceased to beat, so overwhelmed was he by his  
 great sorrow and burning love;  
 on coming to his senses, he wept, and all the servants  
 and the present were touched with pity.

(Canto 65)

1 'O my beloved, you departed this life because of your  
 love and your devotion to your husband,  
 undaunted by the sharpness of the bela-knife, as is  
 evident from the way you chose to follow me in  
 death;

but since I am still alive, what the deceiver said of  
 my death on the battlefield was false.

Look, my beloved, please look at me weeping, because  
 you have left me alone on the bank of the  
 Narmadā.

2 My beloved, listen to the lament of your pitiful servant  
 who has to live now together with a corpse.

Awake, my little sister, come back to sit on my lap,  
 my dear, and speak to me.

This is the place for you, my beautiful one, so that I  
 can caress you, while lying on your breast and  
 looking into your eyes.\*

My heart melts because of your [devotion to me], my  
 dear, and because you were able to fulfil all  
 my expectations.

3 My beloved, how can a bee be parted from the enjoyment  
of pollen;

a cātaka bird can never wish to be far from the rain;  
and the languorous taḍaharṣa bird will certainly die  
when the moon sets;

likewise, I shall die because of your death, so that we  
shall always [be commemorated] in the same  
pandanus flower and poem.\*

4 In short, my dear lady, nothing can cure the sorrow of  
a person on whom this fate has fallen;

I wish only to die, and I will destroy the world to  
bring about my death;

I will search the three worlds to find the demons who  
caused your death.'

Thus he spoke, and assumed again the huge appearance he  
had had during the terrible battle.

(Canto 66)

1 But lo, there appeared a radiant light, and the goddess  
of the Narmadā emerged from the river.

She was of outstanding beauty, and in each of her four  
arms she bore medicine.

She came to the king, who did homage to her.

[And she said]: 'Now, Your Majesty, do not grieve  
over the death of the queen.

2 For this present death of the queen, who is in truth  
 and also like the jewel of the palace, does not mean  
 that Death has irrevocably come;  
 it is only when you die, Your Majesty, that finally  
 all the she will die too.

It is the wickedness of the demons Sukha and Śāraṇa  
 Delight that caused her death,  
 for they disguised themselves as old servants and  
 (Canto 67)  
 informed her that you had died.'

3 Thus she spoke; then she sprinkled the sacred medicinal  
 because water  
 on the bodies of the queen and all the maidens of the  
 court.

Then they returned to life, and the great goddess  
 disappeared.

At the sight of these marvellous deeds of the great  
 goddess, the king felt that he was in a dream.

4 All the heroic warriors were astounded that the dead  
 and now had returned to life,  
 and the hunchbacks, crooked-backs, young and old  
 servants, who had returned to life were now  
 So, my bathing in the Narmadā,  
 foremost among them was the queen, fondled and bathed  
 by the king.

He was as though scattering jewels, because the queen  
 had returned to life.\*

5 Then after the queen and the king dressed beautifully  
and adorned themselves gracefully with all kinds of  
jewels, they gave audience to the heroic  
warriors according to the ceremonial custom;  
all the maidens of the court, attired in their best,  
waited upon them.

Delighted by the sight, the king said to the queen:

(Canto 67)

1 'My beloved, how delighted I am that you have returned  
to life,  
because the goddess of this great river, out of  
compassion came out from the water, sprinkled  
you with the great water of eternal life.

For I would surely have died, my little sister, had you  
really left me;  
just like a flower in a hairknot, how can it stay in  
place if the knot is loosened?

2 In short, all these events now seem like a dream;\*  
and now, as nothing has happened to you, I feel as if  
I have found again the [lost] fragrance of dry,  
wilted asana flowers.

So, my little sister, let me embrace your waist, which  
seems about to snap under the pressure of your  
breast;

I am filled with tenderness for you, my dearest, so if  
you had really died, there is no reason why I  
should have survived the battle.\*

- 3 In short, my beloved, please come to me quickly and  
sit on my lap.  
I wish only to find Sukha and Śāraṇa now, as they have  
not been killed yet.  
For they were the cause of your death by telling you  
that I had been slain.  
By your leave, O wicked demons, I will pursue you, and  
search you out even in the hermitages in the  
forest.
- 4 Even if you hide in the heaven of Śiwa, or that of  
Hari, or wherever you set foot in the three  
worlds,  
I will pursue you.' Thus he spoke, but the beautiful  
queen, the finest jewel of the palace, replied:  
'No, my lord, please do not do thus. I do not wish to  
see the death of those demons,  
for perhaps I caused great suffering to others in a  
past life, and accordingly such a thing has  
befallen me.
- 5 Moreover, all has been for the best; it is as though to  
confirm my observance of the vow of devotion to  
my husband;  
for if I died after your death, you would not know of  
my conduct.

But now you certainly know, Your Majesty, how this  
 servant-in-the-bedchamber of yours will bear  
 herself;

even the reincarnation of my reincarnation will always  
 be ready to wipe your feet.

6 And so I am against the killing of those wicked demons.  
 But, if you would grant me this favour, I wish now to  
 see your captive.'

And the king replied: 'Why, my dear, by all means.'

And at his order, Daśāśya was quickly brought forward.

7 Daśamukha, still in the cage, was brought into the  
 king's presence.

Prahasta, his servant, as always, followed him weeping.

On looking at the captive, the queen was satisfied;

the young servants and the Royal retinue

crowded around the cage,

and marvelled at his horrible appearance, for he was

like a newly captured tiger from the forest.



Episode 12: The release of Rāwana

8 Suddenly, without being invoked, there came to visit  
 the victorious Arjuna  
 the blessed sage Pulastya, the great descendant of  
 Dhātr.

The sage praised the king, and the latter respectfully  
 paid his homage.

After he had been given a gracious welcome, the sage  
 spoke:

(Canto 68)

1 'All hail to Your Majesty; you are a heroic  
 world-conqueror,  
 handsome, valiant and the most powerful in the world.  
 All your enemies will be destroyed, no one can  
 withstand you in battle,

(Canto 69)

because you are as mighty as if you had the nature of  
 the god Parameśwara.

2 The proof is this: Rāwana, the brave world-conqueror,  
 is most powerful- as everybody knows -.  
 He has vanquished all the gods with his fierce strength,  
 and furthermore all kinds of demons: rakṣasa, daitya  
 and dānawa,

3 are all terrified of him;  
 yet he was overpowered in battle,  
 as you, the greatest of all heroes, fought him,\*  
 and his death is now at hand.

4 Now, Your Majesty, I wish to inform you, that this  
     Rāwana  
 is none other than the great-grandson of the god Widhi,  
 and thus is my grandson.  
 And so, I beg you to spare his life.'

5 Thus spoke the great sage in tears,  
 overcome by grief for his grandson.

(Canto 69) Closing his eyes to Rāwana's wickedness and infamous  
 1 behaviour,  
 he begged earnestly that Rāwana's life be spared.

6 The sublime king of kings  
 acceded to the request of this great sage,  
 and ordered his heroic soldiers  
 to release Rāwana.

(Canto 69)

1 When Daśāya emerged from the iron cage,  
 he was dejected, pale, lacklustre and very pitiable;  
 moreover he had had neither food nor drink, for no  
     one had been willing to give him any  
 since his capture; and so he looked feeble.\*

2 In the king's presence he did homage to his grandfather,  
 and then at the great sage's order he bowed before the  
     king.

The great sage said further [to king Arjuna]: 'Please,  
     forgive Daśāya, Your Majesty,  
 and teach him the right path to be followed.'

3 [And then to his grandson] And you Daśamukha, do not  
be insolent to the king.

Accept all his instructions and keep them always in  
your heart.

Even if you have to surrender your kingdom, let

nothing stand in your way;

your wives and children too should do him homage.'

(Canto 70)

1 Thus spoke the sage. Daśamukha was gladly willing to  
surrender his kingdom of Lēṅkā;

he assented sincerely to what the great sage said, but

the irresistible king replied:\*

'Now, demon king, I do not wish to hear you speak of

surrendering your splendid kingdom.

But if you really are sincere in your repentance,

cease being foolish and arrogant,

2 for these qualities are not proper for a king.

Your friends will avoid you, and your enemies increase

in number, even if you win a war, because this

is not the kind of dharma praised by the world;

and if you are defeated you will suffer more, - and

let me tell you this:

you would certainly be in the cage forever, if I had

not taken pity on the sage.

- 3 In short, do not behave in such an evil way; no one  
 would show respect for your conduct;\*  
 arrogance and conceit in his supreme power do not  
 characterise the bearing of a prudent person.\*  
 Even if I have to die, I shall be steadfast [in my  
dharma], provided it is for the welfare of the  
 virtuous people;  
 for a king will certainly fall, if he does not do thus.
- 4 In truth a king should do nothing except for the good  
 of others;  
 he should be compassionate towards all and comfort  
 those in grief and need;  
 for this indeed is the reason why a monarch rules over  
 hosts of great heroes;  
 if he does not do thus, people will censure him and  
 regard him as no better than those who fall  
 into hell.\*

(Canto 71)

- 1 Daśānana, you must cease doing infamous deeds,  
 be foolish no more; but be virtuous; killing excellent  
 kings without reason  
 must be stopped. This is what I wish for as a token of  
 your surrender,\*  
 for there is no wealth more precious to me than the  
 welfare of the world.'

2 Thus spoke the king, and Daśamukha was delighted.

The great sage spoke:

'Your Majesty, your wish is most excellent, proving

that you are in truth a pre-eminent king;

for indeed a king should not be negligent of his duty

to protect the world;

and above all he should extend his protection to the

hermits living in the wooded mountains.

3 The steadfastness of mind of the ascetic should also

be the characteristic of the mind of an

excellent priest, as well as that of a supreme

king;\*

the beauty of his realm is his retreat, just as the

mountain [to the ascetic];

the wicked and the evil-doers are tempters who bring

confusion;

they fill the whole world as the goddesses [come to

bring temptation to the ascetic] in the

hermitage.

4 However, the difficulties [in dealing with the wicked]

are not the same as those faced in dealing

with goddesses,

for while the latter all disappear and take flight if

the ascetic disregards them,

it is the nature of the villains to increase, if no

action is taken against them.

Accordingly, a king should not be outwitted by them.

5 As to the merit of a king who is able to conquer evil, he is regarded as being as powerful as an incarnation of Wisnu, and will rule as a worthy protector of the world.

Even in his seventh reincarnation, he will surely still be a great king; even if he did not need to return to this world, being a sublime person, he would be able to do so, -there is no doubt of this.

6 For it is to such a king that one directs one's inmost thought in reciting incantations and concentrating one's mind; and through him that one makes one's covenant in the depths of one's mind;\*

for the king thinks what a great sage thinks, and he says what a great sage says.\*

Truly, he is the parent of the three worlds, the life of all creatures;\*

the goal that the king pursues is indeed no different from that which a priest sets his heart on.

7 This means, that the dharma you have chosen is a proper one, therefore carry it out, and have no anxiety;

you must be unwearying in your struggle to overcome evil,\*

and if you overcome it, this is the best way for you  
and so to reach heavenly bliss.'

Thus spoke the great priest, and the great heroic king  
Arjuna replied:

(Canto 72)

1 'O great sage, your words are indeed most excellent  
and contain a great mystery;

but this highest truth was of no use to me, when I  
intended to die in battle;

moreover [it is already pre-ordained that] a priest

who is an incarnation of Wisnu, and is famous  
for his courage, will be the cause of my  
death,\*

and only then shall I return to the heaven of Śiwa  
to enjoy the godhead of Īśwara.'

2 Thus were their deliberations; let us tell no more of  
them. We will tell now of Rāwana.

He begged the king to visit the splendid kingdom of

Lēngkā

together with the sage, so that the whole country could  
pay homage to them;

but king Kārtawīrya refused and rejected this request,  
the great Rāwana then said no more.

3 Then king Kārtawīrya addressed the sage:

'As for the kings and heroic warriors who were slain  
in battle,

please revive them now -this is the favour I ask of you,  
and as for the fallen demons, revive them as well.'

4 Thus spoke the king, and the sage consented  
wholeheartedly.

Rāwana was delighted to hear the king's words.

Soon after the great sage was silent, rain suddenly  
poured down from the sky as though it had been  
squeezed;

and the rain revived all the fallen heroes, so great  
was the magical power of the great sage.

5 The elephants, horses, chariots and all kinds of  
weapons were all returned to their former  
state, in perfect condition.

Likewise, the gongs, drums and everything on the  
battlefield, as well as the ranks of musicians.

After they had been returned to their former state,  
they came into the presence of the king of  
kings,

And the demons bowed respectfully to Rāwana.

6 We tell no more of this. After they had made friends  
with one another, the sage departed;

then Rāwana, after taking leave of the king, set out  
to his own kingdom.

The king and the queen were delighted

that the perfect sage had revived the fallen heroes.



7 We tell no more of this. After some time the king  
 (Canto 73) finally set out for his palace,  
 accompanied by the hosts of tributary kings, and soon  
 they reached Mahispati.

Some happily recounted how the king had vanquished his  
 foes,

others told how the king in his dreadful form had  
 blocked the flow of the Narmadā.

8 It would take long to describe them. We now tell of  
 the king of the Hehayas:

the world had prospered; the wicked, evil-doers and

2 And the rascals trembled in fear,  
 and the demons were frightened and terrified because  
 they had witnessed the king's might,

and because he incessantly pursued and searched out  
 all those infamous creatures.

9 He practised divine worship assiduously, ever  
 bestowing wealth on all [in need];  
 night and day made no difference to him, for he was  
 completely devoted to his dharma.\*

(Canto 74) And so the Lord Buddha was well pleased to behold him

1 All the from the Void,  
 and all the gods and virtuous men praised his deeds.

The Apology

(Canto 73)

1 Thus ends the versification 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 is the poetic composition of one whose parab is  
 Tantular,\*

who is undeviating in his actions; ignorant of the  
 subtleties\* of the Art, he nevertheless joins  
 those in the poetic trance.

2 And the reason why he has written this poem and devoted  
 his heart and mind to joining those who compose  
 poetry\*

is to praise lord Wiṣṇu, who is regarded as Buddha in  
 His visible form,\*

for Daśamukha and even Arjuna, both supremely powerful  
 in battle,\*

were slain in the past by the famous incarnations of  
 Wiṣṇu, the blessed.\*

(Canto 74)

1 All the arrows fired at the wicked souls were powerless  
 to harm them;\*

only the arrows of lord Wiṣṇu were able to destroy  
 them, and at their deaths they were purified,

and so reached the abode of Hari as a mark of great  
favour.

And at the sight of their masters fallen on the  
battle-ground, all the evils attendant upon  
them vanished.

- 2 This [namely to honour lord Wisnu] then is the reason  
why the versification of this epic story has  
been the goal that this poet longs for,  
and not because he -a foolish and ignorant man- is  
sufficiently well-versed [in poetry] to serve

the king,\*  
for how, without having mastered both exoteric and  
esoteric knowledge, could he satisfy his  
master's mind?

This is why he reached out for his pen, used the  
writing leaves as a sun-shade, and counted the  
blossoming flowers.\*

- 3 And so far as this inexperienced Tantular is concerned,  
he is not in the least deterred by derision of  
others,\*

nor does he care about any criticism of his conduct:  
he will persist in attempting to fulfil his  
aspiration.

It is clear that his verses cannot be used to comfort  
a sullen lady in the bed-chamber,  
but Tantular is not grieved by censure, nor is he  
delighted by praise of his virtue,.....(?)\*

- 4 He is indeed a foolish, impudent poet, who does not know how to compose a poem; he is moreover not conversant with words, nor skilled in the literary expression, metrical rules or prosody, nor is he of outstanding quality.\* His work is far from being worthy to be taken, and later be kept in the temple of books,\* for the thought behind his work is not based on revelation; it is like gadung vine trying to reach for the moon.
- 5 There is no doubt whatsoever that his work will constantly be censured, reproved and laughed at by the great poets; but he is undeviating in his action in sending a poem written in the petals of the fragrant pandanus flowers. In short, when he has reached the peak of his attempt to write poetry, and the nagasari flowers have withered, the only One [that there remains] for him to long for is One whose epithet is 'The Spirit who is present in the Scripture'.\*
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For several of these stanzas see *Introd.*, 1,52.  
 Referring to this stanza, *KW* 4: 126 (= *SW*: 386) renders  
 (1964: 24-5)  
prajña as 'wisdom'; and *Sanskrit-Seminar* renders it  
 'treasure' or 'being'. Prajña is a well-known term in  
 Javanese mysticism. It has been discussed at length by  
 Ziemeister (1955: 216-9; see also *Goede* 1952: 159-60;  
*Soehardi* 1967: 609-10). The definition of this term is  
 given in *Tab.* 8,(33) through the words of the god *Siwa*:  
prajña kaiti kaiti / jñāna kaiti / jñāna kaiti kaiti /  
prajña kaiti kaiti kaiti kaiti (This prajña is the  
 life of the body; it is one with the body, but it is not  
 neither the joy nor the sorrow of the body). And the  
 doctrine that the life of all beings

NOTES TO THE TRANSLATION

is extremely reminiscent of *Tab.* 8,(33): prajña kaiti kaiti /  
prajña kaiti kaiti kaiti kaiti (the life of the person derives  
 from the *Sukma*). Just as *Sukma*, for the author of the  
*Tab.*, is the Supreme Deity, so *Parwati* is also the  
 Supreme Deity for *Tantular*.

1,20-d: It is possible to regard *Yasendra* as singular  
 (i.e. 'the king of Java'), but *Yasendra* is  
 'the foremost among them is *Yasendra*' in 1,20 unless we assume  
 unless *Yasendra* is regarded as plural. This is corroborated  
 by the occurrence of *Yasendra* in *Tab.* 6, 1c and 17, 7b in  
 a plural sense, preceded by *sakabeh* 'all'.

For a comment on *Parwati*-*Ing-Tuğa* see

*Introd.* 1,12.

1,1 For comment on this stanza see Introd. 1.62. Referring to this stanza, KBW 4: 126 (= ONW: 386) renders pramāna as 'familiar with'; and Soewito-Santoso (1968: 106-9) renders it 'creature' or 'being'. Pramāna is a well-known term in Javanese mysticism. It has been discussed at length by Zoetmulder (1935: 216-9; see also Gonda 1952: 159-60; Soebardi 1967: 609-10). The definition of this term is given in Cab. 8,(33) through the mouth of the god Ruci: uripe kang sarira / pĕrmana puniku / tunggal anĕng sarira / nanging datan milu suka lan prihatin (This pĕrmana is the life of the body; it is one with the body, but it shares neither the joy nor the sorrow of the body). And the doctrine that the god Parwatarāja is the life of all pramāna is extremely reminiscent of Cab. 8,(35): uriping pĕrmanĕku / inguripan ing Suksma nĕnggih (the life of the pĕrmana derives from the Suksma). Just as Suksma, for the author of the Cab., is the Supreme Deity, so Parwatarāja is also the Supreme Deity for Tantular.

1,2c-d It is possible to regard Yawendra as singular, (i.e. 'the king of Java'), but mukhya sang Pamĕkas-ing-Tuṣṭa 'the foremost among them is sang P' in 1,2d makes no sense unless Yawendra is regarded as plural. This is corroborated by the occurrence of śrī Yawarāja in Nag. 6,4c and 17,7c in a plural sense, preceded by sakweh 'all'.

For a comment on Pamĕkas-ing-Tuṣṭa see Introd. 1.12.

1,3a The translation 'to write a lengthy story' for mangdawākĕn kathā is rather uncertain. The usual meaning of mangdawākĕn is 'to make something longer', and in this context the word is probably used in view of the fact that the kakawin version of the story of Arjuna Sahasrabāhu is much longer than the prose version (kathā). However, in the light of mamañjang kakawin which means 'to recite kakawin' (KBW 4: 301; cf. amañjangi in ONW: 330), mangdawākĕn kathā could simply mean 'to recite or to read, the story'.

For cumataka 'to have the audacity' see note 36,2d.

1,3b In the translation I have regarded the arealis suffix in wintang-wintanga as having a concessive meaning. However, it is also possible to regard this arealis suffix as indicating 'hope', and so to translate this line 'may [this writing] be like a little star to [the writings] of those who are as the moon [in the writing] of poetry', which implies that 'even if this writing is only like a little star in comparison to the writings of the great poets, I shall be satisfied'. Such comparison, in a slightly different form, also occurs in Sut. 148,3d-4c:

lwir sang hyang śaśi rakwa pūrna pangapus  
nira n anuluhi rat / bheda mwang damĕl i  
nghulun kadi patangga n umibĕr i lĕmah

(the perfection of their composition is like that of the moon illuminating the world; mine is different: it is just like a firefly flying [close to] the ground).

1,3c For śuddha 'to reduce' see KBW 3: 154; for r̥na 'debt' see KBW 1: 697. Panuddha-r̥na is probably a Javanese rendering of the Sanskrit r̥na-śodhana 'payment or discharge of debt' (SED: 1082).

1,3d-4c For a discussion on the historical personalities mentioned in this passage see also Introd. 1.1. Krom (1910; 1914b) has identified Raṇamanggala as raden Sumirat mentioned in Par: 29,25. Berg (1962: 113) suggests that Raṇamanggala was a 'substitute king' of the kapancatathāgatan kingdom of Singhasari-Majapahit, who was 'door Rājasanagara zelf plechtig, d.i. ritueel, met de vervanging belast was'. However, it is perhaps strange that Tantular does not mention anything of this exalted position of his master (that is, if Raṇamanggala was known as a 'substitute king' to his contemporaries), since he seems to have felt a need to justify his master's appropriateness as the manggala, i.e. 'patron', of his poem (4c), as is evident from the invocations of Raṇamanggala's father (4a) and mother-in-law (4b).

1,4a From the historical context, brātratmaja 'brother's son' must mean 'the son of the half-brother'. This half-brother of Rājasanagara has been identified by



Krom (1910) as the Sotor mentioned in Par: 29,24. Since the name 'So<sup>o</sup>tor' does not occur in any contemporary document, Berg (1954: 194) suggests that it derives from Sonder, the name of the hino of Majapahit mentioned in OJO 84. An objection, but probably not a serious one, to this suggestion is that if graphology and linguistics, as Berg argues, have played a part in this change from 'Sonder' to 'So<sup>o</sup>tor', then we would expect that the older name (that is the inscription name) should be So<sup>o</sup>tor, and the later Son<sup>o</sup>der. Graphologically it is easier for an 'o' (taling-tarung) to become 'e' (taling) by losing its tarung than vice-versa, and linguistically the nasalized form is usually the more recent one (see Poerbatjaraka 1926: 189-98). Another possible identification for So<sup>o</sup>tor is Iśwara, the hino of Majapahit mentioned in OJO 85. This could have been So<sup>o</sup>tor's abhiṣeka name. His father's name is recorded in the Ferry charter (JFC 1: 108) as Cakreśwara, although in Par: 27,13 he is called Cakradhara (see Krom 1931: 384). It may not be a mere coincidence that Rājasanagara's sister, who was to be So<sup>o</sup>tor's besan, was called Iśwarī (Nag. 5,2; see Krom 1931: 385; Noorduijn 1969: 542).

Since Tantular must have known the family of his patron well, to translate rakwa in 4a, and elsewhere, by 'it is said', indicating that the author's information is secondhand (see JFC 2: 5), would be misleading. 'Now' or 'mark you' is clearly more appropriate in many cases (cf. Teeuw and others 1969: 149).

1,4b Pigeaud (JFC 2: 9-10), referring to Zoetmulder (1950: 204), translates těkwan by 'naturally'. Johns (1964: 538) rightly notes that according to Zoetmulder it should be rendered by 'further, moreover'. Berg (1962: 290; 1969: 411) renders těkwan by 'merkwaardigewijze' or 'mirabile dictu'. Taking into account Berg's remark (1962: 298) that '... de juiste nuance van dit soort woorden is moeilijk te treffen...'. I am of the opinion that 'further, moreover' fits well here, and elsewhere in the present kakawin (e.g. Arj. 10,10a; 31,1b; 31,15a; 43,3a; 44,2a).

The use of těkwan here indicates that Tantular considered the relationship mentioned in this line more important than that mentioned in 4a. This is quite understandable, since Ranamanggala's mother-in-law was by birth of higher rank than his own father.

1,5a Since rěngön also means 'well-known' (ONW: 465), this line can be translated: 'the beginning of this story is well-known to those accomplished in poetic arts'. If this translation is right, we may perhaps interpret 'the well-known beginning of this story' as the episode related in the kakawin Hariśraya (see Introd. 1,14). The main theme of the Hariśraya is referred to in stanza 1,6.

1,7b umidhyani is not listed in any published dictionary. KBW 3: 512 (= ONW: 538) gives widhi 'command' and some other meanings, none of which fit this passage. However, in KBG: 507 'tuduh' is listed as the Balinese equivalent of widhi occurring in Ram. 6,194d. Now, in

Arj. 24,2d anuduh-nuduhi means 'to point out; to show', and in New Javanese nuduhi may mean 'to show; to tell; to inform'. Hence my translation 'to tell' for umidhyani, and 'without the knowledge of' for tan widhi ning (Arj. 23,2d).

1,10a Mahītala is a puzzle here. In Sanskrit it always means 'the surface of the earth; ground' (SED: 803). However, since we read in 1,8a that Sumāli 'emerged into the world of mortals' from the underworld (pātala; 1,6d), it seems not likely mahītala in this line means 'the surface of the earth'. The corresponding passage of the OJ Utt. reads: humingsor muwah mareng pātala 'he returned to the underworld'. Probably there is some confusion here between mahītala, and mahātala 'name of the 6th of the 7 lower worlds under the earth'. And so mahītala can mean both 'the surface of the earth' (see 9,3c; 39,3a; 45,13a; 59,11b) and 'the underworld' (see 1,10a; 40,4c; cf. Notes 8,12d). This argument is corroborated by an occurrence of mahitala as a place name in Kor: 200,19 which is said to be the abode of bhaṭāra Bāsuki, a serpent king (Swellengrebel's emendation to Mahātala, therefore, is probably not necessary).

1,10c The usual meaning of abhiṣeka 'anointing; consecration' (SED: 71) does not fit here. KBW 1: 456 (= ONW: 34) translates the abhiṣeka of this line as 'assuming a beautiful appearance', and JNW 2: 706 gives biseka 'adorned, beautified'. This meaning probably derives from the fact that during a consecration ceremony one is always adorned beautifully.

1,11a The corrupt reading of  $y_1$  (sastra hajöng) is included in the *Variae Lectiones*, not because it is a possible reading of the archetype, but because this corrupt reading is responsible for the rise of an esoteric doctrine in a later period. This corrupt reading is caused by a loss of 'ng' (cěcak) in sang and 'y' (pengkal) in stryāhajöng. The reading of this line in  $y_1$  is thus: ndan sang pandita widyacitta wihikan kāryanya sastrāhajöng. As it stands, it can be translated 'and the wise sage knew of the purpose (i.e. the meaning?) of the sastra hajöng'. Since hajöng (or hajěng), hayu and arja or arěja are synonymous in Old Javanese (cf. rahajěng, rahayu and raharja in New Javanese), sastra hayu or sastra arja may be used instead of sastra hajöng. And in *Arkm.* 1,8-10 indeed we read: sastra harjendra, sastra cěta arjengrat and sastra cěta. And according to the *Arkm.*, this sastra cěta is a book containing the teaching about: purwaka ning dumadi, wasana ning dumadi, yun ing jiwa muksa (the beginning of creation, the end of creation, the wish for [or: 'the beauty of' for ayu ning?] final emancipation). To the present day Javanese this teaching of sastra cěta or sastra harjendra is known as 'ngelmu sastra jendra' (see Drewes 1966: 356-7; Note 52). In some parts of Central Java, there is even a mystical sect which calls itself 'Sastrajendra' (see Supomo 1964).

1,13d Instead of tan göng krodha,  $y_1$  has tanggěng kodha. It is from this copyist's error that *Wibhīṣaṇa* is known to the present day Javanese as *Koda-wibisana*. There

is no doubt that this error was already present in the manuscripts used by Yasadipura when he wrote the Arkm., for we read in Arkm. 3,9: wus sinungan nama nira Koda-wibisana (and he was named Koda-wibisana); and in Arsy. 2,3-4: sěmana wus sinung aran // sang Koda-wibisanêki (then he was named Koda-wibisana).

1,16d - 17a The choice of the reading magalar is not quite convincing. The variant magalā seems to be closer to the reading of the OJ Utt: makakāla, but the latter too is far from certain (Zoetmulder (1958: 19) lists three variants for makakāla). Magalar is probably a variant of magēlar (cf. kambang - kěmbang; sambah - sěmbah); anggēlar means 'to perform (a ritual, a sacrifice)' (see Teeuw and others 1969: 313).

Śiwāgni is merely another name for Agni, the god of Fire (see KBW 3: 226; Krom 1923: 38-9; Gonda 1932: 286).

In Kor: 160,20 we read that Rāwana's asceticism is performed by Duryodhana: sākṣāt sang Daśānana tingkahnyānglarani śariranya, tēṇḍasnya pinukahnira, pinakapamūjānira ri sang hyang Śiwāgni.

1,17c The usual meaning of āścarya in Sanskrit is 'strange; wonder; astonishing' (SED: 158); in New Javanese it means either 'astonished' or 'delighted' (JNW 1: 91). Contextually both meanings fit here. However, since we read in the OJ Utt. that Brahmā was delighted by Rāwana's

asceticism (atyanta sukha ni ambĕku, Zoetmulder 1958: 20,3), I translate āścarya in this passage by 'delighted'.

Teeuw and others (1969: 139) translates āścarya occurring in Siw. 35,1d by 'perplexed'. In the context of the story, 'delighted' seems more appropriate: since Śiwa had explained to Yama why Lubdhaka was brought to heaven instead of to hell, there is no reason why Yama should be perplexed 'to see how Śabara had become the equal of the gods'. Yama should have been delighted at the outcome of the story, as should everyone.

1,18c-d Although the phrase 'ḍū bhagyan' would be the most natural to begin a direct speech to welcome a visitor (cf. 12,1a), I take the direct speech as beginning from sĕmbah in 18c. This is because the phrase masahur sĕmbah is, as far as I know, unknown in Old Javanese, as well as in New Javanese. The closest phrase is Malay berdatang sĕmbah which can mean 'to say respectfully', but this does not mean 'to answer; to reply'. But even if masahur sĕmbah is acceptable as a phrase which means 'to reply reverently', hyang mami 'my God; my Lord', would be inexplicable, if this phrase did not belong to a direct speech.

1,21b kĕtikang (also occurs in 4,6a; 45,8a) or kĕtika occurs neither in the dictionaries, nor in Zoetmulder's book on the language of the Ādip. (1950). It appears to be an emphatic particle, perhaps derived from a combination of kĕta and ika (cf. tika: ta and ika,

Zoetmulder 1950: 24). This particle already occurs in one of the earliest parwa (Bhis: 43,10; 44,28). It also occurs in Nag. 16,3b and, in a slightly corrupt form, in 16,2b, but all the previous editors and commentators have failed to recognise it as such (see e.g. JFC 2: 33, and other suggestions referred to by Pigeaud there).

As transcribed in JFC 1: 13, the text of Nag. 16,3b reads: i gurun i bāli mukya kaw̃nang parānaktikā. There is no doubt that it should read: i Gurun i Bāli mukhya kaw̃nang parāna k̃etikā. For Nag. 16,2b the manuscript reads: apituwin ajña hajya tan asing parānantikā. For the slightly corrupt form parānantikā, I propose an emendation to parānaktikā, which graphologically is not impossible. In fact, instead of śuraktikang (i.e. śura k̃etikang, Arj. 45,8a) we read śurāntikang in manuscript A. With this minor emendation, Nag. 16,2b reads: apituwin ajña hajya tan asing parāna k̃etikā. Syntactically, the structure of Nag. 16,2b and 16,3b are thus the same as Nag. 16,1c: w̃nang ika yan pakon nrpati sing parāna ta kunang. In these sentences, k̃etika occupies the same syntactic position as ta kunang, which is known as an emphatic particle (see Zoetmulder 1950: 196; cf. Note 43,1c).

1,21c Although the meaning of kaweni given here seems to be beyond doubt, its etymology is difficult to ascertain. KBW 3: 453 (= ONW: 557) lists it under weni and translates: 'invited'. Zoetmulder (ZS: 21) gives 'attracted to; feel attracted to'. My translation 'to have

an inclination towards' is based on Zoetmulder's rendering.

1,25a Referring to kagamanan in this line KBW 4: 792 (= ONW: 162) gives 'warned? favoured?'. In this context the latter is more likely. Probably it is related to the Sanskrit gamaṇīya, which means 'accessible, approachable; to be followed or observed' (SED: 348).

2,2a KBW 4: 799 lists gamyosadhi, referring to this passage, but gives no explanation. Juynboll in ONW: 162, apparently regarding it as a compound: gamyā and oṣadhi, gives 'potent medicine'. In the context it does not make any sense. Probably it should be regarded as a Sanskrit compound: gamyā and sadhi. SED: 1140 gives sadhis as 'the end or goal of any movement, the place where it comes to rest'. Gamyosadhi thus could mean 'to go to one's destination'. It seems to be the equivalent of angadiṣṭhāna which occurs in the corresponding passage of the OJ Utt. However, this would imply that all the gods went to the tongue of Kumbhakarna, instead of the goddess Śaraswatī alone (in the OJ Utt. Saraswatī goes alone).

2,6c-d The translation is tentative. The exact meaning of jagatpramāṇa here is difficult to ascertain, and its position and function in the syntax is not at all clear (for pramāṇa see Note 1,1).

3,1-9 For comments on this passage, the reader is also referred to Introd. 1.51.



3,1a            lwir...sakala is an expression which occurs fairly often in Tantular's works, as well as in the Nag. (see JFC 5: 257). In the present work, this expression is usually translated by 'exactly like' (cf. KBW 3: 136), although, depending on the context, 'in visible form' (e.g. 1,10d: lwir dewī sakala), and simply 'like' are not rare. In this phrase sakala seems to be interchangeable with words such as sākṣāt and rūpa (thus we read: lwir Mrtyu sakala (3,2d), besides kadi Mrtyu rūpa (5,3c) and lwir Mrtyu sākṣāt (7,7b)). Sometimes sakala also occurs by itself in this meaning, either post-positionally (e.g. 55,3b: Mrtyu sakala; cf. 59,8b: Mrtyu tulya; both similes are used for flaming weapons), or pre-positionally (e.g. 20,2a: sakalêśwara; cf. 12,2b: sākṣāt Parameśwara).

3,1c            Since the poet is still engaged in describing the outer part of the city here, angalun-alun 'wavy; rolling' is better than another possible reading ang alun-alun (i.e. the alun-alun yard looks like an ocean).

3,2a            indranīla 'sapphire' is mentioned as one of the nawaratna 'nine jewels'. However, as Swellengrebel (1936: 232) has noted, the Kor. in fact lists ten jewels, not nine. Since here indranīla is mentioned separately from the nawaratna, it is probably not to be included in them, and accordingly should be omitted from the list of the nawaratna in Kor: 50,12-9.

3,6c-d            The translation of this passage is very tentative. The difficulty lies in the simile lwir byoma

mapalih. The phrase lwir... (m)apalih also occurs in Nag. 4,1d (i.e. lwir sudewy apalih) referring to the queens of Daha and of Jīwana. A slightly different phrase occurs in Nag. 48,1c (i.e. bangun rwa ning Rati). Since this phrase is also used in connection with the same queens of Daha and Jīwana, the two phrases probably have the same meaning, namely: 'like a pair of Rati'. However, in the case of lwir byoma mapalih in this line, the translation 'like a pair (or: two) of firmaments' is not likely, for there is only one natar to be compared. Hence my translation 'like the second firmament'.

An alternative translation is 'like the sky being divided into two halves' (cf. Nag. 68,1c: těwěk ning Yāwabhūmy apalih), perhaps referring to the cloudless sky when the sun is about to set and the full moon to rise: a pale blue in the east, and fiery red in the west.

3,10c The usual meaning of tan kawulatan is 'cannot be seen; not visible'. However, the literal translation 'the army quarters were not visible' does not seem to fit the context. Hence my translation 'does not appear to be...'.  
According to Nag. 11b, a palangka was not far from

4,1d The usual meaning of digjaya in Sanskrit is 'the conquest of various countries in all directions'. In this line digjaya seems to be a synonym for wěkas ning mahāsakti which occurs in 4,1b. In fact in Old Javanese, or at least in the Arj. (cf. 16,1d; 42,6d; 68,1a), the

usual meaning of digjaya is closer to New Javanese dikdaya, namely 'powerful; invincible' (JNW 1: 579; Gonda 1952: 233).

4,2b The reading and the translation of anohang are both far from certain. But other alternative readings, anoh ang and anoha ng, do not offer a better solution. For anohang I take the base form to be tohang, probably related to twang (via toang). Atwang means 'respectful'.

4,2c-d Since palangka can mean 'throne' (KBW 4: 239; ONW: 349), line 4,2c might be rendered 'then he seated himself on the throne....'. However, since the throne par excellence, the singhāsana, is mentioned in the next line, such a translation is hardly likely.

Gonda (1952: 97) is of the opinion that the New Javanese palangki 'palanquin' is derived from Portuguese 'palanquim', which 'was borrowed from the East'. It is more likely that palangki derives from the Old Javanese palangka. However, the more common word for 'palanquin' in Javanese is jampana. It was in a jampana that Rājasanagara made his appearance from the private quarters of the kraton (Nag. 84,1c: śobhâbhra pinikul ing jampana). According to Naw: 11b, a palanquin was put not far from the lion-throne (tan madoh lawan jampana sang prabhu katirame ning singhāsana).

Wastrârja, singhāsana and suraga are probably parts of the tata pura (palace ceremonial order) similar to the ones mentioned in Naw: 17b, namely: mahābhūṣana, palinggihan amparan saha pramaḍani-kasur-kasuran mwan

pataraṇa (i.e. grand attire, amparan-floor with small mattress made from carpet (= suraga?) and pataraṇa (= singhasāna, i.e. throne?)).

4,4c In Sanskrit yakṣa is a term for a class of semi-divine beings, attendants of Kuwera, the god of wealth. In the OJ Utt. Gomukha is called simply a yakṣa. That Tantular uses the expression angyakṣarūpa 'to have the appearance of a yakṣa' to describe Gomukha, is in accordance with the common usage in this kakawin, namely that yakṣa is more or less a synonym for rākṣasa 'demon' as in New Javanese, Sundanese and Balinese (see Gonda 1952: 134). It is remarkable that while Rāwana is called 'the king of the yakṣa' several times in this poem (e.g. 4,12d; 6,19a; 52,6a; 70,1c) Waiśrawana is never so called.

4,5c It is not incongruous to translate bapangku by 'our father', since both Rāwana and Waiśrawana are the sons of Wiśrawa. However, since in 10,9c Nandi addresses Rāwana as bapangku, and here 'my (our) father' cannot be meant, I prefer to regard bapangku here also as merely a form of address to Rāwana. Both yayi and bapangku in this line refer to Rāwana (see also 42,5a; 47,6a).

4,7a Most of the manuscripts read tēlasanâbuddhi murkhâwamana, which is not impossible. However, the minor emendation tēlasana ng buddhi murkhâwamana is both intelligible and gives a better poetical effect, for this runs parallel with matēguha ring buddhi karunyacitta in 4,8b.

4,7d Cf. Daniélou (1964: 136): 'Kubera is the companion and friend of Śiva and, as such, is called God's friend (Īśa-sakhi)'.

4,8d In KBW 1: 263 we read selwan means 'go along with', and salaku selwan is given as a synonym for salakwadulur and sakon paran. Sakwan saparan occurs in various works in the same sense as sakwan selwān in this passage (see Teeuw 1946: 82).

4,11b 'Lwāmbĕk' occurs repeatedly in the Arj. (12,1c; 47,5b; 52,5d; 67,3d), always in direct speech, and in most cases where a hero is addressing an enemy he wishes to attack or to kill. In such cases the meaning suggested in KBW 3: 710 ('be assured; make yourself at ease') does not fit the context. The expression seems to be very close to New Javanese sing jĕmbar sĕgarane 'have a heart as wide as the sea', in the sense of 'be magnanimous; I beg your pardon' (cf. JNW 1: 880).

4,11d Syntactically this line is rather difficult. In the translation, I take bhaṭāreśwara ... musuh as an independent clause inserted into the main clause ngwang tar kawĕdya. Such a construction, however, is not common in Old Javanese. And, moreover, even if it were possible, an arealis suffix is needed, probably affixed to bhaṭāreśwara, to indicate the concessive modality. However, the second possibility, namely that bhaṭāreśwara is the śārana of ngwang, is grammatically also unacceptable: instead of -nya

we would expect -ngku, unless we regard -nya as having the same function as the New Javanese -ne. Moreover, Rāwana had abused the god Īśwara just a few lines before, so it seems unlikely that here he considers Īśwara his protector.

5,2a I accept van der Tuuk's suggestion that abal-abalan (KBW 1: 425; see especially: surake ambal-ambalan; cf. JNW 1: 181), primarily means 'repeatedly'. However, Zoetmulder's reading: balâbala-bala ndah..., is not impossible, and in this case this line may be translated 'The soldiers, the weak and the strong ones, were crowded together; they were all kinds of...'.  
used to form verbs with the basic meaning of 'to ask' and

5,8b KBW 2: 495 quotes the whole line, but does not give any explanation. The usual meaning of děling given in various dictionaries (KBW; ONW; JNW) is 'to open one's eyes'. This does not seem to fit the context. However, in JNW 1: 596, we also find that děděling is a synonym of piděksa 'handsome and brawny'. It is interesting to note that in New Javanese slang, mělek 'to open one's eyes' can also mean 'beautiful; handsome', especially for a young man or woman.

5,9a prakopa means 'anger, rage, wrath'. In this line, therefore, it may simply mean 'the furious one', referring to Rāwana himself; and the mentioning of his weapon as sy amogha seems to corroborate this interpretation (cf. amoghaśakti 18,9c; 56,1a). However, I agree with van der Tuuk (KBW 4: 79) that prakopa is also used as a proper

name in this kakawin. This is clear from 17,7c and the subsequent stanzas, where this demon fought the battle against the Ayodhya army, and eventually was slain by the king of Ayodhya (18,3).

6,1a An alternative translation ('When the marvellous Rāwana himself had set out, the rear-guard began to march'), is less likely. Ry angkat is a stereotype occurring in almost all kakawin. In the context 'then he departed' is better than 'when he departed; at the time of his departure' (see also 17,1a; 54,3a; cf. JFC 5: 153-4).

In Old Javanese the base form laku may be used to form verbs with the basic meaning of 'to ask' and 'to walk; to go' (ONW: 479-80). But in no Javanese dictionary does it occur with the meaning 'as; like'. However, in Bahasa Indonesia, selaku is used in this sense (cf. pindah 'to move' and pinda 'to be like; to resemble'; see Berg 1969: 448; Teeuw and others 1969: 152).

6,1b ratha kuda mahulu rwā hastiwadana is far from certain. Ratha kuda is probably a compound, which means 'cart drawn by a horse'. Mahulu could mean either 'having a head' or 'having something in front'. Could it be 'a horse with two elephant-heads'? Or simply: 'the cart was drawn by horse(s) and two elephants'? Another possibility is: 'the cart was decorated with two elephant-heads'. As fancy seems to play a part here, it is difficult to decide between one possibility or the other.

6,1c This line is reminiscent of Tap. 103,16 sqq., in which Kālarudra, i.e. Bhaṭāra Guru in his demoniac form, wished to consume the entire world (mahyun manadaha sahisi ning bhuwana; see also 46,1b: kadi Kālarudra maharēp mamangana bhuwana).

6,3a-b It is not impossible to read: 'Guntur mumbul, gunung rug, wukir alas angalih; lwir umbak angasut/tingkah ning rāksasātyadbhuta bala...' (The eruptions burst upward, mountains collapsed and wooded hills moved, [because] like surging waves were the movements of the terrible demon army of Lēngkā as they marched out. But let us not describe their advance; the demons...).

6,5a The expression ...bangun atulung śwānānēmu lara probably derives from a collection of animal stories, such as the Jataka (cf. Note 6,6-7), but I have been unable to trace its source. If such a story does not exist, however, Tantular might have derived this theme from the story of a Brahmin who helped a tiger bitten by a serpent. The Brahmin was filled with pity for the tiger, and he revived it. Once the tiger was alive again, it devoured the Brahmin (see Tak: 144-6).

6,6-7 This passage, in only slightly modified versions, is also known from at least two other Old Javanese works, namely the Tantri Kāmandaka (Hooykaas 1931) and the Ślokāntara (Sharada Rani 1957). Tak: 38,14-22 reads:



Ikang mrga mañjangan kidang, wehana pwa ya mās, tan padon iriya (6a); kunang kahyunya, uwakēna ring alas, wehana māngsaadukut, antyanta ika sukjanya (6b).

Mangkana ikang wānara, wehana ratna bhūṣaṇa, tan tuṣṭa buddhinya (6c); amaneka taru, mamāngsaa sarwa phala juga kahyunya, tuṣṭa ika manahnya (6d).

Mangkana sūkara wijung, sungana pwa ya sugandha lepana, tan tuṣṭa manahnya (7a); kunang kahyunya yan umunggw ing pacaryan, bangēran tuṣṭāmbēknya juga (7b).

The passage has been translated into Dutch by the editor of the Tak. (Hooykaas 1931: 38).

Slok: 50,6 sqq. reads:

Ikang mrga, kidang mañjangan, tan pinakasukha ning twasnya ika yan wehana mās mwang bhūṣaṇa (6a); kunang ika yan pinakasukha ning manahnya, yan hanēng alas akweh dukutnya hayu, mwang alang-alang, ramban-rambanan, yeka jēñēk ing manahnya (6b).

Mangkana ikang wānara, yan wehana sahana ning ratna mūlya, tan pinakasukjanya ika (6c); kunang yan umulat irikang wwah-wwahan mēṇḍuh pada matasak, yeka magawe sukjanya (6d). Mangkana tekang wök, tan sukha ika de ning sarwa sugandha (7a); kunang ikang magawe sukha ri twasnya, pangēmēh rikang pacaryan durgandha, yeka manukhani cittanya (7b).

This passage of the Slok. has been translated into English by the editor of the Slok. (Sharada Rani 1957: 92-3).

Hooykaas (1929: 132) suggests the Tantri Kamandaka dates from 'before 1500, probably in about 1000

(A.D.)'. In the light of evidence from the Arj., we may conclude that the Tantri Kāmandaka, or an older version of it, must have been in existence when Tantular wrote the Arj. The terminus ante quem of the Tantri Kāmandaka can thus be put at 1379., i.e. the date of the completion of the Arj. (see Introd. 1.15).

6,7d KBW: 3: 166 (= ONW: 642) gives sot in this line as 'inherited disposition', which I find rather difficult to fit into the context (see also 21,6d). The primary meaning of sot is 'curse' (JNW 1: 795), and sotan 'because' is probably derived from this meaning, i.e. 'through the curse of'. This is comparable to the use of Indonesian berkat 'blessing' as a conjunction or preposition which means 'because' (cf. English: thanks to; owing to). I take sot ning as a variant of sotan.

6,8b For Yogandhī and Wiṣṇu see Introd. pp.52-3.

6,8d The reading of this line is uncertain. Zoetmulder's text reads: Cakrāsya Krodhabhajragada Paraśu balâbalân alahana. Since balâbalân alahana does not seem to make any sense, I read it as Bala-Abala-Anala hana. For the justification of the choice of readings of the proper names, see the List of Proper Names.

6,14d Waktrāsya does not occur in the list of the officers enumerated in 6,8c-d. Could it be a copyist's error for Cakrāsya?

7.6b The Sanskrit names of the two demons mentioned here (i.e. Tuṣṭa and Śāraṇa) are Śuka and Śāraṇa. The Ram. and OJ Utt. still have these spellings (see KBG: 539; Zoetmulder 1958: 25), but it is not clear from these text editions whether they originally occurred in the manuscripts or whether they have been quietly adjusted to Sanskrit spelling (such practice is quite usual in the Old Javanese text editions, and in most cases are justifiable; see Introd. p.163). In any case, Suka and Śāraṇa are the most common spellings in all good manuscripts of the Arj., and therefore I accept them as the readings of the prototype of the kakawin, and most likely as the usual spellings in Tantular's time. The reading 'Tuṣṭa' is therefore preferable to the variant dusta 'wicked'. It seems that in Tantular's days, this demon was no longer known as Śuka 'parrot', but as Suka (i.e. sukha) 'happy; bliss'. And 'tuṣṭa', as we have mentioned in Introd. 1.12, is a synonym of sukha. The change from śuka to sukha and from sāraṇa to śāraṇa is quite understandable. In Javanese pronunciation, there is no difference between a palatal and dental sibilant, nor between an aspirated and non-aspirated consonant. In Javanese orthography, there is not even a symbol for 'kh'.

7.7d The translation of this line is rather uncertain. The difficulty is partly structural and partly semantic. It is not very clear whether there should be a semi-colon after wijña. If wijña here means 'to know',

which is probable, then the semi-colon is not required, and the remainder of the sentence is the object of wijña (thus an 'inhoudszin', see Zoetmulder 1950: 176). The line accordingly is to be translated: 'It was not out of fear..., but because he knew that...'.  
 8,7b

The semantic difficulty concerns the word tumaha, which means 'to reflect; to mind', and so 'to be concerned for' or 'to be afraid of'. Both meanings are uncertain in the context, because from the subsequent story it is clear that Rāwāna is neither concerned for, nor afraid of his brother. Or is it possible that tumaha refers not to Rāwāna but to Prahasta? This seems unlikely unless the following words (sang Daśāsyêṅ kaka) are used for metrical reasons in place of i kaka (ni) sang Daśāsyā.

8,7c The objection to the adopted reading (i.e. '...bhūmi kampa, acala makasulayah, sing katub...') is that acala should be preceded by a definite article (ng, tikang). An alternative reading is: '...bhūmi kampā cala, makasulayah sing katub...' ('...but the earth shook and moved, and anything they struck collapsed and was reduced to dust...').

8,8d stri (sa)kendran 'women of heaven' is a Javanese equivalent of surāṅgana 'women of the gods'. They are the 'eternally young women who are the courtesans of the dancers of heaven' (Daniélou 1964: 305).

8,11a) 'sahana sirêng' is unidiomatic. The reading of 'y' (i.e. sahana nirêng) is probably better. The different reading, however, does not affect the translation (cf. Note 26,3c).

8,12b Literally: 'by the incessant [showers of] all kinds of weapons the water of the sea was hot as if being boiled'.

8,12d The translation is rather uncertain. Probably in prose this line would read: 'bĕk ghor sampun paḍa tumĕḍun tĕkĕng bhūṭala...' (With a terrible boom they descended to bhūṭala, and the terrified serpents were in uproar). However this implies that the bhūṭala 'the surface of the earth' is the abode of serpents, which, in Indian cosmogony, is unacceptable, since the serpents live in the underworld (Daniélou 1964: 308; see also Note 40, 4a-b). Or is it possible that bhūṭala can also mean 'underworld'? (cf. Note 1,10a: mahītala).

9,2d It seems to have been a common belief in those days that thunderbolts and other natural calamities struck only the wicked. See e.g. Nag. 1,4c-d: 'lindu ng bhūmi kĕtug hudan hawu gĕrĕh kilat awilĕtan ing nabhastala / guntur tang himawān ri Kampud ananā ng kujana kuhaka māti tan pagap'.

10,4d It is not certain whether nisphala 'useless' and bhagna 'broken' refer to the power of Rāwana's father, who is also the father of Waiśrawana (as adopted in the

translation), or to Rāwana's bhakti 'devotion' to his father. The key word here is mahardhika, which can mean 'very prosperous; very powerful; a great sage' (SED: 794; cf. New Javanese mardikeng rat ('wise or very powerful man' (Gonda 1952: 309)). This passage probably refers to the belief that a son is an all-important element in the attainment of eternal bliss in heaven, as vividly dramatised in the story of Jaratkaru (Adip: 24,3 sqq.).

10,5b            maněmbung aweha tīrtha, literally: 'ask [you] to give water'. The position of kita in this sentence is rather confusing. If metrical considerations may be put aside, probably it should read: dhr̥stôpama n paněmbung, kita aweha tīrtha 'if one who is suffering from thirst asks for water, you should give it to him'.

10,9b            In view of the fact that the god Indra does not occupy an important position in the Old Javanese pantheon, this line may be translated: 'Indra and other gods were not allowed...'. However, the translation adopted here (i.e. 'Indra, foremost among the gods') is at least corroborated by a passage in 13,4-5, where Rāwana related this episode to Wedawatī. Thus Rāwana said: 'bhaṭāra Suranātha towi juga tan wěnang yōmara' ('even lord Indra is not allowed to visit').

10,11c            It is curious that Nandiśwara is here said to have a monkey's head. Nandi is the bull of Śiwa, and he is most commonly shown in the form of a bull lying down before

the image of Śiwa. As Nandikeśwara he is represented in human form, but still with a bull's head (see Daniélou 1964: 220).

10,13a rumoh with ikang G. may be translated 'to destroy the trees of Mount G.' (ONW: 478 mistakenly lists roha for roh, although the meaning given there, 'to destroy', is correct, cf. KBW 1: 690). However, 'to destroy the trees' does not fit the context. In the corresponding passage of the OJ Utt. we read: Ya ta matang nyan rohakēn tanganya kālih siki bungkah nikang Kailāsagiri (Zoetmulder 1958: 24; sikī instead of siki is probably a better reading). Rumoh and n rohakēn tanganya convey the same idea, and wit can be used as a substitute for bungkah, i.e. 'base'.

10,20b anuramyā is not known from the Javanese dictionaries (KBW; ONW; JNW). My translation 'delighted at' is based on SED: 37, anu-ram, which can mean 'to be fond of'.

10,21b Structurally this line is rather forced. In prose it would probably read: i gaganya honya mowi suda, talēs nikākweh, literally: 'in the dry-fields there were mowi, suda and plenty of talēs tubers.'

11,2c-d It is not certain what kind of building is a bwat singhāsana rangkang. Teeuw and others (1969: 47) suggest that rangkang 'were ordinary dwelling-houses, of rectangular ground plan...'. However bwat singhāsana

rangkang is certainly not a dwelling-house, for Tantular says in 2d that here was the place for the anchoress to 'anisakĕn huyang' (literally: 'to cool off the heat', hence 'to refresh herself'). The building was enclosed with wooden walls. Soewito-Santoso (1968, Note 14,2b) rightly argues that tĕtö cannot mean 'lyrics' as given in ONW: 245, and accepted as such by most scholars. He suggests that tĕtö is either 'eaves' or 'wall'. The latter is more probable. Zoetmulder (ZL: 128) gives 'a wall or partition of a pavilion' and says further that 'people write kakawin on it'. However, the building is not wholly enclosed, at least one side should be open, in this case: the side from which one can look at the beauty of the sea (kalangwan ing pasir).

11,3b-4b Although, apart from kagamĕlan, there is hardly any lexical problem, the exact meaning of this passage is not very clear, and its relation to 11,3a, the main clause, on which the whole passage depends, is even more obscure.

Kagamĕlana is ka passive arealis of anggamĕli. As in New Javanese (see JNW 2: 618), in Old Javanese gamĕl seems to have two basic meanings: (1) 'to hold' (e.g. 40,11d: anggamĕl susu) and (2) 'to play musical instruments' (e.g. 31,13b: magamĕl mrdangga). Neither meaning makes sense in this context. The in passive of anggamĕli occurs twice in the Sut., i.e. asawang ginamĕlan i kalangwan (Sut. 88,4d) and lwir ginamĕlan ing



akung (Sut. 89,1b); in both passages 'to be absorbed in; to be captivated by' seem to be the best rendering. Probably there is a slight semantical change here, from 'to hold' or 'to hold fast' to 'to hold one's attention' or, in passive, 'to be absorbed in' (cf. guměgö 'to hold', which can be used in either physical or mental sense).

11,4d The variant reading of F (i.e. panapakika) is not impossible. Zoetmulder (ZS: 340) considers it an active verbal noun of tapak 'to set foot on'. However, the verbal noun of śāpa 'to curse' seems better contextually, because in this episode Rāwana is cursed with death by Wedawatī.

12,1c-d An alternative translation is: 'But I beg your pardon, my Lord, for here you will find neither fruit, nor food, nor even beautiful scenery to visit'. However, since in 10,20-2 we read how the demons enjoy various fruits and food offered by the hermits, this possible alternative is rather unlikely.

12,2d Metri causa for ....tuṣṭa nîkang tapodhara, literally 'delight of this hermit'.

12,4d rumta, literally 'your beauty', is often used as a term of endearment for a beloved one. See for instance 41,5d; 36,3a, and some doubtful cases where both the original and the secondary meanings are possible, e.g. 12,7b; 41,4a (see also Note 65,2c).

12,4d An alternative translation, 'on account of your resemblance to the goddess...', is equally acceptable (cf. JFC 5: 155, sub reh).

12,5b The exact meaning of this simile is not very clear. The ideal waist for a beautiful maiden seems to be one about 'to snap' under the weight of full breasts (awarna pĕpĕsa tĕkap ing payodhara, 67,2c), yet slim and tender (lwir pĕpĕs anggalunggang arangin, 32,9b). The metaphor 'young aśoka leaves' is probably used to evoke the tenderness and the softness of the waist.

12,6b The common word used in New Javanese for kamaga is kĕcĕlik (see JNW 1: 281; JNW 2: 520), which means (1) 'disappointed' (see also ONW: 422); (2) 'to be fooled'. The former is probably derived from the latter meaning. In this line the poet means to say that the bees came around her calves, for they mistook her shapely calves for puḍak flowers. Puḍak, i.e. pandanus flower, is a favourite metaphor for maiden's calves (see Note 21,3b-d).

12,6d For wiwal 'to move away', so 'to free oneself; to slip', see JNW 2: 46. Another meaning of wiwal (see ONW: 543), probably also related to the first meaning, is 'to be disappointed'. This line therefore can be translated: 'as though to disappoint those intending to embrace you [for you will be moving like the breeze]!'.  
*Way: buhat. To slip*

12,7b The meaning abuhaya is here not certain. Van der Tuuk quotes this line in KBW 4: 338, but does not give

any note. However, he gives ngajap<sup>2</sup> 'to pine for' for a quotation from the Arw., and Teeuw (1946: 134; 249) gives 'waiting faithfully' for abuhaya which occurs in Bhom. 44,3b. Syntactically it is not easy to determine whether it is the moon which was pining for the moonlight (as given in the translation here), or the anchoress. In the latter case this line could be translated: 'because you pine for the moonlight [the moonlight, therefore, descends upon you]'.

12,7d The translation is very tentative. Sĕkar is a synonym of kĕmbang 'flower'. In New Javanese, however, sĕkar is a krama word for kĕmbang as well as tĕmbang 'song; poem'. The krama form might derive from the close similarity between kĕmbang and tĕmbang, but it might also be possible that the use of sĕkar for tĕmbang is derived from the fact that Old Javanese poets used flowers, especially the petals of pandanus flowers (e.g. 74,5b: akirim kakawin i dala ning puḍak sumar), to compose their poems, probably before they wrote them on more durable material. Hence my translation 'poem' for sĕkar. Jinaha is even more uncertain. Van der Tuuk lists this word under jaha (KBW 4: 34), but does not give any explanation. In JNW 2: 378 we find a verb: añjaha, which is said to be more or less a synonym of ambĕlĕt. Now, bĕlĕt (JNW 2: 721) is related to bulĕt, pulĕt, gulĕt, as well as wilĕt, which has the basic meaning of 'round; circle' (cf. Malay: bulat). In Old Javanese amilĕt (e.g. 20,3d: 32,3c) means 'to intertwine; to twine around'. From this last meaning, it is possible that

amilět and añjaha acquire a new meaning, namely 'to arrange flowers in a wreath; to compose a flower arrangement', and later 'to compose' (cf. Greek: anthologia). And so in New Javanese wilět (JNW 2: 55) is related to music and beauty in general. However, there is an objection for regarding jaha as the root for jinaha. In a hypothetical sentence like this one, we would expect to have an arealis form for the verb, and so instead of jinaha, jahan or jahaněn would be grammatically more acceptable (cf. Zoetmulder 1950: 150-1). It is more probable, therefore, that the root is jinah, which is a Javanese counting unit of ten. A small problem here is that instead of the more idiomatic pirang jinaha, we have pirêkang jinaha. However, as Zoetmulder (1950: 26) has pointed out, even in the language of the Ādiparwa, ng and ikang can have the same function (e.g. buntut ning kuda and buntut nikang kuda). This line thus could literally mean 'how many tens of poems are not enough'. It may perhaps be added here that the word 'to count' in Old Javanese usually can be used to denote 'to admire [beauty]', e.g. 21,3d: angitungi pangjrah ing sĕkar; Nag. 17,1d: langönya yĕnitung; Har. 2.13b: amilang pasir wukir (amilang is derived from wilang, a synonym of itung', and not from milang, as Teeuw (1950a: 95; 1950b: 8) suggests).

12,10a Literally: 'And so I became old[er], my body grew, and I became a maiden'.

12,12a Doṣê nghulun stands for doṣa ni nghulun.

13,2d The translation 'the completion of ascetical exercises' for antātapa (metri causa for antatapa?) is no more than conjecture. An alternative reading is:

anindyaguna śakti wīra, sēḍēng antukantâta, which may be translated: '[I am] blameless in virtue, power and bravery, [and therefore I am] appropriate to be the attainment of your ascetical exercises'.

13,7a-b Berg (1962: 102-3) has rightly pointed out that in Javanese stories the abode of Wisnu is the heaven to which fallen heroes return (mantuk ing Haripada).

13,9a It is interesting to note that this somewhat uncontrolled outburst, which to the Javanese of today would seem rather strange coming from an anchoress, does not occur in the OJ Utt. That Tantular puts such crude words in this curse shows that the idea of alus and kasar, 'a pair of concepts central to this prijaji world-view' (Geertz 1969: 232) is probably a relatively late phenomenon among the Javanese, developing more or less hand in hand with the emergence of the speech levels ngoko and krama.

13,9c For sewya, SED: 1247 gives 'to be waited upon or served or obeyed; a master; to be enjoyed carnally'.

13,11b The corresponding passage of the OJ Utt. is followed by the story of the re-birth of Wedawati, nda tan pasangan garbhayoni, kawuluku ring setra juga sira (she was born not from the womb, but from the ploughing of the field). Hence she was to be called Sītā.

14,1c For sakala 'precisely like' see Note 3,1a. An alternative translation, taking into account that sakala may mean 'all', is: 'where king Māruta ruled over all dewa ning pura'. In this case, dewa ning pura, literally 'the gods of the palace', may mean 'the kings'. However, it is more likely that dewa ning pura is a Javanese equivalent of Sanskrit puradewatā, i.e. 'the tutelary deity of a town' (SED: 635).

14,3c-d The exact meaning of salah dadi kadi dadi ning mamañcana is not certain. Salah can be either an adjective meaning 'wrong' or a verb-stem meaning 'to lay down'. Dadi has various meanings, one of which is 'becoming flesh'. For this passage, the OJ Utt. has matěmah-těmahan 'become; to change to another form'. Probably salah dadi here is a synonym of matěmah-těmahan.

Kadi dadi ning mamañcana is reminiscent of episodes in which the goddesses were sent down to the world in various disguises in an attempt to interrupt the ascetical exercises performed by the heroes of many kakawin (see e.g. Arw. 1,6-4,9; Sut. 43,1-52,11).

17,1a The name Bānaputra ('son of an arrow') does not occur in the Utt. There the king of Ayodhya is always called Anaranya. In the epic stories, Krpa, who was born from an arrow-shaft (see Adip: 125,14-26; 135,11) is the most appropriate person to bear this name. Since there is no relation whatsoever between Anaranya and Krpa, an explanation, if there is any, has to be sought elsewhere.

One possibility is that the change of name took place in the oral transmission of the story. As we have noted in *Introd.* pp.47-8, the accepted name for Anaranya in Old Javanese is (H)aranya. Now, aranya means 'wilderness; forest', and so it is a synonym of wāna. Since bana may replace wāna in spoken Javanese (see JNW 2: 644; Gonda 1952: 250), it could also replace its synonym, aranya, thus giving the first step for the rise to the form banaputra 'son of the forest'. Bānaputra is probably a hyper-correct form of Banaputra.

17,2b For tēgal gogrha see *Introd.* p.110.

17,4d There seems to be little doubt that kārun generally means 'with; at the same time' (ONW: 117; Teeuw 1946: 161). Yet it is noteworthy that kārun seems always to occur in descriptions of battles, and one cannot but feel that in some cases, including this one, 'destroyed; broken to pieces' is contextually not impossible.

18,3b The usual meaning of dělēs is 'wick of lamp' (see KBW 2: 489; JNW 1: 592), made of a piece of cloth or string. 'The string of the bow' for dělēs ning laras, therefore, would not be too far-fetched.

Episode 8: It has been said in *Introd.* 1.43 that from the poetical point of view, episode 8 (20,1-38,10) is the most important addition that Tantular has made to the original story of the OJ Utt. In this episode we find the most lyrical verses, which are more personal in nature than

the epic part of the kakawin. Although many metaphors and similes are no more than stereotyped phrases which recur again and again in various kakawin, yet the whole episode <sup>forms</sup> has formed an entity that is distinctly Tantular's. As can be expected, the lyrical verses constitute the most difficult part of the present kakawin, or indeed of any kakawin. Zoetmulder's thesis regarding the need for Notes accompanying any translation of Old Javanese works (Zoetmulder 1935: Stelling XII) may now to some extent be disregarded as far as the epic parts of a kakawin and parwa are concerned, but with regard to the lyrical parts, this thesis is as valid now as it was 35 years ago. The reader will see that in the translation of this episode quite often an uncertainty in the meaning of a particular word will obscure the meaning of the whole line; on the other hand, it also often happens that, although there is no lexical difficulty whatsoever, I have to admit that I can hardly comprehend the exact meaning of the whole passage, let alone translate it. Hence the reader will note that most of the translations of this episode are qualified as 'not certain', 'doubtful', 'tentative', or 'conjectural'.

20,1b                    nora tan followed by a verb in arealis form is probably the equivalent of Indonesian: tidak boleh tidak 'there is no doubt; certainly'.

20.3c                    An alternative translation: 'like the beauty of the sea and of the mountains during the beautiful fourth month multiplied by one thousand'.



21,3b-d Arguing against Poerbatjaraka's translation of Smar. 39,5a, Berg (1969): 470) states that jangga is a synonym of puḍak 'pandanus flower'. It is clear from this passage that jangga and puḍak are two different kinds of plants. The occurrence of the words lung 'shoot, tendril' and alung 'to have shoots; to stretch like shoots' indicates that jangga is a kind of vine. Poerbatjaraka, therefore, is probably not wrong to equate jangga with gaḍung. In fact, JNW 2: 443 mentions jangga as a synonym of gaḍung, and so does ONW: 159 and 201. In the kakawin both gaḍung and jangga are often said 'to twine around a tree' (e.g. 20,3d; 34,10d), or 'to reach to the sky as if wishing to twine themselves around the moon' (e.g. 74,4d; 32,13c). Hence gaḍung and jangga are frequently used as comparisons for lungayan 'arms' (e.g. 12,5d; 37,2c; 40,11c; 22,9b). Puḍak, on the other hand, is used as a comparison for shapely calves, as Berg has rightly pointed out (e.g. 33,2c; see also Notes 12,6b). It is rather doubtful, therefore, that jangga is derived from Sanskrit janggha 'leg'. Whether jangga is related to a religious establishment called janggan (see Introd. p.119) is not certain.

Nor is it clear how both jangga and lungayan in New Javanese have become synonyms for gulu 'neck', or how gaḍung also has become a metaphor for 'neck'. We read for instance in Pranatjitra 2,9<sup>4</sup>c, a passage describing the beauty of the heroine of this beautiful Javanese romance: anglung ing gaḍung kang jangga (her neck is as beautiful as the young shoots of a gaḍung vine). On the

other hand, it is noteworthy that in Arkm. 22,21b, which corresponds to this line of the Arj., Yasadipura says: janggâlung lung lwir lungayan ing angawe. This indicates that Yasadipura still used the words lungayan and jangga in their Old Javanese meanings.

21,3c 'gēmuh ni' instead of gēmuh ri'?

21,4b kahiděpani is an unusual grammatical form. Probably it should read kahiděpana, i.e. ka passive arealis of anghiděpi, thus 'to be regarded; to be thought', which is justified by the occurrence of de 'by' after this word. See however a similar construction in 41,2d: 'ulih ning hyang nguny âmutěr', ika hiděp ning wwang alangö. Could it be that kahiděpani stands for (ng)ka hiděpa ni?

21,5b The exact meaning of amalihi kung nira is difficult to ascertain. A similar phrase also occurs in 38,5b: amalihi lulut nareśwari. The phrase seems to be used to denote a (group of) person(s) superior in rank to the various kinds of servants, as can be seen from the use of pakamanggala and karuhun, i.e. 'first of all; foremost among them'. Probably it is the equivalent of New Javanese sělir. In New Javanese sumělir means 'be in favour with a person; close to distinguished person' (JNW 1: 825), which is not unlike the person(s) referred to as sang amalihi kung. It is interesting to note that sang mamarwani lulut (amarwani is a synonym of amalihi) occurs in the interpolated passage (see *Variae Lectiones* 63,8b: Canto B,2d). Now, in

New Javanese mamarwani would become mamaroni, and the simple nasalised form of mamaroni is either mamaro or maro. Is it possible that the New Javanese word for 'co-wife', i.e. maru (JNW 2: 479) has its origin in this phrase?

21,6a As Berg (1969: 413) has pointed out, tambwang not only denotes the rising of the moon, but the whole period during which it shines in the sky. Hence my translation 'as beautiful as the bright moon' for arěja kadi tambwang ing wulan (cf. 37,1d).

21,6b What the expression 'like scattering crystals' really means is not at all clear. A similar phrase occurs in a similar situation in 66,4d (himpěr mangure manik, i.e. 'like scattering jewels'), but this too cannot help to clarify its exact meaning. In the context, these expressions seem to be used to indicate the king's happiness as he watched the queen. And so it might have the same meaning as an expression occurring in KBW 3: 296 (kadi amanggih sphaṭika ring saroja, i.e. 'as though finding crystals in the lotus').

21,6d The translation is very tentative. Although the word běsur occurs fairly often in various kakawin, its meaning is still not clear. Teeuw (1950) translates it by 'korzelig' (crabbed; crusty? Har. 15,4c) and 'unwilling' (Har. 27.3d). Pigeaud gives 'have enough; recalcitrant' (Nag. 24,2b; JFC 5: 419). One of the synonyms and meanings given in JNW 2: 704 is bosěn, that is 'have more than

enough; fed up; bored', and KBW 4: 953 gives, inter alia, 'satisfied'. In the present kakawin, běsur occurs not less than four times (21,6d; 32,13a; 33,8d; 71,7d), but except in the last occurrence (71,7d) its exact meaning in the context is difficult to ascertain (cf. Note 71,7d).

22,1a Cf. the remarkably similar construction of Arw. 7,1a: byātītan sang hanêng āśrama sēdēng angiwō dhyāna lāwan samādhi ('let us tell no more of him absorbed in his reflection and meditation'). In fact, one of the unused manuscripts (Cod. Or. 4069; see Introd. p.154) has an identical reading with Arw. 7,1a. The copyist of this particular manuscript was no doubt influenced by the reading of the Arw..

22,1b-d For the month Kārtika, or labuh kapat, as the 'month of beauty' see Introd. pp.102-3.

For comments on the scenery of the countryside, depicted by the poet in the following episodes, the reader is also referred to Introd. 1.52.

22,2a As far as I am aware the word angdusun does not occur in any other kakawin published so far. In New Javanese dusun is a krama form for desa (Sanskrit deśa), and in Old Javanese the two words are synonyms (cf. kaladeśa and kaladusun, KBW 2: 225). Since in Old Javanese deśa usually means either 'village' or 'countryside', it would not be wrong to render angdusun as 'to go to the countryside; to wander through the villages', which is in

accordance with what the king and all his followers did. However, in KBW 2: 458, beside andusun we read aněpi, and in KBW 2: 722 for něpi van der Tuuk gives 'to the edge; to the coast'. Could it be that in this line angduşun means 'to go to the banks [of the Narmadā]'?

22,5c

The translation of this line depends on the meaning of goñjong. Van der Tuuk quotes the whole line in KBW 4: 689, but he does not give any explanation. Referring to this place ONW: 180 gives goñjong as 'piece of cloth'. However, if goñjong is a kind of clothing, goñjongnya mengas does not seem to make sense, because mengas usually means 'to turn back' or, for a host of soldiers or animals, 'to flee in the opposite direction; to flee in all directions' (see 10,14b; 50,11d). JNW 2: 549 gives, inter alia, pambarěp 'the first born; the eldest child' as a synonym of goñjong. Now, in JNW 2: 678 we read that babarěp ing baris means 'the vanguard of the army', and so lěmbu goñjong may mean 'the cow(s) used as a vanguard', thus 'leader of the cows'. KBW 4: 789 also gives abang as a synonym of goñjong. So, 'red cows'?

22,5d

The presence of camel (uştra) in fourteenth century Java is confirmed by Prapañca in Nag. 59,7d. As Pigeaud has commented, camels were probably imported from India to be used in Royal processions (JFC 4: 158). For the villagers who were accustomed only to the sight of cows, buffaloes and goats, the sight of horses, camels and elephants must have filled them with wonder.

22,7c It has been suggested in *Introd.* p.73, that wwat gantung marga stands for wwat gantung ng marga. Grammatically, ...ng marga or marganya would be a better construction (cf. makarang-karang susu instead of makarang-karang ng susu in 32,10c).

22,7d Although there is hardly any linguistic problem in this line, the significance of the simile: 'lwir kēcap ing...' is not clear. If the translation given here is correct, and I cannot see any alternative, this simile indicates that, to a certain degree, a girl enjoyed the freedom of choosing her own husband. However, if her parents wished to give her in marriage to another boy (anguwahi swāmi?), all she could do was only mutter or 'tut' (kēcap) as a sign of her disappointment. Other passages which are of interest regarding relationships between young girls and boys are Canto 23 and 31,15d.

22,8c Although 'to turn around' for amangsul is not impossible, 'to bark (of deer)' is contextually better (see KBW 3: 635; *Sut.* 16,5b; cf. pawangsil in *Wrt.* 93c).

22,8d This line is but an echo of *Tak:* 38,17-9 (see Note 6,6-7).

22,9c The translation is tentative. Andul is the name of a tree with red campaka-like flowers (*JNW* 1: 19). Hence the comparison with gisi-gisi, i.e. 'gums'. However, comparison with the teeth of a smiling girl would perhaps (to us?) evoke a better picture, rather than to her 'red gums'.

Although there are no lexical difficulties in the remainder of the line (for angalap sor, see Teeuw and others 1969: 311), the interrelationships between angasö 'to press onward', harṣa 'delight' (or New Javanese arsa 'willing'?) and cumbu 'affection' are not clear.

22,9d 'Lotus' no doubt refers to 'blue lotus' or 'water-lily' which is usually used as a comparison for beautiful eyes (see 12,6a; Ingalls 1965: 164).

22,10c '...lwir lēmě-lēmēs i lēmēs ning tēngah' is a play on words. The word lēmēs in Old Javanese seems to have several meanings: (1) 'soft; tender'; (2) 'slender; slim (for waist)'; (3) 'tendrils; young shoot of vine' (e.g. lēmēs ing wēlas-harēp, 37,2d); (4) 'a kind of silk' (see KBW 3: 773; JNW 2: 148).

22,11b 'The scene was still, with no trace of visitors...' is a favourite cliché to describe a deserted hermitage or desolate place (cf. Teeuw and others 1969: 146). See however Note 23,4.

22,11d-23,1d What types of buildings are represented by rangkang (22,11d), nyāsa (22,12a) and mahantěn (23,1c) is not certain (see Introd. pp.95-8; Teeuw and others 1969: 47; for nyāsa see also Note 25,5d).

23,2c In Sanskrit cāraka means 'spy', but in Old Javanese this word is normally used to denote 'servant' (see 67,7d; ZA: 301). It is not impossible that the three

people mentioned in this line were the servants of the king who came there with the Royal procession, but the expression in 23,2d: tan widhi ning bapêndung seems to imply that they were young people from the neighbouring villages. There is probably a 'confusion' here between cāraka and caraka. One of the meanings of caraka in Sanskrit is also 'spy', like cāraka, but caraka also includes among its meanings 'wanderer; wandering religious student'.

23,4 So the hermitage which has been described as '...still, with no trace of visitors,...' is after all not deserted? Or is the poet describing two different complexes, namely: āśrama (22,11a) and tapowana (23,1a). This seems to be unlikely for in Old Javanese these two words are interchangeable (see Introd. p.121).

24,2b-d There seems to be no doubt about the reading of the manuscripts for '...tĕkap ing aisan...'; nevertheless the correctness of this reading is doubtful, because 'aisan' is metrically impossible. For lack of a better alternative (dasan or dhasan are orthographically possible, but no such words are known), I take the reading of the manuscripts: aisan, i.e. 'north-east' (from Sanskrit aiśānī; see ONW: 106; sub aiśanya).

25,3 A small, but interesting, sociological insight: priests came to ask for (aminta) milk, and laymen had to buy (atuku). A normal thing, no doubt, which is why the poet mentioned it almost casually.



25,4d For janggan and tasyan see Introd. p.119.

25,5d Although ...i harěp angalun-alun ('in the courtyard which was as spacious as the alun-alun yard'), which is the reading of all manuscripts, is possible, i harěp ing alun-alun 'in front of the alun-alun yard' seems to be a better reading. (i harěp ning alun-alun would be the best reading, but this is metrically impossible). The mentioning of alun-alun in connection with a temple-complex seems rather strange, but when a pěkěn 'market square' is mentioned in 25,6d, and then a comparison to a purasabhā 'palace-court' in 26,1d, alun-alun would not be out of place.

The nyāsa 'building' (where the king had a rest before entering the dharma?) is situated outside the dharma itself, which is evident from Sut. 91,3b-d:

praptēng dharma kaboddhan adbhuta ri hengnya nyāsa  
gōng śobhita / ngkā tōnggwan nira yan pangantya  
ri datěng sang śrī narendrātmaja

(They came to a marvellous Buddhist dharma, with a great and beautiful building outside; there they halted to wait for the arrival of the prince).

(see Note 32,3d) is difficult to ascertain.

26,2b The two main temples mentioned here are a Buddhist (26,4b) and a Śiwaite one (31,5a). The model for this temple-complex is probably that of Kagěnėngan (see Introd. p.116).

26,3b lurah usually means 'valley; chasm' (ONW: 505; JFC 5: 315). So, 'the valleys of the mountains' for lurah ning wukir? However, according to KBW 3: 668 lurah is also a variant of rurah, which means 'region' (KBW 1: 713), so lurah ning wukir could mean 'mountainous region' or simply 'mountains'. Cf. lurah ning jalanidhi (32,4c), which seems to be a Javanese variant of abdhideśa (23,3d).

26,3c Should pinrih sira be amended to pinrih nira? (cf. Note 8, 11a).

26,4a What exactly was a wipra in Tantular's time? In Sanskrit (SED: 972) wipra means 'learned man' (especially in theology), such as: sage, seer, singer, poet, priest. Commenting on Nag. 8,4b Pigeaud (JFC 2: 22; JFC 4: 14-5) asserts that wipra are 'brahmanical Wishnuites', and commenting on Nag. 81,2 he states that they were '...foreigners or of foreign (Indian) extraction and considered by birth the native Javanese clergy's superior' (JFC 4: 259). The first assertion, namely that wipra were Wisnuites, is not completely in accordance with Pigeaud's own remark in JFC 4: 9 that in the Nag. 'the word brahmana is not used' and that 'wipra has taken its place'. Since in Nag. 1,5c (see also Nit. 4,96) wipra is mentioned beside kṣatriya, waiśa and śudra to form the well-known division into four castes, there seems to be no reason to doubt that wipra denotes 'brahmin' in general. This is in accordance with the fact that the priest whom the king addresses as wipra in this passage is referred to as

mahābrāhmaṇa in 31,5a. Likewise the sage Pulastya, the grandfather of Rāwana, is referred to as wipra (70,1a), mahāwipra (68,5a), brāhmaṇa (72,2c) and mahābrāhmaṇa (72,4a). And this is further corroborated by a passage in Kor: 32,28 which reads: wipra ngaran ing sang brāhmaṇa.

Pigeaud's second contention, namely that wipra were foreigners or of foreign (Indian) extraction, is based on a very weak argument (i.e. Nag. 93,1d?). From the fact that one wipra is said to be of Indian origin, it does not follow that all wipra should come from India, just as the presence of a certain śrī Buddhādhitya, a Buddhist monk, in the kraton of Majapahit (Nag. 93,1b), should not be interpreted as indicating that all Buddhist priests were of Indian origin.

The nature of the relationship between wipra and the three religious groups (r̥ṣi śaiwa śogata) is not very clear. Probably wipra is closer to the r̥ṣi group than to the Śiwaites and Buddhists. In Nag. 10,3a r̥ṣi and wipra are mentioned together, and in Nag. 81,2b wipra is mentioned preceding r̥ṣi in the enumeration of the four caturdwija. And in the present kakawin, the sage Pulastya, who was referred to as a wipra and a brāhmaṇa, is also referred to as paramar̥ṣi (72,1a) and even wiprar̥ṣi. In fact, according to Kor: 48,7 wipra is one of the three groups which form the r̥ṣi (Kalinganya ... wipra, bhikṣu, surūpa, nāma sang r̥ṣi, mangkana pwa ya kang sinangguh tiga ngaranya...).

Kern (1919: 182) has suggested that a wipra and a r̥ṣi differ only in that the former does not live in a hermitage, whereas the latter does. From the various data available, it appears that Kern may well be correct and one could perhaps go further and remark that the teachings of the wipra and those of the r̥ṣi were probably not greatly dissimilar. This would explain why, although in the religious grouping in those days, three groups, namely the R̥ṣis, the Śiwaites and the Buddhists, were usually mentioned (cf. Note 30,1-2), only the wipra, the Śiwaites and the Buddhists had pahoman 'offering-place' in the Royal compound of Majapahit (Nag. 8,4c).

It is remarkable that it was a wipra whom the king asked for an explanation of the meaning of the temple-complex, especially when we take into account that this temple-complex had a Buddhist and Śiwaite temple. The same wipra, in the subsequent cantos, was also to expound the religious teachings and the main tenets of the Arj. to the king. As we have noted in Introd. 1.65, it was in a karṣyan establishment that Rājasanagara held the only discussion on religious matters reported in the Nag.. Probably the message of the karṣyan group was more acceptable to the Javanese nobility of the past than were the teachings of the Śiwaite and the Buddhist religious groups.

26.4b Since the word kuśala and dharmakuśala both denote 'religious buildings' (see JFC 4: 263; ZS: 350), it is difficult to ascertain whether bodhdharmākuśala is

metri causa for boddha-dharmakuśala or stands for boddhadharma ng kuśala (thus ā = a plus ng; cf. Teeuw and others 1969: 146).

26,4d Bodhyagrimūdrā, i.e. the mudrā of 'the first of wisdom' is the mudrā of Wairocana (see Lim 1964: 336-7; Soewito-Santoso 1968, Note 31,10c). It is interesting to note that the variant bodhyaśrimudrā which occurs in several manuscripts is very close to one of the three possible Sanskrit equivalents for a Japanese mudrā called chi ken-in, namely bodhaśrimudrā (Saunders 1960: 102). In fact, Saunders (1960: 235) suggests that instead of bodha- it would be better to read bodhi-. The choice of bodhyagrimudrā is corroborated by the occurrence of this mudrā in the Sut. (32,10c; 139,9b).

27,1-2 This passage contains what was apparently Tantular's fundamental belief. A more sophisticated formulation of this belief also occurs in Tantular's later kakawin, the Sut. (139,4d-6d). This teaching of the oneness of Buddha and Śiwa, as formulated by Tantular in the Sut., has been the subject of various papers by numerous scholars, the first of them, and still one of the most important, having been written by Kern (VG 4: 149-77) almost a century ago. A (slightly) different translation of the passage of the Sut. from the existing translations (e.g. VG 4; Zoetmulder 1965b; Soewito-Santoso 1968) is given in Introd. p.18. A hypothesis concerning Tantular's religious belief has been proposed in Introd. 1.6.

27,1a Akṣobhya pūrwa stands for Akṣobhya (r)i pūrwa; cf. '...ri dakṣiṇa' (1b). For this arbitrary use of the locative preposition (i, ri) see Teeuw and others (1969: 147). For a comment on the arbitrary use of honorific titles, such as hyang, śrī, for metrical reasons see Introd. p.75.

27,1c The usual name is Mahādewa (cf. Dhatrdewa, Harimūrtidewa). The variant reading of F (i.e. Māhadewa) is thus not impossible. It is noteworthy that in this kakawin Sanskrit Brahmā is often spelled as Brahma (e.g. 1,23a; 1,24a; but also Brahmā, at least once, 43,2b). Could it be that the Javanese writers at that time had 'corrected' the spellings of proper-names such as Brahmā and Mahā to Brahma and Maha because they considered such spellings applied to feminine proper-names only?

27,1d Berg (1962: 267) seems to imply that wara-Ratnasambhawa (which is Berg's emendation for mara rakwasambhawa occurring in Nag. 16,2d) is the equivalent of Wisnu. In view of what Tantular says in lines b and d, such a contention is difficult to sustain (cf. JFC 5: 437).

27,2b Or: hyang Buddha rakwa kalawan Śiwa, rājadewa (i.e. the god Buddha and Śiwa, [both are equally] kings of the gods)? Syntactically, such a reading (and its translation) is not impossible. However, as far as I am aware, Buddha has never been directly connected with the

gods (dewa), so that the appellation 'king of the gods' as applied to Buddha is therefore doubtful.

27,2c It is perhaps of some interest to note that whereas the word sama 'same' is used in this line (kālih samêka), the word tunggal 'one' is used in Sut. 139,5d (bhinnêka tunggal ika). Several possibilities may be proposed here:

- (1) The different formulation in the two kakawin is of no significance because whereas in this line Tantular is speaking of Buddha and Śiwa (i.e. the individual Deities who are merely manifestations of the Highest Reality), in the corresponding passage of the Sut. the poet is speaking of Jinatwa and Śiwatatwa (i.e. the reality that is Buddha and the reality that is Śiwa).
- (2) Acceptance of a translation, and an interpretation, proposed by Soewito-Santoso (1968) of bhinneka tunggal ika could solve the problem. According to his translation (i.e. 'they are indeed different, but they are of the same kind') tunggal 'of the same kind' could be regarded as a synonym of sama 'same; similar'. The question is - putting aside the religious and philosophical problems inherent in the subject matter - whether tunggal can rightly be translated by 'of the same kind'. In New Javanese, tunggalé indeed means 'of the same kind' (although tunggal, normally also means 'one

and the same; to share with another of the same thing'), but it is very doubtful if such usage was common in Old Javanese. As far as Tantular's works are concerned, tunggal normally means 'one' (see Arj. 1,16d; 18,1c; 40,6a; and except for Sut. 139,5d, Soewito-Santoso too normally translates tunggal where it occurs in the Sut. by 'one', e.g. Sut. 48,6a; 53,5b; 96,1c; 134,1a, and even 139,5c).

- (3) There was a development in Tantular's religious beliefs. At the time he wrote the Arj. he believed that Buddha and Śiwa were sama, in the sense of 'equal', but later, during the decade after finishing the Arj. and the composition of the Sut. (see Introd. 1.15), he underwent a change of view and concluded that Buddha and Śiwa were not only 'equal', but the two deities were indeed tunggal 'one and the same'.

It is not certain whether sang pinakeṣṭidharma should be plural (as given in the translation) or singular (thus 'the goal one longs for in the religion'). The meaning of dharma in this expression is also not very clear. It may well refer to religious buildings, i.e. temple-complexes. If this is the case, sang pinakeṣṭi is here used in the sense of hyang inisṭi (Nag. 1,1d), which is the Javanese equivalent of iṣṭadewatā, that is 'tutelary deity' (see Introd., Note 52). The line then may be translated: 'both are the same, they are the tutelary deities of the temple-complexes'.



27,2d The translation is far from certain. There are several problems in this line which cannot be satisfactorily solved:

- (1) Is dharma sīma a copulative or determinative compound? The former possibility is corroborated in Nag. 79,1a (i.e. dharma mwan̄g sīma), and the latter likewise so in Nag. 31,2a (ikang Kalayu dharmasīma).
- (2) What is the exact meaning of tuwi yan here? 'moreover', 'even', or simply 'and'?
- (3) Accepting dharma sīma as a determinative compound, do we have two establishments (i.e. dharma sīma and dharma lēpas) or only one (i.e. dharma sīma lēpas). In the Bungur inscription (Kern, VG 7: 17-53), Bungur, which is called a dharma sīma in the second part of the inscription, is repeatedly referred to as dharma sīma lēpas in the first part.
- (4) Most manuscripts read: '...yan lēpasādwitiya'. If this long 'a' is not merely a feature of the spelling convention (it is customary to lengthen a vowel which is already long by position, see Introd. p.71) the translation should read: 'in the dharma sīma and even in the dharma lēpas they are second to none'. Such a reading would imply that in the dharma lēpas Buddha and Śiwa were normally not 'second to none'.

The reading given in the Text and the translation adopted here suggests the conclusion that the dharmā sīma is none other than the dharmā haji (i.e. Royal dharmā) described by the poet in 28,2, after describing the dharmā lēpas (i.e. free dharmā). But then another problem arises, namely, why is it that Kalayu, a dharmā sīma mentioned in Nag. 31,2a, is not included in the list of the dharmā haji in Nag. 73,3-74,1. This seems to imply that dharmā sīma is not a dharmā haji. However, it should be noted that Kalayu is not the only Royal dharmā not mentioned in the list, which Prapañca specifically called 'dharmā haji wilang saptawingśa' (i.e. 'the twenty-seven Royal dharmā'; see Krom 1919: 296). These temple-complexes were perhaps the most important in those days, but it certainly does not include all the Royal temple-complexes then existing.

28,1-29,2 These five stanzas have been translated by Bosch (1918); a summary of this passage, based on Bosch' translation is included in JFC 4: 224.

28,1b As far as I am aware, this is the only place where the word bhūdāna 'hand-gift' occurs in Old Javanese works. As Pigeaud (JFC 4: 224) has remarked, this is an unusual word (a technical term?). The meaning, however, seems to be beyond doubt.

28,2b Cf. Nag. 73,2d: 'tumusê satus nira hĕlĕm' (to pass on to all their descendants in the future).

28,2c It is difficult, in these two lines, to decide whether dharma means (1) law; religious duty, or (2) temple-complex (cf. Note 27,2c). The translation, therefore, is not certain. In my translation I have taken the former meaning in 28,2d, and the latter in 28,2c. But there is no strong reason why the reverse could not be correct.

29,1a An alternative translation: 'However, this is not the reason why one who fulfils the duty of liberality is loved'. Still another possible alternative is: 'However, such is not the way one who practices the duty of liberality conducts (de) himself, so that he is loved by the whole world' (cf. Bosch' translation).

29,2a sudharmēṅ para is a variant of dharmapara (72,9b). SED: 511 gives dharmapara as 'intent on virtue; pious; righteous' (cf. dharmapārāyana, 31,3d; JFC 5: 367).

29,2c The difference between dāna, atidāna and mahātidāna is described in Skam.: b 27 - a 29. Dāna, according to the Skam., is the first of the ṣad-paramita, i.e. the Buddhist six transcendental virtues which are the most important if one is to reach Buddha-hood (Skam.: a 27: kapangguhan i kahyangbuddhan).

29,2d The reading 'mahāwiśeṣa katēmūn' is uncertain. In the context katēmūn must be an arealis form. However, the correct form of passive arealis of anēmū is either katēmwa (ka passive) or tēmūnēn, in passive). Since the

reading 'mahāwiśeṣaka tēm̄un' is not likely, the only possible alternative is 'mahāwiśeṣa (ng)ka tēm̄un' (cf. Note 21,4b; see also Teeuw and others 1969: 150, Note 24,3c).

30,1-2 To support his arguments that a kuṭi is a Buddhist establishment, van Naerssen (1937: 452-4) has quoted, and discussed, 30,1d-2b. For a discussion on the religious establishments mentioned in this passage, the reader is also referred to *Introd.* 1.531-1.533.

This passage, 1c-2d in particular, is reminiscent of *Raj.* 15a-15b. Several points of interest are discussed here:

- (1) Instead of tan kaparahê para (1c) we read repeatedly in *Raj.* 15b of tan kawaraha de ning sarat. The former derives from parah 'to approach; to intrude; to attack' (cf. 22,6a; 50,6d) and the latter from awara (Sanskrit āwara?) 'to obstruct; to hinder' (cf. kahawara, 36,1c). The ideas conveyed in these two passages, however, are the same.
- (2) The strictly preserved allocation of property according to religious persuasions (1d-2b) is also expounded in *Raj.* 15b, unfortunately in a somewhat corrupt form. With some emendations (cf. *JFC* 2:123), it should read: [sang ṛṣi hamūktiha] karṣyan, sa[ng] yogiśwara hamūktiha kabrahmaṇa[n], (hamūktiha kaśewan), sang śewa hamūktiha kaśewan, sang boddha hamūktiha kaboddhan, tan salah caṇḍaka, tan salah hamūktiha. The following translation is slightly

different from that given in JFC 3: 133: 'The  
 rsis are to enjoy the karsyan, the yogis are to  
 enjoy the kabrāhmanan, the Śiwaites the kaśewan and  
 the Buddhists the kaboddhan. No one should commit  
 the sin of taking [possession of] and enjoying  
 [the property of another group]'. That in the Raj.  
 we have kabrāhmanan in addition to the three  
 religious establishments mentioned in the Arj. is  
 understandable, since wipra (=brāhmaṇa) may be  
 regarded as a separate group (see Note 26,4a).

- (3) The translation of angalap by 'to take possession'  
 (JFC 5: 102) is rather uncertain. The word alap  
 may be regarded as a synonym of caṇḍak, which  
 occurs in the above passage of the Raj.. However,  
 KBW 1: 289 seems to suggest that in connection with  
 a piece of land angalap could mean 'to raise tax'.  
 Thus wong angalap (e.g., JFC 1: 125) probably denotes  
 'tax-collector'. Hence an alternative translation  
 for 2a: '...who should be given tasyan and [the  
 right] to raise tax on kalagyan'.

- (4) 'to make a mistake in this respect' for salaha para  
 is a too free translation. A more literal  
 rendering would be '...for you to make a mistake in  
 intruding'. But it seems that, in the context of  
 what has been said, the priest meant to say that the  
 king should take care that none of his subjects  
 should trespass on the property of a religious

group to which he did not belong. In Raj. 15b we read: elinga kaṅṭa nira sowang-sowang, 'one should always remember (i.e. respect?) the borders of each property'.

30,2d The translation of this line depends on the meaning of mahābala. Normally, this word means 'very powerful', the meaning which I have adopted here. However, if this meaning is given to mahābala, the use of datēṅga in this line is inexplicable. Datēṅga would be easier to explain, if mahābala here could be rendered as 'great army; great soldiers'. And this is not impossible, even though the dictionaries only give 'very powerful', because bala means either 'power' or 'army'. In this case, the priest seems to be saying that 'if the king has made a mistake in this respect, the curse will affect not only the king himself, but also his great soldiers'.

In view of the expressions: prāptēṅ mahāwangśa (28,2b) and tēkēṅ tus ika (30,3d), there is another possibility, namely that mahābala is metri causa for mahābāla (bāla means 'child' thus 'great descendants?'). If this argument is acceptable, then this line may be translated: 'and even your descendant -be careful (i.e. mark my words?) Your Majesty- will surely fall into distress'.

30,4 This stanza undoubtedly derives from a religious quotation which was well-known at that time, but

unfortunately I have not been successful in tracing its origin, nor its occurrence in any other Old Javanese work.

31,1d Nit. 4,6b gives similar advice: mwang dewasthana tan winurṣita rubuh wangunĕn ika paharja sĕmbahĕn ('and you should restore the fallen temples at which the faithful no longer worship, maintain them and worship at them').

31,2b Although the general sense of this line seems to be clear, the translation is only tentative. The phrase tan kasalahĕng wĭra is not easy to comprehend, let alone to translate. In translating tan kasalah by 'without exception', I accept Zoetmulder's suggestion (ZS: 329) but this is not wholly satisfactory. Normally, kasalah is the ka passive form of sumalahakĕn 'to blame' (Zoetmulder 1950: 49), so it is probably not impossible to translate the line as 'I shall be firm in following these precepts so that I shall not be blamed by the heroes'. However, a similar phrase occurs in Sut. 76,2d: tan kasalahĕng kawĭ, which in the context cannot be translated 'be blamed by the poets'. Another possibility is that the word salah here refers to salah-para which occurs in 30,2c (see Note). The phrase tan kasalahĕng wĭra thus means tan kasalaha-para de ning wĭra, i.e. 'the heroes will not intrude in the temple-complexes'.

31,2c-d The reading (and therefore the translation) is not without ambiguity, since much depends on the meaning

of kīrti and kārya (for their various meanings see JFC 5: 179; 180). This passage is reminiscent of Nag. 82,1b-c. For dhairya 'steadfast'; constantly', Nag. 82,1b reads: nora sandeha ri twas nira 'there is no doubt in his heart'. For makīrtya, Nag. 82,1b has: umulahakēn kīrti (or kīrtya?) 'to work for glory; to win merit', and for manuka ng dharmā Nag. 82,1c reads: agawe (ṣad) dharmakuśala 'to establish dharmā'. Only the word kārya has no equivalent in this passage of the Nag.. Although makīrti is normally used intransitively (cf. akīrti, Nag. 17,1d; 29,2b; Siw. 14,1d), it is not uncommon to have a complement for this word, Siw. 1,1b makīrtya kakawin 'to win the merit of writing a kakawin', and probably Bhar. 1,6a makīrtya śakakala 'to win the merit of composing a śakakāla' (see Berg 1969: 42). In both examples the meaning of makīrtya could shift to simply 'to compose a literary work'. Hence makīrtya kārya 'to win the merit of doing religious works' may mean 'to perform one's duty (in religious works)'.

31,4a an dāna 'to practice liberality' would be a better choice than an dhana (dhana means 'wealth', and dāna 'liberality; alms-giving'). It is not far-fetched to suggest that the poet used dana for metrical reasons, and that the later copyist(s) mistook it for dhana (cf. adara for adhara in 31,16b).

31,5b It is remarkable that the poet deliberately 'steered' the king away from the Śiwaite temple, simply by using a familiar stock-phrase: tan warnan sira. It is



clear that Tantular did not wish to describe the Śiwaite temple, or to tell how wonderful was (that is if the word adbhuta in 5a is not a mere stop-gap; see Introd. pp.72-3) this Śiwaite temple. Even if our hypothesis on Tantular's persuasion (see Introd. 1.6, especially p.150) is right, there is no doubt that he is closer to Buddhism than to Śiwaism.

31,7a-b An alternative for 7a is: 'Soon they came to a peerless rest-house which was as beautiful as the palace'. However, in this case tingkah-tingkah i gopuranya would be an incomplete clause, for it would imply that it is the gopura 'gate' which is compared to wanguntur. Since wanguntur is an open square in the Royal compound (see Introd. pp.93-4), such comparison does not make sense.

31,9b-c; 16b Not even the reading, still less the translation, of sāmyādiJurwāsēgĕh (9b), sīma mwanĕg kuwu nātha (9c) and parasāmyajurwakuwunātha (16b) is certain, due to our still inadequate knowledge of the Old Javanese social structure.

For sāmya, which occurs in the Nag. several times, Pigeaud gives 'commoner' (JFC 5: 277; cf. KBW 3: 349). Such rendering is doubtful. As can be seen from the passages where the word sāmya occurs in the Nag. and the Arj., it seems to have been used of a group of people with some significant position. Along with the other State officials they were allowed to enter into the king's presence, when he gave an audience to his subjects. Nag. 41,

3b, for instance, says: samasta parasāmya ring Kaḍiri Janggalômarĕk amuṣpa ring purasabhā. It is not likely that 'all the commoners of Kaḍiri and Janggala' came to the audience-hall to pay homage to the king. It is more likely that they were a group of people with some power in the village communities. This is corroborated by the fact that in many inscriptions para same refers to a group of people who received orders from the ruler who issued the charter.

It is not impossible to regard jurwāsĕgĕh as a compound, denoting 'people who are in charge of serving food' (cf. juru angladosakĕn, JNW 2: 389; juru bhojakārya 'cook', Sut. 22, 6b).

Syntactically in sīma mwang kuwu nātha we may have sīmanātha and kuwunātha, or sīma, kuwu and nātha. This is due to the fact that the position of mwang and other connective words in an enumeration of things is not fixed in kakawin. Sometimes it precedes the last thing mentioned in the enumeration (e.g. 31,10b: tumpĕng sĕkul mwang hulam), but it not seldom follows the first mentioned in the list (e.g. 31,11d: tampo mwang pangasih kilang). As in many other cases (see Introd. 1.42) scansion is the paramount consideration in this respect. And so a choice between either one or the other possibility is not easy to make. Sīmanātha and kuwunātha are not impossible, for we have sīmapati in at least one Old Javanese work (see JFC 4: 372), and Kuwunātha in Nag. 76,3b (although it refers to a place name). Nevertheless the interpretation 'sīma, kuwu and nātha' is probably a better one. Although sīma and kuwu

normally denote territorial units, these terms are also used to refer to the chiefs of such territories. Thus instead of the more usual form of akuwu for 'kuwu-chief', kuwu in this sense occurs in various kakawin, e.g. Sut. 86,10c: kuwu mwang s̄amyâkweh marĕk; Sut. 118,3c: kuwu juru s̄amya kasihan ya; Nag. 40,4d: ḡapur mwang kuwu juru tumamêng s̄amya; Nag. 83,5b: mantrī sabhūmî Jawa juru kuwu len adhyakṣa sarwopapatti. [On the basis of the above discussion, Pigeaud's emendation of kuwu juru (Nag. 40,4d) to juru kuwu (see JFC 2: 57) is not acceptable. Neither juru kuwu nor kuwu juru are compounds, but enumerations of things].

The translation 'waited dutifully' for atunggu dharma is no more than conjecture. Dharma is, again, a problem here (see Notes 27,2c; 28,2c). In the translation I have adopted its primary meaning, i.e. 'law; religious duty', hence 'dutifully' (via: according to the dharma). However, its second meaning, i.e. 'religious establishment; temple-complex' is also not impossible. 'atunggu dharma' may have its literal meaning 'to guard the temple-complexes', and probably is used to refer to persons who are in charge of the supervision of the temple-complexes. They are of high-born families called amātya (see Nag. 74:2: nā tang dharma haji... kapwāmātya nipuna tang wineh matunggwa).

Instead of -âdhara, read -âdara 'respectively; humbly' (cf. an dhana for an dāna, Note 31,4a).

31,11a I assume that ri harĕp, which normally means 'in front of; before', in this line has the sense of the Sanskrit mukhya 'foremost (among them)'.  
 ceremonial meal. It is more likely that the king would retire to his private quarters only after the ceremonial meal.

31,14a The variant reading of y, i.e. wĕki, is perhaps better than niki as given in the Text. The phrase wĕki sĕk 'chock-full; over abundance' occurs several times in this kakawin (e.g. 24,2a; 31,17c; 38,6b), and this meaning fits well here. In Javanese orthography one can easily make a mistake in writing wĕki for niki. In this case, the line is to be translated: 'No one was absent, the place was chock-full, yet all were filled to repletion...'.  
 by translation. The responsibility of the translator is to give the best possible rendering of the original text.

31,14c For the word balabur occurring in this line ONW: 402 (= KBW 4: 1002) gives 'unseasonal rain, e.g. rain that falls in the dry-season'. So could bras balabur mean 'rice cultivated in the dry-season'? However, JNW 2: 728 lists bĕlabur as a synonym for bañjir 'flood' or bĕleber 'overflow', and KBW 4: 1002-3 gives kagunturan as a synonym for kabalaburan (and guntur is, inter alia, a synonym of bañjir; see KBW 4: 647; JNW 2: 540). JNW says further that bĕlabur is normally used in reference to the overflowing or the over-abundance of food. Since this meaning fits the context better than that given in ONW: 402, it is adopted here. Another simile used in connection with the over-abundance of food is guntur-lawan sĕgara, i.e. 'flood (or waves?) and the sea' (e.g. 34,11d).  
 (cf. ONW: 120).

31,15a      The reference to pingit 'seclusion' in this line is rather strange, for in the next stanza (16), we read that the king distributes gifts to those attending the ceremonial meal. It is more likely that the king would retire to his private quarters only after the distribution of gifts.

For sumalah, JNW 1: 820 gives among other meanings 'to give up power; to renounce the throne'. Hence my translation '...the responsibility [of commanding the army] was entrusted to...' (cf. sinalahan makēmit in KBW 3: 236).

31,16c      Suwastra 'fine clothing' probably refers to kain. This was the gift a king most commonly bestowed on his subjects during a tour in those days (see JFC 4: 78).

32,2a      The same temple-complex is described again in Tantular's later kakawin (Sut. 13,1-2). In the Sut. the statue of Gana is said to be situated under the gate, and that of Wiṣṇu on the north side. This is in accordance with the position of Wiṣṇu in the Śiwaite pantheon.

32,2b      It is probably better to regard kālasan as a derivative of alas 'jungle' (thus: 'overgrown by scrubs', so 'neglected') than as a derivative of kalasa 'covered' (cf. ONW: 120).

32,4b      Since the temple-complex, of which the restoration is described in the preceding two stanzas, is a

Siwaite one, there is nothing unusual in the fact that only kasogatan and karşyan are mentioned in this line.

32,4c For lurah ing jalanidhi 'region of the sea; coastal area', see Note 26,3b.

32,5a The translation '...the sun shines brightly upon the equally bright sea' is probably too free, but the significance of the simile in a more literal translation (i.e. 'the sun shines brightly like the radiance of the sea') is not clear to me.

32,8b Or 'sand' for natar (cf. Note 34,5b), and so: '...as rain spraying on the sand'?

32,8d ONW: 481 gives malaga as either 'fighter; warrior', which is adopted here, or 'to fight', which is also not impossible (thus: '...ran as if to fight the waves').

32,9c Although Zoetmulder (ZL: 152-7) has collected numerous passages in which anak-anakan puđak occurs, the exact meaning of this phrase is still difficult to determine. Hence 'to draw pictures on a puppet made of pandanus flowers' is only tentative. However, an alternative translation 'to draw pictures of puppets on petals of pandanus flowers' seems unlikely, since the relation of anak-anakan is closer to puđak than to řika. This is clear from the occurrence of anak-anakan puđak (Sut. 58,6a; cf. anak-anakan rum ning puđak (Sut. 66,4b)), as well

as puḍak anak-anaken (even: puḍak anak-anakan pñuh tika, Ghat. 11,14b; ciṇḍagânak-anakan tinulis tikâpñěd, Ghat. 10,9d). The former (i.e. anak-anakan puḍak) seems to suggest that the phrase denotes a doll or a puppet made of pandanus flowers, and the latter to suggest a certain kind of pandanus (cf. paṇḍan wvang; see Teeuw and others 1969: 50). In the case of the latter (i.e. puḍak anak-anakan), it is interesting to note that in Sanskrit a phrase tarunaketaka 'young pandanus' is also known (see Ingalls 1965: 507).

32,9d I take nya in hajöngnya as referring to the girl. However, this is not certain. It could refer to tika (thus: 'the beautiful picture she drew') or to anak-anakan puḍak (thus: 'the beauty of a doll made of pandanus flowers').

32,10 The translation 'jumping from one rock to another' for makarang-karang (10c) as suggested by Zoetmulder (ZL: 94; see makarang-karang in 32,8c) is less likely here, since the whole stanza forms an 'extended comparison' (see Teeuw and others 1969: 153, Note 32,3). In the first line a girl is compared to a sprite, whose beauty is said to be coming from the sea; in the second line her hips are identified with the waves, in the third her firm, beautiful breasts are identified with the reefs, and in the last line her frightened whimpers are identified with thunder. But the comparison does not stop there. In the third line the poet continues by describing how her lover's

'ship of passion' is wrecked on the 'reefs' of her breasts (for jumahatakēna see Teeuw and others 1969: 153). A similar comparison occurs in Sut. 83,5: 'sang līlārja mahākarang susu bangun dunungēn ing angikēt pralapita / mombak lwīr i tēngahta dūra n ika tan pangarēmakēna rāga ning rimang' (your breasts are as graceful and splendid as reefs to be visited by those writing poetry [karang is a favourite spot for a kawi to write his poem; ZL: 91], and your hips are like waves which will certainly cause the passion of the lovesick to "flounder").

32,11d-13d It is not uncommon to find a dramatic personae in a kakawin composing a short poem usually to express his deep love for his sweetheart before the enjoyment of their love (cf. Zoetmulder 1957: 61-4). In Sanskrit poetics, this kind of mood is called wipralambha-śrṅgāra, i.e. 'love-in-separation', which portrays love tinged with grief (see Ingalls 1965: 15).

33,12b The comparison to bhramara 'bee' for the male lover is most appropriate, since bhramara also denotes 'lover; paramour'; and is always considered as masculine (see Ingalls 1965: 300).

33,12c Or '...to the shore [sitting] on the back of an elephant rock'? For karang liman see Note 33,6a-b.

'denta winawa' is an unusual passive construction. Even if we allow it as a poetic licence for winawa denta, it is still not very common. The more usual



form is either winawanta or kawawa denta (see Zoetmulder 1950: 50-2).

32,13a Depending mainly on the meaning of běsur (see Note 21,6d), the translation given here is not certain. An alternative translation is: 'O you, who constantly sent me beautiful poems, how recalcitrant you are, you have made me many promises, yet have failed to appear'.

33,1a Zoetmulder (ZL: 188) has rightly suggested that panghrět is part of a building, though he is not sure exactly which part it refers to. In New Javanese the word pangěřět is still used to denote 'cross-beams of a roof, above the walls and halfway to the top of the roof' (JNW 1: 427, sub: kěřět; cf. KBW 1: 107-8). But the problem is: how can one write a poem on the cross-beams? Surely we cannot imagine this poor girl climbing the wall to write down her lamentation on the cross-beams! I have no solution to offer, except to note that in New Javanese there is a metaphor which is reminiscent of this phrase, namely 'swarane nurut usuk' (literally: 'his voice follows the rafters'), to describe a singer's melodious voice. Could it be that 'writing poems on the cross-beams' is a metaphor for 'writing beautiful poems'? Be that as it may, it seemed to be commonplace in those days for a poet, or a would-be-poet, to write down his lamentation (sambat; also wilāpa or pralāpa) on part of a building which is mostly made of wood (Galestin 1936; see also Note 11,2c-d). Some

of these poems even bear the parab 'pen-name' of the poet (see e.g. Nag. 32,4b-c; cf. JFC 4: 95; Berg 1969: 366).

33,2b Literally: '...blinking repeatedly like the eyebrows of one smitten with love'.

33,3c The usual meaning of susur 'quid' (ONW: 640; JNW 1: 803) does not make sense here. Probably susur here means 'edge; fringe' as in Malay or Indonesian.

Sinusur turut-turutan thus means 'to be edged with stripes' (for turut 'stripes on the clothing materials' see KBW 2: 598). Another possibility is that susur is a variant of New Javanese jujur (cf. susul and jujul, JNW 1: 806), which means 'to baste' (JNW 2: 415; cf. dalujur, JNW 1: 594; dalujur is derived from dujur, and dujur is a variant of jujur; cf. dalan and Malay jalan; udan and Malay hujan). Sinusur turut-turutan thus means 'to be basted with striped materials'.

33,3d This line is of interest from the economic point of view (see Introd. pp.95-6).

33,6a-b This realistic description of a karang liman will dispel any doubt that this kind of rock has an appearance of an elephant. We even read in Dew. 1,6d: karang moḡa katingalan, kadi eṣṭi-wana madyus (a rock suddenly emerged and looked like a bathing elephant), and in Dew. 1,7c: karang braja'gēng aruhur, kadi liman añjrum katon (a huge and lofty rock was like an elephant kneeling in the water).

A similar passage occurs in Sut. 85,11c-d:  
'lor-wetanya karang liman kinasut ing ryak asěmu gěřeh ing  
labuh kapat / ghorâněmburakěn wway ing tasik awarna  
mangulinga tuměngha ring tawang' (To the north-east was an  
 elephant rock beaten by the waves with a sound like thunder  
 in the fourth season; and the water was sprayed back into  
 the ocean [from the trunk of this] dreadful elephant rock  
 which looked like [an elephant] looking up at the sky).

33,6c Anghañut, the primary meaning of which is  
 'to drift along the current', is often used in the general  
 sense of 'to perform death rites' (KBW 1: 368; Teeuw and  
 others 1969: 149). However in most cases the relation with  
 the sea or the river (i.e. 'to allow the current to carry  
 along the body') is still obvious. And so ahañutan is to be  
 understood as 'to perform the religious rite of committing  
 suicide by jumping into the sea'. The closest New Javanese  
 equivalent is ngañut tuwuh (JNW 1: 39), but the word is  
 used to denote 'to commit suicide' in a more general sense.

33,8d The reading of this line is far from certain.  
 Neither ...saka rîri ya ('despondency' for iri see Teeuw  
 1950: 93) nor sakarîri ya ('all which are left behind'?) are  
 quite satisfactory, and tan běsur again poses an annoying  
 problem (see Note 21,6d and 32,13a). Probably tan běsur  
 refers to the fact that their love has not yet been  
 fulfilled.

34,1c According to the calculations based on the  
 Balinese system, the fifth hour of the day is 1.30 p.m.

(i.e. 450 minutes after about 6 a.m.; see Friederich 1959: 154; Teeuw and others 1969: 147, Note 5,4b; Covarrubias 1937: 102). According to Pigeaud's calculation, which is based on the Indian system, it is about 4 p.m. (i.e. 240 minutes after midday; see JFC 4: 63; also JFC 3: 66; 67). There seems to be little doubt that a reckoning based on the Balinese tradition is more satisfactory for calculating the time given in kakawin than one based on the Indian system. This is evident from the fact that, as far as I know, there never occurs in any kakawin a mention of, say, the 10th hour or the 13th hour of the day, which we would expect if the day (and night) were divided into 30 muhūrta as in the Sanskrit system (see Kern 1919: 67; SED: 825). Accordingly, all hypotheses proposed by Pigeaud (JFC 4: 63; 155; 157; 307) concerning auspicious and unpropitious times based on references to time in the Nag. are highly doubtful.

34,5b The usual meaning of natar 'courtyard' and its other possible meaning, as suggested by Berg (1969: 512), i.e. 'mat', do not seem to make sense here. Contextually, it seems to mean 'the banks' or 'sandbank', probably through 'level; level ground' as in Malay (see datar, MED 1: 167; natar, MED 2: 801).

A similar use of natar occurs in Sut. 90,4: 'Ndah sampun haliwat sirê tĕgal-tĕgal arata sayo janâlwa katĕmu /.../ pintĕn ngganya huwus kagunturan i ngūni karana ni natarnya n angrĕs i suku' ('Now they passed through a

flat wasteland of a yojana in area...; perhaps flood (or lava?)) had passed through here in the past, and so [the sand on] the level ground caused a somewhat painful sensation (New Javanese: ngěřēs) to the feet...).

34,5c ONW: 119 (= KBW 2: 243) lists kalakā for kalakah occurring in this line, and gives 'water' as its meaning, which, for lack of a better alternative, has been adopted here. A possible alternative given in JNW 1: 490, i.e. 'bamboo enclosure' (cf. kinalakah in ONW: 119) is less likely; another possibility is that kalakah is a variant of galagah, i.e. 'reed'.

34,7b The translation is conjectural. Literally: 'seen from downstream, the illusory images of their movements awoke the passions [of the onlookers]!'.

34,7c Referring to this passage, KBW 3: 307 gives sayat as 'broken'. However, the significance of the comparison '...like a broken palace', or, as given in the translation here, '...like the palaces cracked' is not at all clear. Nor does any possible alternative give a better picture, e.g. kadhātwan, instead of kadatwan (dhātu: 'substance, element'), and 'many' for sayat, instead of 'broken' (cf. Kor: 140,24: sayat ngaran ing akweh 'sayat means many').

34,10c I take nyū danta 'ivory-palm trees' as the object of amilět 'entwine'. However, if this is so, kalawan nyū danta janggāmilět is a rather forced, unusual

structure. In prose it would normally read: kalawan nyū danta winilět ing jangga.

34,10d An alternative reading is to place the comma after tapowana, and so translate the line: 'On the slope there was [a building] like a hermitage, its tower-like structure was like [that of] a hamlet in a picture'.

35,1a I take asuji here as a variant of maśuci 'to cleanse; to wash one's self; to bathe' (see JNW 1: 851). Contextually it is better than 'to dress in embroidered kain (tapih suji)' as suggested by Zoetmulder (ZL: 140-1; cf. KBW 3: 301), because in the previous canto, the poet describes the bathing scene in the river. It is also noteworthy that in Sut. 147,10b Z reads asuji and Soewito-Santoso reads aśuci.

35,1b Is mangö-mangěn a doubling of angěn or two separate words with more or less the same meaning?

35,1c The alternative translation ('the water flowed swiftly from one rock to another, like waves just about to break') is syntactically not impossible, and poetically gives a more evocative picture, but since 35,1b-c forms an extended comparison (see Note 32,10), I consider such translation less likely.

35,2c Is nāgasari masuhun the name of a certain kind of nāgasari flower (*Mesua ferrea*) or simply 'nāgasari flowers suitable for head decoration'? (sěkar suhun is a flower for head decoration; ONW: 640).

35,3d What kind of flower is rājasūnw asusupan (literally: 'a prince with [flower] hairpin')?

35,4a raras nira, literally 'her beauty', refers to the queen (cf. rum nira, 35,5d; rumta, Note 12,4b).

35,4b aśoka is one of the best known flowers in the kakawin. It occurs in almost all kakawin, where nature is described. Aśoka sāmaja 'elephant aśoka', however, does not occur in other sources, neither is it to be found in the Javanese or Sanskrit dictionaries. It is retained however in Malay as angsoka biram (MED 1: 35). Biram is a synonym of gajah 'elephant'.

36,2c The use of a taḍaharṣa bird as a comparison for the king is rather strange, because this word denotes the female of the species, the male being called cucur (see KBW 2: 643; Teeuw and others 1969: 147). However, in New Javanese cucur and kēḍasih (a contraction from taḍahasih, which is a synonym of taḍaharṣa) are no more than synonyms. Kēḍasih is even considered by some as the male ḙmprit gantil bird (JNW 1: 522). In New Javanese kēḍasih, or cucur, is no longer connected with the moon; its voice is considered as ominous of disaster. But in Malay cucur is still known as a night bird, a kind of owl (MED 1: 238), although it is pungguk (New Javanese kokok-běluk) which is especially connected with the moon. This pungguk owl is regarded by the Malays as a symbol of hopeless passion; sometimes also of presumption in daring to hope to win the moon (see MED 2:

287). In Old Javanese literature taḡahasih and cucur are closer to this Malay pungguk than to Javanese kēdasih and cucur. They are always described as weeping sorrowfully before the moon has risen (see e.g. Ghat. 12,3b; Arw. 18,11d; Siw. 5,1c). The Sanskrit equivalent of this kind of bird is the cakora (red partridge, Pedrix rufa), which is supposed to live only on moonbeams (Ingalls 1965: 272; 499).

36,2d As in Sanskrit literature, the cātaka (crested cuckoo, Cuculus melanoleucas or jacobinus) is always connected with rain. This bird refuses to drink except from rain-clouds. The cātaka is used by the Sanskrit poets as an example of pride, nobility and the tragedy of faith. Usually it represents the poet himself, who cannot live without a generous patron (see Ingalls 1965: 301; 364). Such ideas were probably also common among the Old Javanese poets. Hence cumātaka, i.e. 'to behave like a cātaka bird', is very often used by a kawi at the beginning of his work (see e.g. cumataka in 1,3a). It probably has the meaning of 'to pride himself' (so my translation 'to have the audacity', cf. New Javanese cumaṅtaka, JNW 1: 250), or 'to beg for the favour of a generous patron'.

36,3a Since it is not likely that sēkar in this line refers to the posy of fragrant flowers mentioned in 35,4, I take walat sēkar as a compound (a synonym of walātkāra, from Sanskrit balātkāra 'by force; vehemently'?)



referring to the way the king carried the queen to the golden pavilion (35,5).

36,3c The expression 'aprangěn i lungid i tungtung i halis' is reminiscent of Ram. 12,38:

Nā halista malaris ya larasta,  
mwang matanta taji-tulya tajēm ya,  
len hiděpta mahalěp hělaranya,  
nā cělěkta ya upas upamanya

This passage has been translated by Hooykaas (1957: 284) as follows:

Thy eyebrows are as sharp as if they were the bow;  
 the eyes are as sharp as the spurs of fighting cocks;  
 and they reflect the lustre of their feathers;  
 thy cohl can be compared with their poison.

Hooykaas' transliteration of hiděp 'eyelash' by hiděp 'reflection; thought' might be merely a slip of pen, but it has resulted in a curious mistake in his translation. The following translation differs slightly from that of Hooykaas:

Your finely-shaped eyebrows are your bows;  
 your spur-like eyes are the arrowheads,  
 and your splendid eyelashes are the flight-feathers;  
 as for your collyrium, this is comparable to the  
 arrow's poison.

'malaris' is a synonym of 'lungid', both mean 'sharp'; as a description for eyebrows, they are similar to New Javanese ñjalirit (JNW 2: 404) and ñjahit

(JNW 2: 379), and have the sense of 'finely shaped' (ZL: 176). In this sense, malaris is even used to describe shapely calves (e.g. 21,3d: '...akětěr i wētis nirâlaris).

In the metaphor here, halis is thus to be identified with the bow, in particular the bow of Kama, the Love god (see Ingalls 1965: 164).

36,4d Thus 'inattentiveness; carelessness' for silib? Cf. amrih silib 'to try to outwit'; kasilib 'taken by surprise' (Teeuw and others 1969: 319).

38,5d 'The water sprang from the moon' is in accordance with the Indian idea that the moon is 'the vessel of divine ambrosia drunk by ancestors and gods yet ever filled again'. The sphere of the Moon is the reservoir of rain water. As such, the Moon is the lord of plants, the deity protecting all vegetable life (see Daniélou 1963: 98-100).

38,7a '...and what they said came to the ears of the queen' is, admittedly, too free and too conjectural a translation, but contextually a better translation would be hard to propose. The difficulty lies in the unintelligible expression: těka hirěng ('come black?'). For the above translation I read hiring (a synonym of samīpa which may be translated by 'presence') instead of hirěng. But this is only a very slight possibility, because orthographically ri and rě are very different letters. Orthographically těkahirěng is very close to těkapiřěng. In New Javanese kapiřěng means 'to be heard', but it is doubtful whether this

form existed in Old Javanese. In any case the element tě- would be inexplicable. If none of the above suggestions is possible, probably we have to take the reading of y, that is těka marěk, and this line is therefore to be translated: 'they told this to the king, and then they came to the presence of the queen'.

(SED: 3) does not fit the context.

38,9a I take wibhū 'powerful' (ONW: 540) in its primary meaning, i.e. 'far-extending; all-pervading' (SED: 978). In this sense it perhaps has a similar meaning to triwikrama as it occurs in various Old Javanese works. In Sanskrit literature triwikrama is a special form of Wisnu, that is when he encompasses the three worlds. In ancient Java this connection with Wisnu was no doubt still known, as it is clear from Bhar. 8,1 on the occasion when Krsna shows that he is an incarnation of Wisnu (mintonakěn krama nira n tuhu Wisnumūr̄ti / līlātriwikrama makāwak ikang triloka). In many other kakawin, including Tantular's, however, triwikrama is often used without any connection with Wisnu whatsoever (e.g. 39,1a; 62,1a). As in New Javanese (see JNW 1: 661, sub: tiwikrama), triwikrama simply means 'a huge, expansive body which is assumed by a mighty person to show his great supernatural power'. In this meaning, triwikrama may be regarded as no more than a synonym of wibhū (see also Note 62,1a-b).

38,9d Based on the information from KBW 1: 144, it is possible to regard akṣaya as a modified form of sangśaya 'anxiety', and nirakṣaya would therefore mean 'without any

anxiety'. Another alternative reading '...tan gumirisina nirâkṣayêṅ manah' is less likely, firstly because gumirisina nira is an impossible form (gumirisin is an intransitive verb; to be used transitively it needs a preposition, e.g. 14,2d: gumirisin i sang mahâsura), and secondly because the usual meaning of akṣaya 'undecaying' (SED: 3) does not fit the context.

38,10d As Pigeaud has noted in JFC 4: 194-5, the original Indian meaning of caturâśrama, i.e. the four stages of human life (brahmâcari, grhastha, wânaprastha and bhikṣuka) was also known in the Majapahit Court. This is evident from the occurrence of this technical term in OJO 79 and OJO 83. However Pigeaud maintains that the caturâśrama mentioned several times in the Nag. does not refer to this original meaning, but it is used to denote 'a collective name (associated with the ancient quadr<sup>i</sup>partite classification) for certain religious communities connected with the common people and country life'. In the context of this episode, neither of these meanings fit. The fact that the mention of caturâśrama in this passage refers to the performers of the triwikrama ceremony indicates that this group was highly esteemed by the king. This is not likely if caturâśrama included people who were still in the brahmâcari or grhastha stages, let alone if it referred to 'certain religious communities connected with the common people and country life'. Now, in KBW 1: 619 we read of a caturâśrami serving as a collective name for the brâhmana,

rsi, śaiwa and sogata, and thus as a synonym for caturdwija which has been discussed in Note 26,4a. This interpretation seems to be the most appropriate, at least in this context.

39,4 Some of the devices for catching fish mentioned in this stanza are already listed in the ONW, namely: waring, pěcak, karakad (under karakah) and jala, all of which are some kind of net. Of the other devices: añco is a square net (JNW 1: 10); ser is a landing net or bamboo sieve for fishing in shallow water (JNW 1: 755; 1: 803, sub seser); susug is a kind of trap or basket made of bamboo (JNW 1: 807; cf. Zoetmulder 1958: 19,10 śūrpa pwa ngaran ing susug 'śūrpa (winnowing basket) is the name of susug'); laha is some kind of trellis-work made of thin bamboo strips used for fencing off part of the river or sea so that fish can be caught easily (JNW 2: 78-9); pacikur is not listed in JNW, but KBW 4: 47 lists this word as the name of some kind of fishing-tackle. The mentioning of palwa 'boat; ship' in 4d is strange, to say the least, for Tantular has not referred to the existence of any kind of boat in the river before. And the occurrence of ati 'very' preceding palwa makes it most likely that we should have an adjective, or even a verb (cf. Teeuw and others 1969: 312) instead of a noun. And so instead of atipalwa I read ati malwa, i.e. 'very large'.

39,5 Most of the fishes enumerated in this stanza have been listed in the ONW. Of those unlisted in this Old

Javanese dictionary, sumbilang is a kind of sea-fish with a poisonous sting (JNW 1: 875), pe is a kind of ray (JNW 2: 170); totok is a kind of sea-shell (JNW 1: 651); lajar is listed in KBW 3: 747, and wadukang in KBW 3: 527 (which refers to New Javanese dukang (see JNW 2: 353) and Malay badukang (see MED 1: 99), that is 'catfish').

40,2a            Makara 'water-elephant' and cawiri 'monster-head' (its variant is cawintěn; see however JFC 2: 54) are usual figures in a temple (see Teeuw and others 1969: 48: 312).

40,3a            Since in this stanza the members of the family of the god are mentioned, lěmbu śuddha 'white bull' here refers to Nandi, the vehicle of Śiwa, which is 'white as snow, with a huge body and soft brown eyes' (Daniélou 1963: 219-20).

40,3d            Śaiśuka is not known in the Sanskrit dictionaries. The word is related to śiśu, which primarily means 'child, infant', and is also known as one of the names of Skandha or Kumara, who was one of the sons of Śiwa (SED: 1076).

40,4a-b            Baḍawang-nāla 'Fire-emanating Turtle' and Urāgarāja 'king of serpents', who is also called Ananta-bhoga, are known in Old Javanese cosmogony as the base and the foundation of the world, and the island of Java in particular. Hence the mention of ḡasar i wēkas ing mahītala in 4c. For a very thorough discussion on Baḍawang-nāla see

Hooykaas 1964: 103-17 (in which he quotes and translates 4a); see also Swellengrebel 1936: 296-7.

40,5b 'to wear' for anggo would not be possible, for the form should be angango. So I take anggo as a nasalised form of go, which is the root of gogo 'groping in the water' (see KBW 4: 807; JNW 2: 626, sub: gogo).

40,5c For galigiran, JNW 2: 627 (under gigir) gives: ingkang taksih wětah 'which is still intact'. Olěr-olěran probably also has the same meaning. The base word is ulěr, which, among others, is used as a classifier for banana. ...pisang arějôlěr-olěran, thus literally means 'beautiful bananas of many ulěr'.

40,7a arěmuk means 'crushed'. Is this to be understood as 'to strike pearls on stones to test their quality'?

40,8d Cf. Covarrubias 1937: 116: '...Often the favourite bathing-place is a shallow spot in the river where men on one side, women on the other, squat on the water... scrubbing themselves with pumice-stone that removes superfluous hair and invigorates the skin, or rubbing their backs with a rough stick or against a large stone placed there for the purpose'. [the underlining is mine]

40,11c Or: 'his numerous arms were like trees on a slope, and the arms which fondled her resembled shoots of the gadung vines'?

41,1d The simile 'rivals the lightning issuing from the moon' is probably developed from the belief that the rain comes from the moon (see Note 38,5d).

41,2b Literally: 'your waist is like waves which will wreck the passion of the onlookers'. For the meaning of angjahatakēna see Note 32,10.

41,2d amutēr 'to churn' refers to the samudramanthana episode 'the churning of the ocean', narrated in Adip.: 31-4. In this episode it is told that when the ocean was churned by the gods and the demons, the goddesses Śrī and Laksmī sprang from the waves. The goddess Śrī is the goddess of beauty (see Daniélou 1964: 261), hence the expression putus ning lituhajōng 'the topmost of beauty' in 2c.

41,4a-d runta 'your beauty' in 4a and 4d are both used to denote second persons, the former for the queen, the latter for the king (see Note 12,4b).

41,6d Although this line is structurally closer to 6c (and thus refers to the demon soldiers) than to 6b, I take this clause as dependent on the word lingga (6b), which is in accordance with the reading in the OJ Utt (Zoetmulder 1958: 25,21 '...kāñcanalinggapratima inilwakēn sapanan ikang Rāwana').

41,7c Poerbatjaraka (1933: 26) reads těgal ayun, which occurs in Nit. 1,10d as těgal ayū n, and considers



těgal ayū stands for těgal layū (cf. VG 9: 24). Since ayun is a common word for 'battle', and těgal paprangan 'battlefield' occurs several times in this kakawin (51,6a; 57,6d; see Introd. 1.522), I take the correct reading of this word to be těgal ayun, i.e. 'uncultivated land suitable for use as a battlefield'.

42,6b Or: siniwî Magadha sakala, i.e. 'ruled throughout the kingdom of Magadha'?

43,1c For the punctuation '...lagana kunang, mon ikang...' instead of '...lagana, kunang mon ikang...' see Note 1,21b.

43,1d For niścita, SED: 561 gives, among other meanings, 'one who has come to a conclusion, or formed a certain opinion; ...certainty'. This line is thus literally to be translated: 'It is not certain, I am sure, that I would be slain...'.  
Poerbatjaka (1923: 222) argues that such an expression

44,3b Since atigas can only be either intransitive or reflexive, i.e. 'to cut off one's own head', paratrâtigas can only mean 'to commit suicide'. The significance of the simile (i.e. 'as useless as the death of a medicine-man committing suicide') is not clear to me. For a description of a Balinese balian, which no doubt is the spiritual descendant of the Old Javanese walyan, see Covarrubias 1937: 349 sqq.

44,4b 'arrogant' for wruh-wruh is no more than conjecture (cf. 70,3b). Mahâsura is used here in the second person, and musuh refers to Arjuna.

44,4c-d The episode referred to by the poet in this passage is the Adip.: 44, in which Wisnu asked Garuda to be his mount.

45,7d The reading pwa ta n (as emphatic particle) is admittedly unusual. If we take the more common reading of pwa tan, the line may be translated: 'I am certain that Arjuna will not be able to kill me in battle'.

45,9b The translation 'chariot of my chariot' implies that wimāna wimāna ni ngwang stands for wimāna ni wimāna ni ngwang. But even if this is the case, the phrase is still ambiguous. Kern (1919: 63) has noted that a form such as peka ning peka, found in Nag. 18,1c, is an idiom denoting 'a number of servants'. On the other hand, Poerbatjaraka (1924: 222) argues that such an expression would mean 'servants of servants', which is adopted here. If Kern's suggestion is right here, this line is to be translated 'and so he is just like [one of] my chariots'. However, since Rāwana is known to have had one wimāna par excellence, namely the Puspaka (see 10,7); such a translation is less likely than the one suggested here.

45,12a 'paran ing hrdayatiguhya' is literally: 'the goal of my heart which is most secret'.

46,1b This line is reminiscent of Tap. 103,16 sqq.  
(see Note 6,1c).

46,5a Does 'the monkey-field' refer to a těgal inhabited by monkeys or one merely frequented by them? Another possibility is that prawaga is not derived from Sanskrit plawaga 'monkey', as given in ONW: 389, but is a variant of waga (cf. pralambang - lambang; prasětya - sětya in New Javanese). According to JNW 2: 69 waga (which is derived from Sanskrit bhaga) is a synonym of pawadonan, that is 'vulva'. Now, the krama word of pawadonan, i.e. paestren also means a type of cultivated těgal, usually near a river (cf. JNW 1: 94). A similar expression <sup>is</sup> alas wadon 'female forest', which is used to denote 'thicket', as against alas lanang 'male forest' to denote 'great forest' (JNW 2: 81, sub: lanang).

46,6b In Old Javanese parwa is used as a technical term referring to a prose work with epic contents (Ensink 1967: 1).

46,9b For śaśadhara mapalih see also Note 3,6c-d.

46,11b As malaga can also mean 'fighter; warrior' (ONW: 481), instead of wīra suyaśa malaga, the phrase may be read wīrasuyaśamalaga, i.e. 'bold, famous warriors'.

47,3a The reading of F, 'wimānānila' instead of wimānākila, is not impossible. In this case this line is to be translated: '...circled over the Hehayas in his celestial

chariot which flew like the wind', which is an appropriate description for the chariot Puspaka. On the other hand the phrase wimānâkila is not unknown from other sources, e.g. Bhom. 96,13.

47,4c            bhinna ng këna is literally 'those affected were destroyed'.

48,1c            What is the function of da in huningan da? Does it stand for nda, an emphatic particle, or is it to be read huninganta?

49,1a            It is interesting to note that in the lakon (wayang repertoire), Sumantri is the childhood name of Suwandha.

49,6c            The reading '...aśwa dwīpa len turangga', i.e. 'horses, elephants and horses' is not certain. Probably this line should read: mewiww angasw (or ang asw?) adwīpa len turangga, i.e. 'thousands of them attacked on their elephants and horses'.

49,13d            hampru is 'bile' (JNW 1: 168), but like pyah which means 'liver' (or 'heart') as well as 'stomach' (KBW 4: 23), hampru in Old Javanese probably also denotes 'stomach'.

50,10b            '...amrang tulalay ika tugĕl...' is syntactically rather forced. Probably it stands for 'amrang ng tulalay, ika tugĕl', or 'amrang tulalay nika, tugĕl'. The meaning, however, is quite clear.

50,12d There is no doubt that 'falling diamonds' for hīrapata is lexically correct, but in the context it does not seem to fit well. This implies that either the parwatâstra is to be understood as 'mountain of diamond weapons', or that hīra in Old Javanese might have the meaning of 'rock; stone'.

51,4b 'Mārīcêki pĕjah de Kalinggapati...' would be grammatically better (cf. 51,4a: ...pĕjah de Sūryaketu), but it is metrically impossible.

51,5b '...trees entwined by vines' is conjectural, but wwit ing taru latā 'trees of vine trees' is a strange expression, unless it is to be understood as 'trees to support the vines'.

51,12b The seventh month of the Javanese calendar (= Māgha in Sanskrit) coincides with the months of January-February (JFC 5: 24). This is the month when the rain falls heavily and daily in Java, so that according to folk-etymology 'Djanuari' is derived from 'hudjan sehari-hari', that is 'rain daily'.

52,5b I take panglampū as the equivalent of Malay terlampau, i.e. 'excessively; too bad!' (cf. KBW 3: 722; Berg 1969: 444). However, panglampū may also be regarded as an imperative form (see Zoetmulder 1950: 168) of anglampū 'to go on; to carry on', and therefore it is not possible to translate this line by 'Now come on, you worthless king...!'

52,6a KBW 4: 505 quotes this passage, but gives no comment. The translation of mangadu mindê narapati 'to strike the king's heads one against the other' is conjectural, but in the context seems appropriate. The literal translation, i.e. 'to make the goats fight the king' is unintelligible. Another possible literal translation is 'to make the two kings fight as goats'. It is on this possibility that I base my translation 'to strike the king's heads one against the other', since this is how goats fight.

53,1-4 In this canto, through the mouth of the first minister of Mahispati, the poet expounds the raṇayajña 'battle-sacrifice', which is a favourite theme for Sanskrit as well as Old Javanese poets (see Zoetmulder 1957: 58; Teeuw and others 1969: 150). Tantular himself again alludes to this sacrifice in Sut. 114,2.

54,1-55,1 There is no doubt that samaratha (54,1c), ardharatha (54,3a), atiratha (54,3b) and mahāratha (55,1b), referring to different persons as they do, denote certain ranks in the heroes' hierarchy, but the relative status of these ranks is not clear. In fact, with the exception of mahāratha 'great warrior', these words do not appear in the dictionaries. The degrees of the respective heroes are indicated by sama 'common', ardha 'half; semi', ati 'very', and mahā 'great'.

54,1d An alternative translation: 'calmly he performed the sacrifice on the battlefield, recited incantations, and was willing to die at the hands of the demon king'.

57,3a mangsulakĕn normally means 'to return' (transitive verb), but 'to return the king', or even 'to return to the king', does not fit the context. Probably this word is the equivalent of New Javanese mbalik (wangsul is the krama form of bali; and balik is a variant of bali) i.e. 'to go over to the enemy's side', or Malay membelakangi 'to turn one's back'.

57,4a The stroke of two is 9 p.m. (see Note 34,1c).

57,6b nrpati rāja rāja is a rather curious phrase. Is nrpati different from rāja? Or is one of the two no more than a stop-gap?

57,7b It is very unlikely that surasena here means 'the host of the gods' as in 7,3b, because there is no mention in the present kakawin, nor in any other source that I know of, that Arjuna Sahasrabāhu had an army of gods at his command. Probably the name is derived from Sanskrit Śūrasena, who is known as one of the sons of Kārtawīrya (SED: 1086). For metrical purposes, it was changed to Śūrasena, and eventually became Surasena (cf. dāna - dhana; Note 31,4a).

57,8b The usual meaning of mihat, i.e. 'to look at' does not fit the context, because the simile 'like a lion wishing to see an elephant' is not strong enough in the context. There seems to be a shift of meaning in this word: to see - to look at - to face - to oppose (e.g. 58,1d) - to do battle. In this simile, Arjuna is compared to the lion and Rāwana to the elephant, and this comparison implies that Arjuna is superior to Rāwana (thus Ingalls 1965: 300: 'It is proverbial that the lion kills the elephant in combat ... and the poets are prone to laugh at the elephant for his Dutch courage when faced with the lion').

57,8c It is noteworthy that the phrase tan pasangkan inucap (literally: 'not because he is mentioned') occurs twice in the present kakawin (see 67,8a), on both occasions referring to divine sages, who apparently do not live in this world.

58,5 This passage contains the prophecy of the death of Rāwana at the hand of Rāma with the help of Sugriwa, the king of the monkeys, as narrated in the Rāma stories.

59,2c-d An alternative reading is '...mwang bhaktya ning rat kabeh ngkane jöng nira Rudramūrti,...' ('besides the devotion of the people to the feet of the god Rudramūrti'). However, this is less likely, since the following clause, i.e. kahiděp sang mangkana lwir nira would be an incomplete one.



59,8d '...become ocean and mountain...' is to be understood as 'sea of blood and mountain of corpses', which is a common stock-phrase to describe the great casualties among the combatants (see e.g. 17,7b: ng lwang bangun parwata śawa, rudhirâdrēs bangun sagarâlwa; 50,1b; 6,12a-b).

60,2d jalanidhi matsya is to be understood as 'ri jalanidhi matsya...' (cf. suku ning gunung for ri suku ning gunung; Teeuw and others 1969: 146). This interpretation is, I believe, better than regarding the phrase as a Sanskrit compound (i.e. 'sea-fish') because nya in warinya refers to the sea.

kadi pāwakōṣṇāngalun is literally 'like raging hot fire'.

61,4d The reading '...puh mar ang...' is better than 'puh mara ng' (with mara as an emphatic particle), for mar occurs several times denoting 'weak; powerless; exhausted' (c.f. 60,5d: mar puh tiba).

62,1a-b The comparison with the god Tripurântaka 'the destroyer of the Triple city', i.e. Śiwa, when the king assumed his triwikrama form, clearly indicates that to the poet triwikrama is no longer regarded as the special form of Wiṣṇu (cf. Note 38,8a).

62,4a '...mihat n ton...' is a curious phrase, since both verbs have the meaning of 'to see; to look at'. In the translation only one of the two appears. However,

it is probably not too far-fetched to render mihat as 'to appear; be visible', comparable in sense to Indonesian 'nampak'. If this is the case, the line may be translated: 'Daśawaktra was enraged, and he appeared furious at the sight of...!'.  
 sight of...!.

63,3d            'tinanggĕh kĕdö' is literally 'has been warned, but was stubborn'.

63,5d            kinehan (from keh) is an unusual word. In Old Javanese instead of keh, kweh is usually used. In the sense in which it is used here (i.e. 'to be done by many people together'), however, kinabehan (from kabeh) is more usual (see ONW: 113).

63,8            In canto 63 we find the most significant difference between the Balinese and the Javanese versions of the present kakawin. In the Javanese version (y), canto 63 ends with 63,7, and then begins with a new canto which has no counterpart in the Balinese version. Thus instead of two stanzas (i.e. 8 and 9), y has two cantos of 14 stanzas. Considering the unreliability of the reading of y, there seems to be little doubt that two cantos have been interpolated into the Javanese version, rather than that the Balinese version has lost two cantos. Such being the case, I put this interpolated passage in the *Variae Lectiones*, rather than in the body of the Text. The problem of interpolation in Old Javanese works, the OJ Ram. in particular, has been discussed by Hooykaas (1955),

and it would be too far from the scope of the present Notes to the Translation to discuss it here. The following remarks are made, nevertheless, because they are relevant to the editing of this interpolated passage.

(1) The interpolator still had a mastery of rules of metre, long forgotten by the Javanese (cf. Poerbatjaraka 1926: 5). This is evident from the correct scansion of every line throughout the interpolation. Several long syllables seem to be forced, e.g. pwā, māti, ngūni, but as we have noted in Introd. (pp.70-1) this feature is not at all unusual in the present kakawin, or in any other kakawin.

(2) The language is still passable as Old Javanese. There are, to be sure, some signs of possible 'neologisms', such as waling ira instead of waling nira, nungsunga instead of manungsunga (see B,4c and 63,8b), but such forms are not uncommon in many Old Javanese works. The omission of the connective particle 'n' in a possessive construction is not rare in this kakawin and the same word nungsung occurs even in a twelfth century poem (Har. 27,4c).

It is thus not easy to prove that this passage is an interpolation, apart from the fact that it occurs only in the Javanese manuscripts. Nevertheless, the following arguments may, perhaps, be used to support this contention:

(1) In this passage the name Sukhaśāraṇa is used to denote only one demon (A,1d) as in the New Javanese version of this story, whereas in the other parts of this kakawin, it appears to indicate two demons (see Note 7,6b) as in Sanskrit literature.

(2) In A,7c-d we read that the king and the queen will return to the world of Wiṣnu: Arjuna will assume his form as Wiṣnu, and Citrawatī as the goddess Śrī. In the other part of this kakawin Arjuna says that he will return to the abode of Śiwa (72,1d). And Tantular indeed compares Arjuna more often to Śiwa than to Wiṣnu. In the New Javanese version, however, Arjuna is regarded as an incarnation of the god Wiṣnu, and his wife as an incarnation of the goddess Śrī.

The contents of the passage themselves are not important to the sequence of the narrative, for they are only a 'repetition' of what will be told in canto 64. However, for the sake of completeness this passage is presented and translated in this edition in full. Since it is almost impossible to reconstruct a definite Text based on the readings of the Javanese manuscripts (see Introd. 2.12; 2.22) the text included in the *Variae Lectiones* and the translation offered below are only tentative:

(Canto A)

1 Let us tell no more of what happened to Daśāśya after  
     he was captured by the king of kings;  
 we tell now of queen Citrawatī, who was left on the  
     bank of the Narmadā.  
 A demon came bringing her news that the king had  
     fallen in battle.

This wicked demon was called Sukhaśāraṇa, and had  
     disguised himself as a virtuous man.

2 And so [all the women of] the court cried aloud like  
the sound of the waves of the sea,  
and the queen, foremost among them, was perplexed,  
speechless and sorrowful;  
she was dazed, languorous, trembling, exhausted and  
looked as if drained of life.

Then she fainted, and no longer heard the  
lamentations of the servants and nurses who  
came to her aid.

3 Soon after she revived, she decided to go to the place  
where the king had fallen in battle;  
but the demon stopped her, telling her of the approach  
of the demon king  
who was going to carry her off -thus spoke the demon,  
pretending to be truthful and faithful.

And so the queen cut her hair and nails

4 to be placed at the feet of the ruler of the Hehayas.  
Such were her instructions to her servant who was  
sent to the battlefield.

Thereupon the queen at once rose and prepared to  
follow [the death of] her husband,  
for she had no desire to live on; she unloosened her  
hair, and took a sharp gleaming dagger in  
her hand, [saying]:

5 O my king, O my beloved one, please take heed of  
 my lamentations for you,  
 you, who like the god Harimūrti in battle, are feared  
 by all daitya, yakṣa and asura,  
 who are the god of the flower garden descended to the  
 earth so that I could serve you [read:  
kaḥaḍḍep?] in the fragrant bed-chamber,  
 for all impurities are cleansed from the body when one  
 sleeps under one coverlet with you.

6 Now you have been slain by a wicked, arrogant demon,  
 although not because of his might, but because of your  
 wish to fly [to heaven] and to leave your body.  
 In short, my Lord, I wish to join you  
 in heaven -this certainly is my wish- or wherever  
 else you go.

7 O my dearest, please awake, and let us vanish  
 together to the sky,  
 to be greeted by the eagle, the great mount of  
 heroes who fall in battle,  
 and together we will wander over the three worlds at  
 ease and live happily in the splendid,  
 magnificent world of Wiṣṇu;  
 you will assume your beautiful form of the god Wiṣṇu,  
 and I that of Śrī, the great goddess.'

8 Thus she spoke, then with her gleaming dagger she  
 quickly stabbed  
 herself in the heart, and her blood spurted high,  
 gushing beautifully in a sparkling bright  
 colour.

Then the queen did homage to the sani (?),  
 while washing her face with the blood, which was like  
 flowers strewn on her hair and breast.

9 She was in deep meditation, performing the śunyayoga  
 (i.e. the yoga to reach the Void?),  
 and had concentrated her mind on the 'three-minds' as  
 taught by the perfect yogi.  
 And so she died; the jewels (?) quickly and  
 beautifully followed (?)  
 flower petals suddenly rained down at the same time,  
 as though falling from the sky.

(Canto B)

1 On the death of the queen who now lay on the floor (?)  
 of the blooming aśoka flowers,  
 all the beauties of nature around the banks of the  
 Narmadā looked dazed and perplexed:  
 the ivory bamboos stripped off their sheaths and  
 sighed pitifully;  
 the thunder rumbled softly as though weeping  
 painfully and sorrowfully;

2 the sun was dimmed by clouds, a rainbow formed in the sky, and light rain drizzled upon the mountains, and the [brilliance of] lightning that brightened the darkness looked subdued (?) because of the queen's death.

Moreover, all the maidens of the court followed the queen in performing the act of bela, foremost among them were those who shared the king's love with the queen, they fell at her feet.

3 At the sight of what happened [the servant who had been sent to the king by the queen?] would gladly have joined [those who performed bela], and therefore she quickly departed

to pay homage [metri causa for sewa?] to the king [ 's body] and then join in death those she loved.

Let us not tell of her journey; we now tell of king

Kārtawīrya [according to the metre:

Kṛtawīrya!], who returned [to the bank of the Narmadā],

accompanied by the dreadful warriors of the Hehayas

with their possessions and chariots

4 He followed the same route through the impassable wooded mountains,

and soon reached the bank of the Narmadā, where the queen was lying dead.



Before he set out to war he had told her [that on his  
 return] he would like her to welcome him with  
 loving eyes,  
 but now he found she was no longer as he had left her:  
 she was dead, her appearance was pitiful and  
 pale.

5 The young and old servants, nurses, albinos,  
 hunch-backs, the kuñja were all lying dead.  
 And so the king was amazed and speechless at the  
 sight of the dead,  
 and all the officers were struck dumb.  
 Then came to the king's presence the servant sent by  
 the dead queen, saying:

64,2b-c An alternative reading: 'Ya hetu nira yan  
ta mar kapati...'. The translation of '...tan wring ulaha  
ruməngö nareśwara / ulih ning atulung...' is far from  
 certain, but a better alternative is difficult to suggest.

64,3c It is not easy to decide whether the word  
wiphala 'useless; of no avail' refers to the deed of the  
 queen, or to the victory of the king. Contextually, both  
 readings are possible. If the latter is correct, this  
 line is to be translated: 'And so, although you survive  
 and are victorious, this is of no purpose'.

65,2c The translation is tentative. I take  
manis-manista 'your sweetness' simply as a synonym of  
'rumta', which, as we have seen in Note 12,4b, is used as

a term of endearment for the beloved one. Kwan could mean either 'command' or 'place' (Teeuw 1946: 82), and although Zoetmulder favours the latter, which I have adopted here, as the appropriate meaning (see ZA: 297), the translation 'command' (thus: 'where is your command', i.e. 'Command me...') contextually is not impossible. Another reading: ndī kukwān i manis-manista (taking kukwān as a derivative of kuku 'nail', thus 'scratching') is likewise not impossible. Scratching with sharp nails and biting with teeth are standard practice in sexual enjoyment as described in Sanskrit literature, and nail wounds were borne with pride, and even became a criterion for social distinction (Ingalls 1965: 200).

The second part of the line is even more uncertain. I assume awijāngdĕlō stands for awijang and angdĕlō, which admittedly is a very weak assumption, hence the translation '[I am] lying on your breast and looking into (?) your eyes'.

65,3d            'sapuḍaka salambang ing langō' (salambangēng langō is probably better; cf. Teeuw and others 1969: 315) is an expression indicating the wish to be always together. People used to write lambang 'poems' on the petals of puḍak flowers (see e.g. 74,5: akirim kakawin i dala ning puḍak sumar; see also Note 12,7d).

66,2c            In this passage, the Old Javanese text could give the impression that Sukhaśāraṇa is the name of a single demon, as in the New Javanese lakon (cf. Note 63,8).

However, from a passage describing the fight between Rāwana's army and that of Waiśrawaṇa, we have strong reason to argue that Tantular is cognizant of the fact that Sukhaśāraṇa is a copulative compound representing the names of two demons, i.e. Sukha and Śāraṇa (Sanskrit: Śuka and Sāraṇa; see Note 7,6b).

66,2d Literally: 'For it is not the arrival of the [real] death, the death of the queen who was the jewel of the palace'.

66,4d For 'himp̄r mangure maṇik' see Note 21,6b.

67,2a The exact meaning of śarīrawāhya ('physical body?') in this line is not at all clear. Probably, the following clause (i.e. 'bangun...') is a Javanese rendering for a phrase the author has assumed to be Sanskrit.

67,2d yak p̄jaha ('I shall die') does not fit the context, for after the queen had been revived, there is no reason why the king should have had any wish to die. Probably it should be read yat p̄jaha (which graphologically is not impossible, the letter 't' being rather similar to 'k'), i.e. 'if you had really died'.

68,3c Is anglaga a verb ('to fight', thus literally: 'by you, who fought most valiantly'), or can it also be a noun ('fighter', thus: 'by you, the most valiant fighter')? Cf. malaga, Note 32,8d.

69,1c An alternative reading is: apituwi tan pabhoja, bañu dūra hana n masunga ('moreover he had no food, and it was not likely that anyone had given him water'). However, since ma bhoja-bañu is analogous to New Javanese mangan-nginum or Indonesian makan minum, I prefer to read the text as a ma- form of the compound bhoja-bañu.

70,1b The reading manggĕh ng ūnin which is adopted here is not certain. In this reading I take ūnin as a passive arealis form of ūni. Another alternative reading is manggĕh ng ūni n ('his words were firm...'), and although manggĕh ng ūni n ('he was firm before...') is not an impossible reading, contextually it is less acceptable.

70,2a gawayakĕnana is an unusual form; the only possible interpretation is as a passive arealis of gumawayakĕn, but then gawayakĕna would be the more accepted form. Or should it be emended: gawayakĕna ya?

70,3a The translation of this line is far from satisfactory. The key word is hiniringan (a passive form of manghiringi), which normally means 'to be accompanied'. However, I can make no sense of haywa tātan ('do not you not...') hana hiniringan (thus: 'you have to be accompanied'?) in the context here. Accordingly I take haywa as referring to Rāwana's evil conduct (buddhi mūrkhâwamana) mentioned in 70,1d, and take hiniringan as derived from hiring (a variant of iring), which is related to New Javanese ering 'to show respect', thus 'to be respected'.

70,3b For wruh-wruh 'arrogant', see Note 44,4b.

70,4a Should 'ulahakěnā lena' be read 'ulahakěnâlena', or be emended to 'ulahakěnânglena'?

70,4d Literally: '...people will censure him as imitating those who fall into hell'.

71,1c dhana panungkul is literally 'wealth to be used as a token of surrender', that is, wealth given by the conquered to the conqueror.

71,3a The syntactic function of the word paramapāṇḍitôtama is not at all clear, and the translation of this line, therefore, is not certain. If this word is dropped, there is no ambiguity in meaning, namely the conduct of a king in ruling his country is no different from that of the tapa practiced by an ascetic.

71,6a-b The translation of these two lines is very tentative. I render sinamaya as it is given in various dictionaries. Zoetmulder (ZH:4) suggests that samaya in sinamaya is related to samadhi (cf. New Javanese kaya --- kadi), and sinamaya therefore to be rendered as 'to imagine in the depths of one's mind'. In the context such translation is not impossible.

'the king thinks what a great sage thinks' for hidēp nira tikānghidēp is conjectural, but a better alternative is hard to propose.

71,6c The notion that a king is 'hurip ing jagat kabeh' is strongly reminiscent of the phrase in 1,1a namely that the god śrī Parwatarāja is 'hurip ing sarwapramāṅg jagat'. This leads us to a conclusion that - at least to Tantular - the king and the 'Lord of the Mountains' are two different manifestations of one and the same deity. This idea has been discussed at some length in *Introd.* 1.6.

71,7b Cf. the formulation in 71,2c: apan krama ni sang narendra juga tan palě-palěh i karakṣan ing jagat. Thus tan běsur a synonym of tan palě-palěh 'negligent'? (for tan běsur see Note 21,6d).

72,1c The 'paṇḍita Wiṣnumūr̄ti' who is to be the cause of Arjuna's death is Rāma Bhārgawa, who is also known as Paraśu Rāma. According to Pigeaud (1967: cf. *Introd.* p.33, Note 28) the feud between Arjuna Sahasrabāhu and Paraśu Rāma is used as the theme of a twelfth century kakawin, Arjuna Sahasrabāhu. In the Purānic story, Paraśu Rāma was known as the sixth incarnation of Wiṣṇu. He was born as the fifth son of Jamadagni, who was deceived and killed by king Kārtawīrya and his sons. Single-handed, Paraśu Rāma destroyed all the males of the royal blood (see Daniélou 1964: 170-2). This episode is related briefly in *Adip.*: 3.

72,9b Nir don tang dina ratri is literally 'night and day are of no purpose [to him]'. The idea is that the king did nothing else, either by night or by day, than devote himself to the dharma.

73,1a-b For a comment on this passage see Introd. 1.21. The reading abuka 'to begin' (literally: 'to have... as an opening', i.e. 'to have...as a beginning') is not without doubt. One may argue that the whole kakawin is in fact derived from the 'Daśāsyacarita', because the first part of the Utt., in other words the source of the Arj., is no more than the story of Rāwana before his encounter with Rāma. To render abuka by 'give rise to; lead to' as given in ONW: 406, however, does not fit the context. Could it be a copyist's error for kathâdbhuta, i.e. 'wonderful story' (cf. Sut. 148,1a: Nāhan tântyan ikang kathâtiśaya Boddhacarita ng inikēt 'Thus ends the versification of the most wonderful tale, the story of Boddha').

73,1c For a discussion on the name of the poet, Tantular, see Introd. pp.7-15.

73,1d 'nda tan tular ika ri gatinya' is a pun, serving as a gloss to explain the meaning of the name the author had probably chosen for himself as his pen-name (parab). The rendering of tan tular by 'unswerving' or 'undeviating' is in accordance with Zoetmulder's (see Teeuw and others 1969: 14). Berg (1969: 66-7; 368, Note 42) argues that tantular is a synonym of prapañca, which means exactly the opposite of the meaning given here. Berg's arguments, however, are not acceptable. He is right in arguing that tan tular is a synonym of tan cala, but he is mistaken when he contends that tan tular is also a synonym of cañcala, because tan cala is the negation of cañcala

(cala and cañcala are more or less synonymous; see SED: 391 and 382). The Sanskrit equivalent of tan tular is dr̥ḍha (thus Ram. 24,165: dr̥ḍha tan tular angēn-angēnya tan cala). It is interesting to note that in the Bungur inscription the grantee, dyah Parih, has been given the dharmasīma of Bungur by Rājasanagara on account of his kaḍrhabhkatīn to the latter's niece, the wife of Tantular's patron. Could it be that there is some connection here, namely that Tantular 'the unswerving one' was the pen-name of dyah Parih, who was renowned for his 'unswerving loyalty' to his master?

Berg (1969: 67) has amended migu (which he renders as 'restless') for milu. Milu lěngěng is, in my opinion, contextually quite appropriate. The occurrence of milu in this phrase is similar to tumut angapilangö occurring in 73,1a or milw âmarṇa ri kastawan nrpati occurring in Nag, 94,1b.

Comparing the phrase 'tan wruh i rusit ning aji' with Sut. 148,4c, '...turung wruh ing aji sakatha', we may assume that aji in this phrase refers to aji sakatha, i.e. the Art of narration. Here I take sakatha as being derived from Sanskrit saṃkathā (SED: 1125). However, it might also be possible that sakatha is derived from saṃkaṭa, which means, among other things, 'impassable; dangerous' (SED: 1125), and it is thus the equivalent of Javanese rusit (KBW 1: 746). The phrase 'rusit ning aji' is also used to describe a beautiful person, probably via '[her beauty] as hard to perceive as Art', thus '[her



beauty is] indescribable' (see KBW 1: 522, sub niraksara).

Hence my translation 'the subtleties of the Art' for rusit  
ning áji in this line.

73,2a-b For a comment on this passage see Introd.  
1.14.

73,2c-d This passage refers to the future death of  
Arjuna at the hand of Rāma Bhārgawa or Paraśu Rāma and that  
of Daśamukha at the hand of Rāmacandra, the sixth and  
seventh incarnation of Wiṣṇu respectively (see Daniélou  
1964: 170-5).

74,1 This stanza is puzzling. If it is related to  
the previous one, then durātmaka in line 1a must certainly  
refer to Daśamukha as well as Arjuna. In the epic  
literature, this might not be surprising, for both  
Daśamukha and Kārtawīrya are considered evil in the  
Rāmāyaṇa and Mahābhārata cycles. However, it is hard to  
understand how Tantular, as a poet who has written a  
kakawin extolling the deeds of Arjuna Kārtawīrya, could say  
that his hero was a villain. The only plausible  
explanation is that although the poet does not explicitly  
exclude Arjuna Kārtawīrya from the evil imputation, only  
Daśamukha is meant here. This suggestion is corroborated  
by the use of bāṇa 'arrow' as the weapon that is to slay  
this durātmaka 'the wicked soul(s)', which agrees with the  
story of Daśamukha's death, but not with that of Arjuna,  
since the latter was slain by Rāma Bhārgawa, whose usual

weapon was an axe (hence his name Paraśu-Rāma, i.e. 'Rāma with the axe').

74,2a For parwacarita see Note 47,6b. Here it refers to the parts of the OJ Utt.

74,2b Although nghulun ('I; me') is used here, for the sake of consistency I have used 'he' in the translation, since in the other parts of this passage Tantular uses the third person pronoun.

74,2d Although the literal meaning of the metaphor asong karas is clear, i.e. 'to have writing leaves as an umbrella', its significance is not apparent, except that it denotes the poet's activity of writing a composition. A similar case is angitungi pangjrah ing sēkar, literally: 'to count the blossoming blowers' (see Introd. pp.67-8).

74,3a In KBW 1: 296 we read the following questions: 'kolug tan wikan ya ri pinangka ning kewĕh' and 'kolug tinangaran [?] tan uninga kewĕhnya', which indicates that kolug can mean 'does not know the origin of hardship; ignorant of hardship'. So, an alternative translation is: 'And so far as this Tantular is concerned, he is ignorant of hardship, for he is not in the least deterred by the derision of others'.

74,3d tāḍana means 'beating; striking; chastising' (see SED: 441; ONW: 223), but it does not seem to fit the context. Other possible readings, buddhitā dhana or buddhitādhana, likewise do not make sense.

74,4b            wruh inggita is the Javanese equivalent of Sanskrit inggita-jña (SED: 164), which means 'understanding signs; acquainted with the gestures of another; skilled in the expression or interpretation of internal sentiments by external gesture'.

74,4c            In Old Javanese kahañang normally means 'to be captured', especially in reference to girls from a defeated state captured by the victor (see e.g. KBW 1: 374). It is doubtful whether this meaning is appropriate here. In New Javanese ngañang means 'to bid for' (JNW 1: 39), hence my translation 'to be taken' in the sense of 'to be purchased' for kahañang. It is interesting to note that the Old Javanese word for 'to attack', or 'to win a possession' is anuku (e.g. 4,13c; Nit. 2,2d: uttama ning hinuttama dhanôlih ing anuku musuh), which is derived from suku. Anuku, however, can also mean 'to buy', although in this case the word is derived from tuku. Probably there is a tenuous semantic connection between these words: suku -- hañang -- tuku.

74,4d            The reading '...buddhi nirâgama...' does not make sense. For nirâgama, SED 540 gives: 'not founded on revelation', which I adopt here. Admittedly the function of buddhi in the syntax is not clear.

74,5c-d            Although there is no lexical difficulty in these two last lines of the poem, the exact meaning of the whole passage is not clear, and the translation of 5c

especially is no more than conjecture. Another possible translation of 5c is: 'In short, when the withered nagasari flowers at the peak [of...?] arouse poetical trance'. For 'Scripture' as a rendering for lěpihan tanah see Swellengrebel 1936: 212. Sang sūkṣmēng lěpihan tanah, 'the god who is present in the scripture', however, is not necessarily the goddess Saraswatī as in the case of the Kor: 9,6 (cf. Swellengrebel 1936: 226). It could be any deity, invoked by the poet especially in its capacity as the god of beauty (see Zoetmulder 1957: 64-9). In this particular kakawin, it might as well be śrī Parwatarājadewa, the Lord of the Mountains, whom Tantular has invoked in 1,1a.

## APPENDIX

As Pigeaud (1967: 241) has rightly stated, the Arj. was much appreciated by Surakarta poets of the eighteenth and nineteenth centuries. This is evident from the repeated renderings of this poem into New Javanese.

The Arjunawijaya kawi miring

The oldest rendering that has come down to us is written in a type of metre, usually called kawi miring (see Pigeaud 1967: 237-8). The dates of the commencement and the completion of the writing of this version are recorded in chronograms occurring in the first and final cantos respectively:

Arkm. 1,1a-b:

Purwa nireng makirtyeng agñeng maprabwatmajeng  
Jaweng Surakarta / ri Isnen ping wolulas Dulkijah  
tuhun Wawu trus karna swareng rat

(At the command of the Crown Prince of Java in  
Surakarta, the writing of this poem has been  
commenced on Monday, 18th Dhū'1 Hijjah of the year  
Wawu, 1729 (1803 A.D.)

Arkm. 73,1a-2a:

Pralabda ning aněřěh riheng Sabtu / taběh sanga  
wimba nira ng lek catur / Warigalit Sakban ring  
mangsa kaněm / ri tuhun Jimakir kalisangara //  
sakala ring suddā tri wiku tunggal

(The completion of the writing (?) [of this poem] is on Saturday, at the ninth hour of the fourth day of the waxing of the moon, Warigalit, Sha'bān, the sixth [Javanese] month, in the year Jimākhir, 1730 (1803 A.D.).

The name of the pujangga who composed this version of the Arj. occurs in the following quotation (Arkm. 73,2b-3d):

Kang tinědah wadyaji juru-nitra / makirtya ring  
katarjunawijaya / lagu magěng rikang bahasa jarwa //  
sireka mas Yasadipureng aran / kang inutus manulad  
ring pustakadi / abdi carik sira Sastrataruna /  
kagěngan sri mahanarpatiputra

(His Majesty's servant, the writer, who has been ordered to compose the tale of Arjunawijaya in 'great verse' in jarwa language, is mas Yasadipura; the one who has been ordered to copy this book, which belongs to the Crown Prince, is scribe Sastrataruna).

Since, according to a biography written by his descendants, Yasadipura I died on 20th Dhū'l ka'idah 1729 (= 14 March 1803 A.D.; see Soebardi 1967: 51), the Yasadipura mentioned in the above quotation of the Arkm. must be Yasadipura II. This argument is further corroborated by a quotation from the Arjuna Sasrabau of Yasadipura II (51,22-3; see overleaf).

The Arjuna Sasrabau of Yasadipura II

Sixteen years later, Yasadipura II rewrote this kawi miring version of the Arj. in macapat form. This macapat version has been discussed briefly by Poerbatjaraka (1964: 137).

The dates of the commencement and the completion of this macapat version are recorded in the first and final cantos respectively:

Arsy. 1,1:

Purwa ning reh pandon ing mamanis / makirtya ring  
 agña prabwatmaja / ri Surakarta mandireng / Jawi  
 saananipun / ping patbēlas Rěspati Manis /  
 Jumadilawal hasta / gaṭitaña nuju / Jimakir sewu  
 kalawan / pitung atus catur sat mangka palupi /  
 prabu Sahasraboja

(At the command of the Crown Prince of Surakarta, Java, the writing of this poem, which begins with Dandangula metre, has been commenced on Thursday Lēgi, 14th Jumādā 'lūlā, at 8 o'clock, Jimākhir 1746 (1819 A.D.). As regards the story, it is about king Sahasraboja).

Arsy. 51,22:

Ping rolikur Ramēlan Jimakir / Kėmis ing jam  
 sangeñjang sampurna / nireng kanda panitrane /  
 Arjunasasrabau / lek ing kasa rowēlas ari /  
 sengkala mēksih samya / lan duk wiwitipun...

(The writing of the Arjunasasrabau poem was completed on 22nd Ramaḍān, Jimākhir, on Thursday, at 9 a.m., on the 12th day of the waxing of the moon, the first [Javanese] month, the same year as the commencement of the writing...).

That the writer of this macapat version was Yasadipura II is clear from the following quotation (Arys. 51,22-3):

...nguni pan sampun jarwa // nanging mĕksih lagu  
ning kakawin / nulya ing mangkya karsa rinampas /  
sinalinan lalagone / ingkang sĕkar macatur / kang  
anawung saking kakawin / anggĕgĕmĕt ing kanda /  
barang langĕnipun / abdi jĕng sri naraputra / mas  
ngabehi Yasadipura ping kalih...

(It [-the poem] had been written earlier in jarwa language, but the metre was still that of kakawin. Now the Crown Prince wished to change the poem completely into macapat verse. The author who composed [the new poem] from the kakawin and made a close study of the story with all its beauty, was mas ngabehi Yasadipura II, His Majesty's servant).

#### The Arjuna Sasrabau of Yasadipura I

However, Yasadipura II was not the first pujangga who rendered the Arj. into New Javanese. This is clear from the following quotation (Arsy. 51,24):



duk waune pan sampun / ginupiteng juru panganggit /  
 ri wus sĕkar macapat / karsane sang prabu / kaping  
 tri Pakubuwana / kang tinuduh sira ngabehi Yasadi /  
 pura ingkang kapisan

(In accordance with the wish of His Majesty  
 Pakubuwana III, it [= the Arj.] had earlier been  
 rendered into macapat by a writer. This writer,  
 ordered by the king to do this, was ngabehi  
 Yasadipura I).

Neither Poerbatjaraka (1964), nor Pigeaud (1967),  
 nor Soebardi (1967), mentions that Yasadipura I too had  
 made a rendering of the Arj. in New Javanese. This is  
 probably due to the fact that there seems to be no trace  
 of the macapat version of Yasadipura I in the Libraries of  
 the University of Leiden and the Central Museum, Djakarta.  
 It is nevertheless clear from the above quotation that  
 Yasadipura I had rendered the Arj. into macapat verse during  
 the reign of Pakubuwana III (1749-88 A.D.). In other words,  
 this macapat version had been written at least 15 years  
 before the writing of the kawi miring version.

The conclusion that the kawi miring of the Arj. was  
 written some time after the macapat version (of Yasadipura  
 I) accords with Poerbatjaraka's arguments that the kawi  
miring versions of the Dewaruci and the Rama derived from  
 the macapat versions (Poerbatjaraka 1964: 143-4; see also  
 Pigeaud 1967: 238).

The Arjuna Sasrabau of Sindusastra

Sindusastra, a pujangga who flourished during the reign of Pakubuwana VII, also wrote a book based on the story of Arjuna Sasrabau in macapat metre. The date of the writing of this version is 1829 A.D. (i.e. 1245 Arabic year or 1757 Javanese year; see Arss. 1,1). However, this version contains much more than the stories of the kakawin. A comparison of the corresponding passages of this version with the Arj. clearly shows that the writer, Sindusastra, was not acquainted with, or at least did not make use of, the Arj. Its source, according to Poerbatjaraka (1964: 161) is the Śērat Kanda. This version of the Arjuna cycle, therefore, belongs to a different tradition than the kakawin version.

A thorough study of these different versions of the Arjuna Sasrabau cycle in New Javanese would no doubt be of some significance for increasing our still inadequate knowledge of the transitional period between Old Javanese and New Javanese literature. It is obvious, however, that such an undertaking falls outside the scope of the present study.

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LIST OF PROPER NAMES OCCURRING  
IN THE ARJUNAWIJAYA

The following abbreviations are used in this list:

- A: Arjuna; B: Bānaputra; R: Rāwana;  
W: Waiśrawana; Introd.: Introduction;  
n: a (proper) name; Skt.: Sanskrit (see  
Macdonell 1954; Monier-Williams 1960;  
Sørensen 1963); Skt?: not in the  
dictionaries mentioned in Skt.

Abala 6,8d; Skt. 'weak', n; here an officer of W.

Agada 6,8d; Skt. 'free from disease'; here an officer of W.

Airāwana 5,3b; Skt. n of Indra's elephant.

Akampana 5,7a; 6,13b; 17,6b; 51,2a; Utt. a son of Sumāli.

Akṣobhya 27,1a; Skt. one of the Dhyāni-Buddhas; here he is  
equal to Rudra, his position is in the east.

Amararāja 60,3d; Skt. 'king of the gods', n of Indra.

Amitābha 27,1c; Skt. one of the Dhyāni-Buddhas; here he is  
equal to Mahādewa, his position is in the west.

Amoghasiddhi 27,1d; Skt. one of the Dhyāni-Buddhas; here he  
is equal to Harimūrti, his position is in the north.

Anala (1) 40,2c; Skt. 'fire', the god of fire.

(2) 6,15b; 18,6d; 51,4c; Utt. a son of Māli.

(3) 6,8d; an officer of W.

Anaranya 16,1d; Utt. the king of Ayodhya; in the Utt. only  
this name occurs; in the Arj., this name only occurs  
once, and he is frequently referred to as B; in New  
Javanese versions only B occurs.

- Anīla 45,16b: Skt. anila 'wind' or nīla 'dark-coloured'?  
here an officer of R.
- Antaka 47,4d; Skt. 'death', n of Yama.
- Arjuna (Sahasrabāhu) 20,1c; 42,1d, 4a and passim (episodes 8-12); Utt. the king of Māhiṣmatī; here the hero of the kakawin, the ruler of Mahispati.
- Arjunawijaya 73,1b; 'The Triumph of Arjuna'; title of the present kakawin; Skt.?
- Arka 21,4c; 46,2d, 5d; 57,1c; Skt. 'the sun'.
- Artheśwara 4,10d; Skt.? 'lord of wealth'; = W.
- Aruna 38,4c; Skt. 'the sun'.
- Asuji 22,1b; Skt. Āśwayuj, n of a month.
- Awangga 42,6c; 50,11a; 52,1a. 3b; 54,1a, 2b; Skt. Wangga?  
here a tributary of Mahispati: see Sūryaketu.
- Awanti 42,6d; 50,11b; 51,2b; 52,2a; 54,3b; 54,4b; Skt.  
n of a country; here a tributary of Mahispati; see Candraketu.
- Ayodhya 16,1c; 17,3b; 18,9c; Utt., n of a country; see B.
- Bajra 6,8d; Skt. wajra 'thunderbolt', n; here an officer of W.
- Bajramuṣṭi 5,3a; 6,13a; 17,6a; 45,15a; 50,8c; 50,9d; Utt.  
Wajramuṣṭi, a son of Mālyawān.
- Bala 6,8d; Skt. 'strength', n of a demon; here an officer of W.
- Bānaputra 17,1a, 4a; 18,1a, 3a, 6a, 8c (episode 7): Skt.?  
'son of an arrow'?; 'son of the forest'? (Note 17,1a);  
here the king of Ayodhya; see Anaranya.

- Baruṇa 3,10d; 8,12c; 14,3b; Skt. Waruṇa, lord of the sea.
- Bāyu 42,7b; Skt. Wāyu, god of the wind.
- Bhīmaka 17,3a, 8c, 9c; a tributary of Ayodhya; Skt.?
- Brahma 1,23a; 4,5b, 8a; 43,2b; 59,7b; 61,6a; Utt. Brahmā, the great-grandfather of R; the Creator; see Dhātr; Jagatkarana, Padmayoni, Prajapati, Widhi (see Note 27,1b).
- Brahmāstra 51,11d; 56,2b; 58,6c; 59,9c; Skt. Brahman's missile.
- Buddha 1,1b; 27,2b; 72,9b; 73,2b; Skt.; here he is equal to Śiwa (27,2b).
- Cakrāśya 6,8d; Skt.? 'wheel-mouthed'; here an officer of W.
- Candrahāsa 4,12b; 61,7b; Skt. 'moon laugh', n of R's sword.
- Candraketu 42,6d; Skt. n of various kings; here the king of Awanti, a vassal of A.
- Citracāpa 7,3b, 4d, 5d; Skt. 'having variegated bow', one of the Kaurawas; here an officer of W.
- Citrawatī 21,1a; Skt. 'adorned with paintings', n; here the wife of A; throughout episodes 8-12 she is simply referred to as 'the queen'.
- Citrāyudha 7,3b, 4d, 5d; Skt. 'having variegated weapons'; one of the Kaurawas; here an officer of W.
- Danda 45,16b; Utt. a son of Sumāli.
- Daśamukha 3,5d, 7d; 4,3d and passim; Utt. 'ten-faced', = R.
- Daśanana 14,4b; 42,4c; 46,3a and passim; Utt. 'ten-faced', = R.
- Daśapati 17,2d, 6c; a vassal of B; Skt.?

Daśāsyā 1,17d; 2,8d; 4,2a and passim Skt. 'ten-faced', = R.

Daśāsyacarita 73,1a; 'the story of Daśāsyā'; the name of  
the first part of the Arj.? Skt.?

Daśawaktra 1,16c; 2,6b; 10,3d and passim; Skt. 'ten-faced',  
= R.

Dhanapati 4,4c, 9b; 14,3c; Skt. 'lord of wealth', = W.

Dhanarāja 7,7a; 45,11c; Skt.? 'lord of wealth', = W.

Dhanendra 4,13c; 6,8a; 8,1b, 9c; 9,2a; Skt.? 'lord of  
wealth', = W.

Dhaneśwara 1,7a, 14c; 2,8c; 10,1a; 13,3b; 45,18c; Skt. 'lord  
of wealth', = W.

Dharmaghoṣa 42,7a; Skt. n; here the king of Kalingga, a  
vassal of A.

Dhātr̥ 1,17c, 24b; 3,11c; 27,1b; Skt. 'creator', n of  
Brahmā; in 27,1b he is equal to Ratnasambhawa, his  
position is in the south.

Dhātr̥ja 67,9b; Skt.? 'son of Dhātr̥'; here refers to  
Pulastya.

Dhūmrākṣa 5,1a; 6,13b; 7,5c; 17,5d; 45,16b; 51,3a; Utt. a  
son of Sumāli.

Durgā 62,6a; Skt. 'the inaccessible or terrific goddess',  
n of Umā.

Durkāla (1) 6,8c an officer of W;

(2) 18,6d an officer of R;

Skt. Duṣkāla 'bad or all destroying Time', n of Śiwa.

Durmukha 45,16b; Utt. a son of Mālyawān.

Duśśāsana 6,8c; Skt. Duṣśāsana 'difficult to control', one  
of the Kaurawas; here an officer of W.

Gaḍipati 17,6b; Skt. Gaḍa? n of a district; here a vassal  
of B.

Gajendramukha 3,8a; Skt. Gajamukha 'elephant-faced', n of  
Gaṇeśa, son of Śiwa (god of wisdom, remover of  
obstacles).

Gaṇa 3,8d; 32,2d; 42,2d; Skt. 'troops of demi-gods  
attendant of Śiwa, under the rule of Gaṇeśa'; here  
= Gaṇeśa.

Ghorabala 42,7b; Skt.? 'of a frightful power'; here the  
king of Singhala, a vassal of A.

Girīndra 10,13a; 13,5b; 63,2a; Skt. 'lord of mountains'.

Giripati 61,1b; Skt. 'king of mountains'.

Girirāja 42,2a; Skt. 'king of mountains'.

Giriputrikā 40,3a, 10b; Skt.? 'daughter of the Mountain';  
= Umā.

Girisutā 13,5d; Skt. 'daughter of the Mountain', = Umā.

Gokarṇa 1,15a; Utt. name of the mountain where R did  
penance.

Gomukha 4,4c; (episode 2) Utt. an envoy of W.

Hari 12,12d; 13,1c, 6c, 10a; 45,10c; 67,4a; 74,1c; Skt.,  
n of Wiṣṇu.

Harimūrti 1,6d; 7,2d; 27,1a; Skt.? 'incarnation of Hari';  
here n of Wiṣṇu; in 27,1d he is equal to  
Amoghasiddhi.

Hartheśwara 8,7b = Artheśwara.

Hastiwaktra 40,3a; Skt. 'elephant-faced', n of Gaṇeśa.

Hehaya 20,2c; 42,1d; 45,10d and passim; Skt. Haihaya, n  
of a race; Arjuna is the supreme ruler of this race.

Himawan 10,20a; Skt. the Himālayas.

Indra 3,10d; 5,7a; 10,10b; Skt. chief of the gods; here he  
is only an insignificant deity (but see Note 10,9b);  
see Amaraṛāja, Śakra, Suranātha, Surendra.

Indrastra 18,1; Skt.? Indra's weapon.

Īśwara 4,11d; 40,3b; 58,1c; 59,7d; 68,1d; Skt. 'lord', n  
of Śiwa.

Īśwarī 40,9d; Skt. n of Durgā.

Jagatguru 10,17a; Skt. Jagadguru 'father of the world'; n of  
Brahmā, Wisṇu and Śiwa; here = Śiwa.

Jagatkāraṇa 1,25a; 2,1a = Brahmā; 29,1d = Śiwa? Skt.

Jinapati 26,4a; Skt.? 'lord of the Jinas'; here = Wairocana.

Kaikaśī 1,10b; 13a; Utt. R's mother.

Kailāsa 6,3a; 10,8a; 13,4a; 45,19a; Utt. n of a mountain,  
residence of W and paradise of Śiwa.

Kāla 5,9a; 6,1b, 1c; 46,1b; 49,11b; 61,3d; 62,2a; Skt. n  
of various persons and deities; here a Bhairawa god.

Kalingga 42,7a; 46,9a, 11c; 51,4b; 52,2c; 56,2d; Skt. n of  
a people and their country; here a tributary of  
Mahispati; see Dharmaghoṣa; Śaiśuka; Subala.

Kaluṣasādā 6,8c; Skt. 'always impure'?; here an officer of W.

Kamboja 17,2d, 6a; Skt. n of a country and their people;  
here a vassal of B.

Kampana 45,16c; Utt. a son of Sumāli.



Kardha 46,11b; 61,8b; Skt. karda? 'clay'.

Kārtawīrya 59,4d; 62,8b; 72,2d, 3a; = Arjuna; see Introd.

p.48.

Kārtika 22,1b; Skt. n of a month; see Introd. p.102.

Keśawa 12,11a; 13,7a; 42,6a; 44,4c; 53,4d; Utt. n of Wiṣṇu.

Keśawāngśa 19,2d; = Rāghawa; Skt.?

Kṛtawīrya 20,2c; Skt. A's father.

Krodha 6,8d; Skt. 'anger'; here an officer of W.

Kubala 6,8d; Skt.? 'bad power, weak'?; here an officer of W.

Kumbhakarna 1,12a, 15a, 23c, 24b, 25b; 2,2b, 4d, 5a; 3,11d;

Utt. R's brother.

Kuśadhwaḥja 12,8d; Utt. father of Wedawatī.

Kusumāyudha 58,1b; Skt. 'having flowers as arrows', n of

Smara.

Lēngkā 1,7a; 2,8a; 4,12a and passim; Utt. Langkā; kingdom  
of R.

Lokapāla 4,12a, 16c; 6,5a; 8,3c; Skt. 'world protector',

eight guardian deities; here n of W.

Madhusūdana 45,1d; 55,3c; Skt. 'destroyer of the demon

Madhu', n of Wiṣṇu.

Māgadha 42,5b; 46,5c; 50,3c, 6d; 52,1a, 3a, 7b; 54,3a, 4c;

Skt. n of a country; here a tributary of Mahispati;

see Wiśwabajra.

Mahispati 20,1d; 42,4d; 46,3d; 57,2c; 72,7b; Skt. Utt.

Māhiṣmatī, n of a city, A's kingdom; in OJ Utt.

Māhiṣmatī occurs only in one MS., and Māhiṣpatī in

four MSS. (see Zoetmulder 1958: 25).

- Māli 1,6c; Utt. a brother of Sumāli.
- Mālyawān 1,6c; Utt. a brother of Sumāli.
- Mandara 3,9c; Skt. n of a sacred mountain.
- Maṇi 42,1a; 57,1d; Skt. 'jewel'; here n of a mountain in the river of Narmadā, where R offered his prayer to Śiwa.
- Maṇīndra (1) 59,5a = Maṇi.  
(2) 7,3c, 5b, 6a; Utt. Maṇibhadra, a brother of W and king of the yakṣas; here the first minister of W.
- Mārīca 6,16c; 17,6c; 45,16c; 51,4b; Utt. an officer of R.
- Māruta 14,1c, 5c (episode 6); Utt. Marutta; king of Uśinara.
- Matta 51,4c; Utt. a son of Mālyawān.
- Meru 3,1a; 39,1c; 57,1d; Skt. n of a fabulous mountain.
- Mr̥tyu 3,2d; 4,16b; 5,3c; 7,7b; 42,7c; 59,8c; Skt. 'death; god of death'.
- Nāgapaśa 60,4d; Skt. 'serpent-noose', n of an arrow of R.
- Nāgapati 60,3b; Skt. 'serpent-chief'; here a deity of the nether world.
- Nandana 10,6c; Utt. Indra's paradise.
- Nandīśwara 10,8d; Utt. n of the chief attendant of Śiwa.
- Nārada 57,8c; 59,1a, 3a; 62,9d; Utt. n of a sage; in the Utt. however, he did not make his appearance in this episode.
- Narmadā 22,2b; 34,2d, 4c, 10a; 50,11c; 66,4b; 72,7d; Utt. n of the river where A and his wife amused themselves.
- Nīlakaṇṭha 4,8d; Skt. 'blue-necked', n of Śiwa.

- Padma 10,6a; Utt. an attendant of W; Arkm. 13,9  
grandfather of W and R; mistaken for Padmayoni?  
(see Introd. pp.44-5).
- Padmayoni 1,5b; Skt. 'lotus-born', n of Brahmā.
- Pamēkas-ing-Tuṣṭa 1,2d = Wēkas-ning-Sukha.
- Paramālaya 12,1a; the abode of Īśwara; Skt.?
- Paraśu 6,8d; Skt. 'axe', n; an officer of W.
- Parwatarāja 1,1a; Skt. 'mountain-king', n of the  
Himālayas; see Girīndra, Giripati,  
Girirāja (also Giriputrikā, Girisutā), Himawan,  
Meru, Sumeru, Parwatendra. Parwatarājadewa, n of  
the deity invoked by Tantular as the iṣṭadewatā;  
see Introd. 1.6.
- Parwatendra 56,4b; Skt. 'lord of mountains'.
- Pārwatī 10,12d, 13d; Skt. n of Umā.
- Paśupati 3,10a; 40,10b; 41,5b; 46,8d; Skt. 'lord of  
animals', n of Śiwa.
- Paśupatidhana 15,4a; n of a sacrifice performed by  
Māruta; Skt.?
- Rudra 8,2d, 8b; 10,2b; 27,1a; Skt. n of Śiwa; in 27,1a he  
is equal to Akṣobhya, his position is in the east.
- Rudramūrti 42,5d; 57,3c; = Rudra (cf. Harimūrti).
- Rudraśara 58,6c; 60,5c; Skt.? 'Rudra's arrows'.
- Rudrāstra 18,8c; 51,11d; Skt.? 'Rudra's arrows'.
- Sahasrabāhu Utt. 'thousand-armed'; see Arjuna.
- Sahasrabhuja 42,2b; Skt. 'thousand-armed', n of Wiṣṇu, of  
a gandharwa (but not of A?); here n of A.

- Śaiśuka (1) 40,3d; = Skanda, son of Śiwa? see Note 40,3d.  
 (2) 46,11c; 51,7c; 57,2a n of a prince of Kalingga.
- Śakra 8,9a; Skt. n of Indra.
- Sambarta 15,1d; Utt. Māruta's teacher.
- Śambhu 12,11c; Utt. n of a demon who killed Kuśadhwaaja.
- Sanghati 45,16d; Utt. Sanghādi, a son of Sumāli.
- Śangkha 10,6a; Utt. an officer of W; see Introd. pp.44-5.
- Śangkara 40,3d; Utt. n of Śiwa.
- Śāraṇa 7,6b; Utt. Śāraṇa, an officer of R; see Note 7,6b.
- Śaraswatī 2,1b; Utt. goddess of speech and learning.
- Sindhu or sindhu? 35,1c; Skt. 'the Indus, river, sea'.
- Singhala 42,7b; 46,10a; 51,5c; 52,2c, 6c; Skt. n of a  
 people and their country, Ceylon; see Ghorabala,  
 Kardha.
- Śiwa 27,2b (here he is equal to Buddha); 3,5d; 10,16b;  
 32,2d; 38,8c; 60,3d; 67,4a; 72,1d; Skt. the Supreme  
 Deity of the Śiwaites; see Īśwara, Jagatguru,  
 Paśupati, Rudra, Śangkara, Tripurāntaka,  
 Trirājyāntaka.
- Śiwāgni 1,17a; Skt.?.; the god of Fire; see Note 1,17a.
- Śiwasadā 26,4d; one of the most important deities in  
 Śaiwasiddhanta; here he is equal to Wairocana.
- Smara 3,5c; 11,1d; 20,3b; 21,4d; 35,5d; 38,2d; 41,5b; Skt.  
 god of love.
- Śobhendra 17,6a; Skt. Śaubhāyana (indra)? n of a  
 warrior-tribe; here a vassal of B.
- Sodha 46,11b; 50,10b; 51,7c; 52,1b, 3a; 57,2a; 61,8a; Skt.  
saudha 'great house or palace'; here n of prince  
 of Magadha.

Subala 46,11c; 61,8b; Skt. n of various persons; here n of  
prince of Kalinga.

Subhangga 18,6d; Skt. 'easily broken'; here an officer of R.

Sukeśa 1,9a; Utt. father of Sumāli.

Sukha 7,6b; Utt. Śuka, an officer of R; see Note 7,6b.

Sukhaśāraṇa 42,1c; 66,2c; 67,3b; Utt. Śukasāraṇa, n of two  
officers of R; see Notes 7,6b; 66,2c.

Sumāli 1,8a; Utt. maternal grandfather of R.

Sumanāgra 18,6d; Skt?; here an officer of R,

Sumatta 45,16c; Utt. Matta or Unmatta? both sons of  
Mālyawān.

Sumeru 42,2a; 45,15a; 46,2b; = Meru.

Supārśwa 5,5a; 45,16b; 50,7c; Utt. a son of Sumāli.

Suptaghna 6,14c, 17b; 45,16d; 51,4c; Utt. a son of Mālyawān.

Suranātha 13,4c; 14,3a; Skt. 'lord of gods', n of Indra.

Surasena (1) 7,3b; a proper name?

(2) 57,7b; an officer of A. Skt.? (see Note 57,7b).

Surendra 10,6d; Skt. 'lord of gods', n of Indra.

Śurpanakhā 1,12d; Utt. R's sister.

Sūrya 59,3c; Skt. 'the sun'.

Sūryaketu 42,6a; 51,1c, 4a, 12c; Skt. 'having the sun for  
a flag', n of a king; here the king of Awangga, a  
vassal of A.

Suwandha 22,3a; 39,6d; 47,1a; 51,3a; 55,1a; 56,1b 3a;

57,1a, 6a, 7d; the first minister of Mahispati;

Skt.?

- Taladhwaaja 40,9b; n of a river (?) where Rati usually went to amuse herself? Skt.? (See Berg 1969: 117).
- Tantular 73,1c; 74,3a author of the Arj. and the Sut; see Introd. 1.11; see also Note 73,1.
- Trikuta 3,1b; Utt. n of a mountain, where Lēngkā was situated.
- Tripurāntaka 40,9d; 62,1b; Skt. 'the destroyer of the triple city', n of Śiwa.
- Trirājyāntaka 43,1c; Skt.? = Tripurāntaka.
- Triwighna 18,6d; an officer of R; Skt.?
- Umā 10,9d; Utt. n of the wife of Śiwa; Skt., see Durgā, Giriputrikā, Girisutā, Īśwarī, Pārwatī.
- Uragarāja 40,4b; Skt.? 'lord of serpents'.
- Uśinara 14,1b; Skt. Utt. Uśirabīja, n of a mountain where Marūta performed sacrifice.
- Wairocana 26,4c; Skt. one of the Dhyāni-Buddhas; here he is equal to Śiwasadā, his position is in the centre; see Introd. p.80.
- Waiśrawaṇa 1,8c, 9b; 6,13a, 15a, 17c; 7,1a; 10,4d (episodes 2 and 3); Utt. half-brother of R; he is also known as Kuwera, the god of wealth; see Artheśwara, Dhanapati, Dhanarāja, Dhanendra, Dhaneśwara, Lokapāla, Wiśrawaputra.
- Waktrāsya 6,14d; an officer of W; Skt.?
- Wallabha 17,2d, 5d; Skt. n of a city in Gujarat; here a tributary of Ayodhya.

- Wedawatī 11,1c (episode 5); Utt. n of an anchoress,  
 daughter of Kuśadhwaḥja; in Arkm. (15,4) adopted  
 daughter of Wṛhaspati; after her death she  
 incarnated as Citrawatī.
- Wēkas-ing-Sukha 1,4a ruler of Majapahit, at the time  
 Tantular wrote his two kakawin; see Pamēkas-ing-  
 Tuṣṭa.
- Wela 17,3a, 6c; Skt. Wella, n of a town; here a tributary  
 of Ayodhya.
- Wibhīṣana 1,13d, 16a, 21a; 3,11a; Utt. R's brother; see  
 Note 1,13.
- Widhi 2,1d; 68,4a; Skt. n of Brahmā.
- Wikaṭa 6,13b; a son of Sumāli.
- Wirūpākṣa 6,15b; 17,6b; Utt. a son of Mālyawān.
- Wiṣṇu (1) 3,11b; 4,10c, 16d; 45,8a, 11b, 13a; 58,4d;  
 73,2b; Utt.; here he is always regarded as the  
 arch-foe of the demons; see Hari, Keśawa.  
 (2) 6,8b, 15c; OJ Utt. (not in Skt. Utt.) an  
 officer of W. see Introd. pp.45-6.
- Wiṣṇumūrti 43,1c; 71,5b; = Wiṣṇu (cf. Harimūrti); paṇḍita  
 Wiṣṇumūrti 72,1c; = Rāma Bhārgawa.
- Wiśrawa 1,5c, 13c; Utt. n of a sage, R's father; see  
 Notes 1,11a.
- Wiśrawaputra 1,8d; = W; Skt.? 'son of Wiśrawa'.
- Wiśwabajra 42,6b; 50,10d; king of Māgadha, a vassal of A;  
 Skt. Wiśwawajra?
- Wṛhaspati 12,9a; Utt. n of a sage, Wedawatī's  
 grandfather.

Yajñagopa 45,16c; Utt. Yajñakopa, a son of Mālyawān.

Yama 14,3b; 42,7a; Utt. the god of death.

Yawendra 1,2c; 'the kings of Java'; see Note 1,2.

Yogandhī 6,8b, 15d, 17b; Utt. Ywagadhīpa, an officer of

1977 W; see Introd. pp.45-6. 328-33.

- Arj Arjunawijaya. Ref. are to the text of this edition. -----
- Arka Arjunawijaya Arjunawijaya. The readings are based on T. -----
- Arca Arjunawijaya of Sinduanjira, see Palast van den Broek 1868.
- Arca Arjunawijaya of Yasodipura II. Ref. are to MS. BG 572 (Djakarta).
- Arca Arjunawijaya, see Poerbudjaja 1926.
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- 1938a 'De Arjunawijaya, Kr-Langka's levensloop en bruiloftsfeest', BAI 97: 17-24.
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## ABBREVIATIONS AND REFERENCES

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1959      'Lor-Kidul', BKI 115: 328-35.
- Arj      Arjunawijaya. Reff. are to the Text of this edition.
- Arkm      Arjunawijaya kawi miring. The readings are based on Z.
- Arss      Arjuna Sasrabau of Sindusastra, see Palmer van den Broek 1868.
- Arsy      Arjuna Sasrabau of Yasadipura II. Reff. are to MS. BG 232 (Djakarta).
- Arw      Arjunawiwāha, see Poerbatjaraka 1926.
- BEFEO      Bulletin de l'école Française d'Extrême Orient.
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- 1938b      'Javaansche geschiedschrijving', Geschiedenis van Nederlandsch Indie, vol.2, Amsterdam.
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- Bhis Bhīṣmaparwa, see Gonda 1936.
- Bhom Bhomakāwya, see Friederich 1852; Teeuw 1946.
- BI Bibliotheca Indonesica, Koninklijk Instituut voor Taal-, Land- en Volkenkunde, The Hague.
- BJ Bibliotheca Javanica, Koninklijk Bataviaasch Genootschap van Kunsten en Wetenschappen, Bandung.
- BKI Bijdragen tot de Taal-, Land- en Volkenkunde, Koninklijk Instituut voor Taal-, Land- en Volkenkunde.
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- Cab Cabolek, see Soebardi 1967.
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- JBG Jaarboek van het Koninklijk Bataviaasch  
 Genootschap voor kunsten en Wetenschappen.
- JFC Java in the fourteenth century, see Pigeaud 1960-3.
- JRAS Journal of the Royal Asiatic Society of Great  
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- JNW Javaansch-Nederlandsch handwoordenboek, see  
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KBW Kawi-Balinesesch-Nederlandsch woordenboek, see van der Tuuk 1897-1912.

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Nir Nirarthaprakṛta, see Poerbatjaraka 1951.

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OJO Oud-Javaansch oorkonden, see Brandes 1913.

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reff. are either to S or Z; for Skt. (Sanskrit)  
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ZA notes on Ādiparwa.

ZH notes on Hariwijaya.

ZL notes on Lubdhaka (Śiwarātrikalpa).

ZS notes on Sĕkar Sumawur.

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