

***HARIŚRAYA (A): A BALINESE KAKAWIN***

by

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## Statement

This thesis represents the results of my own work and all sources used have been acknowledged.

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## **PART I: INTRODUCTION**

## 1 The *Hariśraya*

The *Hariśraya* is one of the one hundred and seventy odd *kakawin* which belongs to the Balinese *kakawin* tradition (Creese, 1999). The narrative part of the poem is based on an episode from the *Uttarakāṇḍa* in which the gods come to Wiṣṇu and ask him to defeat the demons who seek to destroy them. He grants the request and successfully defeats the demons, killing the demon kings Māli and Mālyawān and driving out Sumāli from Lēngka. Hence the title of the poem *Hariśraya* which means “Hari’s protection”<sup>1</sup>.

The *Hariśraya* was first listed in a catalogue by Brandes. There are two versions, a short one with 198 stanzas in 20 cantos and a longer one with 304 stanzas in 53 cantos.<sup>2</sup> These two versions are designated as *Hariśraya* A and *Hariśraya* B respectively by Brandes (1903: 17-22). Although the story of both versions is the same, and the language as well the verse technique is similar, they are apparently written by different hands (Zoetmulder, 1974: 401). As Creese has put it, they are “separate renditions or versions of the same story rather than interdependent recensions of the same work” like the *Pārthāyaṇa* and *Kṛṣṇāndhaka* (Creese, 1998: 86).

So far, very little have been written about the *Hariśraya*. This is hardly surprising because in the past all the *kakawin* of “later time”, that is all those written in Bali, were considered “minor *kakawin*” and therefore hardly attracted the attention of the earlier generations of scholars. Thus, apart from a very brief summary of the poem made by

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<sup>1</sup> *Hari* is one of the names of God Wiṣṇu; *śraya* (not listed in Zoetmulder’s dictionary 1982, but occurs in Modern Balinese and Modern Javanese) is from Sanskrit *āśraya*, “support, help, protection, refuge” (Zoetmulder, 1982: 142). Such a change, i.e. from *āśraya* to *śraya*, is not uncommon in Old Javanese. We also have, for instance, *anugraha* to *nugraha* (HS A. 1.1b), *abhiseka* to *bhiseka* (Zoetmulder, 1982: 247) and *āwaraṇa* to *waraṇa* (Zoetmulder, 1982: 2204).

<sup>2</sup> This is according to my calculation. Both Zoetmulder (1974: 557) and Creese (1999:77) give 195 stanzas for version A and 297 stanzas for version B. See below, p.20-21, note 18.

Poerbatjaraka (1964: 53) and Zoetmulder (1974: 401), only the Sanskrit origin of its narrative and the date of the *Hariśraya B* have been discussed briefly in the catalogues (Juynboll, 1907: 179; Pigeaud, 1968: 190-191), and also by Supomo (1977: 10-14) and Creese (1999: 53; 77).

The present study is an attempt to fill this gap by presenting an edited text of the poem and its translation. However, because of the limitations of time (ten months)<sup>3</sup> and of length (30,000 words), although I have examined both versions of the manuscripts, this sub-thesis deals only with the shorter version, the *Hariśraya A*. It consists of three parts, namely the Introduction, the Text and its Translation.

## 2 Summary of the *Hariśraya A*

### The *manggala* (1 stanza: canto 1.1)

The poet pays homage to the Goddess Saraswatī and asks for her favour so that he can complete the composition of his poem (*pralāpita*) about the war between the gods and the three brothers, the demon kings of Lĕngka (1.1).

### The Narrative (196 stanzas: canto 1.2 - 20.5)

#### Episode 1: The discussion between the God Indra and Wṛhaspati (24 stanzas; canto 1.2 – 3.9)

The god Indra is worried that heaven would be destroyed by the demon-kings of Lĕngka. He discusses this with all the gods, the ten world-protectors and the seven sages. They then ask the advice of the sage Wṛhaspati. Indra says that since the demon king's

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<sup>3</sup> Moreover, because of misunderstanding, the microfilms of the Balinese manuscripts of the *Hariśraya* were obtained by Menzies Library, ANU, only in July this year. This has greatly hampered the progress of my work, as for the first five months, I had to rely on the microfilms of Soegiarto's often faulty transliteration.

father has received favours from the Goddess Umā, it would not be possible to defeat them. He therefore asks Wṛhaspati to whom the gods should seek refuge. Wṛhaspati counsels Indra to approach Śiwa, who is the most powerful deity, and to ask for advice on the proper means to defeat the demons (1.2 – 2.7). Indra and the other gods are delighted with Wṛhaspati's advice, so they all quickly go to Siwa's heaven through the air. They depart in the morning, passing over beautiful scenery (3.1 – 3.9).

**Episode 2: The gods ask advice to the God Śiwa** (20 stanzas: 4.1 – 5.9)

After arriving at Śiwa's abode, all the gods and the sages pay homage to him. Description of Śiwa's heaven where Śiwa and his wife, Umā, sit before the *apsarī* (4.1 – 5.4). The gods ask for favours from Śiwa because the demons continue to harass heaven. Śiwa, who knows the reason why they have come, advises them to take refuge with the god Wiṣṇu, because he, Wiṣṇu, is the world protector (5.5 – 5.9).

**Episode 3: The gods seek protection to the God Wiṣṇu** (27 stanzas: 6.1 – 8.13)

After receiving the advice, the gods quickly set out for the world of Hari. Description of Wiṣṇu's heaven (6.1 – 6.6). The gods respectfully pay homage to Wiṣṇu and ask for his protection. Wiṣṇu consents, saying that he will protect them, and that he will destroy all the evil demons who have grievously damaged the three worlds (6.1 – 7.7). The gods return to their heaven. The whole of Indra's heaven, especially the celestial women, are delighted because they learn that Wiṣṇu has agreed to protect them. Description of the celestial women amusing themselves in the moonlight (8.1 – 8.13).

**Episode 4: Mālyawān and his brothers attack Indra's heaven** (76 stanzas: 9.1 – 14.5).

The demons in Lēngka are enjoying themselves, eating, drinking, chatting and love-making. Some say that they are about to attack Indra's heaven and to seize celestial

nymphs and may take them as wives. Description of amorous conduct between the demon warriors and the women demons followed by the description of the palace and the royal garden (9.1 – 10.6).

In the morning king Mālyawān and his two brothers sit on the thrones. All the high officials and the king's children sit respectfully before the king. Enumeration of the children of Mālyawān, Sumāli and Māli (11.1 – 11.7).

A spy arrives and enters to the audience hall. Mālyawān is very angry when he learns from the spy that the gods have asked for protection from Wiṣṇu if the demons attack heaven. Māli and Sumāli urge Mālyawān to attack heaven without hesitation. Mālyawān agrees and orders his army to advance (11.8 – 11.15).

Description of the army of the demons marching forth and their arrival at Mount Meru. The young warriors are everywhere filling the slopes of the mountains and all the hermits flee in terror. (12.1 – 13.11).

The demons then begin to attack heaven. One of the inhabitants escapes and comes to Indra. Speaking in halting voice, he informs Indra that the enemies have begun their attack. Surprised by the report, Indra quickly orders a messenger to tell Wiṣṇu that the enemies have arrived (13.12 – 14.5).

**Episode 5: The combat between Wiṣṇu and the demons** (49 stanzas: 15.1 – 20.5)

After hearing the news from the messenger, Wiṣṇu quickly departs riding Garuda, accompanied by the *apsara* and taking with him all of his weapons, such as his conch-shell, Pañcajaya, his discus, Sūdarśāna, his dagger, Nandaka and his mace, Kumodiki (15.1 – 15.2).

All the gods follow Wiṣṇu, led by Indra mounted on a huge elephant, Yama on a black buffalo, Baruṇa on a whale, and Weśrawaṇa seated on the golden *wimana* (15.3 – 15.10). At the slopes of Mount Meru, they form a battle-array called *kroñcabayūha*. Indra is at the right wing, Kuwera is at the left, Yama at the forehead, Baruṇa at the neck, Wiṣṇu at the rear as the protector. A great number of valiant and powerful gods guarded him. The demons arrive in great numbers and the battle is joined (16.1 – 16.11).

Wiṣṇu, seeing no end to the battle, advances to attack with his arrow. Māli, carrying an iron club, furiously attacks and hits Wiṣṇu on the chest, but the latter was unscathed. Wiṣṇu counter-attacks with a huge club and splits Māli's head into one hundred pieces. His body is flung away, slapped by the wings of Garuḍa, and fell into the ocean (17.1 – 19.2).

Then Mālyawān charges forward, attacking furiously. With his spear, he stabs Wiṣṇu in the chest, deeply implanting it. However, its sharpness does not injure him. Wiṣṇu pulls out the weapon and quickly stabs the demon king, implanting it in his stomach. Finally, he stabs his neck and cuts off his head. Struck by the wings of Garuḍa, his body falls into the ocean. The demon armies gather together and flee (19.3 – 19.9).

Sumāli does not dare to make a counter-attack. He flees together with his army. They return to Lēṅka and immediately take refuge in the lower world. After the demons have gone back to the lower world, the palace of Lēṅka is deserted. All the gods who have died in the battle are revived by Indra with holy water. They all pay homage to Lord Wiṣṇu. Then Wiṣṇu returns to his heaven, riding Garuḍa, accompanied by the seven sages, the host of gods and the celestial apsara (19.10 – 20.5).

### The epilogue (1 stanza: canto 20.6)

At the end of the poem (*palambang*), the anonymous author calls himself a worthless poet and acknowledges his shortcomings (20.6).

### 3 The *manggala* and the epilogue of the *Hariśraya A*

As we can see from the above summary, the *Hariśraya A*, like the majority of *kakawin*, consist of three parts: the *manggala* (1.1), the narrative (1.2-20.5) and the epilogue (20.6). In *kakawin* from the East Javanese period (9<sup>th</sup>-15<sup>th</sup> century), the *manggala* usually contains three elements, namely an invocation to the *iṣṭadewata* (deity of one's choice), a glorification of the patron and self-deprecatory remarks of the poet (Supomo, 1996: 19). Moreover, the names of the poets and their patrons are often mentioned in the *manggala* and the epilogues, thus enabling us to know the historical background to a certain *kakawin*.<sup>4</sup>

Of those three elements which are usually found in the East Javanese *kakawin*, only the invocation to the *iṣṭadewata* is found in the *manggala* of the *Hariśraya A*. It occurs in the very first line of the poem:

*sēmbah ni nghulun i swadharmā ri pada śrī Padmadewyātma*

(Homage to the one's particular course of life at the feet of Sri Padmadewī herself)

Padmadewī, "Lotus-goddess", is one of the names of Saraswatī, the Goddess of Eloquence, Literature and Knowledge (Zoetmulder, 1982: 1228; 1691; Rubinstein, 2000: 32). As the goddess of literature, it seems appropriate that her name should be invoked by

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<sup>4</sup> Zoetmulder has collected the *manggala* and epilogues of more than 50 *kakawin* (Zoetmulder, 1974: 473-535).

poets who wish to embark on writing *kakawin*, yet her name occurs only in the *manggala* of later *kakawin*. The oldest extant *kakawin* in which her name appears as the *iṣṭadewata* is the *Wṛttasañcaya* (“collections of monoschematic verses”), written by mpu Tanakung in the second half of the 15<sup>th</sup> century (Zoetmulder, 1974: 105). The others are all from Bali, such as *Āstikāśraya*, *Pārthakarma*, *Śakraprajaya* and *Sumantri*. As Zoetmulder has observed, Saraswatī apparently “was much less in the foreground in Java than in Bali” (Zoetmulder, 1974: 174).

The role of Saraswatī in Balinese spiritual life in the past as well as in the present day is very significant. Her importance is apparent from the fact that the *odalan* (“birthday”) of Saraswatī and that of the rice goddess, Bhaṭṭarī Śrī, who is perhaps the most widely worshipped deity of the Balinese pantheon, are the only *odalan* which are universally celebrated in Bali (Hooykaas, 1964: 22).

The *odalan* Saraswatī occurs every 210 days in the Balinese calendrical cycle, falling on the Saniscara Umanis, in the week Watugunung, the last day of the Balinese year. According to Rubinstein, it is “the most prominent and widely practiced ritual of literacy.” It is a time for paying homage to the Goddess of Literature. The ritual is observed by both literates and non literates (Rubinstein, 2000: 63-64). On that day, in the library of Gědong Kirtya, in Bali, all books and palm leaves are pulled out from drawers, bookcases and boxes to be aired, waiting for the blessing of Saraswatī, while schools and offices all over Bali are on holiday (Hooykaas, 1964: 21-22). It is clear then that goddess Saraswatī is very esteemed in Bali.

Like its *manggala*, the epilogue of the *Hariśraya* A consists only of one stanza, namely the last verse of the last canto (20.6). It contains self-deprecatory remarks in

which the poet acknowledges his shortcomings. He describes his failure in composing the work as the tendril of *gaḍung* creepers which is unable to reach the moon.

Such traditional remarks, however, do not provide us with any information which could shed light on the identity of the poet, let alone that of his patron. In fact, not even the title of the present *kakawin* is found in the epilogue of the *Hariśraya* A. It is only in the epilogue of the *Hariśraya* B that we find the title “Hariśraya” (Zoetmulder, 1974: 498).<sup>5</sup>

As for the date of its composition, it is also only found in the *Hariśraya* B. The date is “hidden” in the *manggala* (1.3d) in the form of a chronogram (*śakakala*), namely *sad sangañjala candra kāla winangun ring lāwanādipura* (it is in “six-nine-water-moon when it was composed in the excellent kingdom of Lāwana”). Thus, according to this chronogram, the *Hariśraya* B was written in the Śaka year 1496 (1574 AD) in the kingdom of Lāwana (Samprangan ? Gelgel ? Karangasem ? see Zoetmulder 1974: 401; Creese, 1998: 87).<sup>6</sup> Whether the *Hariśraya* A was written before or after the *Hariśraya* B is uncertain. But considering that 1574 AD is very early in the development of Balinese *kakawin* (Creese, 1999: 52-58), it seems more likely that the *Hariśraya* A was written after that date. In any case, it must have been written before 1890 AD which is the year of the completion of the MS LOr 3888 (see section “Manuscripts” below).

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<sup>5</sup> Zoetmulder gives “Ariśraya” as the title of this poem (1974: 401; 497-498). The *Hariśraya* B 53.1b, however, correctly spells “Hariśraya” (*ndan rakwēnaranan Hariśraya tēkap sang pakṣa kawy āngapus*). Although in the present *kakawin* the name of God Hari is sometimes spelt “Ari” (e.g. 19.3c; 19.6a), in most places it is spelt “Hari”. Moreover, in the colophons of the two MSS which I have examined, the title of the work is also written “Hariśraya”.

<sup>6</sup> For a different interpretation, which suggests that Lawanādipura probably refers to Majapahit, see Supomo, 1977: 10-12.

#### 4 The origin of the *Hariśraya A*

The narrative parts of almost all *kakawin* are based on stories originating from Sanskrit literature, especially the great epics (the *Rāmāyaṇa* and the *Mahābhārata*) and the *Purāṇas*. In this respect, the *Hariśraya A* is no exception. This is already clear from the *manggala* in which the poet says that his poem (*pralāpita*) is about “the war between the gods and the demon-kings of Lēngka, the three brothers who were brave and powerful in battle” (1.1c-d).

Moreover, the names of these three brothers, namely Mālyawān, Māli and Sumāli, are mentioned just two stanzas later (1.4d). It would not be too difficult, therefore, for scholars who are familiar with Sanskrit literature to deduce that the narrative of the *Hariśraya* is based on an episode from the *Uttarakāṇḍa*, the last book of the *Rāmāyaṇa* of Vālmiki. Juynboll, for example, has rightly noted almost a century ago that “...the content of the *kakawin Hariśraya* is borrowed from sarga 5-8 [of the *Uttarakāṇḍa*]” (Juynboll, 1907: 179, quoted from Supomo, 1977: 11).

The *Hariśraya* is not the only *kakawin* based on the *Uttarakāṇḍa*. From the East Javanese period, we have the *Arjunawijaya*, which is mainly based on sarga 9-19 (Supomo, 1977: 19), whereas among the Balinese *kakawin*, we have, for instance, the *Indrabhandana*, based on sarga 37-56 and the *Rāmakāṇḍa*, based on the final part of the *Uttarakāṇḍa* (Zoetmulder, 1974: 400-404). Of those *kakawin*, so far only the *Arjunawijaya* has been edited and translated into English (Supomo 1977). After making a detailed comparison between the *Arjunawijaya* and the *Uttarakāṇḍa*, both the Sanskrit and its Old Javanese rendering, Supomo concludes that “Tantular [the author of the *Arjunawijaya*] might have had a first-hand knowledge of a Sanskrit text and made use of

it occasionally, but there is no doubt that he derived the materials for his *kakawin* from the Old Javanese *Uttarakāṇḍa*.” (Supomo, 1977: 26). Moreover, it is also clear from this comparison that in the first part of the *Arjunawijaya* (which runs up to canto 19), *mpu* Tantular followed the Old Javanese *Uttarakāṇḍa* quite closely, often verbatim, but that in the remainder of the poem, he used the story from *sarga* 17-19 only as a frame for his work (Supomo, 1977: 20-22; 26).

Close examination of the *Hariśraya A* and the Old Javanese *Uttarakāṇḍa* shows no identical words and phrases in the corresponding passages of these two works. As Tantular did in the second part of the *Arjunawijaya*, the author of the *Hariśraya A* apparently only used *sarga* 5-8 of the *Uttarakāṇḍa* as the frame of his work.<sup>7</sup> This finding is corroborated by the existence of a significant difference which occurs at the beginning of the narrative. In the *Hariśraya A*, when the demons cause disturbance in heaven, Indra and the gods discuss the situation with the seven sages, and on the advice of *Wṛhaspati* they seek help from God *Śiwa* (1.2-2.9). In the Old Javanese *Uttarakāṇḍa*, as in its Sanskrit original, there is no mention of *Wṛhaspati* – the gods directly approach *Śiwa* (Zoetmulder, 1958: 13.23-24).

Another difference is found at the end of the story. In the *Hariśraya A*, like *Māli*, *Mālyawān* is killed by *Wiṣṇu*. His body is struck by *Garuḍa*’s wings and falls into the ocean (18.7; 19.8). In the Old Javanese *Uttarakāṇḍa*, only *Māli* is killed, although *Mālyawān* is said to be “powerless, like dry leaves blown by a raging wind” (*tatan pasara tikang rakṣasādhipa, kadi gati ning sirarâking tinut ring pracandānila,*

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<sup>7</sup> Most of these *sargas* of the Old Javanese *Uttarakāṇḍa* are found in Zoetmulder (1958: 12-18). For parts which have not been published so far, I have used the microfilm of Zoetmulder’s unpublished transcription which is in the Menzies Library, the Australian National University.

Zoetmulder, 1958: 18.9-10). According to the Sanskrit *Uttarakāṇḍa*, Mālyawān, “joined by his forces, fled to Lanka covered with shame” (Shastri, 1959: 397).

Whether such deviations from the *Uttarakāṇḍa* are derived from other sources (for instance, *wayang* or oral tradition), or whether they were created by the poet of the *Hariśraya A* himself, is a question that may not be possible to answer.

There are of course other differences. But they are of the type that can be attributed to the need of a poet to fulfill poetical requirements. Thus, we find in the *Hariśraya A* features which are commonly found in other *kakawin* but are lacking in prose works, such as the Old Javanese *Uttarakāṇḍa*. These include, for instance, descriptions of sunset and moonrise (8.5-8), disporting in the garden (8.3-13), festivities of drinking and love (9.1-10.6) and the advance of the army (12.1-13.10; 15.1-10).<sup>8</sup>

Despite all those differences, however, from the general similarity of their plot structures, there can be no doubt that the ultimate sources of the *Hariśraya A* must be the *Uttarakāṇḍa* sarga 5-8. This dependence is also evident from the names of the demons occurring in the *Hariśraya A*, most of which can be traced back to the *Uttarakāṇḍa*. In this respect, the names of the children of Mālyawān (11.4; 13.3), Sumāli (11.5; 13.4) and Māli (11.5; 13.4) are most significant because all are either identical or very close to the names occurring in the following passages from the *Uttarakāṇḍa*.

*OJ Utt.*

*Kumwa ta padūm ning haranya: ikang Mālyawān, Sundarī ngaran ing strīnya, mānak ta ya wwalung siki, pratyeka ni ngarannya: Bajramuṣṭi, Wirūpākṣa, Durmukha, Suptaghna, Yajñagopa, Mata, Unyamakta, kawwalu strī mangaran Hanāla. Kunang ikang Sumāli, Ketumati ngaranya strīnya, mānak ta ya lima wēlas, pratyeka ni ngarannya: Dūmrākṣa, Pawāna, Daṇḍa, Supārśwa, Sangtradi, Prayaśa, Wikāṭa, Kālamukha, Prahasta,*

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<sup>8</sup> For the discussion of poetical requirement in *kakawin*, see Hooykaas (1958), Supomo (1977: 42-46) and Creese (1998: 50-53).

*Kampaka, Jamakarṇa, Paka, Puṣpotbhawa, Kekaśi, Kumbanaśi, watĕk histrī tikang patang siki. Yapwan ikang Mālī, Wāradā ngaran ing histrīnya, mānak ta ya patang siki, pratyeka ni ngaranya: Hanala, Anilā, Hara, Sanghati* (Zoetmulder, unpublished transcription: 5,9b).

(The division of their names was as follows: *Mālyawān*'s wife was called *Sundarī*. They had eight children, their names were: *Bajramuṣṭi, Wirūpākṣa, Durmukha, Suptaghna, Yajñagopa, Mata, Unyamakta*, the eighth was a girl called *Hanala*. As for *Sumālī*, his wife was called *Ketumati* and they had fifteen children whose names were respectively: *Dūmrākṣa, Pawāna, Daṇḍa, Supārśwa, Sangtradi, Prayaśa, Wikaṭa, Kālamukha, Prahasta, Kampaka, Jamakarṇa, Pāka, Puṣpotbhawa, Kekaśi, Kumbanaśi*, four of them were girls. As for *Mālī*, his wife's name was *Wāradā* and they had four children; their names respectively: *Hanala, Anilā, Hara, Sanghati*).

*Skt Utt.*

*tatra mālyavato bhāryā sundarī nāma sundarī* // 31

*sa tasyām janayāmāsa yad apatyam nobodha tat / vajramuṣṭir virūpākṣo durmukhaś  
caiva rākṣasaḥ / suptaghno yajñakopaś ca mattonmattau tathaiva ca / analā cābhavat  
kanyā sundaryam rāma sundarī* // 32

*sumālino'pi bhāryāsīt pūrṇacandranibhānanā / nāmnā ketumatī nāma prāṇebhyo'pi  
garīyasī* // 33

*sumālī janayāmāsa yad apatyam niśācarah / ketumatyam mahārāja  
tannibodhānupūrvaśah* // 34

*prahasto'kampanaś caiva vikaṭah kālakārmukah / dhūmrakṣaś cātha daṇḍaś ca  
supārśwaś ca mahābalaḥ* // 35

*saṃhrādiḥ praghasaś caiva bhāsakarṇaś ca rākṣasaḥ / rākā puṣpotkaṭā caiva kaikaśī ca  
śucismitā kumbonaśī ca ityete sumāleḥ prasavāḥ smṛtaḥ* // 36

*mālestu vasudā nāma gandharvī rūpaśālinī / bhāryāsīt padmapatrākṣī svakṣī  
yakṣīvaropamā* // 37

*sumāleranujastasyām janayāmāsa yat prabho / apatyam kathyamānam tanmayā tvam  
śṛṇu rāghava* // 38

*analaś cānilaś caiva harah saṃpātireva ca / ete vibhīṣaṇāmātyā māleyāste niśacarāḥ* //  
39 (Shah, 1975: 30-31).<sup>9 10</sup>

<sup>9</sup> This critical edition is based on 41 MSS, consisting of 21 MSS of Northern Recension and 21 MSS of Southern Recension (Shah, 1975: 1).

<sup>10</sup> Since there is no English translation of this text, Shastri's translation of the North-Western Recension is given here:

“And the consort of Mālyavan, Sundarī (beautiful) in name and nature, gave birth to many sons, Vajramuṣṭi, Virūpākṣa, Durmukha, Suptaghna, Yajñakopa, Matta and Unmatta. Sundari had a daughter also, O Rama, the lovely Anala.

“On her side, the consort of Sumali, whose complexion resembled the full moon, was called Ketumati and she was dearer to him than his own life. I will enumerate the offspring that ranger of the night begot with her according to their birth, O Great King:

The following list provides a better insight into the similarity of their names as well as the changes which occurred in the transmission from the Sanskrit to Old Javanese *Uttarakāṇḍa* and to the *Hariśraya A*.

Hr. A	OJ Utt	Skt Utt
Anala	Hanala	Anala
Ānīla	Anīla	Anīla
Ākampana	Kampana	Akampana
Bajrāmuṣṭi	Bajramuṣṭi	Vajramuṣṭi
Dhūmrākṣa	Dhūmrākṣa	Dhūmrākṣa
Durmukha <sup>11</sup>	Durmukha	Durmukha
Hāra	Hara	Hara
Jamakarṇa	Jamakarṇa	Bhāsakarṇa
Kālamukha	Kālamukha	Kālakārmuka
Māli	Māli	Māli
Mālyawān	Mālyawān	Mālyavan
Mata (11.4); Matta (13.3)	Mata	Matta
Paka <sup>12</sup>	Paka	Rākā

“They were Prahasta, Akampana, Vikata, Kalikamukha, Dhumraksha, Danda, Suparshwa of great energy, Samhradi, Praghosa, Bhasakarna, Raka, Paspotkala, Kaikasi of gracious smiles and Kumbhanasi. These, we are told, were the offspring of Sumali.

“Mali’s wife was the Gandharvi named Vasuda, who was supremely graceful, whose eyes resembled lotus petals and who rivaled the most ravishing of the Yakṣis. Hear, O Lord Raghava, and I will tell thee of the offspring the youngest brother begot with her; they were Anala, Anīla, Hara and Sampati; these sons of Mali became the counselors of Bibishana” (Shastri, 1959: 386-387).

<sup>11</sup> Durmukha’s name is not found in 11.4, nor in 13.3, but in 12.5a.

<sup>12</sup> Paka’s name occurs only in 13.4.

Praghasa	Prayaśa	Praghasa
Prahasta	Prahasta	Prahasta
Satradi	Sangtradi	Samhrādi
Sumāli	Sumāli	Sumāli
Supārśwa	Supārśwa	Supārśwa
Suptagnā	Suptaghna	Suptaghna
Supuṣpotkātha	Puṣpotbhawa	Puṣpotkatā
Unyamakta (13.3)	Unyamakta	Unmatta
Unyāmakta 11.4		
Wikaṭā	Wikaṭa	Vikaṭa
Wirūpakṣa	Wirūpākṣa	Virūpākṣa
Yajñagopa	Yajñagopa	Yajñakopa

As we can see from the above list, most of the names occurring in the *Hariśraya* A and the Old Javanese *Uttarakāṇḍa* are more or less identical. Differences in name between these two works mostly occur when changes are needed in the *Hariśraya* A to fulfill the metrical requirements. Thus, Anila becomes Ānīla, Hara becomes Hāra, Bajramuṣṭi becomes Bajrāmuṣṭi, Suptaghna becomes Suptagnā, Wikaṭa becomes Wikaṭā, Unyamakta becomes Unyāmakta and Mata becomes Matta (in 13.3, but remains Mata in 11.4). On the other hand, differences between the *Hariśraya* A (and the Old Javanese *Uttarakāṇḍa*), on the one hand, and the Sanskrit *Uttarakāṇḍa* on the other are more substantial. Thus beside the regular sound change (Vajramuṣṭi becomes Bajramuṣṭi), we find Bhaṣakarṇa becomes Jamakarṇa, Kālakārmukha becomes

Kālamukha, Rāka becomes Pāka, Unmatta becomes Unyamakta, Yajñagopa becomes Yajñakopa and Samhradi becomes Sangtradi. This seems to suggest that the *Hariśraya A* is more dependent on the Old Javanese *Uttarakāṇḍa* rather than the Sanskrit *Uttarakāṇḍa*.

There are some cases, however, where the Old Javanese *Uttarakāṇḍa* has different readings from the other two, namely Hanala, Kampana, Prayaśa and Puṣpotbhawa. The first name, Hanala, can be explained as a spelling variant of Anala; in the second, Kampana, the loss of “a” is not uncommon in Old Javanese (see note 1, page 1); the third, Prayaśa instead of Praghasa, may have arisen from a copyist’s error. The last name, Puṣpotbhawa instead of Puṣpotkatā or Supuṣpotkātha is more difficult to explain satisfactorily. The first possibility is that the author of the *Hariśraya A* had the name directly from the Sanskrit *Uttarakāṇḍa*; but considering the time of writing of the *Hariśraya A* (see page 8) this seems unlikely. So, the only possibility is that the name Supuṣpotkātha in the *Hariśraya A* was derived from the Sanskrit *Uttarakāṇḍa*, but was transmitted not through the Old Javanese *Uttarakāṇḍa*<sup>13</sup>, but through other sources.

There are also a number of demons in the *Hariśraya A* whose names do not occur in the corresponding passages of both the Sanskrit and Old Javanese *Uttarakāṇḍa*, for instance Karamukha, Jambumala (in 12.4-7 and 18.3). Further research may reveal whether those names were derived from other sources or were invented by the author of the *Hariśraya A* himself.

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<sup>13</sup> Admittedly, the reading of the Old Javanese *Uttarakāṇḍa* is not certain, because so far we have not had the critical edition of the text.

## 5 Metrics

### 5.1 Metrical requirements: changes of vowels and consonants

In the *manggala*, the author of the *Hariśraya* A calls his work *pralāpita* (1.1c) while in the epilogue he calls it *palambang* (20.6a). For this poet, these two terms are clearly synonymous. Like other terms, such as *lambang*, *bhāṣa* and *wilāpa*, they may be used interchangeably for a poetical composition which is more commonly called *kakawin*. Their selection, as Rubinstein (2000: 5-8) has pointed out, mainly depends on metrical requirements.

Based on Sanskrit *kāvya*, *kakawin* has metrical rules which in general are the same as those of Sanskrit prosody, namely: each stanza usually consists of four lines, each comprising the same number of syllables in the same metric pattern. In this pattern, the quantity of each syllable, which could be either long (*guru*) or short (*laghu*), is determined by the requirements of its position within the line. A syllable is short if it has a short vowel (*a, ě, i, u*) followed by one consonant. A syllable is long if it has a long vowel (*ā, ī, ū, ö, e, o, ai*) or if it has a short vowel followed by more than one consonant (that is long by position). The final syllable in a line can be either long or short (anceps) (Zoetmulder, 1974: 102).<sup>14</sup>

For the *kakawin* poets in general, the most difficult task in composing a *kakawin* was obviously how to fulfill the requirements of the rule related to vowel quantity. Thus, in their attempt to fulfill this particular requirement, they were often forced to change the quantity of the syllable of a particular word, either by lengthening or shortening its vowel, which resulted in an incorrect spelling of the word. As many scholars have

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<sup>14</sup> For detailed discussions of *kakawin* metrics in general see Zoetmulder (1974: 101-121; 451-472) and Rubinstein (2000: 133-173; 191-222).

noticed, this practice has been in vogue since the East Javanese period (Zoetmulder, 1974: 116-117; Teeuw et al., 1969: 39). The *Swarawyañjana*, a Balinese handbook of *kakawin* orthography, refers to this freedom to deviate from the correct spelling as *wiñenang pasang surud* “to be given the right to ebb and flow”, while Ida Pedanda Made Sidemen, Bali’s most famous *kakawin* poet of the twentieth century, termed it *kawi wñenang* “the poet is empowered” (Rubinstein, 2000: 220).

As in other *kakawin*, we find that in the *Hariśraya A*, a long vowel is often shortened to fulfill the metrical requirements. In the following examples, the text has short vowels instead of the expected long vowels, *pinūja* for *pinūjā* (2.7d), *surapana* for *surāpāna* (9.8a), *pratima* for *pratimā* (9.21a), *pratapa* for *pratāpa* (19.5a) and *Mali* for *Māli* (1.4d, 18.1a) (cf. *Māli* 18.6a, 19.1a)

On the other hand, we find that in the present text short vowels are lengthened much more frequently than in the earlier text such as the *Arjunawijaya*. Examples include: *nityā* for *nitya* (1.1b), *krūrā* for *krūra* (1.2c), *Śakrā* for *Śakra* (3.2b), *Baruṇā* for *Baruṇa* (3.2c), *kumudā* for *kumuda* (5.2a), *byaktā* for *byakta* (5.3a), *dibyā* for *dibya* (9.16b) and *prāptā* for *prāpta* (14.4b). As we have seen above (page 14) the change also often affects proper names.

Of interest is the lengthening of third person possessive *nya* to *nyā*, especially in canto 19, such as *hininumnyā* (9.2a), *rahnyā* (9.2d) and *wuwusnyā* (9.12b). Unlike interchangeable spelling of words such as *apan/āpan*, *lawan/lāwan*, *nahan/nāhan* and *taman/tāman* which are found in all *kakawin*, this lengthening of *nya* is uncommon in other *kakawin*.

The change of vowel quantity from short to long in an external *sandhi* of two different vowels is also common in the present work (cf. Supomo, 1977: 39), so instead of the normal *sandhi*, such as *ry unggwān* (11.5a); *atry ahurahan* (13.12a); *ry Alēngka* (20.1a) and *munggw ing* (12.2c), we find, for example, *ndy ânung* (1.4b), *bhakty âgěng* (3.6c), *kady âsong* (3.7c), *palw âdoh* (3.8a) and *donkw ângarcana* (5.7a).

On the other hand, whereas external *sandhi* of the same vowels normally produces a long vowel, there are many cases here where vowels remain short because of metrical requirements. Thus beside *sirârdha* (1.3b), *sabhâkrama* (1.4a), *śīghrâdan* (3.1c), *bhramarângisěp* (5.2b) and *kapwârumpukan* (9.26a), we also find, for example, *manṛṣṭi [i]kang* (2.9d), *mara [a]ngantyakěn* (3.8d), *pranata [a]ngusapi* (5.5a), *sampūrṇa [a]ngañjali* (6.1d) and *paḍa [a]ngawit* (9.21b).<sup>15</sup>

In addition to the above examples relating to the changes of vowels quantity, there are also examples of features which are called ‘pseudo-arealis’ and ‘double arealis’ by Supomo (1977: 39), namely *marya* (3.7d) and *karěngwa* (8.3b) as examples of the former; and *ruměngwā* (11.11a) as an example of the later.

As mentioned above the quantity of a vowel may also be determined by its position – that is, a short vowel may be long if it is followed by more than one consonant. Accordingly, the short vowel of a syllable which ends with a consonant can be made long by adding a consonant to the initial vowel of the following syllable. In this regard, the most often used consonant is *h*. Its use is still rare in the *kakawin* from the East Javanese period, but as is evident from *kakawin* such as the *Kṛṣṇāntaka* and *Pārthāyana*<sup>16</sup>, it has become a widely accepted practice during the Balinese period. The following are some

<sup>15</sup> For this feature in *Kṛṣṇāntaka*, see Ando, 1991: 114

<sup>16</sup> See Ando (1991: 116-118) and Creese (1998: 59-60; 427-30).

examples from the present *kakawin*: *watĕk hamara* (1.4b), *māwas hasih* (2.4c), *ring halangö* (4.8c), *akon humañjinga* (5.1d), *āpan hamrĕta* (5.9d), *ring hanagata* (7.2d), *mwang hasanā* (8.12c), *mañjrah haśokāwana* (9.19b), *mantuk hawijah-wijah* (11.10b) and *ling hasura* (11.12d).

The addition of the initial *h* also often occurs when the preceding word ends with a vowel. The use of this feature, according to Creese (1998: 60; 429), is to avoid vowel hiatus. The following examples are found in the text: *tiga hatyantĕng* (1.4c), *mahābala hanindya* (2.3c), *bhūṣaṇa haneka* (6.5b), *rawi humeh* (8.5a), *paḍa hininumnyā* (9.2.a), *mamawa harug* (12.4c), *paśabda hangasur* (13.13c), *kapwa hinatag* (14.4c) and *māti hinidĕk* (17.4d).

Nevertheless, as in the two *kakawin* mentioned above, vowel hiatus are also found in the *Hariśraya A*, for instance, *sĕḍĕngnya ujwala* (1.7c); *hana anung* (2.1c), *Wikaṭā Ākampana* (sic, 11.5b), *śīrṇa asing* (11.6d) and *matanya ujwala* (15.6b).

While, there are more instances where *h* is added to the initial vowel of a syllable, the author apparently does not hesitate to omit it when metre requires – the most significant example, as we have noted above (p.14), is the change of Hari to Ari (19.6a) or even Āri (19.3c).

In all the examples above, it is clear that *h* are added or omitted to fulfill certain metrical requirements. There are a number of instances, however, which indicate some arbitrariness in the use of *h*. This is evident from the fact that *h* is often added to the initial vowel of a syllable even when there are no metrical reasons at all, most clearly when it occurs at the beginning of a line. Examples from the present *kakawin* include

*hasrak* (3.9b), *hangañut* (4.5d), *hangadžhi* (4.6d), *hadawa* (4.10a), *heñjuhnya* (8.9c) and *hinuwuh-uwuh* (9.14a).

There are only very few instances in the *Hariśraya A* where consonants other than *h* are used to change the quantity of a vowel. We find only two examples of the doubling of *n* for metrical reasons, namely *papan nika* (10.3c) instead of the more usual *papan ika* and *samīpa nning* instead of *samīpa ning* (11.4a).

On the other hand, there are also instances of elision of one of the two identical consonants, which occurs when a word which ends with a consonant is followed by a word which starts with the same consonant. The following are two examples, *hirěng [ng]urambat* (3.9b) and *harě[p] pinaran* (9.24.d).

Some of the above examples, however, may also be used to support Creese's contention that "in *kakawin* poetics, metre and language are so inextricably intertwined that the distinction between metrical expediency and linguistic usage is not always clear-cut" (Creese, 1998: 59). It is not clear, for instance, whether *marangantyakěn* (3.8d) is the shortening of the vowel *a* in the expected *marângantyakěn*, or whether at the time of the writing of the *Hariśraya A* the nasalized form (without the preceding vowel *a*) is already an accepted grammatical form as in Modern Balinese (*Kamus Bali-Indonesia*: V-VI). Equally uncertain is whether *maweh nugraha* (1.1b) instead of *maweh anugraha* is to fulfill metrical requirements or because *nugraha* is already well accepted in daily usage as in Modern Balinese (*Kamus Bali-Indonesia*: 385).

Despite such possible influence of Modern Balinese, however, there can be no doubt that the language of the *Hariśraya A* is basically still similar to the language used

by the *kakawin* poets in general, that is Old Javanese, with only a few deviations like the language of other Balinese *kakawin*, such as *Pārthāyaṇa* and *Kṛṣṇāntaka*.<sup>17</sup>

## 5.2 The metres occurring in the *Hariśraya A*

The following table lists the names of metres used in the *Hariśraya A* in the order of the number of syllables in each line:

<u>Metre</u>	<u>syllables</u>	<u>canto(stanzas)</u>	<u>total of cantos/stanzas</u>
Praharsīṇī	13	7(7)	1/7
Basantatilaka	14	2(9); 6(7); 17(6)	3/22
Girisa	16	9(29) <sup>18</sup>	1/29
Rajanī	17	4(11); 10(6); 19(10)	3/27
Mṛdukomala	18	8(13); 14(5)	2/18
Śārdūlawikrīḍita	19	1(7); 11(15); 13(13); 16(11) <sup>19</sup>	4/46
Sragdharā	21	12(8); 18(7)	2/15
Jagaddhita	23	3(9); 5(9); 15(10); 20(6)	4/34
			20/198

It is clear from this list that the poet of the *Hariśraya A*, like poets since the East Javanese period in general, prefers long metres to shorts ones – sixteen out of 20 cantos

<sup>17</sup> For the language of the *Pārthāyaṇa*, see Creese (1998: 60-63) and of the *Kṛṣṇāntaka*, see Ando (1991: 104-108).

<sup>18</sup> For canto 9 Zoetmulder (1974: 459) has 27 stanzas.

<sup>19</sup> For canto 16 Zoetmulder (1974: 463) has ten stanzas. Those two erroneous numbers (in notes 17 and 18) apparently have resulted in the incorrect total of 195 stanzas instead of 198 for the *Hariśraya A* as stated by Zoetmulder and Creese (see above, page 1, note 2).

(or 80% of the whole *kakawin*) are written in metres with more than fifteen or more syllables.<sup>20</sup> *Jagaddhita* and *Śārdūlawikriḍita*, which the poet of the *Hariśraya A* uses more frequently, are also the most popular, as both abound in all *kakawin* from the East Javanese and Balinese periods. Likewise, that the *Basantatilaka* is the preferred short metres in the *Hariśraya A*, is also in accordance with the common practice of *kakawin* writing during those periods.

## 6 The arrangement of the edition

### 6.1 The manuscripts

There are five known manuscripts of the *Hariśraya A*, namely Cod. LOr 3888, LOr 4234, LOr 10.878 and BCB portf 164, which are kept in the Library of the University of Leiden, and K1123 which is kept in the Gedong Kirtya in Bali (Creese, 1999: 77). Since LOr 10.878 and BCB portf 164 are only recent romanized copies of Cod. LOr 3888 (Pigeaud, 1968: 678) and the Kirtya MS is not available to me, only LOr 3888 and LOr 4234 were used to establish the text of the present edition. These two manuscripts were only available to me as photocopies rather than their original form. All the photocopies, however, are very clear and are fairly easy to read.

In the present edition the two MSS are designated as *P* and *R* respectively.

***P* = Cod. LOr 3888 (2).**

According to Pigeaud (1968: 154), LOr 3888 is a paper MS of 45 pages, written in Balinese script. It contains two *kakawin*, namely the *Ratnawijaya* (p.1-22) and the

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<sup>20</sup> Zoetmulder (1974: 112) defines long metres as those that contain fifteen or more syllables.

*Hariśraya* A (p.22-45). *P* only refers to the second part of LOr 3888. There are numerous corrections in Balinese script in the margins or between the lines (apparently by the same copyist) and suggestions of correction and notes in Roman script (probably made by van der Tuuk) in the margins. *P* is a complete manuscript. The MS contains the following colophon:

*iti Hariśraya samapta. om puput sinurat, ring dina, śu, wa, wara wayang, titi, pang, ping, 6, śaśih, ka, 8, rah, 2, tē, 1, ī śaka warsa 1812. huryasta rusak, tan kēni elingin.*

(Thus is the *Hariśraya* finished. Verily, the copying was completed on the day *Śukra* (Friday) *Wage*, in the week *Wayang* on the 6<sup>th</sup> day of the waning moon of the 8<sup>th</sup> month, in the *Śaka* year 1812. *huryasta* (?) was damaged, unable to be remembered).

Based on this colophon, Damais dates the manuscript to 30 January 1891 (Creese, 1999: 77). According to Creese, the colophon refers to “a time of destruction in the year 1812 Śaka”, that is when “the kingdoms in South Bali, including Klungkung, were caught up in an escalating series of armed conflicts that eventually saw the destruction of the kingdom of Mengwi” (Creese, 1999: 72).

#### ***R* = Cod. LOr 4234**

According to Pigeaud (1968: 203), this is a paper MS of 34 pages written in Balinese script. Like MS *P* there are also corrections in Balinese script in the margins or between the lines and suggestions of correction and notes in Roman script (in the same handwriting as those in *P*) in the margin. It has lacunae in two places, namely, 16.7d and 20.4a. The MS has only a very brief colophon: *Iti Hariśraya samapta* “Thus is the *Hariśraya* finished”.

*P* and *R* are two independent manuscripts, that is one is not a copy of the other. This is apparent from indications in Brandes catalogue that *P* (together with the *Ratnawijaya*) is a copy of a lontar manuscript of 49 leaves, while *R* is a copy of another lontar manuscript of 19 leaves (Brandes, 1903: 19-20, no. 433 and 434 respectively). Nevertheless, there seems to be no doubt that *P* and *R* are originated from one common ancestor or prototype. This is indicated by a great number of words with unusual or even erroneous spelling which they share, such as *paḍa* for *pada* (2.8a), *madanêng* for *maḍanêng* (4.2c), *apūrbhwa* for *apūrwa* (9.17b), *kṣīrātjalanidhi* for *kṣīrajalanidhi* (9.22d) and *ketala* for *betala* (12.6b). There are also instances of metrical error occurring in both MSS which could not be expected to arise independently, for example: *āśrāya ndatan kalen* (11.9c), which metrically requires ˘ - for *ya nda* instead of - ˘, and *sampūrṇa krama* (16.3b) which requires ˘ - - for *sampurṇa* instead of - - -.

The present edition is an attempt to establish this common ancestor of *P* and *R*. Since lacunae of two lines occur in *R* (16.7d and 20.4a), for the purpose of establishing the Text, *P* is chosen as the base MS. The Text, however, is not a diplomatic edition of *P*.<sup>21</sup> It is established by using two MSS. In selecting readings for the Text, the following criteria were used: whether or not the readings were metrically correct, contextually appropriate and grammatically acceptable.<sup>22</sup>

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<sup>21</sup> For the discussion about diplomatic and critical editions, see Robson (1988: 17-21) and Creese (1998: 8-13).

<sup>22</sup> For the discussion of these criteria, see Teeuw et al (1969: 59), Supomo (1977: 89-90) and Ando (1991: 137).

## 6.2 Transliteration and spelling system

In the present edition, I have followed the transliteration and the spelling system used in Zoetmulder's dictionary (1982) with the exception that I use *ng*, instead of *ŋ*, for the velar nasal.<sup>23</sup> The present Text of the *Hariśraya A*, therefore, is not "an exact letter for letter transliteration" of the MSS. In the first place, the transliteration is based on what Zoetmulder calls the "Sanskritized" system, that is "the words of Sanskrit provenance were spelled in their original form" (Zoetmulder, 1982: XII). Thus we have, for instance, *swadharma* for *swaḍarmma* in the MSS (1.1a), *pratiṣṭha* for *pratiṣṭa* (1.1b), *śānta* for *santā* (2.6b), *bhāswara* for *bhaswara* (3.2c), *ramya* for *rāmya* (3.5a), *mūrka* for *mūrka* (7.7a) and *wimūḍha* for *wimudḍa* (14.3d).

The second factor that may affect the transliteration is the metrical requirements. On the assumption that the author of the *Hariśraya A* must have endeavored to compose a *kakawin* which is metrically correct, simple metrical error which occur in the MSS are adjusted. This sometimes results in unusual or erroneous spelling for Sanskrit as well as Javanese words. Some examples are: *dharmā* for *dharmma* (1.6c), *dīnon* for *dinon* (1.7b), *parān i* for *parān ing* (3.7b), *lěngěng ing* for *lěngöng ing* (4.6a) and *sukhōttamā* for *sukottama* (5.3a).

In the case of vowel *ě*, which is often suppressed in the Balinese orthography, it will appear in the Text when the metre requires it. Thus we have, for instance, *wěňang* for *wňang* (1.2d), *těka* for *tka* (2.3b), *ḍatěnga* for *ḍatnga* (4.3d), *gumělar* for *gumlar* (5.4a) and *pějaha* for *pjaha* (20.3b). On the other hand, in the word *hněňgakěna* (9.29a)

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<sup>23</sup> The use of *ng* for the velar nasal has been adopted in a number of recent editions and publications of Old Javanese works, for instance Creese (1998), Rubinstein (2000) and Molen and Creese (2001).

and *kumlab* (15.3d, 18.1c) the vowel *ǣ* remains suppressed because metrically it is not required.

## **PART II: TEXT AND TRANSLATION**

## TEXT

Awighnam astu

**Canto 1** ---/~~~~/~~~~/~~~~/~~~~/~~~~/~~~~/~~~~ (Śārdūlawikrīḍita)

1. sěmbah ni nghulun i swadharma\* ri pada śrī Padmadewyātmaka\*

sang tan seng hṛdaya pratiṣṭha kinēñēp nityā maweh nugraha

siddhā ning mangikēt pralāpita ri paprang ning watěk dewata

mwang daityādhīpa Lēngkarāja tiga sānak sūra śaktīng laga

2. ngūnī tambayan ing lagādbhuta rēngön munggw ing kathāwarṇana\*

kweh ning mūrkhā sarodra māngusak-asik ring swarga tan pantara

wadwā ning kala Lēngkarāja magalak krūrā sadarpāngawit

nirbhītān pangalap-halap sakaharēpnyā tan wēnang ywēnawēr.

3. sang hyang Śakra sirārdha kepwan anaha ng swargā wiśīrṇānana

nāhan hetu nirān prayatna magunēm mwang sang watěk dewata

lāwan sang daśalokapāla tumutēn saptarṣi len Nārada

ḍang hyang Wākpati sang makāgra pinatih ring nīti sūkṣma prihēn.

4. sampun marpat ikang sabhākrama rikān pojār surendrā tēhēr

toh\* ndy ānung naya sang watěk hamara ring śatrū mahābhīṣaṇa

nyēking daitya si Lēngkarāja tiga hatyantēng mahāmūrkhā ya

Mālyāwān Mali len Sumāli paramotunggāgra ning daityawān.

5. wruh pwêkân ri bapanya yan kṛtawarê jöng śrī Girīndreśwarī  
nāhan hetu nikâtigarwa maharēp syuh ning jagat maṇḍala  
śīrṇa ng hāmaraloka tan patēpēngan lingnyân alah göng galak  
panglinggan ri balanya lumra mahas ing swarga ndatan wiśmaya.

6. yan bwat dānawa daitya rākṣasa halib denyâtītā mūrkhā ya  
krūrākāra taman masihnā lumihat rī sang watēk dewatā  
jātī mūrkhā mahāprakopa hilang ing dharmā hadharmēriya  
byaktālah ta tēmēn yadin palē-palēh ring nīti mangkw êniwön.

7. yapwan sangghatanēn pamūknya manēke n hyang wīra śaktīng laga  
dīnon astra sutīkṣṇa yā papagakēn byakta ndatan pamyati  
āpan rakwa sēḍēngnya ujwala magēng śaktinya ring paprangan  
yāwat meta paraśraya syapa kunēng śakty âtapā rēngwakēn.

**Canto 2** ---/---/---/---/--- (Basantatilaka)

1. nā ling Surendra bhagawān Suragurw amojar\*  
he dewanātha hana tēking upāya sandhi  
tan krodha tan hana anung mahilik rikang de  
samyajñanōttama gēgēn juga ring swacitta.

2. tan sangka ring mawēdi niścaya tēkang ambēk  
ambēk sudhīra mabēnēr tamatar wikalpa

Iwir parwatênugah-ugah mapagěh jugěka  
tāwat katēmwa wěkas ing naya digjayěng rāt.

3. mangkin těka ng bhaya sakěng ripu kāla mūrkhā  
tātan wěnanng linaganěka yadin těka ngke  
āpan mahābala hanindya mahāprabhāwa  
Kālāntakāgni ya paḍanya sěḍěng pracanda.

4. tan len matěki pangilang nikanang kalāgni  
sang hyang Maheśwara sirā wěgilěn těkapta  
māwas hasih nira ri sang maharan paněmbah  
āpan sirěka wasitěng bhuwanāṇḍa towi.

5. sarwajñamūrṭi sira sarwagatāprameya  
limpad pěnuh sahana ning bhuwana pratiṣṭha  
ring sarwadewa sira dewata dibya śakti  
sūryōpamā humiběkī sahanā nikang rāt.

6. yapwan bhaṭāra wěgilěn ya ta lingta nātha  
āpan parārtha paramārtha acintya śānta  
kewalya śuddha ta manah nira nirwikalpa  
Iwir pastikāhěning aho malilang sahitya.

7. tan mapranga pwa sira don ing aněmbah anghyang  
āpan tatan hana musuh nira ring triloka  
kapwa prabhakti sahananya kabeh ikang rāt  
hyang ning hyang utama sirēka pinūja tan len.

8. tan mangka don ing uměgil ri pada hyang Īśa  
śrēddhā nirōmarahakēn rikanang sayogya  
antāka ning kalana mūrkhā ya tēka petēn  
byakta n katon mara hasih nira yar siněmbah.

9. bajrātītkṣṇa ta paḍanya wuwus bhaṭāra  
tadwat matēki sawuwus nira śuddha siddhi  
swasthā nikang bhuwana don ira tan hanolin  
āpan Jagatpati sirēka manṛṣṭi kang rāt.

**Canto 3** ---/~~~~/~~~~/~~~~/~~~~/~~~~/~~~~/~~~~ (Jagaddhita)

1. nāhan ling bhagawān Wṛhaspati Surendra atīśaya saharṣa niścaya  
lāwan dewata kapwa tuṣṭa ruměngö paḍa mangalēm i śabda Wakpati  
śīghrādan ta sira n kabeh mara ta ring Śiwabhawana lawan watēk rēṣi  
mwang widyādhara sampun akrama kabeh tumut i laku nirang Śatakratu.

2. eñjing lampah i sang watēk sura sakē surabhawana ring ambarān laku  
hyang Śakrā makamanggalā nika lawan Yamapati Dhanarāja tan madoh

mwang sang hyang Baruṇā sirā ta paḍa bhāsvara dinulur ing apsarā gaṇa  
lumrā ring gaganāntarālaris amūrwa laku nira makāgra sang rēṣi.

3. wahw âgātra sēnō ning arka gumuruh tēngah ing udadi tumrang ing langit  
meghâbang tumurut sawang laṭi ning ambara magirang anon Sureśwara  
kapwâhyun ri kahaywan ing bhuwana tan hana gēlēh ikanang Surālaya  
sang hyang sūrya humiṇḍuhur kadi harēp tumut i laku marēng Śiwālaya.

4. abhrā teja ning ambarā ri laku sang surawara paḍa tuṣṭa harṣaja  
meghânut hiring ing langit saha gērēh kadi mangarahakēn lumampaha  
ginyākēn ri sirir nikang hangin anambay i larap i pakiñcang ing taṭit  
lwīr eñjuh lumihat ri sang harēp anīrṇakēna ri hala ning jagatraya.

5. ramya lwīr ahawan turangga laku ning jaladhara madulur ring ambara  
len tang warṇa gajendra nīlajaladā saha wimana matuntunan laku  
nāntēn lwir dhwaja nīlawarṇa sawaneh kadi maḍarat aḍanta-ḍantayan\*  
sarwecchā kadi catra kāñcana katon kinēñaran i sēnō nikang rawi.

6. ngkânēng pantara ning langit ri taya ning jaladhara sumēlat hanêrikā  
śuddhā nirmala towi tan patatalan kadi manah ing amet warottama  
bhakty âgēng gumēgō Śiwasmṛti nahan karaṇa ning anēmu prayojana  
teja hyang rawi tan dahat kadi masih ri laku ning angusī Śiwālaya.

7.lěnglěng ning jaladhī lěyěp kadi parok ri lěyěp i lěngěng ing nabhastala  
nūsâgěng ri těngahnya lot para-parān i jaladhara sahitya rantunan  
kady âsong kiratīla\* tan běsur angarcana ri wětu bhaṭāra bhāskara  
denya n marya mangantya rī bañu nirantara kinasut i těmpuh ing halun.

8.palwâdoh kalimūtan ing jawěh i pāntara ning udadhi durgamānghalun  
lwir muṣṣānusup ing ryak ānirami tan sphuṭa winulatan an ñamut-ñamut  
nāntěn mātra layarnya himpěr angawe ri laku ning amarêng kadewatan  
kady âkon mara ngantyakěn\* ri laku ning ryak adulur angusir pareng tēpi.

9.milw âlunglungan ing pasir pasisi lot mangayam-ayam i těmpuh ing jawuh  
hasrak sambat ikang kalangkya n\* angusī jalada hirěng urambat\* ing wihat  
lwīr agyā tumutêng Surālaya n aminta riris i sěděng ing labuh kapat  
tan polah tikanang karang liman akēm kangělihan i paněmbur ing harus.

**Canto 4** 〰〰〰/〰〰〰/〰〰〰/〰〰〰/〰〰〰 (Rajanī)

1.awicaritan langö ni lěngěng ing sakatungkulana  
surawara meh ḍatěng ta sira ring Śīwaloka katon  
mañimaya śuddhawarṇa pakěkěsnya kabeh gumawang  
rahina sada ndatan wěngi hanêrika nitya mawā

2.paramawīśeṣa rakwa sahananya haneka tuwi  
phala ning acintya bhakti ri bhaṭāra Gaṇendra tēměn

ya ta tiněmu ndatan hana anung maḍanēng ahayu  
karaṇa ni sang mahājana maněmbah i jöng hyang Iśa.

3. atisaya mewěh ing wang aněmū Śiwaloka tēměn  
matang ikahěn wineh brata samādhi dalanya kuněng  
humilangakěn malēndriya yatěkana sādana ni  
muliha marēng Śiwālaya taman wwang asing ḍatěnga.

4. hana ta ya meru pastika wiśeṣa tamar papaḍē  
ya ta kahanan Jagatpati sadampati rakwa sira  
pinarěk ing apsarī raras awarṇa pasañcaya ning  
madhumasa kārttika drawa manisnya sakěng kusuma.

5. hana kadi pangkajěng talaga rūmnya sěḍěng suměkar  
malaris aros těngahnya kadi dāla mambět angělih\*  
kadi masirat-sirat madhu manis pamatanya ñěñěr  
hangañut i rāga ning kawi hamarma hayunya tēměn.

6. lěngěng ing aśoka warṇa ning hajěngnya suhun kusuma  
kadi padapā laris ni paněpinya humambět alon  
manis i matanya tan sinipatan mamanis juga ya  
hangaděhi lindi ning madhu haněng Madhumāsa kawěs.

7. ikang amawa crēmin kadi kadang-kadang ing Madana  
gēsēng i laṭinya n angrahati citta tuhun n amirah  
kadi ta padēlwan ing śaśi mukhanya katon gumawang  
kadi ta silih prang ing halis i māya nika n lumiring.

8. hana kadi lēnglēng ing jaladhi ring masa kārttika weh  
pangēbēk i rāga ning mulat i rūmnya tuwin madalēm  
makila gēlangnya mombakan anguñcangi\* ring halangö  
kapati katanḍēs ing kuku karang malungid mangani.

9. rahayu hana n cumampaka hajöngnya sawang kusuma  
kadi tamatan wruhângani ri pambēkan ing lumihat  
dumadak anīṛṇakēn twas ing amarṇa hayunya tēmēn  
kapati wimūrchitēng panulisan twas ikārdha tēñuh.

10. hadawa yadin patantra ni hajöngnya kabeh wuwusēn  
gumalar i kēmbang ing gagana tulya yan angrakēta  
katamapi tan hanâmaḍani rūm Girijā dinēlö  
paḍa makucēm kabeh sira jugā kadi candra mawā.

11. sira ratu ning dyah utama taman papadēng ahayu  
kalēngēngan ing nabhastala lēyēp nikanang jaladhi  
kalēngēngan ing sakendriya kabeh mara ngatpada rēs

ri hajěng irā Girīndradayitānupamēng ahayu.

**Canto 5** ---/°°-/°-°/°°-/°°°/°°°/°-°-/°°° (Jagaddhita)

1. ndan sakweh surasanggha kapwa mararēm ḍatěng i yawa nikang Śiwālaya  
ginyākěn ri larap nikang sphaṭika gopura lěyěp angungang ring ambara  
sinrang ning camara lwir eñjuh angawe winuwuhan i panabda ning kuwong  
sinwam ning taru kañcanāngědap-ědap kadi mawajik akon humañjinga.

2. pañjrah ning kumudā mañīndra těngah ing talaga mēkar atur manungsunga  
panghrěng ning bhramarāngisěp madhu bangun majaya-jaya ri sang hañar ḍatěng  
ganggā wwainya wiśuddha cāmana wěnanng mangilangakěna dukkha ning dadi  
minggut lunggah ikang latā kanaka nambay iri hana bhaṭāra dampati

3. byaktā kottama ning Śiwālaya yatēka paran ing angusir nirāśraya  
āpan tan kahanan tamomaya hanērika paramahacintya durlabha  
nityā muktya sukhōttamā taman adoh ri pada nira bhaṭāra Kāraṇa  
ekātānu tatan muwah maluya ring dadi niyata luput sakěng hala

4. nāhan hetu nikang mahājana wiśeṣa satata gumělar Śiwārcana  
tan man-man rika pūja ning hyang amangun brata hamadēm ikang malēndriya  
tan ṭṛṣṇē hala hāyu ning dadi dinohakěnira sahananya tan marěk  
samyajñāna jugēka nitya giněgö hawana ning angusir Śiwālaya.

5. sakweh sang surasanggha kapwa sumuyug praṇata ngusapi\* jöng Jagatpati  
lāwan sang rēṣi saptapaṇḍita macāmana ri lēmah i jöng Jagatguru  
mūdra mwanng japa kūṭamantra makalepana rinēgēp ing antapadma ya  
sampun pūrṇa mahodyanā\* stuti rēngön jaya-jaya nira tēki manggala.

6. om sēmbah ning anāśrayānuhun i jöng Paśupati Śiwa dewataprabhu  
sang munggw ing tēlēng ing hiḍēp sakala niṣkala kita paramārtha tan waneh  
pöh ning yoga nirātma nirdiśa wiśeṣa parama wēkas ing nirāśraya  
sūkṣmākāra hacintyamūrti sari ning paramasukha kitādi sēmbahēn.

7. donkw ângarcana pāda pangkaja bhaṭāra ri hana nikanang mahā gēlēh  
nityāngde hala ning Surālaya mateki karaṇa ni ḍatēng watēk sura  
tan len denya waraprasāda Parameṣṭhiguru ring atidīna kāsihan  
sang sāksat paramāmṛtānirami ring kapanasan inaweśan ing gēlēh.

8. ndah nāhan stuti sang watēk rēṣi kabeh prasama musapi jöng Jagatguru  
tuṣṭācitta bhaṭāra nātha mawuwus wruha mami karaṇanta yan ḍatēng  
singgih de ni kaduṣṭa ning kalana mūrkhā yatika magawe harohara  
byaktān sīrṇa lilang kabeh pwa sahananya yatiki karaṇanta digjaya.

9. sang hyang Wiṣṇu sirēka rakwa wēgilēnta śaraṇa makarākṣakē kita  
āpan rakwa sira n kinon kumēmitēng tribhuwana sira tēki sēmbahēn  
byaktāsih nira tan waneh pinakahantaka ning asura mūrkhā mohita

āpan hamrēta māya tan hana waneh karaṇa ni hayu ning Surālaya.

**Canto 6** ---/---/---/---/--- (Basantatilaka)

1.nā ling bhaṭāra Parameśwara sarjawāsih  
tuṣṭāgirang sahana sang hamarātiharṣa  
lwir kodanan paramahamrēta śuddha ng ambĕk  
sampūrṇa ngañjali\* kabeh ri pada hyang Īśa.

2.tatkāla sang surawara pwa sinanmatāsih  
mamwit parĕng mara rikang Hariloka tōsĕn  
līlāngalor laku nirĕng gaganāntarāla  
śīghrān ḍatĕng ta sira wet ni larī nirāgya.

3.ton tang Hariḅhawana bhāsvara sarwateja  
māṇīndra nīla gupuranya murub sateja  
lwir sūryawimba sumĕnō pwa pucaknya tumrang  
sĕh wangkawāsaliwĕran kumalung kasĕnwan.

4.kṛṣṇākilā maya kabeh lalayanya śobha  
lwir nīlamegha makilat larap ing maṇīndra  
kram ning maṇik sphaṭika mintang angĕṇḍĕp-ĕṇḍĕp  
yāngde hulap ning umulat mararĕm tumungkul.

5.kalpadrumā ri yawa ning dwara ramya saśrī  
kěmbangnya bhūṣaṇa haneka mahādbhutābhṛā  
tulyā sumanggraha ri sang wiwudha n panungsung  
sangkê girangnya ri datěng nira sang watěk hyang.

6.yêkā prasiddha tinēmū nira sang wanîng prang  
dhīra ndatan wědi hinambulan ing swasātru  
saswarga kapwa maniwī tamatan wikalpa  
nāhan ta phāla nika sang wani matya ring prang.

7.ndan sang watěk sura kabeh mararēm praṇamya  
yatnân pangañjali ri jöng nira Nāradewa  
puṣpādi lepana sanuṣṭhana padmamudra  
sampūrṇa yoga mangaśīrwada yêki rěngwan.

**Canto 7** ---/°°°/°--°/°--/°° (Praharsinī)

1.sěmbah ning hagati ri jöng bhaṭāra tinghal  
sang sāksāt paramawiśeṣa wiśwamūrti  
śīrṇa ng swarga rinurah ing durātmakěng rat  
wadwā ning kalana Sukeśaputra mūrkhā.

2.gěng ning wīrya ri pangasih Girīndraputrī  
yāngde darpa nika harěp rumūga kendran

rakṣa ng rāt kita Purusottamâdidewa  
māsih ring hanagata duhkha kālanitya.

3. sarwātmā kita paramārtha tan hanolin  
Padmāyoni kita maṅṣṭi ng aṇḍa sapta  
sakweh sang sujana mangāśrayê kitâtaḥ  
rakṣa ng rāt kita Bhuwanêśwara ndatan len.

4. sakweh ning bhuwana śarīra de bhaṭāra  
urdha byoma padatalā basundharêka  
dikdeśā patakuranganta yêka sāksāt  
bayw âtôśwasa rudhirâṅ apah nda yêka

5. bahny ôjwāla ya tan aniś ca\* nitya dagdha  
candrāditya lumihat ing jagatrayêka  
sakweh ning bhuwana makāṅga de bhaṭāra  
rakṣantêkana sahananya yêka donya.

6. nā ling sang rēṣi nguniweh ta sang watêk hyang  
tuṣṭā citta nira bhaṭāra Keśawôjar  
he Dewādhipa Suranātha haywa kepwan  
akw îki n wēnanga rumakṣa sāhananta.

7.byaktâwas hilanga watĕk wimoha mŭrkha  
sakwehnyân mahala śumīrṇakĕn triloka  
aywâśâlara tanayangku sang wararṣi  
tonĕn bhraṣṭa nika yadin tĕkâ wamāna.

**Canto 8** ---/~~~~-/~-~/~~~~-/~-~/~~~~ (Mṛdukomala)

1.nāhan śabda bhaṭāra Wiṣṇu magirang ta sang suragaṇa  
mantuk sampun anĕmbah āngusap i jöng Janārdana kabeh  
tan warṇan ring awan huwus tĕka sirĕng Surālaya nira  
kapwā tuṣṭa tatan kasangśaya yadin tĕka ng ripu hĕlĕm.

2.saswargĕndra paḍa praharṣa nguniweh surānggana kabeh  
līlā\* mahyas arumpukan sari hanĕng natar wija-wijah  
mary âśoka rumĕngwa\* sanmata bhaṭāra Nārayana sih  
rakṣa ng swarga kabeh saniścaya wiśīrṇa ning kalana weh.

3.len tĕkang magamĕl\* hanĕ patiga ramya marmara langö  
wīñānyā mamanis karĕngwa\* sinameni ring gita marūm  
panghrĕng ning gupit ānamar pangisĕp ing madhubrata lĕngöng  
ngkânĕng ketaka mar wanginya hanamar jĕnunya ya sumar.

4.pakryang ning curing arja\* airtali hanumbĕr ing watu ridang  
ramyârūm karĕngö saluḍing ika mangdani\* twas ing akūng

lěnglěng denya n apet raras ri pangagěmnya mambět angělih  
tan pendah kadi pādapā sinirir ing hangin tan asarag.

5. mangkin ramya ri lingsir ing rawi humeh tumunggang acala  
mandālon huni ning patěr matagakěn kucup ning asana  
meghâwrā sumayab sawang jamang aněng sěpět gaḍing adoh  
janggālunggah anginggěk-inggěk i surup nikang diwakara.

6. mahyas lwir langě ning nabhastala kadi pwa harṣa magirang  
līla lwir majamang pralěmba jaladanya rakta tinulis  
hanyat wastra pitāambarā cinaraṅg rawi n kagurilap  
rěng-rěngnyân manisih katon kadi gělung hañar sinuruyan.

7. lěng ning wintang anan katon ri tēla ning himā kagurilap  
lwir kěṅḍit maṅimāya towi rinasuknya bhāsvara katon  
lwir lindi nni liringnya widyut angědap manohara lěngěng  
marmālon pangidungnya de ni kětěr ing patěr lěngěng akung.

8. sang hyang candra mijil gumanty anělěhi ng Surālayasabhā  
mangkin ramya katon halěp ni lěngěng ing Surendrabhawana  
kram ning ratna maṅīndra rangkang ika bhāswarā kapuratuk  
lwir harṣā magirang kasěnwan i sěnō nikang śāsadhara.

9. sakweh ning hamarāngganâtisaya harṣa mangkin alangö  
tonton teja bhaṭāra candra sumēnō supūrṇa gumawang  
heñjuhnya n pangikēt sēkar hana masiṇḍi ramya sinuluh  
len munggw î patigāmacā-maca wilāpa rūmnya ginunēm.

10. hanyat lēnglēng anguṇḍēng ing patiga ning bhujāgakusuma  
karwā cetika tan sah āmijēti jōng mangēlih angēsah  
mambēt madhya nikālaris kalukaran jamangnya sidēha  
lwir muṣṣābayangan manahnya mulat ing śasāngka gumawang.

11. bhrāntā kūng sawaneh katalyan i manis nikang saturida  
lēnglēngnyān mihat ing saroruha kasēnwan ing śasādharma  
himpēr waktra ning onēng angdani wilāpa ring karas alit  
nityāweh kalangōn sinūkṣma ri surup nikang diwakara.

12. sumrak gandha nikang sēkar mangkin angimbuhi ng turida kūng  
śrīdantā gēlar ing maṇik patiga komala lwir umaḍang  
tañjung mwang hasanā sawintang anibā sakēng gagana lēng  
molah sinwam ikang tahēn lwir angawe ring ambēk ing akūng.

13. tan ngeh yan wuwusēn raras ni lēngēng ing suranggana kabeh  
sang hyang candra humeh manguḷwan akēmūl himāsawang alēk  
lungḥāngdoh pwa ring astaparwata sinungsung ing patēr alon



5.nahan ikana wuwusnyā darpā mūrkhā guragaḍa  
mijil apupul i heng ning dwārā ring pēkēn agēlar  
warataruni ya madwal ramyātut lēbuh ajajar  
hamaya-maya hajōngnyā tulyā tapsari manurun.

6.paḍa majēnu sumār mrik gandhanyānēsēki hirung  
surabhi kalayu yēkā kēmbangnyāmēnuhi gēlung  
mawangi dinus í kumkum mamrat gandha nika mēlēk  
karaṇa nika lulut ning kāmī tan warēg angamēr.

7.wēḍihan ika malit mwanḡ ken-kenyā mirir anipis  
lungayan ika majambat tulyā pādapa malaris  
marakata ri kēñar ning mūrityānēlēhi kuku  
kadi mangani manah ning bhrāntākung ya ta kasarik.

8.surasa surapana dwal-dwalnyēkā paḍa humaḍang  
kusuma jēnu waneh puṣpā mekēt mawangi marūm  
madhu phala mamanis len mastāwāyana ri gēḍah  
sanga-sanganan ikākweh tumpi mwanḡ gaja-gajahan.

9.taruṇa kēna manis ning kāmīnī marēk angamēr  
saha guyu mamanis tan merang wet ning unēng ika  
paḍa juga ya kēnēng hyun tārūny ān api marēngu

manah ika paḍa rēñcēm de ning manmatha ngulanēh\*.

10. hana ta minum ikang mastāwā ring gēḍah akila  
kagiri-giri mukhanya lwī Rāhw ânginum i wulan  
kumis ika hirēng awyang lwir meghâtētēl akusut  
sinuluhan i damar kweh mangkin kādbhuta dinēlēng.

11. paḍa mamangan ikang wwil sāsing kahyunan ikahēn  
paḍa mawijah agantī māstāwēng gēḍah ininum  
kalula mara ya tângde darpanya n paḍa mawērō  
gumuyu-guyu ya medan mangjāwil warataruṇi.

12. marēk angamēr apet sih tan peda pwa ya rinēngun  
saha manis i wuwusnyā marmânghol ngarēki pipi  
taruṇi n api hanikwā tinghalnyā harēp inamēr  
tikēl i halis ikâpet siwya twas nika kawatēk

13. wwara ta barung ikang wwil ngkā prāptā matēkē-tēkēn  
wētis ika n ahulēs bang mamwas rah nika n akēbēs  
lalēr anututi lumrā humrēng darpa ya ri kanin  
kadi kujana hanon ring singhit ning hati marēbut.

14. sapinaran ika makrak śabdanyân atukup irung

hawurahan angucap dhik lunghândoh karika gĕlis  
syapa karika wĕnang yômambung ring mahangi hulĕk  
hinuwuh-uwuh inumban ngkan lūngā mangumik-umik.

15.kadi rahina ya māwā de ning candrama gumawang  
makin atisaya sobha lwir nīkang nagara katon  
maṇimaya sahanā ning weśmanyê dalĕm asinang  
saphala sari nikang rāt rājyā Lĕngka hatisaya.

16.aparimita wĕlar ning rājyā hudyāna maparĕ  
sahana-hana nikang kĕmbang dibyā hana tikahĕn  
mawangi satata lumrā gāndhanyā ya ta ngibĕki  
Madanagrha ya tulyā nityāngde lĕngĕng ing akung.

17.ri yawa ni waraṇanyā hendah sāgara tinata  
talaga midĕr apūrwa wwainyā nirmala malilang  
kumuda wipula mañjrah kambangnyā mĕkar asinang  
wulan apupulana ngkā tulyanyân juga dinĕlē.

18.i tĕngah ika n angumbang hangśasyang-syang hasawuran  
madulu-dulur i pinggirnya n pādā-pada maputih  
kadi parahu manungsung rurwān ing kusuma sumar  
dwirada karang anunggul tambingnyā kadi humadang.

19.ri dalēm ika manojñā kaywanyâtisaya kabeh  
paḍa-paḍa ya ta mañjrah hāsokāwana tinahēn  
akara-kara tinon lwir digdhā bhāsvara masinang  
kumukus ika sarinya lwir rēm ning jalada mēlēk.

20.talaga ngulilingi ng caṇḍy âgēng paṣṭika maruhur  
pucak ika manēngah ring byomantâlēyēp angēdap  
kadi handaru\* hinimba hyang candrēng langit alilang  
marakata kadi wintang ratnā paṣṭika pinatik.

21.pratima maṇi tiningkah tambingnyâdbhuta humidēr  
malipung ana makaṇṭar krūrākāra paḍa ngawit\*  
paraśu suligi len tang daṇḍa mwang laras inagēm  
kadi kumēmīta ng caṇḍya lwirnyân paḍa mangadēg

22.makara midēr umuñcar sangkê danta ning aliman  
maṇimaya sahananyā kapwā bhāsvara kumēñar  
sinuluhan i sēnō hyang candra ndan makin ahalēp  
kadi hamṛta tumampuh ngkânēng kṣīrajalanidhi.

23.kanaka maṇi mahantēn ngkânê dunya mangililan  
lēngēng angungang i tambing-tambing ning talaga katon  
mangalung alimun akweh mīṇanyômarēk i tēpi

paḍa hamijah anungsung tēmpuh ning makara hēning.

24.kidang aturu-turu kweh ngkânê pinggir ika lēngöng  
lēngöng i pajang ikang lek len ramyā makaculamik  
mangēlab-ēlab anambe lung ning sewala mahijo  
kadi harē pinarann\* ing satwā kasturi ya maring.

25.sahana ning akēmit ring hudyānâlēngöng asiwo  
paḍa magirang anonton teja hyang śaśi gumawang  
kalana wini kabehnya n māyārūpa raras akung  
majēnu-jēnu sari mrik rurwā ring patiga sumār.

26.makin amēwēhi rūmnya n kapwârumpukan asana  
makuta kañiri gambir lāwan pangkaja hinangit\*  
madulu-dulur atūt ring tambing ning talaga lēngöng  
maniru-niru raras ning tapsārī mahas alangö.

27.kalana wini kēnēng hyun rāganya n hamurupuhi  
hangidung ana magēṇḍing hēb ning rājasa sumēkar  
hana mangikēt-ikēt kēmbang ning pangkaja hinalap  
pinaka payung anāsar ndan denyā ya ta rinēmēk.

28.hana mangēnēs anē sor ning kalpadruma maturu



gumuruh ikang gubar saha surak gumuruh karəngö.

4. irika sēsək hikang kalana rākṣasi harṣa mulat  
makapuratuk damarnya nēlēh ing pamukhanya katon  
gumawang aros tēngahnya mawēlu pwa susunya magöng  
karaṇa ni rāga ning taruṇa donya ya tā winēdar.

5. paḍa kataman raras hati kabeh kalanā lumihat  
makin umasö mamēt wakēn ulahnya sadarpa midēr  
saha kuda medran aśrama matangkēp alah matakis  
malayu tinūt humung surak i rowang ikān gumuruh.

6. atha kalalu ng kulēm rahina kāla humeh ya tēka  
sumirir ikang samīrana mawā wangi ning kusuma  
mṛdu lalitā manohara kuwongnya manabda lēngöng  
kadi mawarah ri meha ni layat nikanang rajani.

**Canto 11** ---/˘˘-/-˘-˘/˘˘-/-˘-˘/˘˘-/-˘-˘/˘˘ (Śārdūlawikrīḍita)

1. mabhrā teja nikang swarājya ri wijil ning sūrya lumrā prabhā  
sakweh sang mapatih kabeh tēlas adan mahyas manangkil mijil  
kapwā śīghra lumampah ing lēbuh agöng sār sök swabhṛtyāngdulur  
lwir wah sindu hamuntwanî sadawatā wadwā ni wadwā pēnuh.

2. prāptê heng ning alun-alun sahana ning wīrā manangkil kabeh  
mwang pawwatnya haneka sarwahabhināwa ngkā ri hengnyômawit  
singhā barwang aneka gardabha sasing sattwâtirodrênawit  
wyāghra mwang gaja len warak wara ulâtyantêng mahābhīṣaṇa.

3. tatkāla n humadang kabeh mētu ta sang daityādhirājaprabhu  
mwang hantěn hira karwa sampun aśilā ngkānê palangkā maṇī  
monīkang kala bheri kapwa tumamā sang mantri bhakty ârarēm  
kapwa wruh rika tōnggwananya tan adoh pêh ning mahāmaṇḍapa.

4. nantěn sang para rājaputra ri samīpa nning\* palangkātata  
Bajrāmuṣṭi si Yajñagopa wara Suptaghnā Wirūpakṣa len  
Unyāmakta Mata praśasta wēka sang daityādhipā Mālyawān  
kapwa wruh ring ulah sulakṣaṇa kabeh kapwā sēḍĕng yowana.

5. lāwan putra Sumāli kapwa maparĕng ry unggwān irā sang yayah  
Dhūmrākṣa Praghasā Supārśwa Wikaṭā Ākampanā Satradi  
lāwan Kālamukha Prahasta Jamakarṇa mwang Supuṣpotkatha  
Ānīlānala Hāra wīra Mali putrêkā marĕk tan madoh.

6. nāhan swātmaja daityarāja tiga sānak lwir watĕk tapsara  
sangĕp ring guṇa sāra sūra ya kabeh wruh rīnggitā kapwa ya  
yāngde sih nira sang yayah pinakapanggājĕng swarājyādhika

byaktân śīrṇa asing musuh tēkap ikā sakweh nikang dewatā.

7. mangkin bhāswara tang sabhā ri pēnuh ing mantry ādhikārōmarēk  
tuṣṭāmbēk ng asurādirāja lumihat denya prabhakty āniwi  
ndya ng dewādhipa lokapāla wēnanga mratyākṣa ring paprangan  
yāwat sakrah ikang triloka lēburēn dadyā ya hekārṇawa.

8. nāhan citta nirē twas ardha mawērō ring wīrya tan popama  
prāptāng cāra kinon mahas manusup ing dik deśa kapwōmasuk  
śīghrānēmbah i jōng mahāsurapatī singgih patikta prabhu  
hunya pwēka kinon marāñjējēpana ng śatru pwa yan tāpa ya.

9. sakweh sang surasanggha kapwa mapupul rīng Indraloka n pahēm  
sampun ngganya samapta kapwa madulūr prāptēng Śiwāloka weh  
kapwānēmbah i jōng Jagatpati mamet āśrāya ndātan kalen  
tan polih pwa gatinya ri ngka n umarēng sang hyang Mahākeśawa.

10. ndah yeka n kinasanmatā ri panangisnyā de ni sang Weṣṇawa  
kapwā garjita mantuk hawija-wijah tūt mārḡa rīng ambara  
ndah mangke kita tan kasangśaya yadin donēn kabeh niścaya  
byakta n digjaya lingnya de ni pangasih śrī Keśawa ng rakṣaka.

11. śrī daityādhipa kātārōjwala rumēngwā ling nikang cāraka

Wiṣṇu pwêka pakāśraya ng hamara dhik mūdhā nikang Keśawa  
mahyun konēn amangpangēng asura de ning Śakra dustādhama  
śatrū ning hasura praśasta mamatī daityā sēdēng tāpasa.

12. ngūnī Twasta suta Trisīra yatikā pindrih pējahnyêrika  
akweh doṣa nika ndatan sahuripēn\* de ning watēk rākṣasa  
ndah mangke pwa rinakṣa denya pususeñ sakwehnya niśśeṣa ya  
nāhan ling hasurādirāja lumihat ring sang harī kadwaya

13. ngkānôjar Mali len Sumāli kaka haywêwôha ring Weṣṇawa\*  
Śakrā Śakra sahasra Śakra pususeñ donēn da haywâgigu  
pōng pōng pwêki r\* atag tikang bala kabeh mangke n lumampah parēng  
sakweh ning suraloka yêka lurugēn rapwan wiśīrṇānana.

14. nā tôjar ng asurendra karwa yatikēnaywān irang Mālyawān  
mādēg pwa ng bhaṭawīramantri mangunus kontā waneh tomara  
kapwa krūra masinghanāda gumuruh lwir wyāghra rodrā parēng  
syūhēn swarga kabeh matēki tēkap ing daityābalā śīrṇa ya.

15. nāhan lingnya paḍâtigarwa manēpak bāhunya rodrānggētēm  
kapwāmuncarakēn galaknya kumutug śīghrômijil ywēnatag  
prāptāng rākṣasa wīrayodha nguniweh wadwā ni wadwā sēsēk  
sangkep kapwa sayuddha len gaja ratha mwanṅ haśwa sampun mawit.

**Canto 12** ---/---/---/---/---/---/---/---/---/--- (Sragdhara)

1. ginwal tang bheri ghorātara kadi ta gērēh ghūrṇitādrēs gumēntēr  
menggung tang rājya de ning kala-kala gumuruh mangkin embuh tēka ng wwil  
mahyā kapwā parēng ghūrṇita kadi rubuha ng parwatātyanta wagyut  
ghorā pargung nikang sāmaja kadi bēlaha ng bhūmi kampīta menggung.

2. mangkat pwêkang manunggang turaga pirang iwū tekanang wīra rota  
kapwāngunḍā lipung hujwala makagurilap tan hana ng tan sēnaddha  
len tang munggw ing lēmah kapwa kṛtala winawanyēka sampūrṇa laṇḍēp  
hagyāmbēknyāmēkāna ng ripu sura rabasēn lingnya darpâtidarpa.

3. lakṣa r\* pwêkang makaṇṭar lumaku kakērētug bhinna rūpānggakāra  
mekēl rambutnya mawyang kagiri-giri mukhanyēka dangṣṭrānya kumram  
malwā molah matanyōjwala makagurilap kātārā yar tumindak  
kapwârug sañjatanya n harēp amarawaśa ng swargalokā ya rampak.

4. mangkat sang wīra mantrī Karamukha madulur kapwa munggw ing gajēndra  
krūrāngunḍā lipung kātara makagurilap bhūṣaṇanya pradīpta  
sewū sangkhyā balanyā paḍa mamawa harug bhīṣaṇâkrēp larinya  
mahyā ghorâtidarpā kadi halap-alap an\* nityakālānginum rah.

5. Duśśāhā Durmukha mwang Hayamukhā mahawan wyāghra kapwâtirodra  
sampūrṇā bhūṣaṇâbhrā kinawacan ahulap sarwawarṇa pradīpta



2. sar sōk rākṣasa wīra rodra rumakēt kapwângagēm tomara  
krūrākāra parēng mabherawa tumindak lwir mahā kingkara  
len tang daṇḍayudhanya malwa pinutērnyêkī mahābhīšana  
sākṣāt bahni murub matanya kumilat dangṣṭranya tīkṣṇôjwala.

3. muntab sang para rājaputra madulur kapwângrasuk bhūšana  
Bajrāmuṣṭi lan Unyamakta wara Suptagnā Wirūpakṣa len  
Yajñāgopa si Matta kapwa mahawan syandāna ratnāmaya  
sangkep ring sara bajra cāpa rinasuknyêkā sateja prabha.

4. wingkingnyêka Sumāliputra madulur munggw ing rathā kañcana  
Dhūmrākṣa Praghasā Supārśwa Wikatā Ākampanā Satradi  
Waktrā Pāka lawan Prahasta Jamakarṇa mwang Supuṣpotkatha  
Ānīlānala Hāra wīra Maliputrātyanta sūrēng raṇa.

5. yan ring rūpa mahāprabhāwa mahalēp kapwā sēḍēng yowana  
kapwa wruh ri wēkas nikāng aji dhanurwedha ndatan swang kabeh  
āpan tapsari tēbu rūpa tamatan sor ing surāpsāra ya  
ring wīra pratisāra sangka ri yayah nindyā sēḍēng digjaya.

6. sar sōk ng āsura dānawa pwa ri wurinyākoṭi-koty ar laku  
mwang kēṇḍang kala bheri tan papēgatan lwir wah lakunyâḍēḍēt  
mangkin sōk masusun matuṇḍung atugur mangkin matambēh pēnuh

kady âhët këtikang hawan kasësëkan de ning balā rākṣasa.

7.sangke söknya hana n mësät gaganamārga kweh ndatan pangkura  
sangkirṇā pënuh ing nabhastala sawang megha pracaṇḍâdbhuta  
rëm-rëm teja ning arka yar kasahaban tan ton ikāng ambara  
nghing dangṣṭranya lumöng katon kadi kilat ring sangharākāla ya.

8.tatkālân ring awan mahāsura katon utpāta digmaṇḍala  
sang hyang sūrya mahos mabang makalangan bhūtā kawandhômigël  
meghâbang rudhirā hudan saha gagak lumrā sarodrâtarung  
hasw âsang manugug humung saha gëlap ghorā pupaknyëng langit.

9.tan kewö tëkap ing mahāsurabalā mangkin sadarpâwijah  
mahyā ghūrṇita rampak āruh-aruhan sak syuh sakambah bubar  
pringga-pringga wiṣṭrṇa hënti kapipis de ning rathānggângëbak  
bhasmībhūta tëkëng tahën kaparapal tātan wënanng ywāngadëg.

10.prāptê jöng giri Meru ghora gumuruh pahyā nikang rākṣasa  
singhā barwang abënturan kabalasah mawrëg kabeh ywâtakut  
tan waktan tikanang kidang mababaran tan wring paranyâlayū  
de ning drës ning angin hangin-hangin ikang mūrkhā pracaṇḍâmusus.

11.lumrā tang waragangnya sök malimunan ngkânê hiring ning gunung

sakweh sang tapa-tāpi kapwa makukud mundur kawēs katrēsān  
prāptāṅ wwil sumahab marampak angusī krūrā sadarpā galak  
mangrangkul murudung tapinya manangis jāṭanya sampun hilang.

12.akweh swarga rinampak atry ahurahan kagyat ndatan wring naya  
abyūran manangis waneh kinudupung strīnya ndatan kombarah  
makrak matri hinir jinambak akusā puryā\* gēlungnya n tiba  
ginyat pinrēp inantēp ing watu ridang māngang bahēmnyâruru.

13.len tēkang malajēng tinūt masasaran ngkânēng alas durgama  
wwantēn molih alumpat amrih angusir swargēndra śīghrōmasuk  
aswē denya tatan paśabda hangasur tōśwāsa nityânēsēk  
mojar ndān apēgat-pēgat mēkul i jōng hyang Śakra lingnyâwarah.

**Canto 14** ---/˘˘˘-/˘˘˘-/˘˘˘-/˘˘˘˘ (Mṛdukomaḷa)

1.sojar śrī Hamarendra śrīṇa sawatēk mamī masasaran  
prāptāṅ śatru Surendra kādbhuta sēsēk ndatan papēgatan  
krūrângrampak angambulânīkēp alah sadarpa manurung  
akweh keṇḍit inambulan tēkap ikang balā kalana bap.

2.jōng ning parwata sök pēnuh kadi tasik sumambi ng acala  
ghorā hung ni gubarnya ghūrṇita sawang halun kakērētug  
lumrā tunggul ikā pēnuh kadi wērēh tinēmpuh ing angin



2.sakweh ning śara sañjatā nira bhaṭāra Hari hanê\* harĕp nirân laku  
Sūdarśāna yatēka cakra wĕkas ing paramaḡuṇa tan ěntya\* ring tangan  
mwang sī Nandaka yo tĕwĕk nira makāpangilanga ning adhāma mūrkhā ya  
tan waktan tikanang gadā nira Kumodiki makapamunah\* ning āsura.

3.sakweh sang surasangghya mangkat ariwĕḡ ri huri nira bhaṭāra Keśawa  
sang hyang Śakra manunggang ing gajapatī rinasuk inĕmasan prabhāsvara  
Bajrānaryama tan madoh pwa ri harĕp nira saha śara tīkṣṇa sangḡĕpan  
kumlab tunggul irā si Horbala ngaranya kadi jalada mĕtwakĕn jawuh.

4.sewu kweh nikang apsarōttama manimbangi paḡa-paḡa śūra suśrama  
malyālā curiganya kapwa rinasuk makawaca maṇimāya bhāsvara  
len tĕkang marangin sahaśra madhanuh pirang atus asiping-siping hĕmas  
kapwākambala rakta kañcana galahnya sajuru-juru tan hanātgata.

5.mangkat sang Yama kādbhutāwahana māhiṣa mahirĕng apūrwa wāhana  
Iwir dhūmāwra latū-latunya maṇi rĕngga kinawacan abang prabhāsvara  
daṇḡāḡōng ri harĕp nirādbhuta satal pamalu ning atiduṣṡa durjana  
sākṣāt bāhu ning antakā juga katon harĕp i hilanga ning mahāsura.

6.wadwā kingkara sōk marampak i harĕp nira palu-palu kapwa sañjata  
len tang bāḡama mewu lakṣa lumurug kagiri-giri matanya ujwala  
kapwāḡōng awugah pangāwak ika makral abutĕng acawĕt wĕlang hirĕng

krūrākāra kabeh paḍāharēp anīrṇana kalana wimoha ring jagat.

7.ngkā sang hyang Baruṇa n mapangkat ahawan gajah iwak atibhīṣanādbhuta  
tīkṣṇa ng danta nikālungid kadi lipung sinarudira rikang maṇik prabhā  
kady anggantari denya yar laku hanan pracalita ri kapönya bhāsvara  
mwang pāsā ri tangan nirāngawik arēp manawuta ri ḍatēng nikang musuh.

8.lumrā sök masulung-sulung bala nirāsēmu hiwak amapag drēs ing jawuh  
sarwēndah rinasuknya bhūṣaṇa hanan putih ana mahirēng waneh dadu  
dudw âwarna wēlang wēlang pwa kawacanya cinaraṇa sisik-sisik hēmas  
sarwāyuddha yudhanya tīkṣṇa lumarap titir angani ri sāngsē ning ripu.

9.sang hyang Weśrawaṇā ri huntat awimāna kanaka maṇi rēngga bhāsvara  
tan sah pwēka gadā nirōjwala pinanḍi ri harēp ira warna kañcana  
yakṣa pwēka balā nirā pira kunang gaṇa nika ri harēp hanê wuri  
kapwâbhrā rinasuknya tan hana tatan kanakamaya tēkēng warâyudha.

10.ngkânê huntat arampak atri gumuruh surabala gumēlēk ndatan pēgat  
sar sök lumra ring ambarā katulajēg dhwaja nika saha bheri ghūrṇita  
lwir meghodaya ring maghāsēmu patēr kētug i paḍahi ghora gēnturan  
sumyok matri surak-suraknya karēngö kadi kisik i panēmpuh ing jawuh.

**Canto 16** ---/°°°-/°°°-/°°°-/---°/---°/° (Śārdūlawikrīḍita)

1. lambung ning Girirāja yēka dinunung de sang watĕk dewatā  
mingsor lampah irāsayab kadi ta ākāśā wiśīrṇā rēbah  
kram ning bhūṣaṇa sarwawarṇa kumēñar nāwagrahā tulya ya  
sākṣāt megha hanekarūpa larap ing tunggul pĕnuh ring langit.

2. prāptĕ lambung ikang Girīndra magĕlar sakweh watĕk dewatā  
pārśwā-pārśwa nikang gĕgĕr-gĕgĕr ikā kapwā wineh rākṣasa  
dudw ângher i sukĕt-sukĕt ri hiring ing durgā jurangnyâdalĕm  
donyĕkân amĕgat-mĕgāti panurung ning wwil kabeh sanggĕpan.

3. kroñcabyūha ngarannya dibya karĕngö jāyĕng raṇā durjaya  
āpan hājña bhaṭāra Weṣṇawa n amĕl byaktā sampūrṇa\* krama  
sakweh sang hamara prawīra tinitah sawyōpasawyĕrika  
mwang gandharwa surâpsara pratita ring sūra ndatan giṇḍala.

4. sang hyang Śakra hĕlarnya munggu ri tĕngĕn dhīrātĕguh niścala  
munggw ing kerī Dhanendra sōk saha balā yakṣa pratiṣṭhâpagĕh  
śrī Pretādhipa ring baṭuk dinulur ing kingkāra wadwā kabeh  
sang hyang Mīnapati pratiṣṭha ri gulū ning kroñca rakṣĕrika.

5. ngkânĕ prĕṣṭha bhaṭāra Keśawa makātmārākṣa tapwan kalen  
sōk tang dewata sūra śakti kumĕmit sangkĕp ring astrātihang

sangkīrṇā katĕkĕng wugat sahana sang saptarṣi\* ndātan madoh  
ngkānĕ sthāna bhaṭāra Nārayaṇa len gandharwa wīrōttama.

6. prāpta ng wwil sumahab katon kadi tasik ghorāngalun ghūrṇita  
lumrā sōk sumarambah ing tĕgal alas rug tang tahĕnyānana  
makrak krūra sadarpa mahya gumuruh lwir bĕntara ng parwata  
niścāyā lumihat pĕnuh sahana ning pārśwa dhwaja kweh rika.

7. yan bwat mūrkhā sarodra tar siga-sigun ring wīra tan swang masō  
amrang ring kṛtalāngarug ya mamulus mangduk sarodrānuhuk  
mangdaṇḍāmupuh ing gadā kakĕrĕtug sak syuh parĕng cūrṇita  
mangkin krora hanānahut mañululung\* mamrĕp silih tur waneh

8. hung ning bheri masangghanī kadi gĕrĕh lāwan krĕpuk ning papan  
kryang ning tomara len tĕwĕk mapapagan himpĕr kilat ywāwilĕt  
mamrang pinrang amĕk pinĕk hana silih duk ring lipung tikṣṇa ya  
anyat māti silih tĕkĕk paḍa silih bandha ndatan jrih mamuk.

9. harṣā sang sura siddha cāraṇa manonton ring langit sōk pĕnuh  
mwang sang Nārada tuṣṭacitta makupik tan pāntarāngadwakĕn  
tan kewō pĕnuh ing warāstra sumalīwĕr mangkin sāharṣa\* wijah  
sambyā bheri sakĕng tutuk nawurakĕn puṣpāmĕlĕk lwir wudan.

10. atyantêng laga kadbhutā silih arug malwang ndatan lwang mamuk  
krora ng mūrkhā manimbat anggyat amabad mangduk rikang tomara  
ginlis tampuh ikang gadâtisaya gut-gūtën ndatan jrih winūk  
rampal bāhu nikâpulang rudhira mangkin garjitânüb tinüb.

11. ambëk sang sura sūra sāra sarapung mamrih yašêng paprangan  
ambëk ning hasurâtidarpa maharëp molih mamëk ring raṇa  
hetunya n paḍa kâtarâkram anurung kapwā sarodrânggëtëm  
nirbhīta n rinujak ring astra masulam kweh māti norêniwö.

**Canto 17** ---/---/---/---/--- (Basantatilaka)

1. tan ngeh tikang laga ri citta bhatāra Wiṣṇu  
sambüt ikang laras agöng sara tīkṣṇa laṇḍëp  
pānangharê kalana mūrkhā anindyaśakti  
yêkênayat nira gëlapnya sarodra mapyak.

2. lumrā mulëk lëpas ing astra pënuh sësëk sök  
lwir megha ghora mënuhi ng gagana n makandël  
mwang bāyubajra kumusuh gumuruh gumëntër  
lwir warṣa madrës angëcëh patah ing warāstra.

3. sīrṇa ng watëk hasura tan hana tan kanīnan  
bëntar siwak ḍaḍa nikā umulū hususnya

kontal cěngělnya sawaneh pwa higanya rampal  
molěk ta rahnya kadi dhātu mabang ya muñcar.

4.anyat pėgat suku nikā tamatan wěnanng mūr  
makrak mawū mahurahan sawaneh mangohan  
akweh pėjah kasulayah makukung rumangkang  
sangśāra māti hinidėk ni rowangnya mosyan.

5.len tang mangang hinibėkan pwa tutuknya ring hru  
tātan wěnanng muni kahañdēm ikang śawākweh  
akweh karēm ri dalēm ing rudhirā n pangěmběng  
māwūk atiñdihan i wangkaya ning gajendra.

6.kīrṇa ng mahāsura pėjah tamatan pabīṣa  
lāwan rathanya turaganya wiśīrṇa rěñcēm  
sak syuh tēkēng dhwaja tikěl mawilēt kumambang  
ngkānē tasik rudhira bhīṣaṇa durgamāngruk.

**Canto 18** ---/---/---/---/---/---/---/--- (Sragdhara)

1.sakrodhāng daitya wīrōttama Mali mulat ing rākṣasālah wiśīrṇa  
māngsēh gumrit rathanyā saha bala lumurug koṭi lakṣā marāmpak  
bar pět kumlab dhwajanya pracalita kumucup mangdunung hing Kagendra  
himpēr-himpēr gaja sy Andaka mangusir i jōng śrī Mahānīlakaṇṭha.

2.sakweh ning wīra mantrī prasama-sama masö Duśśahā Kālawaktra  
Jamba mwanḡ Kumbhanetrā Hayamukha nguniweh Jambu Jambūmalā len  
Hastīmūrdhā Wīmona pramukha ning apatih sāra śūrēng raṅāngga  
kapwāngūṅḡā lipung bhīṣaṅa hamarawaśa ng dewasena pradagdha.

3.yêkā wantah silih rok silih arug arurêk kapwa rodrāti rodra  
rēmpāk tang byūha ning dewatagaṅa masêkung kapwa tātān tahēn twas  
sang Pratyangśa Druwa mwanḡ Prabhata Wijaya len sang Jayāngśādḡhikāra  
kapwānunggang rathā manglēpasakēn irikā astra tīkṣṅāniwarya.

4.sangkēng keryā\* Dhanendrādhipa parēng umasö kapwa mamriḡ tumampuh  
mwanḡ sang Mīnādhipānūb saha bala gumulung mangrēbāhī warāstra  
mwanḡ sang Pretādhipā tan siga-sigun umasö mwanḡ watêk kingkarāmuk  
lāwan widyādḡhara hyang Surapati n umasö śīghra mamriḡ manganggul.

5.sar sök lumrā pēnuh tang śarawara lumēpas ring langit ghora huntu  
yêkānyuh tang balā rākṣasa makasulayah māty atinḡḡih matūmang  
sangkīrṅāṅ daitya wīrōttama lara kēnēng astra tīkṣṅāniwarya\*  
wangkenyâtap matimbun kadi giri madalēm sāgarā rwab tikang rah.

6.sakrodhāṅ Māliṛāja pratita ta mangagēm daṅḡa loha pracāṅḡa  
krūrākārāṅḡḡemak ring Kagapati mamupuh darpa tātān pananggēl  
tampuh ning daṅḡa ghorā tar akadi kētug ing ryak ri jōṅ ning Himādri



4. atisaya mūrkhā duṣṭa Hari Wiṣṇu mahātikala  
hamējahi śatru kumyus alayū wiparīta dahat  
syapa karika prawīra makadarśana ring palagan  
yatika hadhāma wismṛti ngarannya yan ing bhuwana.

5. yadi kita kēdwa mahyun alagātakēra ng pratapa  
nihan iki Mālyawān papagakēn rikanang kawanin  
nāhan ika lingnya mangduk i lipungnya sutikṣṇa murub  
ya ta kumēne wijang nira bhaṭāra Hari n tumanēm.

6. atisaya bhīṣana ng lipung anē ḍaḍa sang hyang Ari  
kadi ta kilat hanēng jaladharā mahirēng sumēlap  
hapituwi tar pamigrahani tikṣṇa nikātisaya  
kadi pawakā tibēng jaladhi sakṣana marya murub.

7. ya ta dinawut bhaṭāra Hari śīghra ya tēka dinuk  
dadi tumanēm ri lambung ikanang hasurādhipati  
makin agalak sarodra mangiwūng atibhīṣana ya  
gētih ika tulya wangkawa sakē pyah ikāmulakan.

8. linud i tēwēk gulū nika ya pinrang amogha pēgat  
tuhun i hēlar nikang Garuḍa rurwa katampēkana  
matang ika hēnti nampēk irikang lawuyangnya kiwa

kadi ta kapuk tinūb ning anilā tumibêng jaladhi.

9.ri pati sang āsurendra tumibêng jaladhī gumuruh  
sahana nikang balāsura kabeh malayū makukud  
mawēdi tumon bhaṭāra Hari ring garuḍa jwalita  
kadi rawi bhāswarā makalangan larap ing hayudha.

10.kuněng ika sang Sumāli mawěnes tamatar mapulih  
murud alayū parěng saha balanya halah matakut  
milu ta hanaknya len pahulunanya kabeh malayu  
mangusi ri Lěngkarājya tumuluy mangusir patala.

**Canto 20** ---/---/---/---/---/---/---/---/---/--- (Jagaddhita)

1.tis tis tang nagarā ry Alěngka ri larut ning asura mulihěng rasātala\*  
māry āteja suteja ning kanakagopura pinatik i ratna bhāsvara  
milw ālěk magěgěh tikang pratima ratna mangaděg i samīpa ning raṇu  
mwang rangkang sphaṭikākucēm hiněmukan sěmi ning asana kābunan rěbuk.

2.śokā salwir ikang tahěnya n asaput jaladhara sinirir nikang hangin  
rurwā ronya tiběng natar kadi tumut malara dadi layat ning āsura  
milwā tang sirarā sumamburataněng sadawata kasirir nirantarā  
lwir śokā katěkěng hawan paḍa makunḍah alara ri larut ning āsura.

3. sangsiptan gati ning watĕk hasura kapwa humĕgil ikanang rasātala  
ndan sakweh surasanggha sang pĕjaha ring samara siniratan warāmṛta  
de sang hyang Suranātha kapwa mabangun kadi ngipi pĕjah ing raṅānggana  
kapwāngañjali jōng bhaṭāra Hari Wiṣṇu karaṇa nika yan hurip muwah.

4. mantuk hyang Hari-Keśawākrama manunggang i Kagapati līla ngambara  
lāwan sang rĕṣi sapta kapwa madulur suragaṇa nguniweh surāpsara  
ramyātut hawan āngucap-hucapi de nira laga marurĕk ndatan surud  
lwīr erang manah ing taya n mamuka ring raṇa ri huri ya tan hanāngucap.

5. tan wārṇan gati sang mulih paḍa tĕkĕng surabhawana sinungsung ing priyā  
kapwā garjita tuṣṭacitta nguniweh paḍa sukha hulah ing jayĕng raṇa  
tan len rakwa hinastutīng hamaraloka nguni-huni tĕkĕng jagattraya  
sang hyang Wiṣṇu bhaṭāranātha sira dewatapati makarakṣa ning sarāt.

6. nāhan hīngan iking palambang ulih ing kawī wiguṇa lĕwĕs ndatan tĕtĕs  
lud tan wring rasa mātra kewala mirangrwangi ri manah i sang wruh angrĕngö  
wyaktinyān kadi lunggah ing gaḍung adoh katĕkana mangayuh niśākara  
hendah lwir tangis ing kalangkya\* n angawat jawĕh ing asuji lot manambayang

# Variae Lectiones and Colophons

## Canto 1

1.(a) R paḍa

3.(a) P ana tang, in the margin in Roman script anahāng; (b) MSS maguně mwang

4.(d) R daityawā

## Canto 2

1.(b) P te (kang is added in the margin in Roman scripts)

8.(a) MSS paḍa

9.(a) P katāra for bhatāra; (b) P gadwag for tadwat

## Canto 3

7.(b) MSS para-parāning; (c) P asor for asong

8.(a) MSS kalimuttan, MSS anghalun; (b) P ādirami for ānirami

## Canto 4

2.(c) MSS madaneng; P alayu

3.(c) R sadana ning

4.(a) P mastika

5.(b) P mambat

6.(d) MSS liṅḍi

11.(a) MSS dya uttama

### **Canto 5**

6.(c) P wěh for pöh; R nidiša

### **Canto 6**

2.(c) MSS nirang, P in the margin in Roman script – reng

2.(d) P lari nirāgya, R larinya harya

### **Canto 7**

5.(a) R bahnyājwala

6.(c) R heh

7.(d) P yadi

### **Canto 8**

3.(b) P mamas

4.(a) R pangkryang

7.(c) MSS liṇḍi

10.(b) P soṭika

12.(a) MSS mangkin, P ng is corrected; R ambuhi, in the margin is added ngi: angimbuhi

### **Canto 9**

6.(a) P aněčeki

7.(b) R majambět; (c) P tēka (is corrected in the margin: kēñar)

- 10.(b) P makanya (ma- is corrected in the margin: mu- ); MSS raww (corrected in the margins: rahw)
- (c) P Kamis (ka- is corrected: ku- )
- 11.(c) P kalalu for kalula
- 12.(d) MSS kawatě, tě is corrected in the margin “těk”
- 13.(b) MSS wara, the single consonant w is corrected in the margin “ww”
- 15.(b) MSS mangkin (but ng is corrected)
- 16.(a) P wěla ning, R wěla nning
- 17.(b) MSS apurbhwa; (c) MSS kembang, P corrected kěmbang
- 18.(a) P ta sawuran; (d) P anunggal
- 22.(a) MSS ḍaṇṭa; (d) MSS kṣirāt jalanidhi
- 24.(d) P harě pinarann, R harě pinaran
- 26.(a) R amawahi
- 28.(d) R matěmběh
- 29.(a) MSS hněngakna

### **Canto 10**

- 1.(a) MSS ta ya (but ya is crossed); MSS ri is omitted, but added in the margin in R
- 3.(c) P kalah

### **Canto 11**

- 1.(c) P - ânghulu for angdulur
- 6.(c) P pinakamanggajeng

7.(c) R pratyakṣa

10.(a) R dening; (b) R pwântuk (is corrected in the margin: ma- ; (d) R de ning

11(b). R ng hamare

12.(a) MSS trisirah

(d) R kâtraya

14.(b) MSS bata-

### **Canto 12**

4.(d) P - āminum

6.(b) MSS ketala (R is corrected in the margin: bhetala)

8.(b) R gumuru for gumuru hawū

### **Canto 13**

1.(d) P rinasuk ning

10.(d) P ha nikang for hangi nikang

### **Canto 14**

2.(a) P sumābi

3.(d) MSS wimudda

4.(b) P ariloka

5.(b) P sāpun

### **Canto 15**

- 1.(c) P wěđihan niro-, R wěđihan iro-
- 2.(d) P kamodiki
- 6.(d) MSS wimowa, R in the margin wimoha
- 8.(b) MSS ɖaɖu

### **Canto 16**

- 4.(c) MSS batuk
- 6.(c) MSS makra krūra
- 7.(d) R omits this line

### **Canto 17**

- 2.(b) MSS makaṇḍěl
- 3.(a) MSS ngasura
- 5.(c) P pangěměng, corrected in the margin “mběng”
- 6.(c) P kamambang

### **Canto 18**

- 3.(b) MSS omit ning, R adds ning in the margin
- 4.(a) R tuměmpuh
- 5.(a) MSS huntu, but have wu (for hu) in Roman script in the margin
- 5.(b) MSS ātiṇḍih

6.(a) MSS lowa-

7.(b) R taṇḍas; (c) MSS lawuyang, but have hu (for wu) in the Roman script in the margin

### **Canto 19**

5.(a) MSS yadin but P the consonant n is corrected: yadi

5.(d) P wajang

8.(c) MSS lawuyang, but in the margin corrected hu for wu

9.(b) R nikanang for nikang

### **Canto 20**

1.(b) P omits suteja

3.(a) MSS ngasura

4.(a) R omits this line

(c) R hucap denira n alaga

### **Colophons**

**P:** iti Hariśraya samapta. om puput sinurat, ring dina, śu, wa, wara wayang, titi, pang, ping, 6,śaśih, ka, 8, rah, 2, tē, 1, Iśakawarsa 1812. huryaṣṭa rusak, tan kēni elingin.

**R:** iti Hariśraya samapta

# TRANSLATION

May there be no hindrance!

## Canto 1

1. Homage to one's particular course of life\* at the feet of Sri Padmadewī\* herself,  
who is firmly held in my heart and meditated upon to grant favours,  
so as to be successful in composing a poem about the war between the gods  
and the demon-kings of Lēngka, the three brothers who were brave and powerful in  
battle.

2. At the beginning of the terrible war, which is well-known in the composition of this  
story\*,  
a great number of evil and formidable demons constantly caused disturbances in the  
heavens.

The troops of the demon-kings of Lēngka fiercely and arrogantly lay waiting,  
fearlessly seizing whatever they desired. They were unstoppable.

3. The god Śakra was extremely worried that heaven would be damaged and destroyed.  
Thus fully aware of the situation, he talked with the gods  
and the ten world-protectors, as well as with the seven sages and also Nārada.  
The sage Wākpati, the first among those experts in subtle wisdom, was earnestly asked  
[for his advice].

4. When the assembly was ready, Indra, the king of the gods, spoke:

“Well, what line of action is to be taken by the gods against these most frightening enemies,

namely the three demon-kings of Lēngka who are very arrogant

Mālyawān, Māli and Sumāli are the most prominent demons.

5. They know that their father had obtained favours from the goddess Girindreśwarī.

This was why they had become very arrogant. They wished to destroy the whole world and to crush the world of the gods. Thus they spoke fiercely and without restraint.

The proof is that their troops are now fearlessly roaming the heavens in all directions.

6. As can be expected, the *dānawa*, *daitya* and *rākṣasa* were the most evil.

Of terrifying appearance, they showed no love towards the gods.

Evil by nature, they were very furious. They had lost their sense of right and wrong.

[So] we would be truly defeated, if we neglect to seek out well-considered tactics.

7. If they come together to attack the valiant gods who are powerful in battle,

any sharp weapons which are used to encounter them would not harm them,

because at the moment their great power in battle is at its peak.

As for seeking refuge we would like to know who has the strongest asceticism”.

## **Canto 2**

1. Thus said Indra. The holy Suraguru replied:

“Lord of the gods, there is a subtle way.

The action should not be out of anger, nor of hate.

Adhere to the highest knowledge of the mind.

2. This is not because of fear but of certainty of the mind.

Maintain right direction; do not hesitate

like a mountain which is being shaken but remains stable.

Then, certainly, you will find the best line of strategies and be victorious in the world.

3. The evil, wicked enemies become more and more dangerous.

It would not be possible to defeat them if they come here

because they are blameless and very powerful,

equal to the excessively violent fire of the God of Death.

4. No one could rid the world of the world-destroying fire

except the god Maheswara. Please take refuge with him.

Clearly he has sympathy to whoever pays homage to him.

Furthermore, he has control over the world.

5. He is the embodiment of omniscience, omnipresent and the immeasurable,

that completely fills and is firmly established in the world.

Among all the gods, he is the most powerful,

like the sun pervading the whole world.

6. When you take refuge with the Lord, address him as “king”

because he is the highest inconceivable and tranquil truth.

His heart is completely pure and without defect,

like a crystal which is forever pure, clear and spotless.

7. The purpose of paying homage to him is not to implore him to fight

because he does not have enemies in the world.

All the world always pay homage to him.

He is worshipped as the god of the highest of gods.

8. The purpose of taking refuge with the god Īśa differs.

The aim is that he may be kindly disposed to advise on the proper way

to exterminate the evil demons. This is what you should ask for.

Certainly, if he is worshipped he will act with love.

9. His words are terrifying like a very sharp weapon,

blameless and magically powerful.

Undoubtedly, his goal is the welfare of the world

because he is the lord of the world who has created the world”.

### **Canto 3**

1. Thus spoke Wṛhaspati. Indra was greatly delighted and felt safe

and the gods were satisfied. They all praised his words.

Then they all quickly made ready to go to Śiwa's heaven together with the group of sages.

And all the *widyādhara* also accompanied Indra's journey in the proper manner.

2. In the morning, they departed from the abode of the gods through the sky.

Indra was in front closely followed by Yamapati, Dhanaraja and the god Baruna. They looked resplendent, accompanied by a group of *apsara*, spreading all over the sky. They immediately travelled eastward led by the sages.

3. The splendour of the sun was just visible, shining brightly in the sky and the middle of the ocean was roaring.

Red clouds formed a line looking like the lips of the sky, delighted by the sight of Indra.

All wished for the welfare of the world and no impurity in heaven.

The sun rose as if it wished to join their journey to the abode of Śiwa.

4. The sky was bright as the gods travelled happily and full of delight.

Clouds followed at the sky's edge and thunder [sounded] as if ordering them to depart.

Hastened by a gently blowing wind and the flashing and flickering of the lightning, which seemed excited by the sight of those who wished to destroy the evil of the world.

5. Clouds moved together beautifully in the sky like riding a horse,

and the dark clouds looked like a huge elephant moving with the *wimāna*\* chariot.

However, some were similar to dark blue flags, some appeared to walk in rows\* to the ground,

while [others floated] gently like a sparkling golden parasol under the bright, shining sun.

6. There, in the space in the sky where there were no clouds,

it was bright, pure and perfect like the hearts of those seeking the highest favours.

By great devotion and adherence to Śiwa meditation one could acquire goals.

The heat of the sun was mild as if favouring those going to the abode of Śiwa.

7. The entrancing beauty of the sea was faintly visible, blending with the beauty of the sky [on the horizon].

Clouds gathered lazily over a big island in the middle of the sea;

as if under the shade of a *kiratila*\* cloth, continually paying homage to the rising sun,

therefore it ceased waiting in the water, continuously overwhelmed by the waves,

8. Far away, a boat, enveloped in fine rain, was in the ocean as the waves moved dangerously.

Seeming to vanish, it entered into the waves, springing up lightly. So that it was scarcely visible.

So, only a little of its sail was visible, as if waving to those marching to heaven;

as if ordering them to wait for the waves to come to the edge,

9. Also coming along the sea shore, continuously yearning for rainfall,  
the *kalangkyang* bird cried out loudly, flying in the direction of the black clouds which  
were trailing over the sky,  
as if in a hurry to go to the heavens, to request the rains in the fourth month.  
The elephant-rock stood erects lashed by the spraying out of the tidal rip.

#### **Canto 4**

1. We will pass over the entrancing beauty of all the scenery.

The gods had almost arrived in the world of Śiwa, which was now visible.

The buildings were made of white gems. All were shining.

In Śiwa's heaven it was continually daytime, [as if] there was no night, so it was always  
bright.

2. Furthermore, everything in there was excellent.

The fruit of truly inconceivable devotion to Śiwa  
obtained there was incomparably beautiful.

This was why great men paid homage to Śiwa in this manner.

3. It was truly very difficult for men to find Śiwa's heaven.

For that reason, it could only be reached by religious practices and meditation.

By destroying the impurity of the senses, one could

return to Śiwa's abode where not every man was allowed to enter.

4. There was a distinguished crystal mountain without equal.

This was the place where Śiwa and his wife

sat before beautiful *apsarī* who were like the union

of the months of *Madhumasa* and *Karttika*, their sweetness coming from the flowers.

5. Some were as beautiful as lotus flowers blossoming in the pond.

Their slender waists were like petals, graceful and tender.

As if sprayed with sweet honey, their glances made hearts melt.

The poet, his passion carried away, was astounded by their extreme beauty.

6. Their charms were like the entrancing beauty of a garland of *asoka* flowers.

Their waists were as slender as a bough, moving gracefully and slowly.

Their eyes, even if unpainted, still looked charming,

subdued as the sweetness of honey in the splendid month of *Madhumasa*.

7. Those carrying mirrors were like the relatives of Madana, the Love God.

The brightness of their lips was captivating, very red.

As if eye to eye with the moon, the faces aglow\*.

Their eyebrows seemed to stab each other as they cast glances.

8. Some were as beautiful as the ocean in the month of *Karttika*,

as well as deep, stirring passion in those who looked on their beauty.

Their shining bracelets were in the form of waves, exceedingly lovely.

[The onlookers were] in danger of death, cut by their nails which, [like] rocks, were sharp and wounding.

9. And some were charming like the beauty of the *campaka* flowers, seeming to be unaware that they were wounding the hearts of the beholders, and suddenly damaging the hearts of those who depicted their beauty.

It deeply distressed the heartbroken scribes.

10. It would take long to describe all the aspects of their beauty.

When they gathered together, they resembled the arrangement of flowers in the sky, yet none equaled the beauty of the goddess *Girijā*.

[In comparison] all of them were as pale as moon light.

11. She was the queen of noble women, none equaled her in beauty.

The beauty of the sky, the enchantment of the ocean,

splendid scenery, all came meekly and fearfully

to *Girīndradayitā* whose beauty was beyond compare.

## **Canto 5**

1. Thereupon all the gods respectfully came to the outside of the abode of Śiwa, spurred on by the flashing of the crystal gates which were faintly visible in the sky.

They were urged by the *camara* trees which seemed to wave enthusiastically, heightened by the sound of *kuwong* birds.

The leaves of the golden trees were flickering repeatedly as if rubbing against each other, asking the gods to enter.

2.The full blossoms of the jewel-water-lily in the middle of the pond appeared to welcome them.

The drone of the bees sucking honey sounded as if they were cheering victory to those who have just arrived.

It was as if the clean water in the river was a purifying bath which could bring an end to human sadness.

The tendrils of the golden creepers moved, beckoning them to come to Lord Śiwa and his wife.

3.The abode of Śiwa was the most excellent. It was the object of those who strive after the Absolute

for there was no darkness there; it was incomprehensible and difficult to reach.

Those not far from the feet of Lord Śiwa would continually enjoy supreme happiness; of one body, they would not return to temporal existence and in truth they would be free from misfortune.

4.This is the reason that great and distinguished men constantly perform Śiwa-worship, never neglecting to worship the God and to perform holy practices and suppress the impurities of the senses,

never deeply attached in bad and good, keeping everything at a distance.

Continuously observing the right knowledge is the only way to reach the abode of Śiwa.

5. All the gods quickly bowed, touching the feet of Śiwa, Lord of the World.

The seven sages purified themselves with the dust at the feet of the Teacher of the World,

by doing *mudra*\*, by muttering the peak-mantra and by using unguent which was held in the inner lotus.

After this deep meditation\* was completed, song of praise was heard, with the shout, “Victory, victory” as the *mangala*:

6. “Hail! Homage from the helpless one to you, Paśupati-Śiwa, the lord of the gods.

You, who dwell in the deepest point of the inner mind, who are truly the material-immaterial, none other.

You are the essence of mental concentration; immaterial, free from limitation, the most excellent, the paramount Absolute,

Subtle and inconceivable in form, you are the essence of the highest bliss, the most eminent to be worshiped.

7. The purpose of our worship at the lotus feet of the Lord is because most vile [creatures]

continue to harass heaven. This is why all the gods have come.

Our purpose is that you favour us, who are miserable,

like supreme nectar showering upon those suffering from heat and overwhelmed by dirt.“

8.Thus was the praise of the sages who together touched the feet of Śiwa, the Teacher of the World.

Delighted, the Divine Lord said: “I know the reason why you have come.

Truly, the wickedness of the evil demons has caused disturbances.

Clearly, their destruction and annihilation would make you victors.

9.Take refuge with the god Wiṣṇu, for he is your protector

because he has been asked to protect the world. Please praise him.

Truly, he is none other than the destroyer of the evil bewildered demons,

For only his immortality can give rise to goodness in heaven”.

## **Canto 6**

1.Thus were the loving words of Lord Parameśwara.

All the gods were very pleased,

feeling as if they had been showered with pure holy water.

They paid perfect homage to the god Śiwa.

2.After receiving the favour, the gods

took leave and quickly set out for the world of Hari.

They happily headed north through the sky.

They arrived soon as they travelled swiftly.

3.They saw Hari's heaven, bright with all kinds of splendour.

Its sapphire gate was ablaze splendidly.

Its top shone brightly like the disk of the sun,

spreading a glow in the sky, flashing around in a shining circle.

4.The walls were splendid; all were black, gleaming.

The sparkle of the excellent jewels was like the flashing of dark clouds.

The glittering crystals were like shining stars,

dazzling those who looked upon them, so they bowed their heads in awe.

5. The *kalpadruma*\* trees at the outside of the entrances were delightful and beautiful, with decorative flowers, colourful and very wonderful.

They seemed to be ready to receive and welcome the gods,

as they were delighted that the gods had arrived.

6.This was indeed the place for those who were brave in battle,

who were steadfast and unafraid of the enemies' attack.

The whole heaven without doubt paid homage to them.

Thus were the merits for the heroes who fell in battle.

7.Then all the gods quietly, respectfully

and carefully offered reverent salutation at the feet of the God Wiṣṇu with excellent flowers and unguent, focusing their minds, hands in a lotus-position, and with perfect yoga they invoked [Wiṣṇu]. This is what was heard.

### **Canto 7**

1. “Pay heed to the homage of the helpless ones who are at the feet of the Lord who is really the most excellent, the embodiment of the universe.

The heaven has been violently disturbed and destroyed by the evil-doers from the earth, namely the troops of the evil demons, the sons of Sukeśa.

2. The great power they received as a favour from the goddess Girīndraputrī has made them arrogant and they wish to destroy Indra’s heaven.

Protect the world, O Lord Purusottama, the highest God.

Have compassion on those who are continually fearful and distressed.

3. You are undoubtedly the universal soul in the highest sense.

You are Lord Padmayoni, the creator of the seven worlds.

All virtuous people seek refuge with you.

You are none other than Lord Bhuwaneśwara.

4. You embody the whole world.

The sky is your head and the surface of the earth, the sole of your foot, the universe is clearly your body,

the wind is your breath and water is your blood.

5.[You are] the blazing fire that burns forever, never disappearing,  
the sun and moon that look upon the three worlds.

The whole world is incorporated in your body  
and so everything is under your protection”.

6.Thus were the words of the sages and also the gods.

Lord Wiṣṇu was delighted and he said:

“Oh Suranatha, king of the gods, do not be worried.  
I am the one who will be able to protect you all.

7.Clearly, I will destroy all the fierce, evil demons  
who have grievously damaged the three worlds\*.

Do not be discouraged, my dear sons, gods and sages.  
If they come disrespectfully they will be destroyed”.

## **Canto 8**

1.Thus were the words of Lord Wiṣṇu. The gods were very delighted.

After paying homage and touching the feet of Wiṣṇu, they departed.

Let us tell no more of their journey. They arrived in heaven.

They were pleased and confident even though the enemy may come in the future.

2. The whole of Indra's heaven, especially the celestial women, were delighted.

Free from constraint, they adorned themselves, putting flowers in their hair, and diverted themselves happily in the yard.

They no longer grieved, for they had heard that Lord Narayana had agreed to grant them favours.

He would protect the whole heaven so that the destruction of the demons was certain.

3. Others played *gamēlan* delightfully on the terrace, which was deeply moving and entrancing.

The lute sounded lovely, accompanying the beautiful songs.

The drone of the *gupit* lutes resembled [the sound of] bees lazily sucking on the fragrant pandanus flowers, the scent of which resembled the fragrance of cosmetic unguent.

4. The clanging of the harmonious *curing\** [sounded like] a cascade flowing forth from sharp rocks,

The *saluṅding\** sounded pleasant and charming, calming those who were lovesick.

Carried away by their beauty, they grasped [their waists], supple and slender, like young branches blown gently in the breeze.

5. It was even lovelier when the sun was about to set over the [western] mountains.

Thunder rumbled softly, summoning the flower-bud of *asana* flowers.

Spreading clouds drifted through the air, covering ivory coconuts like a shawl.

As the sun set, the tendrils of the *jangga* creepers turned in various directions.

6. As if adorning itself, the beautiful sky looked delighted and of good cheer.

It was lovely, the clouds were like shawls of red-painted draperies.

Others were like yellow garments, shining red under the sparkling sun.

The rain clouds were on one side, looking like a chignon that had just been combed.

7. The shining stars were seen sparkling from the gaps between the clouds,  
as if putting on a brilliant bejeweled girdle.

The lightning flashed like loving glances, charming and fascinating.

The drone of the thunder was like the singing of a *kidung*, slow and deeply moving,  
enchanting and full of amorous desire.

8. The moon rose, replacing [the sun] to illuminate the audience hall of heaven.

Indra's heaven now looked even more beautiful.

Its pavilions, which were made of excellent jewels, were shining and sparkling,  
as if delighted and joyful as the moon shone upon them.

9. Joyfully, all the nymphs were increasingly carried away by feelings of longing  
as they saw the splendour of the full moon, shining brightly.

Some of them were excitedly making posies of flowers, some sang beautiful songs  
containing allusions\*.

Others gathered on the terrace, reading poems and discussing the beautiful contents.

10. Another lay down in a daze on the terrace of the *nagasari*\* trees.

Two female servants constantly massaged her feet, as she was exhausted and tearfully sighed.

She was bare to the waist, slender and supple, as her shawl had fallen off.

Her mind was in rapture, in bewilderment, as she looked at the shining moon.

11. Still another was love sick, joined by the sweetness of those united in love.

She was entranced by the sight of the white lotus that shone in the moon light.

The lotus resembled the face of the one suffering heartache, about to write a poem in a small writing leaf.

It would continuously give aesthetic experience to be absorbed in her heart as the sun set.

12. The fragrance of the flowers spread, heightening her love sickness.

The *sridanta* flowers spread on the terrace made of jewels and precious stones as if waiting upon her.

The *tañjung* and *asana* flowers were like shining stars falling from the sky.

The young branches of the trees moved as if beckoning to the one who was in love.

13. It would take too long to describe the beauty of all the celestial women.

The moon was about to go down in the west; wrapped in a mist, it looked disheartened.

It moved far away to the western mountain and was welcomed by the soft rumble of the  
thunder  
and the lightning flashed around on the horizon.

### **Canto 9**

1. Let us tell of all the demons in the Lěngka kingdom who were enjoying themselves.  
They were eating, drinking, chatting and cooking cheerfully.  
Some cut off tiger and wild boar meat,  
stewing it with blood in the cauldron; it was scooped out with a *takěr\**.

2. They drank spirituous liquor boisterously because they were fond of drinking.  
Some drank one jar of sweet rum.  
They held the head of a tiger with its mouth open and ate it as a side dish.  
They chewed it till all was finished then drank its blood

3. Others chatted with their companions, excitedly and loudly.  
Some said that they would attack Indra's heaven and seize celestial nymphs  
and if their hearts were bound with the bonds of love, they would take them as wives,  
so it would be appropriate for them to embrace their slender waists

4. [But some said]: No! to give love means continuously to make love.  
The fig trees are divine, their flowers of gold and jewels.  
Their beautiful fruits are crystals and appropriate to be offered as gifts.

If those are offered to the king of the demons, he will be very happy\*.

5. Thus they spoke. They were arrogant, violent and evil.

They came out and gathered outside the entrance, standing in order in the market square.

Young women were selling, cheerfully standing in a line in the open space.

Vaguely visible, they looked as beautiful as the celestial nymphs descending to earth.

6. They had rubbed themselves with cosmetic unguent, its fragrance spreading and its scent was strong.

Their chignons were full of *surabi* and *kalayu* flowers.

They bathed while sitting in the water, their strong fragrance spreading.

This was why lovers were affected by amorous desire and caressed the women.

7. Their clothes were thin and their lower garments very fine and transparent.

Their arms were as supple as straight branches.

The sparkling emerald rings shone upon their nails,

which seemed to hurt the hearts of those carried away by desire if they were scratched [with those nails].

8. The vendors were ready with their wares: tasty spirituous liquor,

flowers and unguent as well as bunches of fragrant and sweet smelling flowers,

honey, cinnamon and *mastāwāyana*\* in bottles,

many kinds of roasted foods and *tumpi*\* and *gaja-gajahan*\* cakes.

9. The young demons were affected by the charms of the charming women, so they approached them with loving care

and because of their longing for them, the young demons laughed sweetly without any embarrassment,

Likewise, the young women were affected by desire, so they pretended to be cross.

Their hearts were broken, destroyed by a burning amorous passion.

10. Some of them drank rum from the shining glasses.

Their faces looked terrible like the demon *Rāhu*, drinking\* the moon.

Their moustaches were reddish black like clouds, thick and disheveled.

Under the light of numerous lamps, they looked even more marvelous.

11. They consumed everything they desired

then excitedly drank rum from the glasses.

Their followers came, and so they became more boisterous because they were drunk.

Laughing madly, they nudged the young women.

12. They came closer to caress them, striving after their love. They were not indifferent when they were heard

with their sweet words, so they embraced them and kissed their cheeks.

The young women pretended to push them with their elbows, though apparently they wished to be caressed.

They frowned because they were forced to seek affection.

13. At the same time, there came a demon, walking with a stick.

The clothing covering his calves were red, wet with dripping blood.

Flies followed him everywhere, humming furiously around the wound like evil men who were inclined to snatch something before the other.

14. Whoever he approached, they shouted, while covering their noses and tumultuously said: "Shame upon you, go away, quickly !

Who could smell such smelly things!"

He was abused loudly and stones were thrown at him, so he went away, grumbling.

15. It was as bright as daylight as the moon shone radiantly.

The appearance of the palace looked even more splendid.

All the dwellings in the inner part of the palace were made of shining jewels.

Truly, the excellent kingdom of Lěngka was the most superior in the world.

16. The broad expanse of the nearby royal garden was incomparable.

All manner of beautiful flowers were there.

They were very fragrant, perpetually spreading a sweet scent that filled the whole garden.

It resembled the abode of the God of Love, continually arousing the longing of the lovesick.

17. Outside the walls, all was arranged beautifully like an ocean, encircled by extraordinary ponds with pure, clear water.

Great numbers of night-lotus were in full blossom, shining brightly.

They looked like the moon gathered there.

18. In the middle of the pond, geese swam about, calling to each other; others, all white, swam together at the edge.

They looked like boats welcoming the fragrant fallen flowers,

and the elephant rocks soaring high on the banks seemed to be waiting for them.

19. Inside the palace, the trees were all exceptionally beautiful like an *asoka* forest in full bloom.

Seen from all sides, it looked bright and shining like the glowing of the horizon.

The smoky pollen was like dark clouds.

20. The pond surrounded a big, tall temple made of crystal, its top was faintly visible, gleaming high in the sky.

Shaped in the form of the moon, it was as bright as a fire-ball,

inlaid with emeralds, gems and crystals [shining] like stars.

21. Jewelled statues arranged around the banks were wonderful.

Some carrying spears, some bore shields, all were of terrifying appearance, standing in readiness.

Others held axes, javelins, maces and bows.

All stood upright, as if guarding the temple.

22. *Makara* statues were around the pond, spraying [water] from their tusks.

All were made of jewels, bright and shining

illuminated by the moon, the water looked even more beautiful

like nectar coming down on the ocean of milk.

23. Golden and jeweled pavilions stood in the corners.

They were entrancing, overlooking the banks of the pond.

Dark masses of fish swam in circles near the edges

cheerfully, greeting the clear [water] which came down from the *makara* statues.

24. Many barking deer were sleeping at the edge of the lovely pond.

Others, enraptured by the moon light, were jumping about playfully.

The tender shoots of green *sewala* were fluttering and waving

as if hoping that the civet-cats would come to them.

25. All the demons who were guarding the delightful royal garden amused themselves.

They were in high spirits as they looked at the splendour of the shining moon.

The wives of the demons, all charming in their illusory forms, were amorous.

They were scented with cosmetic unguent from the fragrant flowers scattered all over the terrace.

26. Their charms increased even more as they adorned themselves with *asana* flowers in their hair

and with wreaths of oleander, jasmine and lotus as their crowns.

Together they walked along the banks of the enchanting pond,

trying to imitate the lovely celestial nymphs who roamed about in search of beauty.

27. The wives of the demons were passionate and overwhelmed by desire.

Some sang, some played musical instruments under the shade of the blooming *rajasa* flowers.

Others picked lotuses to make flower arrangements

to be used as umbrellas, but they were not successful so they broke them to pieces.

28. One of them was asleep by herself under a *kalpadruma* tree

using *asoka* and *asana* leaves as a mat,

with pillows of *pudak* flowers and *jangga* creepers, whose tendrils were praised [by the others].

[As] her lovesickness increased, she was more and more perplexed and dejected.

29. We will no longer describe the conduct of the women demons in that enchanting royal garden.

We will now tell of the evil demons who were there around the palace.

They were on their guard with their weapons, maces and axes, continuing to patrol around the outer walls carefully during the night.

### **Canto 10**

1. There were some who roamed about in the beautiful sky, and circled around in the air, riding horses.

Some rode elephants together with their beloved ones.

Enchanted by the moon light, they felt comfortable sleeping on the clouds.

2. Others came to heaven, arrogantly, causing great disturbance.

They took everything they found in the splendid garden of Indra's paradise, as well as flowers and the tender shoots of the exceptional *asana* and *kanaka* trees.

Then returned home together with their beloved happily through the air.

3. All the brave troops of the demons came out,

briskly riding their horses in the square, keen to do battle.

Their shields clattered and rattled as they collided against each other

and the thunderous sound of small *gongs* mixed with uproarious shouts [of the demons] was also heard.

4. The square was packed with female demons wishing to look at [the troops].

The sparkle of their lamps shone upon their faces,

their shining slender waists and their full breasts.

It was because of the burning passion of the young demons that the women bared all.

5. Looking at them, all the demons were affected by lovesickness.

They continued to advance and moved around arrogantly, displaying their manner of action.

With their horses, they performed a war-dance in a circle, clashing and warding off each other.

Then they ran, followed by loud noises and the thunderous shouts of their companions.

6. Then the night passed and the morning had almost dawned.

The wind blew gently, bringing with it the fragrance of flowers.

The *kuwong* birds twittered playfully, sweetly and beautifully as if to announce that the night was about to pass.

## **Canto 11**

1. The magnificent kingdom was resplendent as the sun rose brightly.

Having finished with the preparation and adorned themselves, all the high officials came out to appear in the presence of the king.

Quickly, they went to the large open space accompanied by troops who completely filled the area,

The whole army filled the vast expanse like the flood in a river.

2. All the warriors who were waiting in the presence of the king reached the outside of the *alun-alun*.

And in the hall, there were various amazing animals, outside stood lions, bears, various donkeys and all kinds of animals which were very terrifying, [as well as] tigers, elephants, rhinoceros and snakes which were frightening.

3. While all the warriors stood there, the king of the demons came out with his two brothers who already sat politely on the bejeweled throne.

Drums and gongs boomed and all high officials presented themselves before the king respectfully and in awe.

All knew their position, not too far from the center of the great hall.

4. The sons of the king who sat close to the throne in their correct position were as follows:

Bajramuṣṭi, Yajñagopa, the excellent Suptaghna and Wirūpakṣa,

Unyamakta and Matta who were known as the sons of the demon king Mālyawān.

They all knew how to conduct themselves properly and all were in the prime of their youth.

5. And the sons of Sumāli who sat together with their father were:

Dhūmrākṣa, Praghasa, Supārśwa, Wikaṭa, Akampana, Satradi,

together with Kālamukha, Prahasta, Jamakarna and Supuṣpotkatha.

The brave warriors, Ānīla, Anala and Hāra were the sons of Māli who sat not too far away.

6. Thus were the children of the three king brothers who were like *apsara*.

They all were of excellent qualities, powerful, brave and skilled in understanding subtleties.

Therefore, their fathers loved them and made them eminent leaders in the kingdom.

Clearly, they would destroy all the enemies and all the gods.

7. The audience hall was even brighter as it was filled by all those prominent high officials who appeared before the king.

The supreme demon king was very pleased looking at those who paid their homage respectfully.

“How could the king of the gods and the world-protector fight them openly in battle.

As for the whole three worlds, they would be destroyed and become one great sea”.

8. Thus he thought, very much intoxicated by his incomparable power.

A spy who had been ordered to roam and penetrate the whole sky arrived, then entered to the audience hall.

Quickly he paid homage to the king, [and said]: “[I am] really your servant, my Lord”.

Secretly, he had been ordered to spy on the enemies to determine who they were.

9. All the gods assembled to hold a meeting in the world of Indra.

Having finished the meeting, they apparently went to the world of Śiwa.

They all paid homage to God Śiwa with no other purpose than to seek protection, but their efforts were not successful, and so they came to the god Wiṣṇu.

10. and their cry for help was granted by Wiṣṇu.

Delighted, they returned home happily through the sky.

“So, do not be apprehensive now that you will be attacked.

Clearly you will be victorious”, they said, “because of the favour of God Wiṣṇu as protector”.

11. The king of the demons was very angry when he heard the words of the spy.

“So they come to Wiṣṇu to seek refuge ! How stupid of him

that he accepted the request of the most evil Indra to challenge the demons.

[Wiṣṇu is] known as the enemy of the demons, the killer of demons who were performing asceticism.

12. A long time ago he had intentionally killed Triśirah, the son of Twasta.

He has so many faults that the demons should not let him live\*.

And now that the gods are protected by him, let us destroy them all”.

Thus spoke the demon king while looking at the two younger brothers.

13. There upon Māli and Sumāli replied: “Oh my older brother, don’t worry about Viṣṇu\*.

Indra! Indra! Let us destroy thousands of Indras and attack them without hesitation.

Call up all the troops now to move forward together.

Attack all heavens and shatter them”.

14. Thus spoke the two demon-kings, approved by Mālyawān.

The brave officers arose, drawing their spears and lances.

Wildly, they emitted a lion-like roar together with the thunder of angry tigers,

“All the heavens will be destroyed and crushed by the demon army”.

15. Thus they spoke arrogantly, violently smacking their arms on their own shoulders.

Raging furiously, they were soon ordered to advance.

The demons, the brave warriors as well as the troops, completely filled the place.

They were all fully equipped to fight with their elephants, chariots and horses, and they were now ready.

## **Canto 12**

1. The most terrifying gongs sounded thunderously and fiercely.

The palace was shaken by the thunderous drums and still more and more demons arrived.

They all were shouting together uproariously like [the noise of] great mountains felled by the roaring wind.

Because of the dreadful trumpeting of their elephants, the world was split, quaking and shaking.

2. Thousands of valiant warriors departed on horses.

They were brandishing their shining spears, all were ready,  
and those on the ground all brought perfect sharp *kṛtala*.

They were eager to strike their enemies, the gods. "Let us destroy them," they said arrogantly.

3. Ten thousand [troops] armed with *kantar* marched forward with frightening and arrogant appearance.

Their reddish hair was wavy, their faces frightful and their colourful fangs gleaming.

Their eyes were large, blinking furiously. They fiercely moved forward

with their *arug* weapons in great numbers as they wished to attack and destroy the heaven.

4. The valiant officer Karamukha departed, sitting on a huge elephant,

brandishing a terrifying spear. His attire was sparkling and shining.

His troops numbered, one thousand, all carrying formidable *arug* ran in tight packs.

They roared dreadfully, continuously drinking blood like birds of prey\*.

5. Duśśāhā, Durmukha and Hayamukha all mounted frightening tigers.

They perfectly put on their resplendent ornaments and dazzling armour in various shining colours.

They swung the flashing maces which they held in their hands.

Their troops filled the whole space, roaring thunderously and boisterously to the enemies.

6. Behind them was the violent Daśakara, riding a horse of terrifying appearance.

They were well-equipped and ready, brandishing their sharp, shining weapons.

They all had been successful in battle, so now they were impatient, arrogantly desiring to destroy the gods.

Their hair was wavy and reddish like fire, its smoke was the luster of a tightly packed mass of flags.

7. Then the first minister, the famous Jamba, who was brave in battle, departed together with the joyful heroes, mounting huge elephants in demonic forms the back seat of which flared up like a fire-mountain or like frightening lightning in the clouds.

The sharp lances were flickering in their hands as they continually swung them, causing fear.

8. In dense masses, thousands of the troops moved in well-ordered step on the ground.

Terrifyingly they were armed with arrows and chopping-knives, and roared as if desiring to fight.

The brave warrior-demons marched thunderously, gradually filling the whole space.

The demons marched forward together, rumbling like a thundering mountain torrent.

### **Canto 13**

1. The most terrifying demon king, Mālyawān, set out as the rear-guard of the army, sitting on the diamond chariot accompanied by his two younger brothers.

Their chariots were studded with jewels drawn by wild elephants.

They were black with spots with ornaments of perfect shining jewels.

2. The formidable demon warriors crowded together, all holding their lances.

Of terrifying appearance, they moved forward frightfully like the great troops\* of the god Yama.

Others brandished their large clubs to instill fear.

Their eyes were flamed like fire and their sharp fangs were flashing.

3. Then all the sons of the king, ablaze because of their raiment, followed:

Bajrāmuṣṭi, Unyamakta, Suptaghna, Wirūpakṣa,

Yajñāgopa and Matta, all riding on jeweled chariots.

They were well-equipped with arrows, *bajra* and bows, and dressed in all that were glowing and shining.

4. Behind them were the sons of Sumāli, sitting on the golden chariots:

Dhūmrākṣa, Pragmaṣa, Supārśwa, Wikaṭā, Ākampanā, Satradi,

Waktrā, Pāka, Prahasta, Jamakarna and also Supuṣpotkatha.

Ānīla, Ānala, Hara were all the sons of Māli, who brave in battle.

5. They all were very powerful, handsome and in the prime of their youth.

They knew the highest science of archery, all were faultless.

And as their mothers were *apsari*, their appearance was not inferior to *apsara*.

Among the valiant warriors they were the champions, because their blameless fathers were world conquerors.

6. Behind them, millions of *asura* and *dānawa* marched forward, filling the area.

With the drums, trumpets, and gongs sounding unceasingly, they were like a flood completely filling the whole space.

More and more marched, rank after rank, pushing forward with a thundering noise and the place was increasingly crowded,

The road seemed too narrow, completely filled the demon troops.

7. Because of their great numbers, many impetuously made their way through the air.

They filled the whole sky looking like terrifyingly furious clouds,

covering the rays of the sun, darkening it and causing the sky to be invisible.

Only their fangs were visible, shining, like lightning at the time of the destruction of the world.

8. While the great demons were on their way, terrifying phenomena were seen in the sky.

The sun dimmed, encircled by a red halo; *bhūta* and headless trunks were dancing;

clouds were red, blood fell like rain, and crows were everywhere, fighting fiercely.  
Wild dogs were barking loudly and the sky resounded with dreadful thunderclaps.

9. Let us pass over how the great demon troops became increasingly arrogant and excited.  
Roaring loudly, they called to each other, smashing and scattering as they passed through.  
The rugged terrain was utterly destroyed and crushed by rushing chariot-wheels.  
The trees were completely destroyed with a cracking sound, unable to remain standing.

10. The demons arrived in Mount Meru with a dreadful roaring.  
Lions and bears collided in confusion and all fled in fear;  
not to mention the barking-deer which dispersed in all directions, not knowing where to  
go,  
as they were swept away by a strong wind caused by their violent anger.

11. The young warriors were everywhere filling the slopes of the mountains like a  
confused and dark mass.  
All the hermits left their hermitage and fled in terror, seized with fright.  
The demons came in overwhelming numbers, pursuing them fiercely, pitilessly and  
arrogantly.  
Vehemently they embraced the anchorages and the latter cried as their *jaṭā\** hair was  
destroyed.

12. Many heavens were attacked and taken by surprise their inhabitants shouted aloud in confusion, not knowing what to do.

The women were also assaulted without any regard, and they fled in all directions in tears.

They were screaming loudly as their hair was seized and their chignon fell down.

They were attacked unexpectedly, hit fiercely with sharp rocks. They gaped with wide-open mouths and their molar teeth fell out.

13. Some fled and were pursued so they scattered in confusion in the inaccessible forest.

There was one who succeeded in jumping away as he tried to reach the heaven of Indra and he quickly entered it.

He came forward without saying a word, breathing heavily, as he was out of breath.

Then, speaking in halting voice, he embraced Indra's feet and said:

#### **Canto 14**

1. "O king of the gods, all my companions have been destroyed and fled in confusion.

Your terrifying enemies continually came in great numbers.

They fiercely attacked, grasping us tightly and pushing us arrogantly.

Many were captured by the myriad of demons troops.

2. The slopes of the mountains were completely filled as if the sea called on the mountains.

The din of the gongs was dreadful, like the rumbling of rolling waves.

Banners were fluttering everywhere like foam blown by the wind.

The neighing of the horses was hardly audible, like [the sound of] breakers.

3. Please be alert, O king of the gods. Quickly help those who are fleeing for they would surely perish if you do not take pity on those who suffer.

Your love is the only place to take refuge for those who are utterly disgraced and suffering from the heat.

You are the lord of the gods, protector of the world [giving] refuge [to those who were] very foolish”.

4. Indra was greatly surprised to hear the report. Then he quickly ordered [a messenger].

“Go to the world of Hari because the enemies have come to attack us”.

Thus spoke Indra, then he swiftly summoned the host of gods.

They all arrived with their perfect weapons, tightly packed together.

5. Then the God Viṣṇu knew of the arrival of the enemy of the gods,

so all the inhabitants of Viṣṇu’s heaven were ready.

The messenger arrived and respectfully told him that great numbers of demons had come and that the heavens had been destroyed by the demons who had furiously attacked with fierce yells.

## **Canto 15**

1. Quickly Viṣṇu departed by riding Garuda\*, the king of birds, escorted by the *apsara*,

looking like the golden sun, bright and shining at the summit of Mount Sumeru.

His ornaments and yellow clothes were resplendent and his garments blowing gently in the wind were like a cloud.

His conch-shell, Pañcajaya, was thundering terrifyingly in all directions.

2. His weapons were all kinds of arrows in the vanguard of the march.

His discus, Sūdarśāna, the most excellent weapon, was at the ready in his hand and his dagger, Nandaka, was a means to exterminate malicious evil-doers.

Not to mention his mace Kumodiki, which was a means to destroy demons.

3. All the gods departed, crowding together behind Lord Viṣṇu.

The god Indra mounted a huge elephant wearing resplendent attire inlaid with gold.

His thunderbolt, Bajrānaryama\*, was not far from him and he was also fully equipped with his sharp arrows.

His banner named Horbala was flapping like a cloud bringing forth rain.

4. A thousand excellent *apsara* accompanied him, all were brave and well-trained.

Their *kris* were made of steel and they wore bright bejeweled coats of mail.

There were also those who carried thousands of shields and hundreds of bows, all wearing golden metal jackets.

Each division had golden lances with red tassels. None were perturbed.

5. The marvelous god Yama departed mounting a black buffalo, which was an extraordinary draught animal.

It [gave off] sparks like widespread smoke and its body was covered with a coat of mail which was adorned with jewels.

A wonderful club as big as a palm tress was in front of him, its aim being to beat the most wicked evil-doer.

It looked like the arm of the God of Death who wished to exterminate the great demons.

6. A large number of Yama's troops\* accompanied him, carrying maces as weapons.

There were also hundreds of thousands who marched forward, armed with knives, their frightening eyes were ablaze.

Their bodies were huge and strong, covered only with speckled short loin-cloths, they looked furious.

Of terrifying appearances, they all wished to destroy the confused demons in the world.

7. Then the god *Baruṇa* lined up, mounting a most frightening and wonderful whale.

Its teeth were sharp, looking like spears, inlaid with shining rubies.

As if illuminating their march, some flickered on their shining ears.

[with] a noose in his hand, baring the fangs to bite the coming enemies.

8. His troops swarmed in all directions resembling fishes meeting heavy rain.

They put on their wonderful finery. Some dressed in white, some in black and others in pale red,

not to mention those whose armours were speckled with the bright colours of golden scales.

They carried all kinds of sharp weapons which were flashing continuously to wound the advancing demons.

9. The god Weśrawaṇa was behind them, seated on the golden *wimana* decorated with sparkling jewelled ornaments.

He was inseparable from his shining golden club, always carried in a vertical position.

His troops were *yakṣa*. Some divisions were in front, some behind him.

They dressed in shiny garments, none of which were not made of gold, even their excellent weapons.

10. At the rear, the army of the gods marched in ordered ranks roaring continuously, and moving without interruption.

The flags stood erect everywhere, filling the whole sky and the gongs resounded.

It was like the rising clouds in the month of *Magha* and the booming of the *padahi* drums was like rumbling thunder, frightening and thunderous.

Their shouts sounded loudly like the roaring sound of rain pouring down.

## **Canto 16**

1. The gods made their way toward the slopes of Mount Meru, the king of the mountains.

They went downwards, moving through the air seeming to destroy the sky and causing it to fall.

Their colourful attire gleamed resembling the nine planets\*.

The shining flags were like clouds of various forms filling the sky.

2. Having arrived at the slopes of Mount Meru, all the gods formed a battle-array.

The sides of the mountain-ridges were provided with guards.

There were others who waited in the thickets at the sides of the inaccessible deep ravines.

Their aim was to intercept the attack of the demon warriors; all were fully-equipped.

3. It was called *kroñcabhyūha*\*, an excellent battle-array, widely known as the victorious and invincible one in battle.

For this was made at the command of Lord Viṣṇu; it was truly a perfect arrangement.

All the valiant deities were arranged both on the left and right sides,

together with the *gandharwa*\* and celestial *āpsara*\* who were famous for their courage and steadfastness.

4. Indra was at the right wing, firm, steadfast and unshakeable.

At the left wing was the god Kuwera, standing firmly with a large number of his *yakṣa* troops.

The illustrious Yama was at the forehead, accompanied by all his troops.

The god Baruṇa was escorted on the neck of the *kroñca*, guarding it.

5. At the rear was none other than the Lord Viṣṇu who acted as the protector.

A great number of valiant and powerful gods guarded him, all were fully equipped with weapons and at the ready.

There were also many behind him and all the seven sages were close by.

It was there that Lord Narayana was positioned, together with the best of the *gandharwa* warriors.

6. The demons arrived in overwhelming numbers, looking like the frighteningly booming waves in the ocean.

They spread out, trampling all over the fields and forests, felling trees.

They screamed fiercely and arrogantly and shouted thunderously as if to split the mountain.

They felt confident when they saw all the slopes were full of flags.

7. As can be expected, they were wild and violent, not in the least daunted by the valiant warriors. So without hesitation they pushed forward.

They attacked with sharp swords, stabbed with *arug*, *bulus* and *tuhuk* fiercely, hit with clubs and struck with booming maces all were destroyed at once.

They became increasingly furious, some bit each other, others swarmed, striking each other and pressing each other with their knees.

8. The loud sound of the gongs together with the clanging of the shields were like thunder.

The clashing sound of lances and the *těwěk* resembled that of lightning.

They stabbed at each other and struck at each other's heads; some stabbed each other with their sharp spears.

Others died, throttling and wrestling with each other; but undaunted they continued to attack each other furiously.

9. The gods, sages and celestial singers were delighted as they watched in the crowded sky.

And Narada happily clapped his hands urging them to fight on without hesitation.

They paid no attention to the myriad of weapons that flew around; [instead] they were even more delighted and excited.

At the same time as they made sounds like kettle drums, they strewed flowers in a thick mass like rain.

10. The battle was most terrifying as they stabbed each other with *arug*. They suffered losses, but those who survived continued to attack furiously.

They were suddenly hit fiercely, cut down and stabbed with lances.

With superior bludgeons, they quickly clashed with clenched teeth unafraid to be attacked so furiously.

Their arms were broken, smeared with blood, but they were increasingly exhilarated in launching the attack.

11. The prominent warriors of the gods wholeheartedly desired glory in battle.

The fierce demons wished to kill the enemies and to be victorious.

Therefore, their behavior was equally terrifying as they both shoved forward violently. Fearlessly they advanced in a dense mass and as weapons struck, many died while few paid attention.

### **Canto 17**

1. Lord Viṣṇu, seeing no end to the battle,  
grasped a huge bow and a sharp arrow  
to destroy the evil, all-powerful demons.  
He took aim, its thunderclap sounding loudly and fiercely.

2. Countless arrows were released, swirling and spreading everywhere.  
It was as if a terrible thick cloud filled in the sky  
and the wind-arrows roared, making a thunderous noise.  
The line-pattern of those flying arrows resembled the pouring of hard rain.

3. All the demons were destroyed, none were unscathed.  
Their chests were split and their entrails sprung out.  
Their necks were flung away and their ribs were broken.  
Their blood swirled like the spraying of red lava.

4. Others were unable to flee as their legs were broken off.  
Some screamed loudly and tumultuously, some roared.  
Many were killed, their bodies lay scattered everywhere, hunched up rigidly.

Some died pitifully from being trampled upon by their companions who were taking refuge.

5. Some with their mouths full of arrows,

lay silently under other corpses.

There were some who drowned in deep masses of blood,

their corpses were decomposed under the weight of the dead bodies of huge elephants.

6. A great number of demons died powerlessly.

Their chariots and horses were destroyed, badly damaged.

The flags were destroyed, broken and they floated away

into a horrible ocean of blood that appeared inaccessible.

### **Canto 18**

1. The most valiant demon, Māli, was very angry watching the demons being defeated and destroyed.

Riding in his chariot, he quickly advanced together with thousands of attacking troops.

The flickering flags sank and stormed forward toward Garuda

like the Andaka elephant charging at the Great Nīlakaṇṭha.

2. A great number of brave officers all came forward together: Duśśaha, Kalawaktra,

Jamba, Kumbhanetra, Hayamukha and also Jambu, Jambu Mala.

Hastimūḍha and Wimona were the leaders of the demon officers who were brave in battle.

They all fiercely lifted their terrifying spears to overwhelm the army of the gods.

3.The two armies clashed violently, throwing themselves against each other in close combat.

The battle-array of the god troops was destroyed but they continued to fight fiercely and fearlessly.

Pratyangśa, Druwa, Prabhata, Wijaya and also the excellent Jayāngśa, all riding chariots, discharged their sharp arrows with great skill.

4.At the same time the god Kuwera came forward from the left, exerting every effort to attack the enemies.

The god Baruṇa and his troops bore down to attack overwhelmingly with excellent weapons.

The god Yama without hesitation came forward with his servants to assail furiously.

The god Indra and the *widyādhara*\* quickly attacked in order to retaliate.

5.A massive number of spreading arrows were released, dreadfully covering the sky.

The demon troops were destroyed; they were scattered everywhere, lay dead in layers.

A great numbers of valiant demon warriors were in pain, hit by sharp arrows.

Moreover, their corpses piled up like a mountain and their blood was as deep as an ocean.

6. The renowned king Māli furiously carried an iron club.

Of terrifying appearance, he attacked Garuḍa, striking arrogantly without hesitation.

The clash of the terrible club was like the rumbling of waves on the slope of Mount Himālaya.

It hit the chest of Wiṣṇu with a thump, but the latter was unscathed.

7. The god Wiṣṇu was able at once to counter-attack with a huge club.

And striking with this hard club, he split Māli's head into one hundred pieces.

His body was quickly flung away, slapped by the wings of Garuḍa,

and thrown into the air, it fell into the ocean like the tumbling of a crushed mountain.

## **Canto 19**

1. Then, after the death of the powerless demon Māli,

his army gathered up everything and fled in terror and bewilderment,

like a deer taking refuge upon seeing a wild lion.

Some screamed and fell into a ravine, trampled to death.

2. They fled in great numbers pursued by the shooting sharp arrows.

The battlefield was full of corpses lying scattered everywhere.

The elephants, horses and chariots lay scattered about. Also the flags were broken,

fluttering in the wind, as if waving to the demons to return.

3. Thereupon the terrifying demon king [Mālyawān] charged forward, attacking furiously,

and his army also attacked and pushed forward, roaring in overwhelming numbers.

Quickly he advanced to attack the god Wiṣṇu and pointing his finger

he rebuked the celebrated Lord Wiṣṇu harshly and loudly:

4.”You are the most malicious villain, Hari Wiṣṇu, the most wicked.

You killed enemies who fled in terror. This was really contrary to the rule.

A hero should be taken as a model in war.

But your bad conduct indicates that you are unmindful of the world.

5.If you are eager to fight and to test your power,

here am I, Mālyawān, come and try to put our bravery to the test.”

Thus spoke Mālyawān and with his sharp blazing spear he stabbed

Lord Wiṣṇu in the chest, deeply implanting it.

6.The spear on Wiṣṇu’s chest was horrible,

like lightning imbedded in black clouds.

Yet, its sharpness did not injure him

like fire [as harmless as] ceasing to burn as it falls into the ocean.

7.Lord Wiṣṇu pulled out the weapon and quickly stabbed the demon king,

implanting it in his stomach.

The latter became angrier and he continued to attack even more furiously.

His blood gushed forth like a halo.

8. Finally, his neck was stabbed with a sharp weapon and his head cut off.

It fell and was struck by the wings of Garuḍa.

It was destroyed, as it was struck by Garuḍa's left wing,  
and like kapok blown by the wind, it fell into the ocean.

9. At the death of the demon-king who fell thunderously into the ocean,  
all the demon army gathered together and fled.

They were afraid of Lord Hari Viṣṇu riding the shining Garuḍa,  
like the glowing sun encircled by a halo of gleaming weapons.

10. Now, Sumāli paled and dared not to make a counter-attack.

He fell back, fleeing together with his army, afraid of being defeated.

All his sons and nephews followed in flight.

They returned to the Lēṅka kingdom and immediately took refuge in the lower world.

## **Canto 20**

1. After the demons had floated away back to the lower world\*, the palace of Lēṅka was deserted.

The splendid golden gates that were set with bright gems ceased to shine.

The gem statues that firmly stood at the side of pond were also disheartened

and the crystal pavilions looked lustreless, covered by the wet pollen of the *asana* flowers.

2.All the trees seemed to be grieving as they were covered by clouds moving gently in the wind.

The leaves fell off onto the ground, seeming to feel the pain of the departing demons.

The spreading fallen leaves in a broad area were continually blown away, and they looked sad as they lay on the road, suffering pain after the disappearance of the demons.

3.In brief, all the demons went to the lower world.

Then all the gods who had died in the battle were sprinkled with the excellent holy water by Indra. They woke up as if from a dream of being slain in battle.

They paid homage to Lord Wiṣṇu because they had been revived.

4.Then the god Wiṣṇu returned, contentedly riding the excellent Garuḍa in the sky accompanied by the seven sages, the host of gods and the celestial *apsara*.

All along the road, they continued to talk cheerfully about the combat,

but, as if being ashamed, those who did not take part in the attack at the battle field were at the rear, and no one spoke of it.

5.It is not related how those who returned to the abode of gods were welcomed by their beloved.

All were very joyful and also pleased with the conduct of those who were victorious in the battle.

None other than him was praised in the heavens as well as in the world,

the god Lord Wiṣṇu, the king of the gods, the world protector.

6. Thus, ends this poem in kakawin-form written by a very worthless poet who has failed to achieve his purpose.

Furthermore he is ignorant of poetic moods and has bewildered those more knowledgeable who have heard it.

Clearly his effort is like that of the tendril of a *gaḍung* vine for it is impossible for it to successfully reach the moon.

It is extraordinary, like the weeping of the *kalangkyang* that untiringly circles in the air, calling for the rain in the month of *Asuji*.

## Notes to the Text and Translation

1.1a *Swadharmā* means ‘one’s own rule of life, one’s particular code or duties’ (Z 1880).

The translation given here is based on BY 48.14: *āpan swadharmā nikihēn panitah bhaṭāra* ‘because one’s particular course of life has been predestined by the Lord’ (Supomo, 1993: 153; 247).

For the goddess Padmadewī see Introduction page 7. Padmadewī and other proper names occurring in the text are listed in the “List of Proper Names Occuring in the *Hariśraya A*”.

1.2a The same expression, *rēngōn munggw ing kathāwarṇana* is found in *Rāmaparaśuwijaya* 1.5 (Z 821).

For “story” perhaps a reference to the Old Javanese *Uttarakāṇḍa* which contains this story (see Introduction, page 1).

1.4b *toh* often occurs in invitation or command (Z 2027), but here it is used to indicate that speaker is about to say something.

2.1a *amojar* from *ujar* is an unusual form. It is not listed in Z (2105). A possible alternative reading is *Suragurwa mojar*, with suffix *a* after *Suraguru* as a “pseudo arealis” for metrical reason.

3.5c *aḍanta-ḍantayan* is not listed in Z. It may be a variant reading of *aḍanta-ḍantān* which changes to *aḍanta-ḍantahan* (m.c). As Creese has noted in later works *-y* can probably be considered as a spelling variant of *-h* (Creese, 1998: 63). It derives from *ḍanta* III, and has the same meaning as *aḍanta-ḍanta* ‘in a line, in rows’ (Z 362).

3.7c *kiratila* is here ‘a cloth (fabric) of a particular colour (Z 860).

3.8d For the unusual form *ngantyakēn* instead of *angantyakēn*, see page 18.

3.9b For *kalangkya n* read *kalangkyang*. It is a particular kind of bird of prey (hawk or buzzard) (Z 773). The same reading also occurs in 20.6d.

For *hirēng urambat* read *hirēng ngurambat* (m.c); for *ngurambat* instead of *angurambat*, see note 3.8d. Other similar cases in the present text, e.g. *ngusapi* from *angusapi* (5.5a), *ngañjali* from *angañjali* (6.1d), *ngawit* from *angawit* (9.21b).

4.5b There is a metrical error in *mambēt angēlih*. The second syllable, *bē*, should have a long vowel. Perhaps it should be emended to either *mamböt angēlih* or *mambēt hangēlih*.

4.7c For the translation of this line see Creese 1998: 395, note 34.1d.

4.8c For *anguñcangi*, Z (927) cites only this line and gives a question mark after the meaning he gives: ‘to excel, be superior?’.

5.5c *mudra* is a particular position of the fingers (with sacred function and meaning; with supernatural efficacy) (Z 1153-1154).

5.5d For *mahodyanā* read *mahādhyana*, ‘deep meditation’ (Z 1081).

6.5a *kalpadruma* is a synonym of *kalpataru*, one of the five trees (*pañcawṛkṣa*) of Indra’s paradise, fabled to fulfill desire (Z 778-779).

7.5a For *aniś ca*, read *anis ya*. *Anis*, from *tis*, is not listed in Z (2021), but its passive form, *tinis* is listed, ‘to make cool’. Here ‘to become cool’ is contextually more appropriate.

7.7b ‘the three worlds’, are heaven, earth and lower world (Z 2038).

8.2b Z (1026) gives a number of meanings for *līlā*, such as playfull, free from constraint, at ease, calm, free etc. In OJ the use of this word as an adjective is much more common than in Sanskrit.

8.2c *ruməngwa* has no arealis meaning here.

8.3a *magaməl* derives from *gaməl*, ‘playing of a percussion instrument’ (*gaməlan*) (Z, II 483).

8.3b *karəngwa* has no arealis meaning here.

8.4a *curing* is a musical instrument, probably goblet-shaped cymbals (Z 340).

8.4a *arja* is a spelling variant of *arəja* (Z 1530).

8.4b *saluᅇding* (Z 1619) is a musical percussion instrument with suspended keys, similar to *gənder* (i.e. a musical instrument with bronze keys over bamboo tubes) (Z 514).

The reading of *mangdani* for *mangdāni*, ‘to clear the mind’ (Z 361), thus ‘to calm the mind’, is uncertain. An alternative reading is *mangdani*, which derives from *dan*, ‘to cause’ (Z 358), thus ‘bringing about love sickness’.

8.9c The translation is tentative, because the meaning of *sinuluh* is uncertain (Z 1847).

8.10a *bhujagakusuma* is a synonym of *bhujagapuᅇpa*, *nāgapuᅇpa* and *nāgasari*. It is the name of the tree and the flower of *Mesua Roxburghii* (Z 268).

9.1d *takər* is ‘a measure of capacity’ or, as Modern Javanese *takəran*, ‘any container used for measuring’ (Z 1903).

9.3c The word *makawini*, derived from *wini* ‘wife, spouse, mate, female’, is not listed in Z (2284). It is synonymous with *makastrī*, ‘to have as a wife’ (Z 1824).

9.4d Although there is no ambiguity in the meaning of each word in this stanza, the significance of the whole stanza (perhaps an allusion ?) is not very clear.

9.8c This is the only example for *mastāwāyana* ‘a kind of drink’ cited in Z (1126).

9.8d *tumpi* is a kind of cake made of sago-flour; *gaja-gajahan* is a certain delicacy cake which probably in the shape of an elephant. The same combination: *tumpi mwang gaja-gajahan* occurs in *Sumanasāntaka* 113.10 (Z 2002).

9.9d The word *ngulaněh* is listed in Z (915) under *mangulaněh*. Among a few other examples from other *kakawin*, *ngulaněh* appears only in the present *kakawin*. See note 3.8d above.

9.10b Perhaps “swallowing” for *anginum* is better here (?)

9.20c There is a metrical error in *kadi handaru*. The third syllable, *han*, should have a short vowel.

9.24d *harě pinarann ing* is for *harěp pinaran ing* (m.c).

9.26b For *hinangit* both MSS have *hinanggit*, but this is metrically incorrect, because the second last syllable should have a short vowel. According to Z (100; 102) *anggit* and *angit* are synonymous: ‘to interlace, make in to a garland etc’.

9.29a For *hněgakěna* see Introduction page 25.

10.3c For *papan nika* instead of *papan ika* and *samīpa nning* instead of *samīpa ning* (11.4a), see Introduction page 20.

11.12b *huripěn* is an arealis passive form of *manghuripi* ‘to give life, grant life’ (Z 654-655). *Sahuripěn* is an unusual form, but contextually it seems to mean: ‘appropriate to be granted life’.

11.13a For *Weṣṇawa* (= *Waiṣṇawa*) Z (2255) gives only ‘related to *Wiṣṇu*, worshipper of *Wiṣṇu*, *Wiṣṇuite*’. It is clear, however that in the present *kakawin* (see especially in 16.3b), it is used as another name (or a spelling variant?) of *Wiṣṇu*.

11.13c The consonant *r* is a conjunctive particle with connotation of the third person, *sira*, (Z 1470), but it is only very rarely used. In the present *kakawin*, it occurs only twice (here and 12.3a).

12.4d The usual form for ‘bird of prey’ is *alap-alap* (Z 47). An alternative reading is *kadi halap-alapan nityakāla*. *Halap-alapan* means ‘clutching or grasping wildly (in all directions), taking or seizing at random? (in battle, in revelry)’ (Z 47), and the line may be translated to “They roared dreadfully, and as if seizing [the enemies] at random, they continuously drank their blood.” But this translation is less likely, because the battle has not started. So, *halap-alapan* is taken here as a variant of *alap-alap* ‘bird of prey’.

12.7b *pramoṇā* is not listed in Z, so read *pramodā* ‘excessive joy, delight’ (Z 1393)?

13.2b *kingkara* is the servants of the god Yama (Z 872). In this context ‘the troops’, instead of ‘the servant’ is more appropriate. The same reading also occurs in 15.6a.

13.11d *jaṭa* is the hair twisted together, as worn by ascetics, Śiwa and persons in mourning (Z 731).

13.12c The translation is based on Z’s reading *muryā* for *puryā* (Z 722, under *jambak* I). *Muryā* is a ‘double arealis’ *um* form of *ure* or *uray* ‘hanging loose’ (Z 2143) for metrical reasons.

15.2a The line has a metrical error. The syllable *ne* in the word *hane* should have a short vowel. So perhaps to be emended to *hana* ?

15.2b *ěntya* is a ‘pseudo-arealis’ form of *ěnti* ‘to the highest degree, complete and utter’ (Z 617). So, *tan ěntya* probably means “none to surpass”, which is more or less synonymous with the preceding word *wěkas* ‘the highest point, what surpasses all others’ (Z 2235).

16.1c An alternative translation of this line is “The colourful attire gleamed resembling a *nawagraha* garment.” Z (1178) gives *nawagraha* II ‘a *kain* with a special pattern’.

16.3a *kroñca* is a kind of curlew (Z 901); so *kroñcabuyūha* is a kind of battle-array in the form of a curlew bird.

16.3b The word *sampūrṇa* has a metrical error. Instead of long vowel, the first syllable *sam-* should have a short vowel.

16.3d *gandharwa* is a semi-divine being. According to Z (486), in epic poetry *gandharwa* is celestial musician or heavenly singer who belongs to Indra’s heaven and shares with his battles. In Sanskrit *apsara* are the wives of *gandharwa*, but in OJ *apsara* is the male, *apsarī* is the female (Z 114).

16.5c *saptarṣi ndātan* contains metrical error. The vowel *i* in *saptarṣi* should be short. So, perhaps to be emended to *saptarṣi dātan*?

16.7d *mañululung* is not listed in Z. It is probably from *mañulu-[ñu]lung*, which is a reduplicated form of *sulung* I ‘to swarm’ (cf *asulung-sulung*, Z 1847).

16.9c *mangkin sāharṣa* have metrical error. The long vowel *i* in the word *mangkin* should be short.

18.4a *keryā* is a ‘pseudo-arealis’ form of *keri* ‘left’ (Z 860).

18.4d *widyādhara* in Old Javanese is not clearly distinguished from *gandharwa* (*gandharwī*) and *apsara* (*apsarī*) (Z 2264).

18.5c This line lacks one syllable. There are only five instead of the required six short syllables after *-rôt*.

20.1a *rasātala* is one of the seven regions under the earth (*saptapātāla*) (Z: 1516).

## **APPENDICES**

## List of Proper Names

### Occuring in the *Hariśraya A*

- Akampana 11.5b, 13.4b, son of Sumāli.
- Alēngka 20.1a; = Lēngka
- Amarādhipā 14.3b, ‘lord of the gods’, name of Indra.
- Anala 11.5d, 13.4d, son of Māli.
- Andaka 18.1d, name of an elephant, an enemy of Śiwa.
- Anīla 11.5d, 13.4d, son of Māli.
- Ari; Āri 19.3c, 19.6a, = Hari.
- Asuji 20.6d, name of a month.
- Bajramuṣṭi 11.4b, 13.3b, son of Mālyawān.
- Bajrānaryama 15.3c, = bajra (?), a weapon of Indra.
- Baruṇa 3.2c, 15.7a, lord of the sea
- Bhuwanêśwara 7.3d, the world of Śiwa.
- Dhanarāja 3.2b, ‘lord of wealth’, name of Kuwera.
- Dhanendra 16.4b, 18.4a, ‘lord of treasures’, name of Kuwera.
- Dewādhipa 7.6c, ‘lord of the gods’, name of Indra.
- Dewanātha 14.3d, ‘lord of the gods’, name of Indra.
- Dhūmrākṣa 11.5b, 13.4b, son of Sumāli.
- Druwa 18.3c; an officer of the god army.
- Durmukha 12.5a, son of Mālyawān.

Duśśāhā 12.5a, 18.2a; an officer of Lēngka.

Gaṇendra 4.2b, ‘lord of gana’, name of Śiwa.

Garuḍa 19.8b, name of a mythical bird.

Girīndra 16.2a, ‘lord of the mountain’, name of Śiwa.

Girīndradayita 4.11d, ‘spouse of Girīndra (Śiwa)’, name of Umā.

Girīndreśwarī 1.5a, ‘spouse of Girīndra (Śiwa)’, name of Umā.

Girīndraputrī 7.2a, daughter of Girīndra (Mt. Meru), name of Umā.

Girijā 4.10c, ‘born of the Mountain’, name of Umā.

Girirāja 16.1a, ‘king of the mountains’, Mt. Meru.

Hamarendra 14.1a, = Amarendra, ‘lord of the gods’, name of Indra.

Hāra 11.5d, 13.4d, son of Māli.

Hari 15.2a, 18.6d, 19.3d, 19.5d, 19.7a, 19.9c, name of Wiṣṇu.

Harībhawana 6.3a, the world of Wiṣṇu.

Hari Keśawa 14.5a, 20.4a, name of Wiṣṇu.

Hariloka 6.2b, 14.4b, the world of Wiṣṇu.

Haripada 14.5b, the world of Wiṣṇu.

Hari Wiṣṇu 15.1a, 19.4a, 20.3d, = Wiṣṇu.

Hastīmūrdhā 18.2c, an officer of Lēngka.

Hayamukhā 12.5a, 18.2b, an officer of Lēngka.

Himādri 18.6c, the Himālaya mountain.

Horbala 15.3d, name of Indra’s banner.

Indraloka 11.9a, the world of Indra.

Īśa 2.8a, 6.1d, name of Śiwa.

Jagatguru 5.5b, 5.8a, ‘teacher of the world’, name Śīwa.

Jagatpati 2.9d, 4.4b, 5.5a, 11.9c, ‘lord of the world’, name of Śīwa.

Jamakarna 11.5c, 13.4c, son of Sumāli.

Jamba 12.7a, 18.2b, an officer of Lēngka.

Jambu 18.2b, an officer of Lēngka.

Jambūmalā 18.2b, an officer of Lēngka.

Janārdhana 8.1b, name of Wiṣṇu.

Jayāngśa 18.3c, an officer of the god army.

Kagapati 15.1a, 18.6b, 20.4a, ‘king of birds’, name of Garuḍa.

Kāgarāja 18.7c, ‘king of birds’, name of Garuḍa.

Kagendra 18.1c, ‘king of birds’, name of Garuḍa.

Kālamukha 11.5, son of Sumāli.

Kālāntaka 2.3d, name of the God of Death.

Kālawakra 18.2a, an officer of Lēngka.

Karamukha 12.4a, an officer of Lēngka.

Kāraṇa 5.3c, name of Śīwa.

Kārttika 4.4d, 4.8a, name of a month.

Keśawa 7.6b, 11.10d, 11.11b, 15.3a, 16.5a, name of Wiṣṇu.

Kumbhanetrā 18.2b, an officer of Lēngka.

Kumodiki 15.2d, name of Wiṣṇu’s mace.

Lēngka 9.1a, 9.15d, kingdom of the three king brothers, Mālyawān, Māli and Sumāli.

Lēngkarāja 1.1d, 1.2c, 1.4c, the king of Lēngka.

Lēngkarājya 19.10d, the kingdom of Lēngka.

Madana 4.7a, 9.16d, the god of love, Kama.

Madanagrha 9.16d, the abode of Kama.

Madhumasa 4.4d, name of a month

Magha 15.10c, name of a month.

Mahākeśawa 11.9d, 18.7a, name of Wiṣṇu.

Mahānīlakaṇṭha 18.1d, name of Śiwa.

Maheśwara 2.4b, name of Śiwa.

Mālī 1.4d, 11.5d, 11.13d, 13.4d, 18.1a, 18.6a, 18.7b, 19.1a, son of Sukeśa, brother of Mālyawān.

Mālyawān 1.4d, 11.4c, 11.14a, 13.1a, 19.5b, king of Lēngka, son of Sukeśa.

Mata 11.4c, = Matta.

Matta 13.3c, son of Mālyawān.

Meru 13.10a, name of a fabulous mountain.

Mīnādhipa 18.4b, ‘lord of the fish’, name of Baruṇa.

Mīnapati 16.4d, ‘lord of the fish’, name of Baruṇa.

Nandaka 15.2c, name of Wiṣṇu’s sword.

Nārada 1.3c, 16.9b, name of a sage.

Nāradewa 6.7b, name of Wiṣṇu.

Nārayana 8.2c, 16.5d, name of Wiṣṇu.

Padmadewī 1.1a, ‘lotus-goddess’, name of Saraswatī.

Padmayoni 7.3b, ‘lotus-born’, name of Brahmā.

Pāka 13.4c, son of Sumāli.

Pāñcajanya 15.1d, name of Wiṣṇu’s conch.

Parameṣṭhiguru 5.7c, ‘the Supreme Teacher’, name of Śiwa.

Parameśwara 6.1a, ‘the Supreme Lord’, name of Śiwa.

Paśupati 5.6a, ‘lord of animals’, name of Śiwa.

Prabhata 18.3c, an officer of the god army.

Praghasa 11.5b, 13.4b, son of Sumāli.

Prahasta 11.5c, 13.4c, son of Sumāli.

Pratyangśa 18.3c, an officer of the god army.

Pretādhipa 16.4c, 18.4c, ‘lord of the *preta*’, name of Yama.

Purusottama 7.2c, ‘superior man’, name of Viṣṇu.

Rāhu 9.10b, name of a demon whose head is immortal; he is supposed to seize the sun and the moon and thus cause eclipses.

Śakra 1.3a, 3.2b, 11.11c, 11.13b, 13.13d, 15.3b, 16.4a, name of Indra.

Śatakratu 3.1d, name of Indra.

Satradi 11.5b, 13.4b, son of Sumāli.

Śiwa 5.6a, name of a god.

Śiwasmṛti 3.6c, Śiwa-meditation.

Śiwālaya 3.3d, 3.6d, 4.3d, 5.1a, 5.3a, 5.4d, Śiwa’s abode.

Śiwaloka 4.1b, 4.3a, 11.9b, Śiwa’s world.

Śiwārcaṇa 5.4a, Śiwa-worship.

Sūdarśāna 15.2b, name of Viṣṇu’s discus.

Śukesaputra 7.1d, the sons of Śukeśa: Mālyawān, Māli and Sumāli.

Sumāli 1.4d, 11.5a, 11.13a, 19.10a, son of Sukeśa, brother of Mālyawān.

Sumāliputra 13.4a, sons of Sumāli.

Sumeru 15.1b, Mount Meru.

Supārśwa 11.5b, 13.4b, son of Sumāli.

Suptaghna 11.4b, 13.3b, son of Mālyawān.

Supuṣpotkatha 11.5c, 13.4c, a son of Sumāli.

Suraguru 2.1a, ‘teacher of the gods’, name of Wṛhaspati.

Surālaya 3.3c, 3.9c, 5.7b; 5.9d, 8.1c, 8.8a, 10.2a, abode of the gods, heaven.

Suranātha 7.6c, 14.3a, 14.4a, 20.3c, ‘king of the gods’, name of Indra.

Surapati 18.4d, ‘king of the gods’, name of Indra.

Surendra 2.1a, 3.1a, 8.8b, 14.1b, ‘king of the gods’, name of Indra.

Surendrabhawana 8.8b, Indra’s abode; heaven.

Sureśwara 3.3b, ‘lord of the gods’, name of Indra.

Twastasuta 11.12a, ‘son of Twasta’, = Triśīra.

Triśīra 11.12a, name of a demon killed by Wiṣṇu.

Unyāmakta 11.4c, 13.3b, son of Mālyawān.

Weśrawaṇā 19.9a, he is known as Kuwera, the god of wealth.

Wiṣṇu 5.9a, 8.1a, 11.11b, 17.1a, 20.5d, name of a god.

Wākpati 1.3d, ‘lord of speech’, name of Wṛhaspati.

Waktrā 13.4c, son of Sumāli, synonym of (Kala)Mukha?.

Weṣṇawa 11.10a, 11.13a, 16.3b, name of Wiṣṇu.

Wijaya 18.3c; an officer of the god army.

Wikaṭā 11.5b, 13.4b, son of Sumāli.

Wimona 18.2c, an officer of Lēngka.

Wirūpakṣa 11.4b, 13.3b, son of Mālyawān.

Wṛhaspati 3.1a, name of the *purohita* of the gods.

Yajñagopa 11.4b, 13.3c, son of Mālyawān.

Yama 15.5a, the god of death.

Yamapati 3.2b, king Yama.

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