SUBHADRÄWIWAHA: AN OLD JAVANESE KAKAWIN

by

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VOLUME I: INTRODUCTION AND TEXT

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This thesis represents the results of my own research unless otherwise indicated by acknowledgements.

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ABSTRACT

The Subhadrāwīvāha is a kakawin from the later period of Old Javanese literature, which apart from one brief description (Zoetmulder 1974:383-385) has previously been ignored by Old Javanese scholars. Although commonly relegated to the category of 'minor' kakawins, most of which are of Balinese origin, the Subhadrāwīvāha is still fairly close in language and style to the kakawins of the classical period. Certain changes are apparent which do separate the Subhadrāwīvāha from earlier works but these deviations from traditional Old Javanese poetical technique are not so great that the Subhadrāwīvāha can be considered to be of Balinese origin with any degree of certainty. The Subhadrāwīvāha thus occupies a special, though ill-defined, position in the scheme of Old Javanese literature.

This thesis consists of two parts. The first part, the Introduction, is devoted to a discussion of various aspects of the Subhadrāwīvāha, and begins with a summary of the plot (1.1), and a brief discussion of the possible themes and function of this text (1.2). In the following two sections, the structural aspects of the Subhadrāwīvāha - the poetical requirements of content and form (1.3) and the language of the text (1.4) - are considered. Section 1.5 deals with the dating and authorship of the poem. The author dedicates his work to the descendant of Śrī Surawirya but the identity of this patron has not yet been established. The work probably dates from the late fifteenth or early sixteenth century, although an earlier time of composition is possible. The occurrence of the word nirarthaka in the manggala suggests that this may have been the author's name.

In Chapter 2, the relationship of the Subhadrāwīvāha to other Old Javanese literary works is examined. The story of Arjuna's exile, first recorded in the tenth century Old Javanese Adīparva, proved to be very
popular in the later period. A second version of the *Subhadrāvīvāha* has recently been discovered, and this story is also the subject of two later *kakawins*, the *Kalayawanāntaka* and *Khaṇḍāwawananadahanā*.

Section 2.1 considers the treatment of the story in each of these works as well as their relationship to the Old Javanese *Ādiparwa* and to each other. Section 2.2 contains a detailed comparison of the two versions of the *Subhadrāvīvāha*. In terms of content, structure and degree of verbal correspondence, the two versions are closely interdependent. It seems likely that the version edited here is the later of the two.

There are three marriages in the *Subhadrāvīvāha*, and in Chapter 3, this text, and Old Javanese literature in general, are considered in an attempt to determine how far the marriages described depict the contemporary Javanese situation and the extent of Indian influence on ancient Javanese marriage customs. Three aspects of marriage are examined. Section 3.1 deals with forms of marriage and the conclusion is that although Indian influence on forms of marriage was slight, two forms of marriage—marriage by arrangement and marriage by abduction—were practised in Java during the *kakawin* period. Section 3.2 demonstrates that in the choice of marriage partners, in direct conflict with the teachings of the Indian *dharmaśāstras*, cousin marriage was practised in Java. Section 3.3 draws together the information in the *kakawins* concerning the celebration of marriage. Parallels with present day marriage ceremonies indicate that the *kakawins* do depict the contemporary wedding ceremonies of their authors.

Part Two of the thesis begins with a brief description of the manuscripts of the *Subhadrāvīvāha* and their interrelationship. This is followed by the Text of the poem together with Variæ Lectiones, an English translation of the Text and Notes to the translation.
Appendix I is a list of proper names occurring in the Text
and Appendix II contains a list of the metres used in the
Subhadrārīvāha.
CONTENTS

VOLUME I

STATEMENT ii

ACKNOWLEDGEMENTS iii

ABSTRACT iv

PART ONE: INTRODUCTION 1

1 THE SUBHADRĀṆIWĀHA AS A POEM 2

1.1 Summary of the Subhadrañiwāha 2

Manggala 2
Episode 1: Ulupuy 3
Episode 2: The Crocodiles 4
Episode 3: Citragandha 5
Episode 4: Subhadrā 6

1.2 Theme and Function 9

1.3 Poetical Requirements of Content and Form 13

1.4 The Language of the Subhadrañiwāha 20

1.5 The Dating and Authorship of the Subhadrañiwāha 27

The Javanese Evidence 27
The Balinese Evidence 28
The Independent Case 29
Authorship - is the name of the poet Niṅarthaka? 31
Conclusions 36

2. THE SUBHADRĀṆIWĀHA IN OLD JAVANESE LITERARY TRADITION 38

2.1 The Relationship of the Subhadrañiwāha to other Old Javanese Literature 38

Original Deviations from the Sanskrit Ādiparwa 42
Later Deviations 48
The Old Javanese Ādiparwa and the Subhadrañiwāha 53
The Old Javanese Ādiparwa and the Khāṇḍavāmaṇḍadaḥana 60
The Old Javanese Ādiparwa and the Kālajayaṇanāntaka 63
Conclusions 65

2.2 A Comparison of the Two Versions of the Subhadrañiwāha 68

The Types of Correspondence between the Two Versions of the Subhadrañiwāha 69
The Manggala and Epilogue 76
Descriptive Passages 83
Narrative Episodes 96
Episode 1: Ulupuy 97
The Rearrangement of the Citragandha and Crocodile Episodes 97
Episode 2: Citragandha 98
Episode 3: The Crocodiles 107
Episode 4: Subhadrā 112
Conclusions 125
PART ONE: INTRODUCTION

Based on a skill section of the Old Javanese Adipura (c. ÄNP 197-204), the Mahabharatadisa (20) tells of the twelve year period of Arjuna's exile as he journeys on his pilgrimage to all the sacred bathing places and visits the four oceans. The reason for Arjuna's exile, which is not included in the 20, is found in the preceding sections of the O.J. Ädy (197-198).

When the Gīga Māḷavāna marries Dropeñ, the divine bear Nārēsa, tells them the story of how Śivāna and śyāvāna and their ritual love for the nymph Śīla-yā, in order to convince them of the need to avoid conflict in their relationship with their common wife. They therefore come to an agreement whereby if any one of them is with Dropeñ and another intends, then the intruder must undertake to go into exile as a cultivator for a period of twelve years. One day, a Brahman whose cows have been stolen by robbers approaches Arjuna for assistance. Arjuna's weapons are in the room where Yashanāya is with Dropeñ. There between his duty to help the priest and his agreement with his brother, Arjuna decides that his obligation to render assistance to the priest must come first.

Collecting his weapons, he succeeds in retrieving the cows and then, in accordance with his breach of the agreement, goes into exile. It is at this point that the Mahabharata story begins.

Dropeñ (Canto 1)\(^1\)

Canto 1 of the 20 contains the sunglogs in which the poet first praises the deity - who is not named - to whom he devotes himself and

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1 References to the O.J. Ädy are to the pages of Jayabali's edition (1906).
2 See Notes to the Translation 1,Jo.
3 For further discussion of the sunglogs see Notes to the Translation 1,Jo.
1  THE SUBHADRĀWIWAHA AS A POEM

1.1 Summary of the Subhadrawijwaha

Based on a small section of the Old Javanese Adiparwa (O.J. Ādip 197-204), the Subhadrawijwaha (SW) tells of the twelve year period of Arjuna's exile as he journeys on his pilgrimage to all the sacred bathing places and visits the four oceans. The reason for Arjuna's exile, which is not included in the SW, is found in the preceding sections of the O.J. Ādip (192-197):

When the five Pāṇḍavas marry Dropadī, the divine seer Nārada, tells them the story of the demon brothers Sunda and Upasunda and their fatal love for the nymph Tilottamā, in order to convince them of the need to avoid conflict in their relationship with their common wife. They therefore come to an agreement whereby if any one of them is with Dropadī and another intrudes, then the intruder must undertake to go into exile as a celibate for a period of twelve years. One day, a brahmin whose cows have been stolen by robbers approaches Arjuna for assistance. Arjuna's weapons are in the room where Yudhiṣṭhira is with Dropadī. Torn between his duty to help the priest and his agreement with his brothers, Arjuna decides that his obligation to render assistance to the priest must come first. Collecting his weapons, he succeeds in retrieving the cows and then, in accordance with his breach of the agreement, goes into exile. It is at this point that the kakawin story begins.

Manggala (Canto 1)³

Canto 1 of the SW contains the manggala in which the poet first praises the deity - who is not named - to whom he devotes himself and

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1 References to the O.J. Ādip are to the pages of Juynboll's edition (1906).

2 See Notes to the Translation 3,6a.

3 For further discussion of the manggala see Notes to the Translation 1,1-7.
offers his work (1,1-2). He next expresses the hope that, despite the poor quality of his efforts, his patron Śrī Surawiryawangsāja will see fit to bestow his blessing on him. In the remaining stanzas of the manggala the poet outlines some of the difficulties of one who wishes to achieve a goal—in this case to capture beauty in a kakawin (1,4-6), and concludes by holding up as an example the hero of his kakawin, Arjuna, who, having successfully acquired merit by going to the Himalaya mountains, came to the source of the river Jahnwī.

Episode 1: Ulupuy (Cantos 2-6)

Arjuna goes into the water to pray and as he is finishing his worship a girl comes towards him (2,1-3). Amazed at her beauty, which he praises at length, Arjuna asks her who she is and why she has come to the mountains (2,4-15). She tells him she is Ulupuy, the daughter of the great snake king, Korawya, who lives in a magnificent kingdom in peace and prosperity. Inflamed with love at the sight of the prince, she pleads with him to come with her to the snake kingdom (2,16-3,4). Arjuna explains that he is unable to do so because of his vow of celibacy. By pointing out to him that his vow applies only to his wife, Dropadī, Ulupuy persuades him that it is fitting for him to go with her (3,5-8).

Arjuna agrees to accompany her to the underworld and they set off together through a split in the earth's surface (4,1-2). A description of the splendour of the snake kingdom (4,3-7) and of the love-making of Arjuna and Ulupuy follows (4,8-14). The following morning, Arjuna takes leave of Ulupuy, explaining that it is his duty, despite his great love for her, to continue on his pilgrimage. With promises to return, he makes his way sorrowfully from the garden (5,1-14).

From the underworld Arjuna travels through a forest at sunrise (6,1-4), and after visiting the mountainous region of Narawṛṭṭa where
forest hermitages nestle on the hill-sides (7,1-10), he finally comes to a hermitage situated on the edge of a beautiful river (8,1-8).

Episode 2: The Crocodiles (Cantos 9-12)

Arjuna enters the river to bathe (9,1-2). As he does so a fearsome crocodile comes to attack him. After a ferocious struggle in which Arjuna is easily the victor, he succeeds in dragging it from the water where it immediately turns into a beautiful heavenly nymph (9,3-12). The nymph explains to the astounded prince that she is a heavenly being named Puṣpaṃesī who once lived in the realm of the god of wealth, Dhanendra. Together with her four friends, she had always enjoyed great happiness until one day in the garden of Alakāwati they disturbed a seer engaged in meditation. Greatly angered, he cursed them to become fearsome crocodiles (10,1-4). Dejectedly, they went away to look for a place to live and came to Awindaśya where they again met the holy man. Humbly they begged him to release them from the curse. He could not do so, but promised them that a great hero named Arjuna would soon come by and by drawing them from the water would put an end to the curse so that they would once again become nymphs (10,5-8). Now Arjuna has released Puṣpaṃesī and she asks him to also rescue her friends (10,9-12). Arjuna agrees and accompanies the nymph to the pools where her companions dwell. He draws each of them out in turn and they again assume their heavenly forms. They are delighted and praise Arjuna for his kindness (11,1-3). The prince explains that in relieving their distress he is only carrying out his duty to protect the world, and to repay him the nymphs tell him of the beautiful princess of Mayūra, Citragandha, whom he should make his wife. With that they disappear into the sky leaving Arjuna alone by the side of the river (11,4-11).
As Arjuna sits by the river, the ascetics who live nearby, having heard of the removal of danger from their sacred waters, come to him (11,12-14). There is a discourse on dharma between the seers and Arjuna, who is then regaled with all the appropriate honours (11,15-25). He spends the night there in the hermitage (11,26-30), and at dawn takes leave of the ascetics and sets off for Mayūra. The villages, forests and country-side through which he passes are described (12,1-12).

**Episode 3: Citragandha (Cantos 13-24)**

The ruler of Mayūra, King Citradahana, is in despair. He and his kingdom are like dry and withered plants longing for rain, for there is no heir to succeed to the throne (13,1-14). Arjuna's arrival and his request for the hand of Princess Citragandha are warmly welcomed by the king. But he first tells Arjuna the story of his ancestor Prabhākara, who, having no son, retired to the forest to perform austerities. God Īśwara, gratified by his penance, then granted him the boon of one child, and also one for each of his descendants (13,15-21). King Citradahana, however, has only a daughter through whom the dynasty can be continued, and therefore the condition of the marriage is that Arjuna provide the king with a male heir (14,1-2). Arjuna agrees to comply with this and the whole palace, delighted at the news of the forthcoming wedding, is thrown into a frenzy of excitement and activity (14,3-6). A reception is then held to welcome Arjuna (14,7-9).

At sunset, the king makes his way to the women's quarters to inform his wife and daughter of the marriage. Citragandha is greatly upset by the news, and both the king and queen remind her that it is her duty to obey her parents who have only her welfare at heart. When they leave her the princess is so overcome with anxiety and sorrow that the maids can do nothing to comfort her (15,1-11).
The palace ladies are overjoyed at the news; many are smitten with love for Arjuna (16,1-14). Citragandha on the other hand is dejected and miserable. The night passes and dawn comes (16,15-19). On the day of the wedding all the preparations have been completed (17,1-5). Citragandha is dressed and ornamented by the maids, but, because of her fear, takes no pleasure in anything (17,6-10). Meanwhile Arjuna is entertained regally (17,11-12). The wedding itself is not described; the following cantos (Cantos 18-22) are devoted to the description of the wedding night, the love-making of the bridal couple and the ceremonies that are performed the following morning.

Everyone is delighted at their union, especially the king, and the whole kingdom flourishes (23,1-3). Their happiness is complete when a son, Wabhruwāhana, is born. With his birth the prosperity of the kingdom is ensured (24,1-7). Arjuna then feels it is time to resume his journey in order to fulfil his promise of visiting all the sacred waters, and takes leave of his wife. Promising to return and entrusting to her the care of the child, he finally takes leave of the king and sets off. (24,8-21).

From Mayūra Arjuna journeys to the ocean (25,1-15) and then through a beautiful forest until he comes to the river Saraswati, flowing at the foot of Mount Raiwataka, where he spends some time visiting the nearby hermitages (26,1-10).

**Episode 4: Subhadra (Cantos 26-55)**

(a) The Drinking Festival (26,11-34,5)

News of Arjuna's presence comes to Krishṇa. Overjoyed, he sends Sāmba to invite the prince to join him on Mount Raiwataka, where he is engaged in the preparations for the drinking festival (26,11-13). Arjuna readily agrees and on his arrival is welcomed warmly by Krishṇa and Baladeva (27,1-11). A grand reception is held for the prince (27,12-14). The activities of the women of Dwāravatī during the evening and the
charms of Subhadrā are described (27,15-28,8).

At sunrise the kings perform the morning rites, and as the entire Yadu and Wṛṣṇi tribes assemble in the yard preparing to leave, Arjuna sees Subhadrā and is overwhelmed with love. With great noise and confusion they all set off for the festival (29,1-12). Mount Raiwataka is resplendent and seems to have adorned itself to greet the arrival of the people (30,1-5). The festival is then held: priests recite prayers and utter salutations and praises as the conches blare; the sacrifice is performed by Kṛṣṇa, and a contest of martial skills takes place between the Wṛṣṇis and Andhakas. Encouraged by the cheers and shouts of the spectators and the thunderous accompaniment of the drums and music, they leap terrifyingly into the air, throwing up their weapons. Some of the ladies are alarmed but they control their trembling and fears by gazing instead at Arjuna. The competitions are followed by feasting, drinking and merry-making (30,6-11).

As the sun sets the people set off on an excursion in chariots and palanquins. Some pick flowers or wander in the forests and peaceful hermitages, while others hunt game (31,1-6). Arjuna, however, finds nothing to his taste for he is so overwhelmed by his love for Subhadrā. He and Kṛṣṇa go together to the top of the mountain and Kṛṣṇa explains to him the origin of Mount Raiwataka. It is the place where Viṣṇu is established and through his protection the kingdom prospers. For this reason the Yadus always pay homage to the mountain (32,1-12). Far below they can see the people of the city like figures in a painting. The beautiful women disporting there (33,1-8) and the charms of Subhadrā (34,1-5) are described.

(b) The Abduction and Wedding (35,1-55,2)

Seeing Subhadrā, Arjuna addresses a servant, praising the princess’s beauty and remarking that a thousand kingdoms would not be too dear a price for her (35,1-4). Kṛṣṇa, overhearing his words, turns around
and suggests that in the absence of a swayambhara, which would admittedly be preferable, a truly brave hero would choose to abduct a bride, without fear of the Wṛṣṇi warriors. Hearing this Arjuna rushes forward, seizes the beautiful princess and, dragging her into his chariot, rides away (35,5-8).

All the Yadus are left standing helplessly and rush off to inform Baladewa of what has happened. Incensed they vow to go immediately in pursuit of Arjuna, seizing their weapons and brandishing them in the air. As they set off they come upon Kṛṣṇa calmly sitting there (35,9-21). At the sight of his brother, Baladewa becomes even more furious, demanding to know why Kṛṣṇa so calmly accepts the insult that Arjuna has cast upon them (35,22-27). In his reply (36,1-37,4), Kṛṣṇa points out that Arjuna's behaviour is not insulting. In the matter of marriage no great man would consider selling his daughter as if she were a cow and therefore the swayambhara is the approved form of marriage for kings. If none is held, however, for a hero, it is truly in accordance with dharma to abduct a bride. Moreover, to engage Arjuna in battle could well result in ignominious defeat. To seek a reconciliation and, in the process, strengthen the ties of kinship with the Pāṇḍavas would be the wisest policy. Kṛṣṇa finally suggests to his brother that he send a message to Arjuna inviting him to return and be married to Subhadra with all the proper ceremonies.

Baladewa agrees and a mission of Wṛṣṇi heroes is speedily dispatched to invite Arjuna to return. Successfully completing their task they return to the mountain together with Arjuna and Subhadra. All the people then leave for Dwārakā (38,1-12).

When all the necessary preparations have been made the wedding is celebrated (39,1-25). A long description of the wedding night and the
cere onies held the next morning follows (40,1-40,8).

(c) The Homecoming (49,1-55,2).

The period of Arjuna's exile is now over and his thoughts turn again to his family. He explains his feelings of longing to his wife and invites her to go with him to Indraprastha. She is quite willing (49,1-51,1), and the following morning they go together to take leave of King Basudeva who gives them his blessing (52,1-9). Their departure is delayed while a message is sent to Yudhishṭira and preparations are made for the departure (53,1-4). The following morning, the escort assembles in the yard and they depart, much to the sorrow of the people of Dwārawati left behind (53,5-54,2).

Some time later they come to the kingdom of the Pāṇḍawas. All the people turn out to welcome them and a joyous, though tearful, reunion takes place - even the burly Uṛṇi warriors have lumps in their throats (54,3-10). The prosperity of the kingdom brought about by Arjuna's meritorious deeds is mentioned briefly (54,11-55,2). In the final stanza (55,3), the poet begs the indulgence of the learned for the poor quality of his work.

1.2 Theme and Function

Almost half the ŚW is devoted to the marriage of Arjuna and Subhadrā, and it is from this episode that the kāmaśīvya takes its name. The full title of the work, however, is Pārthāyana Subhadrāśvīṇī (The Wanderings of Pārtha and The Marriage of Subhadrā), a title which reflects the dual theme of the poem, which as well as being a story of marriage is also a tale of dharma.

Marriage, the first of these themes, is well-represented in the ŚW with its three marriages, while dharma can be seen in Arjuna's

4 The marriages in the ŚW are considered more fully in Section 3.3.
pilgrimage which serves as an example to all men. By going into exile and thereby acquiring merit, Arjuna becomes the upholder of moral order. At the same time, each of his actions, including his marriages, is an act of dharma fitting for a kṣatriya whose duty is to ensure the welfare of the world. By marrying Ulupuy he not only relieves her suffering but also, as she points out to him (3,6), increases the well-being of his family by fulfilling his obligation to provide descendants to ensure the continuity of the Pandavas; from a sense of duty he recues the heavenly nymphs from their distress; his marriage to Citragandha provides the troubled King Citradahana with an heir to the throne; while in abducting Subhadra he displays the heroic conduct and warrior-like qualities becoming to a kṣatriya.

To a large extent, the story told in the SW is prescribed by the events related in the O.J. Ādip. However, certain aspects of the author's treatment of the story suggest that he may have had a special reason for choosing this section of the O.J. Ādip. Although it is venturing into the realm of speculation to impute motives to a poet separated from the present by a period of several centuries, it is unlikely that the SW, or any other Old Javanese kākawin, was written without any reason at all. On occasions a poet may have been commissioned by his patron to write a kākawin on a particular subject, or the choice of subject matter may have been due to nothing more than the personal whim of the poet himself. The latter is certainly not impossible in the case of the SW which tells an apparently very popular story, but each of the themes of the SW also suggests a possible reason for the poet's choice of subject.

In retelling the Ādip story the poet of the SW has made one major change by transposing Arjuna's marriage to Citragandha with his encounter

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5 See below Section 2.1.
with the crocodiles, and thus Arjuna makes only one visit to the
kingdom of Mayūra. In the Ādip, on the other hand, Arjuna visits
Mayūra twice. He travels directly from the snake kingdom to Mayūra,
and from there sometime after his marriage to Citragandha, he sets
out on his pilgrimage again. He then rescues the heavenly nymphs
before returning to Mayūra for the birth of his son.

Although this change does not greatly alter the story, since within
each of the episodes the details of both the O.J. Ādip and the SW are
much the same, the reasons for it are not clear. One possibility is
that the poet had in mind the structural framework of his poem. Each
of the episodes in the SW is separated from the following one by a
description of the country-side through which Arjuna passes. By
altering the sequence of the story, the poet preserves each of these
episodes as a complete unit, and at the same time provides a link
between the crocodile episode and the Citragandha episode which is not
found in the O.J. Ādip, for in the kakawin it is the heavenly nymphs
who, overwhelmed with gratitude, tell Arjuna of King Citradahana's
search for a son-in-law.

It is also possible that the poet may have wished to emphasise the
theme of dharma and, at the same time, perhaps also to draw a parallel
between the SW and the eleventh century kakawin by ṁpu Kanwa, the
Arjunawiwāha (AW), a text with which he was, no doubt, familiar, and in
which Arjuna's marriages to the seven heavenly nymphs is related. In
both kakawins, Arjuna's marriages take place during a twelve-year period
of exile⁶ and are the result of his desire to help those in trouble or to

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⁶ The Southern Recension of the Sanskrit Ādiparwa (Skt Ādip, Sukthankar
1933) has the reading twelve months rather than twelve years as the
length of Arjuna's exile, and van Buitenen (1973:468 Note to 204,25)
argues that the period of twelve years in the Ādip arose through
association with the later period of exile of all the Pāṇḍavas in the
Nanaparwa. It is during this period of exile that the struggle with
the demon Niwatakawaca takes place. The O.J. Ādip, however, like the
Northern Recension of the Skt Ādip, on which it is probably based
(Zoetmulder 1974:94), has the reading twelve years.
fulfil his duty as a kṣatriya. As such they can all be regarded as rewards of dharma. His marriage to the nymphs in the AW is certainly a reward for his service to the gods in slaying the demon Niwātakawaca. The O.J. Adip specifically states that Arjuna's marriage to Subhadrā is a reward for his bravery in abducting her (202,21: mākapārambhavanyā kāsaktinyā); his marriage to Ulupuy can be considered as a reward for the excellence of the merit he has acquired by going to the mountains on his pilgrimage, and finally, by transposing the Citragandha and crocodile episodes the poet of the SW also shows Arjuna's marriage to Citragandha as a reward for rescuing the nymphs.

Some Old Javanese kakawins, such as the Śivarātrikalpa (ŚR), Pārthayajña and Kuśjarakarma (KK), have a markedly didactic character, and all kakawins contain some teachings on moral conduct. Thus it is possible that the poet of the SW also wished to show that good and righteous deeds bring their own rewards, namely marital bliss, and felt he could best make his point by altering the sequence of events to show all Arjuna's marriages as rewards.

Although marriage is by no means uncommon in kakawin literature, the particular emphasis on this theme in the SW suggests that the poet's motive may have been to create a wedding poem for his patron, Śrī Surewīryawangsa. Of the three marriages found in the SW, it is the marriage of Arjuna and Subhadrā that receives the greatest attention from the poet, not only in terms of length but also because the figure of Subhadrā assumes a far greater importance since she is the only bride who accompanies Arjuna home to Indraprastha. Despite his promises to return to them neither Ulupuy nor Citragandha is mentioned again.

Berg (1938a) proposed that the AW was written as an allegorical reference to Erlangga's life on the occasion of his marriage. While it is beyond the scope of the present discussion to deal with Berg's
hypothesis, which was not confined to the AW, the possibility that Old Javanese poets did choose the subject of their poems to suit special occasions and further, that the SW was written for just such a purpose, cannot be ruled out. The marriage of Arjuna and Subhadrā, which, according to Zoetmulder (1974:245), is still performed as a wayang lakon at weddings, would certainly be an appropriate choice for a poet who wished to seek his patron's favour by offering him a kakawin extolling the virtues of a true hero who dared to abduct a bride - even more so if that patron was a member of the aristocracy amongst whom marriage by abduction may well have been customary.

1.3 Poetical Requirements of Content and Form

A fairly clear picture of the poetical requirements of kakawin literature has now emerged from the work of a number of Old Javanese scholars. Hooykaas (1958) initiated this type of study by using, in the absence of any Old Javanese treatise on poetics, a Sanskrit work detailing the requirements of a mahākāvya, Dāṇḍin's Kāvyadārśa, in order to show that, with respect to form and content, the Old Javanese Ramāyaṇa (RY) was written as an exemplary kakawin. The fourteenth century Arjunawijaya (AWJ) was subjected to a similar analysis by Supomo (1977:42-48), while Teeuw et al (1969:30-40) discussed the descriptive elements and requirements of form in the fifteenth-century SW, and Zoetmulder (1974) considered these aspects of kakawin literature in general. Although some changes are apparent, the SW demonstrates

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7 Berg continued to develop his hypothesis over a number of years (1938a, 1938b, 1953, 1969). A succinct description of Berg's theory until 1953 is found in van Lohuizen-de Leeuw (1956:383-384) in which the author considers the Śmaradnādāna (SD) from the same angle and the general nature of 'pseudo epic court literature.'

8 The identity of the patron mentioned in the SW is discussed in Section 1.5. Forms of marriage are considered in Section 3.1.
that even in the later period the need to conform to poetical requirements, particularly those of content, was of as much concern as it had been at the time of the RY.

From only a few pages of prose in the O.J. Ādīp, the author of the SW has created a kakawin of 550 stanzas in 55 cantos. Because of the nature of the work, the O.J. Ādīp gives only the barest outline of the story. To this the poet has added extensive descriptive passages which rather than altering the Ādīp story serve only to enlarge and expand it. The inclusion of these descriptions, common to all kakawins, together with the addition of certain minor details, can largely be attributed to the poet's desire to satisfy the poetical requirements of the kakawin genre.

The first additional passage in the SW is the mānggala with which the poem begins. A mānggala is found in all the East Javanese kakawins, although not in the RY, and this requirement continued in the later period. The SW, however, is one of the few later kakawins to mention the name of a patron.

From the large number of rather similar descriptions of nature scattered throughout the text, the poet of the SW appears to have had, even by kakawin standards (Zoetmulder 1974: Chapter 4), a particular penchant for nature. Most prominent are the descriptions of the forests and mountain-sides which separate the four episodes of the story from each other (6,1-7,10; 12,1-12; 26,1-10), and which also feature prominently during the drinking festival on Mount Raiwataka (Cantos 30-34). In the SW as in most other kakawins, a hermitage and its inhabitants appear to be an integral part of the woodland scenery (Cantos 7; 26). Other aspects of nature include the rivers (Cantos 8; 11) and the ocean (Canto 25) that Arjuna visits in the course of his travels. Sunrises occur frequently (6,1-4; 21,3-7; 28,7-29,3; 48,1-4) and the moon is mentioned briefly in the descriptions of the
palace women (16,1-3; 27,14-28,6). Of the seasons only the fourth
month, Kartika, and spring, Basanta, are mentioned, invariably in
comparisons. It is also with nature that the inevitable comparisons
of beautiful women are made particularly in the love-making scenes
(Cantos 4,10-21; 40-47).

A number of minor additions to the basic Adip story are found
in the SW and are also apparently due to poetical requirements. These
additions, unlike the descriptions of nature are usually brief. To
this category belong the description of the city of the snake-king,
Korawya (4,3-8), Samba’s mission as an envoy to invite Arjuna to the
drinking festival (26,11-13) and that of the Vyssis to invite Arjuna to
return to marry Subhadra after the abduction (30,2-8), the journeys of
the Yadus to and from the mountain (29,4-12; 38,11-12), and the audience
scenes when Arjuna first arrives in Dwāravatī (27,5-12) and when he
and Subhadra take leave of King Basudeva (52,5-9).

Certain other poetical requirements are fulfilled by the story
itself but in each case the descriptions in the kakawin are considerably
expanded. Marriage is more than adequately covered with the descriptions
of the preparations and the decoration of the buildings (Cantos 17; 39)
as well as the wedding ceremony itself (39,22-25). Four stanzas are
given to the birth of a prince, Prince Varhruwahana (24,2-5), and the
excellent qualities of the hero, Arjuna, while never in any doubt, are
specifically extolled by Ulupuy (2,10-11), the nymphs (11,3; 11,7),
the ascetics (11,21) and by Kṛṣṇa and Baladeva (27,7-10).

According to Daṇḍin (Hooykaas 1958:41) mention of each of the four-
fold ends - artha (material gain), kāma (sensual pleasure), dharma (virtue
and religion) and mokṣa (liberation) - is necessary in a mahākāvya. The
SW certainly fulfils this requirement, although only two of the four ends
-dharma and kāma - are given particular emphasis. The dharma of a
kṣatriya is explained by Arjuna to the heavenly nymphs (11,4-5), by the
ascetics (11,21-24) and by Kṛṣṇa in his defence of Arjuna's abduction of Subhadra (Cantos 36-37). In the same speech Kṛṣṇa also explains the dharma of a king whose duty is to exercise wisdom and insight in all the decisions he makes so that his kingdom and subjects prosper. Duty to one's family is also found in the ŚŚ when Ulupuy persuades Arjuna to marry her in order to provide heirs (3,8), in the interview between Princess Citragandha and her parents (Canto 15), in the conversation between Arjuna and Subhadra shortly before they leave Dwārāvatī (Canto 49), and in the advice of King Bāsudēwa to his daughter and son-in-law (Canto 52). When Arjuna takes leave of Ulupuy (Canto 5) and Citragandha (Canto 24) in order to resume his pilgrimage, he is fulfilling both his duty as a kṣatriya and his duty to ensure that his agreement with his brothers to journey around all the sacred waters and to acquire merit is carried out.

Artha is mentioned in passing on two occasions. Firstly when Arjuna explains to the nymphs that he does not perform meritorious deeds for material gain (11,5) and secondly, when Kṛṣṇa points out that it is not proper for a man to sell his daughter in marriage for wealth (36,3-4).

Kāma receives a great deal of attention from the poet of the ŚŚ. In its broadest sense Kāma includes the festival of feasting and drinking on Mount Rāivatāka (30,7-11). After each of his marriages the love-making of Arjuna and his bride is described at length (Cantos 4-5, 18-21; 40-48). Sensual pleasure, however, is not an end in itself. In the ŚŚ it is imbued with a more sacred aspect and terms usually associated with religious practices and meditation are employed to describe the love-making (e.g. pīṇālamanasaḥ samāhitā (4,9c); poh nṛṣa kāratantra giṇḍāra lit nṛṣa vasādhyātmika (51,1c)). Ulupuy also specifically mentions that not only prayers and worship of the gods, but also Kāma, are the means by which one achieves the fourth end, mokṣa (liberation) (3,8).
In one aspect, however, the **ŚR** contrasts sharply with most other *kāvāins*, that is, in the surprising lack of battle scenes. While Arjuna's battle with the crocodile (Canto 9), the contest between the Wṛṣṇi and Andhaka warriors (30,7-9), and the preparations of the Yadus and Wṛṣṇis to go in pursuit of Arjuna after the abduction (35,10-21) may be considered sufficiently war-like to satisfy this requirement, the poem lacks the detailed, blow-by-blow, description of a fierce struggle found in most *kāvāins*. There is, admittedly, little scope in this part of the O.J. Ṛdip for battles, but lack of such battles in the source material rarely prevented Old Javanese, and indeed Sanskrit, poets from inventing their own struggles. On this point the **ŚR** provides a comparison. There are in that text battles galore, but Tanakung's treatment of love and of beautiful women is noticeably perfunctory, no doubt largely because of the subject matter and the unusually didactic character of this *kāvāin* (32,1-4; cf. Teeuw et al. 1969: 32-33, 152-153). It seems unlikely that such brief descriptions of battles in the **ŚR** and of love in the **SR** are indicative of a change in poetical convention, but rather are due to the individual styles and motives of their authors, for the *Abhimanyuvatāha* (*Abhūm*) and the *Kalayavanantaka* (*XV*), both late texts, have the conventional lengthy descriptions of both battles and love-making.

Poetical requirements of form, such as embellishment and metre, as well as those of content were also an important consideration in a *kāvāin*. The **ŚR** has its share of figures of speech (*arthālangkāra*) in the numerous comparisons and metaphors found throughout the text,

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9 This is precisely what has happened in the Southern Recension of the Skt Ṛdip which adds a passage of over 460 lines after Arjuna's abduction of Subhadra telling of Arjuna's fierce battle with the Yadava forces led by Viprthu, which he, of course, routs alone and unaided, or rather, merely with the help of his newly-acquired, valiant and resourceful wife, who acts as his charioteer! (Sukthankar 1933:XXXIV)
especially in the descriptions of nature and of beautiful women. Other embellishments, such as alliteration and assonance (śabdālāṅgkāra), although not completely lacking, give the impression of being incidental rather than deliberately imposed. Nevertheless, the poet of the KW, which, to judge by its language and metrical errors, is of more recent origin than the SW, includes not only assonance and alliteration in his kakawins, but also the far more complex embellishments, the vṛntayamaka and kāñciyamaka.10 The SW has no comparable cases of embellishment. However, if the KW is a later text than the SW, then knowledge of embellishment, at least in theory, continued into the later period.

In his choice of metres the poet of the SW shows the same preference for the Jagaddhita (10 cantos) and Ārdūlawikridita (4 cantos) metres as most Old Javanese kavias. Of the twenty-seven different metres in the SW,11 all but one, the Nāgata metre of Canto 23, are found also in the East Javanese kakawins. Thus as far as choice of metre is concerned, there appears to be little difference in the later texts. The Narakawījaya (NWj), another late Balinese work, which contains one hundred and four different metres and whose author, as Zoetmulder (1974:115) suggests, was probably determined 'to show off his skill at versification at all costs,' demonstrates that facility in handling metre was still of importance.

Overall the author of the SW has as far as possible adhered to the usual quantity of syllables. However, in cases where this was not possible, it appears to have been no problem for him to change the quantity of a syllable to fit the metre. The instances of the arbitrary

10 Alliteration is found in KW 9,20-21. Vṛntayamaka, in which the four lines of a stanza begin with the same syllable(s), is found in KW 9,7-11 and kāñciyamaka, that is when the last syllables of one line are repeated as the first syllable(s) of the next, in KW 7,30-36; 7,40-43; 33,4-8.

11 See Appendix II.
lengthening or shortening of vowels in both Javanese words (e.g. *gupit* (48,4a)/
*gupit* (22,4d); *jamur* (7,5d) / *jamur* (31,3a)) and Sanskrit words (e.g. *karaṇa* (10,11b; 38,6d)/
*karaṇa* (54,3d); *māya* (2,4b)/
māya (18,1c)/
māya (15,3d)) are probably more frequent than in earlier works. Particularly common is the occurrence of short *-a* when suffix *-aṅken* is attached to words ending in *-a* (e.g. *samakēna* (17,5a); *tinamakēna* (4,5b); *umariṅṭakēna* (11,4a)).

There are as well a number of metrical errors in the text which do not appear to be attributable to later copyist errors, and must, therefore, be considered to originate with the author himself. Teeuw *et al.* (1969:39) noted on such error in the *ŚR* (22,1a) but there are eight apparent errors in the *SW*. The number of cases of enjambment, is also note-worthy. There are a number of instances where the metrical unit, represented by a line of a stanza, does not coincide with the syntactic unit, and words such as *nahan* and *hāna*, which normally occur at the beginning of a line, are found in the middle or even at the end of a line. These unusual cases of enjambment are reminiscent of the later *tōṅgahan* metres of *kidung* literature, in which the use of enjambment, even to the point of breaking up words, is quite common (Zoetmulder 1974:123).

The conclusion reached by Teeuw *et al.* (1969:39) in discussing the fifteenth century *ŚR*, that 'with the passage of the centuries the mastery

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12 It is difficult to ascertain just how many of the changes in quantity are due to the poet of the *ŚW* himself. In many cases the changes that occur in the *ŚW* are also found in other *kakawins* from the East Javanese period (cf. Zoetmulder 1974:518 Notes 27-32).

13 These errors are discussed in the Notes to the Translation: 22,5c; 25,14a; 30,11b; 31,2c; 31,6d; 38,7b; 39,6b; 39,11b.

14 Examples of this occur in 11,22-23; 24,17 and 25,11-12. See Notes to the Translation.
of poetical technique declined,' is borne out by the *SW*. In some cases, particularly when considering embellishment, the possibility cannot be ruled out that later texts represent a change in poetical convention as much as a decline in skill, and that works like the *KW* and the *NWj* are exceptions rather than the rule.\(^{15}\)

Overall, however, although the text of the *SW* may not contain the elaborate embellishment or skilful handling of metre evident in earlier, and some later, works, its author appears to have made every attempt to meet the poetical requirements both of content and form of the *kakawin* genre.

1.4 The Language of the *Subhadrāvīwāha*

Although the language of the *SW* does not display a great number of linguistic peculiarities, the ways in which the language of the *SW* does differ from earlier works are of importance, particularly, as will be seen in the following section, for the dating of the text.

Most striking is the frequent use of initial *h*- with words normally beginning with a vowel. As a metrical device for changing the quantity of a syllable, *h*- is a feature, though rarely used, of many East Javanese *kakawins* (*Zoetmulder* 1974:117). Its use in the *SW* for this purpose is still fairly restricted although more frequent than in earlier *kakawins*. Forty-two cases are found, the majority occurring after -ng (18) e.g. *ning hakoka* (2,9b), *sinrang hing* (6,4b), *ing hulaha* (18,11d) or -n (15) e.g. *yan hínulun* (6,3c), *pituhun hujarku* (15,7b), *tan hinišṭi* (43,2c), and occasionally after other consonants (9) e.g. *karal hupil* (9,5a), *pinapat hivak* (39,5b), *hunahuy hinañka* (45,5d).

The corollary of this, the elimination of *h*- for metrical purposes is also found (31) e.g. *marikbānarv-p-harśp* (13,6d), *pangañut* (16,6b), *yak ičśp* (16,13c).

Initial h- also occurs where it would not normally be expected, and where it is not necessary for metrical purposes. In ten cases the preceding syllable is already long (e.g. magong hínanyën-angën (5,8a); kíon humangkat (54,1a)), and in fourteen cases the word has initial position in the line (e.g. hwnënb-ënëb (4,1b); kënëb (24,13b; 26,13b; 39,2c)). In the majority of cases (76), however, the initial h- separates two vowels which otherwise would be expected to combine in sandhi (e.g. grahahuga hagong (9,3b); pânëna hînëb (13,8b); hau hësvi (33,4c)).

Related to this is the frequent occurrence (fifty-seven cases) of two vowels without sandhi (hiatus). Most of these involve the combinations:

- a-a (26) e.g. ratna aprameya (2,18b); kaka amogha (15,11b)
- a-i (9) e.g. rusanya iku (47,5a); mava ikang (53,6a)
- a-u (9) e.g. cätënga uëbë (16,4a); ratna ulaha (30,2a).

Isolated examples of the following combinations also occur:

- i-a: (2) i ambëk (17,8a), brestë avicarita (49,2a)
- i-i: (1) dadi ikang (13,7a)
- i-u: (2) rasi umulih (14,9a), narañati umumap (52,6b)
- i-e: (1) himë endëh (25,2b)
- u-a: (1) ahavu amändya (39,15a)
- u-i: (2) guñaru ikang (13,13b), këñënalu ikang (15,10d)
- e-i: (1) pamañë ikang (34,1a)

- e-a: (3) he arya (11,3a), he avarti (11,4b), lumënghe ambët (30,1d).

Although in ten of the examples of hiatus that occur in the SW, an h- would normally be expected, in the remainder an h- does not belong to either word.

16 The term 'hiatus' used by Poerbatjaraka (1926b) to describe the same phenomenon in the RY is adopted here.
Hiatus is a feature of the language of the RY, the oldest extant kakawin. The occurrence of this phenomenon in the RY was used by Poerbatjaraka (1926b) as an argument in support of his theory that the RY did belong to the Central Javanese period, an opinion now generally accepted. In view of the late date of composition proposed for the SW, it seems possible that the similar occurrence of hiatus in that text represents a full turn of the circle and the reemergence of a linguistic feature from the earliest period of kakawin literature, which, during the East Javanese period, had been largely suppressed by literary and metrical convention.  

Both the use of the intervening h- and the occurrence of hiatus are devices by which the number of syllables in a line can be manipulated, since the coalescence of two vowels by the rules of sandhi reduces the number of syllables in the line. At a time when the

17 See Section 1.5.

18 It seems possible that hiatus, although rarely used, was also a feature of some East Javanese kakawins. For example in his edition of the Bhāratayuddha (BY) Gunning (1903) accepts the reading of only one or two manuscripts, or makes certain editorial changes, in order to eliminate apparent cases of hiatus. Examples of this can be seen in BY 13,12a kala (h) instiṣṭādānim which he bases on the reading of Cohen-Stuart's edition of the Brata-joeda (1900), despite the manuscript reading instiṣṭādānim; in BY 20,5c where he emends the reading of all the manuscripts (ghana ṣvaṭaṅga) to (gajgana ṣvaṭaṅga), and in BY 44,12c where he accepts the reading bhūgaṇa ṣvaṭaṅga in favour of bhūgaṇa ṣvaṭaṅga. In the later period, however, the occurrence of hiatus is more frequent. The Adit in example has (at least) 107 cases of hiatus and the SW and Bhāṇḍawavivadāhāna (BW), a late Balinese work, also display this feature.

19 It is not certain whether the parallel use of hiatus and of the intervening h in the SW represents two linguistic features or if the difference between them is merely due to orthographical convention. As is the case in modern Javanese where h- is attached to vowels in initial position, the h in the SW may be due to spelling convention. On the other hand, cases of hiatus in the SW in which an h would normally be expected (e.g. pawatâ(h) ṭakâng), suggest that it is possible that an intervening h may have been lost in other examples. The poet of the SW himself may have used the h to separate two vowels in an attempt to maintain the rules of sandhi. Nor is it possible to decide if both forms were found in the autograph, but it is worth noting in this context that the readings of the manuscripts, with respect to the presence or absence of the h, are remarkably consistent,
mastery of the use of metre was apparently declining, these
devices, no doubt, afforded later poets an acceptable method of
fulfilling the demands of metre. It should be noted, however, that
the poet of the SW in general still observes the rules of sandhi.

Another feature of the language of the SW is mentioned by
Zoetmulder (1974:556 Note 1), namely, the addition of suffix -a to
verbal forms where there is no question of an arealis. This
unnecessary suffix -a is most frequently attached to:
- suffix -aKEN: e.g. παρακेन (2,17a), -άγιοπαρακέν (18,3b)
- suffix -i: e.g. άγιονοκάτα (4,8d), απαρθυλίνα (20,5b)
- and to both verbal forms and substantives ending in:
  -i: e.g. πίνωμαγγα (5,4d), απριγγα (3,6c),
    buddhya (15,3b), paridhīya (15,8d);
  -u: e.g. άγιογάνα (12,5d), ανώτα (39,15c);
    jaiwangaia (15,9c).

It is difficult to escape the impression that had the poet required
one less syllable in the case of suffixes -aKEN and -i, or a short
rather than a long syllable in the case of words ending in -i or -u,
he would have quite readily dispensed with the final -a. However,
the occurrence of similar forms in the prose KK and the frequent
occurrence of the form -(ng)lwa for the pronominal suffix -(ng)ku (e.g.
switka (13,20b), larangkwa (50,2a)), as well as forms such as buddhya
in which the preceding syllable is already long by position, suggests
that some other explanation than the contingencies of metre must be
sought. While the phenomena of 'pseudo-arealis' and 'double arealis'20

19 (Continued)
and, with the exception of those cases of hiatus in which an h
would normally be expected, both forms have been retained in the
text in accordance with the readings of the manuscripts.

20 For 'pseudo-arealis', that is forms in New Javanese such as kadja,
lagga resulting from the frequency of initial α- in Javanese words,
and 'double arealis' such as πυγία, miotkú see Supomo (1977:39).
Zoetmulder (1974:116-117) also mentions that the lengthening of
vowels after a consonant + y or a consonant + w is a frequent
occurrence in Old Javanese works.
may help to explain the addition of suffix -a to words ending in -i or -u, the reason for the -a of suffixes -ahën and -i remains obscure.

There are a number of other curious forms occurring in the SW involving the addition of a. In forms such as Arāivata(ka) (26,7c; 27,13c) and Akārya (38,9b) an initial a- has been added, while in inalimāṅgakā (12,11b) a- has been added to the root and then affixes attached. As was the case with the unnecessary -a arealis, the most likely explanation for these forms is that the poet required an extra syllable to fit the metre.

Other noteworthy linguistic features of the SW include:
- the frequent occurrence of substantives with prefix pa-. A large number of these (e.g. paḥamati (17,8c), paḷīḍha (31,4c)) are not listed in the published Old Javanese dictionaries, and do not appear to differ in meaning from the more usual forms without pa-. Again there appears to be no ready explanation for these forms.
- a gliding -y- placed between the final -i of one word and the initial vowel of the following one. This occurs most frequently after ri (e.g. riy awakta (11,24a), riy utih (53,3b)) but can also be seen in sinomay ing (7,5a) and karaḍiy uyang (13,16b). This feature is not unknown in earlier languages (e.g. Amj 39,3d dey angga; Sutasoma (Sut) 72,8d riy ujar). It is possible that it is a variant of h, for in later texts such forms as lumiyaṭ for lumihaṭ (KW 5,5d) viyaṅg for sihaṅg (KW 13,11a) and viyaṭ for vihaṭ (KW 21,5a) occur.
- the more frequent formation of verbal forms from secondary bases in the forms paγenahka (1,6a; 32,3c), paγenahi (13,6a), anγendah(i) 8,1b; 27,17a; 31,5b), anγendahahën (48,4a) and anγerāṇi (2,9b). The verbal forms of the roots inak, indah and irang, - enak, endah and erang respectively - are used as secondary bases to which affixes are
attached, and the parallel occurrence in the SW of the more regular forms manginaka (16,4c; 45,4d) and manginakė (13,5c) suggests that the need for a metrically long syllable in the second syllable of each of the above examples is responsible for the occurrence of these forms. Such forms do occur in earlier texts, however (e.g. NW 3,4c angendahakėn; 9,9a anganakė).

- the use of pronominal suffixes. Although the use of suffixes -k, -n and -t usually conforms to normal Old Javanese usage, there appear to be two exceptions. The first of these, tak asung (52,9d), has already been noted by Teeuw et al. (1969:150 Note 19,4d) as occurring without any reference to the first person in the AbhW (51,18). In the SW it is used to refer to the third person.

Similarly yat hurip in SW 49,5d refers to the third rather than the second person.

As the latest dated East Javanese kakawin, the language of the ŠR provides an interesting contrast to the language of SW. Teeuw et al. (1969:28-30) mention as the chief linguistic features of the ŠR:

- the contraction of wa to o: e.g. binotan for binwatən, hayo for haywa
- the occurrence of -a at the end of a word, metri causa: e.g. langa for langə
- for langa, masə for maso
- the form -aha in place of the final long -a of words: e.g. muqaha for mukə, prapta for praptə.

With the exception of the contraction of kawo to kon (e.g. akon (33,7b) kawon (54,1a)), which is also found in the earliest texts, these

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21 In view of the close similarity of the Balinese letters for k, ř and t (cf. Worsley 1972:98; Supomo 1977:287, Note 1,21b), however, the possibility of a later copyist error should not be discounted.
linguistic features of the SH are not found in the SW,\textsuperscript{22} nor do any of the incidental forms in that work (e.g. the passive form with ing- in ingawur-awur (20,2d) and the double imperatives) occur in the SW.

However, unlike the SH, in which the vocabulary shows little deviation from standard Old Javanese language (Teeuw et al. 1969:30), there are many semantic problems in the SW. Shifts in the meaning of many words are apparent. A large number of words in the SW occur only in later texts (e.g. kagagat (1,3c), sakura (15,9c), sakrândana (23,1b)), while paradoxically on rare occasions the Sanskrit dictionary proved the only solution for a particular problem (e.g. amukrâma (3,8d); kaniśṭhikâna (24,18d)).\textsuperscript{23}

The most likely explanation for most of the linguistic peculiarities of the SW seems to be the poet's attempt to comply with metrical requirements. However, the frequency with which they occur suggests that they were an integral part of the language of the poet, rather than slips of the pen or isolated attempts to adapt language to the demands of metre. Thus, the unusual linguistic features employed in the SW appear to have been considered 'acceptable' devices for adapting language to metre, at least by the author himself, if not for the literary style of the period as a whole.\textsuperscript{24}

\textsuperscript{22} There are no other examples of the contraction of wa to o in the SW. % Also occurs twice (3,6b; 29,7a), both times with the meaning of 'place' (cf. KBW 2:221) and not with the meaning of 'to order', 'request'. However, in the MBH the forms kaho (1,24a; 9,6c; 11,10a) for kahwa and nggon (6,10d; 13,4a) for nggon are found. There is also one instance in the SW of -e at the end of a word - mune ṣa (11,26b). This seems to be a variant of mune ṣa, however, rather than a metrical oddity, while ḍwāh (7,8d; 15,2b; 30,2d; 64,6b) seems to be an exception to the statement of Teeuw et al. (1969:29) that 'e never occurs at the end of a word' in earlier texts (cf. ONW:169, which cites the following instances: RY 3,30; AW 14,17; BY 15,5; and BK 41,8).

\textsuperscript{23} These statements are based on the information available in the published Old Javanese dictionaries (KBW, ONW). The forthcoming publication of Zoetmulder's dictionary will no doubt confirm or refute them.

\textsuperscript{24} Cf. Zoetmulder 1974:116-118.
1.5 The Dating and Authorship of the Subhadravīśāka

On the basis of language and style the SW appears to belong to the later period of kāvīya literature, but any attempt to find a place in the chronology of Old Javanese literature for this text is necessarily conjectural. There is no positive indication of either the time or the place of origin of the SW and the following discussion therefore aims only to consider the various possibilities.

The Javanese Evidence

In the mangala of the SW, the poet expresses the hope that the descendant of Surawirya will give his blessing to his work. As Zoetmulder (1974:384) points out, there is a striking similarity between this name and that of Adi-Suraprabhāwa, the patron mentioned by Tanakung in the SW. Suraprabhāwa has been identified (Teeuw et al. 1969:15-18; 65-67) as King Singhawikramawardhana who ruled in Majapahit from 1466 to 1478 A.D., and it is possible that Surawirya of the SW was a descendant of that king. However, the epigraphical material available for fifteenth century Java reveals no-one with whom Surawirya might be identified.25

There are three other members of the Majapahit royal family in the fifteenth century whose names also include the element sura - dyah Surawardhani, niece of King Rājasanagara who died in c. 1400, dyah Suraśvarī, bhuv Pajang, who died in c. 1440, and dyah Suraghāriṇī, wife of King Rājasawardhana (1451-1453). While it is not possible to identify any of these royal ladies with Surawirya, their names, all of which mean 'wife of the god(s)' and are epithets rather than personal names, indicate that the element sura was by no means uncommon in names in fifteenth century Java. It is of interest to note that Surawardhani, like Suraprabhāwa, is also known by another name. In the Bungur

25 Or for any other period. See Damais (1952) and Noorduyn (1978) on which the present discussion of Majapahit in the fifteenth century is largely based.
inscription she is called Rājasavaradhanī (Supomo 1977:8-10), and it is only in the Nāgarakṛtyaṇāma (Neq), before her marriage to Raṇamanggala, that she is known as Surawardhanī. Such changes in the names of members of the royal family underline the difficulty of identifying Surāvīrya. Both Śinghevikramavardhana and Rājasavaradhanī had, in their youth, names containing the element sura, which were subsequently changed, and it is therefore possible that any member of the royal family was known at some stage as Surāvīrya, but that the name has not been preserved in other epigraphical or literary sources.

The Balinese Evidence

Balinese sources offer little help in resolving the identity of Surāvīrya, except to indicate that it is quite possible he may have been a member of the Balinese aristocracy. Two inscriptions mention a ruler whose name contains the element sura-. The first is the inscription from Langghahen issued in 1252 śaka (1337 A.D.) by Paduka Bhāṭāra Śrī Aṣṭasura Ratna Bhūmi Bāntēn. Despite the almost hundred years between them, the second inscription from Gūnungh Panulīsan, a badly damaged statue of a woman from 1352 śaka (1430 A.D.), appears to mention (or commemorate?) the same ruler - Aṣṭasura Ratna Bhūmi Bāntēn. It is interesting to note de Casparis' (1975:59) opinion on the dating of this inscription: on the basis of the script, which is very close to that of the Javanese inscriptions from 1486, he considers it to be of a later date than that proposed by Damais (1952:97).

Two later Balinese literary works are offered to patrons whose names contain the element vīrya, namely the Ratanwījaya hakawin, offered to Vīryasakanta, and the Kēdung Pamaneaṅghak (PK), offered to Vīryatmaja. The name of the patron of the PK, which probably dates from the late seventeenth century (Berg 1927), is particularly close to (Sura)vīryawangāja, and although, as was the case with the Javanese
material, there is no evidence for equating any of these people with
the Surawīrya of the ĤW, these names indicate the continued use of
Sanskrit names in Bali until fairly recent times.

The Independent Case

A comparison of the language of the ĤW and the ĤR reveals a
wide difference in linguistic features and style and the conclusion
that the two works are products of the same time and place is hardly
tenable. The language of the ĤR shows very few deviations from what
would normally be expected in a kakawin, while the language of the ĤW
displays certain features that are closer to works which can fairly
definitely be shown to be of Balinese origin, such as KW and KD than
to works from the Majapahit period. As the only major kakawin to
survive from the fifteenth century, however, the ĤR does not provide
a reliable basis for comparison.

It is not impossible to consider the ĤW to date from the same
period, or even an earlier period than the ĤR, if it is assumed that
there was a parallel, though independent, literary development in
other parts of the Majapahit empire, possibly, though not necessarily
only, in Bali. According to Balinese and Javanese sources there were
three periods of Javanese dominance in Bali. The first during the
time of Erlangga (1016-1049), a short-lived one in the thirteenth
century in the reign of King Kṛtanāgara (1268-1292), and the third,
which according to both Javanese (Mag 149,4) and Balinese (PK 1,1-66)
sources dated from 1343 A.D., and which is supported by Balinese
inscriptions issued in the name of Wijayarājasa in 1384 and 1389 A.D.,
during the second half of the fourteenth century. In the first two
cases Balinese inscriptions attest to the existence of independent
Balinese kingdoms in the intervening periods. However, of Bali

26 See Damais (1952:96-97); Goris (1967).
in the fifteenth century nothing is known. It seems unlikely that after contact with Java for over half a century, literary activity at the Balinese courts was suspended in a vacuum for over a century and a half until further evidence of literary activity is available in the sixteenth century.

There are two pieces of evidence, admittedly inconclusive, that would seem to indicate that the SW may be an earlier work than the SR. The first of these is the mention of a kakawin called Subhadrāvíṣāha in the Kidung Pati Jit Margasamara. This kidung contains a chronogram which gives the year of composition of the work as 1380 Śaka (1458 A.D.). The reference to the Subhadrāvíṣāha is found in Canto 21, which mentions that the princess, Candrasari, wears a sīnjāng that depicts a scene from the Subhadrāvíṣāha (Robson 1979:307-312). Admittedly there is no evidence to indicate that the SW mentioned in the kidung is the same as the one under consideration here. The story of Arjuna's marriage to Subhadrā was evidently a popular theme, and there is at least one example in Old Javanese literature of two works having the same title: that is in the Kidung Karawijaya which mentions a kakawin called Arjunavijaya but which, as it tells of the meeting between Abhimanyu and Uttarī, is not the same Arjunavijaya as the fourteenth century work of mpu Tantular (Zoetmulder 1974:45).

The second piece of evidence concerns one of the linguistic features of the SW - the addition of unnecessary suffix -a. Zoetmulder (1974:556 Note 1) mentions that such forms also occur in the KK. Although the KK has not been dated with certainty, one manuscript of the text appears to date from the fourteenth century. This date was originally proposed by Kern (1901:3) and on the basis of the analysis of the script is supported by de Casparis (1975:54). It is therefore possible to argue that these forms in the SW are not necessarily indicative of a

late date of composition. The differences between the language of the SW and that of the SR and other earlier kakawins may be due to local influences and distance from the cultural 'centre' of Javanese literary activity, as much as to distance in time, and hence, the time of the SW fixed at any time over a period of two or even three centuries.

Authorship - is the name of the poet Nirarthaka?

Before drawing any conclusions on the dating of the SW the question of the authorship of this text should be considered. In the same line in which the author asks for the blessing of Surawīrya, he refers to his efforts to write poetry as the work of an insignificant poet (1,3d: gati ning nirarthaka). Nirarthaka means 'useless', 'vain', 'meaningless' and the line in question may be translated as 'my hope is that the descendant of śrī Surawīrya will bestow his blessing on the endeavours of such an insignificant poet as I. Such self-criticism on the part of the author is quite usual in kakawins. It is, however, possible that nirarthaka in this context is actually a name.

There is certainly a danger in considering nirarthaka as a name. Balinese tradition, for example, gives to the author of the RY the name Yogiswara, on the basis of a line in the epilogue (26,50c) that says no more than the poet wishes to follow the example of the master yogi (yogiswara). Moreover, it is usual for Old Javanese poets to indicate their names by such words as (ma)parab, mpu and (ma)cilma., although this is not always the case. The twelfth century poet, Panuluh, the author of three kakawins, the Nanawangsa (HN), BY and Chatoṭhacāraya

De Casparis (1975:47) says of the development of scripts in Majapahit times:

It seems, however, that this control (by Majapahit) did not entail any attempt by the central power to impose cultural standards upon regions. On the contrary, one has the impression that the relationship with Majapahit stimulated various regions to develop their local cultures including their own varieties of script.

What was true of scripts may well have been true of literary activity in general.
uses one of these words in only the last of his works, the

GK. The frequency with which expressions of a similar nature occur
in late kakawins also indicates that it was customary for poets to
refer to themselves as 'without skill', 'useless' and so on.30

Nevertheless, in the manggalar and epilogues of the fifty-one
kakawins - from the NY to minor kakawins of Balinese origin -
included by Zoetmulder in Appendix IV of Kalangwani (1974:473-505),
the word nirarthaka occurs in seven, in only four of which the context
makes a name possible, namely the SW, the AbhW and the two versions
of the Ksetealhaka (Kdk).31

SW 1,3d: panggil srī Suraviyawangsēya sirīnganumata gati ning
nirarthaka

AbhW 75,1b: manggah puṣkī tēhār tamolōn Abhivanayawahah tēkāp ing
nirarthaka

Kdk 51,1c: nhing kontusanakāna ulīh (B.gati) ing nirarthaka dinuryāba
kavya vipaha32

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29 GK 50,1b: tan mākweh akikuk tuva ng rasa tutuk mpu Panuluh
anurut-marul guru-aga stru

cf.

MM 54,2a: apan nhing yāba don iking Panuluh angracana earita
Mūghawarya

BY 52,11c: panggil kampira mātra sīh nīra riking Panuluh
anurut-ingen nirarthaka.

If the GK had not survived the journey through the centuries the
confirmation of the name Panuluh would have been lacking.

30 For example expressions such as ulīh ing vīgūra (Kwj 173,5a);
tēkāp ing atmīdā kuryāba (Astikāvaya 42,11a); panulīs ing
mūḍhā prapaśānaput (MI 34,5a); ulīh ing hīna dinuryāba
(Rāmaśāla 41,1a) and ulīh ing mūḍhātīmūḍhā (Rāmaśāla 63,3a).

31 The other three occurrences of nirarthaka indicate the state of
meaningless from which the poet wishes to be freed, and are found
in BY 52,11c (see Note 26 above), in the Nirarthapraśāta 13,3d
(onang ngung sthīthān pradeṣa juga tan manya ṛākṣan ing
nirarthaka) and the Ratnawijaya 1,1d (sūkṣmaśāla ṛāyə ring
angga ṛākṣa ing paravaguna luput nirarthaka).

32 The information from the metres in Zoetmulder (1974: Appendix
III) indicates that in the Kdk(B) this canto is, in fact, Canto
The relationship between these texts extends beyond the use of the word *nirarthaka*. All three, according to Zoetmulder (1974: 385; 394), show the same grammatical 'irregularities'. The *SW* and the *AbhW* appear to be closely related. The *manggala* of the *AbhW* has more expressions in common with that of the *SW* than can probably be attributed to coincidence, and there is as well a striking similarity in a number of passages, particularly in the *manggala*, the description of the love-making of the prince and princess (*SW* Cantos 40-48; *AbhW* Cantos 64-73), and in the interview between Princess Citragandha and her parents in the *SW* (Canto 15) and that between Princess Uttari and her mother in *AbhW* (Canto 59). It is certainly not impossible that the *SW* and the *AbhW* were the works of one poet.

The *Kdk* was not available for the present research although Zoetmulder's comments (1974: 392-394) indicate certain similarities between this text and the *SW*. For example one episode in the *Kdk* in which Kṛṣṇa kills a crocodile who turns into a heavenly nymph who has been cursed by a seer to live as a crocodile until rescued by Viṣṇu in his Kṛṣṇa form, is very similar to Arjuna's encounter with the crocodiles in the *SW* (Cantos 9-11). Zoetmulder, however, was told by one informant that the *Kdk* was considered a very late text. Any further discussion of the relationship between the *SW* and *Kdk* must, however, await further research.

Teeuw *et al.* (1969:14) draw attention to the occurrence of the negative names of poets in Majapahit times. As well as Tanakung who wrote the *ŚR*, there is Tantular, author of the *Abi* and the *Sut*. The author of one Balinese work, the *Kṛśṇakalāntaka* calls himself *mpu Mārṇaya*, while in the *Ratnavijaya*, another Balinese work, the word *nirāśraya* ('helpless') occurs in a comparable way to *nirarthaka* in the *SW*, *AbhW* and *Kdk*, although in this case not only in the *manggala*

33 See Notes to the Translation 1.1; 15.6 and 40.1.
The name Nirartha in particular warrants attention because there is, in Balinese tradition, a poet called Nirartha(ka). Known as the first Balinese Brāhmaṇa, Nirartha came to Bali in order to escape the spread of Islam in Java and joined the court of the king of Bali, Datu Renggong; he died during the reign of Batu Renggong's son and successor, Bekung. Nirartha was a prolific writer. Amongst the more well-known works attributed to him are the Māṇḍ Nirartha, in which he is called Nilartha, and the Usana Bali, in which his name takes the form Nirarthaḥaka.34

Berg, who discusses the figure of Nirartha at length, concludes (1927:37) that he came to Bali in c. 1550 A.D. The date of Nirartha's arrival in Bali could be somewhat earlier than that proposed by Berg. Berg fixes Batu Renggong's life, and hence Nirartha's arrival, admittedly not without reservation, from c. 1521-1581 A.D., on the basis of a chronogram found in the Balinese prose Panamāngah (Pan) (fo 44b). The reading of the chronogram - sāṅga Śrīna mahādeva dėva - is uncertain but appears to represent one of the years 1501, 1502 or 1503 Śaka (1579-1581 A.D.). The chronogram records the death of Pande

34 Tradition also assigns to Nirartha the Nirarthaprākṛtya, apparently only on the basis of the name of the work. Poerbatjaraka (1951) discusses the dating of this work and concludes that it dates from the fourteenth century and that the word nirarthakā which occurs in the last line of the epilogue is not the poet's name (cf. Note 31 p.32). Poerbatjaraka's argument that the author of a religious text like the Nirarthaprākṛtya would not also write a work like the Māṇḍ Nirartha - a number of short love poems - is not entirely convincing. However, the author of these poems would certainly have found an eminently suitable topic in the ŚW.
Bhāsa, in a revolt against Batu Rānggong's successor Bēkung. By accepting this date, Berg rejects as 'completely worthless', a second Par chronogram (fo 34b) which tells of another revolt against Bēkung, this time by patih Batan Jruk, when Bēkung, who had already succeeded his father was still under-age. For the chronogram in question - bṛāhma bārītān ang haṇhān wani - Berg gives the reading 1418 saka (1496 A.D.).³⁵ Again the reading of this chronogram is not certain. However, as the usual value for words involving speech in Balinese and Javanese chronograms is six³⁶ rather than one, the reading of this chronogram could be emended to 1468 saka (1546 A.D.). Acceptance of this reading would place the beginning of Bēkung's reign in c. 1545-1546 A.D. and consequently Mirartha's arrival in Bali sometime before that, in the first decade(s) of the sixteenth century.³⁷

An earlier date for Mirartha's arrival in Bali than that proposed by Berg is more in accordance with what is known of Java in the late fifteenth and early sixteenth centuries. While in 1486 A.D. a Majapahit king, Gīrindrawardhana, was still ruling, by 1512-1513, at the time of Tome Pires' visit, the capital appears to have been shifted

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³⁵ For the reading of bārītān as 1, Berg (1927:145) cites wāritān, which has the value of 1 in the Rangga Lawe. However, his reading of the Par chronogram is based largely on the Pemperaik ing Babad which mentions a babad haṇhān Bungaya in 1418 saka (nāga buntut aṅjala ālān). He considers the 'defeat of Bungaya' referred to may have been Batan Jruk's unsuccessful revolt, since the name of his apanaṅge appears to have been Bungaya.

³⁶ In modern Javanese, however, words involving speech have the value of seven. The year would then be 1478 saka (1556 A.D.). Cf. Korn (1922:667-674) and Ricklefs (1978:244).

³⁷ While Berg's acceptance of the date 1531 A.D. is not based solely on the chronogram mentioned above, there are several objections to his history of Gelgel, that make the acceptance of his reading doubtful. However, in view of the complexity of both Berg's theory and the objections to it, further consideration of this is beyond the scope of the present discussion.
to Daha, perhaps, as Hoorduyn (1978:271) suggests, to escape the rapid incursion of the Islamic coastal states. Although the reliability of the Balinese tradition may be called into question, particularly in attributing Nirartha's flight to the spread of Islam in Java, the middle of the sixteenth century would seem to be a little late for the preserver of Hindu-Javanese culture to make his way to Bali. It is even possible to consider Batu Renggong as a near-contemporary of King Singhawikramawardhana, by accepting Berg's reading of 1418 śaka (1406 A.D.) for the second *Pam* chronogram. Javanese sources point to some sort of disturbance and struggle between two opposing branches of the Majapahit family after Singhawikramawardhana's death in 1478, before peace was restored by King Girindrawardhana, who is known from the Pētak and Trailokyapuri charters as the ruler of Majapahit in 1486 (Hoorduyn 1978:244ff). A time of a war of succession would certainly be an appropriate time for a court poet - particularly if he had the misfortune to be on the losing side - to make his way to new pastures. The problem must be left unresolved, largely because of the inaccessibility of the Balinese historical sources, and more importantly because of the brevity and contradictory nature of the sources. To carry the discussion any further would be to venture too far into the realm of speculation.

Conclusions

In considering the dating of the *CW*, the major problem arises from the fact that although the name of the patron, Suraviśaya, suggests a link with fifteenth century Java, the language of the text seems to contradict this and argues for a late, possibly Balinese, origin. The possibility that the *CW* dates from an earlier time and is the result

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38 It is worth mentioning again in this context de Casparis' opinion on the dating of the statue from Gunung Panulisan (see above p.26). The statue, which mentions the name of Aṣṭasura, he considers on the basis of the script, to date from this period.
of independent literary activity in some other part of the Majapahit empire may help to explain this apparent contradiction, and certainly cannot be ruled out, but there is no convincing proof that this was the case.

What seems to be needed is a link between Javanese and Balinese court circles and the figure of Nirartha provides that link. However, even if the conclusion that the word nirarthaka in the mangala of the SW may be the name of the poet, is valid, there is no definite proof that this Nirartha can be identified with the Nirartha(ka) of Balinese tradition. Further investigations of the works attributed to him - and it should be noted that the SW is not one of them - may help to clarify this point.

Overall the evidence seems to point to a Balinese rather than a Javanese origin for the SW. As far as the time of origin is concerned, although it is possible that the SW was the result of independent literary activity in an earlier period, there is little to add to Zoetmulder's somewhat negative conclusion (1974:384) that 'there seem to be no convincing arguments against dating the work at the end of the 15th or the beginning of the 16th century'. However, unless further research reveals a positive identification for Surawîrya, there seems little possibility that the question of the date of composition of the SW will ever be resolved.
2.1 The Relationship of the Subhadraśīvīśa to other Old Javanese Literature

If, as is often assumed, the number of extant manuscripts of a work is an indication of its popularity, the Subhadraśīvīśa can hardly be considered to be highly esteemed.\(^1\) There are, however, a number of other Old Javanese works that treat the same topic. The first of these is the tenth century O.J. Adip, in which the story of Arjuna's exile is related briefly (197-204), and which, as the earliest Old Javanese version of the story, had an important role in the development of a Javanese and Balinese tradition of Arjuna stories. In addition, the period of Arjuna's exile is dealt with in three other kākawins, all belonging to the later period of Old Javanese literature. One of these is a second version of the Subhadraśīvīśa,\(^2\) which like the version edited here is also entitled Pārthaśyana Subhadraśīvīśa, but which, as an astute copyist has noted on the cover leaf of the manuscript, differs from the previously known version, the Subhadraśīvīśa(A). It is referred to hereafter as the Subhadraśīvīśa(B).\(^3\) The other two kākawins, the Kāv and KD, deal only partially with the story of Arjuna's exile.

In the case of the Kāv, it is only the last part (Cantos 20-34), which tells of Arjuna's abduction of Subhādrā at the drinking festival of the Yadus, that is relevant to the present discussion, for the

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1 Excluding recent copies made by Dutch and Balinese scholars, there are only two manuscripts of the Subhadraśīvīśa. See the description of the manuscripts pp.192-193.

2 For further details, see Section 2.2.

3 The abbreviations Subhadraśīvīśa(A) and Subhadraśīvīśa(B) are used when it is necessary to differentiate between the two versions. The abbreviation Subhadraśīvīśa, however, has been retained when reference is made only to the version edited here or to the story in general. For the purposes of the present discussion, the two versions of the Subhadraśīvīśa are on the whole treated as separate works. Their interrelationship is considered in the following section, Section 2.2.
first two thirds (Cantos 1-19) concern the story of Kṛṣṇa's slaying of the demon Kālayawana. It is perhaps surprising that the author of the KY, having selected a Kṛṣṇa story as the basis of his poem, then decided to follow it with a completely unrelated episode from the life of the Pāṇḍawas. However, the slaying of the demon Kālayawana is also treated briefly in the Kṛṣṇāyana (KY) (2,1-8) (Zoetmulder 1974:204;387), in which it is followed by Kṛṣṇa's abduction of Nukmiṇi, and it is perhaps from the knowledge of the KY that the author of the KY drew the idea of an abduction, selecting instead that of Kṛṣṇa's sister, Subhadrā. Although the fact that the abduction takes place at the festival of Kṛṣṇa's subjects does provide a certain link between the two episodes, their inclusion together in one kakavīna can perhaps be regarded as further evidence of the popularity of the Arjuna-Subhadrā story.

The events related in the KY, on the other hand, cover a much wider section of the O.J. Ādīp (192-214) than does the SW, beginning with the cause of Arjuna's exile - the story of Sunda and Upasunda related by Narada, and the brahmin's visit - and also including the final part of the Ādīp, the burning of the Khāṇḍava forest, from which it derives its name.

No other story appears to have enjoyed the popularity of this section of the O.J. Ādīp, even though this popularity only manifests itself in the later period, and the individual kakavīnas dealing with it are not so popular themselves. Only one other story is taken up

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4 The popularity of this section of the Ādīp, particularly of the last part dealing with the marriage of Arjuna and Subhadrā, was apparently not restricted to Java and Bali. Ghosh (1963) mentions several Indian works, both poetical and dramatic which treat the same topic. Only one of these, the third Stanaka of the Bhāvatacāmpū by Ananta Bhaṭṭa, concerns the whole period of Arjuna's exile, including his marriages to Ulupuy and Citrakandha. The remaining works deal only with the Subhadrā episode:

Yudhisthira-vijaya (2nd Āśāna) by Vāsudeva (10th-12th Century)
Rāgaharapāndatiya (Canto 2) by Kāviraṅga (12th Century)
Nara-nāravijayāvandha by Wastupāla (13th Century)
Subhadrā-dhannojaya by Kulaśekhara Varnama (10th-12th Century)
Subhadrā-karana by Mādhava Bhaṭṭa
independently by two different authors in the East Javanese period, namely Kṛṣṇa's abduction of Rukmiṇī, the subject of both the twelfth century MV and the thirteenth century KY.  

At a time when, in all probability, outside influences from Java was a thing of the past, kakawin poets on Bali, thrown on their own resources, continued to rework favourite themes. The large number of minor kakawins that are based on the panjas suggests that their inspiration came largely from these centuries-old prose works. Inspired by a small section of the O.J. Ṛṣip, the four late kakawins telling of Arjuna's exile thus represent the development of an ongoing 'tradition' of Arjuna stories. It is for this reason, rather than for their intrinsic literary value that the MV and the KD are of interest.

The first step in the tradition, the transition from the Skt to the O.J. Ṛṣip, took place in the tenth century. It is also possible to tentatively rank the four kakawin versions in chronological order. The two versions of the MV are products of the same period, probably the late fifteenth or early sixteenth century, and appear to be older than the KV, which is in turn older than the KD. Zoetmulder (1974:367-386) proffers no opinion on the dating of the KV. However, on the basis of

---

4 (Continued)  
*Subhadrā-parīkṣayana* by Rūṣādeva Vyāsa (15th Century)  
*Subhadrā-hanoga-pralambha* by Kūrīyaṇa Bhaṭṭa  

5 Although the GK and ALAN have a bridegroom in common, Abhimanyu, there the similarity stops, since the GK deals with Abhimanyu's marriage to Kṣitiśundarī and the ALAN with his marriage to Uttara.


7 Reference to the Skt Ṛṣip is to the Critical Edition (Sukthankar 1933), and to the translation of van Buitenen (1973).

8 See Section 1.5.
language and metre it appears to be later than the SW. The case of the KD, definite proof of Balinese origin is found in the epilogue. The author, who calls himself Sangantūn, states that he composed his poem on the occasion of the departure of the crown prince to rule Amlapura on behalf of his father. A number of neologisms and the almost total disregard of the rules of metre suggest a fairly recent origin.

On the basis of a number of deviations from the Skt Āḍīp that are found not only in the O.J. Āḍīp but also in the four later kakawins, it is possible to conclude that all the Old Javanese versions of Arjuna's exile share a common tradition in which the O.J. Āḍīp probably occupies a central position. The degree of correspondence between the O.J. Āḍīp and each of the kakawins differs considerably, and only the KD displays a verbal correspondence with the O.J. Āḍīp that suggests that the author made use of the Old Javanese prose text. Each kakawin version is characterised by its own deviations from the O.J. Āḍīp, and therefore the Old Javanese tradition of Arjuna stories does not appear to have developed linearly, but rather as a number of independent works, all of which have the O.J. Āḍīp tradition as a source. Even in the case of the SW(A) and SW(B), which are closely interrelated and mutually differ from the O.J. Āḍīp on several points, each version also displays a number of deviations of its own. Nor can the development of the tradition be traced chronologically since it is the most recent kakawin version, the KD, which has the closest link to the O.J. Āḍīp.

9 The poor quality of the text of the KW used, in which there are innumerable gaps, no doubt indicative of the state of the only extant manuscript, however, makes a reliable judgement of the KW difficult.

10 Arjuna's pilgrimage no doubt offered him an eminently suitable subject for this occasion.

11 In spite of the difficulty and dangers of comparative dating on the basis of language, the two versions of the SW are so superior to these texts both in language and in the use of metre that it seems reasonable to reach this conclusion.

12 See Section 2.2.
The following discussion examines the relationship of the four *kakawins* to the O.J. *Adip*, and aims to present a picture of the development of one tradition of stories in the later period of *kakawin* literature.

In the development of the story of Arjuna's exile over a period of several centuries in Java and Bali several changes took place. Some of these can be traced back to the original reworking of the Skt *Adip*, others belong to a later stage in the tradition.

It is possible to identify three types of changes in the development of the tradition - deviations in details of plot, changes in names, and changes due to the transition of the story from one literary genre to another. These deviations take place at three stages - deviations that arose in the original transition from the Skt to the O.J. *Adip*, deviations in the *kakawins* that can be traced back to the O.J. *Adip* and which effect all or most of the *kakawin* versions, and finally deviations that appear to have arisen as a result of individual *kakawin* authors.

**Original Deviations from the Sanskrit *Adiparwa***

The deviations from the Skt *Adip* common to all the Old Javanese versions, both prose and *kakawin*, are of importance because they attest to the continuity of the tradition from the tenth century, represented by the O.J. *Adip*, to the recent Balinese period of the KD. These will be considered first. It should be noted, however, that at least in this part of the *Adip*, the transition from Sanskrit to Old Javanese resulted in relatively few changes. There are only minor omissions and no additions of note. Some details of plot are changed but most of the differences between the Sanskrit and the Old Javanese versions of the *Adip* involve differences in names.

In terms of content, only three major deviations are apparent. The first of these is in the circumstances surrounding Arjuna's meeting
with Ulupuy. Whereas in the Skt Ādīp (206.11-13) Arjuna is seized by Ulupuy and dragged down under the water to the underworld when he is about to get out of the river, in the O.J. Ādīp and in the three kākʾāvīnas which include this episode (SW(A), SW(B) and KE), Ulupuy comes to earth and persuades Arjuna to accompany her to the snake-kingdom. The conversation between Arjuna and Ulupuy that follows, however, is much the same in both the Skt and O.J. Ādīp, although the former emphasises that it is Arjuna’s duty to rescue the snake-girl who has appealed to him to relieve her suffering by marrying her.  

The second deviation concerns the abduction of Subhadrā. In the Skt Ādīp (211,24-212,10), after the conversation between Arjuna and Kṛṣṇa on the different forms of marriage at the drinking festival, Arjuna sends a messenger to Yudhiṣṭhira in Indraprastha requesting permission to abduct Subhadrā. After Yudhiṣṭhira consents, Arjuna, hearing that Subhadrā has gone to Mount Raiwataka, sets out in his chariot, on the pretext of a hunting trip, and abducts Subhadrā on her return from the mountain. Her escort then rushes to the court and tells the magistrate who sounds the alarm.  

In the O.J. Ādīp and all the kākʾāvīn versions, the abduction takes place at the drinking festival itself, immediately after the conversation between Arjuna and Kṛṣṇa.

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13 It is interesting to note the recurrence of this emphasis on duty, although for a different reason, in the two versions of the SW (A 3,8;35,8) in which Ulupuy argues that it is Arjuna’s duty to apply himself to kāma as well as worship of the gods in order to reach salvation and by doing so to fulfil his obligation to his family by providing descendants.

14 Although the arrangement of the Southern Recension differs from the Northern, all the manuscripts of the Critical Edition of the Skt Ādīp include these details at some stage, with the exception of the mention of the hunting trip which is omitted from the Southern Recension, so it seems unlikely that this deviation is attributable to the manuscript from which the compiler of the O.J. Ādīp was working. In any case it seems unlikely that the O.J. Ādīp was based on a southern manuscript (Zoetmulder 1974:73).
there is no mention of Arjuna's seeking Yudhishthira's consent, and
the Yadus rush straight to Baladewa with news of the abduction.

Thirdly, there is no mention of Dropadī's jealousy of Subhadrā
(Skt Ādīp 213,14-21) when Arjuna returns with her to Indraprastha in
the O.J. Ādīp and kānakās, all of which mention the harmonious nature
of the relationship that exists between Arjuna's two wives.

There is also one notable omission from the Skt. Ādīp in the Old
Javanese prose text, namely the length of the curse placed on the nymphs
by the seer in the crocodile episode. In the Skt Ādīp (208,21) the
curse is effective for one hundred years, but no mention of the length
of the curse is found in the O.J. Ādīp or kānakās.15

Sukthankar notes (1933:XXXIV) that variations in names are
particularly common in the manuscripts used to prepare the Critical
Edition of the Skt Ādīp, and it is, therefore, hardly surprising that
variations in names also feature in the Old Javanese versions. A
number of names of both people and places show the same deviations
from the Sanskrit in all the Old Javanese versions. The first of these
is the name of the snake-girl, who in Sanskrit is Ulūpī, but in all the

15 Several manuscripts of the Northern Recension of the Skt Ādīp
also insert a short passage in which Ulupī accompanies Arjuna
back to the river and before leaving him, grants him a boon
making him invincible in water and victorious over all
amphibious creatures. This addition, no doubt, arose because
of the episode of the crocodiles which follows. That it is
also not found in the O.J. Ādīp suggests that those manuscripts
in which the addition (2029) occurs (Āh, Ā2,3, Ān, Āe,4)
belong to a different tradition than that used by the Old
Javanese compiler of the Ādīp. For the description of the
manuscripts used for the Skt Ādīp see Sukthankar (1933:VIII-IX).
While this omission may have some implications for the Sanskrit
manuscript or manuscript tradition from which the compiler of
the O.J. Ādīp worked, no conclusions are possible on the basis of
the deviations from the Sanskrit text in this small section of
of the Critical Edition of the Skt Mahābhārata (Mbh) are in
agreement that the Old Javanese pārvavas probably go back to the
Northern Recension (Belvalkar 1947:XVII; Raghu Vira 1936:343).
Old Javanese versions Ulupuy. Both the name of the king of Mayūra, Citradahana, and that of his daughter, Citragandha, also differ from the Sanskrit text, in which they are Citrabhāna and Citrānggadā respectively. In the SW (A 13,2b-d; B 11,1b-d), there is, if not the original reason for the name change from Citrānggadā to Citragandha, at least an explanation for it:

\[
\text{hadi pācānā ning marac awinga ri gātra nīva}
\text{swang awangi gandha ning kusuma tan pāgāndha marās}
\text{matāng ika Citragandha pahēngār nīva rajasūṭa.}
\]

It was as if all beauty was incarnate in her.
The fragrance of flowers paled wanly, powerless to match her.
The princess was therefore called Citragandha (which means 'of various fragrances').

In most cases there is no apparent reason for the changes that do occur in names. Occasionally orthographical errors can be adduced as a reason, and sometimes a misunderstanding of the text on the part of the adapter of a text. A striking example of the latter is found in the name of the pools in which the five crocodiles live. In the Skt Ādip (208,3) these are Agastya, Saubhadra, Pauloma, Kāraṇḍhama and Bhāradvāja, while in the O.J. Ādip (199,26-27) they are Sobhadra, Poloma, Kāraṇḍhama, Supravāna and Pramāṇa. The Sanskrit text reveals the source of the discrepancies displayed by the O.J. Ādip:

\[
\text{208,3}
\text{agastyaśīrōh soubhadraś paulomā ś ca surīśvānaś}
\text{kāraṇḍhamaś pragavānaś ca hagavatīkānaś ca yat}
\text{bhāradvājaśīrōh tirthaś ca pāpapraśamānaś mahat.}
\]

They were the Ford of Agastya, that of Subhadra, the very purifying one of Paulomā, the serene Ford of Kāraṇḍhama which bore fruit like a Horse Sacrifice, and the Ford of Bhāradvāja, which was a great appeaser of evil. (van Buitenen 1973:402).

16 In Modern Javanese, however, in accordance with the regular sound change from Old Javanese -uy to -i, her name again takes the form Ulupi.

17 Supravāna is the reading of all the manuscripts of the O.J. Ādip. Juynboll (1906:199) emends this to Supāvana in accordance with the Sanskrit text. In the KD, however, the name of the pool is also Supravāna, indicating that the reading of the manuscripts dates back to at least the time of composition of the KD, and should, therefore, be retained.
All the names of the pools in the O.J. Ādīp are based on the Sanskrit text, but the compiler of the Old Javanese version has omitted the first and last names of the Sanskrit list, Agastyā and Bhāradvāja respectively, and has instead considered the adjectives supārśavaṇaḥ ('very purifying') and prasānvaṇaḥ ('serene') to be names. In the case of the latter, the change from prasānvaṇaḥ to Pramanā is probably the result of a scribal error due to the close similarity of the Sanskrit letters for sa and ma. The Old Javanese author has also changed the order by placing Karandhama before Suprawana. The names found in the O.J. Ādīp also occur in the same order in the KD (16,12-13) with one additional change from Poloma to Buloma. In the two versions of the SW, however, only one pool, the Swabhadra, is mentioned by name (SW(A) 10,8c; SW(B) 28,8c).

The names of the nymphs have also undergone certain changes. The nymph who is called Wargā in the Skt Ādīp is called Sarwadā in the O.J. Ādīp. From the variant readings of the Sanskrit text, however, it is clear that this name occurs in many forms. The names of her companions, which occur in the same order in both the Skt and O.J. Ādīp, are Saurabhēyi, Samīcī, Budbūḍa and Latā in the Sanskrit text and Sorabhēyi, Śrīmī, Wudbudā and Sitalā in the Old Javanese. The sound change from b to w in the name Wudbudā is quite usual, and the change from Latā to Sitalā can probably be explained by the addition of particle si and metathesis, the latter not necessarily attributable to the original compiler of the O.J. Ādīp, since the transposition of the syllables la and ta could have occurred at a later stage when the text was being copied. It is clear, however, that the change was already part of the O.J. Ādīp text when the KD was written, since Sitallā is the name of the nymph in that text (16,22-23). For the change from Samīcī to Śrīmī no explanation

18 Namely, wargā, warcā, wīndā, wargā, wargā, namda and wīndā (208:14). Wargā, the name mentioned by Zoetmulder (1974:385) as the Sanskrit name of the nymph, is probably a misprint.
is apparent, nor do the Sanskrit text or variant readings offer a clue. As was the case with the names of the pools, only the name of one nymph is mentioned in the two versions of the SW. Although in the SW(B) her name is Sarwadā as in the O.J. Ādīp, in the SW(A) (10,1c) she is called Puspamesī.

The name of the kingdom of King Citradahana not only deviates from the Sanskrit text but has also undergone a later change. This kingdom is called Maṇalūra19 in the Skt Ādīp, Nanāyura in the O.J. Ādīp and the KD, and Mayūra in both versions of the SW.

A similar phenomenon can be seen in the name of the mountain in the SW where the Yadu's drinking festival is held, although in this case the Skt and O.J. Ādīp are in agreement, both calling the mountain Raivataka. In the SW(A) the name occurs only once in this form (27,1d). Elsewhere it is called Raivata (30,3b; 32,1b; 32,4b), and even (H)araivata (26,7c; 26,13a), while in the SW(B) only the forms Araivataka (34,13a) and Araivata (35,1d; 40,10a) occur. Metrical reasons may help to explain the many different forms of this name, particularly in view of the fact that the form Raivataka in the SW(A) 27,1d corresponds to Raivata in SW(B) 35,1d, and Araivata in SW(A) 26,13a corresponds to Araivataka in SW(B) 34,13a. In the KD the name of the mountain is only Raivata (22,1a; 25,1a) and this may indicate the name had undergone a change in the later period, and although in the KD only Raivataka is found this is attributable to the direct dependence of the KD on the O.J. Ādīp text.

At this point it is possible to conclude that all the kakavāṇ versions of the story of Arjuna's exile share a common tradition with

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19 The name Maṇipūra, mentioned by Zoetmulder (1974:385) as the Sanskrit name of the kingdom, is the reading of all the manuscripts of the Northern Recension of the Skt Ādīp. However, the reading of the Critical Edition, Maṇalūra, seems more likely to be the origin of the name found in the O.J. Ādīp.
the O.J. Ādīp as is evidenced by the number of points on which they and the O.J. Ādīp mutually deviate from the Sanskrit text. Nevertheless, the extent of the relationship between the O.J. Ādīp and each of the kakawins versions differs considerably, and this will now be considered.

Later Deviations

The most important difference between the O.J. Ādīp and the kakawins is one of length due to the transition from one genre to another. All the kakawins versions contain descriptions of nature, beautiful women and love-making, which are included on the whole so that the poets can meet the poetical requirements of kakawins literature. Additions of this kind in the SW(A) have been discussed above and as the descriptions in the other kakawins versions are similar in nature to those found in the SW(A), they are, with a few exceptions, not considered here.

Before considering the relationship of each kakawin to the O.J. Ādīp individually, there is one deviation involving all the versions of the story of Arjuna's exile, which, to a certain extent, reflects the overall relationships of the kakawins versions to the O.J. Ādīp and to each other. In the Skt and O.J. Ādīp, the KW and the KD, when the Yadus set off for the festival, the most prominent among them are mentioned by name. Although in both versions of the SW, no such list is found at

There is also considerable difference in length between each of the kakawins versions. Excluding the nyāggalas and epilogues the number of lines and/or stanzas of each of the works included in this discussion are given below:

<table>
<thead>
<tr>
<th></th>
<th>Total number of lines/stanzas</th>
<th>Subhadrā Episode</th>
</tr>
</thead>
<tbody>
<tr>
<td>Skt Ādīp</td>
<td>201 bolokas</td>
<td>97 bolokas</td>
</tr>
<tr>
<td>O.J. Ādīp</td>
<td>192 lines</td>
<td>86 lines</td>
</tr>
<tr>
<td>SW(A)</td>
<td>542 stanzas</td>
<td>245 stanzas</td>
</tr>
<tr>
<td>SW(B)</td>
<td>589 stanzas</td>
<td>232 stanzas</td>
</tr>
<tr>
<td>KW</td>
<td>-</td>
<td>106 stanzas</td>
</tr>
<tr>
<td>KD</td>
<td>367 stanzas</td>
<td>146 stanzas</td>
</tr>
</tbody>
</table>

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20 There is also considerable difference in length between each of the kakawins versions. Excluding the nyāggalas and epilogues the number of lines and/or stanzas of each of the works included in this discussion are given below:

21 See Section 1.3
the departure for the festival, similar lists do occur when the Yadu heroes prepare to go in pursuit of Arjuna after the abduction. There are therefore no ladies mentioned in the SW. The names found in each of the texts are given in the table on p. 50.

Apart from the omission of several names found in the Sanskrit text from the list in the O.J. Adip, the latter agrees on the whole with the list in the Skt Adip. There are some changes in order and the O.J. Adip also includes two names which do not occur in the Sanskrit text, namely Ulmuka and Wadesa. None of the other names in the Sanskrit text can be associated with either of these. Wadesa does not occur anywhere else, nor is the name listed in either Old Javanese or Sanskrit dictionaries (KBW, ONW, SED) or in Sørensen's list of names (1963). According to KBW(1:295) and Sørensen (1963:517) Ulmuka is another name of Balarama's son, Niśattha. The names Niśattha and Ulmuka occur one after the other in the O.J. Adip and perhaps both refer to one person. However, in the KD, in which both names are also included, they are not listed consecutively, and therefore must have been considered as two different people by the author.

With the exception of the addition of Subhadrā and some changes in order, the names in the KD agree with those in the O.J. Adip. The KD, which often displays a verbal correspondence with the O.J. Adip, in fact, shows little deviation from the O.J. Adip in the names that occur throughout the entire episode of Arjuna's exile.

Five of the names that occur in the list of the O.J. Adip are found in both versions of the SW - Haladhara, Pradyumna, Gada, Niśattha and Śambha. The SW(B) includes only one other name, Satyaka, who although not found in the list of heroes in the O.J. Adip is found in the Sanskrit list, while the SW(A) includes four names found in the Skt Adip but not in
<table>
<thead>
<tr>
<th>Skt Ādiप</th>
<th>O. J. Ādiप</th>
<th>KD</th>
<th>SW(B)</th>
<th>SW(A)</th>
<th>KW</th>
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<tr>
<td>211,7-12</td>
<td>201,23-27</td>
<td>20,5-5</td>
<td>43,3</td>
<td>35,15-16</td>
<td>21,7-11</td>
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<tr>
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<td>Ugrasena</td>
<td>Maladhara</td>
<td>Baladeva</td>
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<td>Pradyumna</td>
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<td>Gada</td>
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<td>Yuddhāśrava</td>
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<td>Kṛttadharna</td>
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<td>Kṛttavarma</td>
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1. The names are listed in the order in which they occur in each of the texts.

2. Maladhara ≠ Baladeva. Because of the different place in which the names occur in the SW, Baladeva's name is mentioned before the other names in the list in SW(A) 35,10c and SW(B) 43,1b.

3. Raukmiṇeṣya = Pradyumna.

4. Bhābhu is a variant reading of Dhānu in the Skt Ādiप in manuscripts K2, 3, N, B, D (except D5); see Sukthankar(1933:VIII-IX, 823).

5. Śīnisuta = Sātyaki.
the Old Javanese version, namely Sinisuta, Wiprutu, Kṛtadharma and Wabhru. It is not intended here to imply that the names common to the Skt Ādip and the SW in any way suggest the poet(s) made use of a Sanskrit source, since these names are known from other Old Javanese literature. There are as well three names in the SW(A) - Hiranyaketu, Yuddhsrava and Satyabahu - that are not found in any other work, either Sanskrit or Old Javanese, or in the dictionaries. Nor does it seem likely from the context in which these names occur that they should be regarded as epithets. The names found in the two versions of the SW therefore reflect the relationship of each version to the O.J. Ādip, with the SW(B) showing some discrepancies and the SW(A) showing a wider divergence from the prose text by the addition of several more names.

Finally, the list in the Kw differs from the other texts. The poet mentions only the four most important kings, Kṛṣṇa, Baladewa, Kṛtawarma, and Wabhru.

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22 Sinisuta is Satyaki, son of Satyaka (Sørensen 1963:202; BY 15,43a), although in view of the close relationship between the two versions of the SW, it is possible that Sinisuta in SW(A) refers to the same person as Satyaka in the list of the SW(B). Some confusion between the two is indicated by a reading of the manuscripts of the Mosalapawara (MP, Zoetmulder 1958:115) which gives Satyaki where Satyaka is clearly intended (at long anak ning Satyaka), although this may be due to nothing more than a later scribal error.

23 According to KBW 3:621 Wabhru is a brother of Kunti in Uhomakarva (BK 73,6; 92,7). There is, however, in both Sanskrit (Sørensen 1963:103) and Old Javanese (MP:112) sources a Vṛṣṇi prince known as Wabhru. Wabhru in the SW(A) and BK is probably a variant of the latter.

24 Sinisuta takes part in the great war described in the BY (15,43a; 17, 1b; 20,15a, 28,4b) Wiprutu is mentioned in KBW 3:597 in Kw 35,2 (the list of abbreviations, however, does not include a Kw). Kṛtadharma, whose name usually takes the form Kṛtawarma is found in the Ādip (204:18).

25 SW(A) 35,16b-c: Wabhru mswng Sinisuta len Hiranyaketu mswng Yuddhsrava Kṛtadharma Satyabahu.
Ugrasena, and Basudeva, as well as the three chief ladies of the land, Baladewa's mother, Rohini, Kṛṣṇa's wife, Rukmiṇī and his sister, Subhadra. All these people are known as the members of Kṛṣṇa's family from other literary works, and the poet of the KY has probably included them from his own knowledge.

Overall the names included in each of the lists reflect the relationships between the different versions of the story of Arjuna's exile. The abridgement of the Sanskrit text characteristic of the O.J. Ādīp as a whole is evident in the names found in the Old Javanese prose work, while each of the later kākawin versions displays a different degree of correspondence with the O.J. Ādīp. The close correspondence between the list in the KD and that in the O.J. Ādīp attests to the direct dependence of this late kākawin on the O.J. Ādīp while a link between the two versions of the SW and the O.J. Ādīp is also indicated by the five names common to these three works. This link is not as close as the one that exists between the KD and O.J. Ādīp since each version of the SW omits several names found in the prose text and adds certain others that do not occur in the O.J. Ādīp. In the case of the SW(B) only one additional name is included in contrast to the SW(A) which includes a further eight names. The list of names in each version of the SW also reflects their relationship to each other, for proof of their interdependence can be seen not only in the five names common to both the SW(A) and SW(B) but also in the fact that the names are included at a different point in the story to the other Old Javanese works. Finally, in the KY the list of names differs significantly from that in the O.J. Ādīp and suggests that the author did not use the prose text as his source.

26 Rohini is known as the mother of Baladewa for example in BK 101, 17, and Rukmiṇī as Kṛṣṇa's wife for example in the HW and KY.
The Old Javanese Āḍīpārama and the Subhadrāśāhā

On several points both versions of the Āḍīp differ from the O.J. Āḍīp. The first of these is the omission of the information that Korawya, Ulupuy's father, is a descendant of Airāvata. In the O.J. Āḍīp this detail is found in both a Sanskrit quotation and the Old Javanese paraphrase (137,22: Airāvatasūkha-lokotpamaḥ. Hana sīra nāgarāja vēka sang Airāvata, sang Korawya ngaraṇ iṇa). Although the omission of the name of Airāvata is not in itself of great consequence since it has no bearing on the events described, the fact that Korawya himself is mentioned in the Āḍīp (ŚV (A) 2,17b; ŚV (D) 1,1b), suggests a familiarity with the O.J. Āḍīp since, as far as can be ascertained, Korawya is completely unknown elsewhere in Old Javanese literature.²⁷

Ulupuy also specifically requests Arjuna to marry her in the O.J. Āḍīp (138,1: Parigrāham ikā mākaraṇa Ulupuy), but in both versions of the Āḍīp their marriage is only implied and not mentioned at all.

It is in the crocodile episode that most of the deviations from the O.J. Āḍīp shared by the two versions of the Āḍīp occur. Firstly, Arjuna does not ask the ascetics living nearby why no-one bathes in the pools as he does in the O.J. Āḍīp. Instead when he comes to the hermitage, he immediately goes into the river to bathe. Secondly, in the Āḍīp, when the ascetic curses the nymphs, they immediately beg him to remove the curse and he informs them that a brave man will come along and dragging them from the water, thus put an end to the curse. They then go off to look for a place to live and meet Nūrada, who tells them that it is Arjuna who will rescue them and directs them to the pools to live. In both versions of the Āḍīp, on the other hand, once cursed, the nymphs leave immediately and come to Awindhya, which is not mentioned in the O.J. Āḍīp. There they meet the ascetic again and beg him to remove

²⁷ Cf. KBW 2:95.
the curse. He tells them that Arjuna will rescue them and they then go off in search of a place to dwell. There is no mention of Nārada at all in either version of the SW.

Finally, in the O.J. Ādip, when Arjuna first arrives at Prabhāsā, Kṛṣṇa, hearing of his presence there, goes to meet him and together they spend some time on Mount Rainivataka. They return to Dwāravatī and from there sometime later, together with all the Yadus and Vṛṣṇis, return again to the mountain for the drinking festival. In the SW, when Kṛṣṇa hears of Arjuna's presence, the festival is already in progress and he sends his son, Śamba, to invite Arjuna to join them.

None of the deviations from the O.J. Ādip shown by both the SW(A) and the SW(B) are found in the KD, which closely follows the O.J. Ādip, nor in the EN, and these differences are indicative of the interdependence of the two versions of the SW in terms of plot. Nevertheless, the closeness of the correspondence between the Old Javanese prose text and each of the two versions of the SW differs significantly.

(a) The Old Javanese Ādiparwa and the Subhadraśivāha(A)

A major discrepancy between the SW(A) and the O.J. Ādip is the change of sequence of the Citragandha episode and the crocodile episode, and some possible reasons for this have been discussed above. Apart from the name of the heavenly nymph, which in the SW(A) is Puṣpanesī, and not Sarvādā as in the O.J. Ādip, the SW(A) shows very few deviations from the parwa story. Two of these occur in the account of the drinking festival and the abduction of Subhadra. In the SW(A) (29,9-10), Arjuna first sees Subhadra as all the people of Dwāravatī prepare to set off for Mount Rainivataka. He immediately falls in love with her, but decides, because of Kṛṣṇa's constant presence, to wait for a more opportune moment to declare his love. In the O.J. Ādip, Arjuna's first glimpse of Subhadra is at the drinking festival just before he abducts her.

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28 See Section 1.2.
Later (SW(A) 35.2-3), when Arjuna and Kṛṣṇa discuss the ways in which Arjuna may obtain Subhadrā, Arjuna initially addresses his remarks to a servant, rather than directly to Kṛṣṇa, as is the case in the O.J. Āḍīp.

The author of the SW(A) also makes some additions to the story, most of which are attributable to the need to meet the poetical requirements of kākavaṇa poetry.29 The only other noteworthy additions are the two leave-taking scenes, in Cantos 5 and 24, in which Arjuna bids farewell to Ulupuy and Citragandha respectively.30

(b) The Old Javanese Āḍīpawya and the Subhadrāwīnāwa(B)

There is only one deviation of substance, involving a name, from the O.J. Āḍīp found in the SW(B). In the O.J. Āḍīp, when Arjuna leaves the underworld, he travels to many different places before coming to Mayura:31

Tumular ta eira marāṅg Narawṛtta, mangaratan laku nīva, Kapangul tihang sidhitsāwara, Naimiśāraṇya, Kośikī nādi, i Ganga, Kalinagadōba, hōpa kāhīsan āka kāhe ring sāvarānāwara.

Continuing on his journey, he came to Narawṛtta and then travelled to the east. He visited all the famous hermitages: the Naimiśa forest, the Kośikī River, the River Gangā and the land of Kalinīga - all these he visited on his journey to all the religious settlements.

29 See above Section 1.3.
30 The Southern Recension of the Skt Āḍīp also adds a farewell scene between Arjuna and Citragandha, in which he tells her not to be sorrowful as they will soon meet again at the Rājaśyā of Yudhiṣṭhira (Sukthankar 1933:XIII).
31 A similar, though longer list is found also in the Skt Āḍīp but the names in common occur in the same order. Both have the Naimiśa forest, Kośikī and Gangā rivers and the country of Kalinīga. The Skt Āḍīp also includes the Naiśīśha Mountain, Peak of Ekhya, the rivers Utpalī, Nāndā, Upanandā and Gaya, the lands of Angga and Wangga and finally the Mountain Mahendra, but does not mention Narawṛtta. In his edition of the O.J. Āḍīp, Juyonboll does not appear to consider Narawṛtta a name, since he fails to give it a capital letter, although no other meaning seems possible and this may be nothing more than a typographical error. That it is the name of a place is confirmed by the SW(A) - karēngī ngarānāya Narawṛtta.
Only one name is mentioned in the two versions of the Ādiś 32 in the descriptive passages separating the Ulupuy episode from the following one. While this name in the Ādiś(A) 7,1b is Narawṛtta as in the O.J. Ādiś, in the Ādiś(B) 8,1b it is Giri Nilaśrayga.

The additions to the story found in the Ādiś(B) are more extensive than those in the Ādiś(A). The first of these is the mention of the reason for Arjuna's departure from Mayūra (31,8a), namely that eleven years of the twelve year period of exile have passed. King Basudeva also plays a more prominent role. After Arjuna and Subhadra return to the mountain a message is sent to King Basudeva informing him of all that has happened (45,17), and Arjuna and Subhadra also have an audience with him on their return to Dwārakā, in which he welcomes Arjuna as his son-in-law (Canto 46).

The most important addition to the Ādiś(B), however, is the inclusion in Canto 7 of the details of the birth of Irawan:

1. Ṭangah lavas irāṇa ṛavātala hena ndatan dva māyikādhihāra niṣṭa inderan āra vīra rīga niyā hāduṃ ya rāiku Irawan niyāya harēngō.

2. Ṣadatn malāpa saṅg narenhratamaya prayojana jujōki niyā hātutar ya hata rīga āki huṃangkata merah vitvātuwa vitvārah ta saṅg priya hārū.

3. Suṃkākana sīra n luvāva maḥika datēng ri Irawan ta rāika ikhihān vitvā tuṣātu saṅgīnup virāṅgīnak-ināk aneka ta juṟnāng viṅkār pariṇ āra.

1. He dwelt long in the underworld.
Soon a splendid and wise son was born.
He was later acknowledged as a hero on the battlefield
and he was Irawan, of great reknown.

32 It is interesting to note this tendency in the Ādiś to mention only one of a series of names - one pool, one nymph and also just one place name from the lengthier list found in the O.J. Ādiś.
2. The prince did not forget his goal, keeping it always in mind. Therefore, he once again prepared to leave, after explaining (his purpose) to his beloved.

3. Then he set off on his way and came eventually to the Himawan. Joyfully he journey far, visiting many ravines and hills.

Although the birth of Irawan is not mentioned in the O.J. Adip or SW(A), the KD mentions that Arjuna stays in the underworld for some time and only continues on his pilgrimage when Ulupuy becomes pregnant. The child who is not mentioned by name is presumably Irawan.

Irawan is a rather obscure figure in Old Javanese literature. No details of his early life are found, although he is mentioned briefly in the Dhāmaqawā (BP: 11h) and the BY (12,17) when he loses his life in the great war. His death is also the subject of a late Balinese kakawin based on the BP, the Irawanantaka (or Pārtawijaya) (Zoetmulder 1971:400). He plays a more prominent role in the wayang. Kats (1923:9; 336-341) mentions five lakons in which he is the main protagonist. Apparently the poets of both the SW(B) and the KD felt that he was of sufficient importance to include the details of his birth in their renderings of the Arjuna story. It seems unlikely, however, that the wayang was the source of the addition of this information in the two texts, since in the wayang Ulupuy is not a snake but the goddess Anggrahini who has been incarnated on earth as the daughter of an ascetic, Kanwa, and Arjuna seeks her out to make her his wife. The addition must therefore reflect the authors' knowledge of a tradition concerning Irawan going back as far as the

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33 KD 11.31:
Nā ta tīngkaha nira sāng Indrasuta sēgeng irēng kēttītala
pīna ta kutēng lawas īra mupuri āyu ni sāng dyah Ulupuy
hāna cihna gahihini katon sēgeng i sāng Ulupuy naheh lara
irika yar Phalgaṇa maSabda sīra tīlar amārṇakōn brata.
time of the EP.

Despite the more extensive additions to the Adīp story found in the SW(B), this version has a closer affinity to the O.J. Adīp than does the SW(A). This can be seen first of all in the fact that, unlike the SW(A), the SW(B) follows the sequence of events of the Old Javanese prose text. In addition, the SW(B) shows only one deviation from the O.J. Adīp, that is in the name of the region Girinilaṅgu, and it is interesting to note that it is the SW(A) which agrees with the O.J. Adīp, in calling the region Narāvṛttta. On the points on which the SW(A) deviates from the O.J. Adīp—in the name of the nymph who is Puṇṇanesī in the SW(A), but Sarvadā in the O.J. Adīp; in Arjuna’s first glimpse of Subhadṛā; and in Arjuna addressing his remarks to Kṛṣṇa rather than a servant—the SW(B) agrees with the O.J. Adīp.

In addition, the SW(B) includes a number of fairly minor details which, although not included in the SW(A), are found in the O.J. Adīp. Firstly, in the O.J. Adīp and the SW(B), after Arjuna leaves the underworld, he visits a hermitage where he tells the ascetics living there of all that has happened in the underworld. There is no mention of this in the SW(A). The SW(B) also mentions in the conversation between Arjuna and Kṛṣṇa, shortly before the abduction, that Subhadṛā is the daughter of King Basudeva as does the O.J. Adīp, while the SW(A) makes no mention of Subhadṛā’s father in this context. Finally,

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34 O.J. Adīp: 190, 17-18:

rah tatātā traces a path nīrā n marāṇg pāṭāla

SW(B) 10, 5c:

nīr utthi nīrāṇa nītāla yoka ta vinavālān tōkap nīrā.

35 O.J. Adīp: 202, 11-12:

Durkṣā Basudēvayā. Nāṅga Subhadṛā nagaṇı īra, pradīpikā putrī mahanāja Basudēva kihāamun ing nīpa viśega.

SW(B) 42, 20-a:

yoka saṅk himācah evindya ṛajaputra

lokṛti maha janāśa dhajōng tukang Subhadṛā putrī śrī nīpa Basudēva rābhakaryā.
when Arjuna leaves Mayūra, the SW(B) and the O.J. Ādīp mention that he visits Prabhāsa, the holy bathing place of the Yadus, while in SW(A) (26,7d) only says that he visits a hermitage on the River Saraswati. 36

Of the SW(A) Zoetmulder (1974:385) says:

(The poet) seems to follow a tradition which goes back to the pārva. That he used the text of the latter with some alterations is possible, but I have not been able to find convincing proof of this.

However, with the change in the sequence of the crocodile and Citragandha episodes,37 a number of deviations and the omission of a number of the details found in the O.J. Ādīp, of the four kakawin versions of the story of Arjuna's exile, the SW(A) is the furthest away from the O.J. Ādīp. With the exception of the mention of the region of Naravṛttta (7,1b), there is no evidence to suggest that the author of the SW(A) knew the text of the Old Javanese prose text. On

36 O.J. Ādīp: 201,10-12:
SW(A) 26,7cd:
giri ramya laraivata twi maparö ndan awas iri ya hana tirtha Saraswati pinakaewaipa nikā parama.
SW(B) 3h,6c:
yëka patirthan ikang Yadunagara tan ora waneh karëngö
ngkā prawarënya Dhanarjaya mari ta sira n pasiei ramya matët tēpi ning Prabhāsa juga sirēka mangulwar ika.

37 It is not quite certain if Zoetmulder was aware of this change in sequence, since he makes no mention of it. His comments are necessarily brief, but the fact that he does mention the deviations in names between the SW, O.J. Ādīp and Skt Ādīp makes it unlikely he would not have mentioned such a significant difference.
the other hand, in view of the closer relationship between the
SW(B) and the O.J. Ādīp, it seems more likely that the author
of that version may have known the Old Javanese parwa. Whatever
the case, it is at least possible to conclude that both versions
of the SW do share a common tradition probably based on the O.J.
Ādīp.

The Old Javanese Ādīparwa and the Khāṇḍeswaraṇaṇadahana

With respect to the sequence of events, details of plot and
names, the KD corresponds closely to the O.J. Ādīp, and displays
a verbal correspondence with the prose text which makes it clear
that the author knew the parwa. Apart from the birth of Ulupuy's
child, the KD has none of the deviations found in the two versions
of the SW, and the discrepancies between the O.J. Ādīp and the KD
comprise additions rather than deviations. Excluding the descriptive
passages of nature and love-making, which on the whole are much shorter
than those found in the SW, Sangantēn, the poet of the KD, makes two other
major additions. Although they do not alter the Ādīp story and are
incidental to the main narrative, both of these additions are extensive
and unlike any additions found in the other kakawin versions.

38 Particularly as evidenced by the number of minor details on which
the SW(B) agrees with the O.J. Ādīp, which are difficult to explain
unless the author knew the prose text, or at least a source that
was very close to the original prose text.

39 The implications of this difference for the interrelationship of the
two versions of the SW are considered below in Section 2.2., pp.70;126.

40 The following example shows the extent of the verbal correspondence
between the KD and the O.J. Ādīp:

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Adīp: 197,15-16:
Tēka ta sīrēng Ganggadhvāra, wulakan ing Ganggā sāngkēng
Himawān wiwara, matirtha ta sīrā ṇgāna maṅgarpanakān
udakāhjālī, maṅgasay aṃnihotra, aṃjā ri sāṅg hṛyāṅ ḍītiya.
KD 10,32b-d:
nītAYā tīrtha maṅgarpanakān udakāhjaḷīka gīnaw
maṅgō hṛyāṅ Smṛti sūrya sēvā naṁgīniḥotra satata.
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Citragandha is the subject of the first major additions. After praising her beauty (13,4-7), the poet tells of her in the early morning bathing with her maids and female companions in the garden (13,8-13). One of these, the bearer of the betel-box, is called Kusuma; another, the daughter of a priest, is a poetess named Rudita, who finds it impossible to depict her mistress's beauty in a poem (13,14-22). Holding hands with Rudita, the princess goes for a picnic in a golden chariot, while the rest of her entourage follows on foot (13,19-22). Their destination is the river and as they progress all the people stop to gaze at the splendour of Citragandha (14,1-4). By the river the people bathe, or catch fish, and pick flowers to present to the princess (14,5-16). It is upon this scene that Arjuna comes. Seeing the princess he is struck by the arrow of love (14,17-18). Rudita, seeing him, rushes breathlessly to her mistress to tell her of the magnificence of the pilgrim who has come from Indraprastha (14,19-21). No further details are given, for the princess then departs, and the love-sick Arjuna makes his way to the palace of King Citradana where he asks for her hand in marriage (14,22-23).

The most noticeable feature of this addition is that Sanganten has introduced two minor characters, the maids Kusuma and Rudita who are found nowhere else in Old Javanese literature. He is the only adaptor of this part of the Adip story to introduce new characters, although the introduction of new characters into a story is by no means unusual in kakawins. Such characters are occasionally important, but more often, as in the KD, are companions to the main protagonists.

The second addition to the KD concerns the return of Arjuna and Subhadrā to Indraprastha. Their journey and welcome which cover seventy-seven stanzas (23,1-28,2) is almost as long as the entire account of Arjuna's
sojourn with Kṛṣṇa, including the drinking festival, the abduction
and his marriage to Subhadrā (17,1-22,3; 92 stanzas). As in the
previous addition the poet takes the opportunity to describe the
scenery.

Arjuna and his wife go first to the mountains (23,1-7) then
continue on their way through spectacular scenery until night-fall
when they set up a lively camp (24,1-13). After spending some
time in a hermitage (25,1-18), they come to Indraprastha (26,1-4).
Their progress through the kingdom brings them finally within sight
of the capital. Hearing the sounds of the drums and music of those
coming to greet them, Arjuna exhorts Subhadrā to behave in a humble
manner to Dropadī and thus win her respect and affection (26,5-14).

In Indraprastha all the people lining the roads and watching from
the observation stands exchange comments on the beauty of the princess;
the consensus of opinion is that she surpasses Dropadī (27,1-11).
It is Dropadī, in fact, who first comes to greet the new arrivals,
Subhadrā pays homage to her and together they go to the palace
followed by Arjuna (27,12-20). Yudhiṣṭhira accompanied by the
priests, including Drona, arrive, as do Dhīma, the twins Nakula
and Sahadeva, and all the court officials (27,20-23). In the palace
Kuntī is waiting and when they have greeted her the reunion is
complete.

From the few sentences of the O.J. Ādīp which give the details
of the return to Indraprastha, Sangantēn has created an original
account, tens of stanzas long, which takes Arjuna and Subhadrā through
every aspect of the countryside. The speculation which Subhadrā's
imminent arrival excites is also not found in any other version of the
Arjuna story.

The verbal correspondence between the KD and the O.J. Ādīp makes
it clear that when Sangantēn wrote his kakavīn he had before him a copy
of the text of the O.J. Ādīp. At the same time, the addition of certain details, particularly of the two new characters who act as companions to Citragandha, indicates a certain independence of thought, despite the poet's use of the prose text as the immediate source of his poem. Although the KD shows the closest relationship to the O.J. Ādīp, it is also probably the latest, and attests to the continuing importance and popularity of the original reworking of the Ādīp throughout the history of Old Javanese literature.

The Old Javanese Ādīparwa and the Kalayasanāntaka

The KW has not featured very prominently in the discussion thus far, mainly because it is only concerned with the abduction of Subhadra. While the details of this episode in the KW agree with those found in the other versions in broad terms, there are also a number of discrepancies. The drinking festival, Arjuna's abduction of Subhadra, the pacification of Baladeva by his brother, the envoy's mission and the return to Dvārawati, the celebration of the wedding and finally the return of Arjuna and Subhadra to Indraprastha are all found in the KD as in the other versions of the story.

The circumstances surrounding Arjuna's attendance at the drinking festival are quite different: Arjuna is on a pilgrimage, but instead of being invited by Kṛṣṇa to attend, he arrives, unannounced, when the festivities are almost over. However, it is in the advice of Kṛṣṇa, firstly to Arjuna and later to his enraged brother Baladeva, that the KW differs most from the O.J. Ādīp and the three other kakawins.

In the O.J. Ādīp, the SW and the KD, Arjuna, overwhelmed with love for Subhadra, expresses his feelings, but in the KW he says nothing. Instead, Kṛṣṇa, seeing his friend's obvious distress, unsolicited, offers his advice. He tells Arjuna that it is not fitting for a man to sell his daughter for material gain, but anyone who dared to face
the wrath of the Yadus would choose abduction as the means to
obtain a wife. There is no mention of the *swayambhara* as there
is in the other versions of the story, and the teaching on the
impropriety of selling a daughter in marriage, which in the O.J.
*Adip* forms part of Kṛṣṇa's advice to Baladeva is found in the *Kv*
in the words of Kṛṣṇa to Arjuna. Similarly, in Kṛṣṇa's later
speech there is no mention of the *swayambhara* either, nor of any of
the ways of marriage fitting for a *kṣatriya*. The nature of Kṛṣṇa's
advice to Baladeva is very different. Instead of emphasizing that
Arjuna has acted properly, Kṛṣṇa stresses Baladeva's duty. He
praises his brother's prowess in defeating powerful enemies and the
shame he would feel if, as is most likely, he were to be defeated by
Arjuna. He argues that even if Baladeva were to be victorious, the
three worlds would be destroyed through the annihilation of Arjuna.
Therefore, as a king, it is Baladeva's duty to protect the world by
ensuring that Arjuna prospers. Moreover, since Arjuna is a relative,
the wisest policy is to invite him to return to be married to Subhadra
with all the proper ceremonies. Finally, Kṛṣṇa suggests that Śamba
and Śātyaki act as the envoys to carry out such a delicate mission.
The envoys who are sent to invite Arjuna to return are not specified
in the other versions although in the *Kv*, it is Śamba who is sent to
invite Arjuna to the festival when he first arrives in Dwāravatī.

Only one major addition is found in the *Kv*. After the wedding
has been celebrated, the author of the *Kv* inserts a long description
of the bliss of the newly-weds, who wander in the garden enjoying
their love for each other and the beauty of nature (31,3-32,6). This
description has no counterpart in the other versions.

Finally, when the period of exile is over and Arjuna takes leave
of the Yadus, Kṛṣṇa gives Subhadra a wedding gift of gold, jewels and
cattle. This is not found in the *Kv*, although in the O.J. *Adip* and
the *Kṛṣṇa* himself goes to Indraprastha bearing gifts some time after Arjuna and Subhadrā return.

Because only the Subhadrā episode is included in the *Kv*, the relationship of this text to the O.J. *Ādīp* is not really clear. However, it appears to be an independent working of the Arjuna story. This conclusion is in keeping with the nature of the *Kv* as a whole. There is apparently no direct source for the first part of the *ṛkayāvīn* telling of Kṛṣṇa’s exploits, and having written the first part of his poem independently it is not surprising the poet has not turned to the O.J. *Ādīp* as a source in order to complete his work. Although there is nothing to suggest that he followed the O.J. *Ādīp* directly, he does, however, retain the basic facts of the story of Arjuna’s abduction of and subsequent marriage to Subhadrā, found in the other Old Javanese works, both prose and *ṛkayāvīn*.

Conclusions

Throughout the development of the Old Javanese tradition of the story of Arjuna’s exile, certain changes took place, involving changes in names and changes in details of plot.

Changes in names are of interest for the light they shed on the process of change in the adaptation of a work from one language to another, and then from one genre to another. Misunderstandings of the source material on the part of individual authors and orthographical errors, both original and later ones, account for some of these. Some of the names that occur in this part of the *Ādīp* remain unchanged right throughout the tradition from its origins in India, represented by the Skt *Ādīp*, to the Balinese period. Changes and misunderstandings in the original transition from Sanskrit to Old Javanese are also perpetuated. There are also further changes in names that take place at an intermediate

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41 As far as can be ascertained there is no extant source. Zoetmulder (1974:397–398) does not mention one.
stage in the process of change.

A similar development can be seen in the deviations in details of plot, and omissions and additions found in the different works that belong to the tradition, although any explanation for many of these changes is difficult to find. For certain kinds of descriptions and additions in the *kakawin* versions of the story, the need to meet the requirements of *kakawin* poetry is one possibility, but this cannot explain many of the changes that occur, and is not relevant to the differences between the Skt and O.J. *Adip*. The differences in plot between the *SW*(A) and *SW*(B) demonstrate that changes can occur in works which are very closely related, and such changes, particularly additions to the story, must be attributed to nothing more than the personal taste and creativity of the individual authors.

Overall, however, none of the four *kakawin* versions differs radically from the O.J. *Adip*. Nevertheless, the degree of correspondence between the O.J. *Adip* and each of the *kakawins* differs. Closest to the O.J. *Adip* is the *KD*. The verbal correspondence between the *KD* and the prose text indicates the author's direct dependence on the O.J. *Adip*. The *SW*(B) also follows the O.J. *Adip* fairly closely in details of plot, but as it displays no verbal correspondence with the prose text, there is no convincing evidence that the author necessarily used the O.J. *Adip* as his immediate source. Both the *SW*(A) and the *KW* appear to be more adventurous renderings of the *Adip* story. The *KW* appears to have been written without any recourse to the O.J. *Adip*, but the *SW*(A) still retains, at least within the episodes of the story, a definite family resemblance to the O.J. *Adip*. It is, however, also the text which displays the greatest number of discrepancies with the O.J. *Adip*—discrepancies which were, to judge by the close relationship that exists between the *SW*(A) and the *SW*(B),

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42 See below Section 2.2.
Apart from the two versions of the Sū, there is no evidence of any interdependence between the different kāvāyin versions. The mention of the birth of Irawan in both the SW(B) and the KD, however, suggests an addition to the tradition concerning the story of Arjuna's exile, that had become well-established enough to be considered a necessary part of the story by two poets, independently.

That three or four poets took up the story of Arjuna's exile as the subject of their kāvāyins attests to the popularity of this theme; that they did so independently over what was probably a period of several centuries, speaks for the popularity of the O.J. Ādiī tradition on which they are based.

It is interesting to speculate on the reason for the existence of the different versions of these later works. Was it perhaps part of a young man's apprenticeship to rewrite a kāvāin written by his teacher, or, as Zoutendijk (1974:197) suggests for the two versions of the SW, did the original author, for some reason, decide to rewrite his own work? Perhaps, like e.g. Bālākī in the SW (1961), a poet's efforts at writing a kāvāin failed and such a stern refusal from his teacher that he felt bound to try again.

In the case of the two versions of the Sū, it is not possible to determine why this kāvāin came to be rewritten, nor is it possible to satisfactorily resolve the other questions that arise; firstly, whether the two versions are the work of one poet or two, and, secondly, which version was the original.
2.2 A Comparison of the Two Versions of the *Subhādrāvīvāha*

As well as the two versions of the *SW*, there are a number of other Old Javanese works of which there exists a second version. Zoetmulder (1974:391-401) mentions the following *kakawins*: the *Kdk* A (or *Kangā*) and *Kdk* B, the *Harīśraya* A and *Harīśraya* B, and the long and short versions of the *Āstikāśraya*. In addition, some of the later Middle Javanese works, such as the *Kidung Sunda* (Zoetmulder 1974:423) and the *Wangbang Wideya* (*WW*) (Robson 1971:51), also appear in more than one version. Although the brief descriptions found in Zoetmulder are inadequate for discussing the characteristics of these different versions in any detail, the works concerned are noteworthy for the fact that they all appear to be of late, probably Balinese, origin.\(^43\)

It is interesting to speculate on the reasons for the existence of the different versions of these later works. Was it perhaps part of a young *kawi*’s apprenticeship to rework a *kakawin* written by his teacher, or, as Zoetmulder (1974:395) suggests for the two versions of the *Kdk*, did the original author, for some reason, decide to rewrite his own work? Perhaps, like *mpu* Panuluh in the *HW* (54,1), a poet’s efforts at writing a *kakawin* called down such a stern rebuke from his teacher that he felt bound to try again.\(^44\)

In the case of the two versions of the *SW*, it is not possible to determine why this *kakawin* came to be rewritten. Nor is it possible to satisfactorily resolve two other questions that arise; firstly, whether the two versions are the works of one poet or two, and, secondly, which version was the original.

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\(^43\) The evidence for this is inconclusive. Cf. the remarks concerning the dating of the *SW* (Section 1.5) and Supomo (1977:10-14) who suggests that the reading of the chronogram in the *Harīśraya* B may be 1296 *Śaka* (1374 A.D.) rather than 1476 *Śaka* (1574 A.D.), and hence that this text is of Javanese origin.

\(^44\) Cf. Zoetmulder 1974:118;163.
The SW(B) is slightly longer than the SW(A) and comprises approximately 604 stanzas\(^4\) in sixty-two cantos, while the SW(A) has 550 stanzas in fifty-five cantos. Subjectively, the SW(B) also gives the impression of being the better version since the text of the SW(B) helps to clarify certain ambiguities in the SW(A).\(^6\) Although these factors would seem to suggest that the SW(B) is the later version since additional passages are more likely to be added at a later date and a later work is more likely to be an improvement on the older version, internal evidence indicates that it is the SW(A) that is the later work. Both these questions will be considered further in the following discussion which aims to give an overall view of the relationship between the two versions of the SW, and, by a number of exemplary passages, to illustrate the way in which the author(s) of the two versions have created two such closely interdependent but independent works.

The Types of Correspondence between the Two Versions of the Subhadra\(\ddot{\text{r}}\)iwāha

Of the two versions of the Kdk, Zoetmulder (1974:395) remarks:

"...so far as content goes, most stanzas in the one find a close parallel in the other. At times even the words are

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\(^4\) The total number of stanzas in the manuscript of the SW(B) is actually 595. A lacuna of approximately 9 stanzas is indicated when the manuscript breaks off abruptly in 47,10a (=SW(A) 39,14a) and resumes in mid-word in a stanza equivalent to SW(A) 39,23d. The Lacuna comprises one and a half lines of one leaf of the Lontar manuscript plus both sides of the following leaf (fo 49ab).

\(^6\) Considerable use has been made of the SW(B) in the Translation and Notes to the Translation. Its usefulness sometimes involves no more than a word (see e.g. Notes 24,18b; 26,2d) but at other times involves whole lines (see e.g. Notes 37,2a, 37,2d). Although the parallels the SW(B) provides must be treated with caution, its value as a contemporary or near-contemporary rendering of the SW(A) is considerable. To a certain extent it serves the same purpose as the Balinese glosses included in KBW, which, in view of the fact that van der Tuuk made no use of either the SW or of texts of similar language and style such as the AbhW, is of considerable help in determining the meanings of words not included in the Old Javanese dictionaries. (see e.g. rup'ear-\(\ddot{\text{r}}\)ing' Note 20,3a)
the same; but then again they may be completely different, and not necessarily because of differences in metre. I know of no other case in *kakawin* literature of such unity-in-diversity.

These comments are equally true for the two versions of the *SW*. It is clear, however, from the existence of the second version of the *SW*, that there is more than one case of this 'unity-in-diversity', and this raises the possibility that there may well be further examples awaiting discovery. At the same time it is this 'unity-in-diversity' that makes a comparison of the two versions of the *SW* difficult, for, although it is true to say that most stanzas have a parallel, the relationship is not always clearly defined. In fact, diversity-in-unity is perhaps a more apt description.

In terms of content, the two versions of the *SW* are fairly close. The only major discrepancies between them are that the *SW*(B) follows the sequence of events in the O.J. *Ādip*, and begins, perhaps more logically, by mentioning (1,5) the reason for Arjuna's exile. It is probably reasonable to assume that the poet's audience would have been quite familiar with the circumstances leading up to Arjuna's exile, and the absence of this information in the *SW*(A) is of no real significance since the reason for Arjuna's exile becomes clear later in the *kakawin* in the conversation between Arjuna and Ulupuy (Canto 3). The poet of the *SW*(B) also gives a fairly lengthy account of Arjuna's journey from his home in Indraprastha to the River Ganggā (*SW*(B) 1,6-3,11), which has no equivalent in the *SW*(A). The remaining differences between the two versions comprise those additions mentioned above47 and some further discrepancies in minor details.

In view of the number of stereotyped expressions and situations characteristic of the genre as a whole, a certain amount of correspondence is inevitable between any two *kakawins*, even more so in the case of two

47 See pp. 55-59.
kakawins that tell the same story. The relationship between the two versions of the SW, however, extends far beyond this. It is possible to identify several different degrees of correspondence between the texts:

(i) Stanzas and cantos which correspond closely, the only difference being in the substitution of occasional synonymous words and phrases (see e.g. the manggalas pp.77-78).

(ii) Stanzas and cantos which show general agreement with only minor modifications (see e.g. SW(A) Canto 26/SW(B) Cantos 2 and 34: pp.89; 91.)

(iii) Stanzas and cantos which display greater divergences that amount virtually to a paraphrase (see e.g. SW(A) Canto 29 /SW(B) Canto 37 p.114, SW(A) Canto 35/SW(B) Canto 43: p.117).

(iv) Cantos which show little or no verbal correspondence, in which the correspondence applies to the content of the canto as a whole rather than to a correspondence between the stanzas (see e.g. SW(A) Canto 9/SW(B) Cantos 27-28 p.108).

Correspondence of the first and fourth types are readily identifiable, the former characterised by stanzas or even whole series of stanzas which are virtually identical, the latter by the fact that the correspondence is one of content rather than words. Cantos displaying type ii correspondence also show a marked degree of verbal correspondence, although the extent of this is less than in type i.

In cantos which display type iii correspondence there is often little verbal correspondence. Nevertheless, the individual lines of corresponding stanzas of each version usually contain the same

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48 For example, in the account of Arjuna's meeting with Ulupuy in the KD (10,37-11,13), Ulupuy's eyes are said to be like the blue lotus (10,38c: aksī līvīr nīlotpala; cf. SW(A) 2,8b/SW(B) 4,5b: mwang niλotpala ri matanda), and she tells him that only he can be the cure for her desire (10,41d: pinaka,jampya nīng manah uyang; cf. SW(A) 3,2b/SW(B) 5,2b: jampya ni unēngka).
information. It is this that differentiates type iii from type iv, in which the agreement in content applies to the canto as a whole rather than to the stanzas within the canto.

These categories are necessarily subjective to some degree, and in the following discussion are usually applied to a canto as a whole although it is possible to find within one canto correspondence of different types (e.g. SW(A) Canto 29/SW(B) Canto 37 p.114). The order of the stanzas within a canto, for example, sometimes differs quite markedly, even though there may be considerable verbal correspondence between individual stanzas; corresponding stanzas are often interspersed with non-equivalent stanzas; occasionally it may be only one or two lines of a stanza that correspond, or even two lines of one stanza and two of another corresponding to one complete stanza in the other version. With the exception of the cantos displaying type i correspondence, the degree of correspondence does not necessarily imply that the corresponding stanzas are written in the same, or a different, metre, for there are cantos which correspond quite closely even though written in different metres (e.g. SW(A) Canto 47/SW(B) Canto 55: pp.121-122), while cantos written in the same metre sometimes differ considerably (e.g. SW(A) Canto 46/SW(B) Canto 54: p.121).

There are also a number of cantos throughout which one stanza of one version corresponds to two stanzas of the other, and finally, each version has a number of cantos in which only a small number of stanzas correspond (SW(A) Cantos 6,24; SW(B) Cantos 1,3,24,34), as well as entire cantos which have no equivalent at all in the other version (SW(A) Cantos 5,51; SW(B) Cantos 7,9,10,25,56).

Table II (pp.73-75) shows the canto by canto correspondence between the SW(A) and the SW(B). The table is divided into episodes in order to facilitate the following discussion.
## TABLE II: CORRESPONDING CANTOS OF THE TWO VERSIONS OF
THE SURIADRAVIVAHĀ

<table>
<thead>
<tr>
<th>SW(B)</th>
<th>SW(A)</th>
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<tbody>
<tr>
<td><strong>Manggala</strong></td>
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<tr>
<td>Canto 1,1-5</td>
<td>Canto 1,1-3; 6-7 (Jagadhitā)</td>
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<tr>
<td><strong>Description</strong></td>
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<tr>
<td>Canto 1,5-28</td>
<td>Canto 1,4-5 (Jagadhitā)</td>
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<td>Canto 2 (9)</td>
<td>Canto 12,3; 12,2h</td>
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<td>Canto 3,1-4</td>
<td>Canto 26,1-10 (Nawaharṣa)</td>
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<td>Ulupuy</td>
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<td>Canto 4 (20)</td>
<td>Canto 2 (20) (Praharsinī)</td>
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<td>Canto 5 (8)</td>
<td>Canto 3 (8) (Sārdulawikrīdita)</td>
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<td>Canto 6 (14)</td>
<td>Canto 4 (14) (Turidaga)</td>
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<td>Canto 7* (3) (Jaloddhatagati)</td>
<td>Canto 5* (14) (Mṛtatodaka)</td>
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<td><strong>Description</strong></td>
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<td>Canto 8 (8)</td>
<td>Canto 7 (10) (Wirat Tēbu Sol)</td>
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<td>Canto 9* (11) (Prthvītāla)</td>
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<td>Canto 10* (11) (Wirat Tēbu Sol)</td>
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<td><strong>Citragandha</strong></td>
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<td>Canto 11 (21)</td>
<td>Canto 13 (21) (Rajani)</td>
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<td>Canto 12 (9)</td>
<td>Canto 14 (9) (Rucirā)</td>
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<td>Canto 13 (11)</td>
<td>Canto 15 (11) (Kusumawilasita)</td>
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<td>Canto 14 (8) (Mantarāga)</td>
<td>Canto 16,1-13</td>
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<td>Canto 15 (6)</td>
<td>16,11-19</td>
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<td>Canto 16 (15)</td>
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<td>Canto 18 (11) (Mṛdukomala)</td>
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<td>Canto 18 (4)</td>
<td>Canto 19 (4) (Praharsinī)</td>
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<td>Canto 19 (5)</td>
<td>Canto 20 (5) (Citraturīda)</td>
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<td>Canto 20 (4) (Nawaharṣa)</td>
<td>Canto 21,1-4 (Śikhariṇī)</td>
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<td>Canto 21 (2) (Swāgata)</td>
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<td>Canto 22,1</td>
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<td>22,2-6 (Śikhariṇī)</td>
<td>Canto 22 (5) (Mṛgāṅga)</td>
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<td>Canto 23 (5)</td>
<td>Canto 23 (3) (Nāgata)</td>
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1. Figures in parentheses indicate the number of stanzas in the canto.
2. Where the name of only one metre is given, it applies to both versions. The SW(B) has 34 different metres, 22 of which are used in only one canto, while the SW(A) has 27 different metres, 13 of which are used in only one canto.
3. Cantos that have no equivalent in the other version are indicated by an asterisk.
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* sr.; = sravakā; BA. = bodhisattva;
### TABLE II (Continued)

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<tr>
<th>SW(B)</th>
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<tr>
<td><strong>The Homecoming</strong></td>
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<tr>
<td>Canto 57,1-7 (Praharpī)</td>
<td>Canto 49 (7) (Śikharī)</td>
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<tr>
<td>57,8-11</td>
<td>Canto 50 (h) (Praharpī)</td>
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<td>Canto 51 (1) (Śārdūlawikrīdita)</td>
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<td>Canto 58 (9)</td>
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<tr>
<td>Canto 59 (1) (Bhāmarāvalasīta)</td>
<td>Canto 52 (9) (Jagaddhīta)</td>
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<td>Canto 60 (1) (Śārdūlawikrīdita)</td>
<td>Canto 53 (6) (Girīsa)</td>
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<td>Canto 61,1 (Śikharī)</td>
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<td>61,2-10</td>
<td>Canto 54 (12) (Śikharī)</td>
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<td><strong>Epilogue</strong></td>
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<td>Canto 62 (3)</td>
<td>Canto 55 (3) (Jagaddhīta)</td>
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The part of the latter version has been inserted in italics after being indicated in italics, e.g. **Praharpī**. The name of the patron of the SW(B) also differs slightly from that of the SW(A) in that he is called only Surēṣṭrya, rather than the descendent (sonpūjya) of Surēṣṭrya. This discrepancy has important implications for the question of which version of the **ŚV** is the later and seems to indicate that the SW(B), since it is offered to Sūrēṣṭrya, is the earlier work and that the SW(A) is the later adaptation offered to that king's descendant, possibly his son.

It is in the same line of the SW(A) that the word **Śrīsūrā** occurs, which, as we have seen above (Section 1.5), may be the name of the author. The corresponding line of the SW(B), however, does not contain the word **Śrīsūrā**; the latter instead says Surēṣṭrya is testing his singing on his efforts to discover **partā**: **śantī**-sentient (śuddhaṃ yāpitaṃ nākatā). Leaving aside the possibility that the word **Śrīsūrā** does not occur in the SW(A) is not the name of the author, the absence of the word **Śrīsūrā** in the SW(B) suggests two possibilities: that the two versions are the works of different authors, one of whom was called **Sūrāśaśa**, or that, since it is unlikely that the author would omit
The Manggala and Epilogue

The first passages to be discussed are the manggalas and epilogues of the two versions of the SW. The parallel texts of these, with identical words and phrases indicated in italics, are given on pp. 71-78. The translations of the manggala and epilogue of the SW(B) are given on p. 79.49

Until 1,3c the two texts correspond closely. However, the mention of the poet's patron which is found in the manggala of the SW(A) (1,3d), occurs in the epilogue of the SW(B) (62,3d), while the final line of the epilogue of the SW(A) (55,3d) corresponds closely to SW(B) 1,3d. The poet of the later version has, therefore, transposed these two lines. The name of the patron of the SW(B) also differs slightly from that of the SW(A) in that he is called only Surawīrya, rather than the descendant (wangsāja) of Surawīrya. This discrepancy has important implications for the question of which version of the SW is the later and seems to indicate that the SW(B), since it is offered to Surawīrya, is the earlier work and that the SW(A) is the later adaptation offered to that king's descendant, possibly his son.

It is in the same line of the SW(A) that the word nirarthaka occurs, which, as was seen above (Section 1.5), may be the name of the author. The corresponding line of the SW(B), however, does not contain the word nirarthaka; the author instead asks Surawīrya to bestow his blessing on his efforts to discover poetic sentiment (hamēngan y apet langō). Leaving aside the possibility that the word nirarthaka in the SW(A) is not the name of the author, the absence of the word nirarthaka in the SW(B) suggests two possibilities: that the two versions are the works of different authors, one of whom was called Nirarthaka, or that, since it is unlikely that the author would omit

49 For the translation of the corresponding stanzas of the SW(A), see Vol. II, pp. 291-293; 408.
SW(A) Canto 1

1. Sāradhyātmika sūkṣma sāri ning acintya pīṇahārus i tattva ning kauśa
dhyāyā satmya ri lōnglōng ing kamala hadsaya
pīṇatāh i sandhi ning hīṣāp
nyēsan ning kakavin tīnap pīṇakasesānten i jurang
īng awang ailing langō
manggēh lit ning adhyāya tantra madanodaya wēkas
īng amurtī śūnyātā.

2. Āpan yan vinidhāna kastavan iya n pangawak i rōōp
īng pasir sukir
byaktāmībra luput ndatan pahamāngan māmīsāyani
rāras hanēṅg kapō
tāvat yan guru ning tanaṅ tutug īng aṅkara
pīṇakahirōṅ hanēṅg karas
nāhan prastutī ning māŋgarama raraṅ ni suki
nīva winimba nītyāsā.

3. Mangke ngwang lōngēṅg angdādak tumura varāṇa
patupuy anatpadeng lāṅgō
ndan āra n hatēkēna kevala rāhāṅgriviṅgī kapana
rāka ya sēngī
kārēṃ de nī kēṭār nikang jalada tēbra kagagat
aṅgālāp karas tanaṅ
panggil ǝri Suravīryawangēsaja sirāṅganumata gati
ning nirarthaṅka.

SW(B) Canto 1

1. Tus-tus ning kalangōn cinaṅḍya paramārtha pīṇahārus i
tattva ning kauśa
dhyāyā satmya ri lōnglōng ing kamala hadsaya pīṇatāh
īng sandhi ning hīṣāp
nyēsan ning kakavin tīnap pīṇakasesānten i jurang
īng acintyā ailing langō
manggēh lit ning adhyāya tantra madanodaya wēkas
īng acintyā niśkala.

2. Āpan yan vinidhāna kastavan iya n pangawak i rōōp
īng pasir sukir
byaktāmībra luput ndatan pahamāngan māmīsāyani
rāras hanēṅg karō
tāvat yan guru ning tanaṅ tutug īng aṅkara pīṇakahirōṅ
hanēṅg karas
nāhan prastutī ning māṅgarama raraṅ ni suki
nīva winimba nītyāsā.

3. Mangke ngwang lōngēṅg angdādak tumura varāṇa
patupuy anatpadeng lāṅgō
ndan āra n hatēkēna kevala rāhāṅgriviṅgī kapana
rāka ya sēngī
kārēṃ de nī kēṭār nikang jalada tēbra kagagat
aṅgālāp karas tanaṅ
ten tungkul ri kap lingging īng hati cūṃgga rega-
ragan angisti kośala.
6. Yan kōgōn hala ning tuakh wiphala niṣṭhura gati nika tan pangenaka
gōng ning kašala lot mahākalan teṣk prihati
wiroha ṣoka lampuṭān
oyut bhrūnta pinōm halib taya ta sāmītān
amādiṭi tan sih ing viṭṭhi
manggalā mura matīnggalāṃg pada marāvāna kepelera
dacya menaka.

7. Donya n mantōn ikang putēk hati lawan kepelisa
hala ning kaduryaṣaṇ
rapwan yan maluyē kapāwanān aḥālya sulabha
phala ning jagaddhīta
sang Pārthātā sīrāstu ārāvāna.....

SW(A) Canto 55

3. Nahā mangkā māra tāntya ning cārita kastāna
iya hana ning jagaddhīta
ngkā Pārthayāna nāma antuk īng anatpada n
unikēt anivaṅkōn wuvū
olugnya n palaih tēkap sujana tan katugētakēna non
dinuryaṣā
tan tungkul ri kanirguāna lalu cēŋga raga-
ragan angisiṭi koṣalā.

SW(B) Canto 1 (Continued)

4. Yan kōgōn hala ning tuakh wiphala niṣṭhura
gati nika tan pangenaka
wet ning dukṣṛta lot mahākalan teṣk prihati
wiroha ṣoka lampuṭān
lēṅgāṅ bhrūnta pinōm halib taya ta sāmītān
amādiṭi tan sih ing viṭṭhi
manggalā mura matīnggalāṃg sana vānārama ya jiga
paran menaka.

5. Donya n mantōn kaśmalanya hana dāṛāna ta sīra sang
ārya Phalguṇa...

SW(A) Canto 55

3. Anghing mangkāna tāntya ning cārita kastāna īra
hana ning jagaddhīta
ngkā Pārthayāna sang jīna antuk īng anatpada kumawih
anirva-nilmaṅkōn
olugnya n palaih tēkap sujana tan katugētakēna non
dinuryaṣā
panggil ēri Sūravīra māsīha sīrāgānumuṇata hamāṅgan y
apot langō.
1. He who is the incarnation of beauty and the enshrined highest truth is completed in the reality of the poet, who steadfast in meditation becomes one with the beauty of the lotus; that unity is confirmed in the innermost part of the mind to be written down in a kakawin, and arranged as the essence of the lines (on the writing board) of one whose temple is the blossoming of poetic art. Indeed He is the subtle form of the invisible doctrine of love's rising which is the ultimate inconceivable void.

2. He becomes the manifestation of the charms of hill and shore which are fashioned by the very act of praising Him. Clearly they merge so utterly with Him that no (separate) trace of them remains, creating the charm found in a poem. As the stump of the stylus engraves the deeply-carved black letters on the writing board, thus the praise of one who pays homage in the dust at His feet causes Him to be present constantly.

3. Now I am suddenly inspired with poetic feeling, and devote myself to poetry by telling this tale in a poem. But far from being successful, I will only be greatly confused - how can I bring it to fruition? But the trembling of the clouds so overwhelms me that I am impelled to take up my writing board and stylus. Unabashed by my stupidity, I have the audacity to hope passionately for well-being.

4. If a man considers the evil of his life he will not succeed, all seems harsh and unenjoyable. Because of evil he is constantly filled with great discouragement and would prefer to be separated from his sorrow. Confusion and perplexity haunt him but there is no one to whom he can rail against the continual mercilessness of God; thus he is willing to go away and live in the forest in order to improve his lot.

5. For one whose purpose is to check impurities Phalguṇa is the example to follow...

SW(B) Canto 62 Epilogue

3. Thus ends the story in praise of him who participates in the welfare of the world. It is called The Wanderings of Partha, the work of one who wishes to serve and deems himself capable of retelling the story. Unskilled as I am, may the great scholars tolerate it; may they not deplore it although I so lack talent. My hope is that Śrī Surawīrya will show his love and bestow his blessing on the work of one who strives after beauty.
his own name if the two versions were the work of one poet, the SW(A) is the later version to which the author, in rewriting the poem, added his name. The latter hypothesis does lend support to the view that the SW(B) is the earlier version, although the former does not necessarily exclude it, and there are arguments in favour of both possibilities. However, it is not possible to decide which is the most acceptable.

Thus the line in each version of the SW which might be expected to provide important information for determining the relationship of the two versions to each other does little to resolve the problem.

The degree of correspondence between the manggalas of the SW(A) and SW(B) is very close (type i) except in the final stanza (SW(A) 1,7/ SW(B) 1,5), although both express a similar sentiment, namely that Arjuna is a fitting example to be followed by those who seek to remove evil from their lives. A further discrepancy between the two versions is that SW(B) 1,4 corresponds to SW(A) 1,6, and the manggala of the SW(A) therefore contains two more stanzas (1,4 and 1,5) than the SW(B). These two stanzas, however, are not completely absent from the SW(B). After a description of Arjuna's journey from Indraprastha to the River Saraswati (1,5-25), they are incorporated into Arjuna's musings as he sits by the river. This change in context results in a less close correspondence (type ii) than is evident in the stanzas common to both manggalas. The parallel texts of SW(A) 1,4-5 and SW(B) 1,26-27 are given on p.81, and the translation of SW(B) 1,26-27 on p.82. In the SW(B) these two stanzas seem to be fairly tenuously connected to the descriptive passages that precede

50 See below p.127.

51 It is not possible to draw any conclusions concerning the relationship of the SW(A) and SW(B) from the respective lengths of the manggalas. While the manggalas of the majority of kakawins comprise between two and five stanzas (cf. Zoetmulder 1971: Appendix IV), manggalas of seven stanzas are found in BY, KK and Nararthaparakya.

52 For the translation of SW(A) 1,4-5 see Vol. II, p.292.
4. Ndan sis wišți nikang manērsa rasa ning sinamayu
rinahasyan ing mnyō
siddha ning lumotin mageswana varah kehuusan ing
amet janapriya
wet ning sakti nikang rajah tarah anampeti
wirela hatimga ring tutur
yakangde hilang ing sivacempiti ibbur biṣama madēh
ikang wiparyaya.

5. Nir tang kottaman ing hida lumayanēng kalēngōngan
amagantakēn langō
tan dwēki n kadē oakhra ning ratka sawet ni
pamaribhawa ning daśendriya
Durgākāra tēkāngawandha magave sukēr i manah ing
anghuvus-huvus
nāhan hetu nikātēmah vinukha kaṣṭa kinawasa ya
tāmangun pētēng.

SW(A) Canto 1

SW(B) Canto 1

26. Mangōhūn buddhi nira n mnyō mingēt-ingēt yamēna
(kamēna?) nira nahan rinupaka
siddha ning lumotin mangistha pawēkas parama rśi
rikāna laksyakēn
wet ning lwā nikanang daśendriya rumēkēm amaribhawa
litnya ning tutur
yakangde hilang ing sivacempiti lēbur biṣama madēh
ikang rajah tarah.

27. Anghing kottaman ing hida taki-taki ring anēmu-
nēmu tattva ning hurip
byaktāwās kadē oakhra ning ratka yadin huluran aḷēwū
dena tan padon
ēpaṇ jēti nikang šarīra taya len juga dadahakēn
ing yasādhika
yēki n kenaka ning tuah niyata haywa malēmēha
ring wišți ning hayu.
25. At that time, as the sun declined and grew pale, the beauty (of the place) became sad and moving. It was a pity there was no one who came there wandering to depict its splendour in a poem. Because there were peacocks enjoying themselves like wandering poets, it was fitting that the beauty of the Saraswati River be stored by them in the words of a poem.

26. Arjuna's mind was entranced as he mused there on the goal that he longed for. Perfect salvation is the ultimate goal of the most exalted ascetic; he acts for that (alone). Because of the vastness of the ten senses, disturbing and influencing the subtleness of the mind, and causing the disappearance and destruction of Śiwa-meditation, there is a danger that passion and ignorance will prevail.

27. Only excellence of thought is truly sought in the search for the reality of existence; clearly like the wheel of a chariot, if it becomes tangled, it is of no use. Because it is the nature of the body to be nothing more than a sacrifice for excellent, meritorious deeds, for the welfare of the body, there should be no dislike of the difficulties of (attaining) happiness.

28. Thus his thoughts were truthful; the continuation of a seer's opinion. As if confused (?), careful to resist the bonds of the ten senses because discord of thought pollutes and causes aversion in the depths of the mind. That was why all was silent; meanwhile Arjuna was awakened by the trembling voices of the kuwong birds.
and follow them. Even though the sentiments expressed are in keeping with Arjuna's character and pilgrimage, their inclusion in the manggala of the SW(A) seems more harmonious than in the final stanzas of the basically descriptive Canto 1 of the SW(B). 53

Thus, in the first canto, there is already an example of the rearrangement of the text by the author of the later version. The rearrangement of the stanzas within a canto is fairly common in the SW. This reordering, which often involves descriptions of nature, does not usually affect the logical development of the canto concerned, since in descriptions of the scenery a stanza telling of one aspect of nature can easily be placed before another without awkwardness. Nor does it create the impression that one version is disjointed, although there are some exceptions which will be considered below. 54 It is noteworthy that it is only in this first canto that it is the SW(A) that seems more well organised than the SW(B): in all other cases the opposite is true.

The final stanza of each version containing the author's epilogue also correspond closely for the first three lines. The correspondence between the final line of this stanza in the SW(A) (55,3d) and the final line of the third stanza of the manggala of the SW(B) (1,3d), despite the transposition, is also close. However, the epilogues by themselves provide no additional information for determining the relationship of the two versions of the SW.

Descriptive Passages

Descriptive passages of nature abound in both texts, and will be considered as a whole. They are more frequent in the SW(B) than in the

53 To illustrate this point, the immediately preceding and following stanzas (SW(B) 1,25 and 1,26) have also been included in the translation on p.82.

54 See pp.93-96; 99-102.
SW(A) and most of the additional stanzas in the former are descriptions of this type. Nearly all the descriptions of the scenery in the SW(A) have a correspondence with the SW(B). The sole exception is that of the forest at dawn in SW(A) 6,1-4, although even in this case one stanza (6,4) does show some correspondence with one stanza of the SW(B) (24,7):

SW(A) 6,4:

Pinanžant hant jurung ndan angawat denya n paasabdaŋrapok sinrang hing tadjaharša lot angawayuh sarwečca munew ing rangin
hōh hōh tang pawanangavesana maring pring wunwun anrang pater
asrang syungnya lawan kuvong manis ikàŋnde harša marméng kapō.

SW(B) 24,7:

Ramya ng cangkilung ing jurung sinamay ing pínnya n humuny ánëḍëng
erangnya n angëlik swaranya n apëyëh monëng mangantëng rangin
hōh hōh pangleri ning sumíra këtër ing pring wunwun anđe lanjō
lawan paksi këtur manohara karëngwa lwir amungwăraras.

The splendid cangkilung birds in the ravines were rivalled by the swelling voices of the piangs; they sounded embarrassed, their soft cry a yearning lament as they perched in the rangin trees. The sound of the wind thundering through the hollow bamboos was a joy to hear, and the paksi këtur birds seemed to call forth beauty, so delightful were they.55

On the other hand the SW(B) has a number of cantos devoted to the scenery which have no equivalent in the SW(A). The inclusion of these original cantos, all of which involve Arjuna's travels, is probably related to the fact that the SW(B), unlike the SW(A), follows the sequence of events in the O.J. Ādi. Arjuna's marriage to Citragandha, therefore, takes place before his encounter with the crocodiles, and his journeys to Mayūrà and from there to the crocodile pools provide the poet of the SW(B) with additional opportunities to include

55 For the translation of SW(A) 6,4 see Vol. II, p.305.
descriptions of the countryside through which Arjuna passes. He has made full use of these opportunities by composing additional cantos. Arjuna's journey from the underworld to Mayūra is described in *ŚW(B)* Cantos 8-10. The first of these, Canto 8, corresponds to *ŚW(A)* Canto 7, but the poet of the *ŚW(B)* then goes on to describe Arjuna's visit to a hermitage (Canto 9), his sojourn with the ascetics and his journey through the forest settlements to Mayūra (Canto 10). Later, on his journey from Mayūra to the Swabhadra river where the crocodiles live, a lengthy description of the plants and flowers growing along the path is included (Canto 24) as well as a description of Arjuna's visit to another hermitage (Canto 25).

Apart from having no counterpart in the *ŚW(A)*, the additional descriptions in the *ŚW(B)*, although they are by no means extraordinary in terms of *kakavina*in style, contrast markedly with the descriptions of nature found in the *ŚW(A)* and elsewhere in the *ŚW(B)*, which tend to be very similar in content and tone. A much greater variety of flora and fauna is described in the *ŚW(B)*. Amongst the plants not mentioned in the *ŚW(A)* are bael (*uila-wila* 24,3b), bananas (*pisang* 24,4c), Job's tears (*jahāli*), rattan (*hwi*), yams (*hilus*), aubergine (*cung*), (24,5b), *kamwğan* (25,6a), taro (*talēs* 24,5d), *singgu* (25,6d), *mangālika* (25,7c), mangosteen (*manggista*), and mango (*poh* 39,8c). Birds such as ducks (*caṅkrawāki* 1,17b), *caṅkiliṇa* (24,7a), *pakṣī kātur* (24,7d) and herons (*kuṅṭul* 34,3a) are also not found in the *ŚW(A)*. While the author of the *ŚW(A)* completely ignores the animal kingdom, the author of the *ŚW(B)* mentions it briefly. Canto 9,5 tells of the baying of the deer as they peer from the safety of the bushes at the monkeys in the trees. Some of the monkeys are eating fruit, others are chattering and the *lutung* monkeys rest curled up in the branches of the trees. Canto 25,3 tells of the people of the mountain regions who must constantly guard their crops against the thieving monkeys and destructive wild boars.
In addition to these four cantos all but a few stanzas of SW(B) Cantos 1, 3, and 31 have no equivalent in the SW(A). Two of these cantos are involved in the first description of the scenery in the SW(B), Cantos 1-3. Canto 1, 5-28 describes Arjuna's journey from his home in Indraprastha to the Saraswati river and Cantos 2 and 3 go on to describe his progress through the mountains until he comes to the River Gangā. Thus at the point in the story with which the SW(A) begins, the SW(B) has already forty-four stanzas of a description of the scenery. While from the point of view of the plot these descriptions have no counterpart in the SW(A) which launches straight into the Ulupuy episode, the first three cantos of the SW(B) do show some verbal correspondence with other contexts in the SW(A):

(i) Parts of SW(B) Canto 1 correspond to parts of SW(A) Canto 12, in which Arjuna's journey to Mayūra is described. In two cases the correspondence amounts to only one line, but there are also two complete stanzas that correspond, namely SW(B) 1,11 and 1,24 which correspond to SW(A) 12,3 and 12,12 respectively. In both cases the correspondence is quite close (type ii).

(ii) The first seven stanzas of SW(B) Canto 2 correspond to SW(A) Canto 26,1-6 and 10. In the SW(A) this description tells of Arjuna's journey from Mayūra to Mount Raivataka.

56 Compare SW(A) 12,4b akweh sobha taman-taman pada pinanggih ira hana vihāra paryangan
and SW(B) 1,7b akweh sobha taman-taman katēmu de nira ri vēlahan ing purāśrama
SW(A) 12,11a nyākōkāsana puṣpa bōṇa panaṅgīṃya pada hana ri pinagir ing 'baṇu.
and SW(B) 1,23a nyākōkāsana puṣpa bōṇa pada lurwa kakiraṇa i'īra uṣing 'nadī
(iii) There is also some correspondence between SW(B) Canto 3,1-4 and SW(A) 30,1-4 which begins the description of the festival on Mount Raiwataka, although it is only in the first stanza of each that the correspondence is close (type i). The remaining correspondence is confined to two lines SW(B) 3,2c and SW(A) 30,2c which tell of the flowers blossoming at their best to welcome the prince, and SW(B) 3,4a and SW(A) 30,4a which contains a comparison of the mountain forest and the Nandana forest.

Thus stanzas from three consecutive cantos in the SW(B) correspond to stanzas from diverse parts of the SW(A). These are of particular interest because, although the correspondence between SW(B) Cantos 1-3 and the SW(A) involves only a few stanzas, each of the cantos of the SW(A) concerned also shows some correspondence with another part of the SW(B).

(i) Most of SW(A) Canto 12 corresponds to SW(B) Canto 32, although the order of the stanzas is considerably changed with SW(A) 12,5-10 corresponding to SW(B) 32,3,2,5,6,4 and 8 respectively.

(ii) The final three stanzas of SW(A) Canto 26 (26,11-13) detailing Samba's mission to invite Arjuna to the festival correspond quite closely to SW(B) Canto 34,11-13 despite the difference in metre (type ii). The remainder of SW(B) Canto 34 (34,1-10), however, has no counterpart in the SW(A).

(iii) The drinking festival which is the subject of the remainder of SW(A) Canto 30 (30,5-11) is described in SW(B) Canto 38 (38,1-8), although the correspondence in this case is only one of content with virtually no verbal correspondence between the two versions (type iv).
These rather complex correspondences are best illustrated by an example. The texts of SW(A) 26,1-3 and SW(B) 2,1-3 are given on p.89, and the translation of SW(B) 2,1-3 on p.90. In these stanzas, the correspondence is fairly close (type ii). Stanzas 5 and 6 of SW(A) Canto 26 and SW(B) Canto 2 correspond more closely (type i), and there is even one line (6d) which is identical. Both SW(A) Canto 26 and SW(B) Canto 2 also contain stanzas with no equivalent in the other version (SW(A) 26,7-9; SW(B) 2,8-10).

The final three stanzas of SW(A) Canto 26 (26,11-13) correspond quite closely to the final three stanzas of SW(B) Canto 34 (34,11-13), even though the metres are different (Nawaharga and Wisarjita respectively). In fact, the correspondence is closer in these stanzas than in those written in the same metre. The texts of these stanzas are given on p.91, and the translation of SW(B) 34,11-13 on p.92. Although the degree of verbal correspondence is not great, the main difference between the lines of these corresponding stanzas involves the substitution of synonymous words (e.g. SW(A) 26,11b agirang for SW(B) 34,11b saharqa ('delighted'); SW(A) 26,11c aminanga for umundanga ('invite') in SW(B) 34,11c), largely accounted for by the different metres.

In the above example, and indeed in most of the descriptive passages common to both versions, the descriptions of nature are skilfully blended into the text, even though stanzas from one canto of one version are found in two cantos of the other. This is also the case in the three consecutive cantos of each version which tell of the beauty of Mount Raiwataka and the activities of the people attending the drinking festival (SW(A) Cantos 31-33; SW(B) Cantos

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57 For the translation of SW(A) 26,1-3, see Vol. II, pp.349-350.
58 For the translation of SW(A) 26,11-13 see Vol. II, pp.351-352.
(A) Canto 26

1. Ndah i lingisir ing arka linengeng ing angin lari Pangusuta
   angateng masa rarya sumängi hilëpnyha ri tinggal ira
   ndah amuria lari nira mangínak-inuk manëpör-nipera
   angave këchap ing manuk anut i rëmëngnya löyöp
dinëlë.

2. Tuvi sadayya ning kusuma kastrir epi séngëng
   maluru
   lwir anamtemakën bhumara nika rimang manguyûwu
   alëngëng
   kadi sumbu manisinga sararás ing amurwa
   rëmëngwakënë
   atëkër sinamantaraëkëna ri penambang ikang mrak
   arum.

3. Kwayang ikang waxa vrpêsa pada-pada sugandha
   sëkarnya marû
   ya tiki n rônarch nikan anila savang priya
   ardha makung
   agëlar jawuk ing dala-dala sahananya savang
   kalasà
   hana kërña hëng luru-luruk amëmar sinusup-susupa.

(B) Canto 2

1. Irikà ta muwa lumaku sìra ri lingisir ikang
divasa
   parëng twas inversi nira taya waneh nghing ikang
   Himuën
   ndah amuria la lampah ira tamang anël mahawan
   palapat
   alangö mulat ing manuk angada-kadà ta larinya
   löyöp.

2. Wangi ning yanapuøpa maluru kastrir ya ta
   manglëngëngi
   tan arëñ mangawe twas ira tumalingë këtër ing
   bhumara
   kahidëp ta pañurèvon ika kadi këtër ning amurwa
   lalut
   aëras sinamantaraëkëna ri penawang ikang mrak
   arum.

3. I pasëkayen ing wana kusuma sumär mrik arëstya
   ruru
   rônarch tëkêp ing hangin umirir angimëbuhi raëmi
   nika
   kadi laywan ikang kusuma sara aneka waneh
   sumëlëp
   i sukët-sukët ing luru-luruk amëmar sinusuk-susukan.
SW(B) Canto 2

1. He set off again in the afternoon, the destination he had in mind none other than the Hima mountain. His journey took him eastwards; he did not tire as he walked along the path, delighted to see the birds in flight dimly visible high above.

2. The fragrance of the shining forest flowers fluttering in the breeze was delightful, unceasingly beckoning his heart; he could hear the buzzing of the bees which seemed like flattering words, like the trembling of a seducer. Then they were attracted by the cries of the magnificent peacocks.

3. Clusters of fragrant forest flowers were growing in profusion, falling like rain and, when ravished by the gentle wind, their beauty increased. As if in a flow of flower arrows, many went to hide in the undergrowth of luruk-luruk trees, and seemed to have been impaled.
11. អាហារាការ៉ា n hana katōka-tōkē nippa Kṛṣṇa huvus agirang ta sirāngutus aminaga Pāṇḍusuta n datēnga krama mangkata Sāṃba ta sang inadhīrāja ring nagara Yadhūtra sahāsva gaja ratha turūta ri lampah irla.

12. Tan iwoń ring awan datēng i nippatiputra marēk ta sira ndah akon ri Dhanānjaya datēnga marē sira sang nippati lēwa de nira Kṛṣṇa athasa Baladeva kagōnga inak rumēngū ri kita n hana karaṇa nira n pangutus marēka.

13. Zuaya tōkē sirang narapati ring Araiwaṭa kepwa mēne humitō walikarse divasa nikan utsva kārya hai nguniweh Yadhawangsa sahana mangēnakōna hotramiḍhi nda nahan ta kalotakōna taya nirēng pura denta laki.

SW(B) Canto 34

11. Tan huningan nippatiptra sira nippatī Kṛṣṇa gumanṭy ajapēn ndah rumēngū hana sang nippatiptra vara Pūrtha sahara sira āghra n umandana Pāṇḍutasaya vara Sāṃba kimōn lumari swang Yadhūtra sahāsva gaja ratha surekṣa turūt mangiring.

12. Ngēkā ri datēng nira Sāṇba marēk angayuṭhayya ri Pāṇḍusuta ling nira toh paratēng nagara sira narendra makan datēnga sis ta girang nira Kṛṣṇa athasa Baladeva kagōnga inak kintu muvah sira sang Yadukula mahungah rumēngū ri kita.

11. We will not tell of the prince; we will instead speak of King Kṛṣṇa.

Hearing that the excellent prince Pārtha was there, he was delighted.
The noble Samba was ordered to set off immediately to invite the son of Pāṇḍu, and the Yadu heroes on horse-back, on elephants and in chariots, who formed the escort, accompanied him.

12. On his arrival, Samba, paying homage, welcomed the prince, saying: 'The king asks that you please come to his city. If you will come how happy Kṛṣṇa will be; Baladeva too will be overwhelmed with joy; as will all the Yadu people who were delighted on hearing that you were here.

13. 'The kings are now on Mount Raivatākā because now is the time for the drinking festival and royal sacrifices to the glory of Viṣṇu.

None of the Yadu people has stayed away from the performance of the sacrifices and prayers.

Therefore they beg you to deign to excuse them for being absent from the palace.'
93

39-41), in each of which the stanzas have been rearranged by the poet of the later version without disharmony. 59

One exception, however, is found in SW(A) Canto 12 which corresponds partially to SW(B) Canto 32. In general terms, the description of the countryside through which Arjuna passes seems to be more logically ordered in the SW(B) since the descriptions of the different flowers are found in consecutive stanzas (32,5-8), and there is also one stanza of the SW(A) that seems to be 'misplaced', namely 12,9 (= SW(B) 32,4). The texts and translations of SW(A) 12,8-9 and SW(B) 32,3-4 are given on pp.94-95.

In the SW(A), stanza 12,9 forms part of the extended description of the flowers welcoming Arjuna, while the corresponding stanza of the SW(B), 32,4, refers to the people whom Arjuna can see drawing water from the well and gathering herbs mentioned in 32,3 (=SW(A) 12,5). The activities described, the untieing of kains and the playing of music, make little sense with reference to flowers in the context of the SW(A), and, although the meaning of the first line of this stanza is admittedly far from certain, 60 in the context of the SW(B), with reference to people, many of the problems are resolved.

If this is the case, the misplacement of this stanza of the SW(A) is highly significant in determining the relationship of the two versions of the SW. Unless it is assumed that the poet of the SW(B) was similarly puzzled by the meaning of this stanza and chose to place it in a more logical context, then it must have been the

59 SW(A) Canto 31, 1-2 corresponds to SW(B) Canto 39,1-2; 31,3-4 / 39,4; 31,5cd / 39,9cd; 31,6bc / 39,11bc; 31,7ac / 39,10ab; 31,8 / 39,3. SW(A) Canto 32, 1ab / SW(B) Canto 40,1ab; 32,4abcd / 40,10abcd; 32,5 / 40,11; 32,6a / 40,12a; 32,6bcd / 40,9; 32,7 / 40,8; 32,8 / 40,10; 32,11ab / 40,5cd; 32,11cd / 40,9cd; 32,14 / 40,7. SW(A) 33,1-3 corresponds to SW(B) 41,1-3; 33,4 / 41,5; 33,5 / 41,6; 33,6 / 41,4; 33,7-8 / 41,7-8.

60 See Notes to the Translation 12,9.
8. Lwir tan marma lēngōngnya mangrwabi rarasnya pada hana ri pinggir ing hēnu
mangkā bapra nikang gaḍuḥ binata miśra mapacira minerv agopura
sarvecchān umadang smi ning rudita māmbēt alaris angēsah nirāntara
pinrang hing pawanāsring edi kadi harṣa mamalaku hunēngnya sanmatan.

9. Nāntēn ngganya pilih-pilih tinawung ing gati
hinudāran ing kadang-kadang
līlā bhāwa nikēniring ndan ahalēp-halēpan
iniring ing tabang-tabang
lāwan denya marumputan kusuma sahyas awahēl
apēnēd mahūsāna
bhonggnya n paniśkar yaya n kapēnētan ri sira
liring ikā n dudū gawe.

SW(A) Canto 12

SW(B) Canto 32

3. Wanwātyanta halēpnya sōh sabha-sabha wruh
anukhāni patingkah ing hēnu
manghāt-hāt ya tiki n panungsung i langōnya
tinēmu nira yan lumāmpaha
honyēki n walahārnya nirmala ri hengnya
kumulilingi tīra ning lēbuḥ
wawangnyūngangswa marēng pabañwan ika len tan(g)
aruruku katon paḍāhalēp.

4. Nāntēn ngganya pilih-pilih tinawung ing gati
hinudāran ing kadang-kadang
līlā bhāwa nikēniring saha tabang-tabang
araras arūm kinangsyakēn
asrī denya marumputan kusuma sahyas awahēl
apēnēd bhīnūsāna
pintēnya n paniśkar yathācangang anon ri halēp
ira sēśēng halintanga.
8. The beauty (of the flowers) was overwhelming as they spilled their delights along the sides of the path. The walls of the temple were made of various bricks, and there were verandahs, towers and gates. Happily the tender young shoots of the rudita waited, bending supply and sighing unceasingly, attacked by the wind's constant teasing, so that it seemed that they were joyfully requesting that their love be accepted.

9. Thus was their appearance, as if they hoped to be screened by the movements of their relatives untying their kains. Their actions were playful as they vied with each other in beauty to the accompaniment of the drums, they bore flowers as hair ornaments which had opened, making splendid decorations; the blossoms arched above, infatuated with (the prince), but their side-long glances were to no avail.

3. It was an extremely beautiful place, the many court yards enhancing the splendid state of the path. It was well-tended in order to welcome the beauty which Arjuna encountered as he passed by. There was a pure mountain stream outside surrounding the perimeter of the settlement, and the people who could be seen there drawing water from the well and picking herbs, were delightful.

4. They seemed to be trying to hide themselves behind their relatives who untied their kains. Their actions were playful, accompanied by the music of the drums and the delightful sounds of the kangsi. They were enchanting because they wore flowers in their hair, which had opened making splendid decorations. But it seemed the blossoms faded on seeing the splendour of (Arjuna) passing by.
The poet of the \( SW(A) \) who rearranged the stanzas of \( SW(B) \) Canto 32, in this instance with less skill than usual. The implication is, therefore, that, despite the fact that the \( SW(B) \) is the longer version and appears to be the better of the two, the \( SW(A) \) is the later version and, moreover, that it is probably the work of a different poet. One stanza, particularly one in which there are a number of semantic problems, is insufficient basis for a definite conclusion to be drawn. However, there is one other similarly 'suspect' passage in the narrative parts of the \( SW(A) \) which will be considered below.

Nevertheless, it can be concluded from the descriptive passages of the \( SW \) that the author of the later version, whichever it may be, displays an intimate knowledge of the earlier work, and has felt free to take whatever he found necessary from different parts of the text, to rearrange stanzas and cantos regardless of metre and to add whatever additional passages or stanzas were required. That he is able to do so without on the whole upsetting the harmony of the poem speaks for his skill as a poet.

**Narrative Episodes**

The freedom that the poets allow themselves in the descriptive passages is not as evident in the narrative parts of the \( SW \), which invariably involve sequential series of cantos. There are, however, a number of largely structural differences between the two versions in the treatment of the four episodes of the story, with a marked difference between the first three episodes up to Arjuna's departure.

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61 Cf. the remarks on p.69.

62 See \( SW(A) \) Canto 17 / \( SW(B) \) Canto 16, pp.99-102. It should also be noted that it is only in translating a work that all the problems emerge (cf. Robson 1971:50), and it is quite possible that similar 'suspect' passages in the \( SW(B) \) may be resolved by the \( SW(A) \). Nevertheless, no obvious cases of this have been encountered and the general impression, subjective as it must be, is that the \( SW(B) \) frequently displays greater clarity than the \( SW(A) \).
from Mayūra and the Subhadrā episode.

Episode 1: Ulupuy

In both versions this episode covers four cantos (SW(A) Cantos 2-5; SW(B) Cantos 4-7). Little needs to be said of the first three cantos which describe Arjuna's meeting with and marriage to Ulupuy. Each canto corresponds closely (type i) and both the number of stanzas and the metre are the same for both versions.

There is, however, considerable divergence in the way in which the poets treat the conclusion of this episode. Both versions have a completely unrelated canto. In the SW(A), the poet devotes a further fourteen stanzas to a description of the happiness of Arjuna and Ulupuy and to their protracted farewell (Canto 5). Canto 7 of the SW(B), on the other hand, says nothing of Arjuna's farewell to Ulupuy, but tells instead of the birth of their son Irawan.\(^\text{63}\)

Following Arjuna's departure from the underworld, each version has a description of the scenery through which Arjuna passes. In the SW(A) this description comprises two cantos, Cantos 6 and 7. Canto 6, as has been mentioned above,\(^\text{64}\) apart from one stanza (6,4) has no equivalent in the SW(B). The following canto, Canto 7, corresponds closely to SW(B) Canto 8 (type i).

The Rearrangement of the Citragandha and Crocodile Episodes

It has been noted already that the sequence of the following two episodes differs in each of the two versions of the SW. In the SW(A) Arjuna's encounter with the crocodiles precedes his marriage to Citragandha, while in the SW(B) as in the Ādip, it takes place after the marriage. The different sequences of events results in a wide

\(^{63}\) See Section 2.1, pp.56-58.

\(^{64}\) See p.84.
difference in the arrangement of the cantos concerned \((SW(A) \text{ Cantos } 8-24; \ SW(B) \text{ Cantos } 9-32)\). As can be seen in Table II, however, the transposition of the Citragandha and crocodile episodes is not confined to those cantos dealing specifically with the episodes themselves, but also involves the descriptions of the scenery surrounding them. Thus the description of the Swabhadra River, which immediately precedes the crocodile episode is Canto 8 in the \(SW(A)\) but Canto 26 in the \(SW(B)\). Similarly the description of the scenery through which Arjuna passes to reach Mayūra that follows the crocodile episode in \(SW(A)\) Canto 12 is also found after that episode in the \(SW(B)\), in Canto 32, although in the latter it is a description of Arjuna's departure from Mayūra.

While the description of the river in \(SW(A)\) Canto 8/\(SW(B)\) Canto 26 logically belongs to the crocodile episode, the same is not true of the scenery in \(SW(A)\) Canto 12 /\(SW(B)\) Canto 32. As a general description of the countryside this canto would not be out of place at any point in the story, as evidenced by the fact that some stanzas of \(SW(A)\) Canto 12 also correspond to some stanzas of \(SW(B)\) Canto 1. From this it appears that the transposition of the two episodes was by no means a haphazard venture. The author of the later version has altered the sequence of the story with great care, considering not only the facts of the story but also the descriptions of nature that complement it. The interrelationship of the \(SW(A)\) and the \(SW(B)\) in each of these episodes will now be considered.

**Episode 2: Citragandha**

In terms of content the two versions are much the same, telling of King Citradahana's distress \((SW(A) \text{ Canto } 13 / SW(B) \text{ Canto } 11)\), Arjuna's acceptance of the condition attached to his marriage to Citragandha, the provision of an heir to the throne \((SW(A) \text{ Canto } 14 / SW(B) \text{ Canto } 12)\), the princess's reluctance \((SW(A) \text{ Canto } 15 / SW(B) \text{ Canto } 13)\), the palace women and the princess at night \((SW(A) \text{ Canto } 16 /
The wedding (SW(A) Canto 17 / SW(B) Canto 16),
the wedding night (SW(A) Cantos 18-22 / SW(B) Cantos 17-22), and the
happiness that results from their union (SW(A) Canto 23 / SW(B) Canto 23).

Although both versions have 107 stanzas in this episode the division
into cantos differs. The first canto of each version (SW(A) Canto 13 / 
SW(B) Canto 11) corresponds closely (type i) and the following two
cantos (SW(A) Cantos 14 and 15 / SW(B) Cantos 12 and 13) are similar in
content, have the same number of stanzas and are written in the same
metre although the verbal correspondence between them is less close
(type ii). The remaining cantos of this episode, however, show a number
of discrepancies.

The first of these is found in the cantos describing the state of
the palace women overwhelmed with love for the prince and the miserable
condition of the princess. In the SW(A) all this is found in one canto,
Canto 16, while in the SW(B) it occupies two cantos. SW(A) 16,1-13
describes the palace women, as does SW(B) Canto 14, and thus in content
the two versions are similar. There are even phrases in common.
However, one stanza of SW(B) Canto 14 in Māttārāga metre (20 syllables)
covers approximately two stanzas of the corresponding Canto 16 of the
SW(A) in Mṛtatodaka metre (11 syllables). The last six stanzas of
SW(A) Canto 16 (16,14-19) telling of the sorrow of Citragandha, then
correspond closely (type i) to SW(B) 15,1-6.

The following canto, SW(A) Canto 17 and SW(B) Canto 16, describes
the adorning of the princess on the day of the wedding. The order of
the stanzas in each version differs considerably, although the stanzas
themselves are practically synonymous. The SW(B) also has two
additional stanzas (16,13-14) telling of the bridal procession, which
provide a more logical connection to the wedding night described in

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65 SW(A) 17,1-3 corresponds to SW(B) 16,1-3; 17,4 / 16,8; 17,5 / 
16,7; 17,6 / 16,6; 17,7 / 16,4; 17,8 / 16,9; 17,9 / 16,5; 17,10 / 
16,15; 17,11 / 16,10; 17,12 / 16,12.
the following cantos; in the SW(A), on the other hand, the scene moves
abruptly from the wedding to the wedding night without further detail.
The text and translation of SW(B) 16,11-15 are given on p.101. 66

As this canto is largely concerned with the description of the
princess's beauty the different order of the stanzas does not greatly
affect the logical development of the canto. However, there is some
difficulty with the final stanza of SW(A) Canto 17, stanza 17,12, which
suggests that it is the poet of the SW(A) who has rearranged the
stanzas of SW(B) Canto 16 rather than the reverse.

In both versions the first line of the stanza marks the
transition from the preceding description of the princess to a brief
description of Arjuna. While the SW(B) has a conventional kakawin
expression for marking the change of scene (awicarita suputri... 'we
will say no more of the princess...'), the expression used in the
SW(A) (ri sėdėng ıra pĩngpţėng... 'while she was being ?..'), makes
little sense without the mention of an agent. 67 It is clear, however,
that it is the princess to whom the poet refers and that the sense of
this line of the SW(A) is similar to that of the corresponding line of
the SW(B). The expression ri sėdėng ıra pĩngpţėng also occurs in

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66 Only two of these stanzas of the SW(B), 16,12 and 16,15, show a
correspondence with the SW(A), namely with 17,12 and 17,10
respectively:

SW(A) 17,12: Ri sėdėng ıra pĩngpţėng ndan sang Phalguṇa wuusėn
paďa kāparimita pwa ng pėţa sambara ri stra
tekap ıra naranatha ngkă rakwa n ri huusus ıra
krama tumatuy adandan warman de ning amaraŋa.

SW(A) 17,10: Panaha-naha nikang wuung kăne jro pagumępana
sahaja kadi pupus mrik yėki byakta sang ahaţęng
kadi gaţęng anqrambat sang Pārthāta paďa nira
na wuusė ıka timunggal ndah lungha ng rai wėkasen

67 See Notes to the Translation 17,12a.
11. The arrangement of the lovely ornaments by those attending her
seemed to shame the beauty of the twilight as it look leave of her.
Moreover, the delights of a love-lyric and the words of a poem
were found in her sweetness, inducing lovesickness when spoken of.

12. We will say no more of the princess; we will instead speak of
Phalguna,
who was attended and showered with offerings of ceremonial water
by those who celebrated the marriage.
He then retired in accordance with the instructions of the wedding
attendants.

13. Then the prince and princess went into the beautiful bridal chamber.
The manner of their union was delightful, (chiefly) because of the
prince's love.
He seemed entranced wishing that the fragrant puđak (writing board?)
be filled;
and the princess was the trembling of gentle rain.

14. The princess went in.
Her heart filled with fear and deep hopelessness when she was
led inside;
she was indeed fearful, in the grip of the sorrow of a new bride;
she could find no relief; she was unable to still the pain that
gripped her.

15. Their coming together delighted those who saw them.
'The princess is just like a fragrant young leaf;
the prince the jangga vine reaching out to gently caress it.'
These were their words, all overcome by desire, their hearts
broken and faint.
Canto 16 of the SW(B) in stanza 16,4 (=SW(A) 17,7) and it seems possible that the poet of the SW(A) has taken the first half of this line of the SW(B) and the second half of 16,12a and combined them, but, in the process, has produced a line that makes little sense.

This line of the SW(A) is not in itself sufficient proof that the poet of the SW(A) has rearranged the text of the SW(B). However, despite the fact that SW(A) 17,12a indicates a transition from the description of the princess, the immediately preceding stanza, 17,11 (=SW(B) 16,10), does not tell of the princess at all, but of the moon. On the other hand, the immediately preceding stanza of the SW(B), 16,11, which has no equivalent in the SW(A), does tell of the princess. The absence of this stanza in the SW(A) together with the difficulties presented by SW(A) 17,12a, does suggest that the poet of the SW(A) has rearranged the stanzas of the corresponding canto of the SW(B), and that, as was the case in Canto 12 discussed above, he has not been completely successful.

The wedding night and the love-making of Arjuna and Citragandha are described in Cantos 18-21/17-21. In the first three cantos of this description, the correspondence is close (type ii). However, in the description of the final part of the wedding night and the kraban-ceremony the following morning, two cantos of SW(A) (21-22) are equivalent to three of SW(B) (20-22). SW(A) 21,1-4 correspond

68 Compare SW(A) 17,7:
Sira juga tatan anggēh tibrāsālēh aiwe
tekāp ing angajēng endah mangkin twas nirā waguēn
sumalahasa sirē sang nāthāpan taya tinaha
ya matang ira tan engin ning hyas yeša tinamakēn.

and SW(B) 16,4:
Rī sādēng ia pingēnpēng de ni sthāpita ri dalēm
tekāp ing angajēng endah nilan sang dyah makin asuma
sumalahasa sirē twas sang nātha n taya tinaha
karaṇa nirā tan arēng riōm ning hyas kinēnakēn.

69 See below Section 3.3, pp.185-188.
fairly closely to $SW(B)$ 20,1-4 (type ii), while $SW(A)$ 21,5-6 are
similar in content to $SW(B)$ 21,1-2 (type iii) and have some expressions
in common despite the different metres. The final stanza of $SW(A)$
Canto 21 (21,7) corresponds very closely (type i) to $SW(B)$ 22,1, and
$SW(A)$ 22,1-5 then corresponds to the remainder of $SW(B)$ Canto 22
(22,2-5). This passage is a good example of the way in which the poet
of the later version has rearranged the cantos of the text while still
maintaining an almost stanza by stanza correspondence, and the text of
$SW(A)$ 21,4-22,1, and the text and translation of $SW(B)$ 20,4-22,2 are
given on pp.104-106 to illustrate this.

In $SW(A)$ Canto 23, which tells of the bliss of the newly-weds
and of all the people of Mayūra, the first three stanzas correspond
quite closely, but the order is different. $SW(A)$ 23,1-3 correspond
to $SW(B)$ 23,2,3 and 1 respectively. The $SW(B)$ then adds two stanzas
telling of Arjuna's departure from Mayūra, which provide a link to the
crocodile episode ($SW(B)$ 23,4-5):

$SW(B)$ Canto 23

4. Prāpta paṅgētār ikang rētw ākon mahās alangō
sang nṛpatanāya hōmhōm ny ambēk nīra mūngō
hetu nīra ta madan mangan māngraḥ alangō
trīṭha vināla nahan Bhyaśa n ling nīra n atutur.

5. Sampun inamanata n vinīt sang kalulut irā
mukhya nīra naranātika māṅg brī waramakhiṣi
nīdah atta sakambe māṅgkat nṛpatanāya
rabāha bāla haji mīlā māṅgkat pāḍa marāpat.

4. The thunder of the sixth month arrived, ordering the
people to follow the call of beauty.
Hearing it the prince was overwhelmed
and he therefore made preparations to seek out the delights
of the pure bathing places, thus obeying the words of Bhyaśa(?).

5. Having received their approval, he took leave of his wife
as well as of the king and queen.
Then on the following morning the prince left
with the king's escort who also set off in formation.

The birth of Prince Wabhruwāhana, and Arjuna's departure from
Mayūra then follow in $SW(A)$ Canto 24. In the $SW(B)$, however,

70 For the translation of $SW(A)$ 21,4-22,1 see Vol. II, pp.341-342.
SW(A) Canto 21

4. Tināt ning mūkhyānawang i gupurā ning rājya ri dalēm
muwah panggayat ning kokila muni parāng lūr
paniḍuḍuk
lewan panghrēṅg ning satpada ri viwaranāśrīt
āngamēr
kagat-gat ry ambō ning kumuda kalulutnānagu-
nagū.

5. Mirah sōng ning wai markata sumēmi sut ning
ghaṇa marūm
sawang laty āmōṁ guv amanis i huvus ning
mangarēkī
kirah ning meghāwār manēpūhi lēyēp ning dik
ahalēp
umēlkah raqyāwārṇa karadhīran endah
pangawadi.

6. Tēlas kapwittingkah ōmu sang angajēng rāga
salulut
tēkap ning cetē tan hana lupta denya n tama
kabeh
purik ning wāng ri jro sama-sama gatinya n
tuhu wageḍ
rasanyā n sonyēwās wruh amēva vilāsanya
saphala.

SW(B) Canto 20

4. Araras muni kokila nika panguhunya malon
karēṅgū
swang ikang mṛ̐d: anguwwang alalēh irikang
gupuraṅglēṅgēṅi
kēṭēr inng thramarē kawung ika kadi cumbh
wayuh māṅgāṁēr
kajēṅkēnya winungva ning asana lewan puṣṭak
arja mēṅing.

SW(B) Canto 21

1. Sang hyang Arka sumēnō wahu tumrange
warṇā raṣmi ning amōṁ smita rāgī
mēva tāng kirāṇa bhasvara lumra
megha dhūṁra sumirat-sirat abhra.

2. Cetūkā pāḍa sēnāha patingkah
ring suramtyan umāṅg pāḍa ceṣṭā
sopacāra ōmu yēka vavanya
kapwa mēṅca atisonya sahariṣa.
SW(A) Canto 21 (Continued)

7. Karèng sang karatapom lagi karchinon luhya saharas
rakin kagyat-gyat mangilig i lukar ing
sifjang inayu
miji sangkè jro ning sèyana sirè yen tinghal apèday
akaran-haran ngeka n padamu pinapak ning
kaka-kaka.

SW(A) Canto 22

1. Sàmpun rakwa sirèka mèntas apupul ri tataraban
ira
soryàngarwani de niraçila marèk ta patitititihan
himèr Kàma Ratì mane nira sakèng
Smarañhana çatèng
gundik ramya marèk padåñhau-hau hu lwir
amarawanitè.

SW(B) Canto 22

1. Karèng sang karatapom lagi karchinon luhya saharas
rakin kagyat vehe angiligira lukar ing ken
pinahayu
miji sangkèng jro pèmèr mana ta sirè n tinghal
apèday
akaran-haran lagi açamu pinapak ning kaka-kaka.

2. Parèng mèntas ngeka de tataraban ikang vešna
mapupul
yathèliśançinig patitititihan pèngkwan
cèla
winèwèn devi-dewa halèp ira sangkèng
surapada
marèk wèkang gundik ri sirè matatàmañłąga
ri sor.
SW(B) Canto 20

4. Delightfully the distant call of the *kokila* birds could be heard, and the peacocks, crowing merrily on the gateposts, gave joy; the buzzing of the bees in their hives was like the murmuring of a lover caressing, and their desire was aroused by the delightful fragrance of the *asana* flowers and *puḍakes*.

SW(B) Canto 21

1. The sun began to grow radiant as it became bright, like the charms of one whose smile hid a hint of passion; the bright rays of the gleaming sun reached down, and the red clouds were radiant and sparkling.

2. The maids had prepared all that was necessary and were on the verandah awaiting the signal to bring the bathing water and regalia. All ... (?) they were most comely and in high spirits.

SW(B) Canto 22

1. But the loving couple, enveloped in weariness from love-making, did not know that day had come. They were surprised when they awoke to find their *kains* were not in place. They rearranged them. As they emerged from the bridal chamber, their eyes blinking, they were bathed together by the caressing (hands) of the maids.

2. They emerged from the water and sat together on the verandah of the pavilion, contentedly sitting side by side, seemingly layered together, in each other's laps. Clearly their beauty was that of a god and goddess from heaven; the serving girls waiting upon them and applying cosmetics, (gathered) below in order of rank.
because of the transposition of this episode and that of the crocodiles, the two cantos telling of Arjuna's journey (Cantos 24 and 25), with no equivalent in the SW(A), as well as the crocodile episode (Cantos 27-30) are found before the birth of Wabhruwāhana which is described in Canto 31. The account of the birth and Arjuna's farewell to Citragandha are considerably longer in the SW(A) (21 stanzas) than in the SW(B) (12 stanzas), which omits most of Arjuna's leave-taking. In this there is a parallel with the absence of the rather similar leave-taking scene in the SW(B) between Arjuna and Ulupuy described in SW(A) Canto 5.

Episode 3: The Crocodiles

After the description of the hermitage in SW(A) Canto 8 / SW(B) Canto 26, Arjuna, in both the SW(A) and the SW(B), goes into the water to bathe where the fearsome crocodile comes to attack him. These events, recorded in SW(A) Canto 9, cover two cantos of the SW(B). SW(B) Canto 27, a short canto of two stanzas, tells of Arjuna's entry into the water, and in content corresponds to SW(A) 9,1-2 (type iv, different metre). His battle with the crocodile in SW(B) Canto 28 corresponds to the remainder of SW(A) Canto 9. Although the two cantos are written in the same metre and have occasional words and phrases in common, the account in the SW(A) Canto 9 is longer than that in SW(B) Canto 28, and the two versions are little more than paraphrases of each other (type iv, same metre). The parallel texts of SW(A) Canto 9 and SW(B) Cantos 27 and 28 are given on p.108, and the translation of these cantos of the SW(B) on pp.109-110.71

In the following cantos (SW(A) 10 and 11 / SW(B) 29 and 30) the correspondence is very close (type i). With seven stanzas exactly

71 For the translation of SW(A) Canto 9 see Vol. II, pp.310-312.
1. Nahan pada layaknya renyah ya naahah miring Phalguna
wewang pada sirna ya yatrog ya tumurum rikan ya beng
maring tawang arahata meneh ya nana ya nata ya yoked yhay
hadi ya yep ikang naah ya ya saweh riiha ng ha.

2. Tuwi pwa maliang ta citta maha Partha may
hakek ya makin ya sirna yutg lini kejaksan tumurum kejaksan
kunang pwa yakeun sirnaya nira dehakuddhika menehara yep
sopidara saha madihata meneh.

3. Cakung prasora Phalguna pereh meneh nira
hany pwa baip nanak yindak yaseh mangkung naah
mimbita nika ya pareh meneh yakeh yakeh yakeh
hakek pwa hana gandha saw nipyuta drefang lian
menn.

4. Natan dua mangungap ya yepcha menehan ta
yangebhuma ri denya ya apalahudak-dahmadat tawang tan pangan
wewang pwa nagrangi layun krena maejam ya yakeun layun
gandhak puhan gandhak yakeh kubah meneh konteb
meneh.

5. Katon ya mokuri-kuri hupul ikang melleh lirr
buring
timon yoked tik ya sang Arjuna cakung yakeh jaya
makin ya muringat natal ya ya maejam menehak
mahanakura ya ya yamubea rapan lingkaw ya.

6. Cakangkuha yangya ng naah masekah arah
rangan seka
yokeh menehak tsuwak yakeh isya ya kubah meneh konteb
meneh.

7. BhanaJaya mulat niraka yatrog ing graha yuch sirna 5
yayendera ira tapwa kepen apagh manon basena
prayastra sirna ya rumpda thuwah seka yakeh saltasta
mangung yakeh seka ng hakek sahara.

8. Tuwi pwa tan ora ta Phalguna sinepaya nira meneh
yitir pwa kalinaka ya hana kihara yakeh luput
pircak gana ya nahan sahara yattapa phanghama
yaw haakahanya tan pangan baipha denyahan.

9. Maah kili-kili sinanghara galaknya ta antega
saliba wulanum hilang mura ya yejeg pribalka
ndateng vigata ya nihata yakeh sinangkung horat
ya ya pwa phindhata ya sawah yahua mangkin
tona.

10. Cakung ya sinangkung ya ta mukid yatrog ring
Tengah
makin ya ya maah mangkung samang yakeh ning takik
nana ya yakeh ing sejaya yika ya roda karomadaya
sawahya kadi ranganang laq saah kedu ning beuh.

11. Bi sampun ikar yikan ppara menehan tikang apadi
ri suhihata ri sing hanaJaya tuwin saah kili-kili
kapilan umul sah Arjuna rikan surastry sinehng
tikangtau ta sirna ya sahuihata ing meneh naran.

12. Iyak hunamajaran yoka rumah paraing mune jenu
sumur laq tipi tingkang iperti nihak satapa
nahan tikap paraingtama suhukdi ya Phalguna
wewang nipyutatah krena murer tikang kemini.
1. The prince became even more delighted when he saw the pure, sparkling stream. He therefore went down to bathe, descending into the depths of the holy river.

2. He performed the excellent ritual gestures and recited prayers to the god of one thousand suns. He engaged in secret and subtle meditation of the supreme reality in its inconceivable state.

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SW(B) Canto 28

1. While the excellent Phalgunā prayed, settling his pure mind there was a huge and fearsome crocodile waiting there in the river. That was the reason no people came there; they were too frightened. Now the fragrant odour of the noble Pārtha penetrated the place.

2. All at once its ferocity flared up, for it was hungry. For a long time it had been mad with rage, waiting so long without food. It seemed to span the river, its sharp teeth protuding from its open mouth, and, with lumps on its face, was like the terrifying and fierce Rāhu.

3. Seeing it, the prince was undisturbed, completely steadfast. He waited for it to come, and then quickly went forward to attack. As he advanced steadily to attack, he circled constantly, fearlessly following his strategy.

4. Because of their collision and their swift grappling, the water of the river seemed to heave and rise up. The waves seemed to swirl, curling in mid air, muddy and foaming, as if scooped up by the combatants fiercely thrusting.
5. In the confusion of their twisting about, they snarled at each other; fierce and tireless, they became entangled. They showed skill and courage, attacking fearlessly on every front. Retaliation took the form of grappling and snapping; close-pressed and counter-attacking, they leaped about as they fought, striking out again and again.

6. It would take too long to tell it all. He was like a hurricane as he defeated the crocodile's attack. He outwitted it, and seizing it, spun it through the air as if it were a feather. He impaled it on a mound of stones; its jaw and mouth were severed, its neck snapped in two, rendered powerless by Phalguna.

7. After it died it soon fell to earth. The prince was amazed to see its appearance after death. 'It is just like magic,' he thought seeing a nymph take shape from the crocodile's corpse. She was truly beautiful.

8. A continuous rain of flowers fell down on the prince; bees circled around, buzzing on the garlands of flowers. This was her tribute that fell upon Phalguna. He was delighted and questioned her.
equivalent, *SW(A)* Canto 11 / *SW(B)* Canto 30 are the cantos that display
the closest correspondence between the two versions of the *SW*. The
change in the sequence of the story, however, results in some minor
differences. The first seven stanzas (*SW(A)* 11,1-7 / *SW(B)* 30,1-7)
correspond closely, but then the *SW(A)* inserts the two stanzas in which
the nymph tells Arjuna of Citragandha (11,8-9). *SW(A)* 11,10-12 are
then equivalent to *SW(B)* 30,8-10, after which the latter then includes
as 30,11 a stanza with no counterpart in the *SW(A)* which mentions Arjuna's
escort:

```
Ndah warnanën bala nira n tōka yēka magya
kapwārhuń-ruluan amrih anūt ri wuntat
harśṭārura ḳanu tā ṛṣṇaya ṛṭī ni aḷīh wör,
dena n dōngō gati ni ṛṭṭa ni ṛṅaṅg surāstrī.
```

We will tell now of Arjuna's escort who quickly ran up,
jostling one another, trying to take the lead.
Some who had been afraid were now delighted as they crowded
together,
because they heard the news of the heavenly nymphs.
The remainder of *SW(A)* Canto 11 (11,13-30) corresponds to *SW(B)*
30,12-29, which then adds one more stanza (30,30) telling of Arjuna's
return to Mayūra:

```
Enjing ta sāng ṛṇatiputra muliḥ saka ngkā
tan warnanën ta sīra ṛīng wāna nārga ngānī
prāptēṅg Mayūrapura ṛāmya sīra n sīnuṁgsung
stṛī nājya ṛāga sahanāya ṛīṅkā ngadatwān.
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The following morning the prince left.
We will not tell of his journey along the mountain path.
He came to the city of Mayūra and was welcomed warmly
by the ladies; everyone in the palace was overjoyed.

The birth of Prince Wabhruwāhana in *SW(B)* (Canto 31) is followed by
a description of the scenery as Arjuna travels to the ocean (Canto 32),
which, as discussed above, corresponds to *SW(A)* Canto 12.

From this point in the story the two versions of the *SW* agree
almost completely in the details of the plot. Nonetheless the verbal
correspondence between them is considerably less. \(^{72}\) It is certainly curious that where the two versions differ in terms of plot, the texts should correspond more closely than where the story line is virtually identical. However, the correspondence between the two texts is also more difficult to determine. A number of cantos (e.g., \textit{SW}(A) 30 / \textit{SW}(B) 38; 36 / 44; 38 / 45; 45 / 53; 47 / 55; 53-54 / 59-61) show little or no verbal correspondence (types iii and iv), yet they are very close in content, with the same details being found in a particular stanza in both versions.

After his departure from Mayūra, Arjuna visits the ocean (\textit{SW}(A) Canto 25 / \textit{SW}(B) Canto 33). The subsequent description of the countryside which brings him to Mount Raiwataka in \textit{SW}(A) Canto 26, as was shown above, corresponds to \textit{SW}(B) Canto 2. The \textit{SW}(B) has instead ten stanzas of description (34, 1-10) with no counterpart in the \textit{SW}(A). The three stanzas of each version which tell of Krṣṇa’s invitation to Arjuna to attend the drinking festival have been quoted above (p. 91), and these correspond fairly closely (type ii).

**Episode 4: Subhadrā**

(a) The Drinking Festival and Abduction

On his arrival Arjuna is warmly welcomed by Krṣṇa and Baladewa. The two versions of the \textit{SW} correspond quite closely (type ii). However in the \textit{SW}(B) the account of the conversation between them (35,6-10)

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\(^{72}\) To the end of \textit{SW}(A) 24,21 (1095 lines, approximately halfway) there is a correspondence between 786 lines, of which 262 are exactly equivalent, while in the remaining 1084 lines (25,1-55,3) only 537 lines correspond, and only 61 of these are identical. For the \textit{SW}(B), to the end of Canto 32 (1316 lines) 811 agree, 263 exactly, while in the remaining cantos (33-62; 1047 lines), 510 agree, 80 exactly. The discrepancy between the two sets of figures arises from the fact that \textit{SW}(B) Canto 2 has 22 lines which correspond to \textit{SW}(A) Canto 26. Of the 22 stanzas that correspond exactly, all but one (\textit{SW}(A) 27,2 / \textit{SW}(B) 35,2) are found in the first half of the \textit{kakawin}. 
has one stanza fewer than that in the SW(A) (27,6-11). The remaining stanzas of these cantos (SW(A) 27,12-20 / SW(B) 35,11-19) describe the reaction of the court ladies and their activities during the evening, and although similar in content the verbal correspondence is not as close as in the first part of the cantos. A description of the charms of Subhadrā follows (SW(A) Canto 28 / SW(B) Canto 36). These cantos are fairly similar in content but they have little verbal correspondence (type iii); SW(B) Canto 36 also has two fewer stanzas than SW(A) Canto 28.

SW(A) Canto 28 concludes with the information that at daybreak the people are awakened by the sound of the hammer striking, but in the SW(B) this is found in the first stanza of the following canto (Canto 37). Moreover, despite this change, the subsequent description of the dawn in SW(A) 29,1-6 and SW(B) 37,3-8 corresponds closely (type ii), before the two versions once again diverge in the description of the lively departure for the festival (SW(A) 29,7-12 / SW(B) 37,9-11; (type iii). Thus in this canto of each version, two types of correspondence occur. The parallel texts of SW(A) 29,5-6; 29,10-12 and SW(B) 37,7-11 are given on p.114, and the translation of SW(B) 37,7-11 on p.115.73

In the account of the drinking festival itself (SW(A) Canto 30 / SW(B) Canto 38) there is little verbal correspondence (type iv), and the corresponding cantos are written in different metres. The same aspects of the festival are found in both versions74 - the sacrifices, the martial arts contests, the feasting and drinking, and the excursion -

73 For the translation of SW(A) 29,5-6 and 29,10-12 see Vol. II, pp.360-361.

5. Atha ri tūlas irāhyas kapwādan sira mijila

6. Kṛṣṇa sahāna ning Vṛṣṇi arpat kapwa ta sumajī

7. Nādā i tūlas āra kāliṁ samāṁikañāhup ājapa

8. Yadukula tūlas arpat sāmanta krama sumajī

9. Kṣaṇa tumuluy umangkat tang sāmanta Yadukula

10. Paḷēkasa nira tūkā nistanya n ta ya biṣama

11. Yadubala wijah evōr ngākānēng manḍala wēkā sök

12. Ri sāḍēṅg ira lumampan gīṛgīṛ bhaṅghala sunguruh

5. Atha ri tūlas irāhyas kapwādan sira mijila
Ata ri tūlas irāhyas kapwādan sira mijila

6. Kṛṣṇa sahāna ning Vṛṣṇi arpat kapwa ta sumajī
Kṛṣṇa sahāna ning Vṛṣṇi arpat kapwa ta sumajī

7. Nādā i tūlas āra kāliṁ samāṁikañāhup ājapa
Nādā i tūlas āra kāliṁ samāṁikañāhup ājapa

8. Yadukula tūlas arpat sāmanta krama sumajī
Yadukula tūlas arpat sāmanta krama sumajī

9. Kṣaṇa tumuluy umangkat tang sāmanta Yadukula
Kṣaṇa tumuluy umangkat tang sāmanta Yadukula

10. Paḷēkasa nira tūkā nistanya n ta ya biṣama
Paḷēkasa nira tūkā nistanya n ta ya biṣama

11. Yadubala wijah evōr ngākānēng manḍala wēkā sök
Yadubala wijah evōr ngākānēng manḍala wēkā sök

12. Ri sāḍēṅg ira lumampan gīṛgīṛ bhaṅghala sunguruh
7. When they had both finished their bathing and prayers, they came out together, proceeding towards the entrance. Their ornamented clothes gleamed like the morning sun, the sun, (reflecting) from them, made them look like the peaks of Mount Udaya.

8. The Yadu tribe had already assembled and the army was prepared. Haladhara had donned splendid, flaring ornaments. He was beyond description, like a magnificent lion; the Wṛṣṇis and Andhakas were assembled and waiting, stamping their feet.

9. Finally they marched off, resplendent; all had been arranged without flaw, fine and beautiful. The banners fluttered high above enchantingly with gems, flags waved and standards shone.

10. The Yadu army noisily bustled about, thronging the court yard. Countless poets and dancers were there, ready. Then with a crescendo, sounding in every direction, the drums boomed and the musical instruments called out to each other.

11. The commotion increased; the many Wṛṣṇis and Yadus resembled an ocean of flowers, all their decorations gleaming; moreover, the women, jewels all, enhanced the beautiful effect, (the shape of) their many sharp brows reminiscent of gravel.
yet the accounts differ considerably. More attention is given to the performance of the sacrifice itself in the SW(B) Canto 38, while the description of the contests between the Yadu warriors is more detailed in the SW(A) Canto 30. In both versions the attention of the poets is directed more towards the descriptions of nature and the activities of the people in SW(A) Cantos 31-34 / SW(B) Cantos 39-41. The rearrangement of the stanzas in these cantos has already been mentioned. In addition two cantos of SW(B) are equivalent to three cantos of SW(A). SW(B) 41,1-8, telling of the palace women enjoying the beauties of nature, correspond quite closely to SW(A) Canto 33 (type ii), but whereas in the SW(B) Canto 41 (41,9-14) continues with a description of Subhadrā, SW(A) begins a new canto (Canto 34). After three (SW(A)) or four (SW(B)) stanzas with no correspondence, the final two stanzas of these cantos (SW(A) 34,4-5 / SW(B) 41,13-14) again show some correspondence (type iii).

Similarly in the account which follows of the abduction of Subhadrā, one canto in one version is equivalent to two of the other, although in this case it is the SW(A) Canto 35 that corresponds to two cantos of SW(B) (Cantos 42-43). SW(A) 35,1-9, relating Arjuna's longing for and abduction of Subhadrā, correspond to SW(B) Canto 42, and although the metre and number of stanzas are the same, the correspondence is not really close (type iii). The confusion of the Yadus, Baladewa's outrage and the preparations to go in pursuit of Arjuna are recounted in SW(A) 35,10-27 / SW(B) Canto 43. The texts of SW(A) 35,10-13 and SW(B) 43,1-2 are given on p.117. The translation of SW(B) 43,1-2 is on p.118. In this example each stanza of SW(B) covers two stanzas of the corresponding text of SW(A), and although the

75 See p.93.
76 For the translation of SW(A) 35,10-13 see Vol. II, pp.373-374.
SW(A) Canto 35

10. Nā lingNyānGuha riy awaknya tan wivakgan len tang Śīghra kaPalaJōng wawang māṇīmbah ngkāńe pādku Baladēwa Śīghra māJar an sang Phalguṇa humaṅGang ri sang supuTrī.

11. Yēkā n gadgada winarah ta sang narendra enggal ujwala sīra de nikang kābōṅgan len sōṅG nīṅG mukha dumilāḥ bṛajānya mōntab wet nīṅG ni galak ira n murub rīkang twas.

12. Tan dwāṅgambuṣa kumēdut tīkang śārīra dhīk hāṅ Phalguṇa wiṅalingm aduṣṭakarma denyāpēṅ Haladhāra lingnya mögha bāṅganga dūrśilādhama ya tēkāhāṛēp khatungka.

13. Nā ling sang prabhu māṅgadeṅ ri de nīrāgyā sāṃbut pwa ng palaga nīrōgra lāṅgalāṅgōṅ dyum tēkāng mulāt i sīra n sōṅG pralabha Ṛudrākṣāra jəga hatur nīrātirodṛā.

SW(B) Canto 43

1. Sangsīptan lwir narāyārjuna tucapā tikang Wrṇi n kaṅalajōṅg prāptānmaṅbah maṅē śīṅG Haladhāra mawarah reḥ Pārtha ri sīra yēkā n sakrodha sang bhūpati wawang angadēṅg tang māṅawībhawa mōntab sōṅG nīṅG wulat kady alatu-latu sakē bāṅG nīṅG mukha nīra.

2. Nāṅghāṅgambuṣaṭīntyanta tēkāp i pamanas nīṅ krodha kumutug dhīk hāṅ Pārśṭādūṣṭādhama niyata katon śīṅGāṇya pususēṅ nāhan ling sang narendra krama māṅē angalāp sāktē āyuḍha maṅōṅg mangkin kady anyaṅG ni rāt mwang amalika tasik Ṛudrāṅgī sakalā.
1. We will say no more of Arjuna. We will tell of the Wṛṣṇis who ran off and came to Haladhara; bowing humbly, they told him of Arjuna's actions. The king was furious and immediately pride arose in him; his gleaming countenance flamed, his face was as red as fire.

2. Immediately he snorted loudly because of the heat of his flaring anger: 'Oh that vile, base Pārtha! He should certainly be destroyed and annihilated!' Thus said the king as he rose and seized his mighty, great weapon; and it seemed as if he would destroy the world and turn back the ocean. He was an incarnation of Rudra flaming.
accounts in each version do differ, there is still considerable correspondence (type iii) in the description of the different aspects of Baladewa's anger. In the following canto, which contains Kṛṣṇa's advice to his brother, two stanzas of one version again correspond to one stanza of the other, although in this case it is two stanzas of SW(B) Canto 44 that correspond to one stanza of SW(A) Canto 36.

Baladewa's acceptance of Kṛṣṇa's advice, the speedy dispatch of the messenger to invite Arjuna and Subhadra to return, their return to the mountain, and finally the departure for Dwārakā, are all found in one canto of SW(B) (Canto 45), but in the SW(A) these events are covered in two cantos. While the first four stanzas of SW(B) Canto 45 correspond closely (type i) to SW(A) Canto 37, the correspondence between SW(B) 45,5-20 and SW(A) Canto 38 is only one of content (type iv). Finally the SW(B) includes a canto with no equivalent in the SW(A), Canto 46, in which King Baladewa welcomes Arjuna as his son-in-law. 77

Although in this episode each event and description in one version has its counterpart in the other, there is not one canto that corresponds exactly in terms of metre or number of stanzas. The interdependence of the two versions is still evident in the stanzas which do correspond fairly closely (e.g. SW(A) 29,1-5 / SW(B) 35,1-5; 37,1-4 / 45,1-4), and in the order in which the incidents of this episode occur, 78 but at the same time the relationship between the two is far less close than in the first half of the poem.

(b) The Wedding

In the description of the wedding and wedding night (SW(A) Cantos 35-48 / SW(B) Cantos 47-56) the division into cantos is the

77 See also Section 3.2, pp.160-161.
78 The details of these incidents go beyond what would be expected in two works telling the same story, that is they are not due to the story told in the O.J. Ṭāḍip.
same for each version, although two cantos of SW(A) (42 and 45) have one fewer stanza than the corresponding cantos of SW(B), Cantos 50 and 53 respectively.

Most stanzas of one version have a correspondence with the other, although in many cases it is one of content rather than of words. The wedding itself is described in SW(A) Canto 39 / SW(B) Canto 47, and the remaining cantos are devoted to the wedding night. In this episode it is interesting to note that some cantos written in different metres are quite close in terms of content and have many words and phrases in common (type ii) (SW(A) Cantos 45 and 47; SW(B) Cantos 53 and 55). On the other hand, other cantos, such as SW(A) Cantos 42 and 46 and SW(B) Cantos 50 and 54 respectively, although written in the same metre, differ so much in content and wording as to be considered almost unmatched. In the passage on pp.121-123, SW(A) Cantos 46 and 47 and SW(B) Cantos 54 and 55 illustrate these different types of correspondence. 79

(c) The Homecoming

Finally the twelve years of exile come to an end, and Arjuna together with Subhadra, returns to Indraprastha, much to the delight of his family. As in the accounts of the drinking festival and abduction, the division into cantos differs in the two versions in the final episode. Arjuna's longing for his family and Subhadra's willingness to accompany him home are related in two cantos of the SW(A), Cantos 49 and 50 but only one canto, Canto 57, of the SW(B). The first seven stanzas of SW(B) Canto 57 have some expressions in common with SW(A) Canto 49, although the correspondence is not close (type iii) and the final stanzas of SW(B) Canto 57 (57,8-11) show a very close correspondence (type i) with SW(A) Canto 50. The SW(A)

79 For the translation of SW(A) Cantos 46 and 47 see Vol. II, pp.396-397.
SW(A) Canto 46

1. Dyah sang ratna ning anggēgū smara tanolah i
tīlēng ing akung rinupaka
sang rityāngadēg ing swatantra ri pamadhya ning
angijēpī rūnta mās mañık
sang twas ning hirēng ing raras hati ginocara
rasa tam i rūt panemwana
tapvan samvas i tungtung ing mata manunggali ri
wēkas ikang smarātura.

2. Yak matyaṅku mapēki ranyा ning aoatwa manis i
rēmēp ing pasanggaman
āpen sāmpun anuktya rūm ni wangi ning pipi
palupuyan ing mangaywana
gōng ning harsa kalaṅdēsāṅg kuku sukhangkwa
tusapēkāna ring tapih suji
swargangkv fbu yadin madadyana manūtakēna ri
lēyēp ing taltik maṅku.

SW(A) Canto 47

1. Ranyā raras-raras nira ta manghudani salaga
sūkṣēkālume
wanva karmāvēn lagi mamanghuluwaṅkēna lēkas
nirangarir
mār mrik ikang gēlung pinēpētan jariji hinayu
sāṅknya yan lukar
mogha turung lumer nira tiling-tiling
angayatakēn payodhara.

SW(B) Canto 54

1. Sang sēkṣāṭ kadang ing wulan sang patēr turida
sang ariris-riris langō
sang rityāngadēn kīṅking i ngw angstēvō hunang
athava luletka sīnwama
marmāngoli raras-rarast sahaṅmvaṅkēna sēkē
ing karēsika
tam ring nōt ri sukgangkwa yan kalavanana pawilītana
ri tattva ning gati.

2. Mangē puṅkē dēlōnta rebu sipi bhāgya ning angajēṅ
aoatwa cumbana
rūntēndung pinakīntya jīva ta silunglung ing
āṅku sayodya na prāmūn
mangōṅ nitya sinandhi ring meta tanolah anagaṅta
ri kīṅking i nghulūn
ndan yan matya mangkta sāṅkya ri manista āwuhēn
irikēng taltik mahēn.

SW(B) Canto 55

1. Iti nā ta lālana nirāṅglopurakēn i
nareṇdrepurikā
araṅs mamanghulu maveh sēpah arējā mahānēsēp
laṭī
tēnēr angririh-riṇih i romā nira ta makarama-
yatani
amasang-mesang ndetan alīṅ mayat i ēḥīk ikang
payodhara.
2. Nidah sinameni ring kahavin asemi mahiliran arum tèkap nira tanduk ikang twas eñjuk angaras wruh i pali-pali ning samènaka de ni panangkya-mangkya nira yan harèp amègar i sèri ning tapih erang ikang mayong valu mèkar sinamaléna langénya tan tèpet.


4. Kàla niràpupul bhramara ring kusuma pada ni kung nppàtmaja hÊt pangalap hulah tan akëjìn ri pamiñsaya nikång smarë sìra bhènta manak nikång wàng awàwung këñà turîda rimang girahyešèn hrëk manis ing prahàsana nìra n tinali-tali kàrëngvan ing rèngtì.

SH(A) Canto 47 (Continued)

2. Ahirit sinambengan irèng kahavin asemi membakan langù sineñan-sèlian ri rèsëp ing mangarèkí pipi ramya menjuha ri pamahwa-mahwan i manis nì culu-culuh ira amriyambàda anusah mayong valu mèkar ndàn amanèhì rinèngba-rèngvakeùn.

3. Papupul nppàtmaja lawan nppawaraduhitì ñanèng jinùm mangwoëng mènur pada nìra n katèrah angaras wélas-harèp alangù hatùr lèngëng ikang gañg sèlih-swëñt arok wàndjarì ndà nahan patùt nìra tìki n prasaña-sama tinunggal ing langù.

4. Nppàputra ramya ri dalam ñayana kumawàsè karàsikàn sekułëm siràrdha tan arùp lalu punganèr irè suputrikà karëngù prahàsana nìvaìa tèkap ing awàwung lawan rèngtì saha noppàsring atakis marahakeùn panandhi ning gati.

SH(B) Canto 55 (Continued)
1. You are a relative of the moon, the trembling of love and the rain shower of beauty.
You constantly arouse my love to put forth shoots of passion and young leaves of desire.
To embrace your charms would indeed create flowers of pleasurable sensations, and I would be out of this world with joy if united and entwined in love-making.

2. But see, my darling, how happy your lover would be to nourish himself on love-making.
Your beauty could put an end to my life and be the means of encountering... (?) in bed.
Would that I could always keep you in view, immobile, so that I could float away on (the torrent of) love-sickness.
Then I, your slave, would die, united with you, sinking into the ocean of honey.

1. Such were the delightful ways he tried to comfort the princess, gently holding her head on his lap, giving her chewed betel, sipping from her lips; then stroking her hair and seeming to want to die, looking at her untiringly, fixing his gaze on the fullness of her breasts.

2. Softly he whispered love poems to her, like waves breaking gently. By turns he also delighted in kissing her cheek, drunk with love.
He tried to comfort her with gentle caresses as he addressed her with tender words.
It distressed the freshly blossoming areca flowers to hear all this.

3. The union of the prince and princess in the bridal chamber was like the manguneng vine and the jasmin; the katirah flower kissing the wélas-harép creeper; as delightful as the gading entwining and embracing the wánaf̬̌jari was their union as they were united by delight in equal measure.

4. The prince took his pleasure in the bed, overwhelming her with delight.
All night, without sleeping, he caressed the princess.
Their delight and sighs could be heard by the women spying on them, and the clinking of their anklets told the tale of love-making.
then adds an original canto of only one stanza, Canto 51, describing the love-making of Arjuna and Subhadra. Two types of correspondence are found in the following Cantos SW(A) Canto 52 and SW(B) Canto 58. The first four stanzas of each, telling of Arjuna and Subhadra as they wake and dress are quite different in wording (type iii), but the remaining stanzas (5-9), when the prince and his wife go to take leave of their hosts, correspond quite closely (type ii).

A message is sent to King Yudhisthira in Indraprastha advising him of his brother's return. After spending one more night in Dwāravatī in order to make preparations for the journey, Arjuna and Subhadra set out the following morning with an escort of Yadu and Wṛṣṇi warriors. This information, which in the SW(A) is found only in one canto, Canto 53, in the SW(B) covers two cantos, Cantos 59 and 60 plus the first stanza of the following canto (61,1). The total number of stanzas, however, is the same for both versions. SW(B) Canto 60, telling of the preparations of the people who will accompany Arjuna and Subhadra to Indraprastha, like Canto 51 of the SW(A), consists of only one stanza and is written in Śārdūlawikṛīḍita metre. Although SW(A) Canto 51 and this canto of the SW(B) deal with quite different subjects, the inclusion of one canto of one stanza in the same metre in both versions in the final part of the kakawin, is probably more than coincidence.

The remaining nine stanzas of SW(B) Canto 61 (61,2-10) correspond to SW(A) Canto 54. The description in the SW(B) is shorter than that in the SW(A) and although both contain similar information there is little verbal correspondence between the two versions. The first two stanzas of the final canto of each of the two versions, SW(A) Canto 55 and SW(B) Canto 62 mention briefly the happiness and prosperity of the Pāṇḍavas and all their subjects that have been brought about by Arjuna's meritorious deeds. The third and final stanza contains the author's
Conclusions

The most striking feature of the relationship between the two versions of the SW is that although they are closely interdependent, it does not appear that either version represents an attempt to directly copy the other, or, if the two versions are the work of one poet, then he has chosen to rewrite his poem without making a great deal of use of his previous effort.

Of the more than two thousand lines in each version only three hundred and forty three correspond exactly and only twenty-two stanzas are exactly equivalent. Nevertheless, the majority of stanzas and cantos in one version show some correspondence with the other and the number of stanzas and cantos with no equivalent in the other version is actually very small. At the same time the degree of correspondence differs considerably from place to place. Often the difference between the two versions in a particular stanza involves only the substitution of a limited number of synonymous words and phrases (types i and ii), but at other times the only similarity between them is an occasional word or phrase, although the degree of correspondence may still be reasonably close (type iii), or a wider divergence that amounts to little more than a general correspondence in terms of content (type iv). The division into cantos, the arrangement of the stanzas within a canto and the metre in which corresponding cantos are written are sometimes the same, sometimes not.

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80 See above pp.78;83.

81 The exactly equivalent stanzas are: SW(A) 1,2 = SW(B) 1,2; 2,11 = 4,11, 2,16 = 4,16, 2,18 = 4,18, 2,20 = 4,20; 13,5-9 = 11,5-9; 16,16-17 = 15,3-4, 16,19 = 15,6; 11,5 = 30,5, 11,11 = 30,9, 11,17-20 = 30,16-19, 11,28 = 30,27; 27,2 = 35,2.
The poet of the later version, whichever it may be, has made considerable use of the earlier text, while still retaining a certain independence in approach. On occasions he has directly reproduced, but he has also felt free to take whole passages and rearrange them or to include some stanzas of a canto and not others, even to take stanzas from one canto and place them in two cantos, to alter the metre or to insert additional passages. His treatment of the story appears to be more independent in the second half of the *kakawin* than in the earlier part in which the verbal correspondence is much closer.

In general the *SW(B)* displays greater clarity than the *SW(A)*, has several additional cantos, and follows the story of the O.J. *Adip* more closely. It is possible that the *SW(B)* is a revised and improved version of the *SW(A)* in which the poet has restored the sequence of events to the original O.J. *Adip* order and added certain other details drawn from his knowledge of the *Adip* story.

However, it seems more likely, on the basis of internal evidence, that it is the *SW(A)* that is the later work. In two key passages, namely the description of the scenery in *SW(A)* Canto 12 / *SW(B)* Canto 32 and that of the wedding in *SW(A)* Canto 17 / *SW(B)* Canto 16, in which the sequence of the stanzas differs in the two versions, the arrangement of the stanzas in the *SW(B)* is more logical than that in the *SW(A)*. Although this could be the result of the poet of the *SW(B)* amending the earlier *SW(A)*, it seems more probable that the illogical sequence of the *SW(A)* represents a confused attempt to rearrange the stanzas of the earlier *SW(B)*. The closer relationship of the *SW(B)* to the O.J. *Adip* also suggests that the *SW(A)* is a later work in which the poet, for some reason, altered the sequence of events, and, at the same time rearranged the stanzas and cantos of the original version. Moreover, the offering of the *SW(A)* to Surawīryawangsaja, the descendant of Surawīrya, indicates that the *SW(A)* is a later work than
the \textit{SW(B)} which is offered to Surawirya himself. Thus the available evidence, though by no means conclusive, suggests that the \textit{SW(B)} preceded the \textit{SW(A)}.

The question of whether the two versions of the \textit{SW} were the work of one poet or two is also difficult to resolve. The poet of the later version certainly had a thorough knowledge of the earlier text, but it is doubtful that the intricate nature of the relationship that exists between the \textit{SW(A)} and the \textit{SW(B)} is sufficient basis for assuming common authorship. In addition, the two passages of the \textit{SW(A)}, Cantos 12 and 17, in which the text appears to have been rearranged somewhat awkwardly, suggest the hand of another poet rather than the original author revising his own work. It is, however, probable that if, as seems most likely, the two versions were the works of different authors, then they were contemporaries or near-contemporaries. The style and language of the two texts in those passages which have no equivalent in the other version, and which can therefore be attributed to the individual authors, show little difference from the parts of the \textit{SW} common to both versions, and taken overall it seems unlikely that one version can be considered to date from a significantly later period than the other.
Little is known, though much has been written, of the process by which Indian influence penetrated to Java and led to the establishment of the Hindu-Javanese kingdoms. Various theories are advocated, traders and religious officials being thought to have played a role in the expansion of Indian thought and culture (Van Leur 1955; Bosch 1961). Whatever the case, Indian influence affected many aspects of Javanese life and culture. The main sphere of influence was the religious one but this extended far beyond a mere system of religious beliefs. Inextricably mixed with it were ideas of government and social order including the Indian concepts of kingship and class.

No less profound was the effect of Sanskrit literature on Old Javanese literature, which provided the authors with the heroes and stories of their poems, the majority of which are based on the great Indian epics, particularly the *Mbh*, as well as with the rules of prosody and ideals of literary form.

By the time the earliest Old Javanese works that have survived were written, at least five centuries of contact with India had exerted an influence on Javanese life, resulting in a culture in which local customs and Indian ideals were intermingled and which was peculiarly Hindu-Javanese. This was the world of the authors of the Old Javanese *kakawins* and the adaptation of Indian influence to Javanese customs and values is reflected in their poems.

Indebted as they were to the literature of India, Javanese authors did not blindly follow their Sanskrit models but produced a style of poetry with its own characteristics. For example, more than half of the metres found in *kakawins* are not found in India and hence must have had their origin in Java (Zoetmulder 1974: 111). The same process of adaptation applies to the content of the *kakawins*. Various scholars...
(Pigeaud JFC: 1960-1963; Teeuw et al. 1969: 45-50; Zoetmulder 1974: Chapters 4 and 5; Supomo 1977: 49-68) in recent years, have turned their attention to contemporary life in Java depicted in literary texts, dealing mainly with the physical environment - the flora and fauna, the seasons, countryside, city and royal palace. These discussions show that although the names of the heroes, kingdoms, rivers and mountains are Indian, what the poets describe is the Javanese situation.

Despite the difficulties and limitations of using literary works as the source cultural information, particularly works belonging to a genre as stylised as kakawin literature, the value of kakawin and kidung literature for deducing a picture of other aspects of Javanese social and cultural history is attested to by Zoetmulder's work on the Old Javanese poet (1957; 1974) and Robson's description of the performing arts depicted in the Wangbang Wildeya (WW) (1971: 32-40).

One aspect of Javanese social history for which Old Javanese kakawin literature provides a wealth of information is marriage. As well as the three marriages depicted in the SW, marriages also take place in the RY, AW, HW, GK, Sum (Sumanasāntaka), KY, BK, Sut, AbhW, KW and KD\(^1\) and in the following discussion three aspects of marriage - forms of marriage, marriage partners, and the ceremonies of marriage - will be considered in order to determine both what was involved in a Javanese marriage and the extent to which Old Javanese kakawin literature reflects ancient Javanese marriage customs.

In assessing the validity of Old Javanese kakawins as sources for determining whether the literary works do depict the Javanese situation,

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\(^1\) Of the major kakawins of Javanese origin only the BY, SD, AW and SR do not contain marriages. Discussion of the KY is based on the summaries in Poerbatjaraka (1916: 227-240) and Zoetmulder (1974: 264-288). For the manuscripts and/or published editions of the other kakawins used, see Abbreviations and Bibliography.
Marriage is a religious ritual and it seems probable that the religious aspects of marriage were an integral part of the total Indian religious system adopted by the Javanese. A considerable degree of Indian influence is therefore only to be expected in the kakawin descriptions of marriage. However, since the sources of kakawins are largely Indian-derived, it is not always clear whether apparently Indian features are due to the sources or to the historical development of the Indian-influenced culture in which the kakawin authors participated.

Kakawin literature derives from two main sources, firstly from the original Old Javanese prose renderings of the Sanskrit Mbh the earliest of which, the Old Javanese Wirātaparwa (WP) and O.J. Ādip, date from the tenth century; and secondly directly from Sanskrit literature. As is evidenced by the Sanskrit quotations scattered throughout their texts, the Old Javanese pānas themselves are directly dependent on the Sanskrit texts of the Mbh. As such they are of little value in determining the Javanese situation. However, they are of some importance because they are the earliest known stage in the development of a literary tradition on Java itself and are often the source of the events subsequently incorporated in far greater detail in the kakawina.

For most of the period covered by kakawin literature contact between Java and India continued so that Old Javanese poets were subject to both social and literary influence from India. While the extent of the former cannot be ascertained, where a kakawin is directly based on a Sanskrit work, as is the case with the Ny and Sun, the possibility that the work reflects the Indian world of the Sanskrit author rather
than the Javanese world of the *kakawin* poet cannot be ruled out. Nevertheless, whatever the source, the *kakawin* descriptions are generally elaborations of that source material, and it is reasonable to assume that, to a large extent, poets were forced to draw on their own experience in order to fill in the detail of the weddings they describe.

Finally it should be noted that each *kakawin* is also a product of the literary genre to which it belongs and the stereotyped nature characteristic of *kakawin* descriptions is no less evident in the descriptions of weddings. However, by judicious use of the literature it is possible to present a description, admittedly neither exhaustive or conclusive, of one aspect of Javanese social history, namely marriage.

### 3.1 Forms of Marriage

In some respects the discussion of forms of marriage differs from that of the other two aspects of marriage to be considered. In the first place nearly all the forms of marriage depicted in the *kakawins* have their basis in Indian literary tradition either directly, or indirectly via the *parwars*, and in such cases the type of marriage described in a work is simply that of the source material. Moreover, the type of marriage described in a work is an integral part of the story itself; there is little scope for elaboration and the poet, in choosing to tell a particular story, would have little reason for changing it in order to depict the marriage forms of his own society. Secondly, since in India the categorisation of forms of marriage belongs to the realm of law rather than literature it is also possible to make use of comparable Javanese material in order to assess not

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2 This has particular implications for the assessment of the ceremonies of the wedding described in the *Sum*. See below p.178-179.
only the extent of Indian influence in this aspect of marriage but also what forms of marriage were practised in Java.

It is not known with certainty which Indian law-books were adapted into Old Javanese although the Sanskrit Laws of Manu appear to have had considerable influence. Amongst the texts listed by Pigeaud (LOJ I:303-305) is one called *Kuṭāramāṇava* (*KM*).\(^3\) As is evidenced by one paragraph of the text (121) this work was a compilation of two legal codes - the *Māmavāstra* and the *Kuṭāraśāstra*. The former, attributed to Manu, was probably an adaptation of the Laws of Manu and many of the rules found in the *KM* are indeed found to be adaptations of the rules found in the Sanskrit text. There is, however, no Indian legal work known as the *Kuṭāraśāstra*, which in the *KM* is attributed to Bhṛgu.\(^4\)

The various forms of marriage known in India are laid down in the Indian *dharmaśāstras* which list eight forms of marriage as being lawful. According to the Laws of Manu (III, 21; 27-34) the first four are characterised by the gift of the girl (*kanyādana*), and only these four are considered proper for a man of virtue. These are: *brahma*, the giving away of the bride without receiving anything from the

\(^3\) A Dutch edition and translation of the *KM* by J.C.G. Jonker appeared in 1885, and was later translated into Indonesian by Slametmuljana (1967) who, using Jonker's work, rearranged the regulations into chapters. In a later work Slametmuljana (1976:103-105) suggests that the *KM* dates from the fourteenth century. While it is clear that the *KM* or at least a version of it was in use in fourteenth century Majapahit as it is mentioned as the basis of judgements in trials in two inscriptions of the period (Bendosari 1385; Trawulan 1350-1365; See Pigeaud JFC 1:106; 109), the *KM* and both the *Kuṭāra* and *Māmava śāstras* are mentioned in much earlier works, including the *HY*. It is evident therefore that the *KM* or the two works that later made up the *KM* were known in Java several centuries before the date suggested by Slametmuljana. Further consideration of the dating of this text, however, is beyond the scope of the current discussion.

\(^4\) Bhṛgu is, however, mentioned by Manu as a writer of *dharmaśāstra* (III, 16) while Kāṭayana (4th - 6th Century) ascribes many views to Bhṛgu, few of which are also found in Manu. See Kane 1974:vol.1:143; 214-215.
bridegroom who is honoured and invited by the girl's father; *daiwa,*
where the girl is given in marriage to a priest who officiates at a
sacrifice; *ārqa,* where a pair of cattle is received from the
bridegroom; and *prājapatiya,* the gift of a daughter after the father
has addressed the couple with the words 'may both of you perform your
religious duties together.'

The remaining four forms, although recognised, are not approved
for a virtuous person. They are: *āsura,* the sale of a girl for money;
gāndharwa, a marriage performed without ceremonies, the voluntary
union of a maiden and her lover; *rūkṣasa,* the forcible abduction of a
girl; and finally *pāiśāca,* the drugging and raping of a bride. Manu
(III, 26) also mentions that the *rūkṣasa* and *gāndharwa* forms, or a
mixture of both, are proper for a *kṣatriya.* One other form of marriage
often spoken of in the epics and *dharmaśāstras,* although not mentioned
by Manu, is the *swayambhara* (Javanese *swayambhara*) or self choice by
the bride, which was practically a form of *gandharwa* marriage. 5

No mention of the eight forms of Indian marriage is found in the
*KM.* The parts of Manu that deal with social attitudes and mores,
including marriage and the proper conduct of daily life, both with
respect to gods and men, do not appear to have been included in the
Old Javanese adaptation. In fact all the rules based on Manu found in
the *KM* are taken from Books 8 and 9, that is the rules dealing with
civil and criminal law. From this it seems reasonable to conclude that
in adapting the Indian legal codes, the Javanese were mainly concerned
with the regulations necessary for the arbitration of disputes over
property and the administration of criminal justice. 6

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5 The development of the Indian forms of marriage is discussed by

6 Pigeaud (LOJ I:308) mentions that another law-book the *Swara Jambu*
also consists mainly of rules from Book 8 of Manu.
It is worth noting that there is also no mention of the eight forms of Indian marriage in one other group of Old Javanese texts where such references might be expected. That is the Old Javanese philosophical and didactic works such as the *Sarasamuchaya* and *Ślokāntara*, in which moral and religious teachings from a variety of sources such as the *dharmaśāstras* and *parwas* of the *Mbh* were collected.\(^7\)

Although there is no mention of the eight forms of marriage in the *KМ*, it does contain a number of regulations dealing with marriage and matters relating to it, such as bride-wealth, divorce and inheritance. It is worth noting that at least in one instance (par. 191-176), the fines imposed for failure to notify the village head or collector of taxes of the marriage vary according to the rank of the offender, thus indicating the regulations were intended for all classes of society.

Set out in detail (par. 18; 111-113; 126; 192; 213-215; 167-175) are the conditions relating to the payment and forfeiture of bride-wealth (*tukon*). The actual content of these regulations need not be discussed here. However, the inclusion of these specific and numerous regulations and the attention to detail contained therein indicate that marriages in which bride-wealth played a role were practised. The likelihood of disputes arising where such an arranged marriage failed to take place for one reason or another, necessitated the careful setting down of the regulations by which such transactions were to be considered valid or invalid.

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7 The number of published works of this type is fairly limited. The works surveyed include the *Sarasamuchaya* (Raghu Vira 1962), the *Ślokāntara* (Sharada Rani 1957) the *Pratiśāsana* (Sharada Rani 1961), the *Mhappatitattva* (Singhal 1957), the *Gaṇapatitattva* (Singhal 1958), and the *Tattwajñāna* and *Mahājñāna* (Singhal 1962). See also Pigeaud LOJ 1:69-75.

8 As Jonker's work is not readily available, the paragraph references of his edition are followed by the corresponding references to Slametmuljana's translation.
A second type of marriage, marriage by abduction, is also mentioned in the KM. Par. 1¹ (=177) states that if the abductor is caught in the act, the father of the girl has the right to kill him, but if he finds them in a certain place by daylight, he is not permitted to kill him. The owner of the house where the couple hide, however, is liable for a fine.

Thus the KM, which dates from at least the fourteenth century, suggests that two forms of marriage, by arrangement including the payment of bride-wealth, and by abduction, took place at that time. It should be noted, however, that the Old Javanese law-books have remained in use in Bali until the present, and the possibility of later additions and emendations in accordance with the development of Balinese life and customs cannot be ruled out.

A number of marriages are mentioned in the O.J. Adip and NP, all of which are also found in the Sanskrit Mbh and therefore simply reflect the Indian sources. With the exception of the swayambara, which is always referred to as such, the names of the eight forms of Indian marriage are not usually used to describe the unions that take place in the Sanskrit text. However, there are two passages in the Adip in which the eight forms are mentioned, and the way in which the author of the O.J. Adip has treated these passages is of value in determining the question of whether the eight forms of Indian marriage were known in Java.

The first of these relates how King Duśwanta (Sanskrit Duḥṣanta) persuades Śakuntalā to marry him according to the gandharwa form. In the Skt Adip (67, 8-14) Duśwanta explains at length the different forms of marriage:
There are eight forms of marriage known in total as being lawful - brahma, daiva, arya, prajapatyaya, asura, gandharva, raksha, and lastly paiśāca. Manu Svayambhuva has declared their lawfulness in this order of descent. The first four are recommended for a brahmin, you must know: the first six, innocent girl, are lawful for the baronage, in descending order. The raksha mode is set forth for kings, the asura marriage for commoners and serfs. Three of the five are lawful, the other two are held to be unlawful. The paiśāca and asura forms are never to be perpetrated. Marriage can be done according to this rite, for such is known to be the course of the Law. Gandharva and raksha marriages are lawful for the baronage, have no fear of that - either one or the two mixed may be held, without a doubt. You are in love with me as I am in love with you, fair girl - pray become my wife by the rite of the Gandharvas!

(van Buitenen 1973: 164)

In the O.J. Ādip (68, 10-11) this passage is reduced to two lines:

Uttamajana ma kari kita sang tāpinī, anak ning widhyādhari mswang wiku ṣakti siddhi. Yogya ta kita binahayangku.

You are of excellent birth, o anchorress, the daughter of a heavenly nymph and a holy, powerful ascetic. It is fitting you become my wife.

In this passage the Old Javanese author has completely omitted all reference to the eight forms of marriage although he does mention that after Śakuntalā has secured from the king the promise that their son shall succeed to the throne, she agrees and they marry according to the gandharva rite (O.J. Ādip 68, 21: tumūtakān gandharvavivāha).

It is perhaps not surprising considering the nature of the parwa that the reference to the eight forms of marriage in the Sanskrit text has not been included in the corresponding passage of the O.J. Ādip.

In adapting the parwa the compilers of the Old Javanese versions made relatively few changes and additions, but at the same time considerably reduced the Sanskrit texts. Although it is not altogether certain

9 Zoetmulder (1974: 515 Note 10) mentions that the ratio of the Skt Ādip to the Javanese text is 23 to 9, while Belvalkar (1947: XCII-XCIII) discussing the Bhagavadgītā section of the BP mentions that of the 700 stanzas in the Sanskrit text the Old Javanese version omits 563 1/4 stanzas, leaving only 80 3/4 stanzas in Sanskrit and a further 56 in Old Javanese paraphrases.
why the parwa authors chose to include some parts of the Sanskrit Mbh and to exclude others, one of the possible reasons for omitting large sections of the epic is that such elaborations were considered less relevant. The Old Javanese parwas appear to have been primarily concerned with the narrative parts of the Mbh. Religious and moral teachings which form an integral part of the Sanskrit Mbh are on the whole excluded from the parwas although many are instead included in the Old Javanese philosophical and didactic texts. However, as was shown above, no mention of the eight forms of Indian marriage is found in any of those texts, and it is possible to conclude that Duwanta's words were not included in the O.J. Adip because they were of no relevance to the author or his audience. The author's mention of the gandharwa form is attributable to the fact that this forms part of the story, and the term itself can be directly traced to the Sanskrit text (O.J. Adip 68, 21: gandharwawivāha; Skt Adip 67, 14: gandharaṇena viwahena).

The selectivity of the authors of the O.J. Adip and the reasons for it are of greater importance in the second Adip passage which concerns Bhīṣma's abduction of the three daughters of the King of Kāśi on the occasion of their swayamvara (Skt Adip 96, 8-12; O.J. Adip 98, 21-28). As was the case in the first passage the Old Javanese author has considerably reduced the Sanskrit text. However, this passage differs from the first in the fact that rather than listing the names of the eight forms the Sanskrit text gives only the characteristics of the different forms.

As he seizes the three girls, Bhīṣma addresses the assembled kings:

...girls may be given to men of virtue who have been invited. Or they will be decked with ornaments; or a dowry is proffered according to wealth. Others may marry off their daughters for a pair of cows. Others
again give them for a negotiated price, while others still force their leave by force. Others lie with a girl that is taken off guard. And other girls find for themselves. Now know that this present marriage is the eighth that the sages recall - the bridegroom choice, which the barons praise and observe. But the students of the Law hold that the bride is the best who is carried off by force! So, princes, I am ready to carry off these maidens by force! (van Buitenen 1973:228).

In the corresponding passage of the O.J. Ādip Bhīṣma says:


These are the ways of obtaining a wife for people such as you, O kings: with gold and jewels or by virtue of power thus is a wife acquired in the hargā-form of marriage with all the appropriate rites and ceremonies. The swayambhara is yet another way. Premada ta mrtam atuh. There are those who choose abduction. Dehakṣi dharmavādināh. Marriage by abduction is the best of all marriage forms for a king. Now I will carry out this best of marriage forms. Therefore I now seize these three girls.

There are a number of problems in the interpretation of the first part of the Javanese text and it is not clear either how many forms are referred to by Bhīṣma or exactly what the forms are. According to the translation given above which is based on Zoetmulder's edition of the text (1963:11) Bhīṣma mentions four ways to acquire a wife - with gold and jewels (lwir ning mās mañi), by virtue of power (lwir ning kaβaktin), both of which constitute the hargaviwāha, at a swayambhara or by abduction (walātkāra). However, it is also possible to regard hargaviwāha as a separate form of marriage as Juynboll does in his edition of the O.J. Ādip (1906:98), making a total of five forms.

10 This difference is the result of a very minor editorial change. While Juynboll places a comma after widhi-widhana, Zoetmulder places a full-stop.
It is also possible that the form of marriage referred to in the Old Javanese text as *lwir ning kaśaktin* is the same as the abduction (*walāthāra*) referred to later by Bhiṣma. The source of the first two forms mentioned by the Old Javanese author is one line of the Sanskrit text (96, 8: *alaṃkṛtya yathāśakti pradaya ca dhanāṇy api*), with the Javanese expression *lwir ning mās mani rājayogya* equivalent to *alaṃkṛtya* ('bedecked with ornaments'), and the expression *lwir ning kaśaktin* apparently derived from *yathāśakti* which in the Sanskrit means only 'according to (ability)'. The author of the O.J. *Ādip* therefore appears to have misunderstood his Sanskrit source. Nevertheless, it is not clear if the marriage form referred to as *lwir ning kaśaktin* does mean marriage by abduction although this seems the most likely interpretation, or if it refers to the qualities of the bridegroom who should perhaps be a powerful hero. If it is considered to be the same marriage form as the abduction then the number of marriage forms referred to in the Old Javanese text is three: with gold and jewels, by abduction and at a *swayambhara*.

The main difficulty, however, concerns the meaning of the word *hargāvivāha*. The source of this word in the Old Javanese text is a line of the Sanskrit text which is found in all the manuscripts of the Northern Recension of the Skt *Ādip*, but which has been excluded, as an interpolation, by the editor of the Critical Edition. The line in question reads *ārçaṇ viḍhīṃ puraskṛtya darāṃ vindanti āppare* ('others choose to find wives in the ārça rite'), and occurs in the Northern Recension after 96, 10ab at the end of the list of the eight marriage forms, that is after the reference to the *swayambhara* ('and other girls find for themselves'). It seems likely that this interpolation

11 Sukthankar 1933: 436 No. 999*.
arose as the result of some confusion concerning the number of different forms mentioned by Bhīṣma, although it is not clear why the interpolation refers to the ārṣa form of marriage which is referred to in 96.9 ('others may marry off their daughters for a pair of cows'), and not to the gandharwa form which is not included in the Sanskrit passage.

If the interpretation of the forms of marriage in this passage was a problem for the Indians themselves, no doubt this was also true of the compiler of the Old Javanese version of the Ādīp, and although the line of the Sanskrit text quoted above is undeniably the source of the expression hariṣawīḥa in the Old Javanese text, the question of what the author of the O.J. Ādīp understood by hariṣawīḥa remains.

Although in the Sanskrit text the only possible meaning of ārṣa in this passage is the marriage contracted after two cows have been given to the bride's family (SED:152), it is possible that this was not the meaning attributed to the word by the Old Javanese author. This may be indicated by the fact that the Old Javanese text has hariṣa ('joyous' 'happy' 'loving') rather than ārṣa, although the possibility that the h- is the result of later spelling convention cannot be ruled out.

Whatever the case despite the fact that the number of forms of marriage mentioned by Bhīṣma is not certain, the references to the payment of bride-wealth in gold and jewels, to the swayamhara and to

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12 Of the marriage form referred to as 'a dowry is proffered according to wealth', van Buitenen (1973:456 Note 5) says: 'The text is extremely elliptic: yathāśakti pradāya ca dhāminī api may go with ālakṣṣyati ('decked with ornaments'), constituting the same marriage mode, but in that case the number of modes is seven not the required eight. If it is a separate mode, it may be associated (doubtfully) with the Prājāpatya.'
abduction are clear. Moreover there is no question of the eight forms of Indian marriage in the Old Javanese text.

These two passages from the O.J. Ādīp suggest that the eight forms of Indian marriage were not known in Java, an hypothesis supported by the absence of any reference to these eight forms in the Old Javanese law-book discussed above. Two of the forms of marriage mentioned by Bhīṣma in the second passage, payment of bride-wealth and abduction, are also the two forms of marriage suggested by the KN. Both these forms of marriage as well as the gandharwa marriage of the first passage are reflected in a later Old Javanese prose text, the Cantakaparwa. The time of origin of this work is not certain but it appears to have been written some time after the fourteenth century Suk. In this text (79b) Daśabahu addresses his prime minister:

> Angrungu kita niṣṭha, madhya, uttamēṇg apiṃyā. Nātur īra patīh Jayaṉīrrota: Singgih, niṣṭha wṛang pīnarābekeṇ de ning patni, madhya wṛang pīnakravakān de ning yahay reṇa, uttama wṛang yen arabi amuku rīng prong atoh jīwa...

'We have heard that there is a basest, a mediocre and an excellent category of men who marry.' The prime minister answered: 'Yes, the basest man is made to marry by his wife, the mediocre man is wedded by his father and mother, but excellent is the man that marries through his conquest in war - thus staking his life...' (Ensink 1967:26-27)

The exact meaning of being made to marry by one's wife is not clear. However, it seems likely that it is a gandharwa-type of union or perhaps a swayambhara.

It is therefore possible to conclude tentatively that the selectivity of the author in the two Ādīp passages discussed above is related to the relevance of the marriage forms mentioned in the Sanskrit text to the Javanese author, and that the forms that are mentioned do reflect to a certain extent the marriage forms of his society.
The forms of marriage depicted in the *kakawins* are in themselves of little value in determining what forms of marriage were known in Java since they generally derive from Indian sources, based either on the *parwaś* or on Sanskrit literary works. Nevertheless, the marriage forms found in those *kakawins* that have no basis in Indian literary tradition, and occasional references to forms of marriage, do provide some information.

The marriages that do take place in the *kakawins* fall into three main groups - marriages by arrangement, marriages by abduction and the *swayambhara*. Each of these categories will be considered separately although there is a certain amount of overlap between the last two.

Marriages by arrangement may be contracted at the request of the suitor, or at the invitation of the girl's parent or guardian. The marriage of Arjuna and Citragandha in the *SN* (A:13,15-14,3; B:11,15-12,3) and *KD* (14,25-36) represents the first type, and that of Abhimanyu and Uttarī in the *GK* (48,11) and *AbhW* (57,16-60,6) and that of Sutasoma and Candrawati in the *Sut* (57,4-9) the second.

Only the last of these, the marriage of Sutasoma and Candrawati is not known in Indian literature, and it seems probable that the author of the *Sut* chose a form of marriage with which he was familiar for his *kakawin*.

Two of the *kakawin* heroines also have something to say about this form of marriage, when, although powerless to change the situation, they give vent to their disgruntled feelings about the types of marriage their brothers have arranged for them.

In the *Sum* (42,13-14), Indumatī, greatly upset at her brother's decision to hold a *swayambhara*, laments that he has not followed the

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13 In the *AbhW* her name takes the form Uttarā.
usual practice of waiting for someone to approach him for her hand, while Candrawati, in the *Sut* (62,1-63,4), although first complaining that her brother has not followed the example of Prince Bhoja who held a *swayambhara* for his sister, also expresses the view that he should not be so eager to marry her off and should keep her in the palace until someone asks for her hand.

Although not too much importance can be attached to chance remarks made by the characters in *kakawins*, the view expressed by Indumati and Candrawati here, probably reflects one of the types of marriage prevailing in the time of their respective authors - of marriage in which the suitor requested the hand of the girl from her parents or guardian.

Marriages by abduction are the most common in the *kakawins*, although only one of the abductions described is an abduction in the true sense of the word, namely Arjuna's abduction of Subhadra in the *SW* (A:35,8; B:42,8), *KW* (25,18) and *KD* (24,14). The remaining abductions have more of the nature of elopements, since the brides are carried off with their full consent. These abductions are usually the solution to an unacceptable arranged marriage. This is the case with Abhimanyu's elopement with Kṣiti Sundarī in the *GK* (37,1-39,1) on the eve of her arranged wedding to Suyodhana's son Lakṣaṇakumāra (18,3), and with Kṛṣṇa's elopement with Rukmiṇī in the *HW* (20,1-9) and *KY* (Canto 40), on the eve of her marriage to the King of Cedi that has been arranged by her father under pressure from Cedi's cousin Jarāsandha (14,11-15,3). Kṛṣṇa's son Śamba also carries off Yajñavatī in the *BK* (Canto 43), although their subsequent marriage is not described.

The elopements in the *kakawins* are therefore a combination of the Indian *gandhamdra* and *rākṣasa* forms, and although the combination of these two forms is mentioned by Manu as a valid form of marriage,
it is rarely reflected in Indian literature. The Sanskrit terms rākṣasa and gandharwa both occur in the kakawins. The former is found in Panuluh’s twelfth century kakawin, the GK (3,2), in which it is said that Kṛṣṇa, hoping to have Abhimanyu as his son-in-law, keeps his wish to himself, as he prefers the boy to show his manliness by carrying off his bride in the rākṣasa form of marriage (3,2c: kunang yadin atēnsa rākṣasa-wisāha puputa wēlin ing parakrama).

In the thirteenth century KY (Canto 12) the gandharwa form of marriage is referred to by Prthukirtī, the mother of Rukmini. Anxious that Kṛṣṇa should make haste to carry off her daughter before it is too late, she advises him not to wait for an auspicious day but to make do with a gandharwa marriage. In both cases, however, the form of marriage that takes place is the same, an elopement carried out by means of abduction. The use of the term rākṣasawisāha in the GK is noteworthy because the word does not occur in any of the earlier texts, including the O.J. Ādip in which abductions are referred to as either walātkāra (O.J. Ādip 98) or prasahyaharaṇa (O.J. Ādip 202; 203). The gandharwa form of marriage, on the other hand, is mentioned in the O.J. Ādip in the passage concerning Dušwanta and Šakuntalā, where it is used in the sense of the Indian definition of gandharwa marriage. Although in the kakawins the terms appear to be synonymous their use indicates that knowledge of the Sanskrit terms continued into the thirteenth century.

The GK is of further interest because the story of Abhimanyu’s abduction of Kṣiti-Sundarī is not known in Indian literature, Kṣiti Sundarī herself being in all probability a Javanese invention. Similarly, Samba’s elopement with Yajñavatī in the BK is not known from Indian sources.

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14 Only Kṛṣṇa’s abduction of Rukmini is known in India as an elopement, and that only in some versions of the story such as the Bhagavatapurāṇa and Padmapurāṇa. Other sources such as the Hariśvastra, Viṣṇupurāṇa speak of forcible abduction (Zoetmulder 1974:288; 547 Note 51).
Mpu Panuluh, the author of the *GK*, had already written one *kakawin*, the *HW*, in which Krṣṇa elopes with Rukmiṇī, so it is perhaps hardly surprising that he should choose the same type of marriage when he wanted to ascribe another wife to his hero. Furthermore, as Baladewa remarks (*GK* 28,7) it is no more than could be expected from Abhimanyu considering his father's conduct – a reference to Arjuna's abduction of Subhadra.

In view of the dramatic possibilities inherent in this form of marriage, it is perhaps not surprising that elopement was such a popular marriage form in *kakawin* literature. However, it is also possible that the poets' choice of an elopement in both the *GK* and *BK* is a reflection of not only a literary convention but also of a living custom.

Two *swayambaras* are depicted in the *kakawins*. The first in the *R̄Y* (2,49-58), when Rāma bends the golden bow and wins the hand of Sītā is actually a contest of skill. On the other hand the *swayambara* of Indumati in the *Sum* (Cantos 54-110) is a true self choice by the bride. Both these *kakawins* are directly dependent on Sanskrit works, the *R̄Y* on the *Bhaṭṭi-kawya* and the *Sum* on the *Rāghuvarṇa* (*RW*), and it is difficult to determine whether in Java this form of marriage was ever known outside the literature.

It seems doubtful that Candrawati's reference to the *swayambara* mentioned above can be considered as evidence for the existence of the *swayambara* in Java. This reference to the *swayambara* of Indumati is more likely to be a literary reference. The *Sum* is an earlier work than the *Sut* and it seems probable that the author of the latter, Tantular, would have known the story of the *Sum*.

It does, however, probably indicate that the girl expected to be given some say in who she should marry. A degree of choice on the
part of a girl in the selection of a husband is also indicated by one line in the *AW* (22,7d), in which a comparison is drawn between the murmuring of rivulets and the muttering of a girl denied the husband of her choice by her parents.

There are two *kakawin* marriages which do not really belong to any of the categories mentioned above. The first is Arjuna's marriage to the seven heavenly nymphs in the *AW* (Cantos 30-34), the second his marriage to Ulupuy (*SW* (A) 3,1-4,1; *SW* (B) 5,1-6,1; *KP*, 11,1-12,1). Arjuna's marriage to the nymphs, is a purely literary one, a temporary union in which Arjuna receives the nymphs as a reward from the gods for slaying Niwātakawaca. His marriage to Ulupuy has all the characteristics of a *gandharwa* marriage, performed without any ceremonies. It is interesting to note, however, that these two marriages do not appear to be regarded as such by the authors of the *AW* and *SW*. Although both include descriptions of the love-making between Arjuna and his wives, they do not attempt to portray the unions as marriages. This feature is particularly striking in the *SW* in which the poet subsequently devotes considerable attention to the marriages of both Citragandha and Subhadra.

Conclusions

The first question to be considered is the extent of Indian influence on forms of marriage in Java. The information found in the *parwa* and *kakawins* suggests that the eight forms of marriage laid down in the Indian *dharmaśāstras*, and reflected in Sanskrit literature, were not known as such in Java. This conclusion is supported to a certain extent by the *KM* and the Old Javanese moral treatises which also make no mention of the eight forms of Indian marriage. The evidence is, however, inconclusive. It is not possible to argue convincing that a particular institution did not exist simply because it is not mentioned in the extant sources.
This is particularly true in the case of Old Javanese works, as so few have survived the perilous journey down through the centuries.

It is possible that part of the reason that most of the eight forms of Indian marriage are not mentioned in the Javanese sources can be found in the development of the forms of marriage in India itself. By the time Indian influence took hold in Java, the eight forms of marriage known in India were well entrenched, at least in theory. However, even in India there appears to have been a considerable gap between theory and practice, and Basham (Foreword to Sengupta 1965:9) suggests that after the Gupta period, or even before, most of the eight forms of marriage had become virtually obsolete - that is, long before the expansion of Indian culture in Java.

Nevertheless, as certain forms of marriage are known by their Sanskrit names in Old Javanese literary works, a certain degree of knowledge of the forms of marriage in India on the part of the Javanese is indicated. There is, however, no evidence to suggest that the five ways of arranging a marriage in India - the brāhma, daiva, ārṣa, prājāpatya and āsura modes - were differentiated in Java.

The three forms of marriage known by their Sanskrit names in Old Javanese literature - the gandharva, rākṣasa and svayambhara - provide dramatic and romantic themes eminently suited to literary works. This was evidently the case in both India and Java and it seems possible that knowledge of these three forms may have come to Java from the epic rather than the legal and religious literature.

15 The development of the eight forms of Indian marriage is believed (Kane 1974: vol II 516-524; Sengupta 1965:89-100) to have been a gradual process. The eight forms were only formalised at the time of the dharmaśāstras, that is between 600 and 300 B.C. They are found in the dharmaśāstras, the earliest of which, the Laws of Manu was written sometime between 200 B.C. and 200 A.D. The remaining dharmaśāstras belong to the period 100 to 500 A.D.
Although the extent of the influence of Indian laws on marriage forms in Java cannot be determined with any certainty, the Old Javanese sources do indicate the existence of certain forms of marriage in Java.

Three types of marriage are described in the literature - marriage by arrangement, marriage by abduction and/or elopement and the swayambara. The practice of arranged marriage in Java is implied by the fact that one of the kakawin marriages that has no parallel in Indian sources, that of Sutasoma and Candrawati in the Sut, is an arranged marriage and the KN indicates that the payment of bride-wealth was an important consideration in the arrangement of a marriage. Two kakawin marriages which are unknown in Indian literature, those of Abhimanyu and Kṣiti-Sundari in the GK and Samba and Yajñawati, are examples of the second type of marriage, while the KN also suggests that elopements took place. There is no evidence to suggest that the swayambara was practised. The swayambaras of the literature are glittering pageants and not always the self-choice the name implies. Moreover, all the swayambaras mentioned in Old Javanese literary works have counterparts in Sanskrit literature. Nevertheless some choice on the part of the bride is indicated by the kakawins, the Cantakaparwa and by the KN which contains some regulations (pars 19; 257 = 180-181) concerning the repayment of the bride-wealth paid by the groom where the girl decides for one reason or another that she does not wish to marry that person.

Thus most of the marriages depicted in the kakawins must be considered to be simply a reflection of a literary tradition. However, at least in the case of arranged marriages and elopements it seems likely that the kakawins do reflect the marriage forms of their authors' society.
3.2 Marriage Partners

There are two important restrictions on partners suitable for marriage in the Indian dharmaśāstras. The first of these is that marriages should only take place between members of the same class, and the second concerns the degree of relationship between the marriage partners. Old Javanese literature appears to reflect the Indian situation as far as the first of these restrictions is concerned, but a noticeably Javanese element is apparent in the relationships that exist between marriage partners in the kakawins.

Maintenance of Class

Ideally classes in India were endogamous. However, the reality of marriages between persons of different classes necessitated the acceptance of certain types of inter-caste marriage. Thus, hypergamy was permitted and a woman could marry a man of higher class (anuloma marriage), while the opposite, a woman marrying a man of lower class (pratiloma marriage) was condemned.

The sacred writings of India acknowledged anuloma marriages between members of the first three classes, brāhmaṇa, kṣatriya and waiśya, although opinion on the marriage with a śūdra was divided (Kane 1974: vol. II, 447-449).

Old Javanese philosophical texts contain numerous references to the division of society into the four classes - brāhmaṇa, kṣatriya, waiśya and śūdra (e.g. Ślokāntara par. 1; 19; 27-30; 43-44; 56; 70; Sarasamuchaya par. 61-66). However, they deal mainly with the functions

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16 In India this restriction applies not only to the classes (varna) of society but also to the castes (jāti) within the four classes. Only the former applies to the Javanese situation, for the Indian caste system was apparently unknown in Java. In view of the fact that in India the rigid subdivision into castes was a comparatively late development (Basham 1954:148), this is hardly surprising.
and duties of these groups and have nothing to say about marriage.

One early Old Javanese prose work, the Agastyaparwa, however, devotes a few lines to the question of marriage partners:

It is not proper for the daughter of a brahma to take as a husband the son of a kṣatriya. It is fitting that the daughter of a kṣatriya becomes the wife of a brahma. Likewise the daughter of a kṣatriya may not be the wife of a vaiśya; a vaiśya may be the wife of a kṣatriya. Thus it is not fitting for the daughter of a vaiśya to have as a husband the son of a śudra; while the daughter of a śudra may be the wife of a vaiśya.

Provided the four classes adhere each to their own dharma, then they will achieve their goals, and there will not be what is termed the mixing of classes. In short my son, the four classes should only take spouses from their own classes.

The emphasis in this passage is on hypergamous marriage between classes, rather than on maintaining them as endogamous units, although the author does add, more or less as an afterthought, that it is best to marry someone of one's own class. In present day Bali, hypergamous marriages, as described in the Agastyaparwa still take place, while marriage between a female of a higher class and a male of a lower one is prohibited (Boon 1977:130).

Two passages in the O.J. Ādip also touch on the subject of the suitability of marriage partners. The first concerns the marriage of Dewayānī, a brahma, and King Yayāti, a kṣatriya. In the Skt Ādip (1,76), Yayāti refuses to marry Dewayānī because she is the daughter of a brahmā. He is finally persuaded to marry her when her father, Śukra, absolves the king of any sin attaching to such a union. In the O.J. Ādip (80,19-34), however, there is no mention of Yayāti's
refusal to marry Dewayānī. She informs her father of her desire to marry the king, and he readily bestows her on him.

Another prohibited union is also centered around the figure of Dewayānī, although in this case the marriage does not take place. This is the marriage between a man and his teacher's daughter. In her search for a husband Dewayānī asks her father's pupil, Kaca, to marry her. He refuses as she deserves the same respect as her father, and marriage between them is not fitting (O.J. Ādip 77, 14-15: 

\textit{Kunang i pakonta marigraha ri kami tan yogya ri hiqep ni nghulun. Guruputri sada mama, apan putri ning guru kita. Bhakti ni nghulun ing guru bhakti ni nghulun i kita).}

Marriage between a man and his teacher's daughter was considered to be incestuous in India, for, since a man's teacher was considered to be his father, it was tantamount to marrying one's sister.

In the second passage the author of the O.J. Ādip has included the information concerning the unacceptability of marrying the daughter of one's teacher that is found in the Sanskrit text, and which is, in any case, part of the story of Dewayānī. Whether a similar prohibition was known in Java is not certain, but is indicated by the existence of a similar practice in present day Bali (Boon 1977:130). On the other hand, in the first passage, the king's moral dilemma at marrying a woman of higher class is not included in the Javanese text. It is possible that the reason for this was that the author considered such a teaching to be out of place in his prose rendering of the Ādip, but it is also possible that although the Indian class system was known to the Javanese, it had little bearing on their actual social structure.\footnote{The \textit{Nag}, an invaluable source of social history for fourteenth century Java, includes a passage (81,2-4) in which mention is made of each of the four classes which, in the performance of}
least of all on the selection of marriage partners.

No information on the question of whether inter-class marriages took place is provided by the *kakawins*, since the marriage partners are always of the same class, usually *kṣatriya*.

The Relationships Between Spouses

Despite the fact that the marriage partners in the *kakawins* are, on the whole, known from their authors' Sanskrit sources, Old Javanese poets introduce two aspects of their relationships that appear to be Javanese. One non-Indian feature of the relationship between spouses in *kakawin* literature is that their marriages frequently turn out to be made in heaven as much as on earth, so that when the couples are finally united in marriage they realise that they have also been married in a previous, often heavenly, existence.

In the *HW*, Wiṣṇu has been reincarnated in Kṛṣṇa, who is waiting with longing for his wife Śrī to be reunited with him on earth (*HW* 2,8: *nā Śrīṁurti hiner nīra*). Nārada informs him she has been reincarnated in Rukmiṇī (3,3), and Kṛṣṇa then decides to abduct her, by force if necessary. Meanwhile, however, Rukmiṇī is also aware of her previous existence and is pining for Wiṣṇu now that she knows he has been reincarnated in Kṛṣṇa (*HW* 6,3: *nā tan pāngde sukha twas nīra siviḥēn apan tan tu′on jawa sang hyang / towin sawān karēngwātā sīra n atēmahāw Kṛṣṇa*).

17 (Continued)

their duties, faithfully serve the king. However, Pigeaud (JFC IV:486), although he considers that Javanese society was probably divided into four classes (rulers, men of religion, commoners and bondsmen), suggests that this passage of the *Nag* is an attempt to adapt 'the Indian quadripartite system to contemporary social facts' and concludes:

In 14th century East Java the names of the four castes of the classical Indian system were known but they hardly corresponded to the reality of social order. The mention of *caturwārṇa* is a scholarly embellishment of Court literature.
Dharmadewa, the son of Wisnu has been reincarnated in Kṛṣṇa's son Samba in the Bṛhaddevi (BK). He is unaware of his former incarnation until on visiting a hermitage which has fallen into decay, a hermit, Guṇadewa, tells him that it was established by Dharmadewa, who had once lived there with Yajñawatī, but had abandoned her without bidding her farewell. Samba then remembers his former life. Yajñawatī has been reincarnated as the daughter of a king of the north. She is aware of her previous existence and sends her servant to find Dharmadewa. After some time they are finally reunited (Zoetmulder 1974:314-315).

Indumati and Prince Aja, in the Sum, are incarnations of the nymph Hariṇī and her heavenly beloved respectively. They are reunited when Indumati chooses the prince as her husband at her swayambhara. Although they are not aware of their former lives until they meet, this marriage has been ordained by the gods, for when priest Trṇawindu curses Hariṇī that she will die and become a human being, he promises that her beloved will be reincarnated too (Sum 7,22: priyanta ring anādi jāvma dadi mānuṣa lituhayu Suṣravangṣa jaya / narendra Radha rākṣa mānak aniru praṅaśita subhāṅgā purāṇtara / tuhun kita dīne bhaṭāra yugalanya mūvah akurūnāsihā kita).

Finally, in the Sut, Sutasoma and Candrawati are reincarnations of the Jina and his wife Locanā. Sutasoma, however, has to remind Candrawati of their love-making in heaven, and only then does she become aware of her previous incarnation (Sut 83,7: mengēta kitābu ri patēmu maning jinālaya / ngawang Wairocana Locanā kita; 84,1: ēri nyaputrikatutur i reh nira pāda dadi ning hyang utama).

By assigning such a relationship to the couples the Old Javanese authors were able to introduce a more sacred aspect to the human situations they were portraying and this served to emphasise the suitability of the marriage partners for each other.
Degrees of Relationship

Although Indian and Javanese customs with regard to the restrictions of inter-class marriage appear to have been in agreement, the opposite holds for the second restriction concerning the relationship between spouses.

According to the Indian dharmaśāstras a man may not marry a girl who is a sapinḍa, that is related to him within seven generations on the father's side and within five on the mother's.

This ruling of the śāstras, however, conflicted with the practice in the southern part of India, and although Manu (III: 11; 172; 173) states that a man may not marry his mother's brother's daughter (MBD), his father's sister's daughter (FZD), or his mother's sister's daughter (MZD), such marriages, particularly those with MBD, were not only permitted in the south, but even highly commended, from well before the Christian era.

As a result of this conflict the question of whether a man could marry his cousin was much debated. Orthodox scholars, strongly condemning this practice amongst the southerners, endeavoured to explain away examples of violations of this law by the heroes of the literature, while others tried to point out parts of the Vedas and other sacred writings which supported such unions. 18

18 The various arguments need not be considered here (see e.g. Kane 1974: vol. II 459-467). One example given by Kane (1974: vol. II 460) is of interest as it concerns the marriage of Arjuna with Subhadrā, his MBD. In his Tāntramārtika, Kumārila (c. 650-750 A.D.) tries to explain this unworthy conduct on the part of one of the Viśākhā's central heroes by saying that although Subhadrā is called the sister of Kṛṣṇa (Vāsudeva), the term 'sister' applies also to female cousins several degrees removed, and that she was:

'Vāsudeva's mother's sister's daughter or was the daughter's daughter of the sister of the father of Vāsudeva's mother (or step-mother) Rohiṇī'.
In the southern part of India the union of cousins would have been quite acceptable, and this also appears to have been the case in Java. There are some marriages in the *kakawins* that do not involve cousins: Rāma and Sītā in the *RY;* Abhimanyu and Uttarī in the *GK* and *AbhW;* Arjuna and Citragandhā, and Arjuna and Ulupuy in the *SW* and *KD;* and Sūmba and Yajñavatī in the *BK.* However, the *kakawins* on the whole show a marked preference for marriages of cousins. Besides the marriage of Arjuna and Subhadra in the *SW, KD* and *KW,* which has its source in the Skt *Ādīp,* marriages between cousins also take place in the *HW* and *KY* (*Krṣṇa* and Rukmiṇī), *GK* (Abhimanyu and Kṣiti Sundarī), *Sūt* (Sutasoma and Candrawatī), and *Sum* (Aja and Indumatī).

The marriages between cousins are of interest not only because, apart from Arjuna’s marriage to Subhadra, they have no basis in Sanskrit literature, and are in direct conflict with the teaching of the śāstras, but also because in all these works the relationship is emphasised, and in two of them the authors go to considerable lengths to establish the relationship of the couple beyond any shadow of doubt.

In the *HW,* the messenger of the gods, Nārada, explains to Krṣṇa, who is hitherto completely unaware of the fact (*HW* 3,4: *ndi sang prabhū tan vrūha ri swawarga*), that Rukmiṇī is his cousin. The family relationships explained by Nārada (*HW* 3,4-8) are shown in Fig. 1. These relationships differ on two points from those presented in the Indian tradition. The most important difference is the figure of Prthukirtī. Prthukirtī is not found in Indian sources and therefore is possibly a Javanese figure. It is through her that Krṣṇa and Rukmiṇī are

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19 Zoetmulder (1974:288) says with regard to the fact that Krṣṇa and Rukmiṇī are cousins, that he has not succeeded in finding this feature in any of the Indian sources, and cites (p.547, Note 52) a study by Ruben (1943) in which there is no mention of any relationship between Krṣṇa and Rukmiṇī, although Ruben discusses the figure of Rukmiṇī in much detail.
Figure 1. Family relationships according to the *Hariwangśa* (3,4-8).

Δ male; o female.
cousins, and it seems possible she was introduced solely for the purpose of enabling the author to portray the marriage of Kṛṣṇa to his FZD, Rukmiṇī, as a marriage between cousins. Not only Kṛṣṇa and Rukmiṇī are cousins, however. The marriage initially arranged between the King of Cedi and Rukmiṇī is also a marriage of cousins (MZD), and it is Pṛthukīrtī who also provides the link for this relationship.

The introduction of Kuntabhoja as the father of Basudewa and Kuntī is also at variance with Sanskrit sources, where their father is Śūra. Kuntabhoja is Śūra's cousin to whom he gives his daughter, Kuntī, in adoption.

In the KY which also tells of Kṛṣṇa's abduction of Rukmiṇī, Pṛthukīrtī is Kṛṣṇa's aunt, although no details are given. As the KY is of later date than the ṢV the tradition of the relationship between Kṛṣṇa and Rukmiṇī would have already been known in Java.

A parallel situation is found in the Sut. In this kakawin, Sutasoma, on his pilgrimage, chances upon the hermit Sumitra, who turns out to be his great-uncle. Sumitra explains some of the family relationships to Sutasoma, who like Kṛṣṇa in the ṢV, does not know of

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20 Kane (1974: vol. II 460) mentions that Kṛṣṇa is also charged with having married his MBD (cf. ṢV where he marries his FZD). He gives no details, however, and it seems this statement may be an error. Ruben according to Zoetmulder in the note referred to above discusses a number of marriages between cousins without mentioning any relationship of this nature between Kṛṣṇa and Rukmiṇī, and Karve (1953:47), who deals with cross-cousin marriages in the Sanskrit literature at some length, mentions only Arjuna's marriage to Subhadra, and the marriage of Kṛṣṇa's son, Pradyumna, to his maternal uncle Rukmi's daughter. It seems likely the latter is the source of Kane's error.

21 The remaining relationships correspond to Sanskrit sources, except that Danaghoṣa (Sanskrit Damaghoṣa) is not mentioned as a son of Basu (Sanskrit Wasu) although both are rulers of Cedi (cf. Sørensen; SED, s.v.).
them, and advises him to marry Candrawaté because she is a close relation (Sut 19,5 wænang sanak sang nypaputra tan madoh).

Candrawaté is Sutasoma's cousin, his MBD. Their relationship as described by Sumitra (Sut 19, 1-5) is shown in Fig. 2.

The relationship between Sutasoma and Candrawaté is a purely Javanese one, as this *kakawin* has no basis in Indian literature. The same is true for the relationship between Abhimanyu and Kşiti Sundarí in the *GK*. Kşiti Sundarí is the daughter of Kṛṣṇa, and hence Abhimanyu's MBD, in the Javanese tradition, but is not known in India at all. Thus in the two *kakawins* which are of Javanese origin rather than a reflection of an Indian tradition, the marriages that take place are marriages between cousins.

In other texts although the detail found in the *HW* and *Sut* is lacking, the close relationships between marriage partners are also stressed.

There is a further mention of the desirability of marrying a cousin in the *Sut*. On their way to the kingdom of Kāśi, Sutasoma and Daśabāhu pass through the deserted kingdom of Awangga. Daśabāhu explains (57, 15-18) that he has defeated the king, Dewāntaka, in battle. When Sutasoma enquires about the cause of the battle, Daśabāhu explains that the cause of the dispute was the daughter of the king of Mālava, named Puṣpawatī, Daśabāhu's cousin on his mother's side (Sut 57,15: mārisan sangkāng hibu puṣangkulun).

The younger brother of Dewāntaka, King Kośa of Māgadhī, asked for the hand of Puṣpawatī, and her father was so angry because Kośa was not a relative (tan uvandhava), that he quickly married the girl to her cousin Daśabāhu, speaking of the importance of a common origin and his efforts to acquire a son-in-law who was a relative (Sut 57, 16: tan swang vāda sanakajati purih ing wænang tan waneh de nira).
Figure 2. Family relationships according to the Sutasoma.  \( \Delta \) male;  \( \circ \) female;

* The text does not make it clear whether Puṣpawatī is Daśabāhu's MBD or his MZD.
The king of Awangga was very upset by this slight to his brother, and so asked for Candrawati as a substitute. Daśabāhu refused, intending that his sister should marry Sutasoma. As a result a fierce battle took place in which both Dewāntaka and Kośa were defeated by Daśabāhu.

From this it appears that Daśabāhu married either his MBD or his MDZ (see Figure 2). Tantular, the poet of the Sut, seems to have made a special point of emphasising the necessity to marry a cousin, as this passage has no bearing on the story of the Sut, nor is it referred to again.

It is not clear exactly what relationship exists between Indumatī and Prince Aja in the Sūn. They belong to the same family and are therefore cousins. Their relationship is mentioned twice. The first occasion is at the swayambhara, when Indumatī's maid, Sunandā, extolling the virtues of Aja, mentions as a point in his favour that he is the princess's close relation (Sūn 108,1: anghing kadangtōparēk / āuddha kṣatriya Śūryawangsa). Later, when Aja takes his bride home to Ayodhya, his mother, the queen, is delighted at the match, not only because Indumatī is so beautiful but also because she is from the same family, their niece (Sūn 157,11c: pāman penan awas marānggān īra de sang akāyu paḍa Śūryawangsa; 157,13c: tōkwan kaṃsatakān paḍāparek ikany pakadangon awilēt karangkēpan). It thus seems likely that Aja and Indumatī are first cousins. Aja's parents are called the princess's uncle and aunt, and although these terms could apply to more distant relations, the closeness of their relationship is stressed both times it is mentioned.

The poet of the Sūn(B) includes a short canto (Canto 46) not found in the Sūn(A), in which King Basudeva welcomes Arjuna as his son-in-law. His delight at the match is enhanced by the fact that Arjuna...
is not only a true hero, but also Subhadra's cousin (46,3d: taya len pasanakan ira), and of the same family (46,4d: apan sakura nora bheda ngaran ing kadi kita sosaviya).

Finally a reference to the desirability of marrying a cousin is found in the Nag (46,1-2), in which Kṛtarājasa's marriage to the four daughters of Kṛtanāgaras is mentioned. According to Nag 46,2a the girls were Kṛtarājasa's third cousins (atema amingting sira n wawang sānak).22

The desirability of marriage with cousins is also mentioned in Nag 47,1b which records that the king was delighted to be able to marry girls who were not only beautiful princesses but also his third cousins (na don nira n rōṣa amingtiga len suputri).

Conclusions

The emphasis on the marriage of close relatives found in the Old Javanese kākawins apparently reflects a Javanese social attitude.

Support for the existence of marriage between cousins in Java is found not only in the present day kinship systems throughout the region, but also from historical data. Throughout the fourteenth and fifteenth centuries, marriages within the royal family of Majapahit were predominantly marriages between cousins. All the Majapahit rulers married a cousin during this period: 23

Rājasanagara (1350-1389) married his MZD Sudevi,

Wikranawardhana (1389-1429) married his MBD Kusumawardhanī,

Ratnapangkaja married his MBD Queen Suhiṭā (1429-1447),

22 Pigeaud suggests (JFC IV: 137-138) that the marriage and subsequent explanation of Kṛtarājasa's family ties to the royal family served largely to legitimise his claim to the throne, while Berg (1951:507) considers that the four daughters of Kṛtanāgaras were invented for dynastic purposes. However, in view of the information provided by the more literary kākawins, it seems likely that the mention of the relationship between the king and his wives reflects a Javanese attitude, if not an historically accurate marriage.

23 Based on the genealogy compiled by Noorduyn (1978:250-251).
Wijayaparakramawardhana (1447-1451) married his FZD Jayawardhani,  
Rājasawardhana (1451-1453) married his FBD Bhre Tañjungpura,  
Girīśawardhana (1456-1466) married his FBSD Princess of Kabalan, and  
Singhavikramawardhana (1466-1478) married his FBSD Princess of Singhapura.

Many of the marriages that took place between less important members of the royal family also involved relatives. For the earlier period, the twelfth century RV and thirteenth century Sum suggest that marriage with a close relative was preferred, just as in present day Java and Bali.

The Indian sources of Old Javanese literature appear to be northern in character. The Old Javanese parwas are largely based on the Northern Recension of the Mābh, and the RV and Sum are also based on northern works, the Bhaṭṭi-kāwya and RV respectively. Yet in the northern part of India marriages between cousins are prohibited. If the influence from India came to Java from the north, at least in court circles it would not be unreasonable to expect disapproval of marriage between cousins lead to a decline in the custom. That this was not the case is perhaps further evidence of the selective adaptation of the Indian culture by the Javanese. However, it is also possible that Java had fairly limited contact with northern India, particularly in Majapahit times, and that contact with southern India, where marriage between cousins was quite acceptable, was of far greater importance.2h The emphasis on marriage between cousins in the kakawins suggests a Javanese social attitude, and if the number of kakawins in which such marriages take place is an indication, obviously an important one.

2h Cf. Teeuw et al. (1969:22), who suggest there may have been considerable contact between fifteenth century Majapahit and the southern Indian kingdom of Wijayanagara.
3.3 The Ceremonies of Marriage

There is considerable diversity in Old Javanese literature with respect to the length of the descriptions of the wedding ceremony. In the parwas, descriptions of weddings are brief, stating only that the wedding is performed with all the appropriate rites and ceremonies (saha vidhi-widhana). The only description of any length is that of the marriage of Abhimanyu and Uttari in the WP (96,10-32). The early kakawins also give little attention to detail: the wedding of Rama and Sita in the RY is dealt with in two stanzas (2,64-65); the AW, despite its title, has very little to say of Arjuna's marriage to the seven heavenly nymphs; and Abhimanyu's marriages, firstly to Uttari and later to Ksiti Sundari, are both passed over in one stanza of the GK (49,1). The Sum, however, provides the longest account of a wedding available in Old Javanese literature: over half of this kakawin is devoted to the swayambhara (Cantos 40-109) and subsequent wedding (Cantos 110-131) of Indumati to Prince Aja. Considerable detail is also found in the Sut, SW, AbhW, KW and KD.

Although the marriages in the SW, AbhW, KW and KD are known from the parwas, the weddings themselves are not described, while the marriage of Sutasoma and Candrawati in the Sut is not known in either Sanskrit or other Old Javanese literature. It is only in the case of the Sum that the question of direct dependence on a Sanskrit work arises; the story of Aja and Indumati is the subject of the fifth century Sanskrit work by Kālidāsa, the RW, and there is evidence to suggest that the author of the Sum was familiar with the Sanskrit text (Juynboll 1899; Zoetmulder 1974:307-309). However, only a very small part of the description of the wedding ceremony in the Sum is

25 The swayambhara is not discussed here; for a summary see Zoetmulder 1974:302.

26 See above pp.130-131.
directly based on the *HW*, that is the seven stanzas that provide the details of the religious ceremonies performed in the temple. Thus, the information provided by the *kakawins* is largely independent of literary sources.

There are four aspects of the wedding celebrations described in the *kakawins*: the preparations and preliminary ceremonies, the wedding ceremony itself, the wedding night, and the *krāban* ceremony held on the day following the wedding. The number of texts providing information on each of these aspects varies: all four aspects are described in the *Sum, Sut, AbhW* and for the marriage of Arjuna and Subhardrā in the *SW*, and the following discussion is based largely on these texts. The *HW*, however, is only of value for the preparations, since Kṛṣṇa abducts Rukmiṇī on the eve of her marriage to the King of Cedi and no details of Rukmiṇī's marriage to Kṛṣṇa at the end of this *kakawin* are given; in the *SW* there are no details of the wedding ceremony of Arjuna and Citragandha, although the poet devotes considerable attention to both the preparations and to the ceremonies performed on the morning after the wedding; while both the *KW* and *KD* contain information on the wedding ceremony itself but deal only briefly with the preparations.

1. The Preparations

(a) Choosing an Auspicious Day

Once the proposal of marriage has been made and accepted, or the parties in an abduction have come to an amicable agreement, preparations begin in earnest. The first task is to select an auspicious day for the wedding (*subhadiwasa HW* 14,12d; *KD* 15,1a; 22,9a; *subhakāla SW(A)* 39,1d; *SW(B)* 47,1d; *subhamāsa AbhW* 61,2a).

27 See below pp.177-178.
In two of the kakawins the wedding takes place on the day of the full moon in the month of Kārtika. (HW 15,7d: ring Kārtikānanti pūrṇama; AbhW 61,1d: ring Kārtikanāsa tavi pūrṇacandra). Even where it is not mentioned in the kakawins it is reasonable to assume that no wedding could take place without deciding on a suitable day. In the KY (Canto 12), for example, when Prthukīrti advises Kṛṣṇa that he should not wait for an auspicious day or it may be too late for him to carry off Rukmini, the poet evidently found it necessary to specifically justify this breach of custom by emphasising the exceptional circumstances and the need for haste. The earliest references in Old Javanese literature to the selection of an auspicious day for marriage are found in the parwas (e.g. O.J. Ādip 187, WP 96 Subhadiwaśa), and the selection of an auspicious day for any undertaking is still part of Javanese and Balinese life. It seems probable that the selection of an auspicious day was part of Javanese marriage ritual in the kakawin period.

(b) Organisation

Responsibility for the organisation of the wedding rests with the bride's family, and the wedding celebration always takes place at the home of the bride. In fact, the bridegroom's family is rarely consulted.

28 In the Sum (141,8) although there is no mention of an auspicious day in connection with the swayambhara and wedding, Aja and his bride only leave Widarbha for Nyodhya on an auspicious day (Subhadiwaśa) after due consultation with the astrologers (Jyotiṣa pāda tinahan). Similarly in the Nag, important events such as the king's departure from certain places during the royal tour (Nag 36,1a; 55,2b) and the performance of the great śrāddha ceremony for the Rājapatni (Nag 64,1a) all take place on auspicious days (Subhakāla).

29 Evidence for the use of an elaborate system of dating is provided by the Old Javanese inscriptions. Indian chronology and astrology had a strong influence on its Old Javanese counterpart. This subject, including some consideration of the dating elements relevant to the calculation of auspicious times, is discussed by de Casparis (1978); see especially Appendix I pp. 53-54. See also Pigeaud LOJ 1:31-32.
in *kakawins* marriages, although the Pândawas in the *GK* and *Abhw*, being in Wirāṭa at the time, do participate in the deliberations. Moreover, except for Daśaratha's attendance at the marriage of Rāma and Sītā in the *RY* (2,59-60), the bridegroom's family is not even invited to attend the wedding. Although the bridegroom is usually far from home at the time of his betrothal it can hardly be distance that prevents his family attending, as kings and allies often come from far and near to attend the weddings.

Modern Javanese custom indicates that it is not usual for the groom's family to attend a wedding. Koentjaraningrat (1957:63) mentions that the bridegroom's family and relatives do not attend the wedding if they live in a different town and that his parents are never present, while Wajong (1974:34), describing the marriage ceremony in Yogyakarta, states that although the groom's parents are present, they may not take part in the ceremony until the main rituals have been completed.

Weddings in the *kakawins* are usually grand affairs. This is only to be expected considering that the Old Javanese poets generally lived and worked under the patronage of a member of the ruling class, and it was this class for whom they wrote and from whose world they drew much of their experience. Therefore the details and descriptions of the wedding ceremony found in the *kakawins* did not necessarily apply to the ordinary people, although it seems likely that the difference between a 'royal' wedding and a 'common' wedding would have been one of degree rather than of content, and that in essence the two had much in common.

Royal weddings in the *kakawins* are usually arranged very quickly. The king holds a conference to organise the invitations (*Sum* 19,3; *HW* 15,3; *Abhw* 58,7) and to appoint various officials to carry out the necessary preparations. Amongst those mentioned as taking part in the
deliberations are the ministers, Śivaite, Brāhmaṇa and Buddhist priests (Sum 18,2a para mantri śaiva brāhmaṇa sugata), the astrologers and prime minister (Sut 73,17-18 mahājyotisa; mapatih), and other court officers (SW(A) 39,1a; SW(B) 47,1a balādhika).

The task of supervising the preparations (Sum 19,4a angarēp gawe; Abhw 58,6d mangarēp sagaway) falls on the kings' officials (tanḍa Sum 19,4a; SW(B) 12,4a; Abhw 58,6d; bala SW(A) 14,4a; SW(B) 12,4c; Abhw 58,7b), while the work itself involves many different people - the village heads from throughout the land (juru-juru Sut 73,14d, SW(A) 39,2b, SW(B) 47,2b), the court officials (balakrama SW(A) 39,2b; SW(B) 47,2b), as well as the people from the palace (uwang ing pura Sum 19,4b; SW(A) 14,6a; SW(B) 12,6a; uwang i delém SW(A) 14,7a).

In the KD (15,1-4), as well as the officials (subala) who decorate the wedding pavilion, and the people who prepare the buildings in the camps for the guests, mention is made of the women herbalists (uwang papundutan wirada rama-rajas), the ladies who come to attend to the cooking (gawenya mangratēngi), and those who prepare the offerings (sayu-sayut) in the temple (parhyāngan). The important role these women play in the preparations in the KD, however, has no parallel in other texts, and possibly reflects Balinese custom.

The main functions of the people listed above are the erection and decoration of the various buildings and the preparation of the offerings to be used in the wedding ceremonies. They are also responsible for ensuring the royal guests and their retinues are suitably catered for in the camps.

(c) The Buildings

A number of different pavilions and buildings are mentioned in the kakawin wedding descriptions. Some, such as the halls (maṇḍapa,
pasanggrahan, rangkang, sabha) appear to be used mainly for the accommodation and reception of the royal guests. However, there are also three buildings which have a special function in the wedding ceremony - the pamidudukan, the paprāsan and the pawarangan.

The pamidudukan is the pavilion in which the bride is dressed and ornamented. Although this pavilion is mentioned in several texts (Sum 40,1b; Sut 79,3b; SW(A) 17,6c; SW(B) 16,6c; AbhW 61,1c;61,4a), few details are given. Only the Sum (40,1-h) includes a specific description of the features of the building, and mentions that the roof has seven levels (tumpang pitw aruhur) reaching high into the sky, and that below it are several platforms (pañcawala) where the court ladies sit surrounding the princess. On the other hand, the AbhW (61,2) mentions that the maids gather on the verandah (surambyan) of the pamidudukan.

The paprāsan is also mentioned in several texts (HW 18,7a; Sum 19,6d; 113,2c; Sut 80,1b; AbhW 63,10c), and is the place where the bride and groom sit together and are honoured by the people present at the wedding. According to the Sum (113,2c) it is located in the alun-alun and both the HW (18,7a) and Sum (19,6d) mention that it is especially built for the wedding ceremony. A vivid description of the construction of the paprāsan is found in the Sum (19,4-6). All day long the land reverberates in all directions with the sounds of shouting and construction. The workers carrying gold beams on their shoulders are apparently a source of great amusement for the onlookers who come out to watch them and go back to their own tasks laughing. Great confusion

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30 It is difficult to find a suitable English rendering for pamidudukan. With the exception of one slightly ambiguous reference in the SW(B), the word is used exclusively to refer to the pavilion in which the bride is dressed, and is therefore to be distinguished from the 'bridal chamber' (pawarangan).
results when those at the back shout out conflicting orders to those at the front urging them to hurry. All this is accompanied by the incessant beating of drums and the sounds of hammering in the open court. Meanwhile the artisans are busy at their tasks: some sew (tawijahit) or weave (anganam-anganam), and the painters and artists (apeunjay anulis para lukis) decorate the pavilion with stories from the parwas (pañcaarita parwa piniturum).

The pavaranagan is a special term used to denote the pavilion to which the bridal couple retires for the night (RY 2,64; AW 29,10a; HW 18,6c; Sum 65,5a; SW(A) 1h,5a; KW 29,1a), although the bridal chamber is also referred to with a variety of more general terms (e.g. pavirunam AW 29,10d; SW(A) 39,12a; SW(B) 47,6a; AbhiHW 6h,1a; gpKarana Sut 80,5b; SW(A) 40,2a; latagpra SW(A) 18,1a; SW(B) 17,1a; sphatikagprha Sut 79,2b).

The construction of additional buildings or pavilions for the wedding ceremony, no doubt, had a practical purpose, providing the necessary facilities for carrying out the ceremonies and also enabling the guests to view the proceedings with ease.

In the modern Javanese wedding ceremony a special pavilion of bamboo called a tarub is erected three to five days before the wedding day, and it is in this pavilion that the wedding ceremonies are performed (Koentjaraningrat 1957:57; Wajong 1974:30). The paprasan of the kakawina, which appears to be especially constructed, probably served a similar purpose to the Modern Javanese tarub, and indicates a Javanese wedding custom dating from at least the twelfth century, the time of the HW, that has continued to the present day.31

All the buildings used in the marriage ceremony are magnificently decorated. Resplendent with expensive cloths and encrusted with jewels of all kinds, they give an impression of luxurious splendour. Red, white

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31 The origin of this custom may have been due to Indian influence, since in ancient Hindu marriage ritual the erection of pandal (mañnapakaraṇa) formed part of the preparations for marriage (Kane 1974: vol. II 532).
and gold silk hangings, and embroidered panels line the walls and ceilings. The pillars, roof-poles and outer walls are set with emeralds (markata), coral (vidruma), pearls (muktya), diamonds (komala), tortoiseshell (pĕlu), precious gems (bhūgana) and gold (kanaka, kāncana). Flowers also form part of the decorations, and incense and perfumes spread their fragrance over all.

There are two interesting additional features of the description of the hall (witaṇa) used for the marriage of Sutasoma and Candrawatī in Sut 79,4. As well as the usual gold, jewels and fine cloths, there is also mentioned a decoration of plants (tuwuh-tuwuh), comprising banyan (nyanggrodha), ambulu, bodhi and banana plants with flowers and fruits splayed out in strips (punti saka tud wah ika kadi rajang-rajang). The use of plants, also called tuwuh, to decorate the wedding pavilion is still a feature of present day Javanese marriage in Yogyakarta. The tuwuh are placed on both sides of the doorway to the pavilion, and comprise different types of plants, including rice, sugar cane, banana and cengkir (young coconut), symbolising the prosperity and happiness of the bridal couple (Wajong 1974:30-31).

The other notable feature of the Sut description is the mention of cow dung, which is mixed with red andong and spread on the floor in the shape of a blossoming lotus (Sut 79,4e handong bāng saka gomayāraja-rajah ri katur ika mawana padma samēkar). In the prose Tantri Kamandaka (56), the floor is also sprinkled with cow dung and strewn with fragrant flowers (ikang natar ginomaya wusnya sinawuran sugandha kusuma). The significance of the cow dung is not clear, however.32

32 One part of the Indian marriage ritual mentioned in the Brāhma Sūtra (I.1,13-14) and Śaṅkhāyana Gṛhyasūtra (I.7,1-6) is a ceremony performed by the bridegroom before the marriage, in which he smears a quadrangular space with cow dung. One side is used for rites to the gods, the other for rites to the manes. Water is then sprinkled over a middle line drawn from north to south (Sengupta 1965:39). However, there seems to be no evidence for connecting this ritual with the references to cow dung in the Javanese texts, although the latter possibly reflect an Indian idea.
(d) The Preparation of the Bride

An important preliminary ceremony is centered around the figure of the bride, that is the dressing and ornamentation of the bride, and the kakawin poets devote considerable attention to the description of this aspect of the marriage ritual (HW 18,5-19,6; Sum 40,1-52,1; SW(A) 17,3-10; 39,14-21; SW(B) 16,3-11; Abhw 61,1-62,11). The time of this ceremony differs in the kakawins. In the SW both Citragandha and Subhadra are dressed on the day of the wedding itself, while according to the HW, GK and Sum the day and night immediately before the wedding are devoted to the preparation of the bride. In the Abhw, however, the ceremony takes place two days before the wedding. 33

During these preparations the bride is dressed and ornamented, and sits in state (piniduduk). 34 Those responsible for the dressing of the bride (sang aniduduki Abhw 62,3c) are the princess's female attendants (kaka-kaka; gunglik), although the Abhw (61,5a) also mentions that the court priests (priestesses ? wiku haji ri dalém) come to bless (? sinindhi-sinindhi) Princess Uttarā. In both the Sum (40,6a) and Abhw (61,5b) the king's relatives (kadang haji) and the elderly anchoresses (kili (matuha) also come to pay homage to the princess in order of rank, the latter bringing with them the fragrances of the mountain hermitages

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33 The intervening day passes almost without comment. After a brief mention of the wedding preparations, which have been completed (63,1), the sun sets and rises again in two stanzas (63,2-3).

34 The basic meaning of piniduduk is 'to decorate', 'to ornament' (cf. KHM 2:446), and is used with reference to buildings in AW 29,10a; SW(A) 39,1b. However, it is most frequently used to refer to the dressing of the bride on the eve of her wedding (HW 18,5a; GK 37,3c; Sum 40,1a; SW(B) 16,3c; Abhw 61,1b). It is probably through this association that in the KW (28,11c) and also in the WW (3,11a; cf. Robson 1971: Glossary 298), the word piniduduk means only 'to be married' with reference to both bride and groom.
with which to adorn the bride.\(^{35}\)

The bride's charms are described in conventional *kakawin* terms, with frequent comparisons to different aspects of nature, and her superiority to goddesses, particularly Ratih, goddess of love, is emphasised. Attention is centred on the decoration of her hairknot with flowers and jewels and no clear picture of her attire emerges. In this respect the *kakawins* contrast with the detailed descriptions of the different cloths and patterns found in the *kidungs* (e.g. *WW 3,145-147; 3,173-177; 3,181-182*). Her body is also anointed with perfumes and golden creams. Once the bride has been dressed, the results are spectacular. Those looking at her seem to be seeing her for the first time (*Sum 42,3b; SW(A) 39,21b*); the attendants can scarcely bring themselves to leave, spellbound by her beauty (*AbhW 62,3d*), and the doorway of the palace is constantly filled with people going in and out to stand, open-mouthed, gazing at the princess (*Sum 42,3d*).

As the princess is being adorned, the maids and court ladies play musical instruments, such as the *salukat* and *kangsi* (*WW 19,6; SW(A) 17,8d; AbhW 61,8*), or dance to entertain their mistress. In both the *Sum* (Cantos 43-51) and the *AbhW* (62,5-11) the princess and her maids spend the whole night awake, passing the time by discussing the charms of the prospective bridegroom.

Neither the *GK* nor the *Sut* contain a description of the ceremony of the dressing of the bride. The poet of the *GK* simply mentions that

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\(^{35}\) There is a striking verbal correspondence between the two texts in this description:

*Sum 40,6ab*: sakweh-kweh nira sang kadang haji huwus kili marék
ataatā padātuha
mambo parwata pājaran halēp i de nira hūmalēpakon suputrikā.

*AbhW 61,5b-d*: sabhāyā nyūd atatā kadang haji huwus kili-kili matuha
mambō rāras ning aqala de nirāmahāyu pahyas īra sang ahajōng
lwir pājaran arōja tinolih ing ravi wininba hamuhara magōng.
Kṣiti Sundarī is adorned and sits in state (37,3 piniḍuṣuk). In the Sut 79,8 it is possible that there is also a reference to this ceremony: the first two lines of this stanza mention the delight of all the court ladies, especially that of the queen, at the news of the forthcoming wedding; the following line, 79,8c, reads tan waṁan gatinya rakwa hawus ing piḍuṣukan ucapō̄n kathākōṇa mavah. According to KBW 4:446, piḍuṣukan means 'wedding, marriage', and Soewito Santoso (1975:366) translates hawus ing piḍuṣukan as 'after their marriage'. However, as 79,8d and the following stanzas of the Sut (80,1-5) then go on to describe the wedding of Sutasoma and Candrawatī, this translation does not seem quite appropriate. By analogy with other derivatives of ḍuṣuk found in the kakawins (pomiḍuṣukan, piniḍuṣuk), it seems possible that the poet is referring instead to the ceremony of dressing the bride and that piḍuṣukan is the name of the ceremony itself. Knowing his audience would be familiar with this ceremony, the poet has not included any of the details in a description which is, in any case, fairly brief.

Although the Sut does not include any details of the dressing of the bride, this kakawin does give some insight into the preparation of the bride for marriage. In Sut 61,1-2, Candrawatī's confidante, the widow Surāga, advises her to prepare her body according to the customs by heeding the taboos and all the sayings of older women (pantēn-pantēn aneka yogya pituhun sāling nikang stry atuha). As the custodians of the knowledge of traditional customs, the advice of the women was, no doubt, often sought. In the same passage the widow also tells Candrawatī she should perform meditation and worship of the gods, observe the oath of eating pure food (brata śuklabhūkti), and drink all the draughts prescribed (tahapēn giļut-giļutana). From this passage it is evident that the preparation of the bride is not simply a matter of the decoration and ornamentation of her body, but also has
a spiritual aspect. Advice of this nature is unique to the Sut, although in Java today it is still customary for a bride to prepare her body and mind for marriage by fasting and observing taboos (Wajong 1974:31).

In part, the attention given to the bride may be attributed to poetical convention, providing kakawin poets with ample opportunities to insert the customary descriptions of beautiful women. Despite the rather stereotyped character of the descriptions of the dressing of the bride, the ceremony itself was in all probability a central part of the ancient Javanese marriage ceremony.

Rituals of a similar nature to the ones depicted in the kakawins take place on the day before the wedding in the present-day Javanese ceremony. Early in the morning the bride undergoes a ritual washing ceremony, called the siraman. Her female relatives and friends take part in the ceremony which is performed by an old woman if possible. After being washed, the bride is anointed with scented oil, and then must dress and be made up (paes), and according to tradition, the bride must wear the make-up one day prior to the wedding. The make-up is applied by an old lady who is also responsible for the offerings that are an integral part of the ceremony. On the evening of the same day the bride surrounded by relatives and friends should stay awake throughout the night, this is known as lenggahan midadareni, and the reason for this custom is that the bride and the groom, who should also remain awake all night, must be in contact with the widadari (nymphs) and other beneficial spirits to procure their blessing (Koentjaraningrat 1957:58;60).

That the kakawin ceremony and the modern Javanese ceremony have so many common elements, including the important role played by the women, and in particular the old women whose knowledge of the customs
is so eagerly sought, indicates that the ritual of dressing the bride has changed little over a period of several centuries.

If the bridegroom also underwent preparatory ceremonies in Hindu Java, kakawin poets chose not to mention them at all. Occasional references to feasting and performances of music and drama, held to entertain the guests while the bride is being dressed, occur (Sum 39,7; SW 39,11; AbhW 63,9) and it is possible the bridegroom took part in these festivities. Even during the wedding ceremony itself, little attention is given to the bridegroom.

2. The Wedding Ceremony

Few details of the wedding ceremony itself are found in the majority of the kakawins. With the exception of the Sum, the descriptions of the weddings comprise no more than a dozen stanzas. Nor do any two texts provide the same information, although some features are common to most.

There are three aspects of the wedding ceremony described in the kakawins - the blessing of the bridal couple by religious officials, the homage paid to the bride and groom by the guests, and the entertainment provided for those attending the wedding. For the poet's Javanese audience, the simple mention of a detail such as the bride and groom being blessed by the priests would be sufficient to conjure up all the particular prayers and actions that a wedding blessing entailed, and, in most of the kakawins, the wedding ceremony is only described in these general terms. However, individual kakawins, particularly the Sum, also provide extra details of what is involved in each of the three aspects of the wedding ceremony.

36 Sum 111,1-113,19 (42 stanzas); Sut 79,8-80,5 (6 stanzas); SW(A) 17,12 (1 stanza); 39,6-11; 39,22-40,1 (11 stanzas); SW(B) 16,12-15 (4 stanzas); 47,6-7; three stanzas at end of Canto 47; 48,1 (6 stanzas); AbhW 63,3-14 (12 stanzas); KW 28,11-29,5 (10 stanzas); KD 15,5-16 (12 stanzas).
(a) Religious Blessings

From the outset, the *Swn* is distinguished from the other *kakawins* by the inclusion of a description (lll,4-11) of a ceremony or part of the main ceremony, which has no parallel in the other works. This ceremony, which appears to be a purificatory ritual, takes place in a bejewelled pavilion where the bridal couple sit surrounded by female attendants (*kaka-kaka; para gunjik*). An elderly female ascetic is then summoned to prepare the offerings (*wiku wṛddhācārī motus atawura*) and to choose an auspicious name (*āmilihi subha saṇgjha*), assisted by other experts in performing the offerings (*sang wruh-wruh atawura*). Their task appears to be to prepare the offering place and to lay out the regalia to be used in the ceremony: the dishes (*? sarawa*), mats (*kalasa*), *śrānti mṛṭ* (*?*), and golden pots of holy water (*ghaṭa Kanaka wawān tīrtha*). When all is ready, the somewhat embarrassed prince and princess sit side by side, and are sprinkled with water by the court priest(ess?) (*pangajyan devi*) as a symbol of purity. They

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37 The interpretation of this passage is conjectural. Considerable detail of each of the parts of the ceremony is provided by the poet, but the number of lexical items for which the Old Javanese dictionaries list either no meaning or a doubtful meaning, as well as those for which the given meaning seems inappropriate, makes it difficult to arrive at a suitable translation or even paraphrase. Many of the problems appear to involve terms for particular items used in the ceremony. A detailed treatment of the semantic problems of the passage is beyond the scope of the present discussion. The main points in the description of the ceremony, however, are reasonably clear.

38 It is not clear what is meant by the expression 'to choose an auspicious name'. It may be connected with part of the modern Javanese wedding ceremony, in which the bride and groom change their names, although this takes place after the wedding ceremony itself. Symbolically it represents the inseparability of husband and wife, and the name chosen is often a combination of the names of both sets of parents (Wajong 1974:35).

39 *KBW* 3:83 quotes this line of the *Swn* but offers no meaning. *sarawa* is possibly *mṛt cauca* for Sanskrit *śārava* (*SED*:1057 'shallow cup, dish, plate, earthenware vessel'); *śrānti mṛṭ* appears to have some connection with water, cf. *KBW* 4:535 *mṛṭ uli di batan gume* ('of water').
are then dressed in long kains with the motif silih-asih (wastra silih asih) to symbolise their love for each other. Escorting by all those attending them they are then led to the temple by the mpu where the priests join them.

This part of the ceremony is clearly distinguished from the later rituals performed in the temple. The ceremonies of choosing a name and the bathing and adorning of the bride and groom are carried out by women under the leadership of a female religious official, in contrast to the ceremonies performed in the temple by the male priests. It would seem that the importance of the female relatives and attendants is not confined to the preparation of the bride before the wedding but continues into the wedding ritual itself. The anointing of bride and groom before the main ceremony (samañjana) is also part of Hindu ritual, while during the ceremony holy water is sprinkled on the head of the bride and groom (mūrdhābīṣeka) (Kane 1974: vol II 533-534). However, neither of these ceremonies is mentioned in the RW so that the ceremony described in the Sun does not reflect the author's Sanskrit source. The ceremony of sprinkling holy water on the bride and groom is also mentioned as part of the wedding ceremony in the KD.

Similar attention to detail is also found in the description of the ceremonies and blessings in the temple (111,12-112,3). Seated side by side, Aja and Indumati are received by the brahmin who bids them to rise and ties them together with a string of kuśa grass to symbolise their inseparability and love for each other. He then leads them around the sacred fire (kumulilingi bhaṭārāgni) as the priests recite vedas. As they go around for the seventh time, they exchange

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40 A cloth with the symbol silih-asih is also found in the WW 3, 177a: wastranira pīk mirir simulam lalampahan sily-asih arja asabuk giringsing pinelag smaratantra lalakonya 'His wastra was white and filmy, embroidered with a lakon Sily-Asih; he wore a sash of giringsing pinelag, Smaratantra was its lakon' (Robson 1971:235).
Again sitting side by side, their hands are joined in marriage (papigraha) and together they place offerings and wood in the fire. After they have worshipped the sacred fire (mamūjā ṛī bhatāra Pāwaka), they make an obeisance together and are given blessings for their future success and happiness. The officiating priests are then given gifts by the king and the bridal couple leave the temple.

Although the poet of the Sum provides considerable detail of the wedding of Aja and Indumati, it is not certain that he is describing a Javanese situation. The ceremonies of the marriage of Aja and Indumati are described in RW 7,22-26 (Nandargikar 1971: 197-199) and, with the exception of the tying together of the bride and groom, which in the Sum (111,12) is the first part of the ritual in the temple but which in the RW takes place after the religious ceremonies have been completed (8,1), the same parts of the ceremony are mentioned in both texts - joining of hands, circling the fire (Sum 111,13, RW 7,24) and the placing of offerings in the fire (Sum 111,14, RW 7,25). The similarity even extends to the inclusion of the information that the bridal couple exchange (shy) glances (Sum 111,12, RW 7,23).

In view of the possibility that the religious ceremonies of Javanese marriage may have had much in common with Hindu ritual, this striking similarity does not necessarily imply that the Sum information is totally dependent on the RW, or that it should be considered to depict an Indian rather than a Javanese situation, particularly as the Sum in general has a very pronounced Javanese character (Zoetmulder 1971:305-307). However, it does emphasise the need for cautious consideration of the validity of the Sum information in this part.

41 In this reference to Aja and Indumati circling the fire seven times, there is possibly some confusion between two parts of the Hindu marriage ritual - the circling of the fire and the taking of seven steps (saptapadi) (cf. Kane 1974:vol.II,534).
of the wedding ceremony.

There is even reason to be suspicious of the corroborative mention of the worship of fire in the AbhW, a text three or more centuries later than the Sum. The reference to this aspect of the ceremony in the AbhW (63,11c: mamûjâ sang hyang Pâwaka) is almost identical to that in the Sum (111,12a: mamûjâ ri bhatara Pâwaka) and, in view of the verbal correspondence between Sum 40,6 and AbhW 61,5 in the earlier description of the ceremony of dressing the bride, the possibility that the author of the AbhW knew the Sum cannot be ruled out. On the other hand, even if this were the case, the fact that the author of the AbhW chose to mention the worship of the fire from all other details in the Sum description, may indicate that this formed part of the wedding ceremony with which he was familiar. It is certainly unfortunate that the relevance of the information found in the Sum, a text which includes such a unique attention to detail on the subject of marriage, should be open to doubt.

In marked contrast to the Sum, the only details mentioned in the Sut (79,8d-80,1a) are that Sutasoma and Candrawati are blessed by the priests (hinoma sira tôkap i sang mahardhika yati), and that the worship takes place in the temple (pûrma pûjā...ring dewâvēma).

The Sum and Sut which both date from the East Javanese period are the only texts in which a temple is mentioned. In all the later texts (SW, AbhW, KW, KD) the blessings take place in the courtyards of the palace, and the AbhW (63,10c) specifically mentions the pâprâsan as the place where Abhimanyu and Uttarâ are blessed. These later texts are also distinguished from the Sum and Sut by the fact that before the ceremony takes place, there is a description of the kings and royal guests, seated on thrones in order of rank to watch the

42 See above p.172 Note 35.
proceedings (SW(A) 39,6; SW(B) 47,7; AbhW 63,6-8; KW 27,9; KD 15,5-6).

Each of these texts, however, also mentions that the couples are united in marriage by the priestly blessing. The offerings are mentioned in the SW(B) Canto 47 (walikrama) and in the AbhW 63,1ld (saji-saji) which, like the Sum, also mentions that the bridal couple worship the sacred fire (63,11c mamūjë sang hyang Pāwaka), as discussed above.

The description of the priestly blessing in the KD (15, 7-12) is more detailed than in the other later texts. The priests of the different sects, dressed in white jackets, arrive to perform the ceremony, followed by the anchoresses. They carry with them their symbols of office - birds (kagendra) to eliminate the ten enemies (daśau rīpu), rosary (ganitri) to bind the senses (anampēt ing ndriya), cloths (udihant) to cover passion and ignorance (anaputakēn rajah tamah) and sandalwood ashes (bhasma candanamanā) to burn the enemy of passion (dveṣa rāga dinagāti-dagdha). Arjuna holds the princess on his lap as praises ring out. Together they make an obeisance with flowers and are blessed by the chief priest as the priestesses (dwijestri angyu-uyu) bring the holy water (amawa damu). The couple are then sprinkled with holy water (tinirtha) and a three coloured thread is placed over their shoulders (tridatwa tētēbus sinandangan). Again praises and blessings.

43 SW(A) 39,23bc: paripūrya de dwijawarājaya-jaya sīra satmya dampati/ abhitidda manggala pangarorna nira ri harēp nareśwara; AbhW 63,11b: jinaya-jaya tēkāp saṅg pariṣyāgastaukēn i sīra; KW 26,12ab: wipra ... mangasītrwa wēdāsāntyā; KD 15,12cd sīri wiprarāja japa mūdra ... inunyakēn jayan-jayan ri sādwata nira.

44 The KD is a late kakawin of Balinese origin and the ceremony described in this text appears to reflect a Balinese situation. The priests dressed in white jackets, the female assistants, the sprinkling of holy water and a (four-) coloured thread passed under the arms and across the backs of the bride and groom are all mentioned as part of the Balinese ceremony by Covarrubias (1972: 153-155).

45 Although they are mentioned before the ceremony actually takes place, it seems possible these items are specifically for use in the wedding ceremony. Covarrubias (1972:154) mentions that in the Balinese ceremony at which he was present, the priest waved a live white chicken and a white duck in front of the bride and groom as symbols of purity, and also (p. 153) that the bride and groom were tied together with a scarf.
are recited.

It is possible to conclude that the recitation of prayers and the blessing of the bridal couple by the priests formed part of the Javanese wedding ceremony, since this feature is found in all the *kakawins*. It can probably also be considered as the central part of the marriage ritual because it is not only the sole aspect mentioned in the *Sut, SW* and *KW*, but also the only feature of the entire wedding ceremony common to all the texts.

(b) Homage to Bride and Groom

After the religious blessings have been completed, in the *Sum, Sut, AbhW, KW* and *ED*, the bride and groom are honoured by the people present at the wedding, although there is no description of this in the *SW*. Again the *Sum* provides additional information. When Aja and Indumati leave the temple they climb into a magnificent palanquin (*dampa*); Aja takes the opportunity to rearrange the garlands in the princess's hair knot as an excuse to caress her cheek, as in joyful, noisy procession they go to the *paprāsan*. Drums sound gaily, the *kidung* singers and *kangsi* players are never silent. On either side of them servants hold white umbrellas. When they arrive at the *paprāsan* the people come forward (*wang bhakty ṭāgamajali ri sira*) offering them ivory bamboo (*pasaji ri sira hampyal ṭantāsṛī*). The drums and gongs sound and the courtyard is a sea of fluttering banners and standards (*112,3-113,3*) — gifts are offered to the bridal couple consisting of valuable jewels (*penī-peni*) and clothes (*vastra; ḍoḍot*) which apparently later become the property of the guests for after the prince and princess have been honoured (*pinrūsprūs*), these gifts are noisily seized (*arūbut prūsprūsan*) by the people there (*113,16-17*). 46

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46 It seems unlikely that this description in the *Sum* is due to the poet's dependence on the *RW*, although the latter mentions (7,28) that Aja and Indumati seated on a seat of gold 'received on their heads the showders of the wet Akshatas thrown in regular order by the householders, the king with relatives and matrons' (Nandargikar 1971:202).
In the Sut (80,1;80,3) the prince and princess sit in the paprāsan where they receive homage and tributes of flowers from all the army officers (vīrayodha) and the court officials and their families (tāng mantra ādhika somahan), and in the Abhv (63,12-13) Abhimanyu and Uttarā, attended by the noble ladies (strī-strī kryan-kyran), elderly anchoresses (kili-kili vṛddha) and maids (kaka-kaka), are in the paprāsan and all the people, led by the court officials (tavā), come forward to honour them and wish them every happiness. The KW only mentions (28,15) that the bridal couple sit side by side (pasanding) while in the KD (15,13), after Arjuna and Citragandha are married, they go to a pavilion (grīha padamālan) where the wedding offerings (papali vināha) are given to them. One feature of the later texts not found in the Sum or Sut is the mention that the bride and groom after being united in marriage become incarnations of Śiva-Umā (ardhanārīvara KD 15,13; sakrandana Abhv 63,13a; KW 28,15a).47

In both Balinese and Javanese wedding ceremonies the bride and groom spend some time sitting together while friends and relatives honour them, and from the kakawin descriptions it is probable that the present day custom dates back to the Old Javanese period.

(c) Entertainment

All the kakawins include some mention of the festivities associated with the wedding - the feasting, drinking, music and dramatic performances. The time of the festivities differs in the texts. In the Sum and Sut and in the KW and KD they are held after the ceremony while in the SW and Abhv they commence beforehand, without involving the bride, and then continue after the ceremony. The only aspect of the entertainment

47 Arjuna and Citragandha are also referred to as incarnations of Śiva-Umā (sakrandana) in the SW although this reference occurs in the description of the happiness their union creates throughout the kingdom. See also Notes to the Translation 23,1b.
mentioned in all the texts is the singing and music which sound out incessantly. A feast is held after the ceremony in the *Sum* (13,18), *Sut* (80,5), *Abhw* (63,14) and *KD* (15,14), but in the *SW(A)* 39,7 and *SW(B)* 47,6 the reception is held before the wedding.

Dramatic performances are also mentioned in several texts. In the *Sum*, a number of performances are held to entertain the people while the prince and princess are being honoured in the paprāsan. These performances are intended not only for the royal guests but also for the throngs of spectators, including the peasants (*uwang thāni*) who set up their own food stalls selling refreshments such as fish (*da dang*), *sangging*, boiled pork (*calwan*), krupuk, sago cakes (*tumpi*) and *gaja-gajahan(?)*; the last two are favourites of the children (113,10). The performances include comic scenes (*abañol; pirus*) performed by clowns (*widu*), masked dances (*menmen*), the recitation of stories (*amañca ngah*), *wayang uwang* as well as tugs-of-war (*tali-tali*). The *KW* also mentions masked dances (28,13 *mangraket widu*) and in the *KD* (15,13-15) the recitation of poems (*łambang*), dancing (*umigēl, nārtāki*), *wayang* (*angawayang*), *tākāp*, and sports contests (*asa sarawan*) are found. Similar types of performances are mentioned in the description of the wedding of Abhimanyu and Uttarī in the tenth century *WP* (96 *nātopātaka menmen* *sarna bhyan jagina nganiweh tikang sūta māgadha* 'dancers and actors, masked dancers, clowns, and singers'). This suggests that performances were a part of Javanese wedding celebrations from the earliest times of written literature.

3. The Wedding Night

At sunset the bridal couple retire to the pavilion and this in itself involves further ceremony, for they are escorted there in procession by female attendants. These attendants (*sang* (*uwang*) (*m)a rang (*r)i sira) *Sum* 113,19b; *Sut* 80,5c; *SW(A)* 40,2c; *SW(B)* 48,2c;
AbhW 63,12b; KW 29,5) according to the Sum are seven old ladies (stri- stri wṛddha pitu n abuyut) and also relatives (kadang). The AbhW (63,12b) does not mention the procession to the bridal chamber but the bridal attendants (amarang i sira) are included amongst the people who pay homage to the bride and groom in the paprāsan and are said to be elderly religious (kili-kili wṛddha). Only the SW(B) Canto 47 gives any extra details, namely that Arjuna and Subhadrā go to the bridal chamber in a palanquin, accompanied by musicians. Once they have installed the prince and princess in the bridal chamber the attendants withdraw.

Of the wedding night itself little needs to be said. The descriptions of the love-making of the couples are usually detailed and depicted in a stereotyped way as the eager prince finally overcomes the reluctant bride with gentle words. One of the poets' main concerns seems to be the consummation of the marriage. Even in texts where little is said of the ceremony (NW 29,10-35,5; SW(A) 18-21; Sūt 80,7-84,4) the poets devote a number of cantos to the wedding night. One exception is the NY, whose author even goes so far as to say that it is not proper to tell of the love-making of Rāma and Sītā (2,65d: tan yogya yan haus veh paturā nira ngkā) - a restriction that was certainly set aside in the later period.

The wedding night provides the poet with the opportunity to include the poetical requirements of love-making and of a description of a beautiful woman. There are two other noteworthy features of the wedding night found in most of the kakawins. The first concerns the distraught bride, (Sum Canto 12; SW(A) Cantos 19; 45; SW(B) Cantos 18; 53; AbhW Canto 69) who, having been deflowered, goes to her maids who comfort and bathe her. The second feature is the spying of the maids and court

48 See e.g. the descriptions in SW Cantos 18-22; Cantos 40-47.
ladies who surreptitiously observe the lovers (atawing, manawing Sut 84,4c; SW(A) 21,2a; 47,4c; SW(B) 20,2a; 55,4c; AbhW 71,1c).

Two pieces of ancient Javanese wisdom are also found in these descriptions of the wedding night, the first in the Sut (84,4d) the second in the SW (19,3c-d). Some of the ladies spying on Sutasoma and Candrawati feel pity for the princess as the prince makes love to her. Others observe: 'Where can you find a cow killed as the result of the piercing of its nose'; while Citragandha's maid assures the princess that the initial pain of sexual experience will soon change to pleasure for 'it is just like taking betel - the first time it is bitter, but there is no doubt the next time it is delicious'.

4. The Krāban

On the following morning another ceremony is held, called krāban kalasa (Sum 127,1a; Sut 85,1c) or simply krāban (SW(A) 22,3a; 48,2b; SW(B) 56,1b).\(^4\)

Like the wedding ceremony, the krāban kalasa in the Sum (127,1-131,2) is described at length. At daybreak, when the newly weds come out of the bridal chamber, offerings are made, and they are then served with food. Under the direction of the maids and widows (ācāri lawan karanjan) who have knowledge of the customs they sit side by side as the people come to visit them (127,1). Below there are crowds of people waiting to pay their respects to the newly weds. Those trying to organise them have great difficulty as there is much rivalry among the groups, each insisting they should have precedence over the others (padāruhum ing ambēk aruhur-ruhuran), while those whose position is inferior rudely complain to the organisers (sing sor unggwan ikānēsēl...

\(^4\) The ceremony is also described in SW(B) 22,4-5 although not mentioned by name.
ri sang atingkah inucap ika tan uruk ing krama) (127,2). First in rank are the brāhmanas and their families, followed by the Śiwaites, ascetics and Buddhists (128,1). Some of the people waiting, however, who have gentle natures, wait patiently for their turn, gathering in an orderly manner according to rank (128,2).

A great feast is in progress, the servants rush about everywhere to serve the food and drinks (129,1-2). Music plays and performances of singing and dancing take place (129,3-130,3). Finally at the seventh hour (4.30 p.m.) the prince and princess prepare to retire. Everyone accompanies them to the yard and takes leave of them - first the twice-born (dwijāngsa) and the wikuś pay homage, then the young people (para wālaka) and finally the traders (banyija) (131,1-2).

Krāban kalasa is also mentioned in the Sut (85,lc-2b) but the description is very brief, mentioning only that the offerings are performed, and food is served to all the people, the prime minister and all the tributary kings then make their audience to the king.

Two different krāban ceremonies are described in the SW. That of Arjuna and Subhadra (SW(A) 48,1-6; SW(B) 56,1-6) like the krāban kalasa of the Sum and Sut is a public ceremony, arranged by Kṛṣṇa. After the bridal couple have been bathed and adorned, to the accompaniment of recitations and singing, they are led to the hall where offerings are made. The Yadus then once again celebrate with a feast.

In contrast to the description of the krāban of Arjuna and Subhandrā that of Arjuna and Citragandha appears only to involve the bridal couple.

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50 The mention of the krāban in the Sut is very similar to the first line of the description of this ceremony in the Sum. Compare Sum 127,1a: ring krāban kalasa mijil sira sumanggraha wali nira pūma tan kurang and Sut 85,1c: ring krāban kalasa rakwa tucapēn wali nira ya kuraus sinanggraha.
and their attendants. At daybreak the prince and princess are bathed and adorned by the maids. They then sit together on the verandah but shortly afterwards return to the bridal chamber. At the time of the \( kr\ddot{a}ban \), bells ring and fragrance and incense spread their perfume. At the fourth hour (12.00 noon) they are served with delicious food while their maids sing to entertain them.

Although there is no mention of a \( kr\ddot{a}ban \) ceremony in the \( Abh\ddot{W} \), a passage similar in content to the \( kr\ddot{a}ban \) of Arjuna and Citragandha in the \( SW \) is found in 73,1-4. The bridal couple are bathed and ornamented by their attendants and then after sitting together on the verandah they return to the bridal chamber. At sunset they are served with food and refreshments. No attention however is given to this aspect of the marriage in the \( KW \) or \( KD \).

The ceremony described in the \( Sum \) probably gives a reasonably accurate picture of the details of the \( kr\ddot{a}ban \) \( ka\ddot{a}sa \) ceremony, at least in the thirteenth century Javanese situation. On the other hand the two different ceremonies described in the \( SW \), but both called \( kr\ddot{a}ban \), are similar to a Balinese ceremony reported by de Kat Angelino (1920-39) as no longer in vogue in the early twentieth century called \( s\ddot{u}sayut tabuh rah \) or the feast held for the defloration:51

the following morning the bridal couple were bathed with fragrant water (\( to\ddot{a}ja kumkum\dot{a}n \)), after which, dressed in splendid robes they attended a \( sl\ddot{a}mata\ddot{n} \), at which offerings were made and the priests again pronounced blessings.

51 De Kat Angelino also mentions another Balinese ceremony called \( o\ddot{k}ra\ddot{b} k\ddot{a}\ddot{m}e \), which is no doubt etymologically related to Old Javanese \( kr\ddot{a}ban \), but which shows little resemblance to the ceremony described in the \( kakawins \). At this ceremony, held three days after the wedding, the bride's hair is cut in a fringe and again a feast is held. Other feasts are also held on the fifth, seventh, ninth and eleventh days after the breaking of the hymen. However, according to \( KEW.2:113 \), \( m\ddot{e}k\ddot{r}a\ddot{b} k\ddot{a}\ddot{m}e \) involves the newly married couple passing a thread over their shoulders and then tapping on a copper basin with their knuckles; offerings are presented to the house-gods (see also Hooykaas 1954:74).
Although the details of the kraban ceremony are not altogether clear, and possibly underwent some change in the later period, the kakawins indicate that a ceremony was held on the day following the wedding, which involved further offerings and feasting and that it was only after this ceremony that an Old Javanese wedding could be considered complete.

Conclusions

Although the details of the wedding ceremonies depicted in the kakawins differ to some extent, there is a general agreement, and it is possible to identify the main features of each phase of the preparations for and celebration of the wedding.

The main features of the preparatory phase are the selection of an auspicious day, the bustle and activity of the preparation of buildings and offerings involving many different people, and the dressing and ornamenting of the bride. The wedding ceremony itself is characterised by the religious aspect of the blessings by the priests, and the more secular aspects of the homage paid to the bride and groom, feasting and entertainment. This is followed by the ceremonial installation of the bride and groom in the bridal chamber, and, finally, after the consummation of the marriage, the kraban ceremony to celebrate the new status acquired by the bridal couple as husband and wife.

For most aspects of the ceremony discussed above it is possible to indicate parallels in Indian marriage ritual. Yet with the possible exception of the religious ceremonies described in the Sum, these parallels are not the result of the poets' dependence on Sanskrit texts, and can therefore be considered to arise to a large extent from the assimilation of Indian religious and social practices into Javanese society.
That the *kakawins* do reflect the marriage customs of their authors' society is indicated firstly by the fact that, in the absence of direct literary sources, the often elaborate descriptions of the wedding ceremonies must derive largely from the poets' experience. The differences in detail and in the sequence of events, do suggest local variations that may in part be explained by the different times and places in which the respective authors lived and worked. Secondly, it seems unlikely that the general agreement between the *kakawins* can to any great extent, be attributed to the genre to which they belong. The stereotyped character of the descriptions is largely confined to those scenes in which the poets take the opportunity to describe the charms of the bride or the physical environment, and certain features of modern Javanese and Balinese marriage ceremonies indicate that there has been a large degree of continuity in the celebration of a wedding over a period of many centuries.

3.4 General Conclusions

The extent to which Old Javanese literature and in particular Old Javanese *kakawin* literature, reflects the marriage customs of the society of which it was a product has been considered in the above discussion with respect to three aspects of marriage - forms of marriage, marriage partners and the ceremonies of marriage.

The forms of marriage depicted in the *kakawins* are, on the whole, determined by the largely Indian-derived literary sources on which they are based. However, the literature implies that two forms of marriage were practised in Java, arranged marriages and elopements (or abductions). Little knowledge of the eight forms of Indian marriage is evident; what there is probably reflects a literary tradition and there is no evidence to indicate that the eight forms of marriage known in India were adopted into Javanese society.
In the choice of marriage partners the kakawins do depict Javanese social attitudes in the emphasis placed on the importance and desirability of marriage between cousins. Moreover, because marriage with cousins is in direct conflict with northern Indian practice this feature in the kakawins can be abduced as an example of the way in which the Javanese adopted only those features of Indian cultural and social practice that were in harmony with their own world view.

Evidence of Indian influence is greatest in the third aspect of marriage, the wedding celebration. This influence, however, is probably not a reflection of Indian society but indicative of the Hindu-Javanese culture that had developed in Java. A reasonably clear, though fairly general picture of the Old Javanese wedding emerges from the kakawins, and can be considered a fairly accurate description of the actual celebration of marriage in Java in the period covered by the kakawins.

Overall, despite the influence of Sanskrit literature on its Old Javanese counterpart, the kakawins do appear to depict the marriage customs of Java, and the above discussion confirms the value of Old Javanese kakawin literature as a source of cultural and social history. For although these kakawin marriages may pertain to the world of gods and heroes, their description frequently suggests a living, local tradition and it is possible to agree with Robson's conclusion (1971:40) that the fictional nature of the plot does not detract from the factual nature of the institutions and items of culture described in that work.
PART TWO: TEXT AND TRANSLATION

1. The Manuscripts

There are five manuscripts of the SV only two of which are listed in the published catalogues, namely the Kirtiya manuscript Cod. IVb 151/1 and the Laden manuscript M005 prof 29 (Ossendrijver 1961: 231-232).

The letter is a copy of Cod. IVb 151/1, so are two of the remaining manuscripts. The first of these is a transliteration from Professor P.J. Suetensdier's collection of Old Javanese texts; the second, from the library of the Padma Bantara Dyakha, in Dempoer, Bahl, is a Lentor manuscript (Ossendrijver 1966) now in the Rijksmuseum in Leiden.

Of greater significance are two manuscripts recently acquired by the Kirtiya Foundation from the part of Singaraja. These manuscripts bear the numbers 48 and 55. Manuscript 55 contains the text of the SW(A); manuscript 48 the text of the second version of the SV, the SW(B).

As three of the manuscripts are recent copies of the Kirtiya manuscript, for the purposes of preparing the Text and Notes captions only the Kirtiya manuscript Cod. IVb 14/XIV and the part manuscript 55 have been used. They are designated K and P, respectively.

1. Copies of these manuscripts were being made by the Kirtiya in July-August 1977. The discovery of these two manuscripts of the SV, together with the recent discovery of two further manuscripts of the SW (see Sienties and Sartorius 1976), suggests the probable existence of two or more manuscripts of a number of Old Javanese works, hitherto believed to be represented by only a single manuscript. In the case of the SV there is evidence of at least one additional manuscript: a manuscript of the SV in K发送, as far as is known, amongst those in the library of Padma Bantara of Tabanan (14 Hjalmar H. Olsen’s list of local manuscripts in the Bibliothek van Padma Sugara in Banyubali Kolshadipriyo 1952). See also Sienties (1976).

2. See Section 2.2.
4. ARRANGEMENT OF THE EDITION

4.1 The Manuscripts

There are five manuscripts of the SW only two of which are listed in the published catalogues, namely the Kirtya manuscript Cod. IVb 141/1 and the Leiden manuscript BCB prtf 25 (Pigeaud LOJ 1:191-192). The latter is a copy of Cod. IVb 141/1, as are two of the remaining manuscripts. The first of these is a transliteration from Professor P.J. Zoetmulder's collection of Old Javanese texts; the second, from the library of the Fakultas Sastra Udayana in Denpasar, Bali, is a lontar manuscript (kropak 299) made in 1961.

Of greater significance are two manuscripts recently acquired by the Kirtya Foundation from the puri of Singaraja. These manuscripts bear the numbers 44 and 45. Manuscript 44 contains the text of the SW(A); manuscript 45 the text of the second version of the SW, the SW(B).

As three of the manuscripts are recent copies of the Kirtya manuscript, for the purposes of preparing the Text and Variae Lectiones only the Kirtya manuscript Cod. IVb 141/1 and the puri manuscript 44 have been used. They are designated K and P respectively.

1 Copies of these manuscripts were being made by the Kirtya in July-August 1979. The discovery of these two manuscripts of the SW, together with the recent discovery of two further manuscripts of the Nag (see Hinzler and Schoterman 1979), suggests the probable existence in Bali of further manuscripts of a number of Old Javanese works, hitherto believed to be represented by only a single manuscript. In the case of the SW there is evidence of at least one additional manuscript; a manuscript of the SW is listed, as Parthayanā, amongst those in the library of Pedanda Ngurah of Tabanan (in Bijlage M. Lijst van lontar handschriften in de bibliotheek van Pedanda Ngurah te Blayu (Tab), Oudheidkundig Verslag 1922). See also Hooykaas (1979).

2 See Section 2.2.
K is a lontar manuscript consisting of 49 leaves written in Balinese script. The manuscript has the following colophon which indicates that it originates from Singaraja, but contains no information concerning the date of copying:

Iti lambang Pārthāyana Subhadrāvivāha samapta.

Kirtya ning Prabhu Ratna ring Mṛgarūjādhipati.

P is also a lontar manuscript written in Balinese script consisting of 63 leaves. The date given in the colophon is 23 January 1921. This manuscript, made by mpu Huruju Wakṣa, comes from Cakranāgara, Lombok. The colophon of the manuscript is given below:

Iti lambang Pārthāyana Subhadrāvivāha samapta. Paścat sinurat ring dina, va, ra, warā landēp, tithi, tāng, ping, 14, saśih, ka, 8, rah, 3, tōnggēk, 4, i saka 1943. Kasurat de nira mpu Huruju Wakṣa, taṅrāmēng Saksārī, lor ing koṭa Cakranāgara, bhūmi Śelāparang; songkē suruhan ira sirārya Potraka Jalaja ri pura Candapinggala, lid rad krēta ri prabhūmyēng Bali Bulēleng, 23 Januari 1921.

4.2 The Interrelationships of the Manuscripts

As the text of the SW is represented by only two manuscripts, little can be said concerning their interrelationship. On the whole, the differences between K and P are fairly minor. P is a better manuscript than K, frequently supplying readings that are both metrically correct and contextually more acceptable (e.g. 7,1b kapaṛēk for kamaṛēk; 10,2b anglēṅgōṅg for anglingōṅr; 21,3a mōnur arēs for mōnur twas; 45,1b pakecapan for patecapan), as well as providing the correct number of syllables.

3 Thus from the same place as the previously believed sole manuscript of the Nag Cod. Or. 5023 (see Pigeaud JFC 1 XII).
in a number of instances where K has either too few (e.g. 5, 6b; 15, 10b; 30, 10d; 35, 9c) or too many syllables (e.g. 4, 10b; 12, 2d; 41, 4d; 48, 6a). On the other hand there are a considerable number of occasions where neither manuscript provides an acceptable reading. The majority of these involve errors of metre (e.g. 10, 8a; 16, 8c; 29, 1a; 39, 5a) but there are also readings shared by K and P that seem contextually or grammatically inappropriate (e.g. 14, 9d manonan; 24, 18b malaha; 53, 4b marivô).

These features of the relationship between K and P imply that although they go back to a common ancestor, the manuscripts represent different branches of the transmission of the text. In view of the apparent corruptions of the text shared by K and P, it seems likely that their common ancestor belonged to an intermediate stage in the textual tradition, while the greater number of corruptions in K than P indicates that the latter is a more faithful transmission of the text.

The manuscript of the SW(B) is of some significance in considering the relationship of the two manuscripts of the SW(A), although comparison of the texts of the two versions is only possible in those cantos in which the metre is the same and the verbal correspondence is close. The manuscript of the SW(B), designated B, is a lontar manuscript of 58 leaves in Balinese script. Like K, B originates from northern Bali. The manuscript bears the date 3 March 1929 and contains the following colophon:

Iti lambang Fārthāyana Subhadrāvivāha. Puput linikita de Huruju Tantra, mula ning sima Bungkulan, akuwu ring banja Liligundi, desa Buleleng. Duk ring dina, ra, ka, wara, tolu, tithi, pang. ping, 7, bāsih, ka, 8 i ṣaka 1850; sangkê suruhan ira ki hārya Potraka Jlantik ring puri Kauhuhan, Singharāja, lid rad krêta pwânggōh ira. Nghing hantusakēna wirūpa ning
akṣaṃkī, mālaṃ śraddha nīra sang prajñāng valavidhāya
hangampunanā sot ning gawe nīra sang kāvēkas ing daridra
halpa haraka.

In a number of cases B supplies a correct textual reading from
which K and P mutually differ (e.g. 4,7a = 6,7a B pangkāja KP pangka;
13,20d = 11,20d B lumaku sīrāgawe KP lumaku ta sīrāgawe; 37,2d = 45,2d
B tūtēn tanā apalena KP tūtēn tan hana palen; 39,1d = 47,1d B
sakatambēya KP sakatambēya). At the same time, the relationship between
B and P is closer than that between B and K as evidenced by the number
of correct readings shared by B and P from which K differs (e.g. 3,2c =
5,2c PB mangrahatakēn K mangrahatakēn; 27,16d = 35,15d PB ahau-hauw
K awu-hauw; 33,2b = 41,2b PB hangilo K mangilo; 33,3a = 41,3a PB pamatan
ika ri K pamatanya ri).

Thus the variant readings shared by K and P with respect to B
attest to their common ancestor, and those shared by P and B suggest
that K represents a different branch of the transmission of the text
of the SW(A).

4.3 Some Principles of Edition

In some respects a text prepared from only two manuscripts must
be a compromise between the reestablishment of a text, which is possible
when an editor has at his disposal a considerable number of manuscripts,
and a 'diplomatic' edition, such as Pigeaud's edition of the Nag (JFC 1).
A degree of choice is afforded by the existence of variants where the
readings of the manuscripts differ, but at the same time, even obviously
incorrect readings should be retained where the readings of the
manuscripts agree.

In the case of grammatically or contextually inappropriate readings,
the reading of the manuscripts has usually been retained and the
discussion of possible emendations restricted to the Notes to the Translation.

However, for one group of errors, that is metrical errors, there are good grounds for assuming that the author intended that his *kakawín* should conform to metrical requirements, and that such errors are largely attributable to later copyists. Therefore in the current edition, wherever possible, metrically impossible words have been eliminated from the text. In cases where one of the manuscripts supplies the correct reading, the variant reading of the other manuscript is not included in the *Variae Lectiones*; however, where such metrical errors involve both manuscripts, the reading of the manuscripts has been noted, even though this may to some extent mask the significant variants.

On a number of occasions, no emendation has been possible; the reading of the manuscripts has been retained, and such cases are noted in the *Variae Lectiones* and discussed in the Notes to the Translation.

On a few occasions, emendations have been made on the basis of the reading of B and are discussed in the Notes to the Translation; acceptance of the reading of B is generally restricted to cases where verbal correspondence is such that there is little doubt that the reading of the manuscripts is the result of scribal errors. No attempt has been made, however, to systematically make use of B in the preparation of the text; it is in the translation that B is of greatest

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4 Only one type of emendation presents a problem, namely where a syllable ending in a consonant followed by a word beginning with a vowel is metrically long (e.g. 2.19a *ning umah*; 36.3c *ning anakëbi*). In accordance with normal practice, the vowel of the syllable in question has been lengthened. However, in view of the frequent use of *h-* in the *SW* (see Section 1.4), it seems possible that an equally appropriate emendation would be to insert an *h-* (thus *ning humah*; *ning hanakëbi*).
value.

Finally, the transliteration and spelling system used is that of the first Old Javanese work in the Bibliotheca Indonesica series (Teeuw et al. 1969) together with the modifications suggested by Supomo (1977:90). For technical reasons, however, ng is used in place of ŋ.
Awighnrun astu*

1. Sārādhīyātmika sūkṣma sārī ning acintya pinahuwus i tattwa ning kawi dhyāyī sātmya ri lēnglēng ing kamala hadwaya pinatēh i sandhi ning hiqēp

nyāsan ring kakawin tinap pinakasántēn i jurang ing acandy alung langō

manggēh lit ning adṛṣṭya tantra madanodaya wēkas ing amūrti śūnyatā.

2. Āpan yan winidhāna kastawan ira n pangawak i rēcēp ing pasir wukir byaktāmiśra luput ndatan pahamēnga mamiṣayani raras hanēngh kapō tāwat yan guru ning tanah tutug ing aksāra pinakahirēng hanēng karas

nāhan prastuti ning mangarcana rāra ni suku nira winimba nityaśa.

3. Mangke ngwang lēngēng angdadak tumura warga na palupuy anatpadēng

langō

ndan dūra n katēkāna kewala mahāṅgriwijēi kapanā rakwa yan singi hēmēhūm de ni kētēr nikang jalada tibra kagagat angalap karas tanah panggil śrī Surāvīryawangēṣaja sirānganumata gati ning nirarthaka.

4. Ndan siswistī nikang manēmwa rasa ning sinamaya rinahasyan ing mangō

siddhā ning luminic maṅgōwana warah kahuwusan ing amet janapriya*

wet ning sakti nikang rajah tanah anampēti wimala hamiṇḍa ring tutur

yēkāngde hilang ing śiwaṃśti lebur biṣama madēn ikang wiparyaya.

* An asterisk indicates that the word(s) in question has a variant reading(s) that is included in the Variae Lectiones.
5. Nir tang kottaman ing hirip lumayaneng kalengengan amagantaken langó
tan dwéki n kadi cakra ning ratha sawet ni pamaribhawa ning
daśendriya
Durgākāra tekàngawandha magawe sukēr i manah ing anghuwus-huwus*
nāhan hetu nikātēmah wimukha kaśṭa kinawaśa ya tāmangun pūtēng.
6. Yan kāngēn hala ning tuwuh wiphala niṣṭhura gati nika tan pangenaka
gōng ning kaśmala lot mahambalan ibēk prihati wiraha soka
lampunēn
oyut bhrānta-pinom halib taya ta sāmbatēn amanēhi tan sīh ing
Widhi
manggā mūra matinggalēng pada marāwana kapalara dadya menaka.
7. Donya n mantēn ikang putēk hati lewan kapalisa hala ning kaduryaśan
rapwan yan maluyē kapāwanan ahēlya sulabha phala ning jagaddhita
sang Pārthāta sirāstu darśana ri de nira lumēkasa karma tāḍana
an tar moliha kīrtya ring Himagirīndra ri turun ing upāla Jāhnawī.

(Canto 2: Praharśirī)
1. Nāhan parṇahān ira Phalgunā n payātra
lāgy ḍōm ri mukha nikang nadī pawitra
lyab-lyabnyātiśaya maweh swacitta sūdhā
masvādhyāya japa sirēka yan pamūjā.
2. Bwat nāriśvara sinamādhi sūkṣma tattwa
sangkēng aśṭadala hanēng nadī pratiṣṭha
sūryātmāh inawatakēn ring antarikṣa
sāṃpūn mastuti paramārtha saprayukta.
3. Wwantēn stry arja marēk 1 sang sēgēng masandhya
rupanya n kadi kadang ing pamadhya n onēng
kāngkēn rakwa pangisi ning manis raras rēs
sangkēng Manmatha kalangōn madadya ratna.
4. Byaktāmungwa ri lĕngĕng ing meŋo vimūrčā
māyā ning ġālung ika kady amūm riris truh
hintānyāng talinga hangambwaken prabhānā
mangkin tang mukha gumawang hayunya mār mrat.

5. Ndei sang Fārtha tiki sēqēng nirānta yogi
kāngčček citta nira tumānya tan pasanγkan
āpan lvir swapēna ġatāng niki n mānganti
yēkā n marma mingēt-ingen sirēka denya.

6. Ketunya n pangucap arūm syapeki rakryan
ngke ring parwata ri sēqēngkwa adehasuddha
denya n tan saparan ing anglēngŋéng hiqīŋku
āpan ratna ning ahajōng ta yādulurta.

7. Jambat ngwang cumataka sambhawē rarasta
lvir ġrī ning tamān alangō kitāwatāra*
ērīdāntā mithuna manisnya ring wajākrām
handul munγzw i ġisi-gisinya lot tan inba.

8. Bangkit ning katirah anγasrayē laγinta
swang nillotpalā* ri matanta rūmnyā* n* unγgu
jangga mrik lumung angure māre galunta
romārjanuji manguŋēng* galuh pininga.

9. Kintu pwa ng priyuka mingga ry awakta māmbēt
astāngerangi sēmi ning hašoka lĕngleŋ
nduh mangkā ng wōtis asusah tikung puδak mrik
nyū-γantāγāmu mualr tayē sthanāngras.

10. Nāhan rakwa ling ira Fārtha yan paŋantwa
towin sang tinaññan ing inggita wruh ojar
he rakryan lēwu amanuγya kabwatanta
prūpta ngke tuvi tak anon waneh juga ngwang.
11. Hāh tan popama mara gōng nikē kṛtinta
siddhā ning tumama marēng Himādri durga
hīṅganya* n putus ing inuttamādhikāra
yogya n sāraṇa sang amet kavrddhyan ing rāt.

12. Nā lingnyângupaśama towi sārjawâsîh
ndan sang Phalguṇa mamânis wuwus nirâtwâng
wīnang* dyah sang apa kitâhajōng hana ngke
tājar ngwang du¬gâ¬duga toh paran pwa donta.

13. Singgih tan kapalang idēpkw* i rūmta waktan
āpan konēng-unēng anunggw i kāwakanta
sakweh ning kusuma hangâsrayē rarasta
tan samwas tuwi wulikēn hanēng kalangwan.

14. Nghing yan Janma ni lēngēng ing kapat kitântēn
sangkēng arṇâwa madhu niśkalâśarīra
singhit pwa ng jaladhi linangwakēn langōnya
lāwan Kūrtika winavēng langō salah de.

15. Ndah mangke kadi tan ahāt kitēng manîsta
heman yan pangânut anis marēng wanâdri
angrasku n tumēngē-tēngōn rikēng vētîsta
ndi n* tan syūha* kari kēnēng sukêt larisnya.

16. Mangkā ling npratanayēmēpēr matakwan
ndah mājar du¬gâ¬duga tēka sang sinantwa
rakryan rēngwakēna tiki n manēhta māsku
strī kanyā ngaran Ulupuy nghulun pwa yâsih.

17. Ndah pūrwâkēṇa mara Janma ni nghulun strī
ērī Korawya ta karēngō gahān* ulā gōng
tunggal nghing sira juga kadbhutēng prabhāwa
ring vīryāpratihata tan samēng trilōka.
18. Wwantēn rājya atiśayēng halēp wisēṣa
de ning bhāsvara maṇi ratna aprameya
lwać kendran hayu nika tan pacāla ring ērī
kabwatnya n hana parijāta kalpawṛkṣa.

19. Akweh mulya racana nīṅg* umah paḍābhṛā
āpan mas maṇi pakēkēs nikādwitiya
singgih yan damēl ira Padmayonidewa
hetunyāsama-sama wet ny ulih nirāmrih.

20. Nā tāndēl nira bhujagādhirāja tuṣṭi
sakweh nīṅg* uraga samanta kapwa bhakti
ndan parṇāh nghulun iki nāgarūjaputrī
langgěng sāśwata juga nora mātra duhkha.

(Canto 3: Śārdūlawikrīḍita)

1. Sānten-sānten ikang sukhottama huwus kesyan tēkap ning yayah
yangde wyāpara tar jēnēk saka ri gōng ning ēreṣṭi kady āwarēg
ambēk tan winaḍan mahāngrarah i rūm ning desa śūnyāśenōt
prāpta ngke dumadak cumuṇḍuk i kitādewāśrayēng Jāhnavī.

2. Mogha ngwang kēna kāma tībra sinarik de ning Smārāstrāṅglare
anghing his ni manis-manista tadahēn jampya ny unēngku n rimang
āpan hyang Ratih edī mangrabatakēn* kingking ning oghāngarang
sih rakryan palarēn warāṁta kitātah pāwak ing Manmatha.

3. Mwang ndy ēnuṅg kahalēp nikang wanawāṅgantēng* sukēt kāṣyasih
sthīrāṅgāṅgkis anambi ring watu sumong rukṣākusut niśprabha
roṇḍon lurw aluṅüt ya rakwa kalasāṇya ndi n ngaranya n sukha
ndak tonton lēṁēs ing śarīra mahalēp heman rininding lanā.

4. Sangkṣepanyā tuhanku mantuka marēṅg nāgādhirājyaṁṛiha
bhuktinta ng sukha bhakti ni nghulun agōng sambeṅān tāṅghyanga
manggeh sing sakatōnta dayda yadiyan līḷā mahas ring langit
āpan jāti sakāma-kāma mami tan mewēh ṛatēṅtērya.
5. Nā ling sang Hulupuy sarāga sumahur Pārthatisomyāmanis
hāḥ māśkw ḫbu halīb pwa denta mangalap ngkāne manik ning hati
lāwan raśmi nikang prahāsana rasanyāmalad wasāngde tēnūh
santoṣa n jugga denta māsku takari ng nirēraddha mangkve kita.

6. Ndan yārthanaya hanājīna Nārada mupākhyānērikang Pāṇḍava
brahmācarya layat sing angdurugi sang sakwan lawan Dropadī
ngwang pvāprēgya cumuntēn angdurugakēn sambandha ning mid layat
nging warṣa rwa wēlas hiner samaya ning nirgrāhakāngdohana.

7. Ling sang Pārtha wihang kunang sang araras praṇēnggitāpet sahur
om swāmingku hade tikāng angēn-angēn mangke pwa de sang rēṣi
āpan don i* wuwus nira n gumawayaya ng protsāhanēng bañcana
nging dewī Dropadātmajā parana ning satyabratātanādi.

8. Yapwan len ri sirāparan ta kasalah dentānggegō sanggama
tan sangkēng paradāra lampunēn ujarkw āmūrṣitāmrīh rēṇa
wrddhyā ning kulawangāa donya pahayun tang kāmamudāgama
pūjānukrama tamtamēn tēpēt ikang dhyāyī tēkēng sūnyatā.

(Canto 4: Turidagati)

1. Mapa kari citta sang nṛpatiputra hinuluran ujarinya pet siwi
humēnēb-ēnēb ndan ambek ira singgih ujar ika n aminta tanggapēn
karaṇa nira n pangaywēknā lingkya hinubhayen apan parēṅg hayu
apitiwi tan pacāla ning arūm taya wiphala kunēng hidēp nira.

2. Nda huwus atūt wilāsa nira sotan i manah ing atunggalan hunēṅg
angadēg adan narendrasuta rakwa dinulur ira nāgakanyakā
ri bēlah ikang wasundara nahan ta hawan ira marēng rasātalā
tuhun alarī sirāpaduluran sukha tinuduh i tingkah ing hēnu.

3. Katēmu tikang Hanālaya wangun-wangunan ika anopamēṅg halēp
racana nikang humah kanaka gopura pagēr ika kapwa mūs manik
swang asēmu teja maṇḍala parēmpwan ika paḍa-paṇāmangun hulap
iningēt-īṅēt hayunya n adhikāra saka ri hayu ning kadevatan.
4. Surabhanāsinang tēkap ikang dinakara wararatna bhāṣwara
ri tēka nikang tilēm ya kalalu ng divasa hiwag amogha yan kucēm
kunēng irikang rasātala ya tāngurang-urangi pētēng tēkēri ya
ya juga lanāsinang tēkap ikang kanaka maṇi suteja nityāśa.

5. Ndah i parahasyan ing taman inuttama tuwin aṣēnōt rinūpaka
irika* narendraputra sira yan tinamakēna datēng sirēri ya
hana wanitāṛja kapwa sinawang maṇīk ānguray arūm raras nikā
amuhara kung liringnya dinēlō sinawawa pāsārira pādapa.

6. Saphala ring inggitanya n ahaʃōng pada sinama pambilda ning
rakēt
asaji manisnya yan pamawa panghariwuwu ning anamya sādara
sēnēr ika rakwa hetu nika pantēs ika waged amandagēng tamuy
tuhu mara denya maŋjēngērakēn wangi ni jēnu-jēnunya ring wijang.

7. Hana vangunan ṣrhaspatika pangkaja* madana hatēpnya mās tatur
wilaja rinēngga pupamaya len suji pada maṇimāya komala
ikang i dalēm samēpta pawirāman ika pinakacaṇḍya ning smara
ndan inapi raśmi saṅcaya jahitnya pada kadi paragyan ing wulan.

8. Irika ta munggah ing pakasutan sang ahayu kalawan nṛpatmaja
pangawaśa ning pada priya matūt wawang arumah ikang* raras hati
papupul irān hanēng śayana ramya pada-pada makesi ning manis
tuhun angśnohana n kadi gādung turida nira pinaṅjīning mēnur.

9. Athawa kunang patūt nira sawang salaga wahu marēk marēng nadi
niyata juga ng Ratih makalawan Manasiya mapupul hanēng dalēm
pawilēt i sandhi ning manah akung pinahuwusakēn ing samāhita
rasa nika tan kagīṇḍala pasungsungana sarēcēp ing pasanggaman.

10. Atalē-talēn wilāsa nira wanwa ri kalēkasan ing karūsikan
pada malulut sirārdha kaharas maṇīk i hati nira n sakēng reśēp*
mijil i surambyan ing ṣrha sawang patēr angalihi tambwang ing wulan
hana paricārikā krama sumanggraṇa ri sira marēk wicakṣaṇa.
11. Ri wiji irêrikânginakaken padultur ira parêng yathâsukha
sumaji tikang taqah pa'da wi'se'ga hana surasa kapwa huttana
ri huuws ira n pamukti man'ærir ndatan alawas angantyaken ri heng
wijah anawung langô juga sira n luluw amahayu ra'smi ning jinêm.

12. Ya marika ramya sang rwa saharas pada mangalapi sandhi ning licin
tuwi pinagantakên mahasa lâlana madulur ânis matuntunan
tan âlèh ahìmya-hîmyan angusir sakalêngëngan asangwa kung nira
sahaja marângrërôb-rërôb akâlihana jinêm apu'ga pâdapa.

13. Pangëtër i dûta ning masa kapat pater amijah angambwakên riris
humahas-ahas ta rakwa sira tan sah anëpë-nëpër ing tapowana
nguni-nguni ring nadîta'ça marêng jurang amarëki durga ning parung
hana vulakan parâna nira sing lêngëng inusir irã mara ng langô.

14. Ri sêdëng irângurënen turida räga silih-asih angeka cumbana
pamïşaya ning raras ri sira tan bësur asëmi lulu' priyambada
jënëk amulung-mulung Madanatantra taya wipatha de Dhanañjaya
saphala hangantyakên hîdaya már mret i manis ira nágaputrikê.

(Canto 5: Mrätatodaka)

1. Tunggal ta pwa hunëng nira hiniçep
mwang wâhyendriya munggw i sira hana
yëkâ pûrça kabe' tinëkakëna
mangkin lwir bhramara n jënëk anëkar.

2. Tan ngeh ngganya hîçep n'rpatanaya
hetunya n pangucap sira wëkasân
marmâsih ta mangol i sang araras
sing solah nira cumbw amuhara kung.

3. Mâskw indung sang aveh unëng adalêm
sang tan sah ri hirëng ning angarasâ
mogha'n tan wënang angluwarana kung
nghing rakryan sumëlap juga satata.
4. সীতান্তেন রি কাকন্তা তান ইছেপেন 
মার্যেন্দেল রি হাজংটা কুনেং আরি 
পামপিতক্র ইবু মোঁ রি কিতা তুহান 
ন্খিঙ্গ মাস্কু ন পিনুনাগ্যা রি পরানা।

5. হায়নাসা পালরেন কাতেকা-তেকায় 
সাংবেগান সাঙ্গ আঁষ্ট্যা কানিপুনান 
হেতুন্যা ন কিতা কারি পাহলাওয়ন 
তান ওন্দ্যা নঃহুলুনেন মলুয়া হেলেম।

6. নাহান লিঙ নিনা ফারথা রিয় উলুপুয় 
য়েকা ন লীর মাঝু রিঙ কুমুদা মারুম* 
তোউন সাঙ্গ বিনারাহ মানান ইরা 
মোজার হাহ প্রিয়া হায় শালাহা।

7. সোজার্নায় ন মওকাল্পা দুগা-দুগা 
লীর কুন্গ নিনগ তাজাহার্সা কারাকেন 
কোদ অঞ্চুর্ন সুরুপ ইং সাসী দিয়া 
জটিল নিঃরাগা মামে কাদি ওইনাগা।

8. বরু ন্জাঙ্ক সিহতা মাঙ্গোঙ হিনাঙ্গেন-আঁঙেন 
লীর লিঙ্গা স্পাতিকে হ্রদয়া মাধোগ 
পিন্রিহ রিঙ স্থিতি নিথা জুগা কিতা 
পুরু ন দোন চেয়া সুখা লানাহ।

9. নাল লিঙ্গনা ন মাপ্যেঙ পেমোলস-আরপ 
য়ংগ্দে কারুগা চিত্তা ন্রসাতাম 
মাংকিন মাংকিন অঙ্গোল অঙ্গারি-হারি 
সোব নিঃরা নিরামেশ্মী কেকেল।

10. রক্র্যান হায় ম্যাহোহিতা দাহতেন 
ংদান দুরা ন হানা কাতাকে লালিসা 
কাব্বাতন্যা ন ব্রমিতাঙ্গলায়া অগারিং 
মার্যোলিয় রি তাহেন রাগস আশ্মী।
11. Hätnyâmbêkw i rarasta lihatana
mwang têkang bhramara ndi ta wênanga
tan tranêng rëchëp ing taman anêdëng
āpan maskw arî pañjrah ing asana.

12. Ling sang Pândusuta n pamaâ-sâ-sâ
pathyâveh sêpah arja tuvi rêsêp*
leñyâ ning mangaras ri sang ahajöng
lāgy ćrup ri murit nira wêkasen.

13. Nâ pamwit nira Phalguña hinayu
ndah sâmpun winarah ta ring ulah
dhyânârâdhanalâkṣaṇa saphala
prâptanya n hinanusmarâna hêlêm.

14. Sâmpunya n pamâtîh samanah ira
ndah lunghâ ta sang Arjuna tumuluy
sangkë sthâna nikang taman angënës
mintar ñighra lëpas pwa laku nira.

(Canto 6: Sârdûlâwikriđita)

1. Mângêg lampah irêng kulêm rahina meh mangsö lumampah sira
tis-tis tang padamârça mâtra dinêlô de ning himâwrânglimut
tan pendah jinêm ing kalangwan anawung tang rèm remôngnyângaring
kaywanyârja lamuk-lamuk pada sawang moruk matungtung hima.

2. Angrës tingkah ikang hëñû lëngêng ika lwîr tan saosbâlangö*
bypâtitan lagi sangâsayâwa divasanyâawâs pêtëngnyângalih
yêkä n mâtra sumông hyang Arka hamirah kady ñmijah ngwang mulat
wintang mûr anusup lëyëp ya ta parëng mukçë wêkas ning langit.

3. Mangkin lwîr asalin lëngêng nikang alas kambangnya n aîjrah katon
lwîr harṣa n pangavandha madraka marûm hûng ning mayûrârâras
eñjûh rakwa ri denya yan hinuluran truh-truh rarab ning kulêm
lâwan pakrak ikang satâlas amalêh ramyâkukuyw ângawe*
4. Pingnyâganti hanêng jurang ndan angawat denya n paśabdângêṭêk
sinrang hing tâdaharśa lot angawayuh sarweccha munggw ing rangin
hôh hôh tang pawanângawesâna marêng pring wungwang anrang patér
asrang syungnya lawan kuwong manis ikângde harśa marmêng kapö.

(Canto 7: Wirat Têbu Sol)

1. Paḍa ramya tingkah ing alasnya linêngêngakên ing wanêšrama
karôngô ngaranya Narawṟtta kaparêk* ing anindya parwata
aḍêlik Jurangnya n adalôm ñikara nika kahundul ing parung
kumisik nadînya hana hertali capala jumog* marêng jurang.

2. Sawaneh pwa tûsnyâ gumulak mijil anêlät ing agra ning gêgêr
susu ning lêmah kahidåpënya n asemu rajatadrawâputih
ndan awâs manuknya n apude titir umahas-ahas têkêri ya
lumarap-larap kadi sawarga mamarëngi patîrtha sang rêsi.

3. Ri hiring-hiringnya n aḷêmkód tuwin alalëk angungkul-ungkuli*
pada tâsamîpa patapan mapangajaran i dunghus ing parung
pada tan madoh saber-sabharanya sana-sini paḍâgawëe langô
sêkër ing wakâta dumilah kadi dahana lumông tininghalan.

4. Araras patinghalan ikang para kili hamarantyakën ri ya
kahatur cumampaka hajôngnya pampag ika ring ñatëng mulat
ri pasinêdi-sindë nika mënggëp angayati pakiñcang ing halis
anamar kilang juga liringnya winulatan ikânghému guyu.

5. I talun-talunya ya ta lâlana hamupu gangan lawan jamur
ngunîweh lalab pada kinunda ri jamang ika kesisan susu
lalita ndatan puji ri denya n angidung i samîpa ning parung
sahajâhirit sinamay ing gagung umuni hanêng jurang-jurang.

6. Irikang tapowana rarasnya n abuhaya sumajya sang rêsi
hana tâmipil kusuma darbha hînikeṭ inamërnya ring kuku
sawaneh* marêng ghaṭa lumampah alaris arêjâñawuk bañu
dinêlô manisnya n angênoh rumëngu-rëngu sawang surâpsari.
7. Aparö* katungkulan ikang tasik anak alangö sawang pasir
hana rakwa hertali tumëmpuh i bañu nika sumrah ing parang
akuwung-kuwung kasuluhan rawi sirat ika mangdadak riris
nya waneh katon kapalëyö ng kadi bhujaga kumëndëng anglayang.

8. Pangisis ni sinwam i kayunya pamajali padësuhen sëkar
ri datëng narendrasuta mangdurugakëna hunëngnya yan labuh
rinasan gatinya n amalar këkësakëna ri madhya ning gëlung
mwang ikang latë kadi sumanggraaha gërëmë katon pangañjali.

9. Sahananya tapwan akalib kusuma nika* turung kasëmpala
panamuynya sarwaphala runuru paða kadi wulañjar ing kshi* 
wrh utangkil ing kukap ikå paða hañar aðwö sëdëng mure
humiling galingnya yan alung mila lalita manangga ring tawang.

10. I jurangnya ramya mapupus lirang ika n amawar sawang lume
lwir anambir arja katirahnya suminang amirah padänisih
wangi ning gadëng kadi mahångidan-idani haturnya kâningan
ya tikå pasungsung ika wanwa larungakëna ring smarëtura.

(Canto 8: Jagadnätha)

1. Sawang-sawang ikang wanëntara kalangwan ika paða mapakşa sanmata
angendahi sëwö nikang tarulatënya sukha karirisann padësalin
himângâda-hadë malindungan apiŋa pasilorupan ing labuh kapat
bangun caliring ing harëp hana walikadëp anglép anambya-nambyakën.

2. Lëngöng pajajar ing wukir* alas- alasnya linëngis aëwëh padëkiris
ikang jaladharâputih midëri lambung ika kasarakat pégat-pëgat
rikå n hana katon sira mpu tapa munggw i patarukan ikang wanâsrama
lumöng kadi ñarâputih kasuluhan dinakara* matëmah lamuk-lamuk.

3. Yaâårja lëngöng anglangut halëp iki n huwus apatiga ñunya nismara
asimbar aënhëd kadënuñulakanë* hatëp ika pinutih sawang jamur
ya rakwa kahanan Dhanañjaya mangö manah ira kadi mangdëlo tawang
katon hana parabnya rakwa rasa bhësa saji-saji ri ñunya tan lutur.
4. Tapowana paran kunang lwir atawing lalayan ika lėyēp hañar katon pilih winawan ing pratāpa nira sang hyang anaruka temolahēri ya kunēng ri hana ning tapī karahan an pamurung ing angusir jayendriya ri denya n anganam rasanya kadi mesi lumēngēri samādhi sang rēṣi.

5. Nānī prama ramya warna siluman swang amungari pasajya ning kawi tuwi pwa mapasir-pasir kadi tumimbang i jaladhi lēngōng tinjinghalan
hana pwa ri sire-sarenya katēkēng panilukan ika sōh ēsilētala sawang marahakēn hayunya tanahēn kēkēskēna gurit kawīswara.

6. Karang sumirang ing tēngah kahiḍēpanya hana kadi pahōman ing langō
titir kasusuk ing ryak edī tēka mangharus iri ya hinos yaya n kumōl apāṇān arecēp ya lāgi paran ing hima hangaring-aring marēng bānu puḷāknyā n angūḍoḍa kengis anawan ngrēs ing ahañang anis macangkrama.

7. Waneh pinakaramya ning lwan' atiśūnya kinaluṣa mināga ning kapō angeman alangō ya tāṅghiwagi rāga ning angusira sūkṣma ning parab kunang pwa hana jīwa-jīwa nguniweh ēdā-ēdā tumamāpude-pude lukanya kapukēt kēnēng wwaḍ ing akēt kinalawasa kasaṇḍet ing jaruh.

8. Ikang mahas arambakan hana katon mangadēg-adēg anirwa bhikṣuka dudū tang angilo tathāpi n akire kuhaka manulingi lyric ing pakung cucurnya tumiling hanēri ya lawan valik apalarasan pārēng mēsat ndatan mingōl ikang mayōra mangatīta kajēnēkan acāmanēng rēṇēk.
(Canto 9: Pṛthvītala)

1. Nahan mara langónya ramya ta manah nirang Phalgunā
   wawang mara sira n ātēṅg ta tumurun rikang wee lēngōng
tumuntēn aradin tēṅhēr manah ira n matis tan rapuh
tēṅkap ni srī ikang nadī ya ta maweh rēsēp ning hati.

2. Tuwi pwa malilang ta citta nira Pārtha māry āsukēr
   makīn ta sira tuṣṭa lāgi* kawēkas turung mēntasa
   kunang pwa wēkasan kinārya nīra dehaśuddhādhika
   anusmaraṇa sopacāra saha mudratīrthānjali.

3. Sēdēṅg prawara Phalgunājapa manōb manah nirmala
   hana pwa biṣama grahāhuga hagōng mangantīṅg* nadī
   nimitta nika nora pandīta marēri yācāmana
   haṅgar pwa hana gandha sang nrpasuta drawēṅ īwah marūm.

4. Ndator dwa mangungap ya śīghra maganas ta yāṅgambusa
   ri denya n alapālārēṅgut-ingutēn tangeh tan pangan
   wawang pwa magirang kṣaṇa krama mijil ya sangkēṅg guhā
   bañunyā gumēṅk yā kād bhāta wutahnya kontab manōb.

5. Katon ya makaral-karal hupil ikang mukha lēw karang
   tinon tēṅkap iki n sang Arjuna sēdēṅg lumēsw ājapa
   makīn ya murungut madan ta ya masō harēp mangdēmak
   mahānucupa rah ya tāmubaka mangśa lingnyē sira.

6. Sēdēṅnya ḍumēpa ng nadī mragagah* ardha ranggah magōng
tuwin katatakut lēkasnya ri galaknya tan pargata
tutuknya n umangang wiśāla masalit sihungnyālungid
   ya rakwa kādi Rāhu rodra mulat ing wulan pūṛnma.

7. Dhanaṅjaya mulat sirēka ātēṅg ing graha wruh sira
   yayāmēṅk ira tapwa kepwan apagēh manon baṅcana
   prayatna sira tan pramāda tumihang manah stambhana
   parēṅg ri pangasō nikang wuhaya meh ātēṅg* sāhasa.
8. Tuwi pwa tan ares ta Phalguña śinepnya nirs āṅgāya
tītir pwa kinawiln̄ya tan hana wikāra* towin luput
pirēka guṇa ning mahāvuhāya* sattva pāpādhamā
avās kakawaśānya tan pangapa bhagna denyānahut.

9. Mēnah kēli-kēlin sinanghāra galaknya tan dwālupe*
saliswa wulangun hilang mara hićēpnyā tībrālume
nd̄atan wigata de nirātā wēkasen sinēṅkēng ċarat
ya ta pwa pinakānta ning samaya pūrwa mangkin tēka.

10. Sēdēng nika* sinēṅkakēn ta makiḍat ċatēng ring lēmah
makint ta ya mavū mangohan asawang kētug ning tasik
nahan ta wēkas ing swajīwa nika rodra karmērya
śawanya kadi rangrangān lagi masāṭ kēbēk ning baṇu.

11. Ki sāmpun ika yan paratra manurun tikāng apsarī
ri samukha ni sang Dhanaśījaya tuwin sasomyāhalēp
capūhan umulat sang Arjuna rikang suastyā śhajōng
tēkātwang i sira n wāśāṃgingēt-īngēt narendrātmājā.

12. Ikang kusumawarṣa yēka rumarab parēng mwang jēnu
sumār lagi tinūt riningring inarih* nikiāg satpada
nahantiki* pamūrṣitanya sumukhēri sang Phalguṇa
wawang ṇrṇasūṭātāṇa krama ċajar tikāng kāminī

(Canto 10: Puṣpitāgra)

1. Nṛpatanaya rēṅgōn maṭēki rakryan
suraduhitūku manēh nirang Dhanendra
nḡhulun iki makanāma Puṣpamesī
purih ing abhāgya ri sanghulun kasangkhyā.

2. Hana surawanitā dulurkwa ngūni
papāt ahajōng parēng angḷēṅgōng* tan imba
ri taman ing Alakāwaṭī marāṅgdon
amijah apet kalangōnya kapwa ramya.
3. Wawang anêmu ta sanghulun munIndra
matapa sêng nira lêmbanâsamûdhi
smaraña nira nahan winighna dengku
kadi pangatag ning anêmu pûpakarma.

4. Gelêng ira ta šumâpa kong asampe
graha têmahamw avamâna tan wruh ung twang
nahan ika pangucap nira n wawang mûr
kami kawêkas masêkêl wimoha mopoêk.

5. Krama lumaku mamet nadî kamantyun
datêng ing Avindhya muwah sira n kapanggih
mami parêng umusap ri jônirânghyang
maran avêlas ta mawe warântaâapa.

6. Ri gati nira parârtha šântacitta
ri kami manambah angambwakên kabhaktin
karaña nira mawe warâmrtê ngwang
waluya ning angdadi šuddha ning kajanman.

7. Palalun iki laranyu haywa šoka
hana tiki šaktya hëlêm ngaranya Pârtha
nahan ika ta datêng mahas cumunduk
ya tika sumêngkakênê kita n muwah hyang.

8. Wacana nira* nahan nghulun ta mamït
tehêr adulur manusup mamet pradesâ
kalalu têka rikêng nadî Swabhadra
tehêr atêmah graha rodra kelik ing rät.

9. Pira kari lawas ing yuga n panganti
alapa lanâ taya ning mahas mahunhang
mërga uraga asing datêng minum wwe
niyata pêjah dêmakêkwa šîrña bhakçan.
10. Salawas ika tatan panon juga n'gwang
kami katakutnya kabehe musuhnya ri ngke
makin alapa saranta tan pamukti
pangawa'ga ning hati dusktawangawea.

11. Nihon iki ri datengta labdhacitta
anumana karaa ning maluy surastrI
aparimita hutangku tan pahingan.
kita ta sumengkak'en ing Yamanda mangko.

12. Ksamake na ta kuneng nararya Pärtha
tuluyana sihta dulurku hilwakënta
apan iki kawekës mamukti duhkha
pa'da ta waneh kahananya tirtha de'sa.

(Canto 11: Basantatilaka)

1. Nə de nikang surawadhū pratipattya*mojar
ekseyan ta citta nira Pärtha pininta-kāsih*
yēkā n lumampah adulur tikanang surastrī
tēkwana mapadgata laris nira tan parāryan.

2. Prāptēng nadi kahanan ing graha durga ramya
sāmpun sinēngkakēn irēka kabehe umēntas
saprīti kapwa umuwah matēmah surastrī
mangkin mangañjali ri jōng nira Pāṇḍuputra.

3. He ārya Pärtha kita sādhu parārtha ring rāt
rakryan prasiddha* śaraṇangkwa pavitra sāksāt
āpan* bhaṭāra Naradeva kitaśaraIra
anghīng guñanta sumēnō mibōk ing triloka.

4. Ndah mangkanōjar ika Pärtha saharṣa mojar
he apsarī kita kapān aku bhagnacitta
tan len swadharma nira sajjana sambhavēng rāt
nāhan tinūtku n umariṣṭakēnē laranta.
5. Tan sangka ring rajata kārṣcana ratna bhoga
donku n humantasakēnē kita dukhakāla
bwat sang ksinatriya tatan dadi niṣṭhurēṅg rāt
kārtyādi kewala ginēgwa naḥan sinādhyā.

6. Nāhan ta rakwa pangucap nira Pāṇḍuputra
tulyāṃṛtottama* ri citta nikang surastrī
denyādhikāra panēmunya wara prasāda
tan wruh pwa yāmuhakanēṅg yasa Meru ring bwat.

7. Atyanta bhāra kuśalanta tēlas kabhukti
ndētan hanēki panuwalkw* i yaśanta mānta
nirwighna māsku kṛtakṛtya javārtha ring rāt
manggēṅ pangōban ing anāśraya sarvadharma.

8. Nāhan pājarangkw i kita yogya pameta rakryan
vwantēn ta rakwa karēṅgō prabhu sūddhaśīla
ṅgkānēṅg Mayūrapura rājya nira pratiṣṭha
kakhyāti Citradahanāstu* parāna denta.

9. Anyāta tēki pinakānak ira n suputri
ring rūm ndatan kahala konēṅ-unēṅg hayunya
yēka n palakwana sēṅgēṅg makaghāra denta
anghing* tayānak ira lena hiner kitātah.

10. Nāhan tēkapnya n awarah ri sira n tayādwa
ndētīta sāmphun amuhun ya ri sang Kīti*
luṅghā parēṅ kṣaña mēsat ya ring antarīkṣa
prāptēṅg surālaya huvus paḍa tan wiwaksan.

11. Sang Pārtha kārī siwuhen sira mār katṛṣṇan
lam-lam lului kamaddūṅ sira yar tumēṅghā
cōṅg ngōr manah nira rumēṅgwa gērēṅ ya masṛēṅ
ngkānē du kīlyan anamar swara ning suastrī.
12. Tangheh hidêp nira huwus tumiling hyang Arka
mangkin sirâsêpi ri tîra nikang saraswan
rês-rêsnya kewala masâbda lume* ya medran
panglinggan ing sarayi Sûdha Sûnuddha lingnya.

13. Tatkâla sang prawara Pûndusuta n hana ngkâ
ndan sang mahâmuni ring aërâma têki waktan
sakweh nirâtapa ri desa nikang Swabhâdra
kapwângrêngô ri hilang ing bhaya ning patîrthan.

14. Yêkâ n satusta magirang mari de nirârês
ngkâ prêgya mangkata sira n paratêng patîrthan
cunçuk ta Phâlguñâ sâdêng nira yan parâryan
âkâra ning lituhajông ya maweh kapûhan.

15. Atwang sang Arjuna datêng nira sang pararshi
ngkâna n sirâsîla sasonya padâtiisânta
ling sang pararshi tiya bhâgya datêngta mangko
ngke ring Swabhâdra umah arja ri sang tapaswî.

16. Ndan lingku denta laki kampira ring wânâdrî
siddhy ânubhâra pinakâsraya ning masâdhyâ
mangde bhatâra niyatêki jayanta tan len
byakta n krtârthâ ri hidêp mami pamrihanta.

17. Nâ ling nirang rêsî narendrasutârjavôjar
opwan hanêky anumana mpu rikêng kadi ngwang
panggil wênang dadaha ning mangusirシュbhartha
icchânta mantasana karma nikang triloka.

18. Nâ ling nira krama datêng tikanang pamûjâ
pàdyâdi cûmana hanârghya waneh sêrêh wâwâ
lâwan mahôsadhi dudu ng phalamâla pathya
winwat nikang tapi-tapi paça sopacâra.

20. Ngkā sang waték tapa parēng ta sira n pangajēng sang Pārtha tan dwa hiniwō sira de pararși sāmpun sirēkana pīnūja makin sutṛpti ndah ring samāntara maharśli muwah ta mojar.

21. He punya kośala Dhanañjaya vīrasādhu sakweh nirang muni sagotra kabehe rinaksa āpan datan hana waneh pakapunyā jāti sangkē panonku ri kitāñjayaś siddhakārya.

22. Ndān mātra tēki pitēngōn ngwang ęki n rēmgōnta yāwat sukhābhuyadaya tāwat iwěhnya bhuktiṃ sangkēng janapriya adṛśya matangnya langgēng āpan pradhāna pinakāsyā kadharmamūrtyan.

23. Anghing prihen tēmēn i sandhi nikēng śarīra ekatwa mukhya sarapungnya ginōng tar olah maryāda yukti hamēnganya nahan winṛddhi śaktinya hetu nikanang bhaya muksa kāndēh.

24. Yapwan triloka riy awakta tatan prabheda tādwaiṣa de ning anurāga lawan kaṣāntan sakweh nikang ripu ya tan tumamē yawē jro sarveccha nirbhaya kitēka sakāma-kāma.

25. Nā lwir nikang samaya winyakṛtātīyukti ndān sang Dhanañjaya sirēka manādhukāra towin saniścaya yinogyā tēmēn rasanya sāngsipta mangkana pagosthi nira byatītan.
26. Prãpta ng kulãm ndan anginêp prãwarûya Pãrtha
ingkânêng tapowana ginocara sang tapaswi
ramyâsyakâraäâ samãddhya nikang patîrthan
de ning prabhâwa nira Pãrtha sumiddhikâra.

27. Ngkã Pânduputra atituätha hanêng paranti
ring sthâna mañdapa manojña wiãuddha marsik
simpar ya tônggwan ira rakwa muwah pinûjä
ndan sang watêk muni kahê tuturung wisãta.

28. Ardhâlangã lêngêng ing âôrama sûnya ramya
de ning niçãkara* rumênggê pajangnya molêm
tulya pradîpa suluh ing patapan katejan
mâr gandha ning mayang arûm rumësëp ta subnya.

29. Angras raras pangësah ing saradânta kerir
kumbang mahûngisêk-isêk ri kuwungnya masrêt
ngel kungnya ring wêngi hanâdî n aôka tañjung
yêkâmangun rësëp i citta nirê langönya.

30. Akweh pwa gocara nirang rësi kapwa tušta
lâwan ta sang prawara Phâlguna kapwa* sãtût
tîngkah nikang surawadhû* ya winâhwa-wânwan
ndâtan kathâkêna ikang wêngi tan dwa lungha.

(Canto 12: Jagaddhita)

1. Sâmpun pwa ng rahnêng wanâârama mijil nrpasuta têlas ing
   widhikrama
   ngûni n rakwa huwus sirâmuhun i sang para rësi manêhêr têkê yawa
   ndah mangkat malihêng tapowana kunêng twas ira tiki kasingy atût
   hênhû
   mãrgâmingkingakên jurang paça mahertali tinalang inambalan pêtung.
2. Abhrā teja ning arka tumrang angungang manuluhi leyēp ing sakendriya
           kongang tingkah ikang wanāntara latā pada lalayan iki n silih-kayuh
           moghākrūm pinagantyan ing rawi ya tâŋgyasi papupul i sinwam
           ing tahēn
           sanghunyā n sumidik-sidik malalayan* kadi mawēdi pādānusup-
           susup.

3. Akweh para dusun-dusun kaparēk ing wana gahana katēmwa de nira
           hanghwan munggw iri yângaring ndan alētā tōga-tēgal ika sēh
           gagākiris
           wwangnyâmōh susu kapwa mangkana gawenya tuhagaṇa hanēng gunung-
           gunung
           prāptēng rājya nahan prasiddha ya ta* mukhya pahulan ika taila
           rakwa ya.

4. Mangkin lampah iralaris pira kunang kahaliwatan i de nira n laku
           akweh sōbha* taman-taman pada pinanggih ira hana wihāra paryangan
           alwā tingkah i wandiranya mēgēgēh prasama-sama matōb rumambaya
           sēbsēbnyārja tinēngwa-tēngwakēn apiṇḍa manahan ira sang hanēng
           wukir.

5. Wanwātyanta halēp niki n wahu winatwan asama-sama tingkah ing
           lebuh
           maghāt-hāt ya tiki n panungsung i kalangwan* ika taya pujin
           tininggaṇlan
           ndah wwantēn walaharnya nirmala ri hengnya kumulilingi sanding
           ing kuwu
           wwangnyângangswa marēng* pabaṇwan ika len tang aruruku katon
           pādāhalēp.
6. Lāwan tingkah ikang* hēnū kadi girahyasēn umawa langō sumanggra ha nyāsanyāngililan yayācawita rehnya paḍa ta kinalāntarāngadēg sambeğan dinīlō mirah ni kau teja nika kadi mahāṅghēmu guyu osik pringnya maringgungan paḍa miguh marahakēna kisiknya kānginan.

7. Mangkā lwirnya waneh yathāsukha sawang wilaja ning ahajōng

hanēng sabhā
sēnjangnya n pajajar-jajar paḍa pinańcuran atalaga tulya pahyasan kalyan pangkaja kapwa maikala kadi pwa mamukha ning arūm panungsunga

kapwāsēri kasarambahan hrēbuk awarpa havu-hau nikang pupur sumār.

8. Lwir tan marma lēngōngnya mangrwabi rarasnya paḍa hana ri pinggir ing hēnu

mangkā bapra nikang* gañū binata miśra mapacira minerw agopura sarvecchāṇ umadang smi ning rudita māmbēt alaris angēsah nirantara pinrang hing pawanāsring edī kadi harṣa mamalaku hunēngnya sanmatan.

9. Nāntēn ngganya pilih-pilih tinawung ing gati hinudaran ing kadang-kadang

līlā bhāwa nikēniring ndan ahalēp-halēpan iniring ing tabang-tabang lāwan denya marumpukan kusuma sahyas awahēl apēnēd mabhūsāna bhongganya n panēkar yaya n kapēnētān ri sira liring ikā n dudē
gawe.

10. Tingkah ning rawa ramya tēkwan amēvēh-mēvēhi sabha-sabhā

nikālangō

kady āpty ākīlayu n pangambēkī sēqēngnya n aharusan i kungnya de

nira
tan mantēn juga tīra-tīra nika pāṇḍān asanīga hanākīrim puḍak pañjrah ning śatapatra kady asaraṅgēn bhramara datēng amūrvakēn ri ya.
11. Nyâsokâsana pusa bâna panédenngnya pada hana ri pinggir ing bafu kambangnya n kasirir tan enëh inalimbangakëna ri datëng nprâtmaja

lwir harçâtamuyan datan winuni bangkit ika pala-palar kasëmpala kady angher alabëh manës* atava râjasa karaña niki n turung tiba.

12. Manggëh rûmnya pamuspa ning rimang angarcana madana wilása ring tilam

honya ng tañjung angambwaken kusuma yêka n angawadi lukar sakëng tëngah

ndah mangkâ panëqëng nikang sikhari* kâry awing-awingan i pangjrah ing wungü
tan samwas ya manûtakën ri lari ning pawana jaruman ing manëmbaha.

(Canto 13: Rajani)

1. Sakatëmu de DhanañJaya lëngôngnya tangëh wuwusën tuwi karëngö Mayûrapura yêki ngarenya sabhâ narapati sang rumakesaka rikang nagareki rëngën sëdëng angaráng wirangwëng i wêkas nira yan siwëné.

2. Prawara suputrikânak ira têki n anindya wagëd kadi pasärëra ning raras aminda ri gâtra nira swang awangi gandha ning kusuma tan pagapârdha marës matang ika Citragandha panëngër nira râjasutâ.

3. Pangayam-ayam nirang nprâti mahyun amantwa mëne sira pinametakën jalu sulakṣaṇa tan kahala makaphala tantra wangâsaja gumanyyakën inë karatun malah apega ng manah mangëñ-angëñ y abhilâsa nira.

4. Syapa kari sang mañipuña wastu wineha tikã harëp amahalwâñ kara makolaha haywa bâsa niyata kaduryaän ling ira tuccha* gatinya têmëñ tan ulaha ning janottama yadi n paratëng wipatha.
5. Hana mara tōpemany a ta kunang yadiyan warangēn kusuma sūṅdēng manohara sumambakēn ing bhāmara lēvu mara denya yogya haṅangēnya warēg juga ya ya pangupadrēṣṭā ning taruṇa moliha tan wibasa.


7. Tuwi mara karma ning dadi ikang rwa tumūt mijila hala hayu yēka rakwa tinēmunya lanē manapēl paṭa-paṭa tan kasah pwa ya rikang dadi janma kabeḥ sudhana kṛpāna len ganal alit taya tan kahana.

8. Wwang alupa ring rasāgama anādi Śivasmarāṇa niyata nikā n panēmwa hiwēṅ ing dadi tan lēpasa kathamapi sang Mayūrapati sāttwika lot gīṅgō panēmu nīrēṅg inak rudita ṣoka marēk mangikū.

9. Ya tika ginopitēṅg hṛdaya gōṅ ni kadukhkan ira ya juga lanē linālana winēḥ nira tan masukēr pasisi wanāntarāśrama nahan ta pamenān ira bari-bari yēka rakwa pangimur pwa ri sungsut ira.

10. Pira ta kunēṅg lawas nira naraṅhīpa raṅca makung tinuduh i singhit ing manah angiṣṭy awasāṇa nira pamahayu ning hyang angdani ḍatēṅg nira Pārthā tēhēr niyata sirēka mangruwāgī sungkawa sang nṛpati.

11. Pamawa niking raras rasika sang wara rūjastā angētērakēn ri rās ni lēṅgēṅg ing gīri māry alangō kalavan ikang wilēpa kadi mantēna rūmnya larut karaṇa nira n ḍatēṅg kawawa de ni karēṅgwan ira.
12. Kuneng i dateng sang Arjuna huvus katēkē nṛpati sipi kari gōng i buddhi naranātha* sirātamuyan athawa kētang balāmala-malar taya len ri sira kadi salagālabēh ri tōka ning riris ing jalada.

13. Wawang asawang mahodadhi katonan ikang nagara gumuruh* ikang wawang ing pura mijil ya tiki n kētēra ndan asēmu candrapūrṇa nṛpatutra sumōng iri ya ya ta karaṇanya sōk turida lot kumisik mangēsah.

14. Sahaja sawang kapat muwah* ikang Madhumāsa* lēngōng ya pangupanē halēp nṛpatiputra ri de ny amulat prakāśita* wīra sakti sira nora waneh karēngō nṛpasuta* kewalāta wiṣaya ny ucapanya wagus.

15. Atha ri datēng Dhanañjaya marēk ta Mayūrapati wulat amanis panungsung ira sārjawa tingkah ira manginaki nāla sang wahu datēng ta panantwa nira sipi kari bhāgyamanta mami Purtha kitānēpēra.

16. Nghulun iki tulya wṛkṣatṛṇa rukṣa lume makusut ri taya nikang hudan biṣama kungnya mangel angajap kavadiy uyangnya kāvīt asēwō pwa ya niśkaraṇa amēnangi sih bhaṭāra Harirāja datēnga laki.

17. Kalawan iking Mayūra atiśūṣka lēswēs wiphala kadi hana ta swakarma nika garyang atah makucēm hana mara ganta ning hayu kabhukti tēkapnya mēne kuśala guṇanta mula amēṅganya manēmwa hita.

18. Na wuwus i sang narendra sumahur ta narendrasuta* taha mara lingta nātha katuluy pwa mahāmangudang parama kasajjananta atiśuddha parārtha wibhuh sumēkār i pedma ning hrdaya donkwa* sumewa haji.

19. Ling ira* tēhēr pininta nira sang wara rājasutā taya winihang* narārya ri Mayūra papatra nira bapa halapēnta māsku siwīnēnya kitēki baśa nda pahalavōnta mātra punagingkwa pakīrtyakēna.
20. Prathama niking Mayūra wararājya rēṅgōnta harah prabhu sira sang Prabhākara nahan ta rawitkwa sira ati malawas radēg nira tanora* tanūja haji lumaku sirāgawe* tapa sudhīra anak ya ta don.


(Canto 14: Rucirā)

1. Marēn sulakṣaṇa panēmungkwa ring pura tayāsēwō mara phala ning tapādhika warāṅggaṇānakā ya jugēnārēp-harēp panandhya ning tumukēlī tan sih ing Widhi.

2. Yayārtha donkw iki ta siwin swaputrikā ta Pārtha lāvan ika hēlēm jalu prihēn ya tālāpēn mami makaśulka kanyakā tiris nikang prabhu hana de nrptaṁjā.

3. Nahan wuwus narapati Pārtha tan salī inakwakēn ry anaka narendrakanyakā jalu pwa yēka sumilihēry adēg nira huwus padābhaya nira tan kasangsāyā.

4. Tēlas suwardhana bala mukhya mangrēngō ri pāywa sang wara yu瓦Ti Dhanaṇḍīya makin manah nika magirang ghinośitan pājātyan ing maniwi mamet kasewakan.

5. Dine tikang pavarangan arja huttama muwah tikang pamlu dhuk ing grhādhika wawang ndatan kahala kebēh padāńghaḍa yaya ndatan kapalang alēpnya de nikā.
6. Ikang wvang ing pura pada tuṣṭa warṇanēn
yathākramāṅgēnakēn ikang walikrama
wanēh madan hyas ika kakūn gan ing tamuy
ikang kētēk-kētēk araras linocita.

7. Ndatan kathākēna gati sang wvang ing dalēm
kunēng pwa warṇana sira sang Dhanañjaya
tēlas mulih tinamakēn ing pasanggrahan
gṛhāhalēp racana nikang hanēri ya.

8. Samanya tan sipi wara larya-laryana
aneka tang surasa sinajya de haji
marēk tikang sama humīwē* manunggayap
rinamyan ing padahi lalitya len kētur.

9. Surup nikang ravi umulih narādhipa
parēng surup ni kalaran ing manah nira
sawet ni gōng ni girang ire Dhanañjaya
panonan* ing sukha mijilēng mukhābungah.

(Canto 15: Kusumawīlasita)

1. Prāpta narendra ring gṛha* cumunduk i nṛpadayīta hanēng dalēm
ramya sinungsung ing smita datēng nira tinamakēn ing wulat marūm
de nira sang narendramahīṣī krama mawara-warah narādhipa
an nṛpaputrika sira mēne warangakēn i sang ārya Phalguṇa.

2. Tan winihang tēkap nṛpawadhū yugala nira narendrakanyakā
mangkana tēki sang wvang i dalēm pada gōṛēmē ya tāsōwō lulut
sang nṛpaputra lingnya sira wastu savava pamawē suputrika.
ndāh* irikā nareśwara siratēhēr apaduluran marēng sutā.

3. Ring parahasyan arja ri dalēm nda tucapa sira sang suputrika
ngūni manah nirāgigu ri budhyya haji hinapi wṛtta ning marēk
prāpta ta* sang yayah ri sira hetu ni kētēr ira tan wēnang pīnōm
lwir maya ning damar kinēliran kalaran ira tiki n panungsunga.
4. Marma manah narendra tumahā ri wingit ira sumōng ring inggita kweh paricārikānawam angiring ri sira tuwin arūm padōmēnges denya marēk manimbangi kapantēs ika n asēmu pañjrah ing mēnur sang nṛpaputrikāmāwa hayunya n aṛēja tuhu mūrti ning wulan.

5. Tan dwa sira n panēmbah i datēng nṛpati muwah i sang nareśwarī ardha sawang linad twas ira sang bibi sumaput ikang wēlas-harēp ndan sira sang manēmbah i sīrānāhēli widhi narādhipē sira wet ni pamōm nira prihati mon wihanga sira tahāparan kunēng.

6. Hetu nirāvēnēs winuwusan nṛpati sōḍēng ira n kṛtānijali ngke tanayāngku tan rwa kinēnēpku kita juga hurioku mās manik om hibu haywa niṣṭhura tuhanku sipi karika pamrihi i nghulun caḍī nikang prayocjana kitāstu yak amahayu sarajya punyanēn.

7. Māsku kitēnarēp-harēp ikang bapa bibi tumēkēng padāhaya ndah pituhun hujarku kapanānglugasa hasih agōng marē kita wet ni tuwuhta sāmpun anēḍēng sapangalapan akarma tanakū haywa minge sang Arjuna siwinta saphala sira sambhavē kita.

8. Mangkana ling narendra sira sang winuwusan ira kepwan ing hidēp śīghra malēk sakē wētu ni luḥ nira karaṇa nira ndatan sahuḥ mogha kunōl sira n paṃihangē nṛpati ri rōs irārēha kemēngan hetu nira n mēnḥah juga tangēh yan amītuḥu paṃidhiya sang prabhu.

9. Ndah mangucap narendranahiṣī tuhan ibu hiḍēpēn nareśvara tan hana rakwa lena ri kitēbu makadadaha ning twang i nghulun pūrṇa nikang kadang sakura denta yan anuwaḥa jalwawangēsa yiṣku minukhya panggajaha ring nagara siwīnēn ing balakrama.

10. Dyah palalu nda haywa tumahā nṛpati mativare kitānaku don ira sang mākānaka hajēṅgnya kaōēnanga ta sīra qētwa duṣkrēta sang katalyan i lulut ning atanaya pawehnya duryaśa kapwa ya tan kēnēnaku ikang hala hayu panitah Prajāpati.
11. Sampun ira n ghumośita mulih sang ahayu* kawekas vimohita
mantuk inĕmban ing kaka ambogha lumayana rapuh kakingkingan
ndah ri /datĕng nirĕng ḡrhalatângĕsah asĕkêl angĕlwakên tangis
luh umili nirĕntara lanĕnaris-aris i pamanghya ning sakhi.

(Canto 16: Mṟatatodaka)
1. StrĬ-strĬ soka kĕnĕng hunĕng alangŎ
akweh bhrânta parĕng hingan* asĕkêl
nghing kingkingnya marĕ nṟpatanaya
hetunya n kawisam turida lĕlĕh.

2. Oyut măr wagugĕn kadi wurlangun
de ning rāga rumĕncĕm angawaśa
lĕnĝlĕng len amajang wulan angarang
yĕkā n lwir kwuhan huyang alulut.

3. Len tang tĭbra makung mĕhah angĕsah
ndah ring sthâna nikang patiga matis
sang hyang Lek alangŎ sinalahasa
iršyănglud wruh aveh lara ling ika.

4. Sang hyang-hyang ning unĕng /datĕnga usŎn
tasyăsih ri larangku kasih-arĕp
nŭ lingnya n pamuluh rĕmĕk angani
lot mĕngghah karĕngŎ mangisĕk-isĕk.

5. Wwantĕn sŭkĕška bhasmară n anaput
ndan rŭmnyâmratimălumay avĕnĕś
anghing mpunya lumălana mangaris
wet ning tvasnya tĕshuh linaca-laca.

6. Kingkingnyăbayangan rasa marĕka
lampunya n pangañut twas atamuyan
sangkê duṣṭa ning ogha lagi pinŏm
kědव awwat kung iki n panĕku-nĕku.
7. Nging yan kārēma ring gati jējōpēn
ramya n yan pangēnūs layatakēna
mon mungsir bhaya durga saparana
gōngnyāsangwa luluṣ sukha raraheṇ.

8. Len strī ratna kēnēng madana makung
ngkānē pangkwan ikang kaka malara
raśāminya n saphalāraras* ahajōng
himpeṭ pādapa marma pēṣ aśēnēh.

9. Cetiṇya n pangamōr mangari-hari
syuh rēmpuh rumaras ta hati nikā
denyāsākusikan* tan eri rapuh
ndan lingnya n mapēyēh mangusapi luh.

10. Ndah tinghal lara* ning salaga manōb
dhik dūra n pameḍar kahirōngana
mwang sinwam ndy awasāna nika hana
tan sih ning masa Kārtika pējahā.

11. Mwang rūn ning kusumēng taman anēdēṅg
kelik ning bhremara priya wipathā
sang hyang Candra kunēṅg lēṅgēṅ aluru
lwir mantēṅ taya ning walik alulut.

12. Hūḥ sang lwir kadang ing kapat alangō
wruhkw indung riy ujarta tēmēṅ ari
twaskw angras ri gatinta yan akucēṃ
dlir sāry āsalahēṅ gōlungen amatēṅ.

13. Nāntēṅ ngwang tumēkākēna ta huwus
henak niścaya lingku tinarima
ndan yāyunta tasik madhu yak iĉēp
ndi ngwang ten karēm ing tēngah aśūtan*.

14. Endah denya kakingkingan atalēṅ
wet ning Manmatha sök mangapuyana
len mēnggah balisah tan anginaka
ringrang rakwa kinōlnya dadi pētēṅ.
15. Tan mangkā sira sang n̄̄paduhitā
   kepwan tan wruh i rāt nira māpatēk
   cetī mwang kaka lot angupuk-upuk
   wruh ny ūjar hamawēng rasa kalangōn.

16. Mangkin tībra sira n mēkēh asēkēl
   wet ning twas baribin rininga-ninga
   tan ry amban sira tar kejēp angarang
   jātī ning yuwati ya tika hana.

17. Pangde sang prabhu motusa ri sira
   tambe rakwa mēnc sira warangēn
   ndah yēki n lumārē hrdaya nira
   hetunya n sira mohita wēwēgēn.

18. Gēnding mwang paḍahi yawa karēngō
    ramyārūm pangawatnya kinidungan
    lēnjēp ning gupit arja pambiduduk
    kapwāsrang sakulēm hamarinisi.

19. Sangsiptan wēngi sakṣaṭa kalalunīng
    lungha ng lek sumurup ta sira humōt
    ngkā n ping septa tikang gaṭhita muni
    kady anggyākēn ikang rahina tēka.

(Canto 17: Girisa)

1. Atha sumēgēp atingkah salvir ning wali sumaji
   tēkap i sahāna ning mwang kānē jro muwah i yawa
   divasa vimala tumrāng hyang wai bhāswara sumirat
   nagara cumaraṇākrām gēnding ghūṇīta hamijah.

2. Datēng iki samayanya n ngkā n eǰjing mijila haji
   pinarēk ahalēp akrām lwir ning heng iningēt-ingēt
   sawang udadhi sawet ning mwangnyâneka macatura
   aṣēmu patakis i ryak gĕntēr ning paḍahi parēng.
3. Tuwi nipunwa samanya n sampūrṇa n hinalēpaken
taya kahala ri denya n manggeh ābha pawarangan
nda tuwapa nṛpaputṛī mangke hinyasan i dalēm
raras i manis irānrang pāwak ning Ratih ahajōng.

4. Kirāṇa lōṅgēng anolīh ngēs-ngōsēn ri laṭi nira
hirēng i gēlunγ ira lūvīr megha ndug tētēl angalih
daḍāli habayengan mōr mukṣāṇon rōngu ning alis
kilat aluru kumīfīcang tāntuknyē penatan ira.

5. Sipi raras ira wārnən sākṣāt prāṇa narapati
ndan anupama suputrīratnānindita winaγēd
niyata milu kahēntyān hyang-hyang ning hasana marēs
ri taya niki n angapeh kepwan nγganya samakēna.

6. Irikang alaya lēṅglēng nā tōṅggwān ira hinayu*
apituwi sarēcēp ning nyāsanya n pāda mahalēp
pamidudukan irṇārī mēr mār māṅgōṅrērakēna
kawuwuhan i manis ning wārī lūvī* apsārayuwatī.

7. Sira juga tatan anggeh tībrāśālēlēh alume
tēkāp ing angajēng endah mangkin twas nira wagugen
sumalahasa sīrē sang nāthāpēn taya tināha
ya matang ira tan engin ring hyas yēka* tinamakēn.

8. Makin anukēr i ambēk kweh ning sarwa pali-pali
tēkāp i panamun ing strī lālītyāngawat i sīrā
angarang i panāmeni ng gēnding wāng curing araras
anama-nama kisik ning hertaly ōṅcētēr ing unēng.

9. Kunēng i wingit irōṅkēk hanggōṅ* tan lipur awēnēs
nghing ika hamuharāṅgrēs tinghal ning marēk i sīrā
aruṇā tumiling angdoh wāpānγγyākēn ing ulaha
pater ahirit arēs tan pendah gītā ning angamēr.
10. Panaha-naha nikang wang kānē jro paguṇeṇpana
sahaja kadi pupus mrik yēki byakta sang ahaēōng
kadi gāḍūng angurambat sang Pāṛthaṭa° paḍa nira
na wuwus ika tinunggal ndah lungha ng rawi wēkasen.

11. Atha ri surup ikang wai meghanyāñavēli lumōng
masa kalima tumanggal sang hyang Lek hamēēar arūm
rasa wiluma tēkap sang ēri ning kīṃkīng angawaśa
ya ta hamuhara tisīs° erang denya lagi tīdēē.

12. Ri sūṭēṇg ira pinēṅgpēṇg ndan sang Phalgaṇa wuwusēn
paḍa haparimita pva ng pūjā sambara ri sira
tēkap ira naranātha ngkā rakwa n ri huhus ira
krama tumuluy adandan warṇan de ning amaranga.

(Canto 18: Mrḍukomala)

1. Anyat tang kinire latāṅgra sawang smarāśrama gatēṅ
dendah yan pīnalēḥ nikang wulan anew rarasnya kumēēar
lōwan māya nikang hāṭēp minanīmēya rūmnya mahulēp
yāṅgde rukṣa sēnō nikang ēbē kēnēng sēnōnya gumawang.

2. Tapwan māma rēcēp nikang jamaṇikanya rāṇḍi sinuji
abhraōa mahalēp kadi pwa jaladēmirah cumaraṇa
mrang tingkah ny uparēṅga ning tīlā-tīlėmnyō komala mēnging
mrik ning gugula manṅkin angling i kalangwan ing gṛha lēyēp.

3. Ngkā sang dyah winarang hanēṅg śayana tībra mepu maluru
de sang Pāṛtha wasāṅgizableṇa ring jinēṃ tinamakēn
lōr sinwam wahu katruhan manah ērēry ulīh sang amarang
yēkā n lōr taḍahārāṣa mētta marēṅ ing wulan raras ira.

4. Sang lēṅglēṅg sira mangkin angrēs angēsah wirangrwang awēṅēs
mēṃbēt yan kinayuh tēṅgaḥ nira wawang sīrāṅglih alume
epw anghrēt lara mē reṇ masēn ṗaṇamūga ng manah mēbaṅganyan
luh ngkānēṅg mata mangdadak madhu tīkēl ny alīs nira mayat.
5. Mangkiŋ eñjüh amatayakēn kētē-kētēg narendratanaya
singgih yan sira pēwak ing madhu lawan guladrawa rinok
wwang tūs ning patēr ing kapat malap i kingking ing katuridan
pōh ning rāsika de ning ojar asirat-sirat manis ira.
6. Dyah sang katwang i lēnglēng ing hasana kēmbang ing sanagara
dentāngdadya paran kunēng karanā ning raras rumimanga
pangras ning turidātwik ing manah akung madadya ri kita
ngēng mangēng hidēŋ* i nghulun yan anaha ng tuwuhta karika.
7. Hetunya n panulus ri denta sumamēng Ratih tan avalidēr
erang rakwa winastwakēn hayu nikang tasik madhu kumōl
ndah yēki prāṇidhāna ning ātēng i māska manrīh alulut
wet ning lot angejap katon niyata pangdan ing smara ātēng.
8. Nāhan rūm ning ujar narendrasuta sang dyah epu rumēngō
kady ālumā lēmēs nikang pangawak asmu sinwēn angēsah
ngēng tunggal tinēhōng hidēŋ* nṛpasutātēru sangāyaya nira
hetunyājāga yatna de nira rumakṣakēn* tapih ira.
9. Sis tan kepwan apet lāngō nṛpatiputra rūmnya tan aṛēn
hēh sang nāyaka ning raras dyah ari māsyaśiḥ ta mulata
tuṣṭa ngwēng curikēn tēkap ni rēngu ning wulat nghulun ibu
sotanyōnuluran purik ta jāwūhēn ri sihta wēkasān.
10. Nāhan tampuh ikang priyambada sakē manis nṛpasuta
sang śrī ning kalangōn sirārdha gigu katreśan saha kētēr
kokh sēnjang irāṇgure halēp ikang pamadhyan alarīs
mangkēn lwr pējāhēŋ tilām tēkap i rēs nira n rinabhāsā.
11. Sāmpun kesisan ing tēngah sang araras kapōsan atulak
tēkwān sēhāsa sang rumājasa tēkap nikang manah akung
tātan dwāṅgrapi raśmi ning jaja kalindīhan tēkap ira
sang śiṃi rasa tan wrūh ing hulaha manglugas manah ira.
1. Sangsiptan saharas ireka sang dyah anglih
   lwir sinwam ta juga rinekhakên vilâya
   ngkâ n mënggha mawungu marêng dagan manguñđeng
   sîñjiang mriknya karudhïran mingoing drañmlës.

2. Sâmpunya n pamahayu ken ira n lumunsgur
   kepwan rakwa ri larâ ning muwah pinûrwa
   nâhan marma nira mijil sakêng paranti
   mogha lwir tulis awênës-wênës nirårûm.

3. Cêty aqyâmârêk i sira n pacêh pañgïling
   mûskw indung rari palalun laranya denta
   himpêr ngwang hañar anginang pêçês rasanya
   ĕpan byakta juga maluy hinaknya dadya.

4. Toh rakryan muliha muwah kita n pari jro
   nâ lingnya n pamarëkakên ñâmupacaâra
   ndân ambëk sang inujaran minge tan ojar
   sâmpun pûrña ta dinulur marêng paturwan.

(Canto 20: Citraturïda)

1. Ndân sang hana* ri dalêm ning jinêm arënah twas nira makin enjûh
   somyûsaji-saji rûm ning wulat ira mambô sarasîja lindi
   himpêr* kapat adulur truh têkap ira mojar mangêtêr ing ambëk
   sor tang madhukara* medêm ring asana mangjrah mawangi kalangwan.

2. Hâh sang mangawak i rës-munggw i têlêng ing onêng hêla-hêla râgî
   sang nitya hinapi lakûmi* tikêl i halistângani hati rëncêm
   hetunya rasa linurwan têkap i matantâmûsaya ni kingking
   tîbrângrimang ing akung tan wênang apasah lot ri hati tumanggông.

3. Rumya nghulun ibu monkw âtemaha sipat rup kawadi lawan ken
   lîlâ têhêr anawung ring wulat añêñêr mwang marêk i kapô mrik
   munggw ing jinêm angaras ring susu lalitânghol têngah arêjâkrâm
   yadayan lêsêha mapêkî sukha nika bhukti pamungari raëmi.
4. Nyöjar nrpasuta wanwàngari-hari sang lwir salaga kalahrwan*
sanyása malapi ng ambék kaparihan oněk malara katurwan
ngkä rakwa sang araras wahu asamun ikang prih lwir arunça mātis
tékwan hirang ira yapwan mulata ri tinghal nrpasuta mesi.

5. Akweh raras ira pathyângalapana* kingking nira nrppatutri
lágyn ángarekë sirânanghulunana samby âmiru-miru sântën
sang hyang Manasija manglrâkëna karañanya n kung ira n avantô
lwir hertali sinana mwang sarasija mangkâ papupul irê jro.

(Canto 21: ŠikhariṇI)

1. Makin tibrânglih sang lwir asana piningrwan ring ulaha
rapuh tapwan molah kadi hinalapan twas nira gupe
mukha lwir ēri ning candra karahinan oruk karahatan
pamakpak Pûrthânrang juruh atalēh arsâmaša-maša.

2. Ri sotanya n mātrâmaji hati ri sang mwang manawinga
wawang syuh twasnyângrês kēna madana kingkingnya rumêngô
kunēng sang munggyi jro makin eherip englıh kawa-kawa
ikang ken singsal mwang hulês* ira lukar tan tinalinga.

3. Sëjëng mamrēm sang vâhu saturida* tan varṇana huwus
lalû* rātrya ngganya n pangirir ing angin mār wahu datēng
hatur mawwat mrik ning kamuning anēdēng mwang mēnur arēs*
rēcēp ning tāman yēka winerahakahēn yâmungu-mungu.

4. Tinūt ning mrâknyânawang* i cupidura ning râjya ri dâlēm
muwah panggyat ning kokila muni parēng lwir pamiguduk
lawan panghrēng ning satpada ri vivaranyâsrēt angamēr
kagatgat ry ambō ning kumuda kalulutnyânagu-nagu.

5. Mirah sōng ning wai makata sumēmi sub ning ghaña marûm
sawang* laṭy âmôm guyw amanis i huwus ning mangarekë
kirab ning meghâwrâ manēpuhi lēyp ning dik ahalēp
umōlkah randyâwârña karudhiran endah pangawadi.
6. Telas kapwâtingkah damu sang angajông râga salulut
têkap ning ceţi tan hana luputa denya n tama kabeuh
purih ning wuâng ri jro sama-sama gatinya n tuhu wâged
rorasnya n sonyâwâs wruh amava wilâsanya saphala.
7. Kunêng sang karwâpêm lagi karâhinan luhiya saharas
makin kagyt-gayat manglilir i lukar ing siîjang inayu*
mijil sangkê jro ning sayana sira yan tinghal apêde
akarwan-carwan ngkê n padamu pinapak ning kaka-kaka.

(Canto 22: Mrêngâga)
1. Sumpun rakwa sirêka mûntas apupul ri tatarabon ira
sonyângarwani de nirâsilâ marêk ta patiti-titihan
hisipêr Kâmâ Katî manis nira sakêng Smarabhawana datêng
gundik ronya marêk padâhawu-hawu* lwir amarawanitâ.
2. Tan manggêch papupul nirê yawa nikang pûha pawarang ira
lwir hâmêm ri wilâsa ning mithuna raîmi ning ulah i dalêm
lûngids ning mata mesa hisipêr ançatat maluy apaduluran
ngkê n mungghâ wêkasen marêng pakasutan jênhêk atik-atikan.
3. Yêkê n prêpta tikang kraban sang angajông madana gati nira
rumyârûm lêngêng ing garantung araras parêng angudang-udang
lavan gandha nikang hasêp wuâng ikang utkâta lañita marûm
embuh denya mamingwakên rimang akung ri sang angayu lulułt.
4. Tan warnan ri huwus nira n krama dawuh pat amarêngi datêng
têkwan pûrça marêk tikang paraça sadrasa hana humadang
stri-stri kapwa wicakçaânglawê-lawô ri sira nrpasuta
gûpitnyûrja* paqûrêrêh tan unîngan mara panaçah ira.
5. Henak tingkah ikang karâsiken ikang sinamaya ri dalêm
tan gindal sararâs nikang pêda matût ri sira silih-asih
duh ning wuâng kalawan sêrêh pêda nira n rêsêp an* karakêtan
yângde tuştâ panonan ing rawit i reh nira n agaway inak.
(Canto 23: Nagata)

1. Tan hucapa ta lawas ning lek sang rwa silih-asih
tapwa kawiwal iratüt sakrandana madulur
kapwa sira mangöne twas ning nāla sama-sama
tulya mangun่ง umangkėp mwang jangga juga sira.

2. Mangkin atiṣaya de sang nāthāsiha ri sira
moga rahagi tēkap sang Pārthāmuhara sukha
ndān atēlēb alulut sang Pāṇḍwatmaja ri āhā
towī sumōkar ing ambēk ning warga bala hita

3. Sāmpun amatē ikāng līlā citta narepati
śobha māpulih inak mwang ring rājya sama-sama
hetu niki n umaluy pēkang pumpunan* abungan
tan hana waraṇa nīng* ambēk sāśwata mudita.

(Canto 24: Udgatavisama)

1. Fanawung nirāpaduluran pada mangalap unēng nirē dalēm*
mātra tucapa sukha ning nagara
kawawēng sukha nṛpati de sang Arjuna.

2. Awuwuh girangnya ri papanggih ira pada* mamāddhyakēn hayu
mānak aniru lituhayw anulus
wara Wabhruwāhana teher sedēng rare.

3. Sawatēk nira n mijila tēki pinulung ira sang narādhipa
tuṣṭa manēmu manēk ing jaladhi
iwa māngkanēkī sukha citta sang prabhu.

4. Tan iwō narendramahiṣi hana ri sira lumacya-lacyana
mwang nṛpati sira tatar kapalang
humiwō sirēng putu jēnēk ndatan mulih.

5. Nguniweh ta sang mwang* i dalēm pada rumubung aganty amangkwakēn
lot angarivuwu marēk ri sira
ya dumēh narādhipa titir sirāsēgēh.
6. Paripūrṇa tang sañagara mwang iki sañana ning balādhika
ngūni kadi tṛṇa ya rukṣa making
ekasarambahan jawuh awās hurip muwah.

7. Kadi mūsa panglwang atha rakwa manah ika sōdēng wimohita
rāтри rahayu ya ta mārya sungōb
manēhēr ya molih amarāśrayēng wulan.

8. Adawa n mateki sukha ning sañagara yadiyan kathākēna
ndah waluyana sira Pāṇḍusuta
nda madan muwah ta sira rakwa māliha.

9. Ndān ikang manah taya katalyan i lulut ira ring samāgama
sih ning asuta ya madēg ri sira
hāna kapwa tan humawārē manah nira.

10. Winarah ta sang priya tēkap nira ri ka manganese ning prayojana
mangringa-ringga ta ri sang kalulut
salōkas nirāmiṣayakēn priyambada.

11. Rari lalwakening kung i manahtaē tan alara tuhanku tāsyanish
kölakēna ta rasa ning hydaya
kaparintuṣantara pahayun kalotakēn.

12. Basamangkwa ngūni n angalih sōdēng amuhun i jōng Yudhiṣhīhira
wibhrama marēk i catur jaladhiē
rinasan hade juga ya tan kasatyana.

13. Pamuhunkwa mangkata kapagwakēna wēkes ikang prahāsanaē
putra ya tiki kēmitēn pahayun
palarēn twuwhnya katekan sih ing Widhi.

14. Mwang unēngku tan sah i rarasta saparana minuṣṭi ring hidēp
byakta kadi patilar ing Jalada
maluyēng wulan ya ta muwah mamangkwakēn.

15. Na wuwus Dhanañjaya kunang sang inajar ira sūkṣēkē hāti
wruh ri manahan ira sang siniwi
yadiyan pituhwaē pasayut sirēn sēnōng.
24,16.

16. Priyapağhyanc i ngulun adhamma miwêng-iwêng i jöng tatan waneh
dû mapa kari pasayutkw i kita
kahidêp hajöngnya ri sang ārya sajjana.

17. Nghing ikang sinambahawa yadin kita mulata ri sanghulun hana
sihta pinakaśa ranêng agati
wêka Wabhruwâhana ta rakwa kinkën.

18. Nda nahan wuwus nira tayângivagakën ulah ing suputrikâ
budâhi nira* pisaningun malaha
tan atôn makon lumêkasêng kaništthikan.

19. Hi huwus* ny alapkêna nira n krama sinêlengan ing samâgana
ras nikang ulah amawêng turida
inêng nireng dhîti samâdhi yâlilang.

20. Atha sânpun ing gati yathâsukha manêhêr adan Dhaneśjaya
towi tëlas awarahêng nrepâti
wêkasen sira n laku mamet wânântara.

21. Angalih sîrêki tumular kapa-ra-parah ikang payonidhi
lalana sira mulat ing kalangôn
kadi lot amûnâkên i kung nira n dâvak.

(Canto 25: Kusumawicitra)

1. Silu-siluk ing sâgara pada lênçléng
   ri têpi-têpinyârêja tuwi ramya
   wwaya tiki sunghe bañu nika mahnin
   sawang akirim mwâng jaladhi langônya.

2. Kadi lukar ing ken pata-patahanya
   wihah angaring tang himi-himi endah
   sahaja rajangnyâgaravan osyan
   hana ta humânêm ri surud ikang ryak.
3. Manuk angurambat mahas i hēninya
   hana maputih lālana ri ya lumra
   lumari kumanđēng kumilip atuntun
   asēmu mēnur lwir pangisi jugāwra.

4. Karang arēnik lāgi wahu kasātan
   sumari gētēnnya n wilaja hana ngkā
tuvi lumarap krangnya ri ya sumanglok
   ya tika katampwan ravi kiraṇābhṛā.

5. Pakung angijing kā ri suku nikākweh
   ya ta katakutē ning wiha ga manonton
   hana kadi medi sumayab umingsor
   wiphala manambēr sawēdi wawang mūr.

6. Timi humēsat kweh pada ta ya kombul
   satata masimban mēlētuk aliwran
   pēsut adlur mwang balanak avantah
   makin anasar pēkang adēmit angdoh.

7. Sumilih ikang ryak gumulung anganđēh
   kadi gumawe kabwang ikang iwak sep
   makasarakat pwa ng hačē-āgēr awrā
   swang anuji lungsir juga pawilētnya.

8. Gumēlēk ikang maikala ya manēmpuh
   wawang atēmah sanghub amawa wrṣtī
   tēhēr amangun wakwaka ri kusutnya
   akara-karāwās kadi guruwīnda.

9. Rēmis atunah mwang krang arēja lumrā
   kalawann ikang hāryan angalasāśrī
   ri surud ikāng urmi kumisik asrang
   makakiricik lor māmapag i wungkal.
10. Suku-suku ning parwata ya lumafijem
tēka mangaras wwe ning udadhi garbha
kunēng iki tunghanya viwara majro
dadali katon ri lyang ika asangkhya.

11. Hana humalang nūsa ri dalēm ing lod
lēngit alalēh lwir nika wahu kongang
kadi hemēdar tonan ika* manunggul
pangaring-aring ning jalada hananya.

12. Banawa layarnya n lumari kumēndung
angulap-ulap* byakta kadi mananāny
pawarah ika ūrī pinakewawanya
yan ahiliran ūrī nika pahawṛddāhin.

13. Ikang amayang sōh manēngah* asangkhya
hana n awēlah tundā nika tumimbang
hana kabalik durbala ta ya kedēr
tēkap ing iwak kadbhuta giri-tulya.

14. Kētēr ing udādhi lwir* pater ageńtēr
kadi sumawe kavy angapi kalangwan
ryak ika luminbak tuhagana mosik
pinakapanungsungnya juga tinēngghā.

15. Awicarita ry ēlivat ira ri ngkā
ndan anginēp ing rātri hana n umangkat
makin angalih lampah ira kamantyan
kawawa tēkēng kānana tuwi ramya.

(Canto 26: Nawaharsa)

1. Ndah i lingasir ing arka linēngāng ing angin lari Pāṇḍusuta
angatag masa ramya sumēggha halēpnya ri tinggal ira
ndah amūrwa laris nira manginak-inak manēpēr-nēpēr
angawe kēdāp ing manuk anut i* rēmōngnya lēyēp dinēlō.
2. Tuwi sañcaya ning kusuma kasirir epu sèdèng maluru
lwir anamtamakèn bhamara nika rimang manguyúwèng alèngông
kadi cumbwa manisnya sararas ing amûrwra rinèngwakèna
atèhòr sinamântarakèna ri panambang ikang mrak arûm.

3. Mwang ikang wana wèpsa pada–pada sugandha sèkarnya ruru
ya tiki n rinarañh nikang anila sawang priya ardha makung
agèlar dawuh ing dala–dala sahananya sawang kalasa
hana kîrña hanèng luru–luruk anamar sinusup–susupan.

4. Pawilet ni latanya pada kadi mavor turidanya marèk
katirahnya mulur sawang amèkulakèn ri sungutnya mure
humèngèl ta pakis haji nika pinalawan apînèجا minge
kadi ten wulat ing lirang anging–ingin saha jangga mèkar.

5. Sèmi ning mangunèng galuh inaras* ing arka mahàñèlèhí
lwir angel atahèr luru nika ri lèmèñsya mangantì gèrèh
skiput sarañdanta nika kadi këtèg–këtèg ing kawawa
ri lèmèñsya kinèwalan i pamèkulu ing pràhhusanmata màr.

6. Asènòt mara ramya nika tuwi latanya tòtèl ring alas
hana sungasang ikàñavèngi halikukunya luìnènghya sukèr
pànèngèr* ni kayènya n umàdèg i jurangnya sugandha mìnging
humènèng hana cèb luput ika dumèling ri wègàngnya luput.

7. Frasamàñèpì buddhi nira nàpàtìputra langònìya katie
asayut juga rakwa kadi marahakèn ri paràrìyan ira
giri ramya Haràiwata tuwi mèparè* ndàn awàs irì ya
hana tîrìtha Saraswati pinàkasamîpa nìkà paraìma.

8. Irikan* ta sìra n dunung anginèpa cìtta niràrdha lènçìng
tàkap ing patapai pada hamàñèkakèn wanadeśa giri
ri datèng nira Pàndusuta sahana sang muni ring patapai
agirang ta sumanggraha saha madhuparka phalàtiśaya.
9. Wengi tan wuwusën rahina mahas ing asrama rakwa sira nguniweh sira sang muniwara kuśalāṇa patapan mangiring atiremya mulat ri pamapag ing alas niki sarwaphala separan sang inuttama puruṣa sirēka manēmwa sukha.

10. Pira tēki kunēng lawas ira n anginēp hana ring patapan śuci tīrtha lawan girivana taya nora huvus pinaran humahas dinulur tēkap ira para paṇḍya turung kasaha ndan asing patapan ya ta wēgilēn irēka teher tīnamuy.

11. Athā kāla nira n hana katēka-tēkē nṛpa Kṛṣṇa huvus agirang ta sirāṅgutus aminanga Pāṇḍusuta n gatēnā krama mangkata Sāmbo ta sang inadhīrajasa ring nagara Yaduvīra sahāśwa gaja ratha tumūta ri lampah ira.

12. Tan iwōn ring awan datēṅg i nṛpatīputra marēk ta sira ndah akon ri Dhananjāya datēṅga marē sira sang nṛpati lēwu de nira Kṛṣṇa athawā Baladewa kāgōṅan inak runēṅgō ri kita n hana karaṇa nira n pangutus marēka.

13. Wwaya tēki sirang narapati ring Araivata kapwa mēne humivō walikarma divasa nikang utsawa kārya haji nguniweh Yaduwangśa sahana mangōṅkēṇa hotrawidhi nda nahan ta kalotakēna taya nirēṅg pura denta laki.

(Canto 27: Jagaddhita)

1. Nāhan ling nira Sāmbo sādara mangaksama taya winihang Dhanaṅjāya ngkā n mangkat sira kapwa mungghāṅ irikang ratha Yadukula kapwa mangdulur

2. Warnan posik ikang wawang ing sanagarāsēmu salaga turung kagēntērān mangke wāhu rumēṅga yan tēka narendratanaya kadi dūta nging kapat stri-strī ratna hanēṅg dalēm pada sumōṅg turida nika pinōṁ wawang mēkar tan wring día yata kātanōṅgān tēkap i kungnya pada rēṅɡē-rēṅɡōṅ kēṅēṅg hunēṅg.
3. Akweh sang makire sumanggraha rasanya n abuhaya ri sang hañar
dateng
len bhrantåguñ̄pan ya tångucap-ucap sira winisikakó̃nya tan humung
mogñångres sinavang linad pracaya de ni kawuwusan ikåmangun lulu
ngåning ganyéñi nikang gőlung pasaji-sajya ling ika pamahugya
sanmatan.

4. Wwanten tibra managwa-nagvakëña rasmi nika sira minusti tan waneh
lênglëngnya n pangajap priyambada nira n pamadëmi lara kunghya
mohita
vet ning prihnya këdë humançëma ri jöng nira tèhôr awawan matåmanis
mangçånglampwa kanin ya ring jëja yathäsuñka bhâsama yadin pakoliññë.

5. Tangheh warñana buddhi ning wang i dalêm pada malara këñèng raras
hati
sang Pârthåta datëng tèlas pinapag ing Yadu ri hawan iråmangun halëp
ngkë n cuñçuk ri narårya Kṛṣṇa hana rakwa sira makalawan Halåyudha
sumyuk buddhi nikang mulat tan angucap kšanika têkap i sang hañar
datëng.

6. Sang śri Kṛṣṇa kañöyan ambëk abungah ri pamawan i datëng nriptåmañja*
yëkë n sîghra sinungsung* ing smita manohara wacana nira priyåtërëñ
rakryan lîvir tan i rât hidëp mami katon saphala ning akire
subhàrcana
sarwècchábhiramangkàw angîstya saha tantra hamarëñgi datëngta mësiña.

7. Nåhan rakwa rësep ni de nira màsabda puyu-puyur irë sang Arjuna
mojar sang winahan girang mapa kunang pwa winadal i patik narådhípa
åpan byakta kitåta sàrañña* ning atpada satata ri jöngta mamriha
ndan warçåñña tõmëñ ñauñ ning upapattyà sumalah ing abhåcya
manglare.
8. Dwâmbêk tâywa hinopakêng parama dharma ngaran ika yašanta ring jagat pangde ning Widhi haywa wismerti hîwêng sang anêmu sukha tan kabañca

hetunya n pangutus humifjêm i kitâku patayaâsa niking prayojana ngkânêng Dwârawati pangantya ta kitâmutusa samaya ning mulih muwah.

9. Sangsiptâri wuwasuku tan rwa ri kitâku satanu ri pamuktya ning dadi prih-prih wastu nikang tinunggal upalakšâna kalima hajông ta gêgwana nâhan ling nira sang Halâyudha gumenta anulusakêng ujar Janârdana om singgh karî sadharma pangaranya tuhu maradinê jagatpati.

10. Yêki ng kârya kinârya sang Yadu kabeh kita ta bapa wulanya ling nira yogyatâh rika sangkulênta sarabhâra niki makaphala ng krîdhihika nging manggêng makañuddhayâtra ri télasnya kita datêng i râjya ni nggulun

ngkâ tâku n tumutêry ulihta bapa tan kari ta sira kakanta Kêswa.

11. Sampunya n pangucap narendra Baladeva tinulusakêng ing watêk Yadu harsâmbe ri Fârtha yan pangayubhâgya rasa ni pangucap nirê sira singghî sambhawa sañja sang nîpati koñala hayu nika kady anugraha ñpan karva kitâta hetu ning amanggiha subhaga sinambah i nggulun.

12. Akweh rakva yadin kathâkêng pagoshti nira minaki sang Dhanañjaya yêkâ n prâpta tikang pananggrahe nirê nîpasuta wêkas ing rasâdhihika lêwan bhûgapa wastra màs mañi hinawatakêng i sira de watêk Yadu byûtitanê hînivêng masâmpunian ikang diwasa têka ginamtiyan ing kulem.

13. Tan dwêkang murawâtri ghûrûnta parêng makin amèpêki ginwal ing kuwu gênding bheri samûha ring sajuru kapwa kadi pangalih ing rwab ing tasik yêkâ n lwir kôtêr ing Haraiwata madôg sahana-hana nirang watêk Yadu byaktâwâs hiningôt-ingôt kadi langit rêbah i sôdông ikang tôngah wêngi.
14. Mantuk rakwa narârya Kṛṣṇa kalawan npasuta pada kapwa gong lulut byātitan wuvusën ta sang wang i dalêm kadi baribin i tingkah ing kulêm

wintang ning gaganângëdap ya tika wara cala-cala nikang wulat minge

wör ning hangsa lamuk-lamuk pilih akarwan ahañang amarêng* ghatâlangô.

15. Kâry âsâlarâ ning madhubrata kararwan inalapan unêngnya kasrêpan āpan lâgi kalalwan ing kumuda yan kucup amuni rarasnya nisîhura sambil ning tāḏaharṣa moyut angōsah turung alabēn unēng kakingkingan angrēs twas ri sawêt nikang nawami kṛṣṇa kadi hamuni tambwang ing wulan.

16. Kady âsângataq ing nišākara† patêrnya tuna-tuna ya tan sahêng kapô tēkwan mātra sirir nikang pawana warna jaruman ing angantya mangkata lunghâ pwa ng ghatitâwan wîjil ikang šaśi sumar i keňar nikânisih lwir harṣa n pangungang sawêt ni raras ing wang ahawu/hawu* ramya ring kuwu.

17. Yēkâ rakwa parenâng hangendahi hajōngnya ri pâmisaya ning Manobhawa efjuh yan pagunēm-gunēm ri pajang ing šaśi hana manganam kukur gēlung kapwâpet kalangôn tēkap niki masindoân unēng ika n ahuruhen manis bhrântâmbêknya sumôk nahan marahakēn ri huyang ika pinōm yayângarang.

18. Strī sâksât kusumëgu campaka hayunya tan ahêr i kinatwang ing hajōng pantēs tan sasiring hangantyani sapanghañuta* panałukatnya kośala singgih yan winicaksanông wang i dalêm ndan amwuhi manis kinangsyaken

lud tan marma ri panggarutnya sinawang madhujaladhi hanêng labuh kapat.
19. Len tēkang winagēd ring inggita lēkasnya n angarangi wuruk ning angdyahi
wah lēkjiēp ta tēkapnya mangujupit angirakēna ganita ning svarādhiaka
sengērnyāmbhramarāngaras hana n apiṇda saragading aghāsa rūm nika
sākasat posik i tēmpuh ing kusumacūpa tēkap ira bhaṭāra Manmatha.

20. Wwantēn ranya magosthi kapwa pada mesi hrdaya nika kabwatan rimang
wet ning tībra kagunturan tēkap ikang manasija kawawē nṛpētāmaja
epw ambēknya tiki n dudū mayataken kakawin ika n umunggu ring pūdak
moghāngrēs hadamar vulan pangucoranya hanahēli hunēnghya mūrchita.

(Canto 20: Śārdūlawikṛīdita)

1. Tēkwan sang manik ing rarās ning ahaēōn sang hyang-hyang ing
jro puri
antēn de Baladewa tan siring irēng rūm ndan sēđēng kanyakā
singgih manggala ning guladrawa karēngwa dyah Subhadrēhaēōn
erang mukṣa manis nikang Ratih arēs pwāngāśrayē rūm nira.

2. Tan samwas mara tingkah ing wwan ararāś osik tēkap ning langō
räminya n pumajang vulan pada ya tan marmē manis de nira
līvīr tuñjung sumēkar manohara kasehgyān ing sāśāngkāluru
lāwan de nira n ahēyas arja mararēm ērī ning tikāngrēs mulat.

3. Lōnglēng tingkah irēng natar karatihan stī ratna kapwāngādēp
tan manman ri kēbēk ning endah agamēl pantēs tumirw apsarī
āpan sang manik ing purī panikēlanyāngching sirāngadyani
henak denya yāvēmekētik-mētkakēn lungghah ning ambēk makung.

4. Ping pāt pwēkī tabēhnya mangkī amungun monēng kēñar ning ēsēī
sang kawang ning arūm rapuh tēkap i pangringring nīkang stry
āgamēl
hetunya n jinēm arja saksana tinap saērī ri sor ning wungū
arcēp yan kinēnan smi ning kayu manis mār mrat summār sōk jēnu.
5. Ngkū dewi sira mamrēm ing sayana līlānrang Ratih lwir nira sangkēng harṣa nirēka karsēpen i reh ning stri manṭīttālangō
darpāhāmara sinwam ing bhujagapuspānglih miguh kāṅginan cēt mamrēm sira ring kammētian i lēyēp ning twas kasinghyan rēsēp.

6. Nōp-nōp tang wōngi ramya manggaratakēn kung ning mijil ring taman byakta lwir wali ning cinumbwa siawan ning sīmarakung luluittanduk ning kētēr ing garantung angarang kāṅē yawāngampuhan denyāmāpak anurwa-nurwahēna sang dyah lolya mamrēm sira.

7. Lungha ng rātri huvus masāmpunun ikang vwangnyēmijah ring kuwu tistis nēching lari ning lumampah amaling kung yan pāṇidra n ātēng wētnya n meh rahina n pamōngārōg angajōng kingkingnya tāpwan mārēs nēching nā wintang wuwur asmu maprēgi ya tānambang tapaknyāngēdēp.

8. Sāmpun pēkē sayat tikang rahina meh mūr tang kulēm saksāna hrī ning cāmara warna posik ing alēk monēng layat ning priya mwang tēkang pēli-pālya ning pelu mahānanggoyat rikāng aśrama lāwan sābda nikang kuvong hatang iki nā motif wisūtāhānāng.

(Canto 29: Girisa)

1. Sakalēngēnganā ikāngde lēnglēng mangrēsēpēkēna
amarimisi turung mrēm sang Pāṛthāmbēk ira lēngōng pawana lalita subnya n mangde srēp tēkā ring awak walik umuni rinēngwan sāmbatnyāmuhara pacēn.

2. Awicarita tēlas ning rātri lwir pinisalinan
ri mēkār ing asananyēng tunghan mwang suraga marūn hyang Aruṇa gumałak ring whe ning lod wahu humidēr kirāṇa mawaya tūrārag diknyāthbra kadi sinēpang.

3. Pasahuran i manuknya n ring kaywan parēng amijah bhrumara warurutēn ring kēmbang lwir wayuh angaras nrpētānaya māsōca ndah sāmpun tēlas aradin krama lumēkas amūjādityānusmara parama.
4. Tuwi pinakaulah sang wira ksatriya rasika
kaparnihatan iråtah tan lupta n pinagawayén
kimuta ta sira sang īṛī Kṛṣṇa ndah tēlas awidhi
kawijayan ira donya n wyāpī-wyāpaka suyaśa.

5. Atha ri tēlas irāhyas kapwādan sira mijila
nrpatanaya tan imba mwang Kṛṣṇādulur ahalōp
lwir arūṇa ta jūgakang wimba ndug ry Udayagiri
makin amēvēhi teja krām ning bhūsana ri sira.

6. Katēmu sahana ning Wṛṣṇy arpat kapwa ta sumaji
Haladhara sira sāmpun mētw atyanta sabhinsaya
pinakahalōp irāhyas lwir Kailāsa kasuluhan
saphala sumēng i gātrābhṛasīnghākṛti nipūṇa.

7. Sahana-hana nikang strī ngkānē kwan sama mijila
binihaji pada sōbhāwās munggweng gajaś sakaṭa
sahaja papupulanya n sōkṣat arṇawa kusuma
asēmu lēngēng ikang rwab kālanyāṅgibēki lēbuh.

8. Ri hana nira suputri tan pendah Rati hinarōp
tan anirinci sirōng bwat lwir hyang ning pura pinapak
makawaraṇa halōp ning jong kapwākuning angaras
asēmu wulan anunggang kānēng lod juruh angēbēk.

9. Ya tika emiśayāngṛēs twas sang Pārtha tēkap ira
rāsa linuru tumungkul wruh ngganyē manahan ira
angiringi vulat ing len yan tinghal sira sakarōng
hrdaya nira kahēntyan kady angroha maribhawa.

10. Pālēkasa nira tēkā nistanya n ta ya biśama
hana humarekī sanding Kṛṣṇāpam turung upasah
tucapa tēlas adandan sakweh ning Yadu tumihang
asama-sama wināswās tingkah sang pada mahalōp.
11. Kṣaṇa tumuluy umangkat tang sāṃanta Yadukula
pramukha Haladhara mwang śrī Kṛṣṇājuna dinulur
Yadūbala matatākveh ry āreṇ mwang ri wuri nira
turaga ratha gajākrām lumārā sōk palaku-laku.

12. Ri sōrāṇ ḍira lumempah gěnding manggala gumuruh
sinawung i pakusik ning mangkat lwir amijahakën
amēpēk i talingāsraṅg grit ning syandana tan ari
dhwaļa laļita huminggut himpēr wāngkawa mangadēg.

(Canto 30: Śikharinī)

1. Sawang mosik tingkah ni para-parah ing Raiwata lěngōng
bangun masyang tang cānara kasirir olah kapawanan
humēr-her ngganyālal pangēsahan ikang pōdapa mingēl
lumēnghe ambēt ning wuluh arēja wanwāngliga-liga.

2. Wināswās lwir strī ratna ulaha nikang parwata katon
sōrāṇ mahyas magyā susēgūhi datēng sang narapati
akambang kēmbang ning kayu-kayu mamōngpōng mēkar arūm
nda mawat ry āyunya n hinupāsubha yēkārdha gērēmē.

3. Tēlas prāpta ng Wṛṣṇy Andhaka wija-wijah kapwa tumurun
makin ramyānon Raiwata racana sāksāt surapada
sinungsung yāmbō ning suraga pangawitnya n wahu mēkar
kusuh ning gěnding mwang tabē-tabēhan asrāng lwir anguhuh.

4. Katuhwan yānrang Nandanawana mahāremya dahatēn
lumūd kambwan de sang Yadukula datēng pūrṇa tumama
apan kapwātyantēng abhinawa kētang sthāna hinayu
tēkap ning sarwāpepi manimaya sōk bhūṣāna tinap.

5. Lēyēp koŋjuk tang meru kadi manawung ring dik aruhur
ya rakwāngkēn gotrādhikaś mangililan munggōw ing udadhi
sawang hyang-hyang sangrabdha sahana parāryāngarīwvuru
apan manggōh Nārāyana gati nira Kṛṣṇa śaraṇa.
6. Lewes tingkah ning hotra ginaweyaken tapwa kahala
tumut pwa ng peñca bwat krama pinahajong dang hyang irika
humung tang sangkhângungkung amarëngi hungkâra parama
samâpta ng sânidhya mwang ikang abhiwâdâstawa huwus.

7. Gumanti pwa ng pûjî hînënakên irang Krâña wëkasas
adandan sang Wûryy Andhaka sinama kapwâsrama parëng
marëk làgy adwandwâpalaga salëkasnya n winihikan
eksongan sëng ning bùçaña kabaranang kapwa mahulap.

8. Aneka ng yodhângunûa palaga palaywanya pinuji
pañâbhra rañeya pwa ng rasuk inululan ratna dumilah
ri têmpuhnyûsrang tang murawa kalasangkhâkêrëtugan
apan manrëng mentër ya kadi sinigan de ning angawat.

9. Saharçâmëk ning kapwa mulat i sëdëngnya n mapalaga
kunang sakweh ning stri lalu karahatan lenya gigirën
yayâ tan len tinghalnya ta juga marë sang wahu datëng
pangandënh ning këngking ri manis ira n angdoh ati tëñuh.

10. Byatëitan sëmpun rakwa hinuwusekên* rehnya n alaga
kinìrya pwa ng pëñotsawa ri tëngah ing mandala sabhâ
sënëha pwa ng bhogadhiha sahâna ning sèdrasa vara
pahôm ning cënding chûrëtita ri panadah ning* Yadu kabeh.

11. Pënuh lwir guntar tang surasa saha mangáa lwir umili
apan sang âri Krâña* Haladhara sîrâkon wënuhana
pamahmah ning madya mwang inum-inum angrwab ya ta masô
amoghâsing wastvënabhimata winâhan têkap ira.

(Canto 31 : Gragdhara)

1. Sangsïptan lwirnya wînyûkrti têkap ira sang wîra Wûryy âdimukhya
ndah mangkâ rakwa sëmpun panadah ira kabeh prîtì de âri narârya
sakweh ning Wûryi bhûtya prasama-sama huwus pûrña denya n panuki
mangkin ramyôwijah ring guwug anata-natë utsawanya n bhinukti.
2. Ndah lungha ng wai rikā Kṛṣṇa hamēṅ-amēṅ amet ramya ning Raiwatārūm
mangkat sakweh nirang Yādava Haladhara sang mukhya ning Wṛṣṇi vīra
tēkwān sang nātha Kṛṣṇadulur ira nṛpasutāsyandanātēt tan imba*
sākṣāt Nārāyana mwang Nara ta juga sirāpan manēṅka prabhāwa.

3. Akweh tāng āmpā hemādulur ahalēp ikang jōng hatur Jāmūr* angjrah
angkat ning ratna pathī* haji pada mapadudwan hajōng sōk
manisnya
sengērnya lēwir sakēṅg Indrabhāwana mangalih kāla ning langwa-langwan
tus-tus ning Kārtika mwang madhu niyata madadyan hayunyēṅ kādatwan.

4. Ndān sang śrī ning rāras mangkat aratha rinēcēp ring manīk
puŋpawarṇa
dēvī hyang ning tāman* lwir nīra n amupugakēn lēnglēng īṅg kendriyāṅgras
singēh yan mūrti ning bhāṣa palīdah īṅg akung cihna ning ratna
mulya
arpat pwa ng rota munggw īṅg* sana-sini manēcēmit khyāti ring prang
prawīra.

5. Wwang-wwang kapwāruras de nīkī n umulahakēh hyasnya tātān hana swang
ēpān* eñjuh pādāngendahi hati ning akūng inggitākāra rūmnya
mangkā ros ning wētisnyāsēmu gāđing i sūḍēngnya n pamingkis
tumindak
pantēs bhēwanya himpēr bhramara rumabhasēṅ sarwāsāry ardhā* rūgī.

6. Tapwan tumgāl gatīnyāmawa hayu pangatag ning lāngō kapwa sōbha
len tōng mēngcēp mapangkat ndān arējā pada n enwēm nikang pādapa
mēk
śrīdānta mwang wungū bhūsana nikana karah mwang kalung len sawītṇya
mogha lwir kasturi mēk winajah annēmakēn* jangga rasyēṅ hrēbuk mēr.

7. Ndān sakweh ning sēkār byūha* pada nika sōḍēṅg kīrṇa tingkahnya
sālas
kapwēkang mwang sakē jō kawīgaran alangō rota tulyanya mamrih
ēpān kapwātīdarpāmaravaśa wunuhrāvānaṇē syūh* inaswan
akweh denyārōbut kīrti mangusīra jayēṅ srak nahan pawwātanya.
31,8.

8. Marga sang wira Wṛṣṇy Andhaka pada ta madum sing mahāramya ri twas

anyat tame t maröng pājaran amarākkakēn tīra ning lwah parang grong
bhedāngungsir maröng sūnya wana para-paranyāngungang sāgarājro
len ramyāburwa-burwan wijah akēla-kēlen kewala larya-laryan.

(Canto 32: Indrawengsa/Wangāastha)

1. Ndah warānēn Kṛṣṇa lawan sang Arjuna
lōngōng sirēng Raiwata wanwa parwata
sāsing tinon tan hana tan maweh sukha
yayānghaanged ramya niki n tēka ng tamuy.

2. Ambēk nirang Pārtha tumon ng alas lōngōng
nghing ogha den awruh anagāndēn anglare
āpan hiwōn sang gumawe gring ing hidēp
ri tungtung ing ṣoka wira īya bhasmaran.

3. Ardhānēmang twas nira rūm suputrikā
tuhun hiner prāpta ni kung nira n marēk
mamrih manōb rakwa sira n pangenaka
ry arēp nirang Kṛṣṇa saranta yan kumōl.

4. Ngkā Kṛṣṇa tēki n majarē nrpātmaja
ri tingkah ing Raiwata tattva pūrwaka
kāsthulan ing Viṣṇu nahan pratiṣṭhita
pakō nikang Dwārawatīki tan waneh.

5. Pūrwastutīki n tēkap ing watēk Yadu
amṛddhyakēn manggala hotrarakṣaṇa
nā hetu ning swastya nikang sapumpunan
ya tūt nirāmangguhakēn jagaddhita.

6. Pājar nirang Kṛṣṇa nahan ta rakwa ya
aneka de ning mupawākya huttama
mangkat sumasky amanggi sang nrpātmaja
ndaten madoh mārya manampil ing ratha.
7. Sèngkanya lunken kahiring nikung hawan
   pètungnya makrèp mapipit yathàngadèg
   kengis lumis kapwa matanya tâpêgay
   katon hèbungnyân agatël padômranga.

8. Mandrâkètèr tang camaranya* kânginan
   lalitya ninggut ya ta kadya meñjuka
   lûgy âpêpö tang pûputër hanâkule
   sinangkhyan ing syung kadi harfa sanmata.

9. Kumbangnya medran mangavandha ring sèkar
   atût halas somya katanggamêng tahën
   denyângisèp sântôn aðînda bhîksûka
   mangawakên stotra nahan hîdîp nira.

10. Lung hîng wêlasharga katon arumpwana
    tumap tan aŋgêh ry ayu ning sèkar kuning
    krûm ning tahën teja wilambitâhalêp
    ya tê sîërnyêng prabhusanratângâwe.

11. Krûknya n panguwang lêngêng ing ñêgêr-ñêgêr
    lawan kâmânak ya karêngw awangswalan
    kahyun-hyun añjrah ta wuninya yan ratêng
    yaya n pamarpât kalangoyna yan hirêng.

12. Mangkin kalunghâ ta laris nirânglêngêng
    makîn katon ramya nikang wântara
    wwantën kadi ng swapna katômwa de nira
    ya têka parñah ning arûm hanêri ya.

(Canto 33: Jagaddhita)

1. Wwang ri jro nagarâlangô pada katon raras ika kadi wimba ning tulis
   ramyânempala puṣpa pâdapa hangântyani hayu nika kapwa komala
   lvir hintôn liningir patinghalan ikâ rahagi dara–daran macangkrama
   lvir* utpâti nikang kalangwan aśârîra wahu mijil i danta ning sêkar.
2. Kirnēkāngh ahajōng manisnya sakadang mwang asana wahu wanwa ring
    rērē
  len mahyas mangilo* ri sēnjang amatēh gālung ika winahan susup-susup
dudw ikā n pangudoña tapwa ahuyang swang angiwagi kucup ning
erterali
kahyun-hyun hanēdar pwa ros ni pangawaknya hana hanūji raśmi
    ning gading.

3. Len rūmnyāsēmu citra molah amanis pamatan ika* ri denya yan
  liring
darpāweh lara rāga tan cala patahnya makiris anamar ghanāhirēng
  ambiēt ning pangawaknya tēkwan akrarah kalung asana lavan wēlas-
harep
himpēr Mammatha śrēni sañcaya hayunya kinedapan i rāga ning
  manōs.

4. Anyat tēki n avarṇa Kārtika kapantēs ika linarang ing Manobhawa
  munggw ing ketaka rūmnya tan makalib* ing wētis ika pilih etuning
  jawuh
  ry ākārēng hayu ratna ning nagara denya n amawa hayu hesi ning
  manis
  sarwēćchā hangiōō kalangwan emēnēm kusuma hana hamārṇa-mārnana.

5. Ndah wwantēn sumarēng āilāśayana karwa pudaik ika n apet raras
  nikā
  rūm ning pūdapa len mēnur tila-tilamnya gati niki wicaksanēng
  langō
  kady ānurwakēn ing kalangwan apuyur-puyur asēmu susahnya n angliga
  byaktālūna yadin linakṣyakēnā ring sāyana mara tēngahnya yan
  māpēs.
6. Manggēn denya n angambwaken kōtē-kōtēngya n angidani hamatya-matyanı

risyān ing kalangōn ya rakwa karananya sīgi-sīgi winodhanēng Smara
len kaday āpihuyang lukar tali-talinya dumadakana mangraras hati
kengis yan panusar-nusar suas kadi pwa pangurasakēn ing jayendriya.

7. Mogha pwa ng pericurikāmava wilāsa sumalaga lōwōs jugēng hayu
hāmhāmnya n pangusir manis pada rumūpaka raras angēnōh kinonēngan
harṣanya n pamabak-mabak kusuma sinwam apēnēd awahēl-wahēl wungū
lindinya n hamērēh-mērēh sumā-sumāngrahatakeńa gēsēngnya molaha.

8. LWir tan varsih apet kalanganw agalar-galar asana minging lawan
mēnur

taŋjung mwang priyakărja mēmbang inangitnya sinahaja pakōn* ikang
gēlung

rūnnyānwan tarawārsha roma saha nūpura hinadu manis lung ing gadung
sumrak rūm ni wijangnya tēkwan akase ḫrēja tēkēng payodhara.

(Canto 34: Turidagati)

1. Pamatēh* ikang rarasaeya yan iwōn bari-bari mapēnēd tininghalan
ndan ika turung ya manchiribakēn sira sang inadhicatra ning hayu
kapalang-alang tikang kapat anirwakēna sira pemiŋda ning Ratih
alara kumōl turon tēkāp irānglarutakeńa hayunya warnanēn.

2. Karang alangō sumanggraha tēhōr kahanan ira mikēt sēkar minging
lōngēng i wilāsa ning mwang ahaĵēŋg winulatan agawe manah mangō
lwir asemu marma ring sakamsat winēkasakēna līngan ing mulat
wahu dinēlō pilih maluya sūkṣma sumalah irikang pacangkraman.

3. Yadi wulikēn katona ring apan wēnang amungari sandhi ning lulut
angafut arōs mara ng bhramara sōka tumura turidanyā pet sivi
capala miras-miras juga harēp-harēp angarēkī rasāmi ning wētis
angling-inogin kōtēng cucur akung ri mukha sahaja mangdadak
rēngih.
4. Wiphala larut hirėng ni wiji ning sumanasa nguniveh pudaq sumür kalawan ikang pralāpita* kurang-kurang aniru manis tinėngwakēn bisama pupug punah lungid ikang tanah ing angapi wisi molihā tēnuh ananā ng karas tan apuput rasa tuturung ulih nirakšara.

5. Rurah aradin kunang tucapa mon Jalanidhi ya tiki n tamākēna kadi niyatālihēn wukir adoh kalēngēngan ika māry alēnglēngā* taya lēyēp ing tawang tēngē-tēngēn kapanā sirīng anirwa kingkinga hilang alangō ndatan pajamuga ng tanan ānuhara šoka tan tēpēt.

(Canto 35: Praharśīṇī)

1. Mangkā tingkaha ning acangkramātirama
   sang Śrī Kṛṣṇa sira ātēng mwang ārya Pārtha
   sang Pārthāta juga rapuh manah nirōnēng
   de sang lwir tulis angure maweł larāŋrēs.

2. Wwantēn bhṛtya haji marēk nahan sinantwa
   toh sang mwang ya rasiki ratna ning swarājya
   kalyan ring raras anulus tikung Subhadrā
denyāmunpunan ahajōng wisesā putrī.

3. Yēko lwir ning ahayu ratna tan samēng rūm
   ndi ngvagā rēsika tan adadya tibra citta
   sangkē praśa ning umidēp mahaharkung
   mangkā wōlyan ika sahasra rājya tar bwat.

4. Ling Pārthāmīdēngērakēn rasanya mangkā
   ngkā n tinghal ta sira Janārdana n panolih
   om antēn mami ya rare sēdēng sukanyā
   wastw ëōhē tōmēn upalakšanēng akarma.

5. Tēkwan sambhawa gawayēn sveyambarētah
   yan sahyāharana kunēng ndatan wanehan
   yan wwantēn ta sira mahāprāvīra šakti
   wānyāngambila tan arēs ri sanmukhangku.
6. Nāhan kolihan ika yan pradhāna ning rāt
sang śūrāmaribhawa wīra Wrṣṇi rota
ndah nāhan wuwus ira Keśawāvalepa
wet ny ūjar nṛpatanaya n hiḍēp nirāpyak.

7. Sang Pārthāta sira sudhīra tan hana wri
sakwehnya n wēnang umawit syuhēngkwa śīrṇa
nā tāmbēk nira tumuluy madēg sīrōjar
ndōtan jrih ri Yadu kabe wawang ta mangsō.

8. Ngkā n kālap sang ahayu de sang ārya Pārtha
kumyus kewala wēwēgēn huwus pinangkwa
mungghah ring ratha pinēkul gupe sīrōrēs
byaktēkin winawanā irāhānang visāta.

9. Tan wring de Yadubala kapwa dīnacitta
yanā ton śrī nṛpa Harimūrti tan saroṣa
āśā glānaś mangēn-angēn ry awaknya nīrdon
wetnya n tuccha lalu kumōl ya kāṣṭa hīna.

10. Nā lingnyānguha riy awaknya tan wivakeran
len tang ēighra kapalajōng wawang manēmbāh
ngkānē paduka Baladewa ēighra mājar
an sang Phalguna humāṅgā ri sang suputri.

11. Yēkā nā gadgada winarah ta sang narendra
eŋgal ujwala sira de nikang kabāṅgan
len sōng ning mukha dumilah brajanya muntab
wet ning gōng ni galak ira n murub rikang twas.

12. Tan dwāngambusa kwanējt tikang śarīra
dhik hāh Phalguna winalingmā adusṭakarma
denyaḥpēś Haladhara lingnya mogha bhangga
durāilādhanā ya tēkāharēp khaṭungka.
13. Na ling sang prabhu mangade ra de nirāgyā
sāmbut pwa ng palaga nirōgra lānggalaṅgōng
dyām tēkang mulat i sira n sōdēng pragalbha
Rudrākāra juga hatur nirātirodra.

14. Sang yodbhēng Yadu rumāngō ri reh Kirīti
kapwa krodha parēng asinghanāda makrak
ambēknya n pada sumēgut kabe masēnghit
kapvāryāmējahana Pārtha lingnya ten len.

15. Sānāntādhika* para rājaputra śakti
Pradyumna pramukha lawan Gadātiśūra
lāwan Sāmba Nilētha Uṃmuṅggaṅkāra
ndah mangēh kālilip ikang musuh suśakti.

16. Len Vṛṣṇy angjuru pinakāgra sāra ring prang
Wabhru mwang Śinisuta len Hiranyaketu
mwang Yuddhāṅgara Kṛtadharma Satyabāhu
lāwan ṛīra Wipṛthu len Prthu prawrā*.

17. Na ling sang* Yadu karēṅgō kṛtartha śūra
ndēkang śatru vēnanga mangpanēng raṃāṅgā
yapwan dānawa tuvi dātya śatru denya
byaktēki n punaha tēkāpnya ten pasāra.

18. Sakwelmyanṛcetem abhirāra tan hanārēs
hānhām twac niki n angusap lēngēnya darpa
mwang tēkang Yadubala kapwa rabāha sangkēp
lāwan tunggangan ika sōk sahāstra* tīkaṇa.

19. Tēngran lwir jalada avarṇa kālasāndhyā
krēp nīng lwrebala ḍēṅgēt lwir andhakāra
mangkē pva ng kawaca rukuh lawan waṅstro
kumarūm teja nīka lumōng hatur kilatnya.
20. Kālanya n pada tumihang sa-Kṛṣṇaṁ vira
osik ghūrṇītātara hūṇ ni wāhananyā
lāwan bheri padahi śāngkhakāla tīnyup
wuntu ng Raivata hibēkan kēnas padāwṛēg.

21. Ngkā n mangkat ta sira Halāyudhāgni-tulya
lāwan vīra Yadu kabeḥ sarodra mangkat
lumārāwṛē tikang i harēp parēng ya maṃyā
tāngkīn lūrī malīka tasiik tikang śilādri.

22. Tēkwāna kātara ri sēdēng niki n mapangkat
ngkā n cūnduk sira nrpa Kṛṣṇa somya jāti
hetunya n maṭēgēg anon ri sang narendra
wālingnaya n niyata manah nira n maśēnghit.

23. Ngkā n tēnghā nrpati ri sang kakāṅggaḵāra
sāṅkṣět bhāskara mapanas dilahnya wāsvāsē
himpeṛ singha juga sēdēng sarodra kumrut
ngkā candrōpama nira Kṛṣṇa pāṇjara bwat.

24. Ngkā n tēnghal ta sira Halāyudhē sang antēn
mangkin krodha sira maśē wawang maśabda
āy ey Kṛṣṇa māpa karīh hēṅgta maṅkko
tar wruh prēku gati si Pārtha yan pracūra.

25. Ngūnī n śāśwata hiniwē rīkanw swapūjā
ndan moghācēmēr awalepa duṣṭācitta
sis denyāṅgapaureś malap ry arinta yēkā
tan mītraṣaṇak akēnoh ya patyananta.

26. Sampenyā n ri Yadu kabeḥ ndatan tahēn twas
anggēṅgēṅg kuhaka nirāguṅgulah crol
bwat nīca prakrīti maṭēkī śāśananyā
āpūn byakta ya duṁdēl ring ūrdhadeha.

27. Sā tōjār nira Baladewa karkaṅgūhik
ndah prājāṭi ta sira Janārdana n panantwa
om sojar nrpati lēwēs pwa yorga lingta
jātiś vikrama balawān kawēdya ning rāt.
Wara paramārtha tūtana tēkap nareśwara mamṛddhyakēn parahita
dasa-rasa ning wiweka ya ta gṛvananta tar iṅḥ rikang gunal alit
ikang ari len sahāya tīki kavruhēn pada hamiṅḍa ri twas ang ikū
warāṇa nikang hajōng pinakahetu ning hayu purihnya kapwa biṣama.

Kita ta viṣeṣa bhūpati sudhīra durnaya tayēka mātra ri kita
hyang anala ujvalēkana padānta manggēśēṅgakēn kalēṅgka satata
parema pawitra jāti kita tāṃrāṅisi manah nikang sabhuvana
tuwaḥa nikang swadharma paripūrṇa tan hana waneh byavastha karāṇa.

Kunēṅg iki wodhanangkwa ri gṛliṅgta tākari ng alangghyanaṇē narapati
ri gati nikang Dhanaṇḍjaya makolaha ng wipatha tan masampay i kita
panganumanan kasajjanan ikā ndya linēta pakayuktya niṅgh anakēbi
yadi wēlin in ā manik kanaka yēka wastu paśūjāti duryaṣajana.

Hana kari sang mahējana tinonta mangga sira wēly anak nira taha
karāṇa nikang swayambara yinogyaṅkēn ri pasamūra ning prabhū sira
apan ika tan samangkana kināryakēn paramadhāma ring kadi kita
matand ika yan dine tēkap ikang Dhanaṇḍjaya kēṭang prakāśa haraṇa.

Tuvi mara panchadānya gūna sakti tēkwan anivārya deha māyaśa
karāṇa nikā wēnang malapa tan marēs ri sira sang watēk Yadu
kabeh
hana kinniṅcēcayanya tēkap inē kāsaktin ika yan pakīrtya nipaṅga
apagēha ring kadhīraṇ apitowi tan panapisēṅg kaṅūraṅ inēy ayun.

(Canto 36: Aśvalalīta)

(Canto 37: Mrdukomala)
2. Ndah sampun kāreṇḍū pratāpa haji a sakti digjaya gahan
yapwa sora kita n pangadwa gunata nya kerang-iranga
prih ta pāyuvu nikang nayopadi ta yogya tan magalaka
tūtēn tan apalenan ing yaśa tinunggal ing parahita.

3. Nyā tang deya hitawasāna goḷaṛēn tēkapta pituhun
tapwa pūjān akon umundanga rikang Dhanaṇjaya kita
toh pūjān warangēṇ ērāmūkēṇa huvus nda hayva malupa
donyātīta lawan sa-Pāṇḍava pasānakanta rahiṅg.

4. Anching manggēh i buddhi ni ngwang apa tan waneh ngaran ika
hetunya n tan akūṅga ring samara tāṅgaṭīta hēṅēṅga
nāhan ling nira Kṛṣṇa nora vinilang tēkap Yadu kabeh
tūlyāgyṇy āngabarān gālak nira kawarṣan amṛēta haji.

(Canto 38: Sraṇḍhara)

1. Ngkā rakwa n somya sang śrī Haladhara humidēp sandhi ning nīti Kṛṣṇa
ndah māṇya ṣac watēk Wṛṣṇikula pada parēṇg māry arabdēṅga
warāstra
tan dwādandan lumampah ta sira paminangē Pārtha lawan suputri
gōnding kapwararas pangruhun ira pada tan karkasārūm swaranya.

2. Mangkat sang wīra Wṛṣṇy Andhaka pada mahālēp lampah ing wīra
sangha
mwang strī ri jro tumūt len tang amava madulur sopacāra prakīrṇa
paṣarang ning wuṅg lumampah parēṅg anēṃahakēṇ posik ing cēntēr alwan
moghātūr Kāṛīkāvēt lōṅgōṅg ikā mangalih rōs raras ning Basanta.

3. Polah ning tēṅgran endah sama-sama mahālēp warṇa ning kāṃcānābhra
yēkō n lwir wangkawāmōm rīris angawataken keārāṇjraḥ parēṅg
mīk
himēṅ wah lampah ing mangkata tēhēr akarang ṛēṅga ratnādulr
kweh
lungkanyāvēs mūlēk de nī laku ning aṣarāt yan patambēh ri
huntat.
4. नदन साङ पार्थेकी वर्णन लाकु-निरा न आहानंग नदन हात निलांगस्वि

लुंगाह तप्वान वामङ दे निरा न अंगिनाकोँ मर गुपे श्री सुपुत्री नदन देवी लविर तेनुह तन तुरुह ति लुपुता निरा न गैवाला भूरांता लेंगलं

अन्घिंग साङ व्रण्विराणंहका$ जुगा सिनावे दे निरासंबट आङ्रेजः.

5. नदह प्राप्तेकंग्$ वट्खे ल्लर्णी तमुतुर उमुलत पार्था कडे आङ्कुःा येका न लिला$ सिरादन मापादेकेना रि गोङ निंग त्वास अंग्गा काधिराण अंभोङ निझसाङस्युंग्वियुङहकेना$ साहाना निंग ग्गारु यामहा$ अलाद्री जातिः निरा गिरा तन पागाता तुमिनांगकेने सक्ती मांग्नेर लकासण्या.

6. सांपुन प्रज्ञाने ता साङ पाम्पुसुता वाहु माडङ निर्द्धयामृंगि नांदुंगि मानंगुसुङि

सिङ्हा प्राप्ता नग वट्खे यादुवा मारेक ग्गिरावे काठन सांताकिता कप्संगिलयांकेना ब्वत पुजी-पुजी रि सिरानेका तांग राजयोग्या सांयुंसावत गिराङ काणा$ निरा$ नेर्च एतेके$ नांग मारेक सान्तरोजरः$.

7. तांतक रक्ष्याने नांक साङ सांरापति सालुंगेन्ने माउंगानहनिका$ टोङ्से लावन साङ श्री सुपानंती सिरा क्यक्या इकादुलङ्ङा$ जङ$ साङ नाथा याकोङ$ सेप्पी जिया तुस्ता तामब्बेक हाजी न्यूनि-न्यूनि साङ विरा व्रणी$ न सांमाला

एपां$ साङलां मिंगं कव्पे सिरा लाणी किनेरे निकां जंग्गा$ सेच्चा.

8. नां लिंग साङ व्रणी तुस्ता नर्पासुता रुमंगों सोज़ि एस्सि तांग सोन्यानांतवा

नदह लुंगाह नग वाला$ तेलस निंग दिवासा तुवी एरू मॉबू$ एंग कालसानुष्ठ्यः$ नाला$ न मांके पार्था लावन कोलुलु इरा तिनू$ सांग वट्खे ल्लर्णी

तुस्ता

मांकेि कादे अंमिया तांग पादाहि पादा लेग्गों ना पानांगुसुङ्ग नांपरेंद्रा.

9. नदन साङ रवा प्राप्ता कप्वाण$ प्रपाता मुसै जोंग ग्ग्रुपा सांपुन प्रालाब्द्धा$ न्याङ$ रिन्ग एर्य आकाषांगानिजि ता सिरा हुसुस कर्वा कारुन सिंमङ्घि एक मांडवि व्युंग साङ नारापति रि सिरा ग्ग ब्यांका सांपुर्णा गुरुहा

दे साङ श्री ग्ग्रुपा मोपेख्सामा करारा निरातुत माणेक पांडुपुत्रा.
10. Nnda nahan sri supatriang-irang ira handeng twas tan ampeh rasanya 
manggénéh tan lwir purih sang sujana hidjep ira n kewalatuh cinitta 
mangke kady ehangah tingkah ira kawa-kawa is pangambah kajanan 
yangde luh ning matadërës mamarépëhi siralök ndatan dadya sobha.

11. Sambandhanyenaris kingking ira sang ahajông de nikang wbang hanè jro 
tapwan manggénéh byatitan gati nira sakulêm mwang pakêg ning sarâjya 
sampun pwa ng râtri lunghâ rahina mawa datêng jagra s tang wbang 
mandandan

mantuk sang sri narârya n mwang ika sahãna ning sang waték

Wṛṣṇiwangsa.

12. Lëwan sang Pârtha kering têkap ira datêng ing Dwâravaty an kinârya 
manggénéh prastutya tan len sira tiki pinapak yan kaveni narendra 
antuk ning priti pangêra nira winangun tingkah ing wira sakti 
nâ tang prârthâna sri Kṛṣṇa ri sira kârêngö suddha ning dhammakârya.

(Canto 39: Wirat Têbu Sol)

1. Hda huwus datêng ta sira ring pura winêkas ikang baladhika 
tinitah tikang wali nira n piniqâuk iriikang smaragama 
pâça tan hanêki makedat sahâna-hana niki n huwus tama 
subhabûla rakwa sakatamaya ta sira cinândya de haji.

2. Pasamûha ni wbang i dalêm prasama parêng adan pasanggrahan 
mwang ikang balakrama hanêng sanagara jëru-jëru atingkahâ 
humîwö ri kârya naranâtha haseniga kebeh wawang huwus 
tuwi siprayukta winidhâna têkap iki n anopamêng halem.

3. Pâça kapwa sampun umadang sahâna-hana nikang walikrama 
kawâvê prabhâwa nira sang nêpati taya ngaranya durlabha 
ngunîvêh wawun-wawun nan ing grha ri yava têkâ dalêm puri 
paripûrṇa tan sipi minulya sahâna nika lâgi hinyasan.
4. Tan alah pwa manḍapa nikėng alėp inululan arja bhūṣāṇa
katēkē tihanguya tinētēs mamarakata kināñcanākiris
tuvi wangśapatra pinatik palipiran i pagōrnyा bhāśwara
tinulis-tulis ri maya ning tuwu-tuwuhan ikāsawang rakēt.

5. Aṇēnēdē wuwung-wuwung ika nda hana* cinaturangga widruma
pinapat hivak jamanikanya pinacira halēpuya tūt sisi
saha jangga kāñcana rumēngga hadu manis arūm winarṇana
amirah tikang cawēni simbar ika* sinuji lungsui juwala.

6. I tēkā nikang pasamayan tucapa wijil ikang watēk Yadu
irikā ta Keśawa sirārpat i watangin Hulāyudha* tan kari*
sirang Ugrasena Basudeva pada sira huvus pratisthita
nguniweh watēk ratu samānjuru ri haji yathākramāhalēp*.

7. Tuwi* chūrṇītēn nagara warṇa pamarabal ikang payonidhi
swara ning mṛdangga kalawan tabē-talēhan ahōm aģenturan
ri hatūr ing utsawa ya* rakwa gawayan ira sang narādhipa
sipi de nirāṅgharēpakaṅ pavorangin irang ārya Phalguṇa.

8. Nṛpoputra rakwa kinire wijila nira* tiki n rinūpaka
adhikāra tēkwan angure ri pamēwēh ing aneka bhūṣāṇa
sahaja ng lwir angjahatakēn pangēbēkē ring aḍṛṣya manmatha
manis ing matārēja tēkēṅg waja* sawang apamōman ing madhu*.

9. Lēwū kapwa tan pacala rūpā* nira pangawak ing lebuh kapat
āṅgēṅh syapōlya kadi sang nṛpasuta* cinunēṅg parākrama
nṛpoputrikā* ta sira hintēn anupana manēmwa mās tātur
pada wastu sambhawa wīseṅa gati nira sēṅṅgō mapangēlā.

10. Nguniweh sapālapanā sakti lituhayu paran tayē sira
saphala n kakung hana sirāpituwi* pangōsi ning karāsikan*
yadiyan Īṇārēdana hiwōṅ kinila-kila* mēne n samākēna
inucap manohara paran pwa pamēnangan irē nṛpātmaja.
11. Nauwus nikang wuang angucap pewarta Yadu kunang ya warganen pada kapwa weh tan kahalå rehnya sinaji têkap Janârdana ya nimitta ning subhaga de nira n amahayu punya kofala tuhu yaan krtårtha pakajâtyan ira mawangi hetu ning stava.

12. Wwaya têki ramya powirâman ing atanu hinuttameng prabhu Smara arştî hira wangenanya rêcep ing angajap linangwakêñ kumêñar hatêpnya n abiru ūinañarudhira wimba ning mirah maya ning wulan langi-langitnya sinuji kinalacyan ing cucur.

13. Sama larya-laryan ika ring pamanisan i surâmbyan ing êrsa lêngêng ing Talâdhwaja pinindêvênvinêgar i kalangwan ing kapat tinntunya kalpataru puspa pakasaca ri rîngga ning jinêm têkap ing hasêp mëning angutkañ sumaji lêlêñ nirántara.

14. Ya tika langêñya kahanan sang ahayu pinapak cinomayan Ratih anghyasi rarash irêñarih amanahaken hyang ing puri panganan nikang wuang i dalêm sama pinuji wicâsapêng hayu amangun manis pada wacêd lumaca-laca hajông suputrikë.

15. Tuhu yan sirângawaki têntya ning ahayu anindya mangdiri ri panêkwan ing hyas asawang humaturakêñra rûm têkê sira nyata bûhurakşa nira yêka ta lumarap awêtwa wangkawa dilah ing kalung ya tinhânggênsêngana ring akung tuminghala.

16. Pamatâs ning ërça mañi bhûsaña nira ya tikanangun hulap pamaraksha këndit ira donya kumuliling angantya ring têngah jumahit ri nêla ning unang kahiêpan ika yan hanê sira larap ing vijang ri tapak ing jênu kanaka sumêr mrik anglêre.

17. Pakaratna rûm nira minulya sanagara niruktya mês mañik pada ten kasah juga rarashnya n apuput i sirânwang ing hajông tuvi mês tatur hinapi gâtra nira mirah amândêng laçi mañi kußyarâga niyatångdadi ri waja nirâtwik ing madhu.
18. Nya katonan ing manis ikang mata n angwaki hinten uttama
tekap ing sipat mara pawehnya röngu-röngu hanganyahën hati
prabhu ning raras kepana ten panusahakëna rasya ning tulis
kadi tan suakxiety yèn apakṣa ri hayu nira rakwa durlabha.
19. Yan ivon hejông nira piniḍa makahawan i rës ning angdadak
wipata ng juruh ri manis ing lati niyata² nikâtemah pupug
śri-gading⁵ ndatan pango pañmëng waja irang ika yan wawang luñut
harawinda mesi dinâlë hala haluru ri luñcip ing mata.
20. Raras ing mayang gading arës manulari pangawak nirâlaris
mangunëng lume mari hirëngnya n alihakëna yan parëng gelung
makatantra kerang ing aëoka lungayan ira têki wimbanën
mwang ikang pudak wiphala tan siringan ika marë wëtis nira.
21. Sira hìngan ing bahayu nora lumëwhi i sira n suputrikà
pangamarma ning wâng i dalëm kadi wahu-wahu denya yan vulat
sira rakwa kewala karëngwa pinuji nika yogya katwanga
rasa tan lumer Juga liringnya pada kapëntan têkap nira.
22. Adawa n yadin tuçapa rûm ni raras ira samâpta hinyasan
nda hanëki n uttama ya tastw agañita paramëng kadewatan
yasa hira mañçala sudëpta wuwung ika paniḍa ning sañî
winiñega kapva pada mulya sahana-hana ning haneriya.
23. Ya pasajya sang nịpati Kṛṣṇa katëka nira sang Dhanañjaya
phala ning kaśyuran irikà ta sira mayu lawan suputrikà
paripûra de dwijawarâjaya-jaya sira sañmya dampati
abhëváda manggala pangarcana nira ri harëp narcëwara.
24. Lëyûp² ing samudra lëngëng ing tawang inayu rarasnya tan sipi
mayat ing gading pinakatingkah ira kiniwat ing riris hrëbuk
sawang indracápa sira molih anama-nama rañmi ning petër
sawaneh katonan ira warça wahu mijil i sukṣma ning tawang.
25. Ri sirēm nikang ravi gumanti pamidūduk ira n mapahyunan araras tikang paḍahi kapwa madhu rasa hadāmya-danya len ulah ing wisega tuturung hinuwusan inawandhan ing kulēm ndan ahēly awas tēkap ikang damar asēmu' samūha ning ravi.

(Canto 40: Jaçaddhita)

1. Sampun rakwa huwus ta sang rwa kinēnan stawa tumuluy umunggahēng jinēm ramyāngras lēngōng ing latāgṛha paragyan ika minge arūm sumanggraha lāwan gulcūla ganda ning jēnu-jēnunya makatilaka ning pasanggaman byaktāmungwa ri lēnglēng ing hṛdaya tībra kinawaśa ri dūta ning samara.

2. Ngkā sang Pārtha sirātiharṣa mangisapwakēn i sira narendraputrikā hōnhām de ni pongumōtt ing Manesijānguyang i hāti nira n kēnēng unēng oyut wetnya hinōt kunēng ry ulih i sang wāng amarang i sira n hanēng dalēm mangke wahu amilēt wulan kadi gađung turida nira ta sang nṛpātmajā.

3. Sang hyang-hyang ning akung prāpaṅca rumaras mingay agigu mēhah minawakēn

moghāngluh sumarambah ing mata nira n kadi maluy atēmah madhudrawa polah ning tikīl ing halis nira tiki n mayat arēngu kinol nṛpātmajā rēmpuh twas nira mepu lāgi kinisapwakēn alara kavēs winodhanan.

4. Yēkāngde siwuhēn ta sang nṛpatiputra ruminga-ingga marma pet siwi kepwan bhṛānta sawet ni kung nira n angol tēṅgah angupuk-upuk mamatyakēn sangkēng harṣa nira n kēdō kalawanan turida nira saranta ling nira ḫēgy ṭwah manis ing priyambada paṃumhwan ira tēmahan ing karūsikan.
5. Ndi n tanharma lumad rasanya*-iku masku lihat i lara ni

nghulun rimang

gang sakṣāt manik ing hidōp kita ta sāntēn ing angajap i sandhi

ning langō

pāwak* ning Rati sang hyang ing kusuma masku n angaliha sakēng

Smaralaya

swachhāṇinda manūtakēn ri lēngēng ing sāsī tēhēr aṭēmah hyang ing

puri.

6. Rakryan sang kinēŋēp ry unōngku n amalar-malar awalata ring

pacaangkraman

manēke lvrīnya manēṃwakēn rasa wilēsa ning atanu mangatpadē kita

cangyangkw ibu manis-manisa pakahōmbanan i tēlēng ikang prayojana

yapwan siddha manuktyakēn ri raras ing sinangi-sangi tan angrēs

ing bhaya.

7. Lōvan toh mapa kāla ning pinuwakan vulat əthawa rēngih ta sungsungēn

tonēn prihkw lānāmēngēng madana tan pamarasana warch sakē kita

byakta n mantēn ajīwa sugcyan aṭēmah pati kasarik i rūm ning

angdyahi

manēke pwa n taya mātra manglwanana sōka rasa tan apuput kung

alare.

8. Nāhan ling nira cumbwa már mrat amanis lwir āngētēr ing arēs

hanēng tilam

wet ning rājasanāla yēka n asawang bhramara mamarivṛtta ring pudak

nāhan raśmi nirāngucap sabaha mamrih angarēkī kēdō mangolakēn

sāhitya n pangalap kasor lēkas irāngiling-ilingi mahānggagap

tēngah.

(Canto 41: Kilayu-Anēng)

1. Sang ēri nṛpawaraduhita minge ri manis ing vacana nṛpasuta

tapwan cērēmē tēkap ikang prahāsana* hadoh manah ira mulata

ardhādīgu winisikēkēn humingsēr anangis hinarēkan alara

moghākiput awōdi kacidra sangāsya nirēng tali-tali tīnēngēt.
2. Tēkwan rēngu-rēngu ni liring nirūrēja nēhērnya n angayat ing akung lēwan tikēl i halis irāngani twas amangun lēlēh i sang angāmēr lwir ning panulak ira kadi pwa sinwam ing ašoka kasirirē araras towin pangōsah ira n arēs sawang sarasijē bhramara mangarēki.

3. Ndan sang nrapasuta lēwu de nirāngarisi kingking ira kaparihan yēkā n lalita lēkas ira n waśāngusap i cātra nira sang anulak lēwan tangel ira tumamēng tēngah marēk i puṇḍutan inārēpakēn lāgy ānguwaḥi manis ikang priyambada sawang madhu pangucaipa ira.

4. Rakryan sang inapi manik ing kadatwan anusah twas ing alara makung dentāngrahati mata ning onēng epu mapa denta sumusuk i hati sang nitya cumarik i langōngku kaprihan āṃgolwōkēnā manah arēs sis tan sipi juga kita tan panisi lara ning turida katanēhanē.

5. Sang lwir kusuma sumanasē hayunta wahēl ing patah arēja sumār tībrāngingin-īgin amangun twas onēng i rarasta karika kēkēsēn ngvāng satpada turida lanāharēp-harēp amuktya malawas alangō tan jrih mangarēki sukha matya yan kawaraṃē lului ing ahañutan.

(Canto 42: Jagadādhita)

1. Māskw indung hiḍēp i nghulun mapa vēkasta yak amuni manista yan lihat
   sang lunggah ning unang marembatana tan bēsur asēmi lulut priyambada
   kingkingnya n tan iwhēh kēnēng pawana kotuka hamirahakēn raras nikā
   nghing sopadya hiḍēpku yan huvus angolakēn angarasakēn larālangō.

2. Sang māvak lēngēn ing wulan sang amirangrwangi nanahēn ing angdēlē tawang
   kungta dyah pinalar pānstyan aharēp-harēp amēkara kāla ning tilan
   nistanyēkī rēngunta tungsira wuyungta n enikēli halista tan waneh
   prāyangkw iBu nihan tan angēn akilayw asajē-sajē hilikta
   lēawakēn.
3. Sangsiptanya lihat ri panghyang ing akung karakētan i panumpal ing hayu
sihtawăs sinawang rvab ing jalada kānginan apuput adoh sinewaka
tapwan koluyan ing kalangkyang atisoka sigi-sigi n angIrakēn riris
dēnglēngkē inhēněngan tēkōpta n akalib sawang asana dinohan ing
patēr.

(Canto 43: Aśvalalita)
1. Wuvus ira sang nṛpatma jā kunang narendraduhitāṅgēsah sira n arēs
alōh anukōr sīrātulak i panggēmēl nira sang amērih arṣa mamōkūl
wiphala pupug tikang kuku nihan pānādhāhan irālahē ardha kabalik
taha tan avēh lēkas nṛpatiputra mangkin atalēh-talēh mangarēkī.
2. Sang ahayu kepwan ing neya apa ndatan pajamuga ng purik hīcēp ira
tuhun lukanāng tangis juga yatēki rakva panamāntarē nṛpasuta
kalalu ya tan hiništī penōpak nirālah alīsuh mara ng tangan ira
tan ari ginunturan ri manis ing prahāsana nṛpatmājāṅgari-hari.

(Canto 44: Jagaddhita)
1. Dyah īstiṅkw ibuē punya denta pamatanta tan arēngu minge*
tumiṅchala
henak ta pwa rirista yēky alapi wehēn alarisa halīsta tan tikēl
tan luh tan pāṅgēsah laver prihati betu ning avēdhī marēk marē kita
donyōnōkwana sanmatanta pakagañjarēn ing aṣērēhan karāsikan.
2. Yan yogyāri rēngōn pahaywana langōṅkū ḍawuṅhēn ing akung yathāsukha
nchēng nggōnyaē n wiphalāṅgrēngih tēwas angel pangutu tangan ahēwa
sunkawā
nohankw Ibu wineh ragēt-ragēt ikang kuku biṣamaē ning angēgō smara
yapwan kobhayan ing meminta ya ta tuştī ngaran ika pasungsungan manis.
3. Nāhan byakta ni kung nṛpātmaja-madadyana wacana hancakēn juruh
wet ny ambēk nira tan kumōlakēn unēn ndatan agigu sinuk sinikwakēn
ambēk sang winōlas-harēp ndan asulik taya n angawadi luh nirātulak
tan wring dāya makin kinewala pinanglurungakēna tēkap nṛpātmaja.

4. Sangsiptan panulak narendruduhitā lēlēh alara rinēmpak ing tēngah
sāk ning pūŋgutan arda kesisan ikang panēpi tuwin aros sawang tatur
mārmānglampw tiki n minangkana kunēng nṛpasuta lagi sangsāyātērēh
yāngde sāhase de nira n lumōkas angruvagi madana tēmpuh ing gati.

(Canto 45: Mattarāga)

1. Angrēs lume sang asawang tulis kawawa ring tilam sira n alōk
rēnēchā rapuh manah irak* ndatan pakēcapan* ri pamrat ing ulah
sang Pārtha kady ahañutan ri pangharas* irēng manis katalēhan
mantēn kaman tyan anōkul rumiring angisapwakēn sang asuma.

2. Ngkā dyah sirālēh angunēnaris nira hanēng kisapwan araras
lōnglōng kasandhyan i kōñar nikang damar acum sumāntēn awēnēs
wet ning twas oruk asawang pūjak makilusū tan olah inamēr
ndan sang nṛpātmaja tiling-tiling juga makung majum tapih ira.

3. Devī lumungsur angēlīh sakēng kisapu de nirālara kumēl
tēkwān sirāgila sawet ni sīñjang ira yan mirah karudhiran
yēkā n hīnēhān atēhēr marēn bañu sirāsnu sinwam inamēr
ngkānēng surambyan adulur parēn lagi sinocan ing kaka-kaka.

4. Mēntas huwus ta masalin limungsung ira hena gātra mahalēp
tapwan marēn ngrēś ira lo lot ginupyan ikanang kakāmisikakēn
rakryan tuhanku palalunta kōlēkē ike laranya sakarēng
tāntuk huwus tingēt-ingēt pwa denta awasāna ning manginaka.

5. Om om rasanya lara ning hañar kavawata nya hetu ning arēs
sāntēn kinewala tēkap nikang bhramara mattarāga karika
dukkhanta tan hana waneh kayoryan ika yan nēkar sōdēng arūm
rakryan ya rakva karāranē laranta humaluy hinaknya wēkasen.
6. Ndân lingku hayu gigu denta mantuka marêng dalêm pakasutan ndak ton lulut kung ira sang sarâga malawas ri heng hêla-hêla henak tulih tadiwasa ng wingit pehalawôn rimang manah ira nêhan wuwusnya n amasang-masang pada lumalanê sang araras.

7. Byûtita mantuk i dalêm ta sang dyah apêde sîrêrang alara yêkâ n saharasa sira sang priyârêja hamatyâ-matyâ ta sira ramyângisapwakêh amanwa-manwa ri sirâmriyambada rêsep himpêr madhudrawa lawan juruh juga manis nira n penginepapa.

(Canto 46: Jagaddhita)

1. Dyah sang ratna ning anggêhê smara tumolah i têlêng ing akung rinêpaka
sang nityångadêg ing swatantra ri pêmadhya ning angidêpi rûmta mäs manik
sang twas ning hirêng ing raras hati ginocara rasa tan i rät pânêswana
tapwan samwas i tungtung ing mata manunggali ri wêkas ikang smarâtura.

2. Yak matyûku mapêki ramyà ning acatwa manis i rêcep ing pasanggaman Êpan sêmpun amuktya rûm ni wangi ning pipi palupuyan ing mangaywana gong ning harça kalanôsêng kuku sukhangkwa tusapêkêna ring tapih suji
swargangkw ibu yadin madadyana manutakêna ri lêyêp ing tasik madhu.

(Canto 47: Kusumawilasita)

1. Ramya raras-raras nira ta manghudani salaga sûkêkáluwê
wanwa kamâsihêñ lagi mananghulunakêna lêkas nirângaris
mûr urik ikang gêlung pinêpêtan jariji hinayu sêknya yan lukar mogha turung lumer nira tiling-tiling angayatakên payodhara.
2. Udah sinameni ring kakawin asmu mahiliran arum tēkap nira
tanduk ikang twas eñjuh angaras wruh i pali-pali ning samēnaka
de ni pamanghya-manghya nira yan harēp anējar i sēri ding tapih
erang ikang mayang wahu mēkar sinanakēnā langōnya tan tēpēt.

3. Mangkana rakwa pāywa nira yan tingēt-tingēt iniwōn winarānana
lwir mangunēng mēnur pada nira n katirah avilētan wēlas-harēp
ndān alihēn kunang kadi gadung silih-asiha lawan wanānjari
tingkah irēng dalēm sayana kapwa sana-sini sēōng pada lwana.

4. Kālā nirārapul bhramara ring kusuma pada nikuung nṛpātmāja
hēt pangalap hulah tan akējēp ri pamisaya nikang smarē nira
bhṛnta manah nikang wawng anawing kēna turida rimang girahyēn
brēk manis ing prahēsana nira n tinali-tali karēngwan ing rēngih.

(Canto 48: Nawaharṣa)

1. Karēngō tumiba ng ghatīta pitu panidra nira n sakarēng
rahinōwa datēng ndān asūmu manapīh ring angel salulut
arunānirat ing gāgana kadi rīnāndī limutnaya lumōng
trūh ikang gāna manghyasi rīris angatag mēkar ing kusuma.

2. Lēyēp ing grēha ratna piniturun ing arka mahēnēpuhi
sumilih wēkasen kraban ira pinaak sahananya kābeh
pāda tēnupema lwir ika kadi sākōng suraloaka datēng
periśuddha patingkah ire nṛpati Kṛṣṇa halōpnya dahat.

3. Mrik ikang mrganēbhi mirir awangi septa kumārika mār
ya tikā tēka manglawadi mamawa ranya ri sang winarang
pangasep nikang utkāta Jēnu-Jēnu kapwa sugandha lēngōng
amapag wangi ning paragi piṣuduk ing pavirāman akung.

4. Hana rōwana len gupit arēja samanya hangendahakēn
ananar kētēr ing Madhumasa panamenya tiki n karēngō	ndan angimbhu rājasa pasajī-sajīnya tēkāngarangi
angatag pwa rasanya ring atalēh akon ri sirāngcilīra.
5. Irikān awa sang rva parêng i parahasyan ira n ri dalem
nda huwus marahup ta mangēnakēna bhūsaṇa kapwa sira
anawungā halēp ing sarasija sinawang madhu rūpa nira
pada ramya rumēnga kaka-kaka nirānwan amandaga sōk.

6. Tadanantara tēki ri sēdēng ira karwa h uuwus masalinā
irikā ta ghinositan inarahakēn ta sira n mijila
sira sang rva madan lumēkasakēn ikang vali ring pasabhān
paripūrṇa ta sang Yadukula hiniwō manadah ri yawa.

7. Ndad i sāmpun ikang kraban ira ēnawe pasamātiśaya
umulih sira sang wahu winarang angarwani ramya sira
rarias ing Smara len Rati pinalararas nira noro waneh
papupul nira yan kajēnēkan i menis nira sang kalulut.

8. Sira sang manik ing ēnsuma salaga kady arapuh mangarang
wahu mātra marēn rēngu-rēngu nira mārya marēs wēkasan
npaputra karāsikan ira kadi Kartika wāhu datēng
sumusuk pamidhyāsaka nira ēnawe hita somya mēkār.

9. Sipi gōng ni kaśūraphalen i sira vīrya katēmwa tēhēr
nguniweh parībhoga kalavan upabhoga taya ng kahala
pada kapva hānōsing inabhimata de nira sarva tēka
apan uttama vīrya ha ji sakala pāwak ing āstāguna.

(Canto 49: Śikharīni)

1. Rēsēp ramyārūm tingkah ira pada solur silih-asih
amōnggōng ambēk tan bēsur amatēh argāṅinakākēn
kalunga ng māsa ndah pira kunang ikang lek kavēnanga
yayaṭeṁbēh pwa ng rāga turida nirātūt ndan alulut.

2. Sēdēng sang rvāṅgōng āreṭē avicaritan āśāvata nira
linakwan pāckанг dwādaśa gati nikang varṣa kalalu
tēkasp sang Pārtha ngkā ya karaṇa ning ambēk mangēn-angēn
ri reh sang kāringā rājya kadi mangave twas katanēhan.
3. Purih ning ṭṛṣṇāsih rī manah īra tiḥrāṅgadhāhana
   ndatan pemba bwat yāmarimisiā lanā rī twas angiku
   ndatan simpang dē sang sujana rī hīwūhnya n luputana
   ya tāweh kingking denya mangurati ṭokārdha mamilēt.

4. Ya tāṅgde ngrēs munggy ś i ḫṛdaya nira Pārthā n kapasukan
   matangnyājar ngkānē kalulut ira sojar kita rari
   harah iवादī rakryan yak analahase ngvang sang araras
   apan yēwēh ṭing jānmaś masahakēnāmbēk mari makung.

5. Kunēng tan len nghing dyah wwaya ta kawōkas ṭing twas angarang
   lavan bhaktingkwa raiṇa muwah akakāntēn mangawaśa
   ri denya n tan wwan mātra māra karēngō iwr nira huna
   ya hetunyā n iwr bhānta mapa ta kunang ganya yat urip.

6. Niḥan puṇyantāntēn tan alara tulih māsku parēnā
   tuhun pintangku n lot ndatan asukērambēk pamirati
   pangantīṅg Indraprastha kita ngunīweh Pāṇḍutanaya
   kasatyaantāṅgōng keśyanakēnē ya tūtēn kadi kita.

7. Samangkā prih rakryan pakayayah i Jōṅg Pāṇḍumahisi
   mutah ngkānē śrī Dharmatanaya nahan toh pinahajōṅg
   ibu dyah tāṅghing sopana ning umusap Jōṅg nira tūka
   tuwin parṇā ni ngwang kadi sira yaya rakwa karēngō.

(Canto 50: Praharṣipī)

1. Ndah mangkā wuvus ira Phalguṇē sang antēn
   kagyat-ATORY priya nira tiṭra marma citta
   mojar vruh ngwang iki mapōkī sojarangkwa
   ndi ngwang tan tumuta purih nikang manivya.

2. Yadyan mohita tinukāl laranṅkwa monēng
   ngkānēng raipā muwah i sang nareśwarūsīh
   kintu pwa ng sanak angave hunēng ya manghrūt
   lud tapwan mamalēs asih nira n pakantēn.
3. Bhaktingkwâbapa-bibi tar wênang wivaksan
sâksât parwata Himavân lawan Sumeru
gông ning sihkw i kita kunêng yadin winarña
sâksât sâgara ta mawêh têkêng wukirnya.

4. Tan warân pangucap-ucap nirân pakarwan
sâmpun mâyu rasa nikang wuwus samâpta
râtrî amrêm ta sira saranya ring jinêm mrik*
tamton ring gati manawung hunêng sarâga.

(Canto 51: Śārdūlawikrīdita)

1. Tan tunggal pwa wilâsa ning sœjêng akung harśâmatêh sasmara
ngkânê madhya nikang tilam pada matût tan len minustî hati
nghing pohon rasa Kāmatantra ginâlar lit ning rasâdhyātmika*
manggêh misra lêyêp nikêng angen-engên lês nidra karwêng tilam.

(Canto 52: Jagaddhita)

1. Dyatitan ri kejêp nirêng pakasuten kṣapika tiba-tiba ng tabêh wwalu
yêkâ n sâmpun awa tikang divasa manghataga hanguri* sang rwa
varçâna
sakwêh ning paricârikâsanîga munggyi* tataraban ikang gphâcawit
lîlî tingkah atur manisnya pemarêngga ri kalêngêngan ing
purâhalêp.

2. Ndan sang rwâwungu kepa môntas arahup têlas awêdihan uttamâkiris
ngkê n tâlîdhwaja warña meghe kinalacyan ing arunâ rinûpekêng tatur
byakta hyang-hyang ing ardha dampati katonan ira sawawa pêwak ing
madhu
sarvâcchâmîsayêng marêk juga manis ni raras ira sœjêng pasanûnginga.
52,3.

3. Singgih yan saphalâhalêp nipuñe jâti nira pinuji sakti rûpawân ndi ngwang wîrya tatan parêng guña wîsësa pangalap agélon têkap nira yogya n singhit i buddhi sang prabhu paran tiki kapalang irêng parangmukha manggêh sthûla nikang krtârtha macecatra sasîwin aparan tuminghala.

h. Nâ lingnya n sawanek kênêng madana tan pamuni liring ikânghêmû guyu de ning bhrânta rimang silih-siku têkapnya n agucêpan amarña tan humung lwir janggângalusêng wulan hunêng iki n pangucap lafitâwïsik-wisik kady âîêhra mangajap Basanta samudêya manuruni rikang labuh kapat.

5. Tan warñan ri gatinya mangkat adulur tumama ta sira sang Dhanafijaya karvôpan mamuhun sirê prevara Kpêña muvah iki ri sang Halâyudha ngkâ rakwa n tumuluy ri nátha Dasudeva katêmû nira* sang naràdhipa ngkâ n kacyat ri đatêng narendratunayûpaduluran ararêh têkâsîha.

6. Sêmbah sang nápaputra sajña haji tinghali nihan iki panghyang i nghulun amwît mantuka têkîhên manê-manêh narapati umusap ri jöng haji manggêh tan hidêpên krtaghna makanis humilangakêna punya sang prabhu kady âdharma ri denya mewêh ika sang kaluputana sakêng prabandhana.

7. Sàmpun sang pravarârya mojar amuhun winuwusan ira sang naraëvare om rakryan mapa lingan i ngwang* i kitânaku pinekapurih nikang dadi yadyastun kawêkas kita n jênêka parwakêna nagara bhûmi punpunan mwang têki nê wara râyayogya sahanêng nagara kita mamuktya rumpwana.

8. Yêkî prántusakêñ wêkangku mulatêng kawiguñan ing anâtha kasyasih tan serên winuruk tayêng nipuña haywa yan awêlas amogha nîsthura prihëndung nyata dharma ning kadi kitânivi lawan ayayah pahaywana nging tunggal juga kengêtakêñ ing asânak atutura kitêng manah* manût.
9. Mājhā sang prabhu mopapattya arēnāh ṅṛpasuta humiḍēp varāmṛta
ngkā Kṛṣṇāta madan tumūt ri sira sang ṃṛpanaya mēne n unantuka
manggāṅ śrī Baladeva manguka mapakṣa tumuta datēṅgōng Yudhisthira
nghing mantēn tak asung Dhanaṅjaya huvus pangupasama hēlēm
sirānglawad.

(Canto 53: Girisa)

1. Ri kameṇā nira mangkat motus Kṛṣṇa rumuhuna
tumēkakēṅa marē sang śrī Pāṇḍvatmaja karika
riy ulih ira Kīrīṭi mwang dewi nira datēṅga
awicērtī lumempah rindraprastha paran ikā.

2. Tuvi diwasa kalalwan ngkā Kṛṣṇa krama muliha
ṛṛpasuta sira mantuk prōptēṅg jro padulurana
rawi tumiling awās lāṅk onēk ning pura kawēkas
riy ulih ira ring eṅjing prōpta ng Wrēṇi pāda marēk.

3. Sasanah ika padēṅgēng de sang rwa wruh anginaka
ahēla-hēla kapengin denyūnūt angatērakēṅ
kimuta sahane ning strī sōkāṅgōṅg wingit alara
kadi rudita rasanya n moyut yan pamuni luluṭ.

4. Hēṅgēṅkēṅa gatinya ndah gantya n talingakēṅ
sahane nira hanē jro kapwa wiyāpara mariwō
muwah iki sang inajśān mangkat mangdulurakēṅ
gaja ratha tēlas arpat sakwehnya n paḷaś sumajī.

5. Ri sōdēṅg iki madandan meh prōpta ng divasa huvus
wēngi niyata kalunghā mēntas tang ghaṭīta nikā
amungu-mungu ri sakweh ning wvāu mangkata mijīla
gagana kadi pinōngpōng de ning teja ning aruṇā

6. Rahina mawa ikang wvāu lumrākrām pēnuh i yawa
krama humēṭu kamantyan Pāṛtha mwang kalulut ira
ndah i wijil ira yēkā n munngah munngव i ratha maṇīk
arēja laku nikānrōṅ tēkāṅg Dāruki mahalēp.
54,1.

(Canto 54: Basantatilaka)

1. Akweh prawira Yadu Wrsni kinon humangkat
   lungha huwus ta laku Pärtha sakębng kañatwan
   sakweh nikang kawékas onёнg alök makingking
tinghalnya kewala tumüt i sira n wisàta.

2. Tan wàranen nasi Färtha muwah wiwakṣan
   mintar ta lampah ira kîrña tikang kalalwan
   ramyànginēp ta sira sambi n alangwa--langwan
   lişyànglipur-lipurakēn* ri wingit sang antēn.

3. Tan ngeh pira ng wōngi suve nira yan lumampah
   mangke n huwus ta sira meh ùatēng ing swaräjya
   waktan wâng ing nagara kapwa wijah manungsung
   āpan huwus ya rumēngō karañanya tuṣṭa.

4. Ndātan hinop nrpati Pândava tuṣṭacitta
   mukhyēka Pândudayitâ winarah saharṣa
   mangke pwa wṛtta nira Phâlgûna tulya teja
   ngūni n wingit nira wiyoga kadi pwa megha.

5. Mangkat sarâjya pinakâsyâ sudewi* Kûntî
   cunduk ta sang prawara Pärtha lawan Subhadrâ
   lāgy ângusap ta sira raínù ri pāda dewī
   kālih pwa sang kaka sinambah ira n tumuntēn.

6. Sang ėrī sudewi sira marma tiki n sinambah
   ėsighrângalap tangan i sang mararēm pañātwang
   raínâŋgku māsku bapa tinghali ta pwa denta
   šokâŋgku kaštâ malawas rasa matyañîwa.

7. Nā ling nira n kapitangis ta mangol pamakpak
   yēkâ n sumungkēm i ělung nira sang rwa konēng
   hisñayaśru pâta nira lot tan arēn rarañnya
   mangkis mêlis tapu-tapung nira sang rwa denya.
8. Sang Pārtha saprañata yan pinėkul sudewi
tan wruh ri reha ni girang nira mogha mangluh
mār mrat watēk prawara Wṛṣṇi tumon bhaṭārī
gle ka tsa ta tībra kahiṭēp nūnd anahīya waspa.

9. Nūnd sang Hūdhiṣṭhīra kasēngkwen inak nirāṅgēṃ
lāwan te sang Pawanaputra muwah sang antēn
yar ton datēṅ nira Dhanaśījaya sārdhadeha
meṇḍīta rakwa māṇīk ing Yaḍu Wṛṇiwanggā.

10. Sangsipta tapwan ujarēn sukha ning sarūjya
muntuk ta sang prawara Pāṇḍusuta n perēṅ jro
merēṅ ri raipā nira Pārtha muwah Subhādrā
sang Dropadī ta sīra hāṣa matūt luluł las.

11. Ngkā tūsa ta sang prawara Pārtha makin salīli
wiprādi ring nagara kapwa perēṅ maśānti
maprārthanākēna hajēṅ nira Pāṇḍuputra
sōṇ sarvamanggala lawan pali-paly apūjā.

12. Nīdīta tingkah īra yan mapupul sarārya
mangkin subhikṣa gati ning bala Pāṇḍavākrām
mukhyēṅkang afrana tēkēṅ pada vanwa wṛddhi
de ning pratēpa nira Pāṇḍusutādhikāra.

(Canto 55: Jāgaddhīta)

1. Byāktā lwir sīra sang hyang Indra māpa hanglewēhi wibhawa
anglyab ingē hajēṅ
erang mārya kētāng durātmaka śinirpa sulabha sīra sang mahājana
tapwa lwang pitutur surārṣi navarah patayaśa makakānta Pāṅcalī
sāṃpeta ning wīśayādi tan kapitut ing kuhaka kapatēṅ ing hitānulus.
2. शुद्धिभ्याः निरङ्ग प्रजाय वहयु धर्म मकसुलुह इकं जगात्रया नाहन हेतु निकं कविर्यान निरङ्ग प्रकृति शरणेंग सारत मांगोब यावत धर्म रि सांग क्षितिर्यान तन ओर कहाला निरा यन पिनंदिता यज्ञनूत कजनंप्रियान सीरा ममृद्ध्यकें यासा निरा न जनंतमा।

3. नौह मंगळ मरा तांत्या निम्न कालवान इरा हाना रिङ्ग

Jagaddhita

मंगळार पौर्णियाना निम्न अंतुक इंग अनंतपादा न उणिकं अनिर्वकं वुवुस ओलुग्ना न पालन तेकार सुजना तन कतुगेतकें मोन दिनुर्यासा तन तुंगकुल रि कानिर्गुणान्या लालू एंग्गा राग-रागं अंगिती कोशाला।
VARIAE LECTIONES
K omits avighnam astu

1, 4b) KP Junapriya
    5c) K hanghuvus-
    7c) KP sirastu

2, 7b) KP sāmatara
    3b) KP nilotpala; KP rūmnyā; K r ungyu: d) P mangunang
    1lc) KP hingan
    12c) KP vīmpang
    13a) KP hiḍhpāv
    15a) K ndan; KP syuha
    17b) KP gahan
    19a) KP nīng
    20b) KP nīng

3, 2a) K māntrarhatakān
    3a) KP anganti ng
    7c) P īng
    0b) K saṅgang

4, 5b) KP irikā
    7a) KP pangka
    8b) K hikang
    10b) K rečēp

5, 6b) K kunuda rīng rūm
    10b) KP cātaka
    12b) K rečēp

6, 2a) KP saśobha-
    3d) K āngavve

7, 1b) K kamarūk; 1) K junot
    3a) K hanghunkul
    7a) KP aapā～
    9a) KP Nikū; 1) K kṣatī

8, 2a) KP nākir; 1) KP dīnamāra
    3b) KP kadinulungshaṅ
    7a) KP lva

9, 2b) KP tūṣā lāgi
    3b) KP mānganting
    6a) KP mraṅga
    7d) K watēng
    8b) KP vikara; c) K māṁhuhoja
    9a) KP dvalupa
    10a) K nīngka
    12b) KP inari; c) K iki

10, 2b) K anglingūr.
    3a) KP nīrē
11. 1a) K prṛtṛpatya; b) KP -kasih
3b) K prṛśiddha; c) KP ṣpan
6b) K tṛtyāṛttāmari
7b) K panḍavāk
9a) KP Citrādahanastu
10b) KP Kṛiti
12c) P lumer
21d) KP Ṣājraya
28a) KP nīśākāra
30b) K omits kapya; c) KT suravadhu

12. 2d) K malalayanān
3d) KP tā
bb) KP ṣobhā
7b) KP kālangvan; d) K marē
c) KP niṅga
8b) K niṅga
11d) KP manis
12c) KP śīkhaṛi

13. 4c) K lauclā
6a) KP lājaya; b) K lauy; c) KP omit ya; d) KP iki
12b) KP nṛṇaṅgaḥa
13b) KP guruṛū
d) KP nenā; KP mādhunāsa; c) K prṛkaśita; d) KP ṣrpaṣṭa
16a) KP nareṇḍrāṣṭa; d) K denk
12a) KP īrā; b) K taya wihang, P taya tar wihang
20c) K tan āra; d) KP lumaḍu ta sīrā
d) KP

14. 8c) K humivā
9d) KP nanonan

15. 1a) KP ṣubhā
2d) KP ndeh
3c) KP omit ta
6d) KP kīkātā
2a) K pangucaep
10c) P kavāṅgaṇa ta sīrā; K omits these seven syllables; d) KP Prajapati
11a) KP ṣubhayu

16. 1b) KP āṅga
8c) KP saphālāras
9c) KP denya-
10c) KP tīṅgala ṛaṇa
13d) K hafutan

17. 6a) KP insya; d) KP ṭvīr
7d) KP yākā
9a) KP mṛgoṇg
10c) KP Fortha-
11d) KP tīstīs

18. 5a) KP menkinn
6d) KP jōp
8c) P jōp; d) KP rūmaṅgākān
<table>
<thead>
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<th>Column</th>
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<td>20</td>
<td>1a)</td>
<td>KP ana; c) K impēr; d) KP madhukāra</td>
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<td>KP lākṣmi</td>
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<td>KP ulīṣs</td>
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<td>KP sāturiddha; b) KP lalu; c) K mēnur twas</td>
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<td>KP lungid</td>
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<td>4d)</td>
<td>KP Čupit</td>
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<td>5c)</td>
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<td>3c)</td>
<td>KP punpun; d) KP aing</td>
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<td>K nirādalaṃ</td>
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<td>K panguṣṭa</td>
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<td>K nrapātmaja; b) P sinusung</td>
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<td>KP hinaṇakē; b) KP hevēh</td>
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<td>KP byāṭitana; K hiniwā</td>
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</tr>
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29, 1a) KP salāngāngan
7b) KP gajah

30, 5b) KP getrē-
10a) KP byāttān; KP inuwasakēn; d) K omits ning
11b) KP metrically impossible

31, 2c) KP metrically impossible
3a) KP jamur; b) K ning, P ni
4b) KP tāmān; d) P i
5b) K apan, P āpān; d) KP addha
6d) KP metrically impossible
7a) KP byuha; c) KP syuh

32, 7c) K tāpēgēy; d) KP hōbunγu n
8a) KP cāmara

33, 1a) KP nāgarā--; d) KP livir
2b) P hangilo
3a) K pamanęya ri
4b) KP makālib
6c) KP dumadukan
8b) P pahān

34, 1a) KP pamaṭē
4b) KP pralapita
5b) K ālēlēngā, P alēlēngā

35, 3b) KP ūɡuva
8d) KP vinawūn
9b) P yar n ton; c) K ġā
10d) KP unahang
11a) K yēkā d
14a) KP Kirtiṭi
15a) KP -sāhikā
16d) K prāwira
17a) KP ling Yadu
10d) KP sahastra
20a) K sang Wṛṣṇi
22a) KP kutara
23b) KP vās
24a) K nγkā tinghal
25c) KP -āuyā
27d) KP jāti

36, 1c) KP sahaya
2c) P -ānuṣi ng
3c) KP ning
4d) KP prakaśa
5c) KP īkā; d) KP kaśūranēŋ

37, 1a) K sanghulun; P sangulun
2a) KP pratapān rīkājī; d) KP tan hana palen
3a) KP ōvasā
4a) K ning; b) KP tāŋgatītā
38, 1b) KP ārabuddha; 2a) KP Andhakah; b) KP sopacara; d) KP ikā
3c) KP rata—; KP wwah; d) KP ning
4d) KP -āndhakah
5a) P prāptīkang; b) KP lilā; c) KP -ānyuḥ—; KP yamah;
   d) KP jāti
6d) KP karaṇa; KP nirūn; KP sadarā-7a) KP -āānākī; b) KP metrically impossible; K ajña;
   KP yakon; d) KP apan; KP jānggā
8b) P we; P kolasandhyā
9a) KP kapwā; K prēlabdha
10a) KP nda
11c) P omits jagra
12c) KP priti; KP pānigraha; d) KP prārthana
39, 1d) KP rakvā; KP sakatembeya
2b) KP sanāgarā; KP stingkaha; d) KP saprayuktā
5a) K apānā; K ikā hendah nā, P ikā hendah na; d) KP ikā
6b) K lalāyudha; KP metrically impossible;
   d) KP -kramālāp
7a) KP tōvi; c) KP omit ya
8a) KP nirē; d) KP wajē; KP mādu
9a) KP rupa; b) KP nrpasutā; c) KP nrpapurūkā
10b) KP apiṭōti; KP karasilkan; c) KP kīnīla-kīlā
11b) KP metrically impossible; c) KP nimita
12a) KP pavirāman; KP atanu; b) KP smarā
13b) KP pinnīda; KP winādur; c) KP puṣpā, KP rī;
   d) KP tūkāp; KP anguṭikaṭā
14d) KP suputriñkā
19b) K niyātā, P niyātā; KP ārī-
24a) K īyap
25d) K sēmu
40, 5a) KP rasyanya; c) KP pawak
41, 1b) KP prahasana
2c) P kāsisirīr
4d) K katasanāhan
5d) KP kawaraṇa
43, 1c) KP nirāla
44, 1a) KP ību; KP minghe
2b) P nging ganya; c) KP baṣama
45, 1b) K hira; K patcapan; c) KP pangaras
3b) KP karudhiran
5d) P karahan
48, 3a) K arangī; b) K takā
5c) KP anuvā
6a) K rakva; K masalinā; b) KP irika; d) K hiniwōh
8c) KP Kārtita
49, 2a) KP kāri ngā
     3b) KP amarimithi
     4d) KP Janmā

50, 4c) P jinēm rik

51, 1c) K sarasā-

52, 1b) K manghatag anguri; c) KP ī
     4a) KP aḷā mānjārap
     5c) KP katēmu sang
     7b) K ing wak d) KP tēki
     8d) K atuturēng manah

53, 1d) KP ri
     2c) KP lwir
     4d) K ppaḍa

54, 2a) P anglipu-lipurakēn
     5a) KP sudewī

55, 1a) KP ī
     2a) K āuddhābhāsa; b) K prēkaśita