ARJUNAWIJAYA

a kakawin of mpu Tantular

Edited and translated
by

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TRANSLATION — NOTES

Thesis submitted for the degree of Doctor of Philosophy in the Australian National University

Canberra 1971
May there be no hindrance!

(Canto 1)

1. Hail! To the god Parvatesh, 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 with the world as the radiance of the sun passed 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 axe may achieve the perfect goal he sets himself to 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 India and his princes and princesses that I have in mind, long may they live, sang Pumakas-tand-Yuda twice, all, may they be secure in their wealth.

* 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 mangala

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-Tusta 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 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 Ranamanggala alone who condescends to allow me to enter his presence.*

Now, he is the son of the brother of Lord Wekas-ning-Sukha,* and furthermore he has now become the son-in-law of the 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 Rawana

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 Wisrawa; his name was Rawana, and he was renowned throughout the world for his prowess and power in battle.

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.

This episode is followed by Dhaneśwara being securely enthroned in Lēṅgka, because his father had told him that the well-established, most beautiful kingdom of Lēṅgka was now deserted;*
he wandered at ease over the shores and mountains, or 
fl ew 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 
Waśrawana, 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 
Waśrawana, 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 Kaikesi, 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, 
Rāvana, 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. 
Kaikesī 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
Wisrawa,
‘he shall be free from the evil of anger, hence his
name will be Wibhisana, 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 Wibhisana, 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.
Daśawaktra 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;*

these offerings were placed in the pot, when the god Śiwaćgni was blazing.*

When all his heads but one had been sacrificed, and his principal head was about to be sacrificed, the god Dhatr 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].

'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 Rāvana replied: 'With all my respect, I welcome you, O my Lord, if you wish to grant me a favour.*

Let me not be slain by the eagles, serpents, the marvellous wil, dānawa, dāitya, rāksasa, 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.'

'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 mayabāñcana [that is to say] the ability to make yourself invisible in battle, and to be skilled in all the guiles of war.

And now, my great-grandson Wibhisana, 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 Wibhisana, '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.

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 Jagatkarana 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 Jagatkārāṇa was adamant, let us now tell of Saraswati, 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 Saraswati 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 Lēngkā, where his brother (Dhaneśwara) lived, he seized. So Dhaneśwara left the palace, and Daśāśya succeeded to the throne of Lēngkā.

(Canto 3)

1 The city of Lēngkā was as beautiful as Mount Meru, terrifying and awesome,* graceful and spacious on the summit of Mount Trikuta, 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, 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,
Even more beautiful and beyond compare was the arrangement of the palace; the interior was 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 Śiva.

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.*

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.
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, he looked awesome and terrible, like the god Gana bent on destroying the world.

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.

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 Baruna.
To the north of Daśamukha's palace was that of Wibhisana;
it was like the abode of Visnu: the jewels sparkled like kaustubha-jewels, shining into the sky.

To the south there was a palace like the abode of Dhātr, blazing like a mountain of gold;
here the great demon Kumbhakarna slept, —he had not yet awakened.
Episode 2: The curse of Gomukha

(Canto 4)

1 It would take too long to describe the marvellous beauty of the splendid city of Lëngkä, 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.

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 Rawana, so
that the latter could hear the message.

O king Daśāsya, you who are the Lord of this kingdom
of Lēṅkā,
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.

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. Rāvana 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 Lėngkā; 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 Artheswara, 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 Ṣwara were the enemy's protector, I would not waver.**

12 Thus spoke the demon king, abusing Lokapala vehemently. 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 Daśāsya commanded his ministers, tributary kings and officers.

14 All the company of demons shouted thunderously, as 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 wānguntur-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 Rawana 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 Rawana and Waisrawana

(Canto 5)

1 The courageous Dhūmrākṣa was appointed to lead the column, and riding in his sparkling jewelled chariot he was 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:* ṭvāl, bhūta, yaksā, dānava 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 Bajramusti, 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 Supārśwa set out in his jewelled chariot like a wild lion at the sight of a spirited elephant 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 Rāvana 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.
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.

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.

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 Ṛāwana] that this happened, for after all he was Ṛāwana'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 Ṛāwana'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 Daśāsyā; 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].*
This was why Dhanendra ordered all the officers to engage the foe, namely: Yogandhi and Wisnu, the celebrated chiefs of army,* Padma, Šangkha, Dusśasana, Kalusasada, Durkāla, Kubala, Cakrāsyā, Krodha, Bajra, Agada, Paraśu, Bala, Abala and Anala.*

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.

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 Waiśrawana was rendered powerless, and was wiped out without any resistance.
14 Then the formidable Rawana, 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 Suptaghna pressed forward from the flank, so that Wakträśya and all his troops fell in battle, their heads cut off.*

15 Struck by an unceasing shower of mighty arrows, Waiśrawana's army was broken to pieces, and hard-pressed by the heroic Prahasta, Anala, Pawana and Wirūpākśa who were inflamed with passion. Enraged, Viśnu immediately brandished his mace, struck the enemies with it, and pursued them; and Yogandhi began mercilessly to batter the Lēṅkā army and to crush them to pieces.

16 Rawana'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. Marica'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.
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 Waiśrawana 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.

Then the marvellous Rawana 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.

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.
Let us now tell of the god Waiśrawaṇa who had remained in the Interior of the palace; he was astonished on seeing the arrival of the brave Rawana; he wished he had come out to fight before, but there was nothing he could do as his chariot Puspaka had flown to heaven carrying all the beautiful ladies to safety; only now had it returned.

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.

In throngs the demons gathered round Waiśrawaṇa as he made his appearance, and Citrāyudha and Citrācāpa, commanders of the host of the gods, stood in their chariots; in the vanguard was the first minister Maṅindra, 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 (Manindra) had sent a shower of excellent rain-arrows; and the great demons who encircled the palace had all been exterminated because Citrayuddha and Citracapa had fired their arrows from the sky, rendering the demons powerless.

5 Then the fearful army of Ravana pressed forward again furiously and attacked at close range, but Manindra slew ten million of them at a time with his arrows. And so the hero named Dhumraksha quickly made a counter-attack, and felled Citrayuddha and Citracapa with the blows of his mace.

6 And the first minister (Manindra), foremost among them, had also fallen in battle, slain by Sārana and Tusta.* 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.
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 Daśāsya was concerned for his brother.*

(Canto 8)

1 'Whoosh', was the sound of Rāvana'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, Daśāsya 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.
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.

Then the furious Daśāsya 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.

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.
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.

In addition dolphins, porpoises, sharks and bakapé 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;*

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.
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, Daśāsyā suddenly vanished into the sky without any trace, and the kingdom was enveloped in pitch darkness and a hurricane raged violently.

Dhanarāja 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 Daśāsyā'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.*

Suddenly Daśāsyā descended from the sky and cruelly struck at his elder brother, who was exhausted, distressed and unable to see Rawana 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 Lengkā.

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

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

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

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

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 Daśāsya roamed about in the regions of the wooded mountain; having traversed the slopes of Mount Kailāsa, he began to climb it again intending to reach the summit, but the guard of the God named Nandīśwara attempted to dissuade him:

9 'Hey, Daśāsya, go back! Abandon your rash desire to climb to the peak of this wooded mountain; perhaps, young man, you do not know that the Lord is lying there with Uma, foremost among the goddesses.

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 Daśāsya in anger:
'Hey, Daśāsya, you [have committed the sin] of despising others by laughing at my appearance.

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

Thus he spoke; and Daśawaktra was now furious.

Ferociously clenching his teeth, he put his hands under the base of Mount Girīndra, and took it in his arms, intending to destroy it completely.

The Lord, who had just finished making love, was startled, and Parwati, who was exhausted, had not even put on her kain.

The hermits living on the slopes of the mountain were 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 of his left foot.

In short, Daśasya's arms were trapped under the 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.
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.

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 Rawana.

Then Daśāsya departed from Mount Girindra, 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.

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

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

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

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

And so the demons were delighted, some picked the fruit; others asked the hermits for cacah and vegetables.

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 Wedawati

(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 Wedawati,
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 collecting flowers;

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

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 (Iśwara) 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 asoka 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 pugak
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;*
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.*

'O Daśāsya,' she said, 'hear the reason why I practice asceticism:
There was a god-sage, his excellent virtues were peerless, his name was Kuśadhwaja, famous throughout the world.

He was a son of the sage Wrhaspati, learned in the holy Books; he was none other than my father. He called me Wedawati, because he was absorbed in reading the Vedas when I was born.

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.

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. Rāvana 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,

2  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,*

3  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 Girisutā.

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.
See for yourself when you are with me in the palace, the arrangement of which is indescribable, most beautiful beyond compare.'

Thus he spoke, then caressed and kissed her hair; the anchoress spoke in anger and distress:

'Shame upon you, Daśāsya, 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;

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 Rāwāna, and pointed her finger at him threateningly;

then she entered the offering-place in which the fire was blazing,

and leapt into the burning pit, after making an obeisance.

Daśāsya 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: Maruta'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 Maruta 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, Baruna 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 Maruta 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?'

'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 Rāwana:

2 'It is very unlikely that you can withstand the attack of Rāwana, 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 Rāwana in anger. Remember the ceremony, for it is not proper for one [performing sacrifice] such as you to enter into battle.
Moreover, were this sacrifice to Pasupati
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'.

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.

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.
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 Daśāwaktra'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 Rāvana, 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.
All the kings accompanying him were like blazing red clouds; they had now arrived at a spacious and splendid pasture on the outskirts of the city.

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

The king of Kamboja was ensconced on the left wing, Daśapati on the right, king of Wallabha on the magnificent body;

on the head was the king of Wela, on the beak was that of Bhīmaka, foremost among the tributary kings;

on the tail was the king of Ayodhya himself, who stood steadfastly with [the other] heroes and tributary kings.

Rawana immediately arrived, descending from the sky at great speed in his flying chariot;

the demons called dreadfully to each other with voices like thunder, and their enemies, taken by surprise, were powerless.

Intently the brave heroes and the valiant army of Banaputra 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.*

Thereupon, mounting on their elephants and horses the hosts of tributary kings rushed forward thunderously; swiftly they fired their thunderbolts and hurled their 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; and the king of Kamboja fought Bajramustī fiercely; the king of Sobha fought Akampana, and the king of Gadi 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.
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 Rawana's soldiers, the powerful Prakopa, dreadful in appearance, strode forward, brandishing his javelin and screaming aloud, urging his rutthish, horrible elephant to raise and whirl its trunk;

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.

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 Banaputra 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 Banaputra 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.
And so all Rāvana's demon army fled in disorder; even those flying in the sky caught fire, lost consciousness and fell down to the earth. Only the mighty and the valiant Rāvana remained undismayed by the fire, and his chariot Puspaka was also unharmed by the blazing fire-arrows.

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 Rāvana pressed forward again, screaming furiously, while the demon soldiers too shrieked and shouted, so that the sky and heavens fell silent in a daze.

But king Bānaputra stood firm in his chariot, and all his subject kings discharged their arrows of unequalled power, annihilating Rāvana's army, and more than a million were felled and swept away; Durkāla, Triwighna, Sumanāgra, Subhangga and Anala all were already slain.

And so Daśawaktra leapt intently from his chariot and 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 Dašamukha, 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, Daśāsyā 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 Daśāsya, pointing at him

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, Rāgha, an incarnation of Keśava'.

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 Kṛta-aśrayya, 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 asoka tree.

(Canto 21)

1 Citrawati was the name of this famous and beautiful
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 beauty of the fourth season is multiplied a thousand-fold by the beauty of Citrawati, who is compared to the hawk and the light rain, and even more beautiful than the blossoming flowers of the garden.

(Canto 21)

1 Citrawati 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 beauty of the fourth season is multiplied a thousand-fold by the beauty of Citrawati, who is compared to the hawk and the light rain, and even more beautiful than the blossoming flowers of the garden.

(Canto 21)

1 Citrawati 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 Asuji was over, and Kartika 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 Narmada,* 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.

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 Rawana.

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.

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.
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.*

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.

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, šengwan 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 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;
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.*
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.

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.*

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.
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.

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.

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.

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 tanjung 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 kēpuh 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.*
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.*

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.*

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)

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

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:

'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 Śivasada.*
(Canto 27)

1 To the east is Aksobhya, he is the god Rudra;* to the south is Ratnasambhawa, the god Dātṛ; 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 sima 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 lepas; this is the most excellent and distinguished religious duty.*

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)

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 Jagatkārana.

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
kaṣādpadan;

2 In the areas set aside for the Śiwaśeśa, it is
Śiwaśeśa who should be given tasyan and
allocated possession of excellent kaḷagyaṇa;*
in the areas set aside for the Rσs, 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,*
[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.*

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 lépas 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.

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.
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

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.

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.
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.

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.

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, bādyag, waragang, pētar and tal, carefully placed in the black pitchers, as well as tampō, philtre, syrup and brēm from rice, from maize and from gadung.
11 They also brought many sorts of fruit, principal among them were betel-nuts and betel-leaves, as well as langśēb, banana, delicious mangoes,* mangosteens and many durians; and likewise dodol, wajik and kētan, as well as sea-foods: oysters, bandēng 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 kēndang, maids-in-waiting, hunchbacks, dwarfs, atrī and kunja 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.

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.*

After the king had finished his meal, the servants were delighted; all the samya, juru, kuwu-chiefs waited dutifully and respectfully.* They were given fine clothing, and then they respectfully took leave of the king,* and the Siwaite and the Buddhist abbots in particular were already given their rewards.

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 Śiva was in a pitiful state, and that of Gana 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.

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

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 manjeti clothes or taluki silks painted in gold.
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, tanjung, gold trees, croton and aśoka trees intertwined by wūlas-harēp vines.

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.

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 gaqung 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 privaka-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 betel-leaves secretly, and thus aroused her affection, which took the form of a kakawin adorned with heart-rending cries:*

'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.

'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.*
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.

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 wōlas-harēp vines; mist hung sadly around the ivory areca-palms, like a sash covering the breasts of a maiden;

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 people of the court mounted on the elephants. They soon reached the foot of the mountains, where the ravines were deep, dark and frightening; and down below, their destination, the holy river of Narmada, 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 langseb, rambutans, kacapi, ambawang, a great amount of bread-fruit, pungent duwēt, kapundung and jirēk.

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 Narmada; they were enraptured by the beauty of the river, the waters of which flowed like the waves of the sea.
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,

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 kunja frolicked happily; the young girls, young and old servants and nurses all bathed upstream.

7 Many, their waists like unsheathed krises 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.
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; 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.

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.

To the north on the bank of the Narmada 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.
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 asoka-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.

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)

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.
'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 *tadaharpasa* 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.* 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. 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.
Charmingly they embraced one another, their arms like tender shoots of gadung vine intertwined tightly with the young shoots of the wēlas-harēp 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.

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.

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.

Thin cloud covered the ivory coconuts like a shawl worn over the breasts;
beautiful mangosteen fell on the ground, 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.

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.*

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.

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.
Delighted, some of the soldiers and the footservants caught fish with their bare hands; others caught [them] with waring, pēcāk, ańco 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.*

There were many huge prang-prang fish, their stings flashing like gleaming, sharp swords; the lēmbora, bangkapō, mumul and sumhilang fish were suffocating from lack of water; the buntēk, pe, waqukang, pēsut, totok, kakap and lajar fish flurried around; the bandēng and balanak fish leapt into the air in utter confusion, and fell down again like rain.*

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.
40.1

(Canto 40)

1 Then the queen went into a tower-like building on the
tank 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 badawang-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 Narmada 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;
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.

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
ejewels;
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.*

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 Tripurântaka when he was smitten with passion at the sight of the goddess Maheśwari,

but was prevented by the god Gana'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.

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 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;*

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.*

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.

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.*
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 Lēngkā, who was
sojourning on an islet up the river.

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.*

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.

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 Śrāṇa, 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.
As though enthralled by the sea, all the people of the court 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.'

Daśāsyā 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, Prahastha immediately spoke against his wish, for he was aware of the power and the prowess of the ruler of the kingdom of Mahishpati:

'O king Daśāsyā, 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.
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 Keśava 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;
- the king of Kalingga, Dharmaghosa, who is equal to Yama, is fearless against the enemy;
- the king of Singhala, Ghorabala, in strength is like Bayu 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)

Thus spoke Prahasta respectfully. Daśāśya 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 Wisnumūrti were to attack me, it is sure that I would not be slain, so how can Arjuna kill me?
And it is impossible that even a heroic and formidable foe can defeat me because the great favour that I received from Brahma 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.

Moreover, none of the heroes of the earth, sky and heaven are able to kill me. None of the gods, yakṣa, asura, eagles, dāitṛa, 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)

Thereupon the first minister Prahasta said gently and respectfully:
'O Rāvana, 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.'
Moreover, nothing is more noble than the bearing of such a celebrated hero; all in heaven, foremost among them the gods, praise 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 and dauntlessly in battle.

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.

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 Kesawa did not kill him, but because of his arrogance, he was outwitted, and so became Kesawa's mount.
(Canto 45)

1. This is why I am concerned, Daśāsya, 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 Madhusudana.

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,
and yet you wish to attack and kill him.
Since he has done nothing wrong, you will not be able
to kill him.
In brief, it would be better for you to live on good
terms with him,
so that he can, perhaps, teach you the sublime conduct
that should be followed in life.'

Thus spoke Prahasta, but Daśawaktra replied:
'Shame upon you, most base and wicked demon.
You have said many things not fitting for a hero's
ear.
Begone then, desert to the enemy if you fear him.

Now you, great demon army, heroic warriors!
What then are your intentions, and what will you do?
Even if no one follows me and you leave me alone,
I am still determined to slay Arjuna in battle.*

Even if my foe is indeed equal to Wisnu in power and
prowess,
then I am his only worthy opponent in battle;
whether vanquished or victorious in battle, fear is
unbecoming.
Well, I do not wish in the least to follow in the
steps of lowly Garuda,*

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,
[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.
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?

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

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

Then Bajramusti was appointed a leader of the wrathful
army,
as likewise were Dhūmrākṣa, Supārśva, Anīla, Danda,
Mārīca, Kampana, Sumatta, Yajñagopa,
Suptaghna, Sanghati and the horrible Praghasa.

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.

[They said]: 'Well Your Majesty, has there been any
every yet who could withstand you?
King Bānāputra and the hosts of kings were all
exterminated;
Dhaneswara, 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 Kailasa,
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.
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 Daśanana 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.
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.

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 Magadha, 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.

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.
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 krises and other weapons of his soldiers were like stars.

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.

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.
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.

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)

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 Daśāsya, 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 Ra-wana 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 Su-wandha 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 Ra-wana 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,
'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.

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

Do not do so, king Rawana, 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.

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)

Thus spoke the undaunted first minister Suwandha. Furiously the terrible Rawana replied:

'Shame on you, base officer, most vile one; you are as arrogant, as if you really were courageous.

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.
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.

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.

Thus spoke Rāvana, 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.

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.

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.

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

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.

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.

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.
The battle raged even more terribly, since both sides 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.

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.*

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.

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 Magadha withstood these attacks, aiming his arrows, which issued thunderbolts with thunderous noise, and startled the enemy hordes.

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 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.

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 Rāvana rushed forward, roaring thunderously and horribly, and the demons mounted in chariots and all the demon officers held their ground.

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 Bajramusti, mounted on his elephant, charged at the king of Magadha.

Undaunted, the wonderful king of Magadha 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 Magadha and struck at his face, but missed him.

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 Bajramusti 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.

And so the great demon Bajramusti 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 Bajramusti's frenzied elephant now fiercely pursued the heroic Sodha at great speed; 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 Wiswabajra 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 Narmada 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)

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 Dhūmrāksa 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 Praghaṣa was slain by the wonderful
   Sūryaketu;
Mārīca was stabbed to death with a plough by the king
   of Kalingga,*
and Suptaghna, Matta and Anala were slain by the king
   of Singhala.
And so the demon soldiers fled in terror to seek
   refuge with Raوية.

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 Daśāṣya 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.
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, Śaisuka was attacked and his chariot was smashed as Prahasta's elephant trampled on it ferociously.

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, Daśāsyā fired his arrows, and cut Wiśwabajra's terrible mace to pieces.

After the king retreated, Prahasta was wounded, and the battle raged fiercely. Only the valiant, formidable Rāvana 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;
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].

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.

With fearful din all these weapons struck Rāvana's body, but all broke to pieces; gushing like rain of the seventh month falling on flint, all the arrows were destroyed.* However, Daśāsya's chariot fell to pieces struck by Sūryaketu's arrows, and his horses fell prone in agony; and Rāvana, yelling, leapt down from his broken chariot.
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)

And so the kings of Awangga, of Maģadha
and prince Sodha dispatched their flawless arrows with
all their might,
but Rāwana was still not prevented from seizing,

cutting 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.

Ever on the alert, the king of Awanti armed himself
with a flaming spear
and swiftly stabbed Rāwana in the stomach; Rāwana 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.
The king of Magadha 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 Rawana 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.

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.

Thereupon Rawana 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?'
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.

And so the Hehayas were defeated, and terrified they fled in great disorder, pursued relentlessly by the demons. The king of Magadha 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)

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.
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,
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.¹

(Canto 54)

1 Thus spoke the heroic minister. All the Hehayas now pressed forward, and all the tributary kings too mounted an attack for 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 Rāvana, wielding a club, and strode towards his chariot, but Rāvana 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.

And so the two kings showering the mighty foe with arrows, pressed forward fearlessly; the king of Awanti was struck in the heart by one of Rāvana's arrows, and leaning on his bow, he fell heroically on the battlefield, together with the wonderful king of Magadha, who was also killed by Daśāsyā's arrow.

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

(Canto 55)

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,

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 Daśāsyā, as a flood flowing into the ocean, or a raging, violent tornado blowing against a great lofty mountain.

Ferociously, the great demon king leapt down from his chariot and strode forward to attack the Hehayā 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 Daśāsyā's knife to pieces.

(Canto 56)

And so Rawana 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 Rawana 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.
But the horrible Daśāśya arose, seized the heroic minister 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?'

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 Rāvana 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 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 Daśāsya 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, and were apprehensive, perplexed and depressed.

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 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 Sahasrabahu 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 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.
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.

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.

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 Narada 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 Daśāsya'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 Daśawaktra.'

(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 Rawana.*
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.

Thus spoke the king, and Nārada grew increasingly worried, for it was unlikely that Rāvana 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:

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.

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 Rawana 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 Rawana 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.*

9 Furious, Daśawaktra 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 Daśāsya 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 Amararāja and his wife, to save their lives, took refuge at Śiwa's abode.

The valiant king was not in the least daunted by the way Daśāsyā did battle; he issued a thousand lustrous and radiant suns from his arrow, which dispelled the darkness over the earth; and the great Rāwana was revealed, holding his serpent-noose arrow ready to ensnare the king of kings.

Arjuna therefore quickly discharged his excellent eagle-king arrow; it devoured the great serpent-arrow of Rāwana, which was killed instantly and vanished.* Then he fired another most excellent arrow, the flawless radiant arrow of Rudra, intending it to slay Daśāsyā; it struck and pierced his breast, and Daśāsyā fell to the ground exhausted.

Then the king overwhelmed him with his fire-arrows and raging thunderbolts, and the great Rāwana 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,

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 Rāvana 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.

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 were trembling and exhausted.*

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.
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 Rawana's broad tongues were as thick as rain.

Companies of kings were instantly destroyed, as though crushed by sharp arrows; others had their heads cut off by his candraḥāsa 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.

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 Daśāsya's dreadful onslaught.
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.

Then he fired his most frightening arrows, which were like a thousand suns and moons, but on striking Daśāsya, they shattered, leaving Daśāsya as fearsome as Rāhu; such too was the fate of Daśāsya's arrows when they hit the king of the Hehayas, so that the battle between them resembled Mount Meru fighting against the turbulent sea.

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.
Dasawaktra 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.

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 Rawana violently,

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.
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 Rāwana!' Screaming thus, he rushed forward.

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

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

At the sight of the hard-pressed Rāwana, 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.

After Daśāsya was defeated, Arjuna bound him with an iron chain, and prostrate in the king's presence, Daśāsya 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.
But all those who had witnessed Rawana's defiance were disappointed for they had firmly believed that the king would kill him; even many of the demons seemed to wish for Rawana's death, and so they swiftly fled the battlefield; moreover they were frightened of their enemies.

Only first minister Prahasta did not flee; he sat close to Rawana, 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 Rawana be treated leniently; and since the king showed no mercy, Prahasta wept at his master's feet, [saying:]

( Zelda 63 )

1 Oh, Daśāsya, 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 Rawana. Daśāsya 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 Lōṅgkā.

So Daśāsya wept, begging to be set free; but the dreadful Arjuna paid no heed to him.

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

We tell no more of this; after the capture of Daśāsya, all the Hehayas shouted in jubilation. Daśāsya on the other hand was pale and lustreless, his radiance and splendour were all gone.
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.

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 kuṇja, the maids-in-waiting, the old servants and nurses, all were lying dead together.

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
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
Narmada.

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.
My beloved, how can a bee be parted from the enjoyment of pollen; a cataka bird can never wish to be far from the rain; and the languorous tadaharsa 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.*

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)

But lo, there appeared a radiant light, and the goddess of the Narmada 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.
For this present death of the queen, who is in truth like the jewel of the palace, does not mean that Death has irrevocably come; it is only when you die, Your Majesty, that finally she will die too. It is the wickedness of the demons Sukha and Šarana that caused her death, for they disguised themselves as old servants and informed her that you had died.'

Thus she spoke; then she sprinkled the sacred medicinal 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.

All the heroic warriors were astounded that the dead had returned to life, and the hunchbacks, crooked-backs, young and old servants, who had returned to life were now bathing in the Narmada, 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.*
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.*
In short, my beloved, please come to me quickly and sit on my lap.

I wish only to find Sukha and Sarana 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.

Even if you hide in the heaven of Siwa, 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.

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, Daśāsya 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 Rawapa

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

2 The proof is this: Rawana, 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 dānava,

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.
Now, Your Majesty, I wish to inform you, that this Rawana 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.

Thus spoke the great sage in tears, overcome by grief for his grandson. Closing his eyes to Rawana's wickedness and infamous behaviour, he begged earnestly that Rawana's life be spared.

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

(Canto 69)

When Daśāsya 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.

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 Daśāsya, Your Majesty, and teach him the right path to be followed.
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)
Thus spoke the sage. Daśamukha was gladly willing to surrender his kingdom of Lengkap;
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,
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.
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.

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)

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.*
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.

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.

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.
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.

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.

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 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 Lōngkā 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.
We tell no more of this. After some time the king 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.

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 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.

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.* And so the Lord Buddha was well pleased to behold him 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 parah is Tantular,* who is undeviating in his actions; ignorant of the subleties* 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 Wisnu, 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 Wisnu, the blessed.*

(Canto 74)

1 All the arrows fired at the wicked souls were powerless to harm them;* only the arrows of lord Wisnu 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'.*
NOTES TO THE TRANSLATION

It is possible to regard Yavendra as singular, (i.e. 'the king of Jaya'), but normally sarac Phra Yavendra-Phal "the foremost among them" is also used as a plural unless Yavendra is regarded as plural. This is corroborated by the occurrence of "Phra Yavendra" in Skt. 6,14 and 77,78 in a plural sense, succeeded by "nimita".

For a discussion, Phra Yavendra-Phal is

Intro, 1,12.
Referring to this stanza, KBW 4: 126 (= ONW: 386) renders pramāṇa as 'familiar with'; and Soewito-Santoso renders it 'creature' or 'being'. Pramāṇa 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:

uripen kang sarira / pērmanā puniku / tunggal anēng sarira / nanging datan milu suka lan prihatin (This pērmanā 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 pramāṇa is extremely reminiscent of Cab. 8,(35): uraping pērmanēku / inguripan ing Suksma nēnggih (the life of the pērmanā 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.

It is possible to regard Yawendra as singular, (i.e. 'the king of Java'), but mukhya sang Pāmēkas-ing-Tuṣa '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 Yawaraṇa in Nag. 6,4c and 17,7c in a plural sense, preceded by sakweh 'all'.

For a comment on Pāmēkas-ing-Tuṣa see Introd. 1,12.
The translation 'to write a lengthy story' for *mangdawaken kathā* is rather uncertain. The usual meaning of *mangdawaken* 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*', *mangdawaken kathā* could simply mean 'to recite or to read, the story'.

For *cumataka* 'to have the audacity' see note 36,2d.

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:

*lwr sang hyang saşi rakwa pūrna pangapus*

*nira n anuluhi rat / bheda mwang damw i*

*nghulun kadi patangga n umibėr i lēmah*
(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 rpa 'debt' see KBW 1: 697. Panuddha-rpa is probably a Javanese rendering of the Sanskrit rpa-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 Ranamanggala as raden Sumirat mentioned in Par: 29,25. Berg (1962: 113) suggests that Ranamanggala was a 'substitute king' of the kapanca-tathāgata kingdom of Singhasari-Majapahit, who was 'door Rājasanagāra 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 Ranamanggala 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 Ranamanggala'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 Rājasanagāra has been identified by
Krom (1910) as the Sotor mentioned in Par: 29, 24. Since the name 'Sotor' 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 'Sander' to 'Sotor', then we would expect that the older name (that is the inscription name) should be Sotor, and the later Sonder. 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 Sotor is Iśwara, the hino of Majapahit mentioned in OJO 85. This could have been Sotor's abhiseka 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 Sotor's besan, was called Iśwari (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).
Pigeaud (JFC 2: 9-10), referring to Zoetmulder (1950: 204), translates tekwan by 'naturally'. Johns (1964: 538) rightly notes that according to Zoetmulder it should be rendered by 'further, moreover'. Berg (1962: 290; 1969: 411) renders tekwan 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 tekwan 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.

Since röngön 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 Harişraya (see Introd. 1,14). The main theme of the Harişraya is referred to in stanza 1,6.

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 widhining (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 (pātalā; 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 pātalā '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 mahītala as a place name in Kor: 200,19 which is said to be the abode of bhatāra 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.
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' (cęcak) in sang and 'y' (pengkal) in stryāhajöng. The reading of this line in $y_1$ is thus: ndan sang pandita widyacitta wihikan kārvanya 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 hajöng), hayu and arja or arēja are synonymous in Old Javanese (cf. rahajöng, 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 cęja arjengrat and sastra cęta. And according to the Arkm., this sastra cęta 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 cęta 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).

Instead of tan göng krodha, $y_1$ has tanggëng kodha. It is from this copyist's error that Wibhīśaṇa 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: sēmana wus sinung aran // sang Koda-wibisanâki (then he was named Koda-wibisana).

1,16d – 17a  The choice of the reading magalar is not quite convincing. The variant magala 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 - kĕmbang; sambah - sēmbah), 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: sāksāt sang Daśānana tingkahanānlarani šariranya, tēŋdasnya pinukahnira, pinakapamūjanira ri sang hyang Śiwāgni.

1,17c  The usual meaning of āścaryā 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 Brahma was delighted by Rāwana's
asceticism (atyanta sukha ni ambēku, Zoetmulder 1958: 20,3), I translate ascarya in this passage by 'delighted'.

Teeuw and others (1969: 139) translates ascarya occurring in Siw. 35,1d by 'perplexed'. In the context of the story, 'delighted' seems more appropriate: since Siwa 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 Šabara 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 'du 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 sembah in 18c. This is because the phrase masahur sembah is, as far as I know, unknown in Old Javanese, as well as in New Javanese. The closest phrase is Malay berdatang sembah which can mean 'to say respectfully', but this does not mean 'to answer; to reply'. But even if masahur sembah 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 kētikang (also occurs in 4,6a; 45,8a) or kētika occurs neither in the dictionaries, nor in Zoetmulder's book on the language of the Adip. (1950). It appears to be an emphatic particle, perhaps derived from a combination of kēta 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 mukhya kawēnang parānakā. There is no doubt that it should read: i Gurun i Bāli mukhya kawēnang parāna kētiṅa. For Nag. 16,2b the manuscript reads: apituwin ajña hajya tan asing parānantikā. For the slightly corrupt form parānantikā, I propose an emendation to parānakā, which graphologically is not impossible. In fact, instead of śuraktikang (i.e. śura kētiṅa, Arj. 45,8a) we read śurāntikāṅg in manuscript A. With this minor emendation, Nag. 16,2b reads: apituwin ajña hajya tan asing parāna kētiṅa. Syntactically, the structure of Nag. 16,2b and 16,3b are thus the same as Nag. 16,1c: wēnang ika yan pakon nupati sing parāna ta kunang. In these sentences, kētiṅa 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 gamaniya, 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: gamya and osadhi, gives 'potent medicine'. In the context it does not make any sense. Probably it should be regarded as a Sanskrit compound: gamya 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 angadisthana 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 Sarasvatī alone (in the OJ Utt. Sarasvatī 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 sākṣat and rūpa (thus we read: lwir Mrtyu sakala (3,2d), besides kadi Mrtyu rūpa (5,3c) and lwir Mrtyu sākṣat (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: sakalēśwara; cf. 12,2b: sākṣat Paramēśwara).

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 nawaḥatna '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 nawaḥatna, it is probably not to be included in them, and accordingly should be omitted from the list of the nawaḥatna 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,ld (i.e. lwir sudewy apalih) referring to the queens of Daha and of Jīwana. A slightly different phrase occurs in Nag. 48,lc (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,lc: tewek ning Yawabhūmy 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...'.

4,ld The usual meaning of digjava in Sanskrit is 'the conquest of various countries in all directions'. In this line digjava seems to be a synonym for wēkas ning mahaśakti 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: "śobhābhra 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*).

Wastrārja, *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 pramadani-kasur-kasuran mwang*
patarana (i.e. grand attire, amparan-floor with small mattress made from carpet (= suraga?) and patarana (= singhasana, 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) Waisrawana is never so called.

4,5c It is not incongruous to translate bapangku by 'our father', since both Rāwana and Waisrawana are the sons of Wīrawa. 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 yāyi and bapangku in this line refer to Rāwana (see also 42,5a; 47,6a).

4,7a Most of the manuscripts read tēlasanābuddhi murkhāwamana, which is not impossible. However, the minor emendation tēlasana ng buddhi murkhāwamana is both intelligible and gives a better poetical effect, for this runs parallel with matēguha ring buddhi karunyacitta in 4,8b.
Cf. Daniélou (1964: 136): 'Kubera is the companion and friend of Śiva and, as such, is called God's friend (Īśa-sakhi)'.

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 selwan in this passage (see Teeuw 1946: 82).

'Lwâmbêk' 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 jêmbar sêgarane 'have a heart as wide as the sea', in the sense of 'be magnanimous; I beg your pardon' (cf. JNW 1: 880).

Syntactically this line is rather difficult. In the translation, I take bhatâreswara ... musuh as an independent clause inserted into the main clause ngwang tar kawêdya. 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 bhatâreswara, to indicate the concessive modality. However, the second possibility, namely that bhatâreswara is the sârana 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, Rawana had abused the god Iśwara just a few lines before, so it seems unlikely that here he considers Iśwara 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: balaba-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...'.

5,8b KBW 2: 495 quotes the whole line, but does not give any explanation. The usual meaning of deling 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 dėdeling is a synonym of pidekṣa '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 Rawana 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 Rawana 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 lakum 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 rwahastiwadana 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. Bhatāra Guru in his demoniac form, wished to consume the entire world (mahyuḥ manadaha sahising bhuwana; see also 46,1b: kadi Kālarudra maharāp mamangana bhuwana).

6.3a-b It is not impossible to read: 'Guntur mumbul, gunung rug, wukir alas angalih; lwir umbak angasut/tingkah ning rākṣasaṭyadbhuta bala...!' (The eruptions burst upward, mountains collapsed and wooded hills moved, [because] like surging waves were the movements of the terrible demon army of Lēṅgka as they marched out. But let us not describe their advance; the demons...).

6.5a The expression ...bangun atulung śvānānēmu lāra 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 māngsaa dukut, antyanta ika sukhanya (6b).

Mangkana ikang wānara, wehana ratna bhūsana, tan tusta buddhinya (6c); amaneka taru, mamāngsaa sarwa phala juga kahyunya, tusta ika manahnya (6d).

Mangkana sukara wijung, sungana pwa ya sugandha lepana, tan tusta manahnya (7a); kunang kahyunya yan umunggw ing pacaryan, bangēran tustāmbēknya 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 bhūsana (6a); kunang ika yan pinakasukha ning manahnya, yan hanēng alas akweh dukutnyya hayu, mwang alang-alang, ramban-rambanan, yeka jēnēk ing manahnya (6b).

Mangkana ikang wānara, yan wehana sahana ning ratna mūlya, tan pinakasukhanya ika (6c); kunang yan umulat irikang wwaḥ-wwahān mēnduh pada matasak, yeka magawe sukhanya (6d). Mangkana tekang wōk, 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
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 Yogandhi and Wisnu see Introd. pp.52-3.

6.8d The reading of this line is uncertain. Zoetmulder's text reads: Cakrāsyā Krodhabhajragada Parasū balabalān alahana. Since balabalān 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 Waktrāsyā does not occur in the list of the officers enumerated in 6,8c–d. Could it be a copyist's error for Cakrāsyā?
The Sanskrit names of the two demons mentioned here (i.e. Tusta and Sarana) are Sukā and Sarana. 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, Sukā and Sarana 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 'Tusta' is therefore preferable to the variant dusta 'wicked'. It seems that in Tantular's days, this demon was no longer known as Sukā 'parrot', but as Suka (i.e. sukha) 'happy; bliss'. And 'tusta', as we have mentioned in Introd. 1.12, is a synonym of sukha. The change from Suka to sukha and from Sarana to Sarana 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'.

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 wija (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...'.

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 Rawana is neither concerned for, nor afraid of his brother. Or is it possible that tumaha refers not to Rawana but to Prahasta? This seems unlikely unless the following words (sang Daśasyēng kaka) are used for metrical reasons in place of i kaka (ni) sang Daśāsya.

8.7c The objection to the adopted reading (i.e. '...bhumi kampa, acala makasulayah, sing katub...') is that acala should be preceded by a definite article (ng, tikang). An alternative reading is: '...bhumi kampa 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 surānggana '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 nirêng' 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: 'bhêk ghor sampun pâga tumêqun tëkêng bhûtala...'. With a terrible boom they descended to bhûtala, and the terrified serpents were in uproar. However this implies that the bhûtala '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 bhûtala can also mean 'underworld'? (cf. Note 1,10a: mahîtala).

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: 'lîndu nga bhûmi kêtug hudan hawu gêrêh kilat awilêtan ing nabhastala / gunturtang himawan ri Kampud anana ng kujana kuhaka mâtì tan pagap'.

10,4d It is not certain whether nisphala 'useless' and bhagna 'broken' refer to the power of Rawana's father, who is also the father of Waśrawana (as adopted in the...
translation), or to Rawana'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  manembung aweha tirtha, 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: dhrstopama n panembung, kita aweha tirtha '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 Rawana related this episode to Wedawati. Thus Rawana said: 'bhatara Suranatha towi juga tan wenang vomara' (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 Nandikeswara 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 l: 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 rohaken tanganya kālih siki bungkah nikang Kailāsagiri (Zoetmulder 1958: 24; siki instead of siki is probably a better reading). Rumoh and n rohaken tanganya convey the same idea, and wit can be used as a substitute for bungkah, i.e. 'base'.

10.20b anuramya 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 singhasana rangkang. Teeuw and others (1969: 47) suggest that rangkang 'were ordinary dwelling-houses, of rectangular ground plan...'. However bwat singhasana
rangkang is certainly not a dwelling-house, for Tantular says in 2d that here was the place for the anchoress to 'anisakèn 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 tètò cannot mean 'lyrics' as given in ONW: 245, and accepted as such by most scholars. He suggests that tètò 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 kagamèlan, 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.

Kagamèlan is ka passive arealis of anggamèli. As in New Javanese (see JNW 2: 618), in Old Javanese gamèl seems to have two basic meanings: (1) 'to hold' (e.g. 40,1ld: anggamèl susu) and (2) 'to play musical instruments' (e.g. 31,13b: magamèl mrdangga). Neither meaning makes sense in this context. The in passive of anggamèli occurs twice in the Sut., i.e. asawang ginamèlan i kalangwan (Sut. 88,4d) and lwir ginamèlan 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. pumègō '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 sāpa '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 ....tusṭa nīkang 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).
An alternative translation, 'on account of your resemblance to the goddess...', is equally acceptable (cf. JFC 5: 155, sub *reh*).

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 pepësa tëkap ing payodhara*, 67,2c), yet slim and tender (*lwir pepës anggalunggang arangin*, 32,9b). The metaphor 'young aśoka leaves' is probably used to evoke the tenderness and the softness of the waist.

The common word used in New Javanese for *kamaga* is *kĕcēlik* (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 *puţak* flowers. *Puţak*, i.e. pandanus flower, is a favourite metaphor for maiden's calves (see Note 21,3b-d).

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].'

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 [2] '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. Sekar is a synonym of kembang 'flower'. In New Javanese, however, sekar is a krama word for kembang as well as tembang 'song; poem'. The krama form might derive from the close similarity between kembang and tembang, but it might also be possible that the use of sekar for tembang 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 pudak sumar), to compose their poems, probably before they wrote them on more durable material. Hence my translation 'poem' for sekar. 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: anjaha, which is said to be more or less a synonym of ambeliet. Now, belet (JNW 2: 721) is related to bulet, pulet, guliet, as well as wilet, which has the basic meaning of 'round; circle' (cf. Malay: bulat). In Old Javanese amilet (e.g. 20,3d: 32,3c) means 'to intertwine; to twine around'. From this last meaning, it is possible that
amilėt and anjaha 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 wilėt (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 jahanen 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 sēkar; Nag. 17,1d: langönya vênitung; 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.
The translation 'the completion of ascetical exercises' for antatapa (metri causa for antatapa?) is no more than conjecture. An alternative reading is: anindyaguna śakti wīra, sēdōng antukantātapa, 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'.

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).

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.

For sewya, SED: 1247 gives 'to be waited upon or served or obeyed; a master; to be enjoyed carnally'.

The corresponding passage of the OJ Utt. is followed by the story of the re-birth of Wedawatī, nda tan pasangkan garbhavoni, 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 Maruta 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 puradewata, 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 matemah-temahan 'become; to change to another form'. Probably salah dadi here is a synonym of matemah-temahan.

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 Banaputra ('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 wana. Since bana may replace wana 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'. Banaputra is probably a hyper-correct form of Banaputra.

17.2b For tegal gogyrha see Introd. p. 110.

17.4d There seems to be little doubt that karun generally means 'with; at the same time' (ONW: 117; Teeuw 1946: 161). Yet it is noteworthy that karun 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.

18.1b The usual meaning of deles 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 deles 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 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'.
Arguing against Poerbatjaraka's translation of Smar. 39,5a, Berg (1969): 470) states that *jangga* is a synonym of *pudak* 'pandanus flower'. It is clear from this passage that *jangga* and *pudak* 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 *gadung*. In fact, JNW 2: 443 mentions *jangga* as a synonym of *gadung*, and so does ONW: 159 and 201. In the *kakawin* both *gadung* 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 *gadung* and *jangga* are frequently used as comparisons for *lungayan* 'arms' (e.g. 12,5d; 37,2c; 40,11c; 22,9b). *Pudak*, 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 *janggra* '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 *gadung* also has become a metaphor for 'neck'. We read for instance in Pranatjitra 2,94c, a passage describing the beauty of the heroine of this beautiful Javanese romance: *anglung ing gadung kang jangga* (her neck is as beautiful as the young shoots of a *gadung* vine). On the
other hand, it is noteworthy that in Arkm. 22,21b, which corresponds to this line of the Arj., Yasadipura says:

\textit{janggålun\'g lung lwir lungayan ing angawe}. This indicates that Yasadipura still used the words \textit{lungayan} and \textit{jangga} in their Old Javanese meanings.

21,3c \ 'gemuh ni' instead of \textit{gemuh ri}? \\
21,4b \ \textit{kahidêpani} is an unusual grammatical form. Probably it should read \textit{kahidêpana}, i.e. \textit{ka} passive arealis of \textit{anghidêpi}, thus 'to be regarded; to be thought', which is justified by the occurrence of \textit{de} 'by' after this word. See however a similar construction in 41,2d: \ 'ulih ning hyang nguny âmutêr', ika hiçêp ning wwang alangö. Could it be that \textit{kahidêpani} stands for (ng)\textit{ka hiçêpa ni}? \\
21,5b \ The exact meaning of \textit{amalihi kung nira} is difficult to ascertain. A similar phrase also occurs in 38,5b: \textit{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 \textit{pakamanggala} and \textit{karuhun}, i.e. 'first of all; foremost among them'. Probably it is the equivalent of New Javanese \textit{sëli\'r}. In New Javanese \textit{sumëli\'r} means 'be in favour with a person; close to distinguished person' (\textit{JNW 1: 825}), which is not unlike the person(s) referred to as \textit{sang amalihi kung}. It is interesting to note that \textit{sang mamarwani lulut} (\textit{amarwani} is a synonym of \textit{amalihi}) occurs in the interpolated passage (see \textit{Variae Lectiones 63,8b: Canto B,2d}). Now, in
New Javanese mamarmani 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 arêja 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 (himper mangure magik, 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 sphatika ring saroja, i.e. 'as though finding crystals in the lotus').

21.6d The translation is very tentative. Although the word bēsur 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 bosen, that is 'have more than...
enough; fed up; bored', and KBW 4: 953 gives, inter alia, 'satisfied'. In the present *kakawin*, *bêsur* 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: *byâtîtan sang hanêng âśrama sêdêng angivô dhvâna lâwan samâdhi* ('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 *Kârtika*, 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. *kaladesa* 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 anėpi, and in KBW 2: 722 for nēpi van der Tuuk gives 'to the edge; to the coast'. Could it be that in this line angdusun 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. Reffering 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, pambarep 'the first born; the eldest child' as a synonym of goñjong. Now, in JNW 2: 678 we read that babaręp ing baris means 'the vanguard of the army', and so lēmbu 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 (ustra) in fourteenth century Java is confirmed by Prapanca 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 swami?), 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', harśa '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 lēmē-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) 'tendril; 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 cliche 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 mahantēn (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 *cáráka* and *cáráka*. One of the meanings of *cáráka* in Sanskrit is also 'spy', like *cáráka*, but *cáráka* 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: *áśrama* (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 '...têkap ing aisan...'; nevertheless the correctness of this reading is doubtful, because *aisan* is metrically impossible. For lack of a better alternative (*dásan* 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 *áśanî*; see ONW: 106; sub *áśanya*).

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.
For janggan and tasyan see Introd. p.119.

Although ...i harêp angalun-alun ('in the courtyard which was as spacious as the alun-alun yard'), which is the reading of all manuscripts, is possible, i harêp ing alun-alun 'in front of the alun-alun yard' seems to be a better reading. (i harêp 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 pêkên '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 nyasa '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:

praptêng dharma kaboddhan abdhuta ri hengnya nyāsa gōng sobhita / ngkā tōnggwan nira yan pangantya ri datēng 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.

The two main temples mentioned here are a Buddhist (26,4b) and a Šiwaite one (31,5a). The model for this temple-complex is probably that of Kagēnôngan (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 abdhidesa (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 Wishnuites, 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 ksatriya, waisa and sudra 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 Rāvana, 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 (ṛṣi śaiwa śogata) is not very clear. Probably wipra is closer to the ṛṣi group than to the Śiwaites and Buddhists. In Nag. 10,3a ṛṣi and wipra are mentioned together, and in Nag. 81,2b wipra is mentioned preceding ṛṣi in the enumeration of the four caturdwiya. And in the present kakawin, the sage Pulastya, who was referred to as a wipra and a brāhmaṇa, is also referred to as paramarṣi (72,1a) and even wiprarṣi. In fact, according to Kor: 48,7 wipra is one of the three groups which form the ṛṣi (Kalinganya ... wipra, bhikṣu, surūpa, nāma sang ṛṣi, mangkana pwa ya kang sinangguh tiga ngaranya...).
Kern (1919: 182) has suggested that a wipra and a rsi 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 rsi were probably not greatly dissimilar. This would explain why, although in the religious grouping in those days, three groups, namely the Rsis, the Šiwaites and the Buddhists, were usually mentioned (cf. Note 30,1-2), only the wipra, the Šiwaites 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 Šiwaite 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 karsyan establishment that Rājasanagara held the only discussion on religious matters reported in the Nag.. Probably the message of the karsyan group was more acceptable to the Javanese nobility of the past than were the teachings of the Šiwaite 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 boddhadharmakuśala 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 Bodhyagrimudrā, 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.
Aksobhya purwa stands for Aksobhya (r)i purwa; 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, ārī, for metrical reasons see Introd. p.75.

The usual name is Mahādewa (cf. Dhatrdewa, Harimurtidewa). The variant reading of F (i.e. Māhadewa) is thus not impossible. It is noteworthy that in this kakawin Sanskrit Brahma is often spelled as Brahma (e.g. 1,23a; 1,24a; but also Brahma, at least once, 43,2b). Could it be that the Javanese writers at that time had 'corrected' the spellings of proper-names such as Brahma and Maha to Brahma and Maha because they considered such spellings applied to feminine proper-names only?

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).

Or: hyang Buddha rakwa kalawan Šiwa, rajadewa (i.e. the god Buddha and Šiwa, [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 sameka), the word tunggal 'one' is used in Sut. 139,5d (bhinnēka 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 pinakeštidharma* 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 pinakešti* is here used in the sense of *hyang inisti* (Nag. 1,1d), which is the Javanese equivalent of *ištadewatā*, 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'.
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 mwang 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 lēpasādwaitiya'. 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 dharma sima is none other than the dharma haji (i.e. Royal dharma) described by the poet in 28, 2, after describing the dharma lepas (i.e. free dharma). But then another problem arises, namely, why is it that Kalayu, a dharma sima mentioned in Nag. JI, 2a, is not included in the list of the dharma haji in Nag. 73, 3-74, 1. This seems to imply that dharma sima is not a dharma haji. However, it should be noted that Kalayu is not the only Royal dharma not mentioned in the list, which Prapana specifically called 'dharma haji wilang saptawingsa' (i.e. 'the twenty-seven Royal dharma'; 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's translation is included in JFC 4: 224.

28,1b As far as I am aware, this is the only place where the word bhudana '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 hêlêm' (to pass on to all their descendants in the future).
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.

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).

sudharmêng para is a variant of dharmapara (72,9b). SED: 511 gives dharmapara as 'intent on virtue; pious; righteous' (cf. dharmaparayana, 31,3d; JFC 5: 367).

The difference between dāna, atidāna and mahātīdāna is described in Skam.: b 27 - a 29. Dāna, according to the Skam., is the first of the śad-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).

The reading 'mahāwisēsa katēmun' is uncertain. In the context katēmun must be an arealis form. However, the correct form of passive arealis of anēmu is either katēmwa (ka passive) or tēmunēn, in passive). Since the
reading 'mahāwiśegaka tēmun' is not likely, the only possible alternative is 'mahāwiśega (ng)ka tēmun' (cf. Note 21, 4b; see also Tieuw and others 1969: 150, Note 24, 3c).

30,1-2 To support his arguments that a kūṭi 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 kaparahe 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 rai hamūktiha karsyan, sa[ng] yogīswara hamūktiha kabrahma[n], (hamūktiha kaśewan), sang śewaita 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 rṣis are to enjoy the karsyaṇ, the yogis are to enjoy the kabraḥmaṇaṇ, the Śwaites the kasaṇaṇ and the Buddhists the kaboḍdhaṇa. No one should commit the sin of taking [possession of] and enjoying [the property of another group]. That in the Raj, we have kabraḥmaṇaṇ in addition to the three religious establishments mentioned in the Arj, is understandable, since wipra (=brahmaṇa) may be regarded as a separate group (see Note 26, 4a).

(3) The translation of angaḷaṇa by 'to take possession' (JFC 5: 102) is rather uncertain. The word alaṇa may be regarded as a synonym of caḷaṇa, which occurs in the above passage of the Raj. However, KBW 1: 289 seems to suggest that in connection with a piece of land angaḷaṇa could mean 'to raise tax'. Thus wong angaḷaṇa (e.g., JFC 1: 125) probably denotes 'tax-collector'. Hence an alternative translation for 2a: '...who should be given tasyaṇ and [the right] to raise tax on kalagyaṇ'.

(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 kanta nira sowang-sowang*, 'one should always remember (i.e. respect?) the borders of each property'.

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 *datēnga* in this line is inexplicable. *Datēnga* 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: *prāptēnga* *mahāwangūsa* (28.2b) and *tēkēng tus ika* (30.3d), there is another possibility, namely that *mahābala* is metri causa for *mahābala* (*bala* 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'.

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 wangunën ika paharja sěmbahēn ('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 kasalahēng wīra* 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 *sumalahaken* '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 kasalahēng kawi*, 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 kasalahēng wīra* thus means *tan kasalahā-para de ning wīra*, 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 

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: umulahaken kīrti (or kīrtya?) 'to work for glory; to win merit', and for manuka ng dharma Nag. 82,1c reads: agawe (sad) dharmakuśala 'to establish dharma'. 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 šakakala 'to win the merit of composing a šakakala' (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 dāna 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 warnān 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 sāmyadijurwāsēgēh (9b), sīma mwang 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 Kadiri Janggalomarek amuṣha ring purasabhā*. It is not likely that 'all the commoners of Kadiri 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 *jurwāṣēgōh* as a compound, denoting 'people who are in charge of serving food' (cf. *juru angladosakēn*, 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: *tumpēṇg sēkul 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 akwu for 'kuwu-chief', kuwu in this sense occurs in various kakawin, e.g. Sut. 86,10c: kuwu mwang sāmyākweh marēk; Sut. 118,3c: kuwu juru sāmya kasihan ya; Nag. 40,4d: ḍapur mwang kuwu juru tumamēng sāmya; Nag. 83,5b: mantrī sabhūmi 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 amatya (see Nag. 74:2: nā tang dharma haji... kapwāmātya nipuna tang winē matunggwa).

Instead of -adhara, read -ādara 'respectively; humbly' (cf. an dhana for an dāna, Note 31,4a).
31,11a  I assume that ri harēp, which normally means 'in front of; before', in this line has the sense of the Sanskrit mukhya 'foremost (among them)'.

31,14a  The variant reading of y, i.e. wēki, is perhaps better than niki as given in the Text. The phrase wēki sök '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 wēki 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...'.

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 bēlabur as a synonym for baṅjir 'flood' or bēleber 'overflow', and KBW 4: 1002-3 gives kagunturan as a synonym for kabalaburan (and guntur is, inter alia, a synonym of baṅjir; see KBW 4: 647; JNW 2: 540). JNW says further that bēlabur 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 sāgara, i.e. 'flood (or waves?) and the sea' (e.g. 34,11d).
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 makemit 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 Wisnu on the north side. This is in accordance with the position of Wisnu in the Siwaite pantheon.

32,2b It is probably better to regard kalasan 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 karsyan 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 pudak 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 pudak than to pika. This is clear from the occurrence of anak-anakan pudak (Sut. 58,6a; cf. anak-anakan rum ning pudak (Sut. 66,4b)), as well
as pudak anak-anaken (even: pudak anak-anakan penuh tikå, Ghat. 11,14b; cëndagâ anak-anakan tinulis tikâpenâd, Ghat. 10,9d). The former (i.e. anak-anakan pudak) 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. pandan wwang; see Teeuw and others 1969: 50). In the case of the latter (i.e. pudak anak-anakan), it is interesting to note that in Sanskrit a phrase taruñaketakata (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 tikå (thus: 'the beautiful picture she drew') or to anak-anakan pudak (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 jumahatakena see Teeuw and others 1969: 153). A similar comparison occurs in Sut. 83,5: 'sang līlārja mahākarang susu bangun dunungan ing angikēt pralapita / mombak lwir i tēngahta düra 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 persona 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-sānggara, 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).

Depending mainly on the meaning of besur (see Note 21,6d), the translation given here is not certain. An alternative translation is: 'You, who constantly sent me beautiful poems, how recalcitrant you are, you have made me many promises, yet have failed to appear'.

Zoetmulder (ZL: 188) has rightly suggested that panghret is part of a building, though he is not sure exactly which part it refers to. In New Javanese the word panghret is still used to denote 'cross-beams of a roof, above the walls and halfway to the top of the roof' (JNW l: 427, sub: kēret; cf. KBW l: 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 moga kataingalan, kadi egiti-wana madyus (a rock suddenly emerged and looked like a bathing elephant), and in Dew. 1, 6c: karang braja'geng aruhur, kadi liman aŋjrum katon (a huge and lofty rock was like an elephant kneeling in the water).
A similar passage occurs in Sut. 85,1lc-d:

'lor-wetanya karang liman kinasut ing ryak asēmu pĕřēh ing labuh kapat / ghorānēmburakēn wway ing tasik awarpa mangulinga tumēngha 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 va ('despondency' for iri see Teeuw 1950: 93) nor sakarîri va ('all which are left behind?') are quite satisfactory, and tan bēsur again poses an annoying problem (see Note 21,6d and 32,13a). Probably tan bēsur 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.
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.

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 têgal-têgal arata sayo, janâlwa katêmu /.../ pintên mnganya huwus kagunturan i ngûni karapa ni nataranya n angréñ 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: *ngérés*) to the feet...

24.5c 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'.

24.7b The translation is conjectural. Literally: 'seen from downstream, the illusory images of their movements awoke the passions [of the onlookers]'.

24.7c 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. *kadhatwan*, instead of *kadatwan* (dhatu: 'substance, element'), and 'many' for *sayat*, instead of 'broken' (cf. Kor: 140,24: *sayat ngaran ing akweh* 'sayat means many').

24.10c I take *nyû danta* 'ivory-palm trees' as the object of *amilēt* 'entwine'. However, if this is so, *kalawan nyû danta janggâmîlet* is a rather forced, unusual
structure. In prose it would normally read: kalawan nyū danta winilet 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 mangō-mangen a doubling of angēn 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'? (sēkar suhun is a flower for head decoration; ONW: 640).
35,3d What kind of flower is rājasūnuw asusupan
(literally: 'a prince with [flower] hairpin')?

35,4a rarasa 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 kēdasih (a contraction from taḍahasih,
which is a synonym of taḍaharṣa) are no more than synonyms.
Kēdasih is even considered by some as the male ēmprit gantil
bird (JNW 1: 522). In New Javanese kēdasih, 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-bēluk) 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:
In Old Javanese literature tadahasih and cucur are closer to this Malay pungguk than to Javanese kedasih and cucur. They are always described as weeping sorrowfully before the moon has risen (see e.g. Ghat. 12,3b; Arw. 18,1ld; 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).

As in Sanskrit literature, the cātaka (crested cuckoo, Cuculus melanoleucus 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 cumantaka, JNW 1: 250), or 'to beg for the favour of a generous patron'.

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 'aprangën i lungid i tungtung
i halis' is reminiscent of Ram. 12,38:

Nā halista malaris ya larasta,
mwang matanta taji-tulya tajem ya,
len hidēpta mahalēp hēlaranya,
na cēlēkta 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 hidēp 'eyelash' by hidēp
'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: 'akĕtër i wĕtis nirălaris).

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).

Thus 'inattentiveness; carelessness' for silib? Cf. amrih silib 'to try to outwit'; kasilib 'taken by surprise' (Teeuw and others 1969: 319).

'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).

'...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: tĕka hirĕng ('come black'?). For the above translation I read hiring (a synonym of samīpa which may be translated by 'presence') instead of hirĕng. But this is only a very slight possibility, because orthographically ri and rĕ are very different letters. Orthographically tĕkahirĕng is very close to tĕkapirĕng. In New Javanese kapirĕng means 'to be heard'; but it is doubtful whether this
form existed in Old Javanese. In any case the element te would be inexplicable. If none of the above suggestions is possible, probably we have to take the reading of y, that is teka marék, and this line is therefore to be translated: 'they told this to the king, and then they came to the presence of the queen'.

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 (mintonakēn krama nira n tahu Wisnumūrti / 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: triwikrama), 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 sangsāya 'anxiety', and nirakṣaya would therefore mean 'without any
anxiety'. Another alternative reading '...tan gumirisina nirâkṣayêng 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 aksaya '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 quadrpartite 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 brahmacari 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,
some of the devices for catching fish mentioned in this stanza are already listed in the ONW, namely: waring, pecak, karakad (under karakah) and jala, all of which are some kind of net. Of the other devices: anco 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 surpa pwa ngaran ing susug 'surpa (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'.

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 cawinten; 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, lembu suddha '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 Śaisuka is not known in the Sanskrit dictionaries. The word is related to śisu, 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 Badawang-nala '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 dasar i wēkas ing mahītala in 4c. For a very thorough discussion on Badawang-nala 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 anganggo. 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 wētah 'which is still intact'.

Olēr-olēran probably also has the same meaning. The base word is ulēr, which, among others, is used as a classifier for banana. ...pisang arējōlēr-olēran, thus literally means 'beautiful bananas of many ulēr'.

40.7a aremuk 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 angihamatakena see Note 32,10.

41.2d amuter 'to churn' refers to the samudramanatha 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 Laksmi sprang from the waves. The goddess Śrī is the goddess of beauty (see Daniélou 1964: 261), hence the expression putus ning lituhajong 'the topmost of beauty' in 2c.

41.4a-d rumta '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 '...kañcanalinggapratima inilwaken saparan ikang Rawaha'.

41.7c Poerbatjaraka (1933: 26) reads tegal ayun, which occurs in Nit. 1,10d as tegal ayu n, and considers
tégal ayu stands for tégal layu (cf. VG 9: 24). Since ayun is a common word for 'battle', and tégal 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 tégal ayun, i.e. 'uncultivated land suitable for use as a battlefield'.

42,6b Or: siniwi 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...'.

44,3b Since atigas can only be either intransitive or reflexive, i.e. 'to cut off one's own head', paratratégas 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 tan (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 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 Rawana 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 hridayatiguhya' is literally: 'the goal of my heart which is most secret'.
This line is reminiscent of Tap. 103,16 sqq. (see Note 6,1c).

Does 'the monkey-field' refer to a tēgal 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; prasētya - sētya 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 tēgal, usually near a river (cf. JNW 1: 94). A similar expression 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).

In Old Javanese parwa is used as a technical term referring to a prose work with epic contents (Ensink 1967: 1).

For șașadhara mapalih see also Note 3,6c-d.

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'.

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 *wimanākila* is not unknown from other sources, e.g. Bhom. 96,13.

47,4c *bhinna ng kēna* 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 '...āśwa 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 tugēl...' is syntactically rather forced. Probably it stands for 'amrang ng tulalay, ika tugēl', or 'amrang tulalay nika, tugēl'. The meaning, however, is quite clear.
There is no doubt that 'falling diamonds' for hirapata 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 hira in Old Javanese might have the meaning of 'rock; stone'.

'Mârîcêki pĕjah de Kalinggapatî...' would be grammatically better (cf. 51,4a: ...pĕjah de Súrvaketu), but it is metrically impossible.

'...trees entwined by vines' is conjectural, but witting taru latã 'trees of vine trees' is a strange expression, unless it is to be understood as 'trees to support the vines'.

The seventh month of the Javanese calendar (= Mâgha 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'.

I take panglampû as the equivalent of Malay terlampau, i.e. 'excessively; too bad!' (cf. KBW 3: 722; Berg 1969: 444). However, panglampû may also be regarded as an imperative form (see Zoetmulder 1950: 168) of anglampû 'to go on; to carry on', and therefore it is not possible to translate this line by 'Now come on, you worthless king...'. 
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.

In this canto, through the mouth of the first minister of Mahispati, the poet expounds the *rañayajña* '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.

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 *maha* 'great'. 
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 mangsulaken 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 Kartawīrya (SED: 1086). For metrical purposes, it was changed to Śūrasena, and eventually became Surasena (cf. dāna - dhana; Note 31,4a).
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').

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.

This passage contains the prophecy of the death of Rāwana at the hand of Rāma with the help of Sugrīwa, the king of the monkeys, as narrated in the Rāma stories.

An alternative reading is '... mwang bhaktya ning rat kabel ngkānē jōng 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. kahidēp 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 sawa, rudhirâdres 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 pâwakôspângalun* 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 Tripûrântaka '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 Viṣṇu (cf. Note 38,8a).

62.4a '...mihat n ton...' is a curiouis 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...'.

63.3d *tinanggeh kōdō* 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. \( \text{p\ddot{w}a}, \text{m\ddot{a}t}, \text{ng\ddot{u}n} \), 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 \( \text{waling ira} \) instead of \( \text{waling nira} \), \( \text{nungsunga} \) instead of \( \text{manungsunga} \) (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 \( \text{nungsung} \) 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 Sukha\(\ddot{s}\)\(\ddot{a}\)\(\ddot{s}\)\(a\)\(n\)a 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 Wisnu: Arjuna will assume his form as Wisnu, 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 Wisnu. In the New Javanese version, however, Arjuna is regarded as an incarnation of the god Wisnu, 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 Daśāsya 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 Sukhaśārana, 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 to be placed at the feet of the ruler of the Hchayas. 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]:

4
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: kahāñēp?] in the fragrant bed-chamber, for all impurities are cleansed from the body when one sleeps under one coverlet with you.

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.

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 Wisnu; you will assume your beautiful form of the god Wisnu, and I that of Śrī, the great goddess.
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.

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)

On the death of the queen who now lay on the floor (?) of the blooming _āśoka_ flowers, all the beauties of nature around the banks of the Narmada looked dazed and perplexed: the ivory bamboos stripped off their sheaths and sighed pitifully; the thunder rumbled softly as though weeping painfully and sorrowfully;
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.

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 Kārtavīrya [according to the metre: Krtavīrya!], who returned [to the bank of the Narmāda], accompanied by the dreadful warriors of the Hehayas with their possessions and chariots

He followed the same route through the impassable wooded mountains, and soon reached the bank of the Narmāda, 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.

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 rumõngõ 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: ndi 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 awijāngdelō stands for awijang and angdelō, which admittedly is a very weak assumption, hence the translation '[I am] lying on your breast and looking into (?) your eyes'.

65.3d 'sapudaka 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 pudak flowers (see e.g. 74,5: akirim kakawin i dala ning pudak sumar; see also Note 12,7d).

66.2c In this passage, the Old Javanese text could give the impression that Sukhaśaraṇa 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 Waiśrawana, we have strong reason to argue that Tantular is cognizant of the fact that Sukhaśārana is a copulative compound representing the names of two demons, i.e. Sukha and Śarana (Sanskrit: Śuka and Śārana; 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 'himpēr mangure mapik' see Note 21,6b.

67,2a The exact meaning of śārīrawāhya ('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 pējaha ('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 pējaha (which graphologically is not impossible, the letter 't' being rather similar to 'k'), i.e. 'if you had really died'.

68,3c Is angiaga 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.
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-ninginum or Indonesian makan minum, I prefer to read the text as a *ma-* form of the compound *bhoja-bañu*.

The reading *manggeh ng ūni* which is adopted here is not certain. In this reading I take ūni as a passive arealis form of ūni. Another alternative reading is *manggeh ng ūni n* ('his words were firm...'), and although *manggeh ngūni n* ('he was firm before...') is not an impossible reading, contextually it is less acceptable.

*gawayakēna*na is an unusual form; the only possible interpretation is as a passive arealis of *gumawayakē̃*, but then *gawayakēna* would be the more accepted form. Or should it be emended: *gawayakēna ya*?

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 Rawana's evil conduct (*buddhi mūrkhāwamana*) 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 'ulahakënālena' be read 'ulahakënāalenā', or be emended to 'ulahakënānglenā'?

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 paramapānditottama 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 hidêp nira tikânghidêp 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 sarwapramānēng 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 pale-paleh i karakshan ing jagat. Thus tan bēsur a synonym of tan pale-paleh 'negligent'? (for tan bēsur see Note 21,6d).

72,1c The 'paṇḍita Wisnumūrti' who is to be the cause of Arjuna's death is Rāma Bhārgava, 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 Viṣṇu. 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.
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 inikêt 'Thus ends the versification of the most wonderful tale, the story of Boddha').

For a discussion on the name of the poet, Tantular, see Introd. pp.7-15.

'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.
(calā and caṇcalā are more or less synonymous; see SED: 391 and 382). The Sanskrit equivalent of tan tular is dṛgha (thus Ram. 24,165: dṛgha tan tular angēn-angēnya tan calā).

It is interesting to note that in the Bungur inscription the grantee, dyah Parih, has been given the dharmaśīma of Bungur by Rājasanagara on account of his kadrabhāhkatīn 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 lēngēng is, in my opinion, contextually quite appropriate. The occurrence of milu in this phrase is similar to tumut angapilangō occurring in 73,1a or milw āmarṇa 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 samkathā (SED: 1125). However, it might also be possible that sakatha is derived from samkata, 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 âji 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 Bhārgava or Paraśu Rāma and that of Daśamukha at the hand of Rāmacandra, the sixth and seventh incarnation of Wisnu respectively (see Danié1ou 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 Rāmāyanā 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 bāya '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 Bhārgava, 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 sekar, 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 kewēn' and 'kolug tinangaran [?] tan uninga kewēhnya', 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 taqana 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.
wrûh inggîta is the Javanese equivalent of Sanskrit inggîta-ñã (SED: 164), which means 'understanding signs; acquainted with the gestures of another; skilled in the expression or interpretation of internal sentiments by external gesture'.

In Old Javanese kahãñã 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 ngañã means 'to bid for' (JNW 1: 39), hence my translation 'to be taken' in the sense of 'to be purchased' for kahãñã. 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 dhanõlih 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 -- hañãng -- tuku.

The reading '...buddhi nirãgama...' does not make sense. For nirãgama, SED 540 gives: 'not founded on revelation', which I adopt here. Admittedly the function of buddhi in the syntax is not clear.

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 lēpihan tanah see Swellengrebel 1936: 212. Sang suksmêng lēpihan tanah, 'the god who is present in the scripture', however, is not necessarily the goddess Saraswatî 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 makiirtyeng agãñeng 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 Dhû'l Hijjah of the year Wawu, 1729 (1803 A.D.)

Arkm. 73,1a-2a:

Pralabda ning anérêh riheng Sabtu / tabêh sanga wimba nira ng lek catur / Warigalit Sakban ring mangsa kanêm / ri tuhun Jimakir kalisangara // sakala ring sudêa 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 pujiangga who composed this version of the Arj. occurs in the following quotation (Arkm. 73,2b-3d):

Kang tinđah wadyaji juru-nitra / makirtya ring katarjunawijaya / lagu magēng rikang bahasa jarwa // sireka mas Yasadipureng aran / kang inutus manulad ring pustakadi / abdi carik sira Sastrataruna / kāgēngan sri mahanarpiputra

(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 patbêlas Rëspati Manis /
Jumadilawal hasta / gatitaña 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 Dandanggula metre, has been commenced on Thursday Lëgi, 14th Jumâdâ '1ulâ, at 8 o'clock, Jimâkhir 1746 (1819 A.D.). As regards the story, it is about king Sahasraboja).

Arsy. 51,22:

Ping rolikur Ramêlan Jimakir / Kemis ing jam sangeñjang sampurna / nireng kanda panitrane /
Arjunasasrabau / lek ing kasa rowêlas ari /
þêngkala mëksih samya / lan duk wiwitipun...
(The writing of the Arjunasasrabau poem was completed on 22nd Ramadān, 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):

\[\ldots\text{nguni pan sampun jarwa} / \text{nanging měksih laguning kakawin} / \text{nulya ing mangkya karsa rinampas} / \text{sinalinan lalagone} / \text{ingkang sĕkar macatur} / \text{kang anawung saking kakawin} / \text{anggĕgĕmĕt ing kanda} / \text{barang langĕnipun} / \text{abdi jĕng sri naraputra} / \text{mas ngabehi Yasadipura ping kalih...} \]

(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):
dikwaune pansampun / ginupiteng jurupanganggit / ri wus sekar macapat / karsane sang prabu / kaping tri Pakubuwana / kang tinuduh sira ngabehi Yasadi / pura ingkang kapsan
(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 Sêrat 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.
LIST OF PROPER NAMES OCCURRING
IN THE ARJUNAWIJAYA

The following abbreviations are used in this list:
A: Arjuna; B: Banaputra; R: Rawana;
W: Waisrawana; Introd.: Introduction;
n: a (proper) name; Skt.: Sanskrit (see
Macdonell 1954; Monier-Williams 1960;
Sorensen 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.
Airawana 5, 3b; Skt. n of Indra's elephant.
Akampana 5, 7a; 6, 13b; 17, 6b; 51, 2a; Utt. a son of Sumali.
Aksobhya 27, 1a; Skt. one of the Dhyani-Buddhas; here he is
equal to Rudra, his position is in the east.
Amararaja 60, 3d; Skt. 'king of the gods', n of Indra.
Amitabha 27, 1c; Skt. one of the Dhyani-Buddhas; here he is
equal to Mahadeva, his position is in the west.
Amoghasiddhi 27, 1d; Skt. one of the Dhyani-Buddhas; here he is
equal to Harimurti, 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 MalI.
(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. anīla 'wind' or nila 'dark-coloured'? here an officer of R.

Antaka 47,4d; Skt. 'death', n of Yama.

Arjuna (Sahasrabāhu) 20,lc; 42,1d, 4a and passim (episodes 8-12); Utt. the king of Māhismatī; 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 Suryaketu.

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.

Bajramuṣti 5,3a; 6,13a; 17,6a; 45,15a; 50,8c; 50,9d; Utt. Wajramuṣti, a son of Mālyawān.

Bala 6,8d; Skt. 'strength', n of a demon; here an officer of W.

Banaputra 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.
Baruna 3,10d; 8,12c; 14,3b; Skt. Waruna, lord of the sea.

Bayu 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,lb; 27,2b; 72,9b; 73,2b; Skt.; here he is equal to Śiwa (27,2b).

Cakrāsa 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.

Citrawati 21,la; Skt. 'adorned with paintings', n; here the wife of A; throughout episodes 8-12 she is simply referred to as 'the queen'.

Citrayudha 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.

Daśānana 14,4b; 42,4c; 46,3a and passim; Utt. 'ten-faced', = R.

Daśapati 17,2d, 6c; a vassal of B; Skt.?
Daśāsyya 1,17d; 2,8d; 4,2a and passim; Skt. 'ten-faced', = R.
Daśāsyacarita 73,1a; 'the story of Daśāsyya'; 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.
Dhāтр 1,17c, 24b; 3,11c; 27,1b; Skt. 'creator', n of
Brahmā; in 27,1b he is equal to Ratnasambhava, his
position is in the south.
Dhāтрja 67,9b; Skt. 'son of Dhāтр'; here refers to
Pulastya.
Dhūmraḵsa 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 Uma.
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.
Duṣṇāsana 6,8c; Skt. Duḥṣāsana 'difficult to control', one
of the Kaurawas; here an officer of W.
Gadipati 17,6b; Skt. Gada? n of a district; here a vassal of B.

Gajendramukha 3,8a; Skt. Gajamukha 'elephant-faced', n of Ganeśa, son of Śiva (god of wisdom, remover of obstacles).

Gana 3,8d; 32,2d; 42,2d; Skt. 'troops of demi-gods attendant of Śiva, under the rule of Ganeśa'; here = Ganeśa.

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'; = Uma.

Girisutā 13,5d; Skt. 'daughter of the Mountain', = Uma.

Gokarna 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 Wisnu.

Harimūrti 1,6d; 7,2d; 27,1a; Skt. 'incarnation of Hari'; here n of Wisnu; in 27,1d he is equal to Amoghasiddhi.

Hartheśvara 8,7b = Artheśvara.

Hastiwaktra 40,3a; Skt. 'elephant-faced', n of Ganeśa.
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 Himalayas.

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 Amararāja, Śakra, Suraṇātha, Surendra.

Indrastra 18,1; Skt. ? Indra's weapon.

Īśwara 4,11d; 40,3b; 58,1c; 59,7d; 68,1d; Skt. 'lord', n of Śiva.

Īśvarī 40,9d; Skt. n of Durgā.

Jagatguru 10,17a; Skt. Jagadguru 'father of the world'; n of Brahma, Viśnu and Śiva; here = Śiva.

Jagatkārana 1,25a; 2,1a = Brahma; 29,1d = Śiva? Skt.

Jinapati 26,4a; Skt.? 'lord of the Jinas'; here = Wairocana.

Kaikāśi 1,10b, 13a; Utt. R's mother.

Kailāsā 6,3a; 10,8a; 13,4a; 45,19a; Utt. n of a mountain, residence of W and paradise of Śiva.

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.

Kalusasāda 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 Wisnu.

Keśawāṅga 19,2d; = Rāghava; Skt.?

Krtawīrya 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.

Kuśadhwaja 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 Wisnu.

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.

Mahispatī 20,1d; 42,4d; 46,3d; 57,2c; 72,7b; Skt. Utt. Mahismatī, n of a city, A's kingdom; in OJ Utt. Mahismatī occurs only in one MS., and Mahispatī in four MSS. (see Zoetmulder 1958: 25).
Māli 1,6c; Utt. a brother of Sumāli.
Mālyawan 1,6c; Utt. a brother of Sumāli.
Mandara 3,9c; Skt. n of a sacred mountain.
Mani 42,1a; 57,1d; Skt. 'jewel'; hero n of a mountain in the river of Narmadā, where R offered his prayer to Śiwa.
Manindra (1) 59,5a = Mani.
(2) 7,3c, 5b, 6a; Utt. Manibhadra, a brother of W and king of the yaksas; here the first minister of W.
Mārica 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 Mālyawan.
Meru 3,1a; 39,1c; 57,1d; Skt. n of a fabulous mountain.
Mṛtyu 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.
Nandiśwara 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.
Nilakantha 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 Brahma.

Pamekas-ing-Tusta 1,2d = Wekas-ning-Sukha.

Paramālaya 12,1a; the abode of Śwara; 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 ISTSadewata; 
see Introd. l.6.

Parwatendra 56,4b; Skt. 'lord of mountains'.

Parwati 10,12d, 13d; Skt. n of Uma.

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 Aksobhyya, 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; 51,1ld; Skt.? 'Rudra's arrows'. 

Sahasrabāhu Utt. 'thousand-armed'; see Arjuna.

Sahasrabhuja 42,2b; Skt. 'thousand-armed', n of Wisnu, 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 Kuśadhwaja.
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.
Śārana 7,6b; Utt. Śārana, an officer of R; see Note 7,6b.
Śaraswati 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.
Śiwaṅgi 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. Saubhāyana (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 Kalingga.

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.

Sukhaśārana 42,1c; 66,2c; 67,3b; Utt. Śukasārana, 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.

Sumeṣu 42,2a; 45,15a; 46,2b; = Meru.

Suparśwa 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.

Śurpanakha 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.?
Taladhwaja 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.
Trikūta 3,1b; Utt. n of a mountain, where Lāṅgkā was
situated.
Tripurāntaka 40,9d; 62,lb; Skt. 'the destroyer of the
triple city', n of Śiwa.
Trirājyāntaka 43,1c; Skt.? = Tripurāntaka.
Triwīghna 18,6d; an officer of R; Skt.?
Umā 10,9d; Utt. n of the wife of Śiwa; Skt., see Durgā,
Giriputriki, Girisūti, Iśwari, Pārvatī.
Uragāra 40,4b; Skt.? 'lord of serpents'.
Uśīnara 14,1b; Skt. Utt. Uṣirabīja, n of a mountain where
Marūta performed sacrifice.
Wairocana 26,4c; Skt. one of the Dhyani-Buddhas; here he
is equal to Śivasadā, his position is in the centre;
see Introd. p.80.
Waiśrawana 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.
Wakṛtāśya 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 Kuśadhwaja; in Arkm. (15,4) adopted daughter of Wrhaspati; 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-Tusta.

Wela 17,3a, 6c; Skt. Wella, n of a town; here a tributary of Ayodhya.

Wibhisana 1,13d, 16a, 21a; 3,11a; Utt. R's brother; see Note 1,13.

Widhi 2,1d; 68,4a; Skt. n of Brahmā.

Wikata 6,13b; a son of Sumāli.

Wirūpākṣa 6,15b; 17,6b; Utt. a son of Mālyawān.

Wisnu (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, Kesawa.

(2) 6,8b, 15c; OJ Utt. (not in Skt. Utt.) an officer of W. see Introd. pp.45-6.

Wisnumūrti 43,1c; 71,5b; = Wisnu (cf. Harimūrti); pandita

Wisnumūrti 72,1c; = Rāma Bhārgava.

Wisrawa 1,5c, 13c; Utt. n of a sage, R's father; see Notes 1,11a.

Wisrawaputra 1,8d; = W; Skt. ? 'son of Wisrawa'.

Wiswabajra 42,6b; 50,10d; king of Māgadha, a vassal of A; Skt. Wiswawajra?

Wrhaspati 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.
Yogandhi 6,8b, 15d, 17b; Utt. Ywagadhīpa, an officer of
W; see Introd. pp.45-6.
ABBREVIATIONS AND REFERENCES

Adip     Adiparwa, see Juynboll 1906.
Aichele, W.
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     Arjunawiwaha, see Poerbatjaraka 1926.
BEFEO   Bulletin de l'école Française d'Extrême Orient.
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1928   Inleiding tot de studie van het Oud-Javaansch (Kidung Sundaya), Surakarta.
1938a  'De Arjunawiwha, Er-Langga's levensloop en bruiloftslied', BKI 97: 19-94.
1953   Herkomst, vorm en functie der Middeljavaanse rijksdelingstheorie, VKA 59.1.
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Bhar Bharatayuddha, see Gunning 1903.

Bhis Bhīṣmaparwa, see Gonda 1936.

Bhom Bhomakāwya, see Friederich 1852; Teeuw 1946.


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Cod. Or. Codex Orientalis.

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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 Britain and Ireland.

JNW Javaansch-Nederlandsch handwoordenboek, see Gericke and Roorda.

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KBG Kawi-Balineesch-Nederlandsch glossarium, see Juynboll 1902.

KBW Kawi-Balineesch-Nederlandsch woordenboek, see van der Tuuk 1897-1912.

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Nit Nītiśāstra, see Poerbatjaraka 1951.

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ZA notes on Ādiparwa.
ZH notes on Hariwijaya.
ZL notes on Lubdhaka (Śitarātrikalpa).
ZS notes on Sēkar Sumawur.

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