

ARJUNAWIWĀHA

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Cover: The cover illustration shows part of a Balinese painting in the possession of Professor A. Teeuw (Leiden). The painting was made in Kamasan (Gelgel, Bali), and depicts the temptation of Arjuna. The photograph was kindly taken by Katinka van Heeren.

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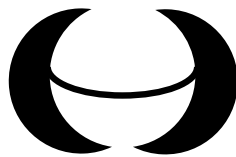
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ARJUNAWIWĀHA

The marriage of Arjuna
of
Mpu Kaṇwa

edited and translated
with an introduction by

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Preface

My interest in this work, the *kakawin* Arjunawiwāha, dates back to 1971, when I was privileged to attend a Kawi reading club in Pliatan, Bali, led by I Ketut Lagas. The group happened to be reading the Arjunawiwāha, and I was able to record their method of recitation according to the various *wirama* (metre/melody) of the poem. But an attempt to translate the opening cantos pretty soon got bogged down in lexical problems; those were the days when we only had Zoetmulder's 'bloknoten' to rely on.

But with persistence, a draft translation was compiled between February 1998 and May 2001, and this was completely revised in September and October 2003.

The aim of this publication is simply to make the text available once more, building on Poerbatjaraka's work in 1926, and to offer an interpretation of it in English, together with an Introduction which places this poem in its historical and literary context, and explains some of the concepts that form its background, so that the reader has a better chance of appreciating its qualities and grasping its significance. The work will be found to contain philosophical or mystical teachings of great value, as well as remarkable poetical qualities.

Bearing in mind the state of our knowledge of Old Javanese, and the cultural setting in which the work was created, it is not surprising that the work of translation is frustrating. But where the shortcomings of this effort are due to my own lack of understanding, I can only apologize to the readers. *Kṣamakēna de sang sudi amaca!*

Regarding the Introduction, I acknowledge the help of several kind friends, Roy Jordaan, Willem van der Molen and Pauline Lunsingh Scheurleer, who read various drafts and offered valuable suggestions. Many thanks are due to them. I am also grateful to the two anonymous reviewers for the KITLV for their very useful remarks.

There has been no attempt to wade into the realms of Balinese art or early Javanese temple reliefs, as this is the task of experts. There is also ample scope for further exploration of the manuscripts, and of other literary and dramatic forms from Bali.

One hopes that a new generation of students will feel inspired to continue the work of exploring the wonderful world of Old Javanese literature.

Introduction

The words of Mpu Kaṇwa, in this Old Javanese poem (*kakawin*) to which he gave the name Arjunawiwāha, have echoed down the centuries for almost a thousand years. It is a humbling thought that with this edition one joins the ranks of many others who have also studied the text and have appreciated its value as a work of literature and as a vehicle for conveying spiritual teaching.

The aim of this publication is to present a text based on a limited number of manuscripts from the Balinese tradition, an English translation that may serve as a guide to understanding the original, some notes of a philological nature to assist in this, and a short explanatory introduction. It is hoped that in this way the poem will become more accessible to both specialists and general readers.

It is a lucky circumstance that the text itself (in Canto 36, stanza 2) provides us with the author's name, Mpu Kaṇwa, the name of the work, Arjunawiwāha, and the king under whom it was written, Śrī Airlangga.

No other works by Mpu Kaṇwa are known. The name Kaṇwa itself is derived from Sanskrit, and alludes to a rishi (sage) to whom some hymns of the Rigveda are ascribed and who is sometimes counted as one of the saptarṣi, the seven great rishis. He is called the son of Ghora and is said to belong to the family of Anggiras. Probably our author wanted to occupy the role of a rishi with his work in Old Javanese by adopting this pen-name.

King Airlangga is known from Javanese history, and ruled in East Java A.D. 1019-42. According to the last stanza of the text (36.2), Mpu Kaṇwa was anxious, as he was about to accompany this king on a military expedition (*samarakārya*). King Airlangga was probably Mpu Kaṇwa's sponsor, as well as king. He is referred to as *sang panikĕlan tanah*, which is normally translated as 'he over whom poets break their pens', an expression that occurs only here and in several late kakawins, namely Śiwarātrikalpa (Lubdhaka), Kuṅjarakarna, Ratnawijaya and Astikayana, most probably in imitation of this place.

Historical background

Because this may be relevant to an assessment of the significance of the text, a little space will be devoted to a discussion of the history of this period, in particular as relating to King Airlangga, using the most recent scholarly opinion as a guide.

The general context is one of rivalry and hostility between the realm of Śrīvijaya, ruled by the Śailendras and located in Jambi (Sumatra) and Kedah, and Java (with its centre in the valley of the Brantas in East Java) during the 10th century, as can be deduced from Chinese reports (Jordaan 2007a:1).

For Java, the sources are mainly epigraphic and art-historical. The inscription which tells us the most is that of Pucangan (formerly called the Calcutta Stone), dated 1041. This is important because, in both Sanskrit and Old Javanese, it gives an account of Airlangga's career up to that date, when he founded the hermitage of Pucangan on Mount Penanggungan in East Java.

We learn that Airlangga's predecessor, Dharmawangśa Tēguh, died in 1006 during an attack on his palace, and was interred in a sanctuary at Wwatan in 1017. (On the dating of this attack, formerly put in 1016, see Jordaan 2006a:96-105.) At the time of the attack Airlangga was a boy of 16; he had just been invited to witness the marriage of the king's daughter when the attack occurred, but was able to escape with one companion, named Mpu Narottama. It is said that he went to live with hermits in the wooded mountains, wore the bark garments of a hermit and ate their food.

Airlangga must have been born in about 991. His father, Udayana, ruled in Bali, and his mother, Mahendradatta, was of royal Javanese descent, so that he was a relative of Dharmawangśa Tēguh. It is unclear whether the marriage of the king's daughter went ahead, and if so, whom she married, and whether she survived. It is told that in 1010 brahmins visited Airlangga and begged him to undertake the restoration of the kingdom. This he did, waging many military campaigns, principally against Wēngkēr and Wurawari. He must have been well established by 1019, when he was consecrated as king. In his inscriptions his official name is Śrī Maharaja Rake Halu Śrī Lokeśwara Dharmawangśa Airlangga-Anantawikramotunggadewa. The element Dharmawangśa alludes to his connection to his predecessor.

The inscription of Cane, dated 1021, is the first to mention the Rakryan i Hino, by the name of Śrī Sanggramawijaya Dharmaprasadottunggadewī, a female with royal connections (witness the title Śrī). The Rakryan i Hino was the highest executive in the land after the king himself, often the heir apparent. It is the identity of this person that has caused debate. The following details may help to clarify this (see Jordaan 2006a).

At this time the king of Śrīvijaya was King Sanggramawijayottungga-

varman – a name that is strikingly similar to the above princess's. In 1025 Śrīvijaya was attacked by the Cholas, who had been threatening hostilities for some time. In 1035 Airlangga founded a religious establishment called Śrīvijayāśrama, a name which obviously may allude to Śrīvijaya, although it also suggests simply 'victory'; in 1037 Airlangga is said to have completed the restoration of the kingdom.

In the Pucangan inscription of 1041 we meet for the first time a new Rakryan i Hino, with the name of Śrī Samarawijaya Dharmasuparnacarana Tēguh Uttanggadewa; it is not clear what this (male) person's relation was with his predecessor, but again the similarity of name may suggest that he was her son.

Meanwhile, back in 1030, in the inscription of Baru, a Parameśwarī (Queen) had appeared (but without a personal name), alongside the Rakryan i Hino Sanggramawijaya. So now we have two females of high rank in the realm. The hypothesis that has been put forward to explain this is that Sanggramawijaya was a Śailendra princess from Śrīvijaya who had been married to Airlangga to cement a reconciliation and alliance between Java and Śrīvijaya in the face of the Chola threat (Krom 1931:262-3), and that later Airlangga married a Javanese princess.

Further evidence in support of this idea is found in the remarkable division of the kingdom by Airlangga into two kingdoms, Janggala and Pañjalu (Kadiri), apparently to avoid conflict between two sons with equal claims, perhaps one from a non-Javanese wife of Śailendra origin and the other from a Javanese wife. The statuary of the bathing-place Bēlahan on Mount Penanggungan has also been brought into the argument, as it is thought to depict Airlangga (as Wiṣṇu), flanked by two goddesses, Lakṣmī on his right and Śrī on his left, who would then represent the two queens (Jordaan 2007b). This of course depends on whether the 'gargoyle' statues do indeed depict these royal figures.

Airlangga retired from the world in 1042, and died in about 1052. The question of his marriage, or marriages, may be relevant to an interpretation of the story of the Arjunawiwāha.

Literary history

It may also be useful to sketch the background from the viewpoint of literary history. The Arjunawiwāha was not the first poem of its kind, but the second that has survived. The first was the Old Javanese version of the Indian epic Rāmāyaṇa; it is generally agreed that this was written in about the middle of the ninth century, and in Central Java, while the Arjunawiwāha was written about two centuries later, and in East Java. In other words, there is a

considerable gap in time and in region. Following the Arjunawiwāha, there is again a gap of perhaps more than a century, but then a period of great literary achievement occurred, in or around the kingdom of Kadiri (still in East Java). The great classic kakawins date from a short period, from 1175 to 1222: the Bhāratayuddha, Hariwangśa, Ghaṭotkacāśraya, Sumanasāntaka, Smaradahana, Kṛṣṇāyana and Bhomāntaka. The next period from which we have kakawins is the latter part of the fourteenth century, in the area of Majapahit, and then again a century later in the mid to late fifteenth century. Details of these works can be found in Zoetmulder's book *Kalangwan* (1974). Poerbatjaraka is of the opinion that in the poem Arjunawiwāha, and the inscriptions of Airlangga, we can recognize 'the highest flight that Old Javanese ever took' (Poerbatjaraka 1926:2).

Following the Majapahit period Hindu-Buddhist civilization in Java declined, and the torch was passed to Bali, where the classics were carefully preserved and much new literature, in the form of kakawin and kidung, was created.

Manuscripts of the Arjunawiwāha are in this way to be found in Bali, while some were kept for a long time in Java as well (and these days manuscripts are to be found in libraries overseas). It will be evident that the palm-leaf manuscripts must have been recopied a number of times, so that the text could be handed down to the present day, and has survived in such a good state of preservation that we find little significant variation. This is thanks to the excellent work of the copyists, and also to the metrical nature of the text.

The story

A summary of the story of the Arjunawiwāha was given by Zoetmulder (1974:234-7), but it may be useful to repeat this information, arranged somewhat differently, canto by canto.

Summary

Canto 1. Introductory lines; the god Indra is worried about the demon Niwātakawaca, who is threatening Heaven, and can only be defeated by a man. The gods decide to look for an ally, and have heard that Arjuna is performing austerities with the intention of being victorious in battle. But first Indra wants to test Arjuna, to see whether he is strong enough, and for this purpose he selects seven of the most beautiful nymphs of Heaven, led by Tilottamā and Suprabhā, to go and tempt him as a means of examining Arjuna's heart. They set out, attended by hand-maidens, and arrive at Mount Indrakīla; description of nature.

Canto 2. Nature on the mountain seems to be welcoming them; the ladies talk about the types and character of beautiful ladies.

Canto 3. Discussion continues. They approach the cave that serves as Arjuna's hermitage and observe him seated there. They try various ways of distracting him and attracting his attention.

Canto 4. The sun sets and the moon rises; the ladies continue their efforts, and are being affected by desire for him. But Arjuna is still unshaken. After three nights it is clear that his resolve cannot be broken, so they return home to report to Indra; Heaven is overjoyed at the result.

Canto 5. Although the gods are reassured, there is still a doubt: Arjuna might not be interested in using his meditation for worldly power. So Indra disguises himself as an aged ascetic and visits the hermitage. Arjuna greets the sage, who praises his concentration but expresses surprise at the coat of mail, bow and sword lying at the ready. He suggests that Arjuna should pursue his practice to the highest level and abandon the world, which is, after all, only an illusion (comparison with wayang). Arjuna replies that he is only interested in pursuing his duty as a warrior.

Canto 6. Discussion continued. The sage tells him about the power of the senses, and Arjuna realizes that this is the highest truth. However, he explains that he is only doing this because of the bonds of devotion and love for his brother, Dharmātmaja (Yudhiṣṭhira). His only desire is to perform meritorious deeds for the benefit of others. Then the sage turns back into Indra, explains why he was tested, and urges him to continue with his efforts, as good fortune is at hand. He then returns to Heaven and Arjuna redoubles his concentration.

Canto 7. Indra's enemy has hesitated before attacking Heaven and sent out spies who report that Arjuna is performing austerities and may be recruited by the gods, so he sends out a demon by the name of Mūka to kill him. The demon turns himself into a wild boar which ravages the mountain. Arjuna comes out with his bow and arrows to confront it. Meanwhile the god Mahānīlakaṇṭha (Śiwa) has left Mount Kailāśa and in the form of a hunter also hunts the boar.

Canto 8. Arjuna's arrow and the god's arrow strike the boar at the same time and become one. The god accuses Arjuna of not being a good ascetic, but engaging in sinful behaviour by using weapons. Arjuna is furious and defends himself; they do battle, using amazing arrows that escalate in ferocity.

Canto 9. The battle continues. Abandoning weapons, they wrestle. The god is about to be thrown when he reveals himself as Śiwa in his half-woman-half-man form. Arjuna hastens to pay homage to the god, and utters praises.

Canto 10. The words of his praise: homage to the one who is immanent in all; the origin and destination of the whole world, manifest in both the visible and invisible.

Canto 11. The image of the pot filled with water; the essence of Śiwa is unveiled...

Canto 12. Śiwa interrupts the hymn and presents Arjuna with his boon in the form of the arrow called Paśupati. The god disappears. The author inserts a didactic passage on following Arjuna's example. Arjuna is happy and is planning to return home when two heavenly beings (*apsara*) arrive with a letter from Indra: he asks for help against the demon Niwātakawaca. The emissaries beg him to assist them. He cannot refuse, puts on a magic jacket and sandals, and they set off.

Canto 13. Arjuna and his two companions travel through the sky to Heaven, and can observe the stars, sun and moon, and then see the brightness of Indra's abode, to the east of Mount Meru.

Canto 14. The ladies of Heaven welcome him, and then Arjuna goes into the presence of Indra, who is discussing strategy with Wṛhaspati. He explains to Arjuna about the threat and asks him to protect the realm of the gods. Wṛhaspati then gives full instructions on how Arjuna and Suprabha will go together to Niwātakawaca's court and discover his special gift (vulnerable spot).

Canto 15. Arjuna is entertained, but love is still taboo. The couple set off through the sky, talking amorously, and observe the beauties of the country below.

Canto 16. Description continued. The enemy's country, Maṇimāntaka, comes into view; the demons are preparing for their campaign. Suprabhā is dejected about her task of tempting the demon, but Arjuna reassures her.

Canto 17. Suprabhā takes up a position in the garden while Arjuna hides; the ladies recognize her, and are surprised at finding her there.

Canto 18. Suprabhā explains that she has come to offer herself to the demon king, and so the ladies inform him. He is overjoyed that the 'glory of Heaven'

has apparently come over to him. He goes to the garden and impatiently tries to take possession of her.

Canto 19. She persuades him to wait and flatters him into telling about his powers; he reveals that his vulnerable spot is on the tip of his tongue, telling her not to divulge this. But Arjuna has been listening in, flies up and kicks down the gate, so the demon king puts her down and the two have the chance to fly away.

Canto 20. The city is in uproar, and Niwātakawaca realizes he has lost her and this was a trick set up by Indra. The whole army arrives and is ready to march against Indra.

Canto 21. Niwātakawaca and his four ministers are full of confidence; they set out. Long description of the demon army on the march; a bad omen for Maṇimāntaka.

Canto 22. Meanwhile Arjuna has arrived back in Heaven and reports what is happening. Indra orders the army to be drawn up; Citrāṅgada says they have been defeated before, by Kṣītisuta and Meghanāda, by being taken by surprise; he suggests going out to meet the enemy. Only Arjuna and Indra know about the secret.

Canto 23. The king of the gods comes forth, with good portents; long description of the army. Arjuna is at the rear.

Canto 24. They reach the southern flank of the mountain, and the army is drawn up for battle. The location is described.

Canto 25. The two armies meet. Long description of the battle, with attack and counterattack.

Canto 26. The gods are hard pressed and their battle array wrecked.

Canto 27. Arjuna and Niwātakawaca fight, using their powerful weapons; the army of the gods is in disarray, with Arjuna serving as the rear. Niwātakawaca is delighted and opens his mouth to taunt him, but it is filled with arrows and he dies.

Canto 28. The dead or wounded gods are brought back to life, and Indra and Arjuna return home. Meanwhile, the ladies of Heaven have been in distress, wondering what has happened.

Canto 29. Arjuna is accommodated in the Nandana Wood, and is consecrated as King of Heaven, to replace Indra for seven nights (that is, seven earthly months). Description of the ceremonies. A place has been prepared for Arjuna to rest, with seven houses surrounding it, for the marriage ceremonies.

Canto 30. Menakā is told to wait on Arjuna, and points out the ladies who are ready for him. He is asked to enter, and Suprabhā is the first to be sent in; he courts her, and they are united. Finally she has to leave.

Canto 31. Outside maidens are playing music; next Tilottamā takes her place. He courts her and she is overcome.

Canto 32. Amorous conversation between Arjuna and Tilottamā. Finally her time is up.

Canto 33. A young girl takes her place; she is inexperienced, and has to be reassured by the attendants.

Canto 34. Her allotted time passes; three types have already been described, so the others are not mentioned. Arjuna betakes himself to the Nandana Wood and admires the trees, but is reminded of the people he has left behind in the woods (his family), and so gives expression to his feelings in the form of a poem, written on a board in the roof.

Canto 35. His poem; he is just wondering how to finish it when Tilottamā, who has followed him unobserved, completes it with a suitable line. The seven months have passed, and so he takes leave to return home. Indra apologizes for keeping him so long and gives advice on combating the power of the senses. Arjuna mounts the chariot, driven by Mātali, and sets out. Long description of the pining ladies left behind.

Canto 36. Arjuna reaches the Wadari hermitage and finds his brothers; the story is finished. Let it be called ‘The Marriage of Arjuna’, Mpu Kaṇwa’s first attempt to write verse; he is agitated as he has to join Śrī Airlanggha on a military campaign.

Origins

The mention of Arjuna and his family places us within the framework of the Mahābhārata, the famous Indian epic. This consists of eighteen books (*Skt parvan*, *OJ parwa*), and with this story we find ourselves in the context of the third book, the Wanaparwa (also called Aranyakaparwa). In the preceding

book, the Pāṇḍawas have gambled their kingdom, Indraprastha, away, and have to go into exile in the forest for twelve years. It is an interesting project to investigate what links exist between the Old Javanese Arjunawiwāha and corresponding Indian texts. Zoetmulder has already devoted a lengthy discussion to the subject of the possible origins of the story, looking at Indian sources and possible Javanese influences (Zoetmulder 1974:227-43). I propose to revisit the question, adding some more details.

The mention of Śrī Dwaipāyana in AW 6.3d provides a useful clue, as we read: *atur i pawēkas sang śrī Dwaipāyana ri sira*, ‘bearing in mind the instructions that Śrī Dwaipāyana had given him’. The context suggests that these instructions were to gain weapons with which to wage war on behalf of Arjuna’s family, as is clarified in stanzas 4 and 5 of this canto. It was in obedience to these instructions that Arjuna had left his brothers and set out for the mountains in the first place, so this is an important point.

A search of the Sanskrit Wanaparwa reveals a parallel passage, where the sage Vyāsa (another name for Dwaipāyana) appears, realizing that the Pāṇḍawas are in a weak position and will need something much stronger to fight with. He speaks to Yudhiṣṭhira, saying: ‘The time shall come of your fortune, best of Bharatas, when Dhanamjaya the Pārtha [Arjuna] overpowers the enemies in battle. Receive this magic knowledge [...]. When strong-armed Arjuna has acquired it from you, he will make it successful; he must go to both Indra and Rudra, to obtain weapons [...]. For he will be capable, through his austerities and gallantry, to set eye on Gods [...].’ (Van Buitenen 1975:295). And so Yudhiṣṭhira speaks to Arjuna and tells him about the secret knowledge and instructs him to travel to the North.

Having reached the holy mountain, Indrakīla, Arjuna meets an ascetic, ‘blazing with the luster of *brahman*, yellowish, braided and wan’ (Van Buitenen 1975:297). This ascetic is Indra, just as in the kakawin, Cantos 5-6.

The meeting with Śiva is introduced with the dispute with the hunter (*kirāta*). The demon Mūka in the form of a boar is killed by both Arjuna and Śiva, and in the ensuing fight Arjuna is worsted (Van Buitenen 1975:300-1). The god reveals himself and grants the weapon Pāśupata. ‘Soon after, the blessed Lord Śakra [Indra] arrived on the head of Airāvata’ (Van Buitenen 1975: 304); Airāvata is, as we know, the name of Indra’s elephant mount, but in the kakawin (13.7c) it is the name of one of the two *apsara* who will escort Arjuna to Heaven.

During his journey to Heaven, Mātali, Indra’s charioteer, explains about the stars to be seen in the sky: ‘Those lights to be seen as the stars look tiny like oil flames because of the distance, but they are very large’ (Van Buitenen 1975:308). Here we can compare the kakawin (13.5-6):

- (5) The orbs of the stars, the sun and moon
 Appear to be smaller than man himself;
 Even so, they are large, and because of their distance
 Seen from the earth, they twinkle.
- (6) The stars are exceedingly small and only faintly visible
 Because of their height above the disk of the moon.
 The sun is the same distance from the moon
 As the distance of the earth from the sun.

Then having arrived in Heaven, Arjuna is made to sit next to Indra on his throne; he receives a thunderbolt weapon, stays there for five years, becomes skilful with the great weapons he has been given, and even acquires the art of music (Van Buitenen 1975:310).

It turns out that there are ‘certain Asuras, Nivātakavacas by name, who, driven mad by the gift of a boon, are doing us disfavours. With the insolence of their strength they have designs to slay the Gods [...]’. It is Arjuna who will be a match for them (Van Buitenen 1975:311).

From this point onwards, the Sanskrit text of the Wanaparwa and the kakawin seem to diverge. The Wanaparwa inserts very long passages, such as the tale of Nala and Damayantī and the tour of the ‘sacred fords’, before returning to the battle with the Nivātakavacas much, much later – no wonder Mpu Kaṅwa now went his own way.

In short, for about the first third of the kakawin there are some rather striking parallels with the Wanaparwa, suggesting that a closer look at the Sanskrit text might be fruitful. However, the Wanaparwa contains no mention at all of seven nymphs, or of Arjuna being tempted, let alone being married. Similarly, in the kakawin Niwātakawaca (now an individual, rather than a race of demons) has been moved to the very beginning of the story, in order to provide a motivation for Indra’s action in having Arjuna tested.

As Zoetmulder pointed out, when considering the question of an Indian model for the kakawin, there exists a work by Bhāravi (6th century) known as the Kirātārjunīya which contains a story similar to the kakawin, up to the granting of weapons, and even has Indra sending gandharwas and apsarasas to disturb Arjuna, with a lengthy description of their journey through the forest (Zoetmulder 1974:239-40). The Kirātārjunīya consists of eighteen sargas, and a summary is provided by I.V. Peterson in her study of this *mahākāvya* (‘court epic’) from the viewpoint of poetics (Peterson 2003:30-3).¹

The summary shows that, while the nymphs are present and have a seductive role comparable to the kakawin, there are nevertheless numerous differ-

¹ Another summary can be found in Keith 1920:109-11.

ences in detail. Only in the kakawin is their action motivated by a need to test Arjuna for the task of defeating Niwatakawaca on behalf of Indra. And only in the kakawin do we find Arjuna's reward for defeating him, in the form of becoming King of Heaven and being united with the seven heavenly ladies.

In short, from general themes and even textual details it appears that Mpu Kaṅwa knew both the Wanaparwa and the Kirātārjunīya, but that he then created a new and original work, with its own logic. He was not translating someone else's work. His poem seems to be responding to a creative impulse that arose in the setting of Java and of the reign of King Airlangga, in the first half of the eleventh century. This conclusion is in general agreement with Zoetmulder's, when he says, 'The most likely assumption, therefore, seems to be that the *kakawin* was an original creation of *mpu* Kaṅwa, or that the story already existed in Java and was cast into this form by him' (Zoetmulder 1974:240-1), and 'The part of the story which begins with Śiwa's disappearance after granting Arjuna his favour, that is, about two-thirds of the poem, is virtually an entirely new creation' (Zoetmulder 1974:243).

It is worth adding that, alongside the Arjunawiwāha, there is another kakawin that tells about Arjuna's adventures in this context, namely the Pārthayajña, which describes his journey to Mount Indrakīla, and within this frame includes much spiritual teaching. This work, however, dates from a later period, and is unpublished (for a summary and discussion, see Zoetmulder 1974:367-74).

Finally, almost as a footnote, we should note that of the books of the Mahābhārata we have in Old Javanese prose versions the first (Ādiparwa), fourth (Wirāṭaparwa), fifth (Udyogaparwa) and sixth (Bhīṣmaparwa). The second (Sabhāparwa) is found in just one manuscript in the Merbabu Collection (Kuntara Wiryamartana and Van der Molen 2001:53), and the third (Wanaparwa) is missing. Further, the Wirāṭaparwa is dated to 996, and the others are also datable to the reign of Dharmawangśa Tēguh. In other words, these summaries or adaptations of the Sanskrit into Old Javanese were made not long before disaster struck the kraton in 1006. So we can only speculate on whether an Old Javanese version of the Wanaparwa ever existed, or was perhaps lost, and do not know whether Mpu Kaṅwa was acquainted with it in Sanskrit or Old Javanese. However, this is not important, as he must have been well versed in Sanskrit, certainly if he was able to read and take ideas from the Kirātārjunīya.²

² Poerbatjaraka remarks that the language and the spelling of the Arjunawiwāha agree in many respects with the inscriptions of Airlangga (Poerbatjaraka 1926:2). In connection with dating, this is a suggestion that deserves to be investigated further.

*Kakawin and its significance**Kakawin and kāvya*

Old Javanese poetry is written in a form called *kakawin*, that is, verse arranged in ‘stanzas’ of four lines each, with their syllables arranged in patterns based on ‘quantity’, as in Sanskrit; a number of these stanzas in the same ‘metre’ constitute a canto. Detailed descriptions of this system have been given in many other places, so need not be repeated here.³ Instead, some remarks will be made in an attempt to explore the nature of *kakawin* a little further.

We have often claimed, parrot-fashion, that *kakawin* is the pendant of the Indian *kāvya*. In fact A.K. Warder informs us that *kāvya* have been composed in various languages, especially Sanskrit, but also including Tamil and languages ‘as remote as Javanese, which has an extensive *kāvya* literature’ (Warder 1972:8). The term *kāvya* is defined as ‘literature as a form of art’, and thus it excludes religious scriptures, histories and all technical works (Warder 1972:x). An extensive theoretical literature on *kāvya* has been preserved. Poetics and drama are closely connected, the most ancient treatise on the subject being the Nāṭyaśāstra. ‘Naturally these two branches of study overlap, drama being a form of *kāvya* and using the same style and figures, whilst poetics is actually treated in the Nāṭyaśāstra as part of the techniques of the theatre’ (Warder 1972:9).

D. Ingalls writes: ‘When it is the plot of the narrative that holds our interest and furnishes our delight rather than a mood or suggestion induced by poetic means, we are not dealing with *kāvya*’ (Ingalls 1965: 5).

So it seems we may have to revise our original assumption regarding the equation of *kakawin* with *kāvya*. In fact probably we should have been referring to *mahākāvya* (‘great *kāvya* or *kāvya* of great things’), of which Warder says, ‘[...] we are concerned with an artificial epic as opposed to the true epic of more ancient times. As the aim here is comprehensiveness, the *kawi* [poet] displays his skill in lyric descriptions as well as in epic narrative’ (Warder 1972:169).

A primary characteristic of *kakawin* is that it contains narrative. The other elements, namely descriptions of nature and of romantic episodes, or of teaching (philosophical or religious), have to be placed within the framework of the narrative plot. In other words, the author’s aim is basically to carry us from the beginning of the action through to the end, as effectively as possible.

The aesthetic theories of Indian poetry as set out in the Nāṭyaśāstra may have had some influence on the technique of Javanese poets, in view of

³ See, for example Zoetmulder 1974:101-121; Teeuw and Robson 2005:21-30.

the prominence of *rasa* (the theory of the arising of the six sentiments) in literary thinking at the time, even though there is no comparable textbook in Old Javanese to support this. Nevertheless, the fundamental closeness of poetry and drama in the Indian source may have something to teach us about Javanese poetry.

Peterson tells us that court epics (*mahākāvya*) ‘may tell a story and may impart moral values in doing so, but their primary function is to adorn and beautify, and thus render auspicious, the persons and milieu that they celebrate. *Alaṃkāra*, ‘ornament,’ a key concept in Sanskrit poetics as well as in Indian civilization, is useful in explaining the cultural function of *kāvya* [...]. In Indian civilization ornaments are intrinsically auspicious, that is, life-offering, capable of ensuring the prosperity and well-being of the person or thing they adorn. As language in its most artistic – ‘ornate,’ ‘figurative’ – form, *kāvya* works are themselves *alaṃkāras*, auspicious ornaments for their courtly milieu. But drama and court epic, the two poetic forms with themes and imagery closest to the lives of kings, are especially charged with the auspicious function of reflecting, augmenting, and ensuring the prosperity and royal glory (*śrī*) of the king, under whose protection the community of patrons and poets flourished’ (Peterson 2003:10-11). We will encounter the concept of *śrī* again shortly, as it is directly relevant to the Arjunawiwāha.

Regarding language, one more point can be quoted here: ‘The court epic [...] is a ceremonial text not in that it is embedded in specific sacred contexts, but that, as a sophisticated form of panegyric or praise-poem, like the chants of the Vedas, it *embodies* the sacred power of speech, a power that is capable of increasing the glory of the object of praise’ (Peterson 2003:11).⁴

The world of the kakawin is an elevated one, inhabited not only by human beings but equally by gods and demons, and their interaction (conflicts and unions) does not serve to tell us about human emotions, but appears to carry messages of a different kind – not purely lyrical, not purely philosophical, not purely historical. We can formulate the hypothesis that each specimen teaches us something about the nature of the relation between the visible and the invisible (or human and divine), a subject which is crucial for managing the power-relations that complicate existence in this world.

On an earlier occasion (Robson 1983:299-309) I proposed the idea that allegory may have been an integral part of kakawin, in the sense that there are two layers of meaning or interpretation. How this might apply to the Arjunawiwāha will be explained below.

The ritual act of composing kakawin creates a context in which a living

⁴ Referring to panegyrics, Ingalls makes a similar point: ‘To say a thing in ritual is to bring it to pass’ (Ingalls 1965:291).

ruler and a mythological figure can be identified and the attributes of the latter transferred to the former in the shape of allegory. In the case of the Arjunawiwāha, if Arjuna is described as achieving his goals, as being victorious and enjoying the rewards of his efforts, then anyone identified with him will share in these. Whether this person is Airlangga may be deduced from the opening and closing stanzas.

Kakawin serves to place Javanese royalty in a mythological context in order to tap into the source of power. As an artifact, the kakawin text itself is imbued with divine power, as it is a ‘temple of words’ (*caṇḍi bhāṣa*) into which the deity descends, or is called down by means of the poet’s religious acts, so that he will have the ability to carry the story through from beginning to successful conclusion (Teeuw and Robson 2005:1).

If in all this we are drawing close to the thought-world of the Javanese dalang, this may not be coincidental. The ‘technology’ of wayang was after all familiar to Old Javanese poets, and Mpu Kaṇwa himself used it as an image: *walulang inukir molah angucap* (AW 5.9b), ‘chiselled leather that moves and talks’.

Structure

The dense texture and complex grammatical structures of a Sanskrit *mahākāvya* contrast starkly with the simple, more open weave of Old Javanese, which has been described as additive or periphrastic (Uhlenbeck 1979:409). This is more suited to the perception of a narrative by ear, and there is ample evidence that the Old Javanese kakawin was intended *to be heard*. The logical implication of this is the presence of a reciter and an audience. And parallel to the linguistic level, the narrative level of the work will also have had to take account of the ability of an audience to keep track of the storyline, by being developed in a linear manner, with clearly articulated transitions from topic to topic.

We have no other term for the reciter than *kawi*, the actual poet or creator of the work, and assume that the author also performed the work. The term *dalang* is found only once in Old Javanese.⁵

The plot-structure of the poem deserves further study. P. Henry claims that the work ‘manifests, on several levels, a concern with the image of balanced opposites [...]. The most striking instance of this concern with balance can be seen at the highest level of the poetic structure, where movement away from Mt Meru is paired with movement toward it, both on a large

⁵ This is in a comparison ‘*hanan bangun dalang*’ (Kṛṣṇāyana 21.2); but the term is common in Middle Javanese.

scale (Heaven tests Arjuna, Niwātakawaca attacks Heaven) and a smaller one (Arjuna goes up to help the gods, Arjuna and Suprabhā go down to trick Niwātakawaca). This four-fold structure is punctuated by description of the forest and countryside, in a manner resembling the use of the mountain/forest puppet (*gunungan/kayon*) in Javanese and Balinese wayang performance' (Henry 1986:22).

I can find no real evidence for a 'four-fold structure', but agree that there is a free communication to and from Heaven, and that the descriptions of nature may have more than decorative significance.

The storytelling moves fast and smoothly. There are no, or few, sudden transitions, and the narrative material is often distributed over more than one canto; the canto divisions do not correspond to episodes.

A possible division of the story into five parts could be made as follows:

- Cantos 1-11 Introduction; Arjuna's ascetic practices; the boar killed; fight with Śiwa
- Cantos 12-14 The hymn; grant of the weapon; summons to Heaven and instructions
- Cantos 15-19 Arjuna and Suprabhā's journey; Suprabhā's trick
- Cantos 20-27 The battle; death of Niwātakawaca
- Cantos 28-36 Arjuna's reward in Heaven; return home⁶

The climax of the poem is the death of Niwātakawaca (Canto 27). This is written in the metre *Jagaddhita* ('Welfare of the World'), which might be an indication of its importance. However, against this idea is the fact that it is also used for Canto 3, for example, which does not have any special place, as it contains only (part of) the scene of attempted seduction. Otherwise it cannot be said that the text displays any clear markers regarding division of the story, or any stock scenes familiar from modern wayang. On the contrary, the author strives for a smooth, seamless composition, which flows naturally from beginning to end.

Given that the climactic moment of the drama is the defeat and death of the demon Niwātakawaca, and the amount of space devoted to the great battle between his forces and those of Indra, not to mention the fact that the demon's threat to Heaven supplies one of the two mainsprings of the action,

⁶ Peterson tells us: 'In the *Nāṭyasastra* Bharata analyzes the development of the dramatic plot as coming about through the interrelationship of three kinds of structures consisting of five items each: five objective components of the plot, five stages in the progression of the action, and five points or "junctures in the presentation of the action," [...] The most important item in the list is *kārya*, the aim or goal of the poem's action, literally, "that which is to be done," [...]' (Peterson 2003:36-7).

it can be argued that the conflict between gods and demons is a central theme of the poem. One can observe the same strife between gods and demons in many other works, for example on a grand scale in the *Bhomāntaka* (Teeuw and Robson 2005), as well as in Indian Hinduism. The gods and demons represent the powers of good and evil, or order and chaos, which are constantly in contention for domination of the world. Kings, the rulers of men, play the part of gods in their duty of establishing and maintaining the welfare of the realm by rooting out ‘evildoers’. Each time there is a threat to the balance of forces, a divine figure is obliged to intervene in order to restore order. There may be several layers of significance in this theme. A psychological one is suggested by Zimmer: ‘Men in whom serene clarity or goodness (*sattva*) prevails, worship gods; men in whom violent activity and desire prevail, worship *yakṣas* and *rākṣasas*’ (Zimmer 1952:399). Another one might be ethnic: demons inhabit a non-Aryan region (*anāryadeśa*), as we learn from *Bhomāntaka* 79.11a.

The plot of the *Arjunawiwāha* has a cyclical movement, in the sense that it goes from the introduction of problems (Indra’s being threatened by a demon in 1.2cd and Arjuna’s striving for victory in battle in 1.4c) to the solution of these problems – the demon is defeated and Arjuna has the weapon needed to become ‘all-conquering’ (*digwijaya gati nira*, 36.1d). The drama as a whole thus symbolizes completion and achievement; it could not stop before these two goals have been reached. Mpu Kaṅwa states his aim at the outset as *mikēt kawijayan sang Pārtha ring kahyangan*, ‘to compose the victory of Pārtha [Arjuna] in Heaven’.

In other words, the enactment of the drama (in the form of recitation) actualizes in the imaginary world an outcome that may have been relevant in the visible world, and the audience will have been aware of the circumstances of the time and what the work may have been aiming to achieve. The king, Airlangga, who is offered homage as sponsor in the final line (36.2d), and by implication in the opening lines, is also aware of the matter and has given his blessing (approval or assent) (*anganumata*, 36.2d). The author is concerned because he is about to face a military campaign and has to accompany his king (various interpretations are possible here, see Comments). This is precisely the situation in which the depiction in kakawin form of Arjuna’s victory would have served a useful end.

As an added complication, Poerbatjaraka was of the opinion that the text of the *Arjunawiwāha* is ‘not free of interpolations and botchings’, although he admits that all the manuscripts, including the ones from Java, contain the offending unauthentic passages. He asserts that they can be recognized from their use of language, such as frequent use of reduplicated forms (Poerbatjaraka 1926:4-6). While we may totally disagree with his views on interpolation on the basis of the inadequate arguments presented, there may

after all be something more here than meets the eye.

In Canto 17, stanza 4 has been placed between square brackets in Poerbatjaraka's edition, showing that he considered this as an 'interpolation'. And when we look at it in its context, it is indeed true that it is superfluous, and a telling detail is the repetition of the word *sphaṭikagr̥ha* from 17.4d in the first line of the next stanza, 17.5a – something which is stylistically improbable.

Furthermore, subjectively one detects a shift in style in the poem, from the simple, clear style of the first half (approximately), to the more complicated, pretentious style of the second half. Style is hard to measure. However, we could count the number of unusual Sanskritic words that appear in the second half, words in fact unique to the Arjunawiwāha,⁷ and the sometimes clumsy sentence structures.⁸ These exotic words are found from about Canto 21 onwards, one example being *bhujagacarma*, 'snake-skin', in 21.7a – this is precisely a word that already turned up in 17.4b, in the so-called interpolated stanza. What does all this mean?

My hypothesis is that there are two 'layers' in the composition. The first layer or draft runs up to about the end of Canto 20, the point in the story where the demon army is about to march out. For some reason, the composition may have been left off here, to be taken up later, with the insertion of 17.4 and a continuation from Canto 21 to the end. This might account for the difference in style. It is impossible to say who the writers were – whether Mpu Kanwa went away to study fresh Sanskrit sources for his description of the battle, the inauguration in Heaven and the erotic encounters, or whether he handed it over to a disciple or a team of disciples. But it may have implications for our approach to the structure and significance of the text.

Cultural concepts

As foreshadowed in 2001 (Robson 2001:48), if one wants one's translation to be moderately comprehensible for readers beyond the narrow confines of specialists, it may be useful to attempt a sort of conceptual framework, with the purpose of clarifying some of the concepts that underlie this Old Javanese work and provide its logic and momentum.

⁷ These are indicated in the Comments. Some look like Sanskrit, but are not listed in Monier-Williams (1899).

⁸ Poerbatjaraka used the word 'gewrongen' (forced, contrived) (Poerbatjaraka 1926:111). He was not wrong.

The kakawin world and its inhabitants

The world of the kakawin is broad. The writer's eye ranges far and wide, taking us to places far beyond the reach of common mortals. The events described and the characters who enact them are by no means limited to the earth and humanity.

The story of the Arjunawiwāha opens with the god Indra (*bhaṭāra Śakra*, 1.2c), the king of the gods, who of course lives in Heaven, the *indrālaya* (1.3a). We also immediately hear about the *daitya* (demon) Niwātakawaca, whose fort is located on the southern slopes of Mount Meru and who intends to destroy Indra's abode. The said mountain is at the centre of the world, and Heaven (also called *swarga*, 1.3d) is situated around it. We learn later (18.1b) that Niwātakawaca's realm is called Maṇimāntaka, a name which does not seem to have been found elsewhere.⁹ So Niwātakawaca is not *in* heaven, but close enough to it to be a threat. Does this mean that he is on earth, or is the distinction irrelevant? Apart from Indra, all the other gods also live in heaven, as well as the rishis (1.3d), led by Wṛhaspati (14.14d), and Wasīṣṭha (29.5c) and, most importantly, the *apsara* and *apsarī*. The role of the *apsarī* will be central to the story.

Our hero is also introduced early (1.4c). He is called Pārtha, Arjuna, Phalguna, Dhanañjaya or Pāṇḍusuta. He is a human being (*mānuṣa*, 1.3c), and this is a crucial difference, as only a human being (not a god, demi-god or demon) can achieve what has to be done, according to what the Lord (probably Śiwa) has decreed. We will call him Arjuna. He has wives, Subhadrā and Ulupuy (1.9c), and older and younger brothers, of whom only the eldest is named, being called Dharmātmaja (6.4c). They dwell in the Wadari forest hermitage (36.1b), which is presumably on the earth. Their lost realm is Hastina, located within the bounds of southern Bhāratawarṣa (15.7d), that is, India or the kingdom of Bhārata. (The name Java, by the way, is found nowhere in the Arjunawiwāha.)

Travelling through the air (*ambaramārga*, 15.4a) from Heaven to Niwātakawaca's camp, the nymph Suprabhā and Arjuna are able to look down on the earth and can see various scenes. Because they are travelling south, Hastina may be somewhere south of Mount Meru.¹⁰ Suprabhā is able to fly because she is a denizen of heaven, but Arjuna has to wear a special jacket and sandals in order to fly.

When Niwātakawaca has been deceived and then marches against Heaven,

⁹ A town of the daityas called Maṇimatī in the Mahābhārata is listed by Monier-Williams (1899:775).

¹⁰ *Bhārata-warṣa-maṇḍala kidul ndi kunṅg arah-arah ri Hastina*, 15.7d.

the location where he joins battle with Indra's army, *lambung ikang giri-rāja kidul* (24.1a), is described in quite concrete terms (24.4), so it is clearly on earth, although Arjuna's subsequent victory was already termed as *kawijayan sang Pārtha ring kahyangan* (1.2b), 'Arjuna's victory in Heaven'. At least it was close to Heaven, as the demon forces were reported to have been harassing the inhabitants of Heaven (24.1).

There are several more points of interest in connection with location. We can list them in order. Firstly, the *apsarī* leave Heaven flying through the air and then descend on Mount Indrakīla where Arjuna is performing austerities in a cave (1.11); secondly, the god Indra visits Arjuna in the guise of an elderly mendicant to question him (5.2d); and thirdly Arjuna is escorted to Heaven by two emissaries from Indrakīla on the orders of Indra to receive his instructions, heading eastwards (*angawetan*, 13.3a).

Each of these journeys is between the realm of men (*mānuṣapada*) and the realm of the gods (*surapada*), and is achieved without difficulty. This leads us to the conclusion that the two are interpenetrable. In other words, the gods can appear at any time and intervene in the affairs of men. The two locations are equally real and distinct, and there is a close connection between the natural and the supernatural in 'kakawin thinking'. This clearly represents an important feature of the thought-world of early Java, as seen in this source. And in the same way, the characters who people this world are both men and gods. Arjuna, a human being, in fact has Indra as his father, as is indicated here (e.g. Indra calls him *wēkangku*, 'my son', in 14.9b).

Menakā, who is the supervisor of the *apsarī* in heaven, is actually a relative of Arjuna's¹¹, and Zoetmulder explains (Zoetmulder 1982:2046b): 'M. seems to be an elder relative or ancestor of Arjuna through the nymph Tapatī, mother of Kuru; compare Ādiparwa 157-159'.

No children of Arjuna are mentioned here, but we know that his wife Subhadrā (sister of Kṛṣṇa) would have a son, Abhimanyu, whose adventures are related in the kakawin Ghaṭotkacāśraya. His other wife, Ulupuy (Skt Ulūpī), was a daughter of the Nāga king Kauravya (their marriage is found in the Ādiparwa). He was of course also married to Dropadī in common with his brothers; she is called Drupadātmajā here (3.9b).

Asceticism

A theme that occurs regularly in Old Javanese literature is the practice of austerities. One can assume that it occupied a prominent place in the thinking of the people of early Java, as to some extent it does today. In early Java the

¹¹ *Tuwi tan waneh tuha-tuhānggēh ira makakulārya Phalguna* (30.1c).

idea was probably adopted from India, as part of the complex of religious and philosophical thought that became established in Java and formed the fertile soil from which a variety of cultural expressions grew. Of course the concept of abstinence in a religious context is familiar in Islam, Christianity and Buddhism, but it is in Hinduism that we have to look for further clarification of the workings of asceticism as they apply to our text.

The term in Old Javanese is *tapā* (Sanskrit *tapas*), ‘religious austerity, bodily mortification, penance, asceticism’ (Zoetmulder 1982:1945b), with its various derived forms, and often in combination with *brata*, ‘religious vow or practice, any pious observance, meritorious act of devotion or austerity, solemn vow, holy practice (fasting, continence etc.)’ (Zoetmulder 1982:260a).

There is an explanation in H. Zimmer’s *Philosophies of India* which is worth quoting in full:

‘The practice of *tapas* belongs to the pre-Aryan, non-Vedic heritage of archaic Indian asceticism. It is among the most ancient non-Brāhmanic elements of the old Indian yoga. It is a technique for the winning of complete mastery over oneself through sustaining self-inflicted sufferings to the utmost limit of intensity and time; also, it is the way to conquer the powers of the universe itself, the macrocosm, by subduing completely their reflection in the microcosm, one’s own organism. What it represents is an extreme will for power, a desire to conjure the unlimited hidden energies that are stored in the unconscious vital part of human nature’ (Zimmer 1956:400n).

This type of asceticism is morally neutral. In other words, it can be used for good or evil purposes. In our story, Arjunawiwāha, we see Arjuna practising asceticism with the purpose of finding the power necessary to defeat his family’s enemies. But the same method has also been used by the demon Niwātakawaca earlier. When Suprabhā has arrived with the intention of deceiving him, she says to him:

- 19.3 ‘But Your Majesty already has magical powers and has obtained boons:
You are invulnerable, immortal and possess the eight qualities of kingship.
4. Your fame dominates the entire world,
And has spread through the whole of Brāhma’s realm.
Wiṣṇu’s world and Śiwa’s world are both hushed,
Not to mention Indra’s abode, which is overawed.
 5. However, what is your most astonishing quality,
Obtained by restraining the senses and performing austerities?
If you have devoted yourself to yoga for a hundred ages,
You will have won a very great favour from Rudra.’

And he replies:

6. 'My dear lady, let me tell you, come!
The place where I did my austerities was very suitable:
On the slopes of the Himālaya there is a cave,
Four times it has collapsed and been completely blocked.
7. My worship to call up Rudra was always immaculate,
So the Lord was kind and took pity on me.
He acceded to every desire I requested:
The earth, heaven and so on he gave me to be my slaves.'

So there is an almost mechanical aspect to this process: the more intense the austerities practised, the greater the results. These results are depicted as gifts or favours granted by Rudra.¹² The god Rudra is the same as Śiwa, also called Mahānīlakaṇṭha and Śaṅkara.

Another term used in the same context as *tapa* is *yoga* (for example 19.5c above). Obviously this does not have the modern meaning of stretching the body into strange poses as a form of exercise. This is a huge subject in Indian thought; it is defined variously as the 'practice of introvert concentration' (Zimmer 1956:280), or 'yoga consists in the (intentional) stopping of the spontaneous activities of the mind-stuff' (Zimmer 1956:284), or, at greater length, 'Yoga can be defined as a discipline designed to yield an experience of the sovereign aloofness and isolation of the suprapersonal nucleus of our being, by stilling the spontaneous activities of matter, which, in the form of the bodily or psychic shell, normally overlies the life-monad' (Zimmer 1956:316). Yoga is founded on a doctrine of 'psychological functionalism' which was elaborated by Sāṅkhya. In Hindu mythology, Śiwa, the Universal God (Īśwara, the 'Lord' in Old Javanese) is the supreme lord of yoga.

The definition of *yoga* given by Zoetmulder is: 'exertion, endeavour, method or practice of mental concentration or penance (to control the senses, arrest the fluctuations (*wṛtti*) of the mind (*citta*), obtain supernatural power, achieve union with the deity or liberation)' (Zoetmulder 1982:2363).

In the Arjunawiwāha, Arjuna practises *yoga*, for example:

- 5.4b *liněsu nira ng yoga sakarěng*, 'he relaxed his yoga for a moment';
5.6a *ikung yogābhyāsātīśaya*, 'that yoga practice of yours is extraordinary'.

His aim is not to achieve liberation (although he could have pursued it to that length), but to win victory in battle. He will only be able to do this if he can

¹² *Yan langgěng ikang Śiwasmṛti ḍatěng śraddhā bhaṭārěśwara*, 1.5b.

tap into a source of great power. After all, the Pāṇḍawas are in a vulnerable position, even if right should be on their side. Arjuna needs a weapon that can defeat his enemies, and it is only Śiwa who can provide one powerful enough to do the job. This is why it is vital for Arjuna to be strong and to maintain his concentration, despite all the seductions devised by the seven beautiful nymphs. If he should waver, then his efforts would all have been in vain.

So power is an underlying concept in the thought-world of early Java. However, this kind of power is not the usual, mundane kind, but one concentrated in a supernatural source, namely the gods. If we can gain access to this and channel it toward our purposes, then we will succeed. Perhaps ‘energy’ would also be a suitable term. In Old Javanese we have the terms *prabhāwa*, ‘might, power, strength; an extraordinary, supernatural potency’ (Zoetmulder 1982:1377) and *śakti*, ‘power, strength’, as well as *kaśaktin*, which is simply ‘might, strength’ (Zoetmulder 1982:1607-8).

The world of early Java was one in which power could be exercised by a range of beings, such as gods, sages and demons. The hero and warrior had to negotiate, propitiate or combat these, and it was the king’s function to promote ‘good’ and eradicate ‘evil’ forces, in order to bring about the ‘welfare of the world’. The aim is not balance or equilibrium, but the total annihilation of evil, often embodied in demonic figures. In our story, Niwātakawaca is the threat, and has to be defeated. He is not revived at the end of the battle, but is consumed by a fire-arrow with all his servants and vehicles (28.1b).

Duty and kingship

One of the most important basic concepts underlying the story of the Arjunawiwāha, one without which there *is* no story, is that of duty (*dharma*). It is only because of Arjuna’s perception of his duty that he is performing austerities with the aim of obtaining the divine favour of a weapon in order to restore his family’s rights. Further, it is the duty of a *kṣatriya* (warrior, prince) to fight in order to uphold justice. The fact that this duty is central to the kakawin tells us that it is closely related to and a product of the court culture of early Java and, more abstractly, the concept of kingship, as it functioned at that time.

The term *jagaddhita* (‘welfare of the world’) is so prominent in Old Javanese, referring to what a ruler is supposed to restore and maintain, that it must have represented a central idea in the thinking of the poet and his audience. The king is a *kṣatriya* and he has as his duty the protection of the realm; he is a refuge for those in distress.

The concept of kingship has to be included among the important underlying themes of the Arjunawiwāha. We have already noted that Arjuna is seeking to support his family in their efforts to regain their kingdom, but should

not forget that in the Arjunawiwāha Arjuna himself becomes king – he is inaugurated as King of Heaven with full rites and ceremonies (*abhiṣeka* 29.8b), to replace Indra for a fixed term of seven months, ‘to receive the fruits of his heroism’ (29.1-7). He is bestowed with the Eight Qualities of Kingship (29.3d).

The description of the ‘marriage’ to the seven nymphs follows on this immediately, so it is hard to escape the conclusion that there is some connection. This is then part of the enjoyment of his reward, as Menakā says, ‘... be kind enough to accept the rewards due to one who has been victorious in battle. May you accede to the allurements of the seven’ (30.2ab). The number seven applies to both the time spent in Heaven and to the nymphs.

Furthermore, we may recall that Indra is Arjuna’s father, so there is a degree of legitimacy in occupying this position in Heaven, albeit temporarily. It was also not Arjuna’s brothers who begat offspring who would succeed in the line of the Pāṇḍawas but Arjuna himself, through his son Abhimanyu and grandson Parikṣit. The Pāṇḍawas seem to have been regarded as primeval kings in Javanese thinking, as suggested in Deśawarnana 43.1a (Robson 1995).

It is the achievements of Arjuna in his asceticism and winning a special weapon from Rudra which enable the Pāṇḍawas to gain the final victory – none of his brothers undertook such an action – and it was Arjuna, the skilled archer, who took a leading role in the Great War of the Bhāratas.

The story of the Arjunawiwāha then provides proof of how Arjuna, and in due time his line, was endowed with the qualities for kingship (‘pleasure and power’, 34.4a). Heaven is the source of his power, granted by Indra, so any king who could be identified with Arjuna, by descent or by description, would enjoy the same powers.

Eroticism and nature

The idea that the passages of description of erotic activities in the Arjunawiwāha might be interpolations has long been abandoned as some early twentieth century prudery. Instead, we prefer the view that all the various passages in the text belong there, including the nymphs and nature. This invites an interpretation of the significance of eroticism in the Arjunawiwāha. Such an interpretation must be based on the text itself, rather than refer to material from later kakawins which may, or may not, be relevant – after all, the next specimen dates from more than a century later.

My suggestion is that at least on one level the aim of the Arjunawiwāha is didactic. This view is in keeping with the opinion of Warder (1972:15-6) that one of the functions of *kāvya* is to teach. What does it teach?

The Arjunawiwāha teaches that:

1. The princely class (kings) have a duty to perform;
2. Once that duty has been performed, its rewards may be enjoyed;
3. Sexuality and its enjoyment are good and legitimate; and
4. The pursuit of a spiritual aim is not in conflict with the above, providing one is not attached to the delusions of the senses.

The nymphs are an essential element in the story, because it is their attractions which are used as temptation, and which are therefore by a kind of ‘poetic justice’ provided as a reward for having been resisted. In this sense, the *wiwāha* (union with the nymphs) completes the dramatic structure of the story. Without this climax the work would not be complete. At the end of the story, Arjuna has done his duty for the sake of family; has enjoyed his reward for serving Indra; and has received instruction on spiritual matters from both Śiwa and Indra. This being so, he can return to his family and (later) be victorious over his enemies. In this sense, the text is optimistic and has a ‘happy ending’.

Kuntara Wiryamartana is of the opinion that ‘tampaklah bahwa kakawin yang bertema *kawijayan sang Pārtha ring kahyangan* (AW I.2b) itu, bertitik persatuan Arjuna dengan *Śakti*. Persatuan Arjuna dengan *Śakti*lah ‘perkawinan Arjuna’ (Kuntara 1990:372).¹³ Similarly, Creese believes that ‘it is possible for lovers to achieve union not only with each other but also with the divine. In this way the energy and power of the divine is [are] realized in human beings. In tantric practice, sexual intercourse is perceived as ritual [...] The supreme deity of tantric practice is Śiwa in union with his divine consort *Śakti* [...]’ (Creese 1998:201). However, in the *Arjunawiwāha* the word *śakti* is not used in this sense, and it appears not to have been used as such anywhere in Old Javanese (compare Zoetmulder 1982:1607-8), bearing in mind the definition of *Śakti* as found in Sanskrit, ‘the energy or active power of a deity personified as his wife...’ (Monier-Williams 1899:1044). The *apsarī* in the poem are not goddesses in disguise, or have any family associations with gods. The idea of tantric marriage seems to be based more on imagination or wishful thinking than on evidence. However, a comparable idea will be proposed in the next section.

The mention of *smarāgama* (‘the art of love’, 31.5b) in the context of sexual union probably serves to underline the supreme skill of the lover, and does not exclude the use of secret formulas for use to guarantee a good result, in the same way as is found in some modern Javanese *primbon*.

¹³ ‘It is evident that the kakawin which has the theme of ‘Pārtha’s victory in Heaven’ has as its core the union of Arjuna with *Śakti*. It is the union of Arjuna with *Śakti* which is ‘the marriage of Arjuna’.

The modern reader will be struck by the use of features of the landscape, such as trees and mountains, as ‘animate’ actors in the story. Their function is to heighten emotional effects by matching the feelings of the human actors; in this way, an erotic mood can be created by describing parts of nature as resembling beautiful women. However, there is no evidence that ‘the beauty of nature expressed as female beauty in Java symbolizes and celebrates the goddess alone’, or that ‘the beauty of the natural world is represented as Woman’, as claimed by Rubinstein (2000:125). Finally, the term *kalangwan* (or *kalangön*) ‘beauty’, much discussed in this context (Zoetmulder 1974), does not occur in the Arjunawiwāha, and the author gives no clues regarding his theory of aesthetics.

Theme and significance

Airlangga and Arjuna

The opening six lines of the Arjunawiwāha are very important for an understanding of the theme and significance of the work as a whole. The first four lines (Canto 1.1) describe the characteristics of a person at a particular stage of spiritual development. This person is a *paramārthapāṇḍita*, ‘scholar who understands the highest truth’ (1.1a). As such, he does not seek refuge in ‘the Void’, that is, the state in which the world is perceived as ‘empty’, but has moved on and taken a step further (line a). Line (b) describes his intentions from a negative angle: he does not seek the objects of the senses as if engaged with or catering to worldly things. Then line (c) tells us what he does long for, namely to succeed in winning fame for deeds of valour and the welfare of the world. This implies that he has the inner peace required in order to be content to allow a ‘screen’ (*kēlir*) to remain between him and the divine ‘Cause of the World’, the deity who brings everything into existence. It is not necessary to be one with the deity, because there is work to be done on behalf of those who live in the world.

The purpose of providing this explanation is to indicate the kind of person to whom the author (in the first person, ‘I’, OJ –*ku*) offers the deepest respect, bowing his head in the dust of the sandals of such a one (1.2a). The person who possesses such a level of understanding will be a reliable source of blessing (*manggala*) for the poet, as he commences the task of composing his poem. The poet needs the beneficial influence of the *manggala* in order to bring to a successful conclusion the work of narrating the victory of Pārtha (Arjuna) in Heaven (1.2b). This is a work laden with significance.

So who is being referred to? No name is given here. However, at the end of the poem we read that the king is Airlangga, and the poet who has written

the *kakawin* refers to himself as Mpu Kaṅwa. The two, the poet and his king, have thus been linked, and it is most likely that here, at the beginning, it is also King Airlangga who is being alluded to. In other words, it is Airlangga who is the sage who does not seek to devote himself to release from the world, but instead strives to win fame for deeds of valour and to promote the happiness of others, in keeping with the duty of a *kṣatriya* prince.

However, there is another layer of significance in these opening lines. As we will soon see, the poem is going to depict the deeds of Arjuna, who is doing something similar – he is exerting himself in ascetic practices with the object of being victorious in battle (1.4c). Indeed, in order to dispel any doubt that he may actually wish to take his austerities as far as reaching release from the world, he is tested by the god Indra in the form of an elderly sage (Cantos 5 and 6). Arjuna explains that the duties of a warrior are fame and valour, and provided these are adhered to they will lead to final liberation (5.10d). In this way the opening passage of the Arjunawiwāha refers to both Airlangga and Arjuna.

As discussed at length by Berg in 1938¹⁴, this opens up the possibility that the poem is an allegory, in which the adventures of Arjuna allude to the career of Airlangga, who is known to have taken refuge in a monastery, before being asked to return to the world to defeat his enemies and restore the kingdom. This suggestion seems not unreasonable, although it cannot be proved beyond all doubt.¹⁵

It is clear that Arjuna is determined to adhere to the duty of a warrior and to seek the welfare of others. The ones he wishes to help are his family, in the first place his eldest brother. He says to Indra: ‘I am bound by the bonds of devotion and love. There is an elder brother of mine, Śrī Dharmātmaja – He is the one for whom I am performing austerities, with a desire for world-conquest’ (6.4). The immediate aim of Arjuna’s austerities (*Śiwasmṛti*, 1.5b) is to be rewarded by Rudra (Śiwa) with a weapon which can be used in the coming struggle for the benefit of his family. If he gets this special weapon, this will also make him an ally for Indra and Heaven, who are being threatened by the demon Niwātakawaca. So Indra wants to make sure that Arjuna is strong

¹⁴ ‘De Arjunawiwāha, Er-Langga’s levensloop en bruiloftslied?’ [The Arjunawiwāha, Airlangga’s career and wedding song?]

¹⁵ Within the context of his discussion of vernacularization in India, Sheldon Pollock takes as a telling example the work *Bhāratam* (also called *Vikramārjunavijayam*, Arjuna’s Victory of Power, c. 950) by the Kannada author Pampa. He shows how this is a clear allegory, identifying king Arikesari with Arjuna (Pollock 2006:356-63). The similarity in theme and time with Mpu Kaṅwa’s work is remarkable, as Pollock says, in view of ‘the virtuously simultaneous rise, in the ninth and tenth centuries, of the vernacular *kāvya* in the Deccan and the *kakawin* in Java’ (Pollock 2006:537).

enough, and his method for doing this is by using the charms of seven heavenly nymphs to test his resolve and the strength of his mental concentration.

The theme of Arjuna's asceticism (*tapa*), in particular the scene where he is tempted by the ladies, has been frequently depicted in art, for example Balinese paintings (Worsley 1988), East Javanese temple reliefs (Candis Kedaton and Surowono) and other places. It is even mentioned as the name of a wayang lakon in Malay literature.¹⁶

The theme of the poem as described by the poet in 1.2b is *mikēt kawijayan sang Pārtha ring kahyangan*, 'to compose the tale of Arjuna's victory in Heaven'. But which victory is meant? It is probably not the victory over his own senses, essential though this is, but the victory over the demon Niwātakawaca, by means of which Heaven is saved from destruction. After gaining his weapon, Arjuna could have returned to the world immediately to help his family, but he is restrained by Indra, who has another task for him. Once this is done, and Arjuna has been rewarded and wishes to leave Heaven, Indra has to let him go and adds, 'My aim was that poets in days to come should give a beautiful description of your victory!' (35.6d) – a lovely touch of irony on the part of Mpu Kaṇwa.

The marriage

Indra rewards Arjuna, in accordance with his promise, by installing him for a time as king of Heaven and by allowing him to amuse himself with the seven heavenly ladies, whose beauties he had earlier resisted. It is this passage of erotic description that supplied the name Arjunawiwāha ('Marriage of Arjuna') that is given to the poem in its closing stanza (39.2a). However, we are not to consider this as abandonment to the senses, seeing that Indra has just warned against precisely this danger in a passage of teaching addressed to Arjuna before his departure from Heaven. We are definitely not intended to be under the impression that unbridled enjoyment is the message of the poem.

Berg (1938:24-6) wondered whether the whole final stanza, including the references to Arjunawiwāha, Mpu Kaṇwa and Airlangga, was an addition made to the text at a later date, and as evidence he claimed that the use of words is not in keeping with the rest of the text. I can find nothing to support such a linguistic argument, and point out that the stanza in question is present in all manuscripts. Even so, the use of the word *wiwāha* here is interesting, as it seems to contrast with the *kawijayan* mentioned at the beginning as theme of the story. Does *wiwāha* really mean 'marriage' or 'wedding', and if so, what sort?

¹⁶ Hikayat Andaken Penurat, ed. Robson 1969:74 and 100.

In an attempt to answer this, we observe that a word for ‘wife’ (*strī*, *kurēn* or *bini*) is used nowhere to refer to the nymphs, and there is also no suggestion that one or more of these will accompany Arjuna homewards. Clearly, the coupling is strictly short-term – as the text says, one day and night each. On the other hand, the terms *piniḍuḍuk* (29.10d), *pawarangan* (29.10a) and *mamaranga* (34.3a) all seem to indicate some kind of wedding ceremony, although a ritual, an officiant or offerings are not referred to. The function of the *apsarī* is to tempt and to provide pleasure (they can play music too, as well as write poetry!), rather than to accompany a husband or to supply offspring. So this may have been a special type of *wiwāha*. The basic meaning in Sanskrit is ‘leading away (the bride from her father’s house)’, and there are eight kinds of marriage, including the *gandharva-vivāha*, which is defined as ‘the form of marriage peculiar to Gandharvas; a marriage proceeding entirely from love without ceremonies and without consulting relatives (allowed between persons of the second or military class)’ (Monier Williams 1899:346). And *apsaras* are the wives of *gandharvas*. We can conclude that the term *wiwāha* was indeed fitting.

Creese has made a comprehensive study of the forms of marriage and their ceremonies as found in the kakawin literature, but finds that, ‘The earliest Javanese *kakawin* give little attention to detail: the wedding of Rama and Sita in the *Ramayana*, for example, is dealt with in two stanzas, and the *Marriage of Arjuna*, despite its title, has very little to say about the actual celebration of Arjuna’s marriage to the seven heavenly nymphs’ (Creese 2004:134).

In view of the fact that the ‘marriage’ of Arjuna to the seven nymphs comes at the end of the poem, and much space is devoted to it, this theme was foremost in the author’s mind at the moment when he had to find a name for the composition, hence *wiwāha* instead of *kawijayan*. One can even speculate that he was in a hurry to finish, as the final two stanzas give an impression of abruptness, and this might be explained from his mention of being anxious about being on the point of accompanying the king on a military campaign¹⁷.

The matter of marriage is also relevant to the allegorical meaning of the poem as proposed by Berg, because if it can allude to Airlangga’s other exploits, then why not extend this to a marriage as well? Against this argument we can point out again that Arjuna in the story was already married to three women, namely Subhadrā and the ‘jewel’ Ulupuy (1.9c), and of course Dropadī in common with his brothers. To have to equate a bride of Airlangga’s, even allegorically, with a bunch of sexy *apsarī* might have been undiplomatic. Could Airlangga have married seven new wives, or one wife

¹⁷ *Samarakārya*; the word *samara* ‘battle’ has no connection with *smara* ‘love’.

with the charms of seven heavenly women, in the form of either a Śailendra princess or a Javanese princess?

On the other hand, so much space is given to the *apsarī*, both in the context of the temptation and in the ‘marriage’ scenes, that there can be no doubt that they occupied a special place in Mpu Kaṅwa’s artistic scheme. They did not just fly in. In fact, he includes an almost academic study of their types. We find a first passage in Cantos 2 and 3, where five types are discussed, and a second in 34.3, where only three types are listed out of the possible seven. The author seems intent on offering a sort of handbook on feminine charms, a mini-Kāmasūtra, not inconsistent with an ancestry of kakawin in not only *kāvya* but also the Sanskrit love poem and science of erotics, as suggested by Creese (2004:284).

The enjoyment of the heavenly ladies is termed a ‘reward’ (*gañjaran*) for victory over the demon. However, there is a deeper message here. The poem is not a celebration of indulgence. On the contrary, Indra gives teaching that is placed at the conclusion of the poem and thus intended to have prominence, as a climax and encapsulation of the teaching in two stanzas (35.7-8). The purport is that you should not let the favour go to your head or forget to concentrate the mind. ‘If you abandon yourself to the senses, you will end up in stupidity and ignorance, and have to begin again’. And then in a striking image, reminding us of pictures of ruined temples, he says:

‘Many a *caṅḍi* has fallen, it will be plain, because of a *waringin*, *bodhi* or *hambulu* tree [three kinds of fig],

But if their roots are pulled out one by one when still small, how could they do it?

The conclusion is: weed out the intoxication and confusion that grow in your heart and sweep them away!

If you yield to them, the danger is that their power may destroy completely the strength [you have acquired].’

Returning to the discussion of the possibility of an allegorical marriage, we note first that Suprabhā, with whom Arjuna has an emotional bond (Tilottamā is the only other mentioned; the remaining five are unnamed), is the most desirable nymph in Heaven. As we gather from the conversation in Canto 17.7-10, Niwātakawaca wishes to possess her – heavenly women can even be sent as gifts. Suprabhā’s unexpected arrival at Niwātakawaca’s court is *sākṣāt handaru* (‘like a meteor’, 17.8a), and it is said that *śrī ning kendran tēkânurun mara ngke* (17.8b), ‘this royal splendour of Heaven has descended hither’.

The term *śrī* used here is a vital clue. It is not a personal name, but is a personification of something beautiful, radiant or prosperous, often belonging to a palace or kraton, but also natural phenomena (compare Zoetmulder 1982:1819),

and is of course always female. While the palace is inviolate, it retains its *śrī*; it can also lose it.¹⁸ This is why Niwātakawaca may not have Suprabhā: she represents the Fortuna of Heaven. Arjuna's 'marriage' to Suprabhā and the other nymphs follows immediately on his formal installation as king of Heaven, and should therefore be seen as part of assuming this sovereignty. However, this marriage is limited in time and in place – it does not apply on earth, only in Heaven.

A synonymous term used in Old Javanese poetry is *lakṣmī*, as in *lakṣmī ning pura* 'the good fortune of the palace' (Zoetmulder 1982:959). In fact, we already had *lakṣmī ning suraloka* in AW 1.7a, 'the beauties of Heaven', referring to the group of seven nymphs, led by Suprabhā and Tilottamā, and it comes again in Niwātakawaca's words in 18.7b: *lakṣmī ning suraloka kagraha tēkapku sampun angalih*, 'I have the glory of Heaven in my grasp, now that she has come over to me'. The name Suprabhā would mean 'with a beautiful light (splendour, radiance)'; it is apparently not found in Sanskrit sources, that is, was created by Mpu Kaṅwa for the purposes of this story.

In the kakawin Pārthayajña the *lakṣmī ning pura* ('goddess of the palace') actually appears and gives lengthy instruction to Arjuna on spiritual subjects (Zoetmulder 1974:369). Both this story and Arjunawiwāha can be seen in the reliefs carved on Caṅḍi Jago in East Java (Brandes 1904).

The term *rājalakṣmī* occurs in the Pucangan inscription of 1041 (stanza 12), where it says of Airlangga that he *makadrabya ng rājalakṣmī muwahakna harsa nikanang rat*, 'has as his possession the light of kingship in order to restore the happiness of the world'. Poerbatjaraka translated this term with 'wahyu Karaton' (Poerbatjaraka 1941:433), but found it difficult to translate into Dutch. It is of course also Sanskrit, 'the Fortune or Prosperity of a king (personified as a goddess), royal majesty or sovereignty' (Monier-Williams 1899:874), and in Old Javanese we find it in several texts, translated with 'good fortune and śakti of the king (also personified)' (Zoetmulder 1982:1483) – although I do not agree with the use of 'śakti' here (see above). This seems to provide confirmation for the interpretation of *śrī* and *lakṣmī* offered here. The equation of a queen with *śrī-lakṣmī* was already made by Weatherbee in 1968, in his study of ancient Javanese politics; he also draws attention to this *rājalakṣmī* possessed by Airlangga (Weatherbee 1968:418). Gonda tells us that, 'Like Viṣṇu himself, Śrī-Lakṣmī maintains relations with kingship' (Gonda 1969:220), and 'Viṣṇu's marriage with Śrī is always con-

¹⁸ The image of the 'meteor' or shooting star reminds us of the pulung or 'light of royalty' in the form of a star which can be seen moving (*angalih*) from an old kraton to a new one, a good example being found in the Babad Tanah Jawi, where it moves from Demak and descends on Jaka Tingkir, who will become Sultan of Pajang (Olthof 1941: Javanese text p. 41).

sidered very important', but in the Viṣṇupurāṇa she is not yet regarded as the Lord's Śakti (Gonda 1969:229).

It is remarkable that the same idea is found in the Kirātārjunīya, which 'begins with the word *śrī* (good fortune), and Bhāravi uses the word *lakṣmī* (indicating auspiciousness) as a sort of signature in the final stanzas of all the *sargas* [...]. Draupadī makes the wish that the king's lost sovereignty or royal splendour (*lakṣmī*) should return to him' (Peterson 2003:64-5).

If we were to pursue the proposition that Arjuna's 'marriage' can be seen in an allegorical light, and if we were to seek to attach an identity to Airlangga's bride, then this person should be one who will confer legitimacy on his reign, just as the marriage did for Arjuna in Heaven. In that case, the bride is not likely to have been a foreigner, but rather a Javanese woman; in other words, the Śailendra princess Sanggramawijaya Dharmmaprasadottung-gadewī is not qualified, as Airlangga would not have been concerned with a claim to Śrīvijaya, and we have to give preference to Parameśwarī, presumably a Javanese woman, who first appears in the inscription of Baru in 1030. It is curious that she is just called 'Queen', without a personal name; we also do not know whether she was of royal descent. After all, Suprabhā also did not have royal pretensions. If this identification with Parameśwarī is acceptable, then we would also be able to suggest a dating for the poem, to some time shortly before 1030, when Airlangga was still occupied with military campaigns. But all this is mere surmise, and is probably not something which can ever be proved beyond doubt.¹⁹

Finally, on this point, in common with Jordaan (2007a:8-9), one's mind wanders on to a story from a much later time in Java's past, namely how according to the Babad Tanah Jawi Senapati 'married' Nyai Lara Kidul in her palace under the sea, as part of accumulating supernatural powers before becoming ruler of Mataram, and ancestor of all the branches of present Central Javanese royalty.

Philosophy and mysticism

At the point in the story where Arjuna has received his boon, the arrow Paśupati, from the god Śiwa and has been taught how to use it, he is happy and out of this world. Here the author inserts three stanzas of comment on his own behalf, apparently addressed to his audience. He makes it clear that we are to take Arjuna as an example: 'He is worthy of imitation, as he achieved success through his steadfast devotion' (12.4d). Or again, '... your every desire

¹⁹ Much thought has been devoted to this business; for example, Moens argued that the bride was a daughter of Dharmawangśa Tēguh (Moens 1950). See also Weatherbee 1968:418-20.

is accomplished by taking Paṇḍu's son [Arjuna] as an example' (12.7d). This sums up the teaching of the Arjunawiwāha in the field of philosophy.

The arrow Paśupati is granted as a boon (*anugraha*) conferred by Śiwa as a result of Arjuna's concentration on the god, and this provides the setting for the famous 'hymn to Śiwa', embedded in the text at this point. The two cantos concerned, Cantos 10 and 11, were discussed at great length by Berg, who also included Balinese paraphrases, a kidung version and modern Javanese texts as well (Berg 1933).

These verses are a concise expression of a profound mysticism (very difficult to translate). This is a non-duality, found in Indian religion: the divine pervades and includes all. The imagery is probably borrowed from Indian sources; for example, 'the image of the moon found in pots of water' occurs in the Amṛtabindu Upanishad (and perhaps other places). The deity is *sang sangkan paran ing sarāt* (10.2d), 'the origin and destination of the whole world.' For the person who understands this, 'the essence of Śiwa in his supreme reality is unveiled' (11.2d). This echoes what was said of *sang hyang Jagatkāraṇa* 'the divine cause of the world' in 1.1d. Mpu Kanwa shares his devotion with us and offers an insight that is valuable for his readers, at any time or place.

The translation of Canto 10 is moderately straightforward, but Canto 11 is much more difficult. The grammatical problems are discussed in the Comments with a literal translation. In lines a, b and c of stanza 2 of this canto we find the same construction, which is then capped by line d, thus:

You are found though you are not found,
 You are imagined though you are not imagined,
 And you are grasped though you are not grasped,
 When the highest essence of Śiwa is unveiled.

The intention is that at this stage of religious insight the distinction between the seeker and the sought, and so on, is dissolved and there is only direct apprehension of the truth of non-duality. The veil or screen has been removed. The use of a paradoxical mode of expression is common in mystical literature.

To support this view one can cite several passages from the Upanishads. From the Kena Upanishad: 'He truly knows Brahman who knows him as beyond knowledge; he who thinks that he knows, knows not' (Prabhavananda and Manchester 1957:31). From the Muṇḍaka Upanishad: 'The eyes do not see him, speech cannot utter him, the senses cannot reach him. He is to be attained neither by austerity nor by sacrificial rites. When through discrimination the heart has become pure, then, in meditation, the Impersonal Self is revealed' (Prabhavananda and Manchester 1957:47). And finally Zimmer quotes a commentary on the Māṇḍukya Upanishad, 'There is no dissolu-

tion, no beginning, no bondage, and no aspirant; there is neither anyone avid for liberation nor a liberated soul. This is the final truth'; and he quotes Śankara's Upadeśasahasrī, 'Only the one who has abandoned the notion that he has realized Brahman is a knower of the Self; and no one else' (Zimmer 1956:456-7).

However, others have seen it somewhat differently. Poerbatjaraka wrote: 'Gij zijt gevonden door hem, die U niet vindt; Gij zijt gezien door hem, die U niet ziet; Gij zijt gevat door hem, die U niet vat; Gij zijt het hoogste geluk zonder den minsten sluier' (Poerbatjaraka 1926:83). And Claire Holt translated this Dutch into English with: 'Thou art found by him who does not find thee; Thou art seen by him who does not see thee; Thou art grasped by him who does not grasp thee; Thou art the highest bliss without the slightest of veils' (Holt 1967:77). Unfortunately, the Old Javanese is not easy to interpret.

However, as one might have predicted, at exactly the same point in the story the Kirātārjunīya (XVIII.21-43) also has a 'grand hymn of praise' (*stotra*), in which Arjuna 'glorifies Śiva as the supreme Deity' (Peterson 2003:175). The full translation of the Kirātārjunīya which is being prepared by Professor Peterson will probably enable us to examine whether it can help in interpreting this difficult passage in the Old Javanese.

After the close of the Hindu period in Java, manuscripts of the Arjunawiwāha were preserved in Bali, but also in Java, as this was a particularly well known work. As a result, in later centuries Modern Javanese adaptations were made, with the new title Mintaraga or Wiwaha, in the *tembang* verse-form. The story continued to be valued for its teaching. However, a discussion of this is beyond our scope, and has already been thoroughly explored by Kuntara Wiryamartana (1990).

Text edition and manuscripts

The earliest published version of the Arjunawiwāha is that of Friederich (1850). This was not available for consultation. However, the edition which has been generally used thus far is that of Poerbatjaraka (1926). This scholar states that his edition has as its basis (*grondslag*) Friederich's text (his B); he also used a number of manuscripts that were available in Batavia in the collection of the Bataviaasch Genootschap, among these one originating from West Java and dated 1334 (his A). His best manuscripts were, he says, G and H, both in Balinese script. As well as these, he also consulted some Leiden manuscripts 'as far as necessary' (*voor zover nodig*). These included three (Cods. 1875, 1876 and 2205), which have the same text and are just as accurate as (*gelijkluidend met, en even keurig als*) his G and H. He continues:

‘Since the comparison with the best Leiden manuscripts resulted in little difference in the reading, we did not consider it necessary to always mention this’ (Poerbatjaraka 1926:9).

Poerbatjaraka’s text has the misfortune of containing a large number of printing and other errors. His critical apparatus is unclear. In short, it seemed justified to attempt to produce a new text.

This new text is, however, based on only a limited number of manuscripts. In other words, no attempt was made to trace and consult all existing manuscripts, right around the world. In view of the fame of the work, there must be quite a large number. The manuscripts used are all from the Balinese tradition, from the Leiden University Library (with one exception, see below), and are in reasonable condition. It was discovered that they provide near unanimity for most of the text, and that the variants found were insignificant in many cases. However, there are some places where interesting variations occur, and these can be seen in the critical notes. The manuscripts used were:

- A Cod. Or. 1875, lontar, dated Śaka 1673, A.D. 1751 (Delft Collection)
- B Cod. Or. 1876, lontar, dated Śaka ’89, A.D.1767 (Delft Collection)
- C Cod. Or. 2205, lontar, no date (Palmer van den Broek Collection)
- D Cod. Or. 2206, lontar, dated Śaka 1664, A.D. 1742 (Palmer van den Broek Collection) (bad writing, text in disorder)
- E Cod. Or. 3588, lontar, no date (Van der Tuuk Collection), very unclear (many pages too dark to read)
- F Cod. Or. 5107, lontar, dated Śaka 1716, A.D.1794 (Lombok Collection), two lines per page, very clear
- G Cod. Or. 5122, lontar, dated Śaka 1779, A.D.1858 (Lombok Collection), neat, but a number of pages damaged²⁰
- R private collection of S.O. Robson, purchased in Klungkung in 1971, dated Śaka 1857, A.D. 1935, mentioning Smarapura (Klungkung), good condition, small script.

Translations

Poerbatjaraka provided a Dutch translation, but omitted those passages which he considered spurious (*onecht*). He was planning to provide ‘extensive notes’ to his translation (Poerbatjaraka 1926:7), but apparently these did not eventuate.

In 1990 Kuntara Wiryamartana provided a complete translation into Indonesian, in the context of his study of the way in which the Old Javanese

²⁰ For descriptions of MSS A to G, see Pigeaud 1968.

text was received and recreated in Modern Javanese. His text is based on one manuscript, from the Javanese (as opposed to the Balinese) tradition, namely the lontar manuscript MP 165 from the collection of the Bibliothèque Nationale in Paris, where it arrived in 1878. (For a full description of it and its script, see Kuntara Wiryamartana 1990:19-23.) A diplomatic and a critical edition of this text are given, and this then serves as a starting-point for the discussion of how the text was transformed into a new shape in Modern Javanese.

Regarding the method of translation, we read: ‘Terjemahan dibuat berdasarkan terbitan teks dengan perbaikan bacaan. Sedapat mungkin diusahakan terjemahan kata demi kata. Namun demikian, mengingat konteks kalimat, kelancaran bahasa Indonesia dan kejelasan pengertian, tidak selalu mungkin menterjemahkan suatu kata Jawa Kuna secara konsisten dengan kata sama dalam bahasa Indonesia’ (Kuntara Wiryamartana 1990:34).

It is unlikely that anyone would want to defend the advisability of attempting to translate ‘word-for-word’ from any language into another. But a more serious difference from the present, English, translation relates to the question of syntax, and whether one line (quarter-stanza) of text can be considered a complete unit of meaning, or whether there is the possibility that the lines can be linked to each other in different relations of dependence. For example, sometimes one finds that line (a) sets the topic and the next three expand on that, or one finds that lines (a) and (b) belong together, over against lines (c) and (d). These are questions that call for more attention. In order to give an impression of Kuntara Wiryamartana’s style of translation, one can quote a random stanza, as follows (28:10):

Ada pula yang sangat sedih, terlalu bingung hatinya.
Barangkali selalu disumpahi di peraduan.
Gadis kecil belum tahu liku-liku percintaan.
Boleh saja orang bermain bohong selagi bersanggama’. Compare:

‘Here was one who was very distressed, in especially low spirits –
She had apparently had oaths made to her again and again in bed,
A young girl who had no understanding of how things are in matters of
the heart,
Or of how dishonest a man can be when making love.

Kuntara Wiryamartana’s translation was consulted, and in a few places it deviates widely from the present one, and some of these have been mentioned in the Comments. For the rest, it was not considered either necessary or useful to point out every small difference of interpretation or emphasis.

One notes that there had also been an earlier Indonesian translation, by

Sanusi Pane (1960), but this merely follows Poerbatjaraka's Dutch, even down to the omissions.

An English translation of the first 13 cantos of the *Arjunawiwāha* was published by Patricia B. Henry in 1986. This is a revised version of work submitted for her PhD (1981) in the Department of Linguistics of the University of Michigan (Ann Arbor). Henry used Poerbatjaraka's text and consulted a wide range of works in order to produce a translation that has to be given credit as a sensitive and readable rendering of the Old Javanese.²¹ A noteworthy feature of her work is the very full explanatory Commentary that she offers. It is a pity that she did not go further with her translation.

The present translation is thus the first complete rendition into English. Sadly, by no means all the textual problems could be solved. As with earlier publications (for example, Deśawarṇana 1995, Bhomāntaka 2005), it turned out that a number of the problematical words were not to be found in the dictionary (Zoetmulder 1982), or that the meaning given there for a particular word did not fit the context; such cases have been mentioned in the Comments.

With all its shortcomings, the style of translation is the same as that of the above earlier efforts to render Old Javanese poetry into English. Balinese commentaries were not consulted, as these belong to a different tradition of scholarship, and anyway were not available; and even if they were, my Balinese is not good enough to use them.

As the years go by, the number of Old Javanese texts available in good editions and moderately acceptable English is gradually increasing. But there is still a long way to go, as there are some *kakawin* classics that have still not been published, and there are older publications that will have to be revised. The aim continues to be to make at least the main Old Javanese texts accessible, to that they can be studied and appreciated. After all, the very existence of this literature is a remarkable phenomenon, not to mention its literary qualities and what it can tell us about the history and culture of Hindu-Buddhist Java.

²¹ Henry comments: 'Unfortunately, the magnificent dictionary recently completed by Zoetmulder (1982) had not yet been published at the time I did most of the translation. While I have since checked a number of translation problems with the Zoetmulder dictionary, I mainly relied on other works.' (Henry 1986:2.)

ARJUNAWIWĀHA

**Old Javanese text
and translation**

Awighnam astu

Canto 1 *Śārdūlawikrīḍita*

- 1 ambĕk sang paramārthapaṇḍita huwus limpad sakĕng sūnyatā
tan sangkĕng wiṣaya prayojana nira lwir sanggrahĕng lokika
siddhā ning yaśa wīrya don ira sukhā ning rāt kininkin nira
santośāhĕlĕtan kĕlir sira sakĕng sang hyang jagatkāraṇa

- 2 uṣṇīsangkw i lĕbū ni pāduka nirā sang mangkana lwir nira
manggĕh manggala ning mikĕt kawijayan sang Pārtha ring kahyangan
sambaddhanya bhaṭāra Śakra katĕkan durnīti lāwan bhaya
wwantĕn daitya madĕg Niwātakawacākhyātīng jagat digjaya

- 3 jōng ning Meru kidul kuṭanya maharĕp sumyūha ng indrālaya
mwang molih wara wīrya tan pĕjaha dening dewayakṣāsura
nghing yan mānuṣa śakti yatna juga ko nā ling bhaṭārĕriya
yekā nitya hinōm watĕk ṛṣi kabeh ring swarga hārohara

- 4 sang hyang Śakra sumimpĕn ing naya kumon pōh ning rasālapkĕna
an wwang śakti sahāya ning mĕjahanĕkang śatru petĕn tĕkā
sang Pārtha pwa hañar karĕngwan atapāsādhyājayā ring raṇa
yan polih wara hundangĕn lĕwu matĕwĕh ning kṛtānugraha

- 5 wyarthĕkang japamantra yan kasalimur dening rajah mwang tamah
nghing yan langgĕng ikang Śiwasmṛti datĕng śraddhā bhaṭārĕśwara
ambĕk nirwiṣayālilang huwa-huwā lwirnyān sukhādhyātmika
singhit matra juga prabheda nika lāwan prih kayogĕśwaran

Translation

Canto 1

- 1 The mind of the scholar who understands the highest truth has already penetrated the Void and passed beyond.
His intentions do not flow from a desire for the objects of the senses, as if he were concerned with the things of this world,
But his aim is to succeed in winning fame for deeds of valour, and it is the happiness of the world that he longs for,
Content to remain veiled from the divine Cause of the World.
- 2 The crown of my head is bowed in the dust of the sandals of the man who is indeed thus,
For he is a sure source of blessing for someone who is going to compose the tale of Pārtha's victory in Heaven.
It came about because Lord Indra was stricken with perplexity and peril,
For a giant had arisen, known as Niwātakawaca the All-Victorious.
- 3 His stronghold lay at the southern foot of Mount Meru and he was preparing to shatter Indra's abode.
Moreover he had gained the special mark of favour that he would not die at the hand of god, demigod or demon –
'But as for a mighty man, you just be careful!' the Lord had said to him,
And this was discussed endlessly by the hosts of sages in Heaven, who were deeply disturbed.
- 4 The god Indra then summarized their conclusions and decreed the gist of their deliberations:
That a powerful man would be their ally in putting down the enemy, and that he should be invited to come.
Now they had recently heard that Pārtha was performing austerities with the object of being victorious in battle;
If he obtained his boon he would be called, though it is hard indeed to be granted such a favour.
- 5 Prayers and sacred syllables are worthless if their power is dulled by passions and mental darkness,
But if meditation on Śiwa is firm, then the Lord's approval is assured,
For a mind unattached to the senses is pure, and appears to be free in its enjoyment of spiritual pleasures –
The difference from striving for supreme yogi-ship is one only of degree.

- 6 yāngde sangsaya ri hyang Indra tumahā sang Pārtha tan dhārakā
 hetunyān pagawe ta bañcana panonê citta sang Phalguna
 yan hīnā mara tan harēp-harēp ametmetāśrayā len sira
 yapwan tan kawēnang binañcana marān manggēh palinggih nira
- 7 lakṣmī ning suraloka sampun ayaśāngrēñcēm tapa mwanng brata
 akweh sang pinilih pitung siki tikāng antuk ning okir mulat
 rwēkāng ādi Tilottamā pamēkas ing kocap lawan Suprabhā
 tapwan marma tuhun lēhēng lēhēnga sangkê rūpa sang hyang Ratih
- 8 tambenyān liningir kētēki n inamēr dening watēk dewata
 sampūrṇa pwa ya mapradakṣiṇa ta yāmūjāmidēr pintiga
 hyang Brahmā dumadak caturmukha bhaṭārēndrāmahākweh mata
 erang minggēka kociwāmbēk ira yan kālanya n unggw ing wuri
- 9 yēkā rakwa kinon hyang Indra sēdēng amwit kapwa tāmursita
 aum putrī silihēngkwa rūmta sakarēng wās-wās manah ny Arjuna
 strīnyēkāng inucap manohara Subhadrā mwanng si ratnŌlupuy
 tan sora pwa tēkap nikā daśaḡanan rūpanya dentānaku
- 10 yan tan poliha rūm sēkar ning asanānungsung rarab ning rērēb
 tan pangdeha raras liring ni lurus ning lek lwir wulat ning langit
 mwanng yan kelikana ng gaḡung wahu mure mambö gēlung kesisan
 tātuk tēbu huwus hayunta kabalik hyang Kāma yan mangkana
- 11 ling hyang Śakra nahan sinambahakēn ing widyādharī mūr tēhēr
 wōrnyālon kadi mandamarūta yayan menggal ḡatēng ring paran
 akweh tāpsaraceṭikā milu tuhun kapwāngiring doh kabeh
 ton tēkang wukir Indrakīla maparö mangkin tumampā ta ya

- 6 This is what made the god Indra anxious, as he wondered whether Pārtha might not be strong enough,
And so he set a test that would be a means of looking into Phalguna's heart.
If he were found to be lacking there would be no hope, and he would go in search of help elsewhere,
But if he could not be tempted, then his position would be assured.
- 7 The beauties of Heaven had already been of service in ruining observances and vows;
Seven of their number were chosen, who had been created by sculpting gems.
Of these two were the leaders, Tilottamā of the highest repute, with Suprabhā;
Without doubt they would be the best, even better than the form of the divine Ratih.
- 8 In the beginning, when they were being formed, were lovingly fondled by the gods,
And had been perfected, they passed to the right in worship and circled thrice.
Then the god Brahmā suddenly assumed four faces, and Indra purposely took many eyes,
Ashamed to turn their heads and disappointed when they were behind them.
- 9 These were the ones Indra commissioned; while they took leave of him he paid them homage:
'Oh ladies, let me borrow your charms a while as a means of examining Arjuna's heart.
His wives who are famed for their delights are Subhadrā and the jewel Ulupuy,
But you shall not be humbled by them – multiply their beauties tenfold, my dears!
- 10 If the flowers of the *asana* that come to greet the falling showers cannot produce sweetness,
Or the glance of the pale moon like the face of the sky cannot enrapture,
Or if the *gaḍung* newly opened, redolent of a maiden's loosened tresses, should be despised,
Then return home, my dears, for your beauties are finished. The God of Love has been defeated if that happens.'
- 11 This is what the god Indra said to the nymphs, who bowed to him and then departed.
They flew as softly as a gentle breeze, but even so they had soon reached their goal.
Many were the hand-maidens in attendance, though they followed at a respectful distance,
And as soon as Mount Indrakīla could be seen near at hand, they descended lower and lower.

- 12 eñjing kāla nikān ḍatēng wija-wijah wāhw āḍarat ring hēnū
osik cāmara ring gēgēr ḍara-ḍaran lwirnyān panon apsarī
masyang-syang pakatonan ing kayu manis sinwamnya manggēh miguh
kady ānantangi bāng nikang susu lawan lambe marūm-rūmana
- 13 tingkah ning wanawṛkṣa mogha tinēngēt rāmyanya dening hima
rēm tan waspada sāparō juga katon mūr ng wwang muwah yāhawūk
sinwī ta pwa sēkar kuningnya dinēlō kumbang humung tan katon
dwi ning mrak rumarab kasampir i ragas ning candanāpāyunan
- 14 ābhā ning patapan gihā watu putih linggan panungsung guyu
tūt himbang magirang-girang winulatan rāmyanya de sang ḍatēng
gōng ning prihnya kunēng nimitta ning unang moghārarēm ng wwang mulat
angde kūng makuwung-kuwung langit ikātruh-truh kasēnwan rawi
- 15 tungḥā ning parangan mangungkuli jurang pātālatulyādalēm
er tambang malabuh jurang kapalēyō ngkānē lēngis ning paras
rēsrsnyān hana ring tawang parēng awū makrak tikang sundari
kaywan wruh mangungang katon wēlas-arēpnyālung sumambyāngawe

Canto 2 *Wirat tēbu sol*

- 1 ikang wukir apakṣa pājaran abhasma limut adaluwang kukap magōng
pētungnya tumakul marēng lwah añawuk bañu parēng atēkēs macāmana
kayunya paḍa kāyikān pasaji sarwaphala tinēmu ning macangkrama
atangkil adawā mure titir angañjali sulur ika ring hañar ḍatēng

- 12 It was morning when they arrived in exultation, and had just alighted on the path.
 The casuarinas on the ridge tossed as if excited to observe the nymphs,
 And the cinnamon trees looked as if they were calling out to them, their young leaves swaying to and fro,
 As though challenging the redness of their breasts and lips to a contest in sweetness and attraction.
- 13 The merry doings of the forest trees were suddenly hidden from view by the mist,
 Dimmed and unclear – only the ones nearby were visible, and as one moved away they would fade again.
 If one tried very hard the *sěkar kuning* flowers could be seen, but the humming bees were still invisible,
 And the ‘peacock-wings’ rained down, draped over the bare branches of a sandalwood tree, swinging to and fro.
- 14 The evidence of a hermitage was a cave of white stones, to be interpreted as a smile of greeting,
 And gaily following its flanks the new arrivals viewed its charms.
 The size of its banyan tree, though, was a cause for longing, and suddenly those who saw it stood in awe,
 While the sky above contained a rainbow that inspired feelings of love when the fine rain was lit by the sun.
- 15 The craggy cliffs above overlooked a ravine, so deep it seemed like the underworld,
 Waterfalls flung themselves into the depths, bouncing off slippery rocks,
 The *rěsrěs* screamed in unison in mid air, while the *sundari* wailed,
 The *wruh* trees watched from above, and the tendrils of the *wělas-arěp* vines could be seen beckoning and waving.

Canto 2

- 1 The hill followed the way of life of a hermit: it wore as ash-mark the mist and as bark-cloth a big *kukap* tree;
 Its bamboos bent low to the river to scoop up water, each wearing its headdress, as they rinsed their mouths.
 The trees practised hospitality by serving the various fruits the wanderers found there,
 And sprouting long and hanging loose their aerial roots made repeated salutes to the new arrivals.

- 2 alas katĕmu sanggrahĕng tamuy an āmalaku jawuh i tanggal ing kapat lirangnya linĕngis huwus makatirah ya ta dunungan i tinghal ing mara athāsaji sĕkar suhun kayu sĕnō humaturakĕn awaknya sumpinga wungū mwanĕ asanāngruhun-ruhunakĕn sĕkar anahapi rāga ning mulat
- 3 ngĕlih ning amarāngganān laku hañar winuwuhan i katon ing āsrama atunggalan unang rumūpaka sang Arjuna wahu tĕka dūta ning lara linūd ri lĕngĕng ing wanāntara katon inuluran i pakĕmbang ing gaḍung rapuh ta juga rakwa mūrĕcita hatinya pinasukan i śakti ning smara
- 4 śila śayana yan pangantjana hanārjunataru mangisapwakĕn riya tĕhĕr kinĕmulan sĕwō hana pĕnĕdnya ta kunang awĕḍak-wĕḍak lumut samīpa hana poh rurū wruh ing angel lwah asaji bañu tan madoh i sor ikāng amarakāminī paḍa kapengin umulat i wilāsa mangkana
- 5 araryan akĕdō-kĕdō karika jōngnya hana katikĕlan halis waneh dudū tang anguḍoḍa ring lwah angĕlih-ngĕlih asĕmu sumāmijĕt wĕtis hanārahup alon tĕkapnya mañawuk bañu dudu gawayākukur gĕlung matanya dinĕlōnya ring bañu pilih tumaki-taki tĕkapnya n anglare
- 6 alinggih agunĕm-gunĕm paḍa yathāsukha hana ta masamparan tangan mucap tĕkapa ning marĕ sang inamĕrnya ri hati mapa kāla ning tĕkā sirĕm-sirĕm ing arka pāyu ni wuwusnya mamĕnangana tambwang ing wulan anganti ta ya lālanāngucap-ucap kĕtĕ-kĕtĕga lawan tĕkāsiha
- 7 hanĕki kajĕnĕknya kocapan ikang wwang ahayu lawan inggitā mati asing mamanis ing samānuṣa paḍāta tuladana ri denya molaha marapwa tan asambhawān dulurananya mata ya lĕkas ing kadewatan ikang hayu riniñci warṇa lawan ambĕk apuhara dudū winarṇana

- 2 They found the woods prepared to receive the guests, as they had begged for rain at the waxing of the Fourth Month:
The aren palms had been stripped and already had *katirah* creepers growing up them – these would accommodate the gaze of visitors;
Now the *kayu sēnō* made a flower-offering by presenting itself to be worn behind the ear,
And the *wungu* and *asana* strove to be first to give their flowers to refresh the onlookers' passions.
- 3 The sight of the hermitage only increased the nymphs' fatigue as they walked along,
And each with her own kind of longing pictured Arjuna, now that the emissaries of grief had arrived.
Added to this, the flowering of the *gadung* vine had apparently conceded the enchantments of the forest,
So they were powerless to resist swooning, their hearts possessed by the power of Love.
- 4 A stone would be their couch to rest on, and there was an *arjuna* tree to take them on its lap,
And then covered with a quilt of leaves they would be made up with mosses as powder for their cheeks.
By their side there would be fallen mangoes, and realizing their fatigue the river would offer its water, not far below –
The immortal maidens were equally desirous of seeing such pleasures.
- 5 One stopped to rest, though her feet were eager to go on, another was frowning,
And yet another was wearily swinging her legs in the river, as if dejectedly massaging her calves;
One was washing her face, gently scooping up water, and another carelessly combing her hair –
She looked at her eyes in the water, practising how she would torment him.
- 6 They sat there chatting, doing whatever they pleased: some were holding hands,
Talking about how they would approach him, the one they cherished in their hearts, and what would be the right time to go –
The fading of the day, they agreed, so that they might be in time for the full moon.
So they waited at their ease, discussing how exciting as well as charming it would be.
- 7 Some made a pleasant pastime of discussing beautiful ladies and the outward signs of what they are like:
Anything considered sweet from the whole of humanity could be taken as a model for the way to act,
But so that they would not seem improbable if they combined them with the way things are done in Heaven,
They specified the beauties according to type and character, with the result that the differences were described:

- 8 hanâhayu rakêt ngaranya kurang ambêk amanis agêlo n paweh lara
tan endah aku ta pwa denya mawa rûmnya tiwas ika ya tanpa bhûşana
kapantês ika warña campaka wulatnya duga-duga têkê dalêm hati
umom yan aharêp huwus ya tan akûng alarang alara tan harêp-harêp
- 9 ikang wwang atulis wulat-wulat ahadyan arudita katon datêng rêngu
anañdang anamun yayâhayu gêlungnya makusuta yayâ jugâraras
aganggang anipis lëwih susu kurang têngah apamulu gora ta pwa ya
titir mangarang ing puçak mara hayunya mêtu saka ri tungtung ing tanah

Canto 3 *Jagaddhita*

- 1 rūpâgunḍik awarña danḍa pamatan kadi cala têhër anghêmû guyu
wruh tângdohi wulat wruh anghêla-hêla wruh amahiwagakên raras hati
henak ta pwa panût nikang hayu têkapnya wêkasan ahangan tininghalan
moghâtôn humiras-hiras rêngat ikang laṭi ri waja başângdêlô mata
- 2 rūpâdyah pangawaknya mambêt angêlih-ngêlih umulat alon liring nikâ
hayw âbhûşana tan padon kêtê-kêtêg juga pahayun umunggu ring mata
warña śyâma kurang-kurang guyu mahâ ta gisi-gisi pinôm amatyani
söng ning lāṭi jugân walang-walang arês ng humulat awêdi lunghid ing waja
- 3 warñakryan kadi mäs tatur wahu sinangling agalak amanis tikung mata
ambêknyâku lëwih ya ta pwa kalarâku tak alara panarka ning mulat
yekân rājasa yan hanâmaca tulis mañaritakên arêngwa ta pwa ya
ndan ring ratri jugân kinon têkap i kûngnya majarumana tambwang ing wulan

- 8 There is a lovely lady termed ‘mask’, who lacks a sweet nature and is cruel in the way she causes distress;
 ‘I am unmoved’ is how she bears her attraction – this one fails if without ornaments.
 It is only to be expected that her glance is like the *campaka*, frank and direct –
 She says ‘yes’ if she is willing, but if she has no desire she is painfully aloof and there is no hope at all.
- 9 The ‘painting’ woman looks lofty and sad, seemingly about to be cross;
 Plainly clothed she is even so beautiful, and though her hair be undone she is still charming.
 With a tapering figure, of ample bust and narrow waist, and with a complexion of pale gold,
 Her beauty constantly dreams of the pandanus bud, and emerges from the tip of the poet’s pen.

Canto 3

- 1 The ‘mistress’ look has an aspect of chastisement; her glance conveys displeasure, but at the same time she withholds a smile;
 She is good at turning her face away, good at captivating, and good at keeping her charm out of reach.
 The pursuit of beauty is a game for her, till finally she looks free and easy,
 And then suddenly takes delight in tightly closing her parted lips over her teeth and forcefully looking one in the eye.
- 2 The ‘young lady’ look has a lissom figure, languidly looking on with gentle glances –
 ‘Do not put on adornments without purpose – just dress yourself excitingly’ is the message in her eye.
 She has a dark complexion, does not smile much, and strives to conceal her gums with great care –
 It is merely the red glow of her lips that makes one anxious, and the observer stands in awe, fearful of her sharp teeth.
- 3 The ‘noble’ look is like pure gold freshly burnished, and her eye is fiery sweet;
 Her nature says, ‘I am superior, but that is a misfortune – people imagine I have no pain’.
 She is one who becomes infatuated when someone is reading from a book, but would get annoyed when telling the story,
 Though at night her amorous longings urge her to use the full moon as a go-between.

- 4 nāhan tanduk i goṣṭhi ning surawadhū pakaśaca ri tēkapnya molaha lingsir pwa ng rawiraśmi hetuning adan hana tēka paricārikānghyasi denyāngendahakēn manis paḍa dudū sahayu-sahayu tan pamingrwani lwir manggiṣṭa minging guladrawa haturnya kadi madhu huwus pinastika
- 5 mangkat śīghra katon tikang wiwara rāmya pinakapatapan sang Arjuna ardhāhōt harēpanya tan tēka tigang ḍēpa dunungan ikang surāngganā wetan rakwa mukhanya mangharēpakēñ jurang angēḍap ikang walikkadēp kady âkon masukâwarah ri hana sang kinira-kira sēḍēng pakoliḥēn
- 6 lwir tan pawwang ikang gihâluru pamurṣita nira hana kuṇḍa niṣprabha tistis tan hana wuryan ing sapu magātra wahu mētu dukut nikang natar sakweh ning wiwudhāngganā sēḍēng awor unēng iriya lawan raras hati kāścaryân pangungang katon kadi lingir kanaka kadi śaśāngka pūrṇama
- 7 āpan sampun ikāng anāśrayasamādhi tinēmu nira sang hanê dalēm lekan rakwa sirân pasampunan angarcaṇa kumēñar ikang prabhāngadēg rūpanyân paśilâtēhēr kumisapu ng tangan apatitis agra nāsika līṇa ng sūkṣmaśarīra māri karēngō praṇawa huwus apiṇḍa niṣkala
- 8 ndān ambēk nikang apsarī kawēnangāta sira lēkasananya bañcana hām-hām de ni hayunya parcaya ri tan wēnanga nira kumōl tumona ya tan wruh yan kadi sor nikang sasawi dening acala sukha ning samāgama dening jñāna wiśeṣa yan pamatēlu ng paramasukha luput linakṣaṇa

- 4 Such was the direction the nymphs' discussions took, serving as a preparation for the action they were going to take.
The sun's rays were now fading, and so they made ready and some of their servants arrived to dress them.
The ways they heightened their sweetness were various, each with her own kind of beauty, no two the same,
Like fragrant mangosteen, or resembling syrup, or like honey crystalized.
- 5 They set out and soon they could see the fine cave that served as Arjuna's hermitage.
It was very confined in front, not even three fathoms wide, where the nymphs would take their places;
It of course looked east and faced onto a ravine, where *walik-kadēp* leaves winked their colours,
As if asking them to come in, and telling them that the one they were scheming against was there, ripe to be overpowered.
- 6 The cave looked as if it was uninhabited – his offerings had faded and there was an unlit hearth.
All was still, there were no marks of sweeping, and a trace of grass was just appearing in the courtyard.
Each of the nymphs was beginning to be affected by longing for him and feelings of deep emotion,
When to their amazement they looked down and caught sight of something like a golden image or the moon at the full,
- 7 For the one within had already attained a state of mental concentration without object,
And was resting after having completed his worship, so that there arose a gleaming halo of light.
His outward appearance while seated there was with his hands on his lap and focussing on the tip of his nose;
The subtle body had passed away, and the sacred syllable ceased to be heard and had already taken an immaterial form.
- 8 But the nymphs had the feeling that he would be overcome when they set about their test –
Confident in their beauties, they were convinced that he would not be able to resist when he saw them.
They did not realize that the pleasures of congress are as insignificant as the mustard seed compared to a mountain,
And compared to superior knowledge with its three branches, the supreme happiness cannot be characterized at all.

- 9 wwantěn sūkṣma lēkas nikang sawiji rakwa mara marēk anguswakēn wuwus rakryan śrī Drupadātmajā pējah akūng makatēmahan iking mare kita mantuk ring suraloka tan tēmu kitānuturakēna gatinta sanmatan sangkeng swarga ta sanghulun mahal awak mami madulur anambahē kita
- 10 lāwan toh sang apēku pamrihakēnanta paran iku kināryan ing tapa wwangsanakta huwus pējah pinaribhūta kinalahan ikang Suyodhana nāhan wastu nikang wuwus dinuluranya rēngih inuparēngga ring tangis luhnŷaganti marēng wēhang marah-arah wunga-wunga ni susunya yan tibā
- 11 len tēkang mawēḍak-wēḍak hangēt areh winaju-waju magātra ring wijang mwang siñjangnya mirir katon wiru-wirunya mangadēg anusar-nusar susu līlānumpingakēn sadak gaḍing adoh tika-tika ni tēkap nikang gēlung tinghalnyān guyu tan pujin kirab ikang waja kadi hēlar ing madhubrata
- 12 anwam pahyas ikang waneh turung anūpura kumēñar ikang murit mirah kambangnyān panēlat rikang kasay aninggahi halis ahēmūk tēkēng kapō lēnggang mātra kurugnya ring jaja magātra kadi pētē tēkap nikang susu olug ndān inukurnya denya matapih parēng umingisa yan sirir pisan
- 13 tunggal sang magēlung grēt olēm asēkar taji kumēñar ikang tutup gēlung mekēt ken mwang abāhurakṣa mañi hīra marakata sadarpa ring hayu hintēn rūmnya manoharāngada-hadāhudani rawa sēnōnya ring mukha sumrak kasturi ring wijang kanaka cūrṇa sakasagaritānghulap-hulap

- 9 There was a devious trick in what one of them did, coming before him and uttering the words:
 ‘My lord, the daughter of Drupada has died of heartache, and has turned into me here, coming to you.
 Returning to Heaven, I did not find rest, though I followed you to find favour,
 So from Heaven I have run away secretly with my companions in order to pay homage to you.
- 10 And come, for whom are you making such efforts? What are you achieving with your observances?
 Your brothers are already dead, humiliated and defeated by Suyodhana.’
 Such was the substance of her words, which she accompanied with sobs and adorned with weeping;
 Her tears ran down her cheeks and headed straight for her nipples, where they fell.
- 11 Another was putting on a warming powder, neatly arranged like a jacket and outlined on her chest,
 And the folds of her filmy dress could be seen rising up and brushing her breasts.
 Playfully she put ivory pins behind her ear, far apart but brought into intimate contact with her hair knot,
 And the look in her eye as she laughed said she was not too proud for the spread of her teeth to be like the wings of bumblebees.
- 12 The attire of another was youthful, as she was not yet wearing anklets, and her ruby rings gleamed;
 Her flowers which interspersed the *kasay* unguent left her eyebrows uncovered but formed a covering as far as her ears.
 Her jacket was fairly loose around her chest, shaped like a *pěťě* because of her breasts,
 And the way she wore her dress was too short yet measured out, so that it would blow open at the same time at the first breath of wind.
- 13 One only wore her hair in the *gělung grět* style, languidly wearing a *sěkar taji* and gleaming *tutup gělung*;
 She wore a dress band and had jewelled armbands of diamond and emerald, exulting in her own beauty.
 The diamonds were sweetly attractive, shedding rays of light on her face like rain falling on a lake,
 The musk on her chest filled the air and the gold-dust...glittered dazzlingly.

- 14 wwantĕn lwĭr ari ning wulan kadi kadang ning Atanu ring aweh raras hati wāhw adyus makĕmul putih katitihan gĕlung akiris atōb hañar mure pinghe ning waja pintigĕn kininangan gisi-gisi juga hĭngan ing mirah mrik tang saptakumĕrikĕ ng lĕnga wanginya pinakamukhawāša ning tapih
- 15 tanngĕh buddhi nikang waneh mara ri wingkingan ira tumitih-titih mahā nyāsanyĕngĕsĕsan wašĕngarasakĕn susu mahangĕt arūm kinumkuman dening harša kinolakĕnya ri gulū n tangan ira tĕka kosap ing tĕngah kenyĕrang kadi warņa ning hima tarangtangĕn angawara wimba ning wulan
- 16 anyat mālihangan pupū tĕhĕr asangga wĕhang asidĕhĕngdĕlō mata manghathat karawang nikang giņa karāsikan ira tinĕmunya ring mata tan wruh yan hinilan wulat ri wulat ing taruņa nipuņa ring smarĕgama twasnya lwir pasĕpan timah drawa katon ri mata tĕkap ikang smarĕnala

Canto 4 *Basantatilaka*

- 1 akweh tĕkapnya rumuwat brata Pĕnduputra lungĕhĕ dinĕkara ginantyan ikang śaśĕngka tĕmtĕm aninghali wilāša nikang surastrĭ oyut mahĕnuluhi lĕs sumilih kameghan
- 2 lwirnyĕn kĕdō mulati gĕtra sang arya Pĕrtha mingmang mamañcana kabañcana de ni kūngnya māry ānahĕngidu-ngidung humirib laranya tunggal makangsi makĕcap mamĕtik-mĕtik jōng
- 3 wwantĕn mañumbana puđak ginuritnya Pĕrtha ndĕn suswa-suswani kinolnya hanan liningling rakryan wĕdinta tan akun lĕwu panghawista heman kitĕbapa nirĕgraha māsku lingnya

- 14 There was one who had the form of a little sister of the moon and was a cousin of Atanu, the God of Love, in the way she caused feelings of love:
 She had just bathed and was wrapped in a white towel topped by her glistening hair, thick and just let down.
 Her white teeth had been treated with betel three times, but the redness reached only her gums,
 And the *saptakumārika* perfume wafted on the air as her fragrant oil and served as camphor for her dress.
- 15 Endless were the ideas of another, going around behind him in an effort to get the better of him:
 Her procedure was to press her breasts against him, warm and rubbed with fragrant saffron, while breathing heavily,
 And in her eagerness she put his hand around her neck, and even brushed it against her waist,
 Where her dress was as thin as the transparent mist that veils the disk of the moon.
- 16 Another was reclining on his thigh, and then with chin on hand she leaned looking into his eyes,
 Studying the evidence for his use of amorous devices, which she found there.
 She did not realize that it is forbidden to look into the face of a young man adept in the art of love –
 Her heart was like a tin incense-pot that melts and is visible in the eye because of the fire of love.

Canto 4

- 1 Many were the ways they attempted to deprive Pāṇḍuputra's observances of their effect.
 The sun moved on and was replaced by the moon,
 Which was absorbed in watching the sporting nymphs,
 And, overcome with longing, tried to light their way, but suddenly slipped behind a cloud.
- 2 It appeared that in their urgent desire to look upon the noble Pārtha's form,
 Far from tempting him, they themselves were seduced by their desire for him.
 They ceased to have misgivings and sang songs alluding to their pain;
 One played the *kangsi*, smacked her lips and cracked her toes,
- 3 And there was one who was kissing a pandanus bud and writing on it about Pārtha;
 She then put it to her breast, hugged it and looked lovingly at it.
 'Lady, you are so afraid of not being acknowledged – put an end to it!
 It is a pity you have a father who does not care, my dear,' she said.

- 4 līlā hanāmaṭi-maṭi wruh amet wilāśa
manglālanānghapiti rakwa tangan sang ārya
edan mahān tukupakēnya rikē susunya
kady āngrēngō wuluh aghāṣa hatinya mūrca
- 5 len tang marēng natar agoṣṭhi mahāngiring doh
denyāwisik-wisik awor guyu śabda mesi
mañjing muwah manēmu leśya muritnya kāri
ngkânê kispwan ira rakwa wēkasnya ngūni
- 6 swecchā hanan tēhēr asanghulunan lēkasnya
mēnggēp kēnēp hinilagan kapitunggal angher
kenken mingis kadi pacēh tēkap ing kaśaktin
wwantēn katon idēm-idēm cala tan tinanggap
- 7 ambēk nikang kapitēmēn mangarang hanēng heng
śokāngure kadi mangāśraya ring śasāngka
toh hyang wulan ndak aminang pwa raras lawan rūm
ndak syuh samādhi nira sang wiku wītarāga
- 8 nā lingnya sang prawara Phalguna niṣkalangka
pañcendriyāwēdi tumon wiśayanya ngūni
wruh mangrēngō wruh umulat juga tan wikalpa
māry āngaweṣa ri hēning nira saprahāra
- 9 sangsipta sampun alēh ambēk ikang surastrī
anghing tigang wēngi lawasnya mawanti-wanti
enak pwa dhīra nira tan kawēnang winighnan
mantuk ta yāpapatēhan hati mesi Pārtha
- 10 prāpta pwa yāsuma manēmbah i sang hyang Indra
enak tēkapnya mawarah gumēlar kramanya
saswarga harṣatara kapwa manādhukāra
akweh mangañjali ri deśa ning Indrakīla

Canto 5 *Śikhariṇī*

- 1 huwus manggēh tâmbēk surapati lawan dewata kabeh
ḍēngō wrtta śrī Pāṇḍutanaya mamanggih kasutapan
yayā taṇḍas ning daityapati juga kawwat hiḍēp ira
tuhun tunggal sandeha talētēh ikang harṣa kawēkas

- 4 One playfully studied ways of arousing his amorous desires:
She tried to coax him by squeezing the young noble's hands,
And, driven to distraction, she deliberately cupped them over her breasts –
As if hearing the sound of bamboos rubbing she lost her senses.
- 5 Others went into the courtyard and chatted, endeavouring to watch from a distance,
And their whisperings were mingled with laughter and pregnant words.
Entering again, they used the pretext that they had left their ring behind –
It had been there before, right on his lap.
- 6 Doing as she pleased, one thereupon went and pillowed her head on his lap;
She feigned to sleep, so they avoided her and left her alone to stay with him.
Her dress fell open as if open-mouthed in astonishment at his power,
And sometimes it looked as if its eyes were half-closed, displeased when its offer
was not accepted.
- 7 The ones who were deeply affected and sat languishing outside were inclined
Sadly to let down their hair and beg the moon for help:
'Come, holy moon, let me call on your charms and sweetness for aid,
Let me shatter his deep concentration, the monk who is freed from passions.'
- 8 Thus they spoke, but the worthy Arjuna was untouched by stain of desire,
And his five senses were fearful to behold their former objects.
He was able to hear, and was able to see, but was still unshaken,
And they ceased to invade his peace of mind even for a moment.
- 9 In short, the heavenly nymphs had grown weary,
And for three nights only they renewed their efforts.
His resolution was undisturbed and could not be broken,
So they returned home of one accord, their hearts filled with thoughts of Arjuna.
- 10 Upon arrival they reluctantly paid homage to the divine Indra,
Reported without delay and unfolded what had befallen them.
The whole of Heaven was overjoyed and applauded with cries of 'Sādhu!',
While many made an obeisance in the direction of Mount Indrakīla.

Canto 5

- 1 Surapati and all the gods were reassured
To hear the news that Pāṇḍu's son had become a great ascetic,
And felt just as if the Demon King's head had been offered on a plate,
Though one doubt remained to sully their joy.

- 2 kawairāgyan sang Pārtha kawaśan ikang dhyāna wimala
didi n singhit ring mokṣaphala malupêng wāhyawibhawa
luput pwékang sādhyā ya ta karaṇa ning mahyun umara
lumampah lwir wṛddharṣi lilu tumakul sampun amudā

- 3 wawang prāptāpan hyang kadi makahawan hyun nira tēka
kapanggih tēkang āśrama winuni dening jaladhara
hudan pwékang kālānggēgēs ata sirānginkin atēkēn
mangantī tungā ning wiwara mapi tan wruh makidukus

- 4 sowe tan sinwāgatan api watuk lāgi maḍahēm
aparwāmbēk sang Pārtha linēsu nira ng yoga sakarēng
katon sang paṇḍyāweh ta sira sakapūjā ning atithi
matakwan ring sangkan parana sumahur sang muniwara

- 5 nghulun mābhyāsātīrthagamana
anon teja nda ngke para-parah ikang lakṣaṇa katon
pilih fīrtha pwékang madhanuha ya tāt paṇḍita tapa
kṣamā tāntēn tan panglalarana samādhīng kadi kita

- 6 ikung yogābhyāsātīsaya bapa kāṇḍēg ngwang umulat
kaworan hingsākarma kawaca laras kadga humaḍang
panonan ry ambēk ning mangusira sukhākārya wibhawa
namū heman yan tan makaputusa sang hyang kalēpasēn

- 7 ikang ambēk yan sampun amatēh anūt ring tapabrata
kēnoh pēngpōngēn singhitakēna marēng uttamapada
angiṣṭhi pwékang wāhyaphala lumēkas tēka kasasar
ndya don ing janmātinggal amṛta mahāngungsira wiśa

- 8 apan yan wās wāsēn n idan-idan iking rāt putusana
amet bhoga swargādi katēmu yayātah kasakitan
angel dening pañcendriya sadigawe mogha wulangun
mungōng tan wruh ry āwaknya wuta tēkap ing rāgawiśaya

- 2 Pārtha's freedom from passion was due to his mastery of faultless meditation,
So that he might be more inclined toward the fruits of liberation and thus be indif-
ferent to worldly power.
Then his plan would fail, and so he desired to go to him,
And went in the form of an aged ascetic, decrepit, bent and without clothes.
- 3 He arrived immediately, for, being a god, he was carried by the desire to come,
And found the hermitage hidden by the rainclouds.
It was the season of rain, so he shivered and struggled to walk with a stick;
He waited at the entrance of the cave, pretended that he did not know, and
crouched there.
- 4 For a long time he received no welcome, so he pretended to cough and kept clear-
ing his throat.
In two minds, Pārtha relaxed his yoga for a moment.
When he caught sight of the sage, he offered him all the praises due to a guest,
And asked where he came from and where he might be headed. The great sage
replied:
- 5 'It is my practice to visit holy bathing-places and wander the mountain woods.
I saw a glowing light, and this was the direction where the sign could be seen.
Possibly it is a bathing-place that has a halo, or else a holy man performing aus-
terities.
Forgive me, young man. Let me not break the concentration of one such as you.
- 6 That yoga practice of yours is extraordinary, young fellow, but I stand amazed to
see
How it is contaminated by deeds of violence – a coat of mail, bow and sword lie
at the ready.
This is evidence of the intentions of someone who strives for happiness through
deeds of valour –
Oh, what a pity if it should not lead finally to release from earthly bonds.
- 7 When the spirit has already been tamed and has observed vows and penances,
It ought rightly be exerted to the utmost and lifted to the highest plane.
But if it is desirous of outward benefits, it is proceeding in the wrong direction –
What would be the use of a man ignoring heavenly nectar and deliberately seeking
out poison?
- 8 For if you look carefully at it and see that the world drives us to distraction, put
an end to it.
If you seek enjoyment, heaven and so on, and find them, even so you will suffer
pain.
In difficulty because of how the five senses obstruct us, we are suddenly con-
fused
And dazed, not realizing that we ourselves have been blinded by the objects of
desire.

- 9 hanânonton ringgit manangis asêkêl mūdha hidēpan
 huwus wruh towin yan walulang inukir molah angucap
 hatur ning wwang tṛṣṇêṅ wiṣaya malahā tar wihikana
 ri tatwanyân mâyā sahana-hana ning bhāwa siluman
- 10 ujar sang pāṇḍyârūm kamuniwacanan bwat kawiratin
 sinambut de sang Pārtha rahayu dahat ling muniwara
 kunang yan dharma kṣatriya yaśa lawan wīrya linēwih
 ya yāwat ring gēgwan makaputusa sang hyang kalēpasēn
- 11 apan nora wwang tyāga ri dalēm i heng yāwat ahurip
 ikang nirbāṇacintya pati patitis ning wwang irikā
 panganty-antyan tēkang sukhawibhawa līlāmēṅ-amēṅan
 ujar sang Pārthāṅakṣama sinahuran de muniwara

Canto 6 *Girisa*

- 1 ya mariku bapa mewēh ng ambêk yāwat inuluran
 pinakahala nikang rāt yan rāgopahrta juga
 sipi marika kaśaktinya ng pañcendriya linagan
 alah amarêki ta ndah sangsāranta katêtēhan
- 2 tuhaburu tēmahan mong saktēṅ satwa dahat ikā
 tuharawa wuhayêkân dadyān ing dṛḍha ring iwak
 sakatilinga ning ambêk tan wyarthân dadi kapitūt
 taya mara ya katṛṣṇan byaktêkang taya katēmu
- 3 nahan ujar ira ngēṅgōr kālāp twas nṛpatanaya
 anēmu kaparamārthan māwak ring kṣaṇa humēnēṅ
 wēkasan awungu tēkāṅ ambêk tan tuhu kapitūt
 atutur i pawēkas sang śrī Dwaipāyana ri sira
- 4 sahur ira tan apañjang singgih śabda muniwara
 nghulun atiki katalyan dening bhakti lawan asih
 hana pinakakakāṅkw an śrī Dharmātmaja karēṅgō
 sira ta pinatapākēn mahyun digjayawijaya

- 9 For example, someone watching wayang puppets weeps, is sad, foolish and easily moved,
 Though he already knows that it is only chiselled leather that moves and talks.
 This is like the man who is attached to the objects of the senses, even to the point
 of not recognizing
 That their true nature is unreality, and every form of existence is an illusion.’
- 10 Said the sage gently, his wise pronouncements bearing witness to indifference to
 the world.
 Pārtha responded: ‘Your words are very fine, great sage.
 However, regarding the duties of a warrior, it is fame and valour that are held in
 high esteem.
 That is, providing you adhere to this principle it will serve to lead you on to final
 liberation.
- 11 For there is no-one who is completely detached, both inwardly and outwardly, as
 long as he is still alive,
 And the inconceivable emancipation of death is what a man aims for then.
 Pleasure and power are merely a temporary abode where we amuse ourselves and
 take our ease,’
 Said Pārtha, making his apology, and the sage answered him:

Canto 6

- 1 ‘That is the point, my boy! The spirit is in trouble if it is indulged.
 It represents a disaster for the world if it is merely the plaything of passion.
 Great indeed is the power of the senses when we try to combat them –
 They draw very close, and see how they cause you torment if you should be over-
 come.
- 2 The hunter turns into a tiger as he is very addicted to wild animals,
 And the fisherman becomes a crocodile through his keen interest in fish.
 Anything the spirit is inclined to is without fail obeyed,
 But if non-existence is what you are attached to, then plainly non-existence is
 what you will attain.’
- 3 This is what he said, and the prince was deeply moved and captivated;
 Having found the highest truth embodied, for a moment he fell silent.
 Finally his spirit awoke, and he did not in fact feel impelled to obey,
 Bearing in mind the instructions that Śrī Dwaipāyana had given him.
- 4 His reply was brief: ‘Your words are true, Great Sage.
 I am bound by the bonds of devotion and love.
 There is an elder brother of mine, known as Śrī Dharmātmaja –
 He is the one for whom I am performing austerities, with a desire for world-con-
 quest.

- 5 harēp ayaśa mahaywa ng rāt lāwan kaparahitan
juga raputu mahārṣi n pamrih-mrih mataki-taki
ya tan anumata sang hyang tâde matya tan uliha
nahan ujar ira yêkân pendah rūpa muniwara
- 6 waluy atēmahan Indrânambah sang nṛpatanaya
lungayan ira sinambut de sang māsih atanaya
anaku bapa pahenak tinghaltâku surapati
niyata sira bhaṭāra Rudrâsiha ri kita
- 7 nghulun umutus ikang strī prāptâmañcana ri kita
kawaśa mariku ng ambêk denta byakta kṛtawara
anu kawêdi matangya ndak twastêng rasa kawikun
ya ta tēhëra wirāgyā tan polih ngwang apunagi
- 8 kita mara laki manggêh dening mānadhana tēpêt
tulusakëna tikung prih meh sang hyang hayu datênga
muliha ta kami mangke ling hyang Śakra tan asuwe
ri huwus ira sinambah hantarlīṇa namu-namu
- 9 ri wuri nira matambêh prih sang Pārtha daśaguṇa
kadi gati nikang uswan yan wāhw âkukus apanas
manginak-inaka tang wwang byaktā tan pawijil apuy
wahu lumaca-lacâng don mangkin ng wwang tan upir-upir

Canto 7 *Sragdharā*

- 1 byātītan sang hanêng āśrama sēḍêng angiwō dhyāna lāwan samādhi
manggêh tâmbêk bhaṭārêndra musuh ira tiki n matta sampūrṇa wīrya
sangkep sāmanta mantra saha bala balawān wallabhân kapwa bela
mangkin lobhân idī kahyangan angusak-asik sök sēsök rākṣakanya
- 2 akweh swargênadêhnya ndan inak-inakan dening opāya sandhi
sāma mwang dāna hetunya n awêlas atēgêg tan tēkêng indraloka
wruh yan popāya sang hyang surapati kapana ng dewadaityân patūta
hetunyân yatna ring nīti kabalasaḥ ikang cāra sūkṣmêng triloka

- 5 To perform meritorious deeds in preserving the world for the benefit of others
Is your grandson's only wish as he strives to train himself.
If the gods do not approve, there is nothing to be done, and I shall die here without
returning.'
- This is what he said, and then the holy sage changed form,
- 6 And turned back into Indra. The prince made an obeisance,
And he took his hand out of love for his son.
'My son, old chap, look calmly at me. I am Surapati.
Certainly the lord Rudra will be well disposed to you.
- 7 I sent the seven women to come and test you.
You have mastered your spirit, and certainly will have your reward.
What I feared was, because you showed a preference for the essence of
monkhood,
You might go on and become devoid of passion, and I would not succeed in my
vow.
- 8 You, my boy, have been steadfast in guarding your honour without deviating –
Go on with your efforts, for divine good fortune is at hand.
Let me now return,' said the god Śakra in brief,
And when he had received honour he disappeared and faded from sight.
- 9 After he had left, Pārtha increased his efforts tenfold,
As with a firedrill that is just beginning to smoke and grow hot:
If a man should just take it easily, clearly fire will not appear,
And when the goal is just beginning to take shape, that man will be less and less
neglectful.

Canto 7

- 1 Let us leave the one in the hermitage in the midst of devoting himself to medita-
tion and concentration.
Lord Indra was firmly convinced that his enemy was fierce and utterly valiant,
Completely endowed with warriors and officers, as well as powerful troops and
champions to defend him,
So he became all the greedier, while his numerous guardsmen mocked Heaven by
rampaging to and fro.
- 2 He had prevailed over much of Heaven, but now was appeased by ways and
means –
Conciliation and gifts were the cause for him to take pity: he hesitated and did not
go on to Indra's abode.
He realized that the god Surapati would be employing a stratagem – how could
the gods and demons ever be reconciled?
And so he was cautious in his policy, and his spies were dispersed secretly into
the Three Worlds.

- 3 wwantën wêltik nikang wr̥tta winarahakën ing cāra corepracāra
an sang Pārthâtapêng Indragiri pininang ing dewatā yan pralabdha
hetunyân kon ikang daitya kṛtayaśa dangū mṛtyu matwang tumon ya
mükêkâ sang tapâmökana lumêkas ikang daitya momo si Mûka
- 4 tan warnan lwirnya ring mārğa tēka ta ya mahas wibhramêng Indrakīla
ndātan panggih kināryanya n aputêg apêg ambêknya dening kamūrkan
syuhêngkw íking gunung lingnya dadi matēmahan wök mahākṛrūrūpa
bhinna lwir Kumbhakarnângrêpa makabarubuh tang gunung guntur agra
- 5 ambêk sang Pārtha molah kadi winarah ikang dhyāna lāwan samādhi
têkwan kolāhalêkang wiwara wahu rêngat de ni sowenya liṇḍu
hetunyânglīla-līlā mijil amawa laras hrū tēkê tangkulaknya
tonton tēkang warāhânguruh acala śīla śīrṇa sinwabnya kabwang
- 6 yêkī sāksāt mahāwighna hiḍêp ira pacêh niścayângêṭṭahāsa
yatnādandan rukuh mwan kawaca mingêt-ingêt dadyan ing daitya mūrka
ardhādoh ndān anginyân tēka mamusus ikang wr̥kṣa rūg tan paśeṣa
kālanyângher tēkanya nda tucapa ta ḍatêng śrī Mahānīlakaṇṭa
- 7 ngūni n lampah tumūt siddha ṛṣigaṇa parêng lāwan icchāswebhāwa
sangkêng Kailāśa yar ton hala hayu ning ulah lāwan ambêk nikang rāt
sang Pārtha pwātasak yoga nira sira tiki n kinkinên ring swakārya
lāwan durdānta ning daitya parêngana nirân leśyanāburwa-burwan

- 3 There was a growing rumour reported by spies going by stealth
That Pārtha was performing austerities on Indra's mountain and would be courted
by the gods if he should be successful.
And so he gave orders to a demon who had been of service in the past – Death
was awed to see him –
To attack the ascetic and cut his head off, and the wild demon, Mūka, set about
it.
- 4 We need not describe him on the road; he came and roamed restlessly on Mount
Indrakīla,
But did not find anything, and this made him dejected and downhearted, because
of his violent nature.
'I shall destroy this mountain!' he said, and then changed form into a boar of huge
and fierce appearance.
The mountain was split open, like Kumbhakarṇa crouching, and made a thunder-
ous noise as it erupted.
- 5 Pārtha's mind moved, as if informed by his meditation and concentration,
And moreover the cave was in tumult, and had just cracked because of the pro-
longed earthquake.
For this reason he came forth at his ease, carrying his bow, arrows and even his
quiver,
And caught sight of the boar tearing up the mountain, its stones shattered, uproot-
ed and hurled away.
- 6 'This is apparently a big obstacle,' he thought to himself in amazement, and
laughed loudly with confidence.
On the alert, he donned his helmet and chain-mail, looking intently at what the
fierce demon had turned into.
It was very far off, but the wind as it came whirled the trees about and destroyed
them without trace.
While he is waiting for it to come, let us speak of the arrival of Śrī
Mahānīlakaṇṭha.
- 7 When formerly he had set out, a troop of Siddhas and Rishis went with him, each
one following his own desire,
From Mount Kailāśa, as he considered the good and evil aspects of conduct and
the inclinations of the world.
Now that Pārtha's yoga was ripe, it was he who would be sought out for his own
good work,
And he would deal with the untamable nature of the demon at the same time, on
the pretext of going hunting.

- 8 r inte tēkang warāhātēhēr amawa laras mawang watēk siddhasanggha
 sāksāt kālap lēkas ning ratu maburu paran kārya ta n siddhajāti
 sang Pārthātah mulat ling nira mawuwuh ikang śatru makweh lumangkung
 mangkin tēkang warāhângucupi linēpasan de nirāng mrtyujihwa

Canto 8 *Praharsinī*

- 1 sampunyân lumēpas ikang śarāngēnē pyah
 ndan sang hyang parēng amanah parēng tumampuh
 tunggal rakwa kanin ikang mahāwarāha
 hrū tunggal katēmu siniddhikāra tunggal
- 2 sang Pārthāta malap ikang panah matīya
 tan sandeha wulat irāpagēh sinantwa
 sang hyang Śangkara mawuwus paran kitāri
 hetunyân gaṇa-gaṇa sāhasāngalap hrū
- 3 nir tang walkala majaṭā hanēng wanādri
 hingsākarma tan ahalēp wiruddhaweṣa
 pakṣa pwēku wiku lēkas nirāgamanyu
 sangkēp prāṇaharaṇaśastra pāpakarma
- 4 anghing sang gurumu kapātakan tēkapmu
 hāh dūrān hana daśaśīla kawruhamwa
 burwankw iki hinalanganmu tan wruh ing rāt
 tan wring twang kuhaka sapatyanāwamāna
- 5 cēb pēng karṇa nrpatiputra de bhaṭāra
 krodhāngdagdha sahur irātērēh tar āgya
 āyay haywa kadalurung tēkapmu mojar
 sugyan tan wruha ri si Pārtha yatna-yatna
- 6 singgih kātara tak angas wiruddhaweṣa
 sang śrī Rāmaparaśu darśanangku ring rāt
 ndah yēki n kaparitahān hanāwamāna
 hetunyân pamawa laras silunglunganya
- 7 nistanyân aliwat ujarmu karṇaśūla
 yan mopakṣama ri lēbū ni pādukangku
 tan dady āku tēhēra waira dīrgharoṣa
 yan tan supranata katon pējahmu dengku

- 8 As soon as he caught sight of the boar he took up his bow together with the company of Siddhas,
 As if adopting the manner of a king hunting – for how could they do it in keeping with their *siddha* nature?
 Pārtha, though, was watching and said, ‘The enemies are increasing! They are advancing further!’
 The boar stormed down at him all the more fiercely, and so he shot the ‘Tongue of Death’ arrow at it.

Canto 8

- 1 When the arrow had flown it struck the flank,
 But the god shot at the same time and struck at the same time.
 The great boar had but one wound,
 And but one arrow was found, made one by magic means.
- 2 Pārtha seized the arrow that killed it;
 His look was hesitant, but firm when addressed;
 The god Śaṅkara said, ‘What is it, younger brother,
 That makes you rush in so hastily to seize the arrow?’
- 3 Useless is your bark clothing, with an ascetic’s hair knot and living in the mountain forests.
 An act of violence is unbecoming and contrary to your appearance.
 Your sect is the *wiku*, but your actions are without knowledge of holy tradition,
 And being fully equipped with the weapons for taking life is a sinful act.
- 4 Even your revered teacher will be punished because of you!
 Hah, it is impossible that you know anything about the Ten Precepts!
 You have obstructed this hunt of mine, and have no manners,
 You have no idea of respect, insolent fellow, mortally contemptuous.’
- 5 The prince’s ears were suddenly jarred at what the Lord said,
 And his anger blazed up, but he answered calmly and deliberately:
 ‘Fie! Do not go too far in what you say!
 Perhaps you do not know that I am Pārtha. Beware!’
- 6 I am indeed frightful, and do not deny that I belie my appearance.
 Śrī Rāmaparaśu is my example in the world;
 He too was surmised sometimes to be disrespectful,
 And hence he carried a bow as a means of defending himself.
- 7 Though your words are exceedingly offensive,
 If you apologize in the dust of my sandals,
 I shall not continue my hostility or bear a grudge.
 If you do not show complete submission, it is plain that I shall kill you.’

- 8 ling sang Phalguna tumĕkĕ kirĕtarūpa
sumyūk tang śarawara siddhasanggha makrak
kapwāngambuli mangasut mañakra mangduk
tan kewran sira kumutug tikang kadhīran
- 9 hetunyān pamanahakĕn ta bāyubajra
sātus tambana pawanāmangun śarīra
kabwang dhwasta kahabalang musuh nirāwri
sang hyang Śangkara juga kāri nirwikāra
- 10 ndah madwandwa ta sira kātarĕkatūla
krūrākāra paḍa parĕng mapatrayuddha
sang hyang sāhasa mamanah ring ardhacandra
heman tan tĕka pinanah ring antarāla
- 11 krodha hyang Śiwaparamārtha denirāprang
hetunyān pamanahakĕn śilādrīkūta
hrū wungkal sawukir amānuṣāngalimpung
sang Pārthānggĕtĕm angusap lĕmah tumĕnghā
- 12 hrū wailamba paḍa sĕnāha tan pramāda
sewu kwehnya mamukha loha saprasāda
atyanta prakāṭa parĕng lĕpas mawantah
guntur sakṣaṇa ri tĕngah nikang raṇāngga
- 13 kagyat hyang Śiwa ri hilang nikang śilādri
sambut ng āyudha wara sāyakāgnirūpa
pangdagdhĕng Tripura huwus kṛtapradhāna
ambĕk sang nrpasuta saprayatna denya
- 14 hrū sambartaka pamapag nirādhikāra
meghānunggul angadĕg ing raṇānggamadhya
āngin madrĕs akilat angdĕmak hudanya
dhwāstĕkāng apuy alilang parĕng wināśa

Canto 9 *Suwadanā*

- 1 sang hyang Rudrātĕmĕn krodha nira mayatakĕn pāsāyudha sira
hrū māwak śangkalākāra mamukha bhujaga krūrāngamah-amah
ndan rangkĕp kāladangṣṭrā pinakadulur ikang prānapraharāṇa
sang Pārthāngĕṭṭahāsāmalĕsa mahawĕlū langkap nira muwah

- 8 Thus spoke Phalguna to the one who had the form of a hunter.
The arrows streamed forth and the company of Siddhas cried out loudly;
The surrounded him and attacked, hurling discuses and stabbing,
But he was unperturbed and his courage blazed high.
- 9 And so he released the Hurricane Arrow;
One hundred gusts of wind made up its body.
His enemies were swept away, scattered and thrown about in fear,
Leaving the god Śaṅkara undisturbed.
- 10 Then they stood face to face, frightful and equally matched,
With a terrible form they danced a challenge together.
The god hastily shot his half-moon,
But sadly it did not arrive, shot down in the sky.
- 11 The god Śiwaparamārtha fought angrily,
And so he shot the Mountain Peak,
An arrow as big as a hill, spreading like an unearthly mass.
Pārtha gritted his teeth, touched the earth and looked upwards.
- 12 He prepared the *wailamba* arrows, neglecting nothing;
They were a thousand in number, with heads of iron and as big as a tower.
With a great noise they flew off at once and collided,
An instant torrent in the midst of the battlefield.
- 13 The god Śiwa was shocked at the loss of his Mountain of Rocks,
And took up his weapon in the form of the fine Fire Missile.
He had used it to burn Tripura and it had already performed eminent feats,
So the prince was fully on his guard because of it.
- 14 The Destroyer Arrow was his superior means of meeting it,
Clouds towering high and standing in the centre of the battlefield.
A wind blew hard, lightning flashed and rain swooped down,
And the fires were extinguished, swept clean away and totally wiped out.

Canto 9

- 1 The god Rudra was now truly enraged and took aim with his Snare Weapon,
An arrow with a body in the form of a fetter and the head of a snake that fiercely
uttered challenging yells.
He then combined it with the Fang of Time as its companion in seizing life,
But Pārtha laughed loudly and in return bent his bow anew.

- 2 prodbhūta ng wainateyāstra pamapag ira ring nāgākṛtīśara
tēmpuh ning kāladangṣṭrā tulakēn aparēpēk mēṇḍēk juga sira
punggēl tēkang laras karwa rukuh ira rēmuk ratnanya sumirat
krodhān tandang masādhyāmupuha makagadā langkap nira tikēl
- 3 langguk sang hyang parēng rakwa parēk ira huwus tyaktāyudha sira
kapwāsowe silih bandha masēlur angiring cidrānēmu sikēp
sang Pārthāsor karēnggut sira wahu katētēh śīghrānēmu walēs
jōng sang hyang karwa kārūn tēkap ira kasikēp sampun kakawaśa
- 4 sānyāsāmbēk nirāngjambakēna hilang ikang jōng tan pajamuga
sumyūk tang puṣpawarṣāmarēngi jayajayāstungkāra karēngō
māyā-māyā jugāngañjali wēkasan anon tejākara-kara
sākṣāt-dṛṣṭārdhanārīśwara tēka hana ring padmāsana mañi
- 5 śīghrānēmbah ta sang paṇḍusuta nipuṇa ring dewopacaraṇa
wruh ring sangsiptapūjā sira humarēpakēn hyang Rudra tan adoh
mudra mwang kūṭamantra smṛti wimala nahan puṣpāñjali nira
sampunyān mangkanāngastuti ta sira rēngōn uccāraṇa nira

Canto 10 *Mṛdukoma*

- 1 aum sēmbah ning anātha tinghalana de trilokaśaraṇa
wāhyādhyātmika sēmbah i nghulun i jōngta tan hana waneh
sang lwīr agni sakēng tahēn kadi miñak sakēng dadhi kita
sang sākṣāt mētu yan hana wwan amutēr tutur pinahayu
- 2 wyāpīwyāpaka sārī ning paramatatwa durlabha kita
icchāntāng hana tan hanāganal alit lawan hala hayu
utpatti-sthiti-līṇa ning dadi kitāta kāraṇa nikā
sang sangkan paran ing sarāt sakala niṣkalātmaka kita

- 2 The Wainateya Arrow appeared and he used this to confront the arrow in the form of snakes,
And as the impact of the Fang of Time was too close to be warded off, he simply ducked.
His bow was broken in two and his helmet was crushed, its gems falling in a shower.
He was enraged and advanced with the intention of striking, using his broken bow as a club.
- 3 The god drew himself up to his full height and they approached each other, having abandoned their weapons.
For a long time they wrestled, uninterruptedly seeking an opening to get a grip.
Pārtha was beaten and seized by the hair; he was just about to be defeated when he swiftly retaliated:
He seized both the god's legs at the same time, and he was already overcome.
- 4 He was on the point of throwing him to the ground when the legs disappeared and it was all for nothing.
A rain of flowers streamed down and at the same time cheers of victory and cries of approval could be heard.
Just as if in an unreal world, he made an obeisance and finally saw a gleaming light
And before his very eyes the Lord who is Half-Woman-Half-Man, coming seated upon a throne of jewels.
- 5 Swiftly the prince paid homage, skilled in the ways of worshipping the gods,
And bearing in mind the abbreviated forms of worship, he stood facing the god Rudra at a short distance.
Hand-gestures, the 'peak' mantra and pure mindfulness, these were his flower-homage,
And after he had finished these, he offered praise – hear the words he uttered:

Canto 10

- 1 'Hail! May the Refuge of the Three Worlds look upon the homage of the protectorless!
Both outward and inward is my homage at your feet, and yours alone.
You are as the fire that comes from wood, or like the butter from milk;
You emerge in visible form whenever a man exercises his consciousness with due care.
- 2 Pervading and including all, you are the essence of the highest reality, hard to find;
Your will is both being and non-being, the gross and subtle, good and evil.
Of the arising, abiding and passing away of creation, you are the Cause;
You are the origin and destination of the whole world, manifest in both the visible and the invisible.

Canto 11 *Toṭaka*

- 1 śaśiwimba hanêng ghaṭa mesi bañu
ndan asing śuci nirmala mesi wulan
iwa mangkana rakwa kitêng kadadin
ring angambêki yoga kitêng sakala
- 2 katêmunta marêka si tan katêmu
kahidêpta marêka si tan kahidêp
kawênangta marêka si tan kawênang
paramārthaśiwatwa nirāwaraṇa

Canto 12 *Rajanī*

- 1 stuti nira tan tulus sinahuran paramārthaśiwa
anaku huwus katon abhimatân katêmunta kabeh
hana panganugrahangkwa caduśakti winimba śara
paśupatiśastrâstu pangaranya nihan wulati
- 2 wuwus ira sang hyang Īswara mijil tang apuy ri tangan
wawang aśarīra kātara mangiṇḍitakên warayang
tinarima sang Dhanañjaya tikang śara sūkṣma tikā
ng analaśarīra sātmaka lawan warayang wêkasan
- 3 kṛtawara sang Dhanañjaya manambah atipraṇata
pinisalinan laras makuṭa tan hana kālāh-alah
winara-warah sirêng aji dhanurdharaśāstra kabeh
kṛtasamaya ng prayoga dadi sūkṣma bhaṭāra Śiwa
- 4 saha surasiddhacāraṇa parêng kṣaṇa śūnya muwah
rasa tan i rāt hiḍêp nṛpatiputra katonan ira
kadi masalin śarīra sukha tan pabalik prihati
satiru-tirun kṛtārtha sira de ni kadhīran ira
- 5 hana mara janma tan papihutang brata yoga tapa
angêṭul aminta wīrya sukha ning widhi sāhasikā
binalikakên purih nika lêwih tinêmunya lara
sinakitan ing rajah tamah inaṇḍêhan ing prihatin
- 6 kadi hana pūrwakarma dinalih sang akārya hayu
ulah apagêh magêgwana rasāgama buddhi tēpêt
ya juga sudhīra munggu ri manah nira sang nipuṇa
karaṇa nikang sukhābhyudaya niṣkala yan katêmu

Canto 11

- 1 The image of the moon is found in pots filled with water,
And thus anything that is clear and pure contains the moon.
In like manner you dwell in creation,
And for one who devotes himself to yoga you are in the visible realm.
- 2 You are found though you are not found,
You are imagined though you are not imagined,
And you are grasped though you are not grasped,
When the essence of Śiwa in his supreme reality is unveiled.’

Canto 12

- 1 His hymn was not complete when the highest Śiwa replied to him:
‘My son, it is plain that you will obtain all that you long for.
I have a boon for you: the four powers, shaped in the form of an arrow;
Let it bear the name of Paśupati – here, behold it!’
- 2 Said the god Īśwara, and the fire appeared in his hand;
Immediately it assumed a fearsome body, carrying an arrow in its hand.
Dhanañjaya accepted the mysterious arrow,
And the fiery body finally became one with the arrow.
- 3 Having received this boon, Dhanañjaya made a deep obeisance,
And was given a replacement for his bow and crown, inferior to none.
He was instructed in all the texts of the science of archery,
And when he had mastered their application, the Lord Śiwa resumed his invisible form.
- 4 And the deities, sages and celestial singers disappeared again at the same moment.
The prince imagined he was out of this world, so it looked to him,
As if he had exchanged bodies, and he was happy without returning to sorrow.
He is worthy of imitation, as he achieved success through his steadfast devotion.
- 5 There are, however, people who do not undertake the obligation to perform observances, yoga and abstinence,
But insist on begging for power and happiness from Fate by force.
Their nature is turned back on them, and they find even more distress,
Tormented by passion and ignorance, and overwhelmed by cares.
- 6 It is as if he who does good works assumes the deeds of former lives,
As actions will be firmly guided by the essence of the scriptures and a sharp intellect.
This alone is firmly located in the skilled man’s heart,
And is the cause of his finding increase of happiness immaterial.

- 7 syapa kari tan tĕmu ng hayu masādhana sarwa hayu
niyata katĕmwan ing hala masādhana sarwa hala
tĕwas alisuh manangśaya purākṛta tâpa tinūt
sakaharĕpan kasiddha makadarśana Pāṇḍusuta
- 8 atha ri huwus nirân tĕmu kinārya nikang hṛdaya
sukha rumaras-raras hati nirân pakire muliha
gumuṇita harṣacitta sang anungsunga yaṅ ḍatĕnga
angawaśa mānuṣatwa nira rāga lulut sumaput
- 9 ri sĕḍĕng irân samangkana hanâpsara wāhu ḍatĕng
ahalĕp alih sikĭnutus umiṅjĕma supranata
amawa kalambi kambala mapāduka ratnamaya
tulis acĕlĕk surādhipa pasungnya ginangsal ira
- 10 tulis i bapanta māsku ḍatĕngāmuharâsih agöng
ri kita tulung pwa tâku katĕkan bhaya niśsaraṇa
pĕjaha nikang Niwātakawacāsura kārya mami
ubhayahitātĕhĕr pamapasanta warāstra śara
- 11 rasa ni tulis hyang Indra panganugraha yogya dahat
ndan asuma sang hinundang awĕlas ri kakâri nira
lara ning inaryakĕn paḍa ni kŭng ning aninggalakĕn
karana nirân hĕnĕng rudita śoka sumöng ri mata
- 12 muwah awuwus tikā sang inutus bapa kāsihana
anĕlanga śakti kĭrti nira sang suranātha laki
pahayun ikang surālaya layanya magöng biśama
kadi saphalanta tâśraya nikân saphalân tulungĕn
- 13 ya marika hetu ning kapihĕnĕng kṣama tan wihanga
lara ning inambwakĕn kadi mawĭrya lawan maguṇa
makadadahâng hurip tuwi yayā tika kerang-irang
guṇa ni kadewatân ira jugākṛtakṛtya hĕlĕm
- 14 paḍa mangalap kasor pangucap ing paḍa wāgmimaya
krama mangadĕg ta sang nṛpatiputra sĕḍĕng tumihang
tĕlas akalambi kambala mapāduka sādhana ning
gaganacarângiring ta sira sang rwa mawâstra nira

- 7 Who will not encounter good if he uses only good means?
Plainly evil comes from using evil means.
As a result one is worn out worrying about the deeds from former lives and what
may follow,
But your every desire is accomplished by taking Paṇḍu's son as an example.
- 8 Now, when he had found what he set his heart on,
He felt happy and deeply moved as he made plans to return home.
He reflected on how delighted those coming to greet him would be when he
arrived.
His human nature took control of him and a passionate attachment enveloped
him.
- 9 While he was in this state there were *apsaras* who had just arrived,
Charming, two in number, sent out to invite him to come with great respect.
They carried a jacket of wool, with sandals made of jewels,
And they gave him a letter with the mark of the King of the Gods, which he took
in his hand.
- 10 'May this letter from your father, my dear boy, find you and bring great favour
To you. But do help me – peril has befallen me and I am helpless.
The killing of the demon Niwātakawaca is my task for you,
And the agreement is that you will then use your very fine arrow as your means
of opposing him.'
- 11 Such was the content of the god Indra's letter, a most appropriate favour,
But summoned thus he was downcast, as he felt sorry for his brothers.
The pain of someone left behind is the same as the heartache of him who leaves
them,
And so he kept silent, and the grief and sadness showed in his eyes.
- 12 The emissaries spoke again: 'Sir, take pity on us!
You should adopt the power and merit of the King of the Gods,
And restore the realm of the gods – the calamity that threatens is great and
unheard of.
It seems appropriate for you to be its refuge, as it is worthy of being helped.'
- 13 This is the reason he could say nothing, was forbearing and could not refuse.
The problem for someone who is reputed to possess valour and virtue
Is that he has to stake even his life; even so it is a matter of honour,
And it is merely through the qualities of his divine state that he will later achieve
his purpose.
- 14 The pronouncements of them both, equally eloquent, competed in humility,
And in due course the prince stood up, while making ready.
He had donned his jacket of wool and wore his sandals as a means of
Travelling through the sky. The two attended him, carrying his bow.

Canto 13 *Wangśastha/Indrawangśa* ('in irregular alternation')

- 1 mamwit narendrātmaja ring tapowana
mangañjali ry agra ning Indraparwata
tan wismr̥tī sangkan ikang hayu n tēkā
swabhāwa sang sajjana rakwa mangkana
- 2 mangkat ḍatēng tolih arūm wulat nira
sinambay ing cāmara sangka ring gēgēr
panawwang ing mrak panangis nikūng alas
erang tininggal masaput-saput hima
- 3 lunghānglēngit lampah irāngawetana
lawan sang Airāwana Bajra n aryama
tan warṇanēn deśa nikang katungkulan
apan lēyēp mūkṣa sahīngan ing mulat
- 4 bhāwiṣyati meh ḍatēngēng surālaya
grahādi nakṣatra kabeh paḍākrama
tejomayāpurwa kaḍatwan ing langit
pamuktyan ing janma sudhīra subrata
- 5 tārangganādityaśaśāngkamaṇḍala
alit katonanya sakēng swamānuṣa
agōng iwā mangkana de ni doh nika
katon sakēng madhyapadānghulap-hulap
- 6 wintang lēwih litnya lēyēp tininghalan
ruhurnya sangkē śaśiwimba kāraṇa
sadoh ning āditya sakēng niśākara
kadoh nikang bhūmi sakēng diwākara
- 7 tingkah nikang swarga lawan halēp nika
watang nikā lālanagoṣṭhy atūt hawan
pājar sang Airāwaṇa ring nṛpātmaja
kadi ng pangipyan tan i rāt hiḍēp ira
- 8 katon tikā Indrapada prabhāsvara
wetan sakēng Meru marēp mangambara
kuṭanya malwā gupuranya pāt maṇik
kerang ning āditya śaśāngka nityaśa
- 9 samar diwāratri nikang surālaya
dening prakāśātmaka sarwa bhāsvara
anghing sēkar ing kumudājar ing kulēm
mwang cakrawākān papasah lawan priya

Canto 13

- 1 The prince took leave of his forest hermitage
And made a reverent salutation to the peak of Indra's mountain.
He was not forgetful of where his good fortune came from –
Such after all is the nature of the virtuous man.
- 2 He set out, but suddenly looked back with a sweet glance,
And the casuarina trees waved back at him from the ridge.
The cries of the peacocks were the forest's weeping,
And, ashamed at being abandoned, it wrapped itself in a shroud of mist.
- 3 He travelled on and vanished from sight in an easterly direction,
With Airāwaṇa and Bajra, who were bosom friends.
We need not describe the districts to be seen below,
As they were dim and faded away as far as the horizon.
- 4 At that time they had almost reached the realm of the gods,
And the planets, stars and so on were arranged in order.
They consisted of light unparalleled, a palace in the sky,
And a place of enjoyment for the man who is steadfast in his vows.
- 5 The orbs of the stars, the sun and moon
Appear to be smaller than man himself;
Even so, they are large, and because of their distance
Seen from the earth, they twinkle.
- 6 The stars are exceedingly small and only faintly visible
Because of their height above the disk of the moon.
The sun is the same distance from the moon
As the distance of the earth from the sun.
- 7 The layout of Heaven and its beauties
And its constellations was the topic of their relaxed discussion along the way.
What Airāwaṇa had to tell the prince
Was like a dream, out of this world, he thought.
- 8 They could see Indra's abode, glowing with light,
To the east of Mount Meru, facing into the sky.
Its walls were wide and it had four jewelled gates,
A constant embarrassment to sun and moon.
- 9 It is hard to make out day and night in Heaven,
Because it is the embodiment of brightness and everything glows.
Only the flower of the lotus can say whether it is night,
As well as the *cakrawāka* ducks, when they have to part from their beloved.

- 10 tanngēh ang aścarya wiśeṣa wastunēn
tan warnanēn Iwirnya tinon sang Arjuna
ḍātēng sirādan makire manēmbaha
ginyākēn ing cāmara kon umañjinga

Canto 14 *Kṛti*

- 1 kadi harṣa ning tarulatāngēlih angayam-ayam labuh kapāt
sukha ning sakendran i ḍātēng nṛpasuta kadi tambay ing hudan
nguniweh tikang surawadhū dumadak aśēmi kūngnya denira
kētēr ing patēr paḍa ni wṛtta nira lagi rinēngwa-rēngwakēn
- 2 ri sēḍēng nirān tama singgrahan ta sira tēkap ning apsarī
amapag sakēng pangungangan makapasaji manis nikang mata
hinuwusnya ring crēmin ikang liring aluru binangkitan guyu
asēgēh manahnya tamuyan wēnang asiliha ring smarāgama
- 3 surakanyakā sahana ning kararan atiki tan hanāngungang
kadi tan pamātra turidanya linaca-laca ning kakānghyasi
awingit-wingit sinuruyan dali-dalihana ringrang ing hati
agēlēm ta yāñalukakēn sahaja cala tinagwa-tagwakēn
- 4 hana tāpi tan wruh i ḍātēng nṛpatanaya mahānghade-hade
ndan atōn tuminghali susunya manguwahi tapihnya tan lukar
hana lālananya ginawenya madana hēlar ing madhubrata
anasar tēkapnya n agawe hinamēr-amēr alaṇḍēsan kuku
- 5 mwang ikang pitung siki rikāna kadalurung ring gihā
kataman hirang paḍa mapet silib acatu hanāgēlar nita
angikēt sēkar taji waneh titir anguwahi mogha tan tulus
apa tan wurung rēngō-rēngōn pati rēngu-rēngu yan hanāngucap

- 10 It would be impossible to form an idea of its special marvels,
 So let us not describe what Arjuna saw.
 He had arrived and set about planning how he would pay homage,
 Urged on by the casuarinas, telling him to enter.

Canto 14

- 1 Like the joy of the wilting leaves of the trees that yearn for the Fourth Month to
 break
 Was the happiness of the whole of Heaven at the prince's coming, like the first
 rains.
 Especially the ladies of Heaven felt their amorous longing blossom because of
 him,
 And the roll of thunder was the same as the news of him that they listened to again
 and again.
- 2 He had just entered when he was received by the heavenly nymphs,
 Who came to meet him from the lookout tower, bearing as offerings the sweetness
 of their eyes.
 They had touched up their languid glances in the mirror and perfected them with a
 smile –
 They were glad to have a guest, as they would be able to take turns at practising
 the arts of love.
- 3 Of all the heavenly girls in the maidens' quarters not a single one looked out,
 As if the attendants dressing them could not find the slightest trace of love.
 They acted crossly when their hair was combed, in order to cover the confusion
 in their hearts,
 And they never tired of disguising their natural feelings and got annoyed when
 constantly questioned about him.
- 4 There were some who pretended to be unaware of the prince's arrival and endeav-
 oured to be unconcerned,
 But ardently looked at their breasts and adjusted their dress though it had not
 come loose.
 Others had as amusement making a Madana out of the wings of bees,
 But the way they did it was not the proper way, as they formed it lovingly with
 their nails as a base.
- 5 Moreover, the seven who had gone too far in their actions when at the cave
 Were filled with shame and tried to escape attention by playing *catu* or by setting
 up a game of *nita*.
 Others were arranging a *sēkar taji* head ornament, but kept changing it so that it
 was never finished,
 For they could not fail to keep hearing things and showed their annoyance when
 someone spoke.

- 6 angēnēs waneh mapi turū mapi lara mapupuk wulan-wulan
anganam wilāsa ri hatinya ta kunēng anung endahāraras
ulahanya lāwan ujaranya hēlēm i sira sang hañar datēng
aturū matēki wēkasan kadi-kadi mangipīpi rakwa ya
- 7 mangucap waneh sama samitra maguñēpan awarṇa gopita
lalitāharēp-harēpan ahyas ajar atawing-tawing crēmin
asalin ginoṣṭhi nika yan kadurugan agawe wulat dudū
aharit swaranya karēngō tinuna-tuna tinungtungan halis
- 8 adawān kathākēna raras-raras i hati nikang surāngganā
sira sang Dhanañjaya ḍatēng dumunung i kahanan surādhipa
kahaḍang gumopita ng upāya gaway ira lawan Wṛhaspati
hana dewatā milu tuhun makēḍika ta ya dumpi-dumpilan
- 9 ararēm sang Arjuna sēḍēng pranata winuwusan surādhipa
śiwam astu śāśwata wēkangku śaraṇa ning anātha digjaya
ta śilēng paṭāraṇa sabhāgya ta kita bapa tan kagiṇḍala
bapa kāryakāraṇa mata nghulun i kita manungsung ing bhaya
- 10 iki hetu ni nghulun ahōm pralayabhaya tuhun mapadgata
hana daitya śakti si Niwātakawaca subhagēng jagattraya
kṛtakṛtya tan pējaha dening asura ṛṣi dewa dānawa
kunēng antakanya laki mānuṣa juga pawēkas hyang Īśwara
- 11 karēngō pwa wṛtta mami miñjēm i kita tumuluy prakāśita
angutus ta yāsura wiśeṣa mējahana kitēng tapowana
ya tikā warāha tēmahnya pinarēngan ira hyang Īśwara
pakaleśya tang maburu ngūni sēḍēng ira ng anugrahē kita
- 12 nda huwus katon kṛtawaranta tēkap ika pakāśrayan mami
tumihang ta rakwa ya śumīrṇa sahana-hana ning kadewatan
alawas harēp lumēbura ng surapada madalēm galak nika
kita tēki rākṣaka harānaku pakayaśa sanghulun kabeh

- 6 Others slipped away and pretended to be asleep, feigning illness and wearing a moon-shaped poultice,
Or else composed a love-poem in their head, anything unusual and moving,
About what they would do and what they would later say to the new arrival,
But finally they fell asleep, just as if they had dreamed it all.
- 7 Others were talking with their friends, murmuring intimately as if it were a secret,
And playfully they stood face to face, doing their make-up in a row and screened by their mirrors.
They changed the subject if disturbed and cast a sidelong glance -
Their voices sounded tremulous, muffled, and were capped by a frown.
- 8 It would take too long to tell of the various emotions of the heavenly ladies.
Dhanañjaya had arrived and betook himself into the presence of the King of the Gods.
He happened to be holding private discussions with Wṛhaspati on the strategy he would adopt;
Some of the gods were present, though only a few, and were joining in.
- 9 While he was making a respectful bow, the King of the Gods addressed him:
'*Śiwam astu śāśwata!* May you enjoy good fortune forever, my son, the refuge of the protectorless, all-victorious!
Be seated on the cushion. You are fortunate, young man – may it be lasting.
My boy, I am the cause of your going to face danger.
- 10 This is why I am taking counsel on the danger of destruction, even though rushed:
There is a mighty demon, Niwātakawaca, famed in the Three Worlds.
He has succeeded in his aim of not being killed by demon, sage, god or giant;
However, his death, my boy, will simply be at the hand of a man, the god Īśwara has decreed.
- 11 But he heard the news that I had invited you to come - this has become generally known.
So he sent out a particular demon in order to kill you at the forest hermitage.
This demon then took the form of a wild boar, that the god Īśwara hit at the same moment,
When he was using the hunt as the right moment to grant you a boon.
- 12 Now that you have obviously obtained your favour, because of that let me take you as my refuge.
After all, he is standing ready to destroy everything there is in Heaven.
For a long time he has wanted to ruin the realm of the gods, so profound is his fury.
You are our protector, oh my son. Win fame for us all!'

- 13 na wuwus hyang Indra sumahur nrpatanaya huwus krtāñjali
apa yan tahan kari tēkap ning angutusa saling surādhipa
inanugrahan ngaran iki n winadāḷ i liḍah ing huwus wibhuh
ring apan paniṣphala ng acāmana rarab i lēbū ni jōng prabhu
- 14 aparān tikāng ulaha yan mapa putusa nikāng alapkēna
warahēn patik surapati ndya ta wēkas ing upāyasādhana
taña sang Dhanañjaya pagēh ni manah ira kumon surādhipa
bhagawān Wṛhaspati marah sira ri putus ikāng alapkēna
- 15 laki kumwa pōh ni naya sang wiwudhapati lawan watēk ṛṣi
alēmēh tēkāna niyata ng surapada ya wiśīrṇa kāmbaha
anēkāna ta pwa kita śatru parēpēkana tan tahēn-twasēn
warawīrya śakti ni bapangku juga lagi hiner pakāśrayan
- 16 mwang ikang Niwātakawacātiśaya nipuṇa śakti nītiman
śatajarjharīkṛta ta rakwa niyata juga yāhurip muwah
ri luput nikang paramaśakti hana ta ya wēkas nikang warah
kahananya tēki winiweka wiphala ng alagāngawag-hawag
- 17 hana tāpasārī pinalakunya malawas i surendra tan kaweh
kinirim waneh juga ya lāgi salahasa titir harēp-harēp
rinasan katuhwana tiki n tan ika wēnanga marwanī Ratih
ya tikā mangunggahana jātya nika gērēmē tan panangśaya
- 18 palarēnta yājara hēlēm sigi-siginēn ikāng anugraha
makahīngana ng kagamēlātiki sang inarananta Suprabhā
usēnāta yāwaraha yan pawaraha ng asurādhipēriya
atēhēr ta yānghirasa lampah i kita ta-dulur harānaku

- 13 Thus spoke the god Indra, and the prince replied, having made an obeisance:
 ‘Whatever you may order, I concur with what you say.
 Being granted a favour means that it has been uttered by the tongue of someone
 who possesses all-pervading power;
 How could one who has as mouthwash the sprinkled dust from Your Majesty’s
 feet fail to produce results?’
- 14 What will be done, and what is the result of your deliberations?
 Inform Your Majesty’s servant of the outcome of employing a stratagem as your
 means.’
 Such was Dhanañjaya’s question, in order to reassure himself, and the King of the
 Gods commanded
 Bhagawān Wṛhaspati, who informed him of the result of their deliberations.
- 15 ‘Young man, thus is the essence of the policy of the King of the Gods and the host
 of sages:
 They are disinclined to be attacked, as clearly Heaven would be destroyed if over-
 run.
 But you must attack the enemy. You must press him closely and give him no
 quarter.
 Only your admirable valour and strength, my young man, are what we are expect-
 ing to put our trust in.
- 16 And this Niwātakawaca is extraordinarily skilful, powerful and worldly-wise;
 Even though utterly crushed, it is plain he will come to life again.
 The crux of my instructions lies in an escape from this supreme power,
 And its location is a matter of careful discrimination, as it is fruitless to fight
 without due forethought.
- 17 There is a nymph he has long been asking Indra for, but he has not given –
 Others were sent, but he is still disappointed and keeps hoping for her.
 When we consider, in fact it is this one, not those, who will be capable of vying
 with Ratih;
 If this one should offer herself as a wife, as is his nature he will be highly pleased,
 without suspecting.
- 18 You must seek to have him speak of it later on, and must try to discover the secret
 of his special gift,
 With as condition that this one, whom you shall call Suprabhā, will only be
 touched.
 Then make haste to tell us, when the Lord of Demons has spoken if it.
 And she must follow you closely wherever you go. Be her companion, oh my
 son!

- 19 anu bhāra dona ni bapangku wulatana sabhā nikang musuh
bhaya durga ning kuṭa lawan pagēlarana dēlāha kawruhi
ta-kalambi kambala ta-pāduka ta-cēlēk adṛṣyasādhana
kami parcajānaku kapāna kita bapa kasambya denika
- 20 ndan ararya-raryana matānaku labuhana de sureśwara
hana tāt pananggraha pamirsakiti juga bapangku tāsyasih
palarēn watēk ṛṣi kabeh malēsa kita ring ambēk uttama
pangucap Wṛhaspati sinēmbahakēn ira sang ārya Phalguṇa

Canto 15 *Kusumawilasita*

- 1 ndah tinamuy ta sang nṛpatiputra ri wēkas ing anindyasaḍrasa
tunggal ikang turung ratiwilāśa hinila nira tan wawang labuh
prārthana yan huwus pējah ikāng asura sira mamuktya sanggama
ring tadanantara krama hatur nira mamuhun i jōng surādhipa
- 2 rāmya parēng manēmbah angēnoh sawawa kadi huwus samāgama
aum bapa śāśwata ta kita kārwa sulabha mēnangēng prayojana
ling suranātha mangkat angadēg sang adulura huwus datēng ri heng
tan pangucap tuhun mata nirāta juga marahakēn manah nira
- 3 sampun adan sirāpaduluran turida pisalin ing manobhawa
ardha kamerangan tēkap i lampah ira hana dudū nikāng ulah
de ni pakon surādhipa lawan kadi sumariha mangkanā hēlēm
hetu nirān hēnēng pinaguñēp-guñēpakēn ikang apsarāpsarī

- 19 Let the main thing in your mission, my boy, be to observe the enemy's court:
 You must discover the perils and strong points of his fortress, as well as where his
 troops will be arranged.
 Put on your woollen jacket, wear your sandals, and use your eye-shadow as a
 means of invisibility.
 We put our trust in you, my son. How could you possibly get killed by him in the
 attempt?
- 20 But take a rest, my son, and let the King of the Gods give you food to break your
 fast.
 We have something prepared for you as our guest, my dear chap. Show us your
 favour!
 The host of rishis hope that you will repay them with the very best of inten-
 tions.'
 So said Wṛhaspati, and the noble Phalguna responded with an obeisance.

Canto 15

- 1 So the prince was entertained with the ultimate in faultless flavours.
 Only one was not yet enjoyed – he made the delights of love taboo and would not
 break his fast immediately.
 It was his intention that when the demon was already dead he would enjoy making
 love,
 And thereupon he duly came into the presence and took leave at the feet of the
 King of the Gods.
- 2 Merrily they paid their respects, making a fitting couple, as if they had already
 been united.
 'Hail! My boy, may you both constantly be successful and achieve your goal!'
 Said the King of the Gods, and the companions arose to leave, and were already
 outside;
 They did not speak, but even so their eyes told of the feelings in their hearts.
- 3 When they had made ready they took as travelling companion love, a parting gift
 from Manobhawa,
 And were somewhat embarrassed by the fact that their journey could be seen as
 something wrong;
 But it was on the orders of the King of the Gods, and it was as if they were post-
 poning such things till later,
 And so they kept silent when the *apsara* and *apsarī* kept murmuring about
 them.

- 4 ambaramārga lālana tuhun hati nira paḍa kabwatan lulut
mogha mahirya-hiryan anahā ng rumuhuna sakarēng parēng mulat
sang nrpapatra mojar ibu toh rumuhuna kita haywa tākēmul
ndak pahawas laris ni panēpinta rinacanan i pinggir ing tapih
- 5 yan ruhuna nghulun rari katon kita bari-bari lagi tolihēn
yan parēnga ng lumakwa kadi wehēn aparēka mēne n panuntuna
rāmya nikang hanēng wuri manambyakēna kahulunan palar wruha
nya ng suruhan mahaywa gēlunganta mangayati lukarnya meh tibā
- 6 mepu jugân tumona mukha ning puru-puru cala yan tininghalan
tan hana doṣa ning marēngu rakwa yan ahalana raśmi ning guyu
yan ri dalēm ri heng wēngi manganti pētēng unēng ing anggēgō smara
tan dadi tan tikēl juga halista kadi marahakēn pēh ing hati
- 7 mangkana ling nirā ndan api tan wruh ika sang i harēp salah sahur
rakryan adoh ulih nrpatiputra lumaku huningan tikung hawan
riñci nikang surālaya matingkah angulilingi Meruparwata
bhāratawarṣamaṇḍala kidul ndi kunēng arah-arah i Hastina
- 8 tan rumaras kari twas ing anon ayap-ayap i sabhā sang anglare
kūng nira sang patang siki kakāri nira kalima sang patibrata
haywa hinopakēn tangis ikang wwang abuhaya dudū sake sira
lingnya sang Arjunānahurakēn śapatha juga sirāngdēlō mata
- 9 mangkana denirāmarēkakēn kira-kira tucapa ng katungkulan
lwah ri lurah nikang tuhinaparwata mangapa kasor sakēng tasik
ring mapasir mapañdan akarang liman asēmu lēyēp tininghalan
ring mamanuk manambayang adoh wruh anawanakēn ambēk ing mulat

- 4 They made their way easily through the sky, though their hearts were burdened with longing,
And it happened that they eyed each other enviously, wondering who would go in front, and for a moment their eyes met.
The prince said, 'My dear, do go ahead, and do not wear your cloak.
Then I shall observe the line of your waist, shaped by the edge of your dress.
- 5 If I should go ahead, plainly I shall have to keep looking back at you every time,
And if we go together, it is as if we were permitted to draw near, and would soon be holding hands.
The pleasant thing about being behind is that at the same time I can devote myself to your service, so that I understand it –
See, my duty will be to repair your hair knot, and be ready lest it be about to fall.
- 6 I am simply perplexed to see the face of someone who is ambivalent and amazed to be looked at.
There is of course no harm in being cross, provided it is mitigated by the charm of a smile.
Whether inside or outside the hours of night, the longing of someone in love awaits darkness,
And your eyebrows simply cannot fail to be furrowed, as if telling of your heart's inner secrets.'
- 7 Such were his words, but there in front of him she pretended not to understand and answered evasively:
'My lord, you have travelled far – consider the path you have followed:
The various parts of Heaven are arranged to encircle Mount Meru,
And the realm of Bhāratawaraṣa lies to the south, but which is the direction of Hastina?
- 8 Are you not moved to see the dim outlines of the court of those who caused you pain,
And to consider the heartache of your four brothers together with your faithful wife?'
'Pay no heed to the tears of pining people who are not connected with you,'
Said Arjuna, merely countering the curse and looking into her eyes.
- 9 Such is the way they presented their plans. Let us speak of what could be seen below:
The rivers in the ravines of the Himālaya, in what way could they be inferior to the sea?
In having shores with pandanus trees and with elephant-shaped rocks only dimly visible,
And in having birds that glide through the air, they know how to capture the hearts of those who see them.

- 10 pinggir ikâradin kadi lilit pata-patahan ikang hênîriya
râmya saneh-saneh mawatu hantiga winasêhan ing pasang surud
añdul aśoka bâna sakasâlas aparigi hanâpuḍe-puḍe
wwadnya kadînikir hana kadînanamakên angasut śilâtala
- 11 konang-unang katon liman alasnya tuhagaṇa masûryasewana
wwai sumirat sakê tulalayanya n asidêkung ulahnya yan pakôm
mwang hana satwa kasturi sêḍeng mangiḍêmi sêkar ing gaḍung mure
tinghal ikâpêḍe humarêp ing dinakara kadi manghiḍêp smr̥ti
- 12 śūnya tanora mānuṣa tēkêriya ya tan adhikârapañḍita
nghing sang anambi ring watu sumong wwang ika nipuṇa manghuwus-huwus
brāhmaṇa tīrthagocara pilih sang ataki-taki niṣparigraha
sarwa sukhâkēm̄ul hariṇacarma madulur anusup lawan kidang
- 13 nyāsa kadîng pangipyan aparang kunang ika ring anādi kālāsan
caṇḍi śilānanāṅ cawiri piṇḍa manangisa mangēmbi-hēmbiha
kalyan aśoka rambay anisih parigi nika rinuntuh ing nadī
nyū gaḍing anglangut paḍa matēb tumirisakēn awaknya yan rurū
- 14 tan hana kapwa kārwa lēpihan mahas-ahas irikang nadītata
mrak juga mukti râmya ni rēmēngnya wahu tēka mangambwakēn hudan
wruh tumiling maninghali kilat lumari kadi carik nikang langit
tan huningân sinaṅḍing i rabinya mangamēr anisik sakê wuri

- 10 The banks are smooth and the lines on the sand there are like coils of hair,
They are charming and gently slope away, with stones as round as eggs, bathed
by the rising and falling water.
The *andul*, *aśoka* and *bāṇa* trees by the whole thicket have paved terraces and
some wade into the water,
Their roots as if sculpted and some as if matted to engulf the surface of the
stones.
- 11 It was charming to see how the wild elephants were sedulous in observing their
sun-worship,
And water sprayed from their trunks as they knelt down to bathe.
There was also a civet-cat in the midst of sheltering in the shade of hanging
gaḍung flowers,
Its eyes smarting from looking at the sun, as if it was taking its mental concentra-
tion to heart.
- 12 It was deserted, as no human being came there, unless it was an eminent scholar,
Only those who seek shelter under an overhanging rock – these people are skilled
at seeking final liberation,
A brahman dwelling at holy bathing-places, or perhaps one practising freedom
from attachment,
While content to wear a deer-skin as cloak and joining the barking-deer in enter-
ing the wilds.
- 13 A building was like in a dream – but how did it become overgrown with forest in
bygone times?
A temple of stone had collapsed, and its Kāla-head ornament seemed as if about
to weep, its eyes filled with tears;
A clump of spreading *aśoka* trees leaned to one side, their terrace undermined by
the river,
And ivory coconuts, lost in reverie and equally heavy, let themselves down gently
when they fell.
- 14 There were none wandering with their books along the riverbank –
Only the peacocks were enjoying the beauties of the rain clouds that had just
arrived with a promise of rain.
They were experienced at tipping their heads to look at the lightning that ran like
lines of writing in the sky,
And did not realize that their wives were standing at their side, fondly preening
them from behind.

Canto 16 *Turidagati?*

- 1 hana mata pājaran wahu katon tinuduhakēn ikang walāntaga
hana kadi lēmbu mangrēpa i sornya pinutih apayung-payung wēlū
puru-puru tan katon atēp i rangkang ika tēkap i sanghub ing nadī
asēmu kadewatan malalayan magupura kadi mukṣa tolihēn

- 2 surawanitā mamañcana tēhēr lumaku kili śināpa sang rṣi
asaji sēkar marēng bañu dudū ng anētēk asēp i sanḍing ing durung
manis i matanya tan dadi kalingsira mapaga ri tinghal ing tamuy
inila ng aśabda ya n tēhēr angingguti halis irikang tapowana

- 3 lwah ika mijil sakēng wukir anak titir analaga tūsnya tūt lurah
gumulak ing agra jambangan angertali mēlēk amangun-mangun hima
tēka ri pasir nikang suranadī hikiran ing asanāsinang rurū
sukha tan hana jīwa-jīwa masibū mwang asisik amiwir-miwir hēlar

- 4 kawēlas arēp sēkar sēmi nikang kayu pada turung angharas gēlung
angayam-ayam kasumpinga tiling-tilingana tēkap ing kawīswara
tēka mara sang Dhanañjaya lawan kalulut ira sēdēng smarātura
inuhuh ikang kuwong sira n araryana kiniwat i lunggah ing gadung

- 5 atha haliwat sirērika katon tataraban i sabhā nikang musuh
diwasa pitung tabēh kēñar ing arka sinidik i tibā nikang hudan
angada-hadāhawūk midēr anūtakēn angin i hiring nikang langit
hana lumarap manuknya samēnur tinali-tali tinuntun ing wulat

- 6 i para-parah nikāng i Mañimāntakanagara kasinggahan hudan
ya juga tinolih ing dinakarānēpuhi kanakabapragopura
akara-karā katinghalan ikang dhawalagrha ri pōhan ing kuṭa
dumaśaḡa ng surālaya halēpnnya pinakaphala ning sēdēng jaya

Canto 16

- 1 There was now a hermitage just coming into view, indicated by its streamers,
And there was something like a crouching bull below it, whitened and with coloured parasols.
It was hard to make out the roof of its pavilions because of the enveloping mist of the river,
And it had an air of the abode of the gods, with a surrounding wall and gateways, as if it would fade away as soon as you looked at it.

- 2 A heavenly lady had attempted seduction and then adopted the life of a nun when cursed by the sage:
She was going to the water with an offering of flowers, while another was cutting up incense resin by the side of the rice-barn.
Their sweet eyes would never be averted to meet the gaze of a guest,
And they were forbidden to speak, and so raised their eyebrows in the direction of the hermitage.

- 3 The river emerged from a little hill, and its stream again and again formed pools along the ravine,
Swirling in a crater-lake, forming waterfalls, foaming and creating a mist.
Up to the shore of the heavenly river the *asana* flowers floating downstream shone palely,
And there were some pheasants happily bathing and preening themselves, spreading their wings wide.

- 4 The flowers and shoots of the trees were pitiful, as they had never kissed a lady's hair,
And they yearned to be taken as ornament for someone's ear, or to be gazed at by a master poet.
Dhanañjaya now arrived there with his beloved, suffering the pangs of love,
And the *kuwong* called to him to stop and rest, and the tendrils of the *gadung* vine beckoned to him.

- 5 Now, he had passed on from there and could see the shelters at the enemy's court.
It was 4.30 p.m., and the glow of the sun was dimmed by falling rain,
Which formed lines of grey, turning to follow the wind on the horizon,
And sometimes birds flitted by, like jasmine strung on a cord and towed by one's glance.

- 6 The direction of the country of Mañimāntaka was left untouched by the rain,
And the sun looked back at it, burnishing its golden walls and gates.
The white upper storeys in the inner parts of the fort looked as if shedding rays of light,
Their beauty excelling Heaven tenfold, the fruit of being in the flush of victory.

- 7 ri surup ing arka tan hana pětëng mëtu tēkap i pajang nikang wulan makin aparō sayab ni laku sang nrpatanaya lawan dulur nira pađahi paran tikību gumuruh pilih angajarakēn mahotsawa asura pađawērō wija-wijah sakuwu-kuwu kapwa ghūrṇita
- 8 pataña narendraputra sumahur sang ahayu tuhu ling nrpātmaja niyata mamaṇḍi-maṇḍi tumēkāna wiwudhapati kapwa sanggraha amahayu sañjatāśrama rikang lēbuh alap-alapan mabhairawa tuhu mata yan pitung wēngi hinernya lumuruga marēng kadewatan
- 9 nrpasuta yan katon bhaya niking pangutus ira surendra durgama aputēk arēs twas ing pinatiwar sinurungakēn anambahēng musuh syapa tan arēngwa hewa mulatē kagamēla tēkap ing durātmake lēhēnga juga ng pējah saka ri pāpa ning anahēn irang lawan lara
- 10 kunēng apa tan wineh tēkap ikang widhi winilētakēn twas i nghulun pinarikēdō marambatana tan sakawaśa kayuhēn pakāśrayan tēwas angēlih makānta ng angawe twang ata ya kēdō ninistura wuwus ikang apsarī tēhēr apet tangis angisēk-isēk gawe-gawe
- 11 rari mapa lingta merang i pakon surapati rinasan kasinggihan kunēng i hanangku sāksya mulatē kita marēk aparang kasangśayan si kagamēla pwa dening asura ndya ta wēdi palalunta kōlakēn ibu hidēpēn nghulun rari tēkapta manisakēn i heng tikung wulat
- 12 saphala yaśanta yan wutaha denya mawarah i rahasya ning hati kawēnang ikāri yan kadi lēkasta ring acala rikāna ring gihā wuwus ira sang Dhanañjaya tēhēr mahayu gēlung i sang winodhanan tikēl i halisnya tan prihatihetu saji-saji pinēñcēr ing guyu

- 7 When the sun sank no darkness appeared because of the moon's brightness,
And the prince's journey through the air brought him closer and closer with his
companion.
'What drums are those booming, my dear? They may be announcing a great celebration.
The demons are drunken and excited, making a boisterous noise in their various
quarters.'
- 8 Asked the prince, and the beautiful one replied: 'What you say is true.
Obviously they are forming into companies in order to attack the King of the
Gods, and are all at the ready.
They are putting their weapons in order, engaging in martial exercises in the
square, competing ferociously,
For it is true that they have only seven days to wait before marching against the
abode of the gods.
- 9 Prince, when I see the perils of this hazardous mission for the King of the Gods,
I feel dejected and fearful, abandoned to my fate and forced to pay homage to the
enemy.
Who would not be annoyed and cross at the prospect of being touched by an
evildoer?
Death would be preferable to the misery of bearing this shame and hurt.
- 10 However, since Fate does not allow it, and my heart has been entwined,
I am obliged to depend on another, and it is not within my power to be taken in
both hands as a refuge;
The only reward I get is weariness, I end up beckoning to empty space, and keep
on being treated harshly.'
Said the nymph, and she made an effort to weep and produced forced sobs.
- 11 'Little sister, how could you say you are ashamed at the King of the Gods' com-
mission? When you consider, it is right.
However, while I am here as a witness to see you appear before him, what is there
to worry about?
For though you be touched by the demon, why would you be afraid? Resign your-
self and endure it!
My dear, just picture me in your mind, and make your looks sweet on the out-
side.
- 12 Your service will have been worthwhile if he spills all and tells his innermost
secret.
You will be able to do this, if you act as you did on the mountain, back at the
cave!'
Said Dhanañjaya, and then adjusted her hair knot, seeking to reassure her,
And the frown on her eyebrows was no cause for concern, but evidence that a dash
of smile had been added to the dish.

Canto 17 *Praharṣinī*

- 1 akweh goṣṭhi nira tangeha yan wiwākṣan
leśyāpatti rasa paḍākēkēs wilāśa
lāwan tôcapan ing upāya sampun arpat
ndah mangke ta sira tēkêrikang parāna
- 2 ring tāman ri wēlahan ing purī n pararyan
strīng antahpura kahaḍang paḍāmajang lek
len tang strī pakirim ira hyang Indra ngūni
manglilāmēng-amēng anekadewakanyā
- 3 wwantēn rāmyaracana sūnya kāwakanya
ngkânēng kalpataru paran sang ārya Pārtha
ring rangkang sphaṭika dulur nirān panganti
sākāra ning ujar arūm karēngwa dohnya
- 4 rūpanyân panguray atōb mēlēs gēlungnya
mwang kenkenya bhujagacarma raktawarna
gatranya pwa kadi tatur hañar sinangling
abhrā tang sphaṭiḡrhâsinang rinēngga
- 5 endah tang sphaṭiḡrhâsalin prabhānya
akweh tâpsaraduhitā mulat wikalpa
hetunyân para mangungang waneh hanāngling
indung toh syapa ta kitāri māsku lingnya
- 6 ndan dūrân nṛpatanayân katona denya
sarweccân pacēlēk adr̥śya sūkṣmatatwa
sang lēnglēng ta juga tinonya dīnacitta
lwir sōkângēlih alangō mulat lumēnghe
- 7 angrēs twas nikang umulat marēk tigang wwang
strīng kendrān iki pakirim hyang Indra ngūni
ndak wās wās pwa kita kadi wruhâku lingnya
manggēh niścaya ni manah nikân tēkāngling
- 8 māskw îndung syapa dumulur kitân para ngke
sākṣāt andaru mangēnēs hiḍēpku rakryan
śrī ning kendran iki tēkânurun mara ngke
sādhyā sang prabhu kita Suprabhāngku māsku
- 9 sungsut daityapati subaddha ri hyang Indra
tan len hetu nika ri tan kawehta ngūni
mangkin kembuhan i ḍatēng sang Arjuna ngkā
nāhan hetu sang asurādhipânēkāna

Canto 17

- 1 Many were their discussions – it would take too long to describe them all,
Adopting pretexts, as if keeping their amorous desires hidden from each other,
And further, their talks on strategy had been completed.
Now they arrived at where they were headed.
- 2 It was in a garden at the entrance to the palace that they stopped to rest,
Where women from the inner apartments happened to be enjoying themselves in
the moonlight.
As well as women the god Indra had once sent as a gift,
Various divine maidens were amusing themselves there.
- 3 There was a beautiful park, in a quiet place by itself,
And there by the wishing-tree the noble Pārtha betook himself.
His companion waited at the crystal pavilion,
About as far off as a soft conversation might be heard.
- 4 The appearance of her hair knot when it hung loose was thick and glistening,
And her dress was of red-coloured snake-skin.
But her complexion was like gold newly burnished,
And the crystal house glowed, brightly adorned.
- 5 The crystal house was amazing as it changed its radiant colours,
And many of the *apsara* daughters saw it and were full of doubt,
So they drew near to have a look, and one said:
'My dear girl, who might you be?'
- 6 But it was impossible for them to see the prince –
He was completely at his ease, as he was wearing the eye-shadow of invisibility
and had assumed a subtle essence.
They could see only the enchanting lady, looking dejected at heart,
As if pining sadly, looking on sunk in reverie and reclining there.
- 7 Those who saw her were deeply moved, and three of them approached;
These were women from Heaven who had once been sent by Indra.
'Let me look closely at you – it is as if I know you,' they said.
Their certainty grew firmer, so they came and said:
- 8 'My dear young lady, who has accompanied you here?
You are like a meteor, coming secretly, I feel, my lady.
This royal splendour of Heaven has descended hither –
You are what the king desires to obtain, my Suprabhā, my dear.
- 9 The Demon King's anger toward Indra is implacable,
And the very reason for this is that you were not given to him.
It has grown all the more since Arjuna has come there,
And this is why the Demon King is going to make war.

- 10 tan hārohara kari sang hyang Indra mangko
 wṛttēng swarga mapa warah kakanta māsku
 nāhan lingnya saha tangis girang nimitta
 mojar sang kinasēgēhan malap manahnya

Canto 18 *Mṛdukomala*

- 1 dū nohanku kakân kacuṇḍuk i kitân dunung kadi dine
 mangkêka pwa halēp nikāng i Maṇimāntakâparimita
 ngūni ngwang mara yan wruhâlēwiha sangka ring surapada
 mangkin śīrṇa kēta ng surālaya huwus hilang malaradan
- 2 sambandhanya huwus katon sang asurādhipân lumuruga
 byaktā bhrāṣṭa nikang surālaya wiśīrṇa hēntya kahala
 yêkin kārāṇa ning datēng humulu pādapangkaja haji
 manglonloni kasewakan nghulun abhaktya tan kahañanga
- 3 wīnang dyah pira harṣa sang prabhu rumēngwa denta mawuwus
 lwir śrī ning madhumāsakāla tēka ring hapit juga kita
 kingking ning tṛṇawṛkṣa tulya ni lulut sang onēng i kita
 indung mājara sanghulun dṛḍha tumona garjita haji
- 4 rwêkang mājara kâri tunggal angucap lawan sang asumā
 prāptêkang mawarah satorasi ri sang Niwātakawaca
 sojar sang prabhu Suprabhân wahu datēng sumēmbah i haji
 mangke prāpta sakēng surālaya hanēng taman kasiharēp
- 5 hetunyân tēka kūngnya ngūni hulunê pananmata haji
 sang hyang Śakra jugātēngēt mahal awaknya tēki wêkasan
 āpan byakta wiśīrṇa ning surapadân tēkap sang ahulun
 prañāngloni kasewakan duga-dugâlēmēh kahañanga
- 6 nāhan lingnya kinon marēk-marēka de Niwātakawaca
 harṣānggañjar i raśmi ning guyu sirāmanis wulat ira
 sang konēng nira ngūni rakwa tēka tan pasangkan inucap
 tan pojor sakarēng pijēr mēnēb-ēnēb raras ny ati nira

- 10 Is the god Indra not very disturbed at this?
 What is the news from Heaven? Tell us, my dear!
 This is what they said, with tears of joy,
 And, welcomed so warmly, she said in order to win their hearts:

Canto 18

- 1 ‘Oh, what a pleasant surprise, elder sisters, to meet you, coming to me as if pre-ordained,
 While the beauties of Mañimāntaka are beyond compare.
 I would have come before if I had realized it was so much better than Heaven –
 The realm of the gods is being destroyed more and more; it is already lost and the inhabitants have fled.
- 2 The cause of this is that it is evident the King of the Demons will march on it,
 And plainly Heaven will be lost, crushed, and completely ruined.
 This, then, is why I have come to take on my head the royal lotus-feet,
 Offering my service in good time, so that I may show devotion rather than be carried off a captive.’
- 3 ‘Lady, how delighted the king will be to hear what you have said –
 You are just like the spirit of spring arriving in the months of Hapit,
 And the love of him who yearns for you can be compared to the languishing grasses and trees.
 Lady, let me inform my lord, as I am resolved to see His Majesty’s joy.’
- 4 Two of them would inform him, while one stayed behind talking to the dejected lady.
 Having arrived, they told Niwātakawaca directly:
 ‘May it please Your Majesty, Suprabhā has just come to pay homage to you.
 She has now arrived from Heaven, and is in the garden in a sorry state.
- 5 Her reason for coming is that earlier she longed to become your slave and seek your favour,
 But the god Śakra was unwilling to let her go, and so she finally slipped away,
 For it is plain that you will completely destroy Heaven,
 And wisely she is offering her service in good time; she is sincere, as she does not wish to be carried off a captive.’
- 6 This they said, and Niwātakawaca ordered them to come closer,
 Joyfully rewarding them with a radiant smile, his glances sweet.
 The one he had once longed for had come, they said, without any prior word;
 He did not speak for a moment, still trying to control his emotions.

- 7 mojar bhāgya jugāṇ ḍatēng maṇik ikang surendrabhawana
lakṣmī ning suraloka kagraha tēkapku sampun angalih
nāhan lingnya madān umangkata marēng taman mamapaga
lunghānggopita de nirān laku tanora kapriya tumūt
- 8 sampun prāpta sirēng tamān alas-alasnya tulya rahina
dening lek gumawang linūdan i kēñar nikang maṇimaya
ring rangkang sphaṭikān dunung mulati gātra sang wahu ḍatēng
māmbēt bhāwa nirān panēmbah angēlih pinangkwakēn ira
- 9 munggha munggw irikang gr̥ha sphaṭika sang Niwātakawaca
sang konēng kinisapwakēn titir umingsēr epu mangēsah
lunghā tang paricārikā sy apa kasangśayan tēkap ira
mojar sang Maṇimāntakādhipa tēhēr makon lumihata
- 10 dyah mangke pwa balik nikang hr̥daya mār paranti rumaras
rwang we ta pwa kakanta māsku kumētēr halisku ri tēngēn
akweh dūta nikang sukhāpuhara harṣa tan pajamuga
ipyankw ību kagunturan madhu balik pwa tan kita tēkā
- 11 lāwan tēbu hiḍēp-hiḍēpku ri pananmatanta tan i rāt
lwir sambega ni lunggha ing gaḍung angolakēn kayu ragas
truh ning megha kunang kitānuruni cātakāmēlasarēp
sang hyang lek tumurun kamāsihēn anon cucur kari kita
- 12 nāhan ling nira sang Niwātakawacācawuh mangarēki
meh-meh rājasa met pasambulihan ing tapih juga sira
sang sinwam ning aśoka kanglihan atākiput kasiharēp
mojar ndān atēhēr manganjali lēkas nirāngasih-asih

Canto 19 *Mṛtatodaka*

- 1 sojar sang prabhu haywa cinapalan
sēmbah ning śaraṇāgata ri haji
yan yogyā wēli ning suraduhitā
herēn ring rahinān kawawa
- 2 ndi n lunghā rasa ning gula hinēmū
de sang nātha haris-harisēn atah
gōng ny ārēmbha patik haji huluna
sambegān saphalākēna rumuhun

- 7 He said, 'It is indeed fortunate that the jewel of Indra's abode has come.
I have the glory of Heaven in my grasp, now that she has come over to me.'
With these words he made ready to leave for the garden to go and meet her;
He set off, going secretly, as there was no friend accompanying him.
- 8 Having reached the garden, he found its groves as bright as day,
Because of the glowing moon, increased by the rays of the jewels.
It was the crystal pavilion he betook himself to, and saw the figure of the new
arrival –
Her manner as she made her obeisance was graceful and he took her powerless
upon his lap.
- 9 Niwātakawaca went up and took his seat in the crystal pavilion;
He took his desire on his lap, but she kept moving away, anxiously sighing.
The servant girls left – what were they worried about?
The king of Mañimāntaka spoke, while ordering her to look at him:
- 10 'Young lady, so now instead of languishing, my heart is ready to be moved –
For two days I have had a twitching in my right eyebrow, my dear.
Many were the emissaries of happiness that caused me joy but came to nothing;
I dreamed of being engulfed in honey, but on the contrary you did not come.
- 11 Moreover, lady, my feeling regarding the favour you have shown me is indescribable:
It is like the solicitude of the *gaḍung* vine that embraces a leafless tree;
Are you the drops of rain that fall on the hapless *cātaka*,
Or the holy moon descending, filled with joy upon seeing the *cucur*?'
- 12 So said Niwātakawaca, and greedily kissed her;
On the verge of being carried away by his amorous feelings, he just groped for the
edge of her dress.
The lady, lacking strength like a tender shoot of the *aśoka*, drew her dress tight,
in a pitiful state.
She said while making an obeisance, intending to beg his kindness:

Canto 19

- 1 'If Your Majesty pleases, do not treat lightly
The obeisance of one who comes to you seeking protection.
If you agree, the payment for a heavenly maiden
Is that she should be waited for till daylight, when she can probably be taken.
- 2 How could the taste of sugar be lost by merely holding it in the mouth?
May Your Majesty treat me gently!
In view of its magnitude, your servant's endeavour to be a slave
Should be treated kindly and allowed to bear fruit first.

- 3 lakṣmī tulya niking suraduhitā
yan ring śakti mangāśraya ri haji
sang nātha pwa ya siddhi kṛtawara
accedyāmaranāṣṭagaṇa hana
- 4 kīrtintāngawaśēng bhuwana kabeh
sabrāhmāṇḍa huwus kahaliwatan
ring wiṣṇwaṇḍa śiwāṇḍa paḍa kumōl
tan hopēn tikang Indrapada kawōs
- 5 aścaryātiśayanta mapa kunēng
deningng indriyawigraha matapa
yan sātus yuga yoga haji ginōng
rudrānugraha tan sipi kawēnang
- 6 māsku indung warahēngkwa kita harah
unggwankw ātapa tan sipi saphala
lambung ning Himawān hana ta gihā
ping pāt guntur atīta kaḍḍḍetan
- 7 rudrārādhana nirmala satata
sambega pwa bhaṭāra kawēlasēn
sāsing sādhya kasiddha pinalaku
bhūh swargādi paweh nira huluna
- 8 mwang śaktingku rahasya wēkas iki
ring jihwāgra paweh nira saphala
Brāhmā Wiṣṇu kawōs ya kakawaśa
nghing rakryan wruha haywa ta wawahan
- 9 nā lingnyân pawarah kadi kahuwan
dening pet siwi tan wruh ing ulaha
syuh rēmpū hṛdayanya minanisan
ngke rāgān sakalāmuhara hala
- 10 ndan sang Pāṇḍusutāmiḍēngērakēn
engēt rakwa sirē samaya nira
mōr ngkānēng gupurān tēka mangadēg
guntur bhrāṣṭa huwus dinēḍḍel ira
- 11 makrak tang sakaḍatwan awurahan
akweh stī katibān umah ēmās
kagyat sang Maṇimāntakanṛpati
jāti wisṛti gadgada mangadēg

- 3 This daughter of Heaven can be compared to Lakṣmī
In the matter of power, and seeks refuge with you.
But Your Majesty already has magical powers and has obtained boons:
You are invulnerable, immortal and possess the eight qualities of kingship.
- 4 Your fame dominates the entire world,
And has spread through the whole of Brahmā's realm.
Wiṣṇu's world and Śiwa's world are both hushed,
Not to mention Indra's abode, which is overawed
- 5 However, what is your most astonishing quality,
Obtained by restraining the senses and performing austerities?
If you have devoted yourself to yoga for a hundred ages,
You will have won a very great favour from Rudra.'
- 6 'My dear lady, let me tell you, come!
The place where I did my austerities was very suitable:
On the slopes of the Himālaya there is a cave,
Four times it has collapsed and been completely blocked.
- 7 My worship to call up Rudra was always immaculate,
So the Lord was kind and took pity on me.
He acceded to every desire I requested:
The earth, heaven and so on he gave me to be my slaves.
- 8 And as for my power, this is the ultimate secret:
His worthy gift is on the tip of my tongue.
Brahmā and Wiṣṇu are terrified they will be overcome –
Only you, noble lady, shall know. Do not divulge it!'
- 9 This is what he told her, and felt as if he had lost something,
Through seeking to woo her he did not know how to act.
His heart was utterly crushed by her flattery –
Here passion became manifest and ended in disaster.
- 10 But the prince had been listening,
And of course he was mindful of their agreement.
He flew to the gate and stood up there;
When he had kicked it, it collapsed in ruins.
- 11 The whole of the palace shouted in tumult;
Many women were buried in their golden houses.
The king of Maṇimāntaka was startled,
And by nature forgetful, he stood up in alarm.

- 12 sang koněng sumalah sira sakarěng
mör měngpōng pasalahnya wahu minge
sang Pārthāmapag ing gaganatala
ndah manggěh kasilib ni musuh ira

Canto 20 *Jaloddhatagati*

- 1 sěđěng mawurahan tikang sanagara
hanāwarah i sang Niwātakawaca
ndatan kahuningan tangis nika kabeh
pijěr kahěněngan tikěl halis ira
- 2 apan kahilangan maņik hiđěp ira
anargha makahěmbanan tangan ira
pinet nira huwus mēsāt namu-namu
udhāni ta sirān kěněng kira-kira
- 3 pamañcana bhaṭāra Śakra niyata
huwus manarawang katon těkap ira
kuněng wětu ni de nirāwarah-warah
kasangśaya nira ndatan karakětan
- 4 wawang maděg ikang kamānawibhawan
saparwata Sumeru munggu ri hati
đatěng sahana ning mahāsuralaba
parěng tumama ring kulēm tan inatag
- 5 huwus hiběk ikang pěkěn pasěk agōng
těkěng alun-alun kabeh pađa sēsōk
inastwakěn ujar mahāsuralapati
dumona suranātha mangkata mēne
- 6 wanguñ đahina daityapati mijila
ikang bala sēnaddha sampun arěpat
pađaruh-aruhan humung wija-wijah
mṛdangga kala śangka ghūrītatara
- 7 hanan kadi gělap salakṣa niyuta
ikang parěng asinghanāda gumuruh
kumōl rasa nikang samasta bhuwana
těkap ni bala sang Niwātakawaca

- 12 He laid his beloved down for a moment,
 And she took the chance to fly off when he had just looked away.
 Pārtha went to meet her in the sky,
 And so it was certain that his enemy had been deceived.

Canto 20

- 1 The whole city was in uproar,
 And some came to tell Niwātakawaca.
 He paid no heed to the wails of them all,
 Deep in silence, his eyebrows frowning.
- 2 For he felt he had lost a jewel,
 Priceless, cupped in his hands.
 When he sought her, and found she had sprung clean away,
 He realized he was the victim of a trick.
- 3 It was plainly an act of seduction set by Lord Śakra –
 It was transparent, clearly he saw it.
 But when it came to telling about it,
 He was anxious that it was not yet proven.
- 4 Immediately his self-confidence arose
 In his heart, as high as Mount Sumeru.
 The whole of the great demon army arrived,
 Entering in the night without being summoned.
- 5 The great *pěkēn pasēk* squares were already full –
 They were all crammed as far as the *alun-alun*.
 They obeyed the great demon king's word
 To march against the King of the Gods, and would set out shortly.
- 6 At dawn the King of the Demons would come forth;
 The army was ready and had already been drawn up.
 Calling out to each other, they roared excitedly,
 And the drums, cymbals and conches were very loud.
- 7 At times they were like a hundred thousand million thunderclaps,
 And the men uttering war cries together were thundrous.
 The entire world felt overawed
 By the army of Niwātakawaca.

Canto 21 *Wasantatilaka*

- 1 yan bwat Niwātakawacāgul-agul pragalbha
krodhêrikang mangiku nīti mamet upāya
tan sāma bheda dhana kewala daṇḍakarma
gōng ning parākrama jugēnadu kaprawīran
- 2 mantrinya pād ubhayaśuddhakula praśāsta
Krūdhākṣa Duṣkrta Wirakta Karālawaktra
wetbet Hiranyakasipuh kula Kālakeya
manggēh kṛtārtha ginulang halu ring raṅāngga
- 3 nirbhīta lāgi tinurun sura ring Sumeru
mangeke pwa Śakra sira sang pupusēn tēkāna
mwang mānuṣāśraya kaniṣṭha dumeh ya māna
tan sangśayan tēka rumampasa ng indraloka
- 4 mangkat ta daityapati kātara mṛtyurūpa
sampun pratiṣṭha sira ring ratha hīrabajra
mātangga rākṣasa mangir manisih wēlangnya
gumrit bēlah sahana ning pṛthiwī n inambah
- 5 krūrāmire sira ri kūwara ning rathālwā
dewāngganāngisapu jōng salayānguḍoḍa
anyat añāmarani de ni panas nikang twas
krodhānalālatu-latūmētu ring matābāng
- 6 ardhāsēsōk laku nikang bala daityasangghya
sangkirṇa lakṣasata rākṣasa rākṣakanya
wyāghrāśwa singha hana gardabha wāhananya
sarwecca ng āyudha mijil ri puhun wulunya
- 7 tēnggran mēlēk bhujagacarma tēkē mukhanya
cūdāmaṇinya bukakuṇḍur ika pradīpta
sewu wwalung puluh atiṇḍih anekawarṇa
lwir wangkawāngibēki rāt dhwaja daityarāja
- 8 Krūdhākṣa Duṣkrta panēṇḍas arampak agyā
sānak samāyudha sama dhwajawāhananya
Sundopasundasuta śūra mahāprabhāwa
salwir ning endah atibhīṣaṇa bhūṣaṇanya
- 9 sakweh nikāng asura dānawa pangharēpnya
sangkep hanan gaganamārga hanan padāti
tēnggran gajājina wisāla tēkē gaḍingnya
lwir andhakāra kumēlab lumarap kilatnya

Canto 21

- 1 By nature Niwātakawaca was warlike and audacious,
Furious with those who follow good policy or seek subtle solutions:
Not conciliation, division or rewards, only chastisement.
It was merely the degree of his boldness that he matched with his valour.
- 2 His ministers were four, of pure descent on both sides and renowned:
Krūdhākṣa, Duṣkṛta, Wirakta and Karālawaktra,
Descendants of Hiraṇyakaśipu and of the line of Kālakeya,
Undoubtedly successful in their ends and well trained in battle.
- 3 Without fear, again and again they had come down upon the gods on Mount
Sumeru,
While now it was Śakra who would be attacked and swept away.
Moreover the appeal to a low human for help made them proud,
So there was no doubt they would come and sack Indra's abode.
- 4 The Demon king set out, looking as frightful as Death,
And was enthroned on his chariot of diamond –
Giant elephants drew it, spotted on each side;
It squeaked and all the earth split open as it passed over it.
- 5 Angrily he leaned against the pole of his wide chariot,
While a heavenly maiden held his foot on her lap and the other hung down;
Another fanned him because of the heat in his heart,
And the fire of anger shot sparks that emerged from his red eyes.
- 6 The assembled demon armies were very crowded as they marched along
In multitudes, and one hundred times ten thousand giants were their guards.
Tigers, horses, lions and even donkeys were their mounts,
And at will the weapons emerged from the hairs of their bodies.
- 7 The standards whirled – snake-skins including the head,
And the jewels of their diadems shone.
One thousand and eighty, in serried ranks and of various colours,
Like rainbows filling the world, were the flags of the demon king.
- 8 Krūdhākṣa and Duṣkṛta were the vanguard and joined forces eagerly;
They were brothers, had the same weapons, the same flags and mounts,
Sons of Sunda and Upasunda, heroic and very mighty,
And their attire was all kinds of extraordinary and very frightening things.
- 9 All of the Asuras and Dānawas formed the front line,
Fully armed; some travelled through the air and some went on foot.
Their standards were broad elephant-skins including the tusks;
They flapped as dark as night and their lightnings flashed.

- 10 rwêkang tulak balakang ing laku sārabhūta
kēmbar sulakṣaṇa Wirakta Karālawaktra
kapwāhawān asurajanma gajendrarūpa
wruh ring gadāyudha paḍāmawa lori hīra
- 11 sōk sūradānawa mahāsura pādarakṣa
ākāra sārwuda jurunya dudū ng balanya
tēngranya singha sinasat kumēlab wulunya
kady ālun ing jaladhi dening angin pracaṇḍa
- 12 sakweh nikāng asura dānawa tan pradhāna
tapwan pēgat saka rikang kuṭa pāt lawangnya
kady ācalālaku-laku mwanng alas jurangnya
lwīr sāgarātula-tular gumuruh sakāmbah
- 13 ndātan hanālas angadēg paḍa bhasmibhūta
āpan rēbah tēkap ikāng anila pracaṇḍa
syūh dening aśwa rathacakra linūd inambah
liṇḍū hudan saha gēlap kumupak halisyus
- 14 utpāta ning sa-Manimāntakarājya śīrṇa
guntur tikāng acala tūt kidul ing Sumeru
kolāhalān tinapak ing baladaityasanggha
swargālilang sakahawan rinurah rinampak

Canto 22 *Sragdharā*

- 1 ry angkat sang daityarāja nda tucapa ta ḍatēng paṇḍuputra pralabdha
śīghrānēmbah ri sang hyang surapati kahaḍang hōman ing dewasanggha
sangkēp dening maningkah wara-warah apa tan wāspadākweh matakwan
tēkwan dening manēnggah jaya-jaya tēkap ing garjitāngēṭṭahāsa
- 2 mojar sang Pārtha n angkat ng asurapati pilih prāpta sangkēp sēnāddha
yatnā ta śīrī surendrāparan ulaha lawan byūha ning manglagāna
āpan tūt lambung ing Meru ng asurabala sōk śīrṇa tang swarga kāmbah
mundur kapwākukud byakta ḍatēnga niyatāngāśrayē jōng surendra

- 10 Two were appointed as leaders of the rearguard,
Twins of goodly marks, Wirakta and Karālawaktra.
They both rode incarnations of demons in the form of huge elephants,
Were expert at using maces as weapons and carried clubs of diamond.
- 11 Many were the heroic Dānawas and great Asuras as foot-guards,
Their chiefs numbered ten million, apart from their troops.
Their standards were flayed lions with manes fluttering,
Like the waves of the sea in a fierce wind.
- 12 All of the Asuras and Dānawas who were not chiefs
Flowed without a break from the fort's four gates,
Like a mountain on the move, with its woods and ravines,
Or like an ocean shifting from place to place, thundering wherever they trod.
- 13 There was no forest still standing, all crushed completely,
As they all collapsed in the fierce winds,
Destroyed by the horses and chariot-wheels and trampled as well;
There were earthquakes and rain with crashing thunderclaps and whirlwinds.
- 14 An omen that the whole kingdom of Maṇimāntaka would be destroyed,
There was a landslide along the southern side of Mount Sumeru,
Shaken by the tread of the massed demon armies,
And Heaven was swept away all along the way, scattered and overthrown.

Canto 22

- 1 When the Demon King had departed, it is told how the son of Paṇḍu arrived, having succeeded in his mission.
He swiftly paid homage to the divine Surapati, who happened to be in conference with the assembled gods.
He presented his information in full – as they did not understand clearly, there were many questions,
And also because they thought the exultant laughter was shouts of victory.
- 2 Pārtha stated that the King of the Demons had left and would probably be arriving, fully armed and ready to fight:
'Your Majesty should pay full attention to what action to take as well as the battle-array to combat him,
For along the slopes of Meru the demon army is thick, and the inhabitants of Heaven are being destroyed as they are overrun;
They are retreating and packing up as clearly he will come, and certainly they will seek refuge at Your Majesty's feet.'

- 3 aum putrâpan kitênanti mami huwus adan kapwa pakṣânêkâna
mangkat pwêkang musuh durga ya tika pahayun byūha ning manglagāna
sākāmbah denya konên makukuda sakarêng kapwa rakṣan sahāyan
ndan wāswāsēn purih ning mangulih-ulih ikā sānukhānê wwang akweh
- 4 ambêk ning wwang mahāwīra tinêkan anêkê rakwa tātān prabheda
mangkin durgrahya têkang mṛgapati tinêkan yan pangantīng guhānya
māti ng mong yan parāngdon graha wuhaya pējah yan parêng wyāghradeśa
ng wwang yan tan wiśwasêng deśa lagi siga-sigun prāya tan wring bhayanya
- 5 ling sang hyang Śakra Citranggada sira sumahur yukti ling śrī surendra
pōh ning Kāmandakêka kunêng ingêt-ingêtēn dṛṣṭa sampun wināswās
kālāh ni ngwang têkap sang Kṣītisuta nguniweh de nikang Meghanāda
kagyat kewran dinon durbala kaparêpêkan rimbit akweh tinolih
- 6 angkat ning śatru mangko parêngana papagēn ring hawan śīghra-śīghra
rwêkang lābhāwamānāparimita katulung sākidul ning Sumeru
āpan sampun madan sang surawara tumihang tan hanā tan sēnāha
manggēh ngwang samprayuktālaha mēnanga huwus misyana ng dharmayuddha
- 7 ling sang Citrānggadānganggēhi ri surapati mawang watêk dewasanggha
sāmānyopāya sampun pinapak ira kabeh kapwa tâtingkah agyā
rāhasyopāya sang Pārtha juga sira huwus niścaya mawang surendra
tan lokopāya ning śatru parêngana bhayā kweh nikang cāra sūkṣma

- 3 'Hail, my son! Since I was waiting for you, we have already prepared and are bent on marching against him.
Now that the dangerous enemy has set out, let the battle-array be drawn up to combat him.
Let all those who are overrun be ordered to gather up their things – shortly we shall protect and befriend them,
But if you examine the nature of deliberations, it is whatever brings happiness to the many.
- 4 In the mind of a man who is a great hero there is, of course, no distinction between being attacked and attacking:
It is all the harder to defeat the lord of the beasts in his cave.
The tiger dies if he goes to attack the crocodile, and the crocodile is killed if he goes into tiger territory.
If a man does not feel safe in an area and is always hesitant about his purpose, then he does not understand its dangers.'
- 5 Said the god Śakra. Citrāṅgada replied: 'Your Majesty's words are right.
The essence of the Kamandaka has to be borne in mind.
Illustrations have been examined:
Our defeat by Kṣītisuta, and in particular at the hands of Meghanāda,
Was because we were taken by surprise and confused, helpless when attacked,
overwhelmed and hampered by considering too many things.
- 6 Let us go out together and meet the enemy's advance on the way, very quickly.
There are two things to be gained: his boundless contempt, and the whole south of Sumeru will both be relieved.
For the Best of Gods has prepared and stands ready, there is no-one not equipped,
And for sure I am fully resolved that, defeated or victorious, I will have fulfilled the duty of waging a righteous war.'
- 7 Said Citrāṅgada, encouraging the King of the Gods and the hosts of assembled gods.
They had taken all the usual measures and made haste to take their places;
As for the secret measure, only Pārtha was sure about it, together with the King of the Gods,
For the non-overt devices of the enemy would be confronted at the same time as the danger from his many secret spies.

Canto 23 *Kilayu Anēḍēng*

- 1 sang hyang surapati mētu sangka ring kuṭa lawan surabala gumuruh
Airāwaṇagajapatirēngga r ungu nira ratna kadi gunung apuy
bajrāyudha marēk i sirāpayung garuḍaroma kadi jaladhara
sākṣād aruṇa ring udayādri wimba ning dhanuh nira makara-kara

- 2 siddhārṣigaṇa paḍa sumungsung ing gagana ghūrṇita majaya-jaya
lumrā ng surakusuma lawan hudan kṣaṇika tan pajalada tumibā
akweh wihaga nira śarīrakampa śubhamanggala ni laku nira
wuntu ng bhuwana tēkap ikang mṛdangga kala bheri murawa kumisik

- 3 widyādharma samaradhurandarāsarak atiṇḍih asulam i harēp
lakṣāpapan apapatihan pinaṇḍi ta mapiṇḍa pira-pirang iwu
dewāṅśukataru kasurat-surat dwirada matta rinawisan ēmās
tēnggran ika kadi jaladānghēmū hudan agōng matēpi-tēpi kilat

- 4 Citrāṅgada ri harēp irāhawan ratha maṇik marakata sagala
piṇḍār wuda pamaja nirānapuk paḍa widagdha mamawa kṛtala
tēnggranya paḍa-paḍa mirah dalugdaga adawā tēhēr awaja galah
digdāha kahiḍēpan ikān ginaṇḍa kanakadrawa makabaranang

- 5 ngkānē wuri surapati Citrasena saha bhūṣaṇa mamawa laras
munggw ing sphaṭikaratha rinēngga bhāswara tēkap ni wēḍihan ira bāṅg
malyāla curiga nira kaḍga ning bala kilatnya pinutēr ahulap
sātus wwalu kadi śiwaśuddha ring gagana tēnggran ika katulajēg

Canto 23

- 1 The divine King of the Gods came forth from his fortress together with the thunderous army of the gods:
The seat on the great elephant Airāwaṇa where he took his place was of jewels and like a mountain of fire;
His thunderbolt was by his hand, he had a parasol of Garuḍa-feathers like a rain cloud,
And the disk of his bow shedding rays of light was like the sun rising on the eastern mountains.
- 2 A host of Siddhas and Rishis came to meet him in the sky, loudly chanting ‘Victory, victory’,
And heavenly flowers spread about, together with sudden rain falling from a cloudless sky.
Many were the portents, and a quivering in the body formed a favourable sign for the journey,
And the earth was filled with the earsplitting sound of drums, cymbals, gongs and crashing *murawa*.
- 3 The Widyādhara who were the leaders in battle raised a shout and swarmed in serried ranks in front,
And the soldiers bearing shields, matching each other and marshalled in companies, were many thousands in number.
‘Silk-cloth’ trees painted with rutting elephants and hung with golden tassels
Were their standards, like clouds swollen with rain and edged with lightning.
- 4 Citrāṅgada was in front of him, riding on his jewelled chariot all of emerald;
His spearhead troops numbered ten thousand and marched out, equally expert at bearing swords.
Their standards were each of red in the form of long pennants and with lance-points,
And gave the impression of a glowing horizon, as they were painted with blazing liquid gold.
- 5 There behind the King of the Gods was Citrasena with his ornaments and bearing a bow,
Occupying a crystal chariot, decorated and glowing brightly because of his red garments.
His dagger was of steel and his troops’ knives flashed dazzlingly as they brandished them;
One hundred and eight, like quicksilver in the sky, their standards stood erect.

- 6 jyeṣṭātma surapati sang Jayānta ratha pastika kahanan ira sampun matēguh inabhimātra matwasa sakēng wēsi waraṇi makas pinghe dhwaja nira suradārucarma hulu lañcang amukha-mukha mās sumrāk tēhēr anawanakēn sugandha mṛganābhi panēpak iriya
- 7 rotāpsaragaṇa macaping-caping mamawa tomara pamaja nira anyat tang apalaga manguṇḍa coli śiwapattra hana ri takurang kapwārukuh awaju sinimbaranya masawit sēkar aruh-aruhan mēttājēnu-jēnu mawēḍak-wēḍak kanakacūrṇa kawigaran awū
- 8 sang Paṇḍusuta pamēkas ing lumampah ahawan sakaṭa maṇimaya sang Mātali ngaran ira sārasārathi manojawani laku nira pinghe dhwaja nira kadi sarwawarṇa tēkap ing dhanuh angada-hadā sōng ning makuṭa kawaca wangkawāsaliwērañ juga ri harēp ira
- 9 gandharwataruṇa ri harēp dhanurdhara paḍāti nira sangang iwu len tang maliman alimunan dudū ng makuda sārwuda mamawa tuhuk lumrā dhwaja nira hēlar ing wimāna kadi megha marēk ing aruṇa kākāṇḍa kadi liḍah ing antakāngalad-alad mamalaku bhuwana
- 10 sang Citraratha pinakabāhudaṇḍa pinatih surapati marēka mwang dewata sapinasuk ing surālaya tumūt ri wuri nṛpasuta nānāwidha pagēlar i sañjatanya kadi rēm kadi kilat awilēt lwir parwataśikhara tinolih ing rawi hanan kadi jaladhi pasang
- 11 lwirnyān gaganacara mēlēk sakēng kuṭa makin sumahab aḍarata mingsor mangusir i suku ning Sumeru kadi sāgara mangawang-awang sārsōk prakāṭa kadi langit rēbah saha nawagraha makapuratuk lwir andaru sangang iwu candra bhāskara paḍēm ri laku surapati

- 6 The eldest son of the King of the Gods, Jayānta, was in a chariot of crystal,
Which was already strong as it had been treated with mantras so that it would be
tougher than hard magnetic iron.
His flag was white, of the bark of the *dewadāru* tree, a *hulu lañcang* with faces of
gold;
It spread fragrance and then carried the perfume of the musk that was applied to
it (?).
- 7 The hosts of Apsara soldiers wore various hats and their spearhead carried lances;
Other combatants waved a *coli*, with a *śiwapatra* in their girdle.
They all wore helmets and jackets that were decorated with *simbar* fern and with
a cord of flowers, exchanging lusty shouts,
And fiercely they put on *jēnu* cosmetic and applied a paste of gold dust, yelling
with enthusiasm.
- 8 Paṇḍu's son brought up the rear, riding on a chariot made of jewels;
Mātali was the name of his powerful charioteer, and he moved as swift as
thought.
His flag was white but as if of all colours because his bow spread rays of light,
And the gleam from his crown and armour formed rainbows that as it were darted
back and forth in front of him.
- 9 Gandharwa youths in front were bowmen and their wagons were nine thousand,
Apart from the ones riding elephants milling together, as well as the ones on
horseback in tens of millions bearing *tuhuk*.
Their flags spreading far and wide were wings of Wimāna like clouds drawing
near the sun,
And the *kākāṇḍa* ['crow's egg'] was like the tongue of Death, blazing and
demanding the earth.
- 10 Citraratha was appointed as his lieutenant and the King of the Gods delegated him
to be in attendance,
While all the divinities inhabiting Heaven followed on behind the prince.
Their armed men were in various formations, like clouds, like lightning
entwined,
Like a mountain peak touched by the sun, and some like the sea at high tide.
- 11 Going through the air they appeared to swirl out of the fort and swarmed all the
more in order to reach the ground,
Coming down and heading for the foot of Mount Sumeru, like an ocean in the
air.
The filled the space and made a noise as if the sky were falling, and the nine
heavenly bodies showered sparks,
Like nine thousand meteors, and the sun and moon were darkened as the King of
the gods passed on his way.

- 12 Iwir saptabhuwana wahu wartamāna ri panṛṣṭi nira Paśupati
kapwākrama tumitah awaknya ring sajuru kātaratara sumaput
sāsing kahawan atēmahan lēbū tēkap ing aśwa ratha gajapati
lwah lungka tēmahan aratā tēgal tēmahan ing wukir alas inidēk

Canto 24 *Puṣpasañcaya*

- 1 prāpta ri lambung ikang girirāja kidul suranātha sēnāddha sanggraha
āpan awās pangapuy ni musuh nira tūt gēgēr ing gigir ing gunung midēr
sāk sira sang kahawan kahalālaradan kapapag tēkap ing surāpsara
śeṣa nikang tinawan pinangan hinañang tēkap ing bala daitya rākṣasa
- 2 tan dwa tēkālād-alad Maṇimāntakarāja manalyani sāhasāngusī
tan patuhan waragang-waragang kalawan panēngērnya tatan pasañjata
kagyat anon magēlar makukud ta ya mangkin atambēh atimbun akrama
byūha surādhipa kātara sök makarānana yēka dumehnya kāṇḍēga
- 3 de suranātha madan sira sāraśarīra huwus pinakāngga ning gēlar
mukhya tēmēn nrpaputra Dhanañjaya pangharēp ing sura ring rañāngga
Citrarathādhikaramitra nirāparēk ing ratha sāra n umunggu ring liman
mwang surasanggha gajāśwarathanya padātisamūha wilangnya sārwuda
- 4 tēkwan ikang giri durga tēgal palagān aratā hinapit nikang jurang
śuṣka kurang bañu pōng wadarā hawan ing lēwu guntur atap tikang watu
pringga jurangnya kakilyan i raryan irān humaḍang humarēp rikang musuh
sangkaṭa sangkana ning mamēgat-mēgati pratisāra hanāngrēpēng sukēt

- 12 It was as if the seven worlds were just coming into existence at Paśupati's decree.
 They duly disposed themselves into divisions, very fiercely enveloping all.
 Everywhere they passed turned to dust because of the horses, chariots and huge elephants;
 Rivers and chasms were levelled, hills turned to open fields and forests were trampled flat.

Canto 24

- 1 Reaching the southern flank of the King of Mountains, the King of the Gods prepared and was ready,
 For it was clear that his enemy had burnt everything right around the mountain ridges.
 Those they came across were in a sorry plight, they retreated and the gods and Apsaras went to meet them;
 The ones who had not been captured and eaten were carried off by the armies of demons and giants.
- 2 Immediately there arrived the advance troops of the king of Maṇimāntaka who tied them up or pursued them fiercely;
 Without a master, youthful champions and their distinguishing marks, and without weapons,
 They were startled to see them drawn up and departed. Growing all the more and piled up in order,
 The King of the Gods' battle-order was fearsome and tight, in the form of the 'Makara-Head', and this would be the reason for them to be halted.
- 3 The way the King of the Gods prepared was: he was *sāraśarīra*, that is, he was already in position as the 'body' of the array;
 Prince Dhanañjaya was the real leader, as the vanguard of the gods on the battlefield.
 Citraratha was his main ally, close to the chariot and firm, being located on an elephant,
 And the assembled gods, their elephants, horses and chariots, and the multitude of foot-soldiers numbered one *arwuda* [ten million].
- 4 Moreover the mountain was inaccessible and the field for the battle, though level, was hemmed in by ravines;
 It was barren and the *pōng* and *wadarā* trees lacked water, in the path of mountain torrents, with piled rocks.
 The ravines to the west of their halting-place were rugged and here they lay in wait facing the enemy,
 A stronghold from which they would be able to cut off their best troops, some crouching in the grass.

Canto 25 *Śārdūlawikrīḍita*

- 1 sang Citrāṅgada Citrasena panihung kānan pangantīng gēgēr
munggw ing kerī ta sang Jayāntaka sumār makrēp kahañjur mahā
sākṣād dhasta nikang gēlar hangun-angun mahyun rumoha ng musuh
manggēh byūha nirāpagēh mawunuhan tan pokihan durgama

- 2 sampunyān marēpāt katon ta sahab ing daityāḍarat ghūrṇita
pakraknyān paḍa garjitāngamah-amah sākṣāt gēlap sāyuta
grit ning syandana panghrik ing kuda liman lāwan krēbēt ning dhwaja
wāgyūtpāta kilat sakē patakis ing dāngstrāgra tan pāntara

- 3 sārśōk sañjata wāh mahāsura tasik muntab titahnyān wutah
liṅḍū ng rāt gumiwang mahītala bēlah sangsāra kady āyunan
mrēm ng āditya lēbū ḍēḍēt paruṣawātāwor alisyus mēlēk
sang hyang Meru rubuh tasik mawurahan brahmāṇḍa kāṇḍēg rēngat

- 4 prang bwat daitya mamāh gunung parēng amūk durnīti tan wring bhaya
gutgūtēn sumēgut paḍānggrēgut apan krodhālawas gōng galak
prang ning sūrasura pwa sāra paḍa tāwantah matēmu ing tēngah
lwir guntur mapagut matambēh i harēp norāngucap mundura

- 5 hūng ning bheri mrdāṅga māri karēngō dening papan pākṛēpuk
angrēs kakrēcik ing tēwēk kētug ikang kontāngēnē sāmaja
lāwan de ni pangohan ing pamēkas ing prāṅguhuh kātara
mwang pahyā ning amök ikā krētēb ikang wāhw āpulih mombakan

- 6 wyartha ng jantra panah galah kasēsēkan tan paprayogākabēt
anghing kadga gadāngēnē silih arug ring tomara mwang tuhuk
anyat mānahut angdēdēl paḍa silih bandhālupēng sañjata
akweh māti silih tēkēk patēh ikang patrēm lawan kris pamök

Canto 25

- 1 Citrāṅgada and Citrasena were the right ‘tusk’, waiting on the ridge,
And occupying the left was Jayāntaka, spreading out, compact, deliberately far
advanced,
Like the hands of the array, ardently desiring to create havoc among the enemy;
Certainly this battle-order was solid, drawn up in ranks, hard to get a grip on and
impenetrable.

- 2 When they were in formation they caught sight of masses of demons noisily going
on foot:
Their excited shouts as they uttered challenging yells were like a million thunder-
claps,
The squeaking of chariots, neighing of horses, trumpeting of elephants and the
flapping of banners
Were the raging wind, and the lightning flashes from the clash of fang-points were
ceaseless.

- 3 Thick with armed men and flooded with great Asuras, they had the aspect of a sea
on fire as they spilt forth.
The world quaked, the earth rocked and split in distress as if swinging to and fro,
The sun was dimmed, dust filled the air, and a violent wind combined with a
swirling whirlwind arose,
The holy Meru collapsed, the sea was in tumult, and Brahma’s ‘egg’ was brought
to a halt and cracked.

- 4 Fighting after the fashion of demons was like a mountain torrent: they ran amuck
together, lacked discretion and were heedless of danger,
They clenched their teeth, burning with fighting spirit and equally furious, as they
were angry and had long been great at wildness.
But the fighting of the valiant gods was also firm: they collided and met in the
middle,
Like eruptions meeting, increasing in numbers at the front line and never thinking
of retreat.

- 5 The boom of gongs and drums ceased to be audible because of the clatter of
shields,
And the horrible clash of daggers and the thump of lances striking elephants,
Also because of the moans of those ending their lives, crying out fearfully,
As well as the yells of those beheading them and the din of those returning to the
fray, wave upon wave.

- 6 The war-engines, arrows and spears were useless in the tight crush, without pur-
pose and ineffectual –
Only daggers and clubs had effect, as they stabbed each other with lances and
krisses.
Others bit and kicked, wrestled each other, and forgot about their weapons.
Many died by strangling each other, their daggers and beheading knives broken.

- 7 kapwâlwang sakasewu sār wuda dudū ng mātangga lāwan kuda
rūg ning rēngga rathân pabëntur asilih tiṅḍih rēmĕk bhīṣaṇa
aprang ring kuṇapādri ta pwa wĕkasan sang wīrasinghāṅḍapur
mĕntas ring rudhirārṇawārurĕk arok hyun-hyun wijah ghūrṇita
- 8 sang siddharṣi hanĕng langit harĕp anontonâtakut tâlayū
kapwâmrem matukup kapō kapĕlēngĕn trāsānglayang miṅduhur
āpan lwir sinangā ng langit ri dilah ing sarwāstra muntab murub
awrĕg ring rawilokamaṅḍala hilang tistis tikang bhāskara
- 9 lwirnyân mangkana saprahāra kapahūng tĕkang watĕk rākṣasa
tan wruh yan sinĕsĕb kagōm pinĕgatan sangkĕng gĕgĕr durbala
sang Citrāṅgada Citrasena tumitih mwang sang Jayāntāṅgusī
yĕkân pawrĕg i wuntat awri wulangun tan wring laganyân winor
- 10 abyūran kakasut waneh paḍa ta yāmūk-wūk mangungsī kiwul
tĕkwan pwāsālĕsōk mangunduri jurang wāhw āpulih kedĕkan
anyat tĕka ring antarāla pinanah rĕmpū tibāgĕnturan
de sang Pārtha lawan surendra tumitih sangkĕ harĕp sāhasa
- 11 pāt mantrī nira sang Niwātakawaca rwĕkang kapōkan parĕng
sangkīrṇa ng bala daitya mukhya kawĕnang keṅḍit lĕwih sāyuta
kālanyân sinĕsĕb paḍālap-alapan sang wīrawidyādhara
kagyat durbala binwatan pinulihan dening watĕk rākṣasa
- 12 sakweh ning kahalāwaluy ri tĕka sang daityādhirājāpulih
muntab krodha nirān kahĕnti pinusus sakweh nikang pangharĕp
hetunyân tĕka mangdĕmak kadi ta sanghārāgni sāksāt murub
sōk ning rākṣasa bhāma sāk sakapapag sañcūrṇa bhasmīkrta

- 7 They suffered losses by the thousand, by the tens of millions, not to mention the elephants and horses;
The crashing elephant seats and chariots when they collided piled up on each other, horribly crushed.
Finally the heroic warriors were fighting knee-deep in mountains of corpses,
And wading out of the sea of blood they grappled at close quarters, eager, elated and boisterous.
- 8 The Siddhas and Rishis were in the sky, wanting to watch, but took fright and fled;
They closed their eyes and covered their ears, deafened by the din, and in fright they floated upwards,
For it was as if the sky was scorched by the light of the various weapons that blazed and glowed,
There was confusion at the sphere of the sun, and the sun disappeared and grew cold.
- 9 Such a situation lasted only a moment: the hosts of demons raised a mighty roar,
Not realizing that they had been divided, taken by surprise, cut off from the ridge and helpless.
Citrāṅgada and Citrasena bore down on them and Jayānta pursued them,
And that is how they fell into disorder at the rear, fearful and bewildered, and did not know that battle had been joined.
- 10 Moving in a confused mass, they were overwhelmed; others made a furious attack in search of someone to die with them,
And moreover, caught in the crush, they withdrew in the direction of the ravine, and as soon as they attempted to recover they were trampled.
Other ones in the sky were shot with arrows, were hit and fell with a thunderous sound,
By Pārtha and the King of the Gods pressing forward fiercely from the front.
- 11 Of Niwātakawaca's four ministers, two were beheaded at the same time,
And masses of leading demon troops were overcome and seized, more than a million.
When they were cut off, the valiant Widyādharas clutched wildly at each other,
Taken by surprise, they were helpless and hard pressed by a counterattack by the hosts of demons.
- 12 All those who had been in dire straits came back at the arrival of the Demon King returning to the attack.
His anger blazed up at how his front line had been completely swept away,
And so he pounced, like the glowing fire of universal destruction manifest;
The crowded demons were furious, all those they met were scattered, utterly crushed and reduced to ash.

Canto 26 *Dandasaḡala*

- 1 kahala ng amara de sang asurapati māti matip atitihan inidēk inamah-amah ikang apuliha tan panēmu hawan anōr i galah ika nēhēr anēsēh anēsērakēn yama rika rasa rākṣasa tika mamulir hulu hangu-hangun anēkēk anēpah anēpak anarawata ng asaṅjata saka ri puhun wulu saka ri mata śara muśala masulam

- 2 gaja ratha kuda dhūli rēmēk inadu durbala kagiri-giri kadi giri pamugari surabala gila pinrang inadēgan arēs rinamēs asasaran alaradan alulunan gēlar ira surarāja makaramukha śīrṇa panihung ira rumuhun alahasa tura asidēkung apulih ta nṛpasuta tulak balakang ikang amalakang amalaku ng asih

Canto 27 *Jagaddhita*

- 1 sang hyang pāsupatāstramantra rinēgēp nṛpasuta masamādhi sakṣaṇa rēp māwak tikang agni rākṣasaśarīra pitung ayuta kapwa sāyudha maryak mālun alumba ring gagana pūrṇa mētu saka ri tungtung ing panah krūrākāra tēkāngasut gumēsēngikang asura saha bhṛtya wāhana

- 2 siddhi śrī Maṇimāntakādhipa manusmaraṇa wara bhaṭāra Bhairawa accedyāmarāṅgjēlag ri tēngah ing hawu ri hilang ikang balāsura dhyāyī rēp mētu tang balāsura muwah saka ri tutuk apūrwa bhīṣaṇa icchānantara kātarāpulih amūk dumaśagaṇa halēp nikang hilang

- 3 ping pāt ping lima yan minangkana muwah kagiri-giri muwah triwikrama ngkā sang hyang Tripurāntakāgniśara panglēpas ira ya muwah triwikrama ndah ngkā yan pinasang rahasya ning upāya tēkap ira sang ārya Phalguna sūkṣmajñāna ning antaśāpa katuttur nira ri wēkas ikang anugraha

Canto 26

- 1 The gods were hard pressed by what the Demon King did: dead, piled up on top of each other, trampled and challenged with threatening shouts.
Those who were about to recover could find no way; their lances were useless so they just pushed and shoved.
It was as if the demons were Yama, coming to twist their heads off, eagerly strangling, clouting and slapping;
Weapons appeared in an uninterrupted stream from their body hairs, and from their eyes a swarm of arrows and clubs.
- 2 Elephants, chariots and horses were pulverized and crushed, powerless when pitted against each other; it was frightful, as if mountains were being hurled.
The army of the gods was aghast when attacked and opposed, awestruck when crushed, and then scattered and withdrew in disorder.
The King of the Gods's battle-order, the Makara Head, was wrecked, and his 'tusks' were the first to break formation.
Then on bended knee the prince recovered, as a rearguard for those retreating and begging for pity.

Canto 27

- 1 The prince focused his mind on the holy mantra of the Paśupata arrow, and concentrated for a moment:
Suddenly the fire took shape in the form of seven million giants, all armed.
They swelled and rolled, and leapt up filling the sky as they emerged from the point of the arrow;
Of terrifying appearance, they came and overwhelmed the demons, burning them up with followers and mounts.
- 2 Suddenly the king of Mañimāntaka concentrated his mind to call up the gift of Lord Bhairawa,
And invulnerable and immortal he towered in the midst of the ashes when the demon army had been lost.
He stood deep in meditation, and then suddenly the demon army emerged again from his mouth, of unprecedented ferocity,
And at once effortlessly resumed their fierce attack, exceeding by ten times the impressive appearance of the one what was gone.
- 3 When this was done again, four or five times, he once more assumed a terrible form;
He then released the holy fire-arrow Tripurāntaka at him, and also assumed a terrible form.
So now Phalguna applied his secret stratagem,
And called to mind his subtle knowledge of the counter-curse, in order to end his special favour.

- 4 ngēs-ngösën surasangha mawrëg alayū tēkap i paramasakti ning musuh sang Pārthâta mahā tumūt katawurag sira pinakapamuntat ing murud lwir kewran matawan-tawan tiki tinūt inujungan inirup sinâhasan dening rākṣasa pangharëp mamanah anghudani muśala cakra tomara
- 5 yêkân garjita sang Niwātakawacânudingi kiwa mangunḍa tomara hāhāh mānuṣa dibya ko n wēnang amangpang aku sakalalokikāntaka akw iki ng makadṛwya ng aṇḍabhuwanâku makahulun ikang jagattraya panglampū nya silunglungamwa mulihêng nirayapada nahan wuwus nira
- 6 ndan sang Paṇḍusutâsuwe sira huwus tumihangakën ikang śarottama nārācārāstraśarīrabandhana ngaranya saha japa samādhi dewata tēmpuh ning waratomarê sira mahâr hapiti ya mapi kântëp ing ratha makrak sang Mañimāntakādhipa tēkângamah-amah atēhër mangadwakën
- 7 kālanyân kasilib kabañcana mēngā babahan ikang anugrahê sira tan wyarthân pinanah sēsök śarawarāstra tutuk ira kalēnggak ing ratha ambëk niścaya sâwalepa magawe lupa larapan ikang pati n tēkā byañtan tēka ng antaśāpa ya tinūt ni pangawaśa nikāng anityatā

Canto 28 *Rucirā*

- 1 huwus pëjah sang asuranātha ring raṇa linūd ing agniśara sabhr̥tya wāhana kadi pwa Kālayawana dhūli sakṣaṇa śināpa de nira Mucukuṇḍatāpasa
- 2 rërëb kuwung-kuwung awilët ring ambara anīlanīlajalada manghēmū hudan rawiprabhā kalangan irānisih katon wiśeśacihna sang adhikāra yan pëjah

- 4 Shuddering with fright, the army of the gods fled in disarray at the supreme power of the enemy,
And Pārtha also deliberately joined in the rout, serving as the rear of those in retreat,
As if in real trouble, carrying too many things, he was chased, poked with weapons, encircled and belaid,
By the leading demons, shooting arrows and raining down clubs, discuses and spears.
- 5 And so in delight Niwātakawaca pointed with his left hand and brandished his spear:
'Aha, you are a wonderful man if you are able to defy me, the Death of the Entire World.
It is I who possess the earth, I who have the Three Worlds as slave.
Resign yourself! See, here is your means of returning to the realms of hell!' he said.
- 6 But the Son of Paṇḍu had long been holding at the ready an excellent weapon,
Called the Body-Binding Arrow, as well as the formulas and concentration on the gods.
When the spear struck him, he intentionally gripped it and pretended to be brought down with a thud in the chariot;
The king of Maṇimāntaka let out a yell, and came on with warlike shouts, challenging him to battle.
- 7 At that moment he was taken by surprise and deceived: the opening that contained the favour granted him gaped wide,
And without fail his mouth was filled with arrows, and he fell back in the chariot.
His confident and contemptuous nature had made him forgetful, and this is what brought about his death.
In short, the 'counter-curse' arrived, followed by the force of the law of impermanence.

Canto 28

- 1 After the King of the Demons had died in battle,
He was finished off with fire-arrows, together with followers and mounts,
Just as Kālayawana became dust in a moment,
Cursed by Mucukunḍa the ascetic.
- 2 The sky was veiled, rainbows entwined in the air,
White and black clouds held rain,
And the rays of the sun could be seen on one side –
The special signs of the death of a superior person.

- 3 ikang surāpsara mati len hanāsakit
sinanggrahêng amṛta tēkap surādhipa
yathārtha nā sang amara tan tulus pējah
muwah sulakṣaṇa saha bhṛtya wāhana
- 4 mulih ta sang surapati tan wēnang kinas
ikang sukhāsama-sama sōngnya ring mukha
mulih mangarwani ratha sang Dhanañjaya
jēnēk mucap krama ni tēkap nirālaga
- 5 marēk tikang surabalasanggaha ring ratha
mawētwa-wētwan ulah ujar kasewakan
paḍōmucap krama ni lēkas nikang laga
balik tikā sang agunākāya tan jēwah
- 6 byatīta sang muliha sēḍēng hanêng hawan
aneka tang jayaphala rājabhūṣaṇa
wiśeṣawāhana hana ratnakanyakā
sapanghadāpan ulih ing angdhwajārta
- 7 kunēng pwa sang mabuhaya yēki warṇanēn
ikang sēnēng kadi hiliran paḍānghadā
anekawṛtta paḍa rinēngwa-rēngwakēn
swabhāwa nāgata pinarabyakēn hañang
- 8 hanāngarang matēlasanāngalang hulēs
mangō hanan lēsu pangisinya tan padon
wuwusnya sanggraha katēkan panasbharan
lēhēng ta kanya pabuhayangku ring natar
- 9 hanēki parcaya riy asih nikang sēnēng
tumohi göng ni kahulananya ring priya
wungan-bawah ni wuwus ikā mēngēn-mēngēn
wēnang karī bañu hañang anglēbur tasik
- 10 hanēki göng lara lēwih ing putēk hati
pilih titir pinaśapathākēn ing tilam
rare turung wruh i purih ing karāsikan
wēnang lēñok ng wwang i sēḍēng ing pasanggaman
- 11 hanākire wulat amanis panungsunga
ikang wuyung saputana raśmi ning guyu
harēp tuminghalana jalunya pet siwi
malah priyambada ika lingnya mangkana

- 3 The gods and Apsaras who were dead or wounded,
The King of the Gods supplied with the nectar of life –
The nature of things is that immortals do not go on being dead,
So they were restored to their perfect condition, with followers and mounts.
- 4 The King of the Gods returned and inevitably
Happiness without equal shone on his face.
He returned home sharing Dhanañjaya's chariot,
Deep in discussion about how they had fought.
- 5 The gathered army of the gods was close in attendance on the chariot,
Competing in offering deeds and words of service.
They each talked about how they had acted in the fight,
But by contrast the one who possessed the wealth of virtues had little to say.
- 6 Let us pass over those returning home: they were on their way.
Various were the fruits of victory: royal ornaments,
Special vehicles or girls of rare beauty,
Every kind of trophy, as they were won by gaining the victory.
- 7 However, let us now tell of those smitten with love:
Their beloved stood waiting like drifting flowers,
And listened to various kinds of news,
Naturally apprehensive of being made a co-wife by some captive woman.
- 8 One was dreaming and would end up lying across the bedcover,
And another was musing wearily that she had put flowers in her hair for nothing.
They said they were ready, but were overcome by irritation:
'Would it not be better to take my heartache out into the yard?'
- 9 Here was one who believed in her beloved's affection,
And dared to stake her whole submission to her husband.
The constant theme of her talk when at a loss for words was,
'Can fresh water dilute the sea?'
- 10 Here was one who was very distressed, in especially low spirits –
She had apparently had oaths made to her again and again in bed,
A young girl who still had no understanding of how things are in matters of the heart,
Or of how dishonest a man can be when making love.
- 11 One was planning the sweet looks she would use to greet him:
Let the displeasure be covered with the charm of a smile.
She hoped to be able to see her man woo her,
And even to be addressed with words of endearment, so she said.

- 12 dudū tikang mahayu wēḍaknya gopita
mungup katon ri hati luput sakēng tapih
lēkas mahāpi lara sinanggrahēng ulēs
pinet ikāng ubhayahitān kapanggihaha
- 13 tangeh kawarman i lara ning surāngganā
wiyoga ning wahu pinarabyakēn hañang
ḍatēng ta sang surapati kapwa ghūrṇita
tēkap nikang tabē-tabēhan tēkēng langit

Canto 29 *Nawaharṣa*

- 1 atha sampun irān tēka sukha-sukha ning jaya tan wuwusēn
hana pāwana-Nandanawana katēkā nira Pāṇḍusuta
ndah aneka ta panghariwuwu ni manah nira sarwarasa
paripūrṇa daśendriya nira tumēke wiṣayanya kabeh
- 2 ginawe ng abhiṣeka saphala sira ratwa ring indrapada
prañidhāna surendra manēlanga pitung wēngi rakwa sira
satilēm wēngi ning surapada rahinanya satanggal ikā
ya matangnya pitung wulana sira n amanggihaha sūrāphala
- 3 śubhakāla ḍatēng krama mētu suranātha rikang pasabhān
inatag ṛṣisiddhasuragaṇa paḍāgēlar ing watangan
wali ning suraloka humaḍang atatā ginēlarnya kabeh
aparan ta kasangśaya nira sang anēmwakēnāṣtaguṇa
- 4 tēka tārya Dhanañjaya sinaji ring āsana singha mañi
makuṭādi sabhūṣaṇa nira surarāja sinaḍang ira
makawastra limungsungan ira sang Ananta huwus ḍinala
mañi nīla pamarṇa śaśarudhira dinrawa mār araras
- 5 surarāja lawan Yama Baruṇa Kuwera marēk marēpat
barēbēt kala śangka murawa gumuruh stuti dewagaṇa
angadēg ta Waśiṣṭha sira pinakanāyaka saptarṣi
saha śānti mangastwakēn ajaya-jayāmṛta dewamaya

- 12 Another was adjusting her cosmetic powder
That peeped out at the heart, escaping from her dress;
Her method was to feign illness in order to be provided with a bedcover,
And seek his agreement on when they might meet.
- 13 It would take too long to describe the distress of the heavenly ladies,
And the grief of those just made a co-wife by the capture of another woman.
The King of the Gods arrived with a great sound
From the musical instruments resounding in the sky.

Canto 29

- 1 Now that he had arrived, the celebration of victory need not be related.
There was the purifying Nandana Wood, and this is the place Paṇḍu's son
reached.
Various things were provided to tend him, of every kind of flavour,
So that his ten senses were fully satisfied, including all the sensual enjoyments.
- 2 A consecration was performed, so that he could be a worthy king in Indra's
abode,
As it was the King of Heaven's ardent desire that he should take his place for
seven nights.
The nights in Heaven are one dark half of the month and the days are one bright
half,
And so for seven months he would receive the fruits of his heroism.
- 3 At the auspicious time the King of the Gods came out to the audience-hall,
And the hosts of Rishis, Siddhas and deities were summoned, and took their
places in the square.
The ceremonial offerings of Heaven were standing ready, all arranged and set out
in order –
What was there for him to be concerned about, as he was about to receive the
Eight Qualities?
- 4 The noble Dhanañjaya came and the jewelled throne was made ready for him;
A crown and so on and all the attire of the King of the Gods he donned.
He wore as vestment the sloughed skin of Ananta, already flowered with
Sapphires and a dye of fluid 'hare's blood' rubies, deeply moving and enchant-
ing.
- 5 The King of the Gods with Yama, Baruṇa and Kuwera drew near in order,
And cymbals, trumpets, conches and drums resounded with the praises of the
divine host.
Waśiṣṭha arose, as it was he who served as leader of the Seven Sages,
And with prayers for prosperity he blessed him, with cries of 'Victory, victory'
and with divine holy water.

- 6 bañu ning śatatīrtha pinupulakēn ing ghaṭa hīra pitu
rasapiṇḍa rasāyana sakalawajadrawa sapta ghaṭa
amrtāntuk ing anglwangi śaśadhara pūrṇa pitung kalaśa
salikur maṇikumbha saha widhi samāhita pangdyus ira
- 7 hana ta pras anārgha kagiri-giri göngnya halēpnya datēng
sphatikānarawang pinahad udadhimanthana tungkub ikā
sahanēng hariloka śiwapada pitāmahaloka tēkā
pinakesi nikang paramarasa sama mwang anindyapana
- 8 adawān wuwusēn krama ning angabhiṣeka ri Pāṇḍusuta
ri huwus nira mangkana hana grha sanggraha sang winarang
kalēwihnya sakēng smarabhawana ratīmaya sōk iriya
irikā ta sirān dinunungakēn umantuka mābab-abab
- 9 asalah sira bhūṣaṇa tēlas arēpat masalin wēḍihan
hana megha rinaṇḍi ning aruṇa śināpa parāgya nira
angure kadi rājasa nira malawas juga rūpa nira
katēkāsihan ing mata waja jaja bhūṣaṇa jāti sadā
- 10 i surambyan ikang pawarangan irikā ta sirān paśilā
grha rāmya pitung siki midēr upacāra paḍātīsaya
hana sarwa maṇik wangunan ika hanādhika puspamaya
pawirāman ikang paḍa piniḍuḍuk ing Smara ring śayana

Canto 30 *Kṛti*

- 1 wara Menakā sira kinon surapati marēkē Dhanañjaya
sira katwang ing surawadhū pinituhu tēkap ing sakahyangan
tuwi tan waneh tuha-tuhānggēh ira makakulārya Phalguna
sira tāngucap kadi lumālana siwuhēn i sang Dhanañjaya
- 2 laki hantusākēna ta gañjaran ing amēnang ing rañānggana
pratuhun pamañcana niki n kapitu bapa tēkap nrpātmaja
hayu cakrawarti ning arūm pinakaguru manis kinatwangan
ring ulah wagēd paḍa huwus mayaśa paḍa tēlas makabwatan

- 6 The water of a hundred holy bathing-places collected in seven diamond pots,
Seven pots of *rasapiṇḍa*, *rasāyana* and every kind of *wajadrawa*,
Seven jars of nectar obtained by distilling the full moon,
And twenty-one jewelled pitchers with the prescribed rites were assembled to
bathe him.
- 7 There was a dais that came, priceless and of awe-inspiring size and beauty,
Its superstructure of transparent crystal sculpted with the Churning of the Ocean.
Everything in the realms of Hari, Siwa and Pitāmaha arrived
To serve as contents of the ultimate taste, the same as the realm of the inconceiv-
able.
- 8 It would take too long to tell of the course of inaugurating Paṇḍu's son;
When this had been done, there was a bower prepared for the bridegroom.
It was superior to Smara's abode in that it was full of Ratih's image –
It was here that he was lodged and would return to rest and catch his breath.
- 9 He took off his official attire and changed into the clothes laid ready:
There were clouds reddened by the sun, transformed by magic to become a match-
ing set.
With his hair hanging loose, he looked exactly as if he had long been in love,
And the attractions of his eyes, teeth and chest were ever his true attire.
- 10 On the front porch of the bridal bower he sat down;
Seven lovely houses surrounded it, their fittings equally superior.
There were ones built all of gems, and the main one made of flowers,
As a resting-place for those who had undergone the ceremonies of Love upon the
couch.

Canto 30

- 1 Lady Menakā was told by the King of the Gods to wait on Dhanañjaya –
She was revered by the celestial ladies and the whole of Heaven obeyed her.
She also happened to be a senior relative, as she belonged to the noble Phalgunā's
family.
She said, as if to cheer Dhanañjaya's downcast feelings:
- 2 'Young man, be kind enough to accept the rewards due to one who has been vic-
torious in battle.
May you accede to the allurements of the seven, prince.
They are beautiful – supreme sovereigns of charm, acknowledged teachers of
sweetness, treated with respect;
Skilled in what they do, they have already distinguished themselves, and are com-
pletely accomplished.

- 3 nya ta Suprabhânita-nitan lihati makalawan Tilottamā
têkap ing maminta parihêring awahiri datêng tatan humung
amênang hiḍêp nikang alah makin araras arumpukan gaḍung
papagèn liringnya laki mênggêp anguwahi gëlungnya tan lukar
- 4 nya waneh ḍrḍhâmaca wilāpa hana wahu huwus madarpana
gumêlung-gêlung kaka-kakanya sinuru-suruyanya ring tangan
hana manggupit ruditagīta manam-anama hastakośala
kadi hintên esi dinêlô t-ingêt-ingêtakên ing pasanggaman
- 5 wêkas ing wêkas tiki kabeh ndatak amihêri tâku ring waneh
laku ta t-ruhun tumama ring tilam aku mutusêka ng aywana
iti mangkanôjar ira sang winuwusan atiki n salah sahur
angucap waneh kadi nirāgraha tuhun umasuk marêng jinêm
- 6 wara Suprabhā sira kinon mamungarana rikang samangkana
phala ning huwus mapihutang priya parêng umasuk marêng jinêm
alawas patūt nira lawan padulur ira ri kālā ring hênū
rasa tan papanggila kinol rêngu-rêngu nira tan têtê hati
- 7 arêṇah sang Arjuna marêk-marêk angusapi gātra pet siwi
anêpak tangan sang anulak wahu-wahu kinayuh têngah nira
asaput-saput susu parêng rwa karika tinahā nikāng ulah
alēmêh katona tumukup kêtê-kêtêg ira mār sumamburat
- 8 mawuwus ta sang nṛpatiputra mijil upas ikang karāsikan
ibu tâsyasih mapa manista n alarisa halista yan lihat
awanêh rêngunta yat amôm waja huwus atasak mirah nikā
lara ni nghulun hinênengan kadi mangucap-ucap lawan rakêt
- 9 mapa dening ahyas ibu ngūni karaṇa ning anêmwakên hayu
manguneng galuh karika nitya karamas ing anôbakên gëlung
apupur mênur mawida kembang asana karikā dyah i nghulun
athawāsusur tēbu kita dyah ari tuhagaṇâpêpêh madhu

- 3 See, there is Suprabhā playing a game, see how she has Tilottamā as her partner:
The way she requests a decision in the contest is not with raised voice.
The idea of losing wins and she becomes all the more charming with *gadung*
flowers in her hair –
Meet her eye, my boy, and feign to adjust her hair, though not undone.
- 4 Here is another, keenly reading a love-poem, and one who has just finished looking
in the mirror:
Her attendants are putting up her hair, and are combing it with their hands.
There is one plucking a sad song in order to weave in all the modes of playing,
And looks like the reflected shapes inside a diamond – watch her carefully when
she makes love.
- 5 All these are the best of the best – but let me not hold you back from others!
Go on ahead and enter the bedroom, then I shall send them for your approval.
Thus she spoke, but addressed like this he answered evasively,
And said something else as if uninterested, but even so entered the chamber.
- 6 Lady Suprabhā was told to enjoy the first fruits at that time,
And as a result of already owing a debt of friendship they entered the chamber
together.
They had long been in harmony and kept company while on the road,
So it felt as if she would not demur when embraced, and her feigned annoyance
was not heartfelt.
- 7 In happy expectation Arjuna drew near and stroked her form to woo her,
But she warded him off by slapping his hand when he first tried to put his arms
around her waist.
Covering both her breasts with her cloth, was she concerned about what he would
do?
Unwilling to let them be seen, she cupped her hands over the signs of emotion that
softly suffused her body.
- 8 The prince spoke as the powerful fluid of desire emerged:
'Lady, take pity on me! How sweet you would look if your brow were not fur-
rowed!
I am too familiar with your annoyance when you keep your teeth tightly closed,
although their redness is already ripe –
The way you ignore my pain is like trying to talk to a mask.
- 9 What was your method of making up before, that produced such beauty?
Was it the *mangunĕng galuh* flowers that you always used to thicken your hair?
Did you wear a powder of jasmine and a cosmetic of *asana* flowers, my young
lady?
Or did you suck a quid of sugarcane, my dear, or constantly use an eye-wash of
honey?'

- 10 sira sang minangkana kahēnti hati nira tuhun mapet siwi angēlih-ngēlih makasahur pangēsah ira lawan rēngih nira katēmu pwa muṣṭi ni tapih nira lukar irikân tiniḍihan mata mesi manmatha tininghalakēn i mata tan lumis mata
- 11 ri huwus nirân kawawa mukṣa hati nira manguḍḅeng ing dagan anangis tumungkul umusap haringēt ira matūt grēt ing tēngah asaput hulēs juga sirâgila tēkap i mēlēs nikang tapih mwang ikang pupū kadi kukū gaḍing amaya-maya tēkê wētis
- 12 nṛpapatra matyakēn awak nira ring ulah arūm priyambada tēka ping rwa pintiga sirēnubhayan añar atūt ulah nira wuluh angharas tēbu papanggih ira paḍa rināmya ning manis angēnoh wawang matēmu ros matēmu wuku silih dēlō mata
- 13 ndah aneka lālana pararyanan ira sumukhāna ng indriya hana yan wijil sumēlang ahyas ajar atitih-titih pupū angatag narendraputra mañjinga ñamu-ñamu ring rasâdhika gētih ing kukap kadi tēgēl mamutani kadi hampas ing madhu
- 14 kramakāla meh tēka ta nālīka nira matatur ta Suprabhā tumurun marēng bañu tēhēr mulih amirah ikang matâpēde akēdō-kēdō laku nirâmiru-miru tēpi ning tapih lukar tumiling-tiling mulat i sor masēmu rēngu paran kunang katon

Canto 31 *Jagaddhita*

- 1 gandharwī surakanyakâma mṛdāṅga tatapan angiring swarāwafī wīnā rāwaṇa hastakośala maganti hana ta sinameni ring kidung ambō ning tigasān angutkaṭa sēkar jēnu wangi ning asēp nirāntara ambēk sang winarang kawōr kawa-kawā titir angipi marēng smarālaya

- 10 Addressed in this way, she felt completely overcome, but even so sought to please,
Assumed a languid air and let her sighs and moans serve as reply.
He found the carefully guarded edge of her dress, loosened it and then mounted her –
Eyes filled with desire were turned to her eyes, that looked back unblinkingly.
- 11 When he had possessed her, her heart faded away and she sank at the foot of the bed.
Weeping and looking down, she wiped the sweat that flowed along the folds of her waist.
She simply covered herself with the sheet in horror at the sight of her wet dress,
As well as her thighs like ivory coconuts, gleaming as far as her calves.
- 12 The prince exerted himself in gentle deeds and words of endearment,
And it was not until she had concurred with his wishes three or four times that they were in full harmony.
Their meeting was that of bamboo caressing sugarcane, both enhanced by sweetness,
So it was only right at once to come together at the waist and at the hip, gazing into each other's eyes.
- 13 Various were their sports in order to rest and to please the senses –
Sometimes they came out for a change, dressed and sat side by side with one thigh on the other,
Then the prince would call her inside, carried away by thoughts of superior fluids –
The sap of the breadfruit tree seems to stick like glue, or blinds like the residue of honey.
- 14 In the course of time, her moment to go had almost come and Suprabhā remembered.
She went down to the water, and then returned home, her eyes red and smarting.
She forced herself to go on while trying to fold the edge of her dress that was loose,
And inclining her head she looked down with an air of annoyance – what was visible there?

Canto 31

- 1 Gandharwa women and heavenly maidens came carrying *tatapan* drums to accompany singers,
And the various modes of playing *wīnā* and *rāwaṇa* took turns, sometimes combined with the singing of songs.
The new clothes smelled of laurel and the flowers of the unguents, and the fragrant smoke of incense rose incessantly,
So that the bridal couple felt uncertain and bewildered, again and again dreaming that they had gone to Smara's abode.

- 2 sakweh ning waracetikāmawa manahnya ri talinga paḍānawing kabeh wangwang mātra ri kapriyambadan irān winarang amaji padma ning hati hetunyān pakukur gēlung pati pēkul-pēkuli tiki hanan sinikwakēn len tang bhrānta kēdō silih kikapu mārēk-arēkan akēm̄ul-kēm̄ul hulēs
- 3 kagyat yan wētū Suprabhāgarawalan ta ya dumulurakēn wijil nira āpan ring satilēm prasiddha sakulēm sira kapitu magantya-gantyaana rwāng we rwāng wēngi wastu ning lima wēlas wēngi pinapitu nālikā nikā nā hetunya n ulih pilih karakētan nda tucapa sira sang silih nira
- 4 mangkat ratna Tilottamā tumama tan magigu dahat apan huwus tama sang kocap titir anglēbur brata huwus kṛtayaśa matuhēng pamañcanaan ndān anwam kadi hantēlu n kinulitan pamulu nira payodharātēnēng yāwat madyusa ring surālayanadī ta kari muwaha ratnakanyakā
- 5 sang Menā manamākēn ojar i sang ārya bapa pahalawōn ikung manah haywānēnggah angel parārtha purih ing kadi kita gumēgō smarāgama nā lingnyān pangucap mulih tucapa sang kawēkas inadu caṇḍi ring tilam kady āprang marēpat huwus tinēbahan galah aḍēḍēs atunggalan raras
- 6 mojar sang nṛpapatra rakryan apa yan hinarēpakēn umungkurāngdyahi petpetēn ngwang i rāmya-rāmya ni wuwusta mamaśa-maśa ngūni ring gihā mangke sarwa manikwakēn tangan alah nghulun ibu tēkap ing prabañcana ambēk ni ngwang arēs madadyana tanah kawadi lara ni wuryan ing kuku

- 2 The excellent handmaidens were all ears as they listened eagerly from behind the screen,
 As even the slightest hope of him addressing words of endearment to them in marriage tormented them,
 And so they combed their hair, kept hugging people, and there were some who were elbowed away,
 While others were carried away with desire and insisted on taking each other on their laps, kissing each other and pulling up the bedcover as a blanket.
- 3 They were startled when Suprabhā came out, and bustled about to accompany her as she made her exit,
 As the seven would take turns for one *tilēm*, or in fact one night;
 Their time was two days and two nights, which is fifteen nights divided by seven,
 And so she left, although probably still keen to stay. Let us tell of the one who took her place:
- 4 The jewel Tilottamā set out to go in, not too hesitant, as she was already experienced.
 She was famed for repeatedly ruining vows, and had won fame as accomplished in seduction.
 Yet she was young, her complexion like a peeled egg and her breasts firm –
 As often as she might bathe in the river of Heaven, would she not become a jewel of a virgin again?
- 5 Menakā conducted her in, saying to the noble one: ‘My boy, put your mind at rest,
 Do not consider the good of others as something difficult, as it is only natural for one such as you to who practises the art of love.’
 Saying this, she returned. Let us tell about the ones left behind facing each other on the couch –
 As if at war they took up position, and already thrust at with lances, they pressed on and shared one emotion.
- 6 The prince said, ‘Lady, how could you possibly turn your back like a young girl when I turn to face you?
 You should try to woo me with the various charms of your words, the ones you used to persuade me in the cave.
 Now while you push my hand away, I have been defeated by your temptation –
 I feel apprehensive lest I turn into a slate-pencil, deeply wounded by the painful marks of nails.

- 7 dyah yak mātya hēlēm hulēs tēmahanangkwa sasiringa maran sinanmata
nohan ngwang parēkēn kasungkēmana ning mapilara matukēl-tukēl hati
anggon ing prihatin kunēng kēmula ning mijil angēnēs i tambwang ing wulan
rakryan rāmya niking mamuktya sukha ning siniku-siku mangolakēn tēngah
- 8 nāhan śabda nirāmanis kadi kire mangētērakēn i nāla ning hati
sang sinwī kinisapwakēn juga tangeh kawēnanga makiput-kiput tapih
tan sangkēng wēdi kapryan ing tahu tuhun hana kaparitahā nikāng ulah
bwat mampēh lēkas ing priyambada sukhānginak-inak ika yan huwus wineh
- 9 sangsiptan ri huwus nirān kawawa meh waśa ring ulah aweh yathāsukha
manggēh pṛīti nikāng ulah kadi pucang luwak atēmu lawan sērēh wangi
ampēh ning mawisik-wisik muni salō nira saha kisik ing hulēs hañar
hōhōh mātra lawan rēngih paḍa rinēngwakēn ikang anawing silih gupi

Canto 32 *Kilayu Anēḍēng*

- 1 akweh kētē-kētēg ira sang nṛpātmaja lumālana suraduhitā
rāmyāngiling-ilingi mananghulun tinarimāngudang-udanga susu
eñjuh mangisapu tēhēr angharas pipi gēlung lukar inajum ira
ojar sira tēhēr atalēh-talēh tēlas aweh sēpah amaśa-maśa
- 2 dyah sang kadi raras i hayunta denta magawe ngrēs i nala ni hati
tajy āmisani kari paras-parasta halis olih anganini ng akūng
lakṣmī ni mata ning angarang hayunta pinakāmēng-amēngan inamēr
kady ānēngēr asah-asahan huwus matēmu dening umulat i kita

- 7 Young lady, if later I should die, let me turn into a bedcover and be at your side so that I may find favour:
I will be pleased to be pulled close or lain on by someone suffering grief or with something oppressing their heart,
Or else to be worn by someone with a worry, as a blanket when she slips out secretly by the light of the moon.
The pleasant thing about this is that I will be able to enjoy the happiness of being prodded by your elbows when I embrace your waist.’
- 8 These were his sweet words, as if calculated to shake her heart to its depths.
Desiring her ardently, he merely took her on his lap and there was no way she could keep her dress tightly closed;
It was not from fear of being hurt by an expert, but even so there was something she surmised might happen:
Naturally the flow of endearments abates, and they prefer to take it easy once they have been given what they want.
- 9 In short, after she had been overcome, she yielded dominion over the act, allowing him whatever pleased him;
The joy of the deed was fully established, like *luwak* areca-nut combined with fragrant *sirih* leaf.
As their whispers faded their couch sounded, together with the rustle of fresh sheets;
The eavesdroppers heard the faint sighs and moans, and gave each other a nudge.

Canto 32

- 1 The prince betrayed many signs of emotion as he coaxed the daughter of Heaven,
With joy he gazed longingly at her, cradled her head and was permitted to caress her breasts.
Passionately he took her on his lap and then kissed her cheeks, while he tidied her loosened hair;
Then he said, intoxicated with love, when he had persuaded her to exchange a betel quid:
- 2 ‘Lady, you are like the emotion aroused by your beauty in the way you cause pain in the depths of the heart –
Are your shaved eyebrows perhaps poisoned spurs that succeed in wounding a lover?
Your beauty is the glory of the eyes of one who pines, serving as plaything and fondled;
As if recognizing someone long separated but now found is how I look at you.

- 3 tan samwas ing amuhara kūng waneh grēt i gulūnta kadi tinulisan
 angrēs tapak i tali-talinta de ni pangucalnya kalayu manēḍēng
 rakryan humēnēnga si kitâri tungtung i halista juga sumahura
 hyang Śrī karika humaliwat hade wangi ni kenta karika kasirir
- 4 aum sang nr̥papatra paja dening ojar amawēng langit angalihakēn
 nā manghudani rawa sirān priyambadan ing onēng alawas angarang
 mangke ta karika subhaganta sang paḍa lawan sēpah ing ahañutan
 kady âsana karuhun akēmbang ing katiga tan sipi pinarēbutan
- 5 yan wehēn angucapa marānghuwus pējah aninghali ratibhawana
 sangsāra ng umulati matanta tībra lara ning kaparēk angucapa
 rakryan sipi kari huyang ing kumōlakēn unēngnya manangisi wulan
 mambō kari gēlung ing akūng rinangkēpan awak ri kita yat angure
- 6 nāhan pangucap ira tēhēr yathāsukha masaḍing anaḍah i yawa
 sāsing paramarasa bhinukti sāri ning anindyarasa paḍa hana
 byāṭīta gati nira ḍatēng ta nālika nikang samaya pinapitu
 mantuk ta sira wara Tilottamā dinulur ing kaka śatawanitā

Canto 33 *Wirat tēbu sol*

- 1 rara rasiki sang gumanti winuruk ring atanu winarah ring inggita
 suwēngnya mañimaya pahyasana sang mangarēki karikā sinanggraha
 ikang laku kadīngēr ing liman aringnya sawawa lawan ambēt ing tēngah
 miguh-miguh alon hanan kadi kinangsyān i patakis ikang kale susun

- 3 Or else the folds of your neck as if inscribed tirelessly bring about heartache,
And the trace of your girdle is deeply moving because of its clasp of *kalayu* in
bloom.
Lady, though you still be silent, let the tips of your eyebrows reply;
Is this the divine Śrī passing by? No! It is the fragrance of your dress, blown by
the wind.'
- 4 'Oh prince, it is as if by speaking thus you carry me into the sky or off to another
place.
See, you are 'pouring rain on the lake' with your sweet words to someone who
pines and has long been languishing.
Is not your renown the same as the betel quid of a man about to cast himself
away?
Like the *asana* that flowers before the others in the Third Month, very much
fought over.'
- 5 'If I be permitted to speak, I shall go on to death and see Ratih's abode.
It is torment to look at your eyes, and sharp is the pain of being approached in
order to speak.
Lady, great indeed is the burning pain of enduring the longing and of weeping to
the moon.
Is it not reminiscent of the hair knot of someone in love, that matches itself with
you when you let it down?'
- 6 This is what they said, and then at their ease they sat side by side and took a meal
outside:
They enjoyed every ultimate taste, and the essence of immaculate flavours was
there.
Let us pass over what they did – the hour of the agreed time divided by seven
arrived,
And the lady Tilottamā returned home, escorted by a hundred women.

Canto 33

- 1 The young girl who took her place had been instructed in love and taught its subtle
signs;
Would her jewelled earstuds not be a looking-glass for him she favoured to kiss
her?
Her gait was like the step of the elephant and her composure matched the supple-
ness of her waist,
Swaying gently, and sometimes seeming to be accompanied by the clash of her
anklets.

- 2 wangun-wangunan ing smarâmuhara kingking umah ing agawe raras hati pawehnya lara rāga watwan ika wāhu mapatiga susunya komala lawang-lawang ikang manah kadi tan ewēh asuhunana kapriyambadan wēlah ni pangawaknya śokamaya panghrēt i manis i matanya yan lihat
- 3 ya tēka tinamākēn epu ta kari ng tinarima makapangkwana ng tēngah mijil pwa wara Menakāgigu mēhāh tiki kinisapu mingsēr ing tilam katon pwa haringētnya mogha kadi hīra rinēmēk i sēlā nikang susu wawang marahakēn huyang ni hrdayanya duga-duga ri sang nrpātmaja
- 4 maśabda ta sang ārya māsku pakapunya manis i pamatanta toh lihat ri denya kinēnan sipat ri pagawenya turida titir anglare hati pipinta pinatik nikang bhramara kotuka lumēwihi gandha ning puḍak tapihta tinēngēt dahat kadi tapih tēlas inapi pangaḍutan wulan
- 5 wuwus nrpatiputra mangkana kasēngkwan angēn-angēn irārdha sāhasa tanora kusumālume harasēn ing bhramara śaca nirān parigraha ikang kadi rare pinōhan anulak jaja kangēlihan anggētēl tangan karēsnya sēḍēngan hañar tinapisan paḍa ni sirit ikang samangkana
- 6 mijil ta ya sinungsung ing kaka paḍāwēlas asēmu pacēh paḍāwuwus aringku kadi pangrēngih ning anapak watu ridang amatēmwakēn halis ikang lara hitāwasāna palalun pwa ta bibi ta-rahup-rahup kabeh kadi wwang angagēm wēlad dinudutan mata lara nika māsku kōlakēn

- 2 She was a construction of Smara, producing feelings of longing, the home of stirring emotions:
 The giving of pain was her foundation, recently provided with the terrace of her soft breasts;
 The doors were her heart, that seemed they would have no trouble supporting the ridgepole of sweet words,
 And the split bamboo of her figure was composed of sadness, a crossbeam for the sweetness of her eyes when she glanced about.
- 3 This is the one who was brought in; was the one permitted to take her waist on his lap not perplexed?
 But Lady Menakā came out, and this one felt uncertain and sighed; when he took her on his lap she moved off onto the bed.
 Her sweat could be seen – and so it looked like diamonds crushed in the cleavage of her breasts,
 Immediately telling the prince plainly about the feverish feelings in her heart.
- 4 The noble one said, ‘My dear, make a meritorious gift of the sweetness of your glances – come, look at it,
 How kohl is applied to it, in the way it causes passion and again and again pains the heart.
 Your cheeks brushed by the impatient bees excell the fragrance of the pandanus bud,
 And your dress is kept tightly closed, like a dress that has been carefully arranged as a means of carrying the moon.’
- 5 The prince spoke thus, hard pressed for ideas and very forceful –
 ‘There is no flower that wilts when it has been kissed by a bee’, was his preparation for taking her to wife.
 The childish girl when squeezed turned her chest away, felt weak and pinched his hand –
 Her fear when being aroused for the first time was the same as the member of the man doing this.
- 6 She went out and the maid-servants met her; they were sorry for her but with a merry expression they said:
 ‘Little sister, it is like the whimper of someone who treads on a sharp stone and makes her brows join.
 The pain has a happy ending, so just accept it, my dear. Wash you hands of it all!
 Like a person using a sharp blade that is pulled away – that it the pain, my dear, just bear it!’

- 7 nahan wuwus ikang kakângatêrakên masuka muwah arês ta sang kinon katon mara manis-manis ni waja sang priya kadi masirat-sirat madhu kumöl juga yan pininta kasihan wruh angiringi patangkis ing kale mëne paða mëne huwus paða huwus ringa-ringa ni wuwusnya tan humung

Canto 34 *Śikharinī*

- 1 katuhwan ndi ng wwang tan gila tēkap ikang dukkha tamuyan karēs-rēs lwirnyānon kadi danganan ing kris ning awayang hanan mrēm manglampū tuhun angēsēsan māri manulak apan wāhw âmanggih rasa huwa-huwā tan pakēcapan
- 2 lalu ng sēngkēr mantuk ta rasiki kakâtingkah angiring ikang rūpāngdewī śuci kadi langit tan pajalada kadi śrī ning sandhyân pakakēmül ikang raṇḍi tinulis wētis kengis gātranya kadi tapak ing wintang angalih
- 3 tangēh yadyan warṇan saka sasiki dening mamaranga tiga lwir sang kekēt rara tuha rare byakta ring ulah byatītan sampun sang kapitu sapaniwyan silih asih pradhānastrī tang tumama-tama tapwan kaharana
- 4 ri kālanyân mangkā sukhawibhawa tan pāngēn-angēnan kapanggih de sang Pārtha siwuhēn ata twas nira kēdō tēkap sang kārīng āśrama mapa kunēng lwir nira mëne iwēh ning janma wwang kalapakat i lambung wwang ahurip
- 5 ya hetunyân lēnglēng mangēnēs umarēng Nandanawana hana nyāsa bwat madhyapada manawang pājar-ajaran mahandong lungsir mogha kadi guyu ning pangkti mangungang mapañḍan-panḍañ cāmara kadi kukus māsana mabēt

- 7 Such were the attendants' words as they escorted her in again; when they ordered her she was afraid.
 But the sweetness of her lover's teeth could be seen, as if sprinkled with drops of honey,
 He was patient when she begged for pity, and he knew how to accompany the clatter of her ankle-rings –
 Pausing together, finishing together, the allusions she expressed were not spoken aloud.

Canto 34

- 1 Indeed, how could anyone not shudder at the thought of the unhappiness of receiving a guest –
 They seem frightened to see him, like the heft of the kris of the wayang-performer.
 Some close their eyes and resign themselves, but even so they breathe heavily and cease resisting,
 For they have just discovered the feeling, and abandon themselves without a word of complaint.
- 2 The time allotted had passed and she returned home, the attendants duly escorting her:
 Her form was like a goddess, pure as the cloudless sky,
 Like the radiance of the sunset, as she was clad in a cloak of painted red,
 And the line of her bared calves was like the track of a falling star.
- 3 It would take too long to describe one by one how they celebrated their marriage –
 Three kinds have been depicted, the maiden, the senior and the girl, and their actions are plain.
 In short, the seven of them were now united in serving one object of devotion and in mutual affection –
 Let the other leading ladies who kept entering not be mentioned by name.
- 4 At such a time pleasure and power beyond his dreams
 Were encountered by Pārtha, but he could not help feeling dejected,
 Because of the ones he had left behind in the hermitage – how were they now?
 Such is the trouble of being born a man, of floundering in the flank of a living person.
- 5 This is why he fell to musing and betook himself secretly to the Nandana Wood.
 There he found a building in the style of the middle world, resembling the residence of hermits.
 It had *handong lungsir* plants that suddenly seemed like the smiles of a row of onlookers,
 And it had pandanus trees, casuarinas like smoke and sweeping *āsana* trees.

- 6 apan moghâwarsih sira tĕkap ikang swargaracana
kadi lwir ning bhūmi pracala n awak ing mānuṣapada
samangka tang teja prawala pakĕkĕs ning surapada
matangnyân sarwabhrā maṇimaya dudū ng kañcanamaya
- 7 tan aścaryānon kalpataru parijātāparimita
kĕdō dening kingking twang ira n ayayah lāwan akaka
tumolih kāsyāsih sang angarĕp-arĕp kāri ring alas
matangnyân panglampū dalihan angikĕt bhāṣa rudita
- 8 rinekhākĕn munggw ing wulĕtan aradin warna cacahan
tinĕnghā-tĕnghā lālana paran ing ambĕk mabayanan
huwus tunggal-tunggal ta juga kawĕkas tan hinuwusan
rinĕngwan tinghal swang lagi winaluyan dening amaca

Canto 35 *Jagaddhita*

- 1 yak mātibu hĕlĕm patĕr tĕmahanangkwa mamarĕngana tambwang ing wulan
rakryan sampun atĕmwa lāwan ika sang panuluyan apa dāya lalwakĕn
yan kālanta hanĕng tilam tilingi tâku talinga panangisku rĕngwakĕn
ndak ton lĕngganga ta pwa denta mamĕkul mamituri wilāṣa ni nghulun
- 2 yan petĕn hurip i nghulun pahadĕlōn ring asana karuhun sĕkar sapang
bhrāntangkw ibu katona ring manuk adoh mangĕḍap-ĕḍap i lambung ing wukir
lĕnglĕngku n wulat ing wulan karahinan kataturana yat angrĕngō kuwong
nāhan hīngan irāngikĕt kasuwayan mingĕt-ingĕt ikang antya menaka
- 3 ndan sang ratna Tilottamānuturakĕn mangĕnĕs i wuri tan kinawruhan
bhrāntāmbĕk nira de ni tan tulus ikang kakawin apĕga tan wĕnang kumōl
hetunyân pangidung sapāda rasa bhāṣa mutusi palupuy Dhanañjaya
yĕkā satya ngaranya ring kadi kitāniwi kawi wĕkas ing patibrata

- 6 For suddenly he was surfeited with the beautiful ornaments of Heaven;
Just as the earth that embodies the world of men is unsteady by nature,
So brightness is the mark of the structures of the gods' abode,
And thus it glows everywhere, some parts of jewels and others of gold.
- 7 He was not surprised to see a *kalpa* tree and an incomparable *parijāta* tree,
And driven by longing and his devotion to parent and brothers,
He considered how pitiful they were, longing for him to come and left behind in
the woods,
And so he resigned himself and composed a sad song as a means of distraction.
- 8 He wrote it on a smooth board in the eaves in the form of incisions,
And looked up at it at his ease, to where his mind was roaming;
Each line was done, and only the final one left unfinished –
He cast a cross look at it, or else kept reading it over and over:

Canto 35

- 1 'When I die later on, let me turn into the thunder so that I can accompany the full
moon.
Madam, if you should have found someone to succeed me, what can I do but
accept it?
When you are lying on your bed, incline your ear to me and listen to my weeping
– hear it!
Let me see you cease your embraces for a moment to pay heed to my amorous
longing.
- 2 If you should seek my life, watch for it in the branch of the *asana*, blooming
before time;
My roaming soul will be seen in the birds that dart in and out, far off on the slopes
of the hill,
And you should remember how I was absorbed in looking at the moon overtaken
by day when you hear the cuckoo... –
This was as far as his composition went; for a long time he pondered on what
might be a good conclusion.
- 3 But the jewel Tilottamā had followed him, and was hiding behind him unob-
served.
She felt disturbed that the verses did not go on, she was oppressed and could not
bear it,
And so she sang one line in the form of the *bhāṣa* to conclude Dhanañjaya's
model:
'This is what they call devotion to one such as you – to serve a poet is the ultimate
self-sacrifice.'

- 4 nāhan tāntya Tilottamāwing-awingan tāruwara tēhēr anghēmū guyu
sang Pārthâta lēlēh manolih aparān tiki manulusakēn wicakṣaṇa
nāhan ling nira sang maliṇḍungan atānggyat angupiki pacēh nrpātmaja
harṣâweh pakapūhakānglawani rāga hana kadi mulat kasangṣaya
- 5 akweh lālana sang nrpātmaja mijil ta sira tēhēr atuntunan tangan
tangheh yañ caritan wilāsa nira ring saka sasiki ginanti denira
sangsiptān upalakṣaṇākēn huwus tēka ta sira pitung wulan gēnēp
hetunyān pamuhun ta mantuka ri jōng surapatī mararēm kṛtāñjali
- 6 mojar sājña bhaṭāra mantuka manēh surapatī manadāh warāmṛta
aum aum putra katon twang ing makaka lāwan ayayah ika tan kagiṇḍala
tan doṣān pasayut mamī kita purih ning anahura hutang sasambhawa
rapwan rāmya winarṇanā nikang anāgatakawi wijayanta don mami
- 7 lwāmbēktānaku haywa ta ng wwang asalin manah i tēka nikāng anugraha
kady ambēkta rikān sēḍēng tapa jugāmbēka tan alupa ring samāhita
sang yogīswara towi sang tumēmu ng aṣṭaguṇa kajēṇēkan pwa ring sukha
yan tāmtāmana ng indriyāpuhara mūdhatapita niyatābakal muwah
- 8 akweh caṇḍi rēbah katona tēkap ing waringin athawa bodhi hambulu
lit ny ālāya nikāna yan pipilanēka dawutana kapāna yan hana
hīnganyān watunēn tikang mada wimoha tumuwuh i manahta sapwani
yan tāmtāmana wiṣṭi yan pangawaṣanya basama mubura ng parākrama
- 9 nāhan ling nira hyang Indra mangadēg nrpatanaya huwus sinanggraha
de sang Mātali mungguh ing ratha sasañjata nira tumihang sinimpēnan
mangkat mangkin angindriyāpan atiwega saka ri lari ning samīraṇa
byāṭitan laku sang Dhanañjaya tangis ning alara kari yēki warṇanēn

- 4 This was Tilottamā's ending, hiding behind the *parijāta* tree, while she stifled a laugh.
Pārtha was overcome and looked around: 'What is this? It completes it in such an expert way!'
He said, and the lady in hiding gave him a surprise by clapping at the prince's jest, Delighted to give something to serve as repayment in response to his passion, as sometimes she seemed to view this as a concern.
- 5 Many were the prince's amusements; then they came out, holding hands.
It would take too long to tell of his pleasures, that he took in turn one by one.
In short, let these be taken as examples. He had completed seven full months,
And so took leave at the feet of the King of the Gods to return home, respectfully making an obeisance.
- 6 He said, 'If you please, My Lord, let your servant return, requesting the nectar of your favour.'
'Well, well, my son, it is plain that your devotion to brothers and parent cannot be resisted.
It was not a sin for me to hold you back – it is only natural to want to repay a debt in a proper way –
My aim was that poets in days to come should give a beautiful description of your victory!
- 7 Set your mind at ease, my son. Let no-one have a change of heart at the coming of a favour.
Just like your mind at the time when you were performing austerities, you must not neglect concentration.
The lord of yogis, even one who has gained the Eight Qualities, is still given over to happiness;
If you abandon yourself to the senses, you will end up sunk in stupidity and ignorance, and certainly will begin again.
- 8 Many a *caṇḍī* has fallen, it will be plain, because of a *waringin*, *bodhi* or *hambulu* tree,
But if their roots are pulled out one by one when still small, how could they do it?
The conclusion is: weed out the intoxication and confusion that grow in your heart and sweep them away!
If you yield to them, the danger is that their power might then destroy completely the strength [you have acquired].'
- 9 Thus spoke the god Indra; the prince arose, was received
By Mātali and mounted the chariot, with all his weapons, ready and stored away.
He now set out as swift as thought, for he was more impetuous than the passage of the wind.
Let us pass over Dhanañjaya's journey, and now describe the laments of those pained at being left behind.

- 10 sakweh sang mangarang wimūrcita huwus paḍa kapihutangan karāsikan muksāmbĕknya tumūtakĕn lari nikang ratha paḍa lĕyĕp angdĕlō tawang hīs ning luh tikĕl ing halis pinakapahyas ika katiga lungsur ing tapih sambatnyĕ hati ring pudak paḍa katon hana mĕtu tinatanya ring tĕtō
- 11 hāh sang mās maṅik i nghulun sĕnĕng apangkwa kita yak angadĕg rinūpaka sang metmet i manisku keñjuh apuyur-puyur agĕlĕm amahwa-mahwani sang wruh rīnggita ni nghulun yak angĕlih-ngĕlih apilara tan ginocara lunghā pwa ng sahajāmĕnĕr-mĕnĕrakĕn pupur i rahi manambyakĕn pipi
- 12 lunghā pwa ng huwus ekatāna ring acumbana tĕlas ahurup-hurup hurip ndi ng wwang meta karāsikanta winisik-wisikakĕn ing akālihan hulĕs tolih sāk ni gĕlungku tan sinuruyanta jariji tumibĕng salang-salang nda t hāt-hāt ragĕt i nghulun ri susu denta mituturana kingking i nghulun
- 13 ndī kukwanta tan umbarah salahasanku k alĕnga wangi yan tibāng lalung nda t wāswās mukha ni nghulun mapi turū mamuni guyu sinanghulun tĕhĕr mwang yan hewa minge syapā tika mameta paran i liring i nghulun priya tan tṛṣṇanta mangaryakĕn syapa tikā mupih-upiha halisku yan tikĕl
- 14 ring janmāntara yan kalangkyanga kitāku jalada mangurambatĕng wukir ndak wāswās panangista t-ungsira rĕmĕngku lihatana sakĕng tahĕn ragas yan meh prāpta sumambĕra nghulun aliṅdungana ta ku ri hōb ning ertali bhuktinta pwa ririsku denta ri surup ning aruṇa malĕsāku nistura

- 10 All the pining ladies were out of their senses, as they already owed him a debt for the delights of love,
 And their spirits faded as they followed the course of the chariot, gazing enraptured into the sky.
 Their flowing tears, their furrowed brows and thirdly their slipping dresses served as their ornament,
 And the laments in their hearts were to be seen on pandanus buds, or else were set out on the roof panels:
- 11 ‘Ah, my treasure, what is it about me you miss when I arise in your imagination?
 You were the one who sought out my sweetness, eagerly soothed me and was willing to keep making a fresh start;
 You understand my subtle signs, when I assume a languishing air, aggrieved at not being asked for my opinion –
 But gone is the one who of his own accord straightened the powder on my forehead and at the same time added some to my cheeks.
- 12 But gone is the one whose mind was fixed on making love when once we had exchanged lives;
 Where might one seek the pleasures of your love, that you whispered about when we shared a bedcover?
 Consider how my hair knot has collapsed, uncombed by your fingers, and has fallen around my neck.
 Come, show some concern for the scratches you made on my breasts – may they remind you of my yearning!
- 13 How could your nails not heed my desperation when I put on fragrant oil at the fall of night?
 Come, look closely at my face when I feign sleep and conceal a smile when cradled on your lap.
 And if I am cross and turn my head away, who will seek out where I have directed my gaze, my dear?
 Now that you do not love me and have left me, who is going to smooth my brow when furrowed with a frown?
- 14 In another birth, if you are the *kalangkyang* bird, I shall be the rain clouds that trail over the hills:
 Let me examine your weeping when you seek refuge in my mists - look for me from a bare branch!
 When you are about to swoop down on me, I shall conceal myself behind the waterfall,
 And while you enjoy my droplets at the setting of the sun, let me in turn taste bitterness.

- 15 yan pangjanma kitêng gadung nghulun adadyana lirang i sare nikang jurang
 byaktêki n ta mangola yan wulata ring pupus aputih apan hañar mēkar
 lunglungtāngalayân harēp-harēp añumbana humabēta tâku kānginan
 rapwan wruh ri sēkēl ning ahyun añuluh-ñuluha mapuharānggagap tawang

Canto 36 *Mrgāṅśa*

- 1 nā sambat nikang apsarī waluyanâta gati nrpasuta
 cuṅduk ring Wadarītapowana kakâri nira paḍa hana
 sākṣāt wāh sukha rāmya rakwa kadi megha manuruni tasik
 sangsiptan ri huwus nikang samaya digwijaya gati nira
- 2 sampun kekētan ing kathârjunawiwāha pangarana nike
 sākṣāt tambay ira mpu Kaṇwa tumatāmētu-mētu kakawin
 bhrāntāpan tēhēr angharēp samarakārya mangiringi haji
 śrī Airlangghya namostu sang panikēlan tanah anganumata

- 15 If you are born as the *gadung* creeper, let me become a sugar palm on the slope of the ravine:
 It is plain you will embrace me when you see my pale leaves just beginning to unfold,
 And your tendrils will reach out, hoping to kiss me, but I will toss them away in the wind,
 So that you may know the sorrow of one who desires to express her love, but finally ends up grasping the empty air.’

Canto 36

- 1 Such was the nymphs’ complaint. But let us return to the prince’s journey:
 When he arrived at the forest hermitage of Wadari, his elder and younger brothers were there,
 And it was like a flood of happiness and delight, as if a cloud descended upon the sea.
 In short, at the completion of the appointed time, he would be all-conqueror.
- 2 The composition of the tale is finished; let it be called ‘The Marriage of Arjuna’;
 It is clearly the first time Mpu Kanwa has arranged in order and produced *kakawin* verse.
 He is agitated as he is now preparing for a military campaign, attending the king;
 Śrī Airlangghya – hail be to him, the one over whom poets break their pens
 – looks favourably on it.

Variant readings

The following notes indicate readings that vary from the ones adopted for the text. Please note that they do not include differences in vowel length, which are not uncommon but are not helpful for establishing a reliable text, apart from the basic principle that a *kakawin* text should conform to the relevant metrical pattern.

The number of significant differences was found to be surprisingly small. However, in a few places one suspects that the text may have been disturbed in the process of transmission. Some such cases are discussed in the Comments. However, it will be seen that the vast majority of variants are just matters of spelling or careless scribal errors, involving such things as the use of *h* or *ng*.

In places where the text published by Poerbatjaraka in 1926 differs from the present one, and this is not merely an apparent typographical error or a different word-division, his reading has been mentioned as P. P is therefore *not* a manuscript.

The variants do not seem to reveal any pattern or grouping. This is the same as the situation which we find with other *kakawin* texts, and shows that there is probably no prospect of constructing a stemma.

In order to show exactly where a variant fits in a line of text, the relevant word from the text is repeated, and then the MS source and variant are given.

Canto 1

- 1a *śūnyatā*: R śūnyatan.
1b *sanggrahēng*: R sanggrahê.
1c *siddhā ning*: D siddhang ning.
kininkin nira: ACFG kininkin ira, BP kiningking nira, D kiningkin ira.
1d *sira*: c nira.
2a *uṣṇīṣangkṃ*: R uṣṇīṣakw.
lēbu ni: D lēbu ning.
sang mangkana: D samangkana.
2c *sambaddhanya*: FR sambandhāwwa, G sambandha pwa.
3a *sumyūha*: C sumūhya.
3b *dening*: A ddening.
4a *pōh ning*: D pōh ni.
5a *rajah*: D raja.
5c *nirwiṣayâ*:- BC niwiṣayâ-, D ningwiṣaya-.
-lilang huwa-huwā: ABCDFGR -lilāng uwa-huwa, P lilāng uwah-uwah.
5d *-nika*: D ningka.
kayogīśwaran: CDER kayogīśwara.

- 6 D omits stanzas 6 and 7.
 6b *citta*: A cita.
 6d *palinggih*:- R palungguh-.
 8a *dening*: ED ndening, F ddening, R deni.
dewata: D ndewata.
 8d *kālanyân*: D kālanya.
unggw: D munggw.
ing: ABCRG I, F ī.
 9a *tāmurṣita*: DP yāmurṣita.
 9d *pwa*: D kwa.
 10b *wulat ning*: C wulat ing.
 10c *kelikana ng*: D kelikan ng.
wahu: D wawu.
 10d *hyang*: D yang.
 11d *tékang*: D tèki.
tumampā: CP tumampak.
 12a *wija-wijah*: D wijah-wijah.
 12b *ḍara-ḍarân*: D dangara-daran.
 12c *miguh*: BE mingguh.
 12d *marūm*:- D mangrūm-.
 13a *rāmyanya*: E ramya ya.
 13b *tan*: E ta.
sāparō: D sāpapla.
ng wwang: all MSS ngwang.
 13c *sinwī*: D siwī.
 13d *-āpāyunan*: ACR -āpahyunan.
 14a *panungsung*: B panungsu.
guyu: R guyung.
 14b *himbang*: ACDFG imbang.
winulatan: D winulantan.
 14c *kuněng*: D kunang.
nimitta: C nimita.
ng wwang: all MSS ngwang.
 14d *angde*: D mangde.
makuwung-kuwung: D makuwung.
kasěnwan: CD kasōngan, E kasōngan.
rawi: D rawingtya.
 15c *awū*: D om.

Canto 2

- 2a *sanggrahēng*: ABFG sanggrahê, C sanggrahan.
 2c *athā*:- ACFG atâ-.
 2d *-āngruhun*:- BR -āruhun-.
 3a *winuwuhan i*: C winuwuha.
 3b *rumūpaka*: R rumumpaka.
 3c *linūd*: R linūt.
 4b *kinēmulan*: C kinamulan.

- hana*: C ta ya (unclear).
lumut: AF lumū.
 4c *angel*: B ange.
 6b *tēkap ning*: R tēkap ni.
 8b *ika*: P iki.
 9d *ing*: C om.

Canto 3

- 1a *-âgundik*: ABC –âgundik.
 1c *wēkasan*: C tēkasan.
 1d *humiras-*: ABCFGR umiras-.
-angdēlō: C –âdēlō.
 2b *haywâ-*: ABR aywâ-.
 2d *jugân*: C juga.
arēs ng: C arēs.
humulat: R umulat.
lunghid: P lunghit.
 3d *jugân*: C juga.
kinon: C tinon.
 4b *pwa ng*: C pwa.
hetu ning adan: C hetu ni hadan.
 4d *pinastika*: C pinaštika.
 5b *harēpanya*: ABCFGR arēpanya.
 5c *mangharēpakēn*: CG mangarēpakēn.
 7a *hanē*: CR hanêng.
 7c *agra-*: ABGR anggra-.
 8c *dening*: R ndening.
 8d *linakšana*: FGR linakšana.
 9a *wuwus*: A ra wuwus.
 9b *iking*: AB iki, P iki n.
 9d *sangkêng*: B sakêng.
 10b *wwangsanakta*: B wangšānakta.
 10d *wunga-*: A hunga-
 11b *mangadēg*: G madēg.
 11d *tinghalnyân*: C tinghal yan.
kadi: C kadi-kadi.
 12b *ahēmūk*: A mahūk.
 12c *pētē*: AC pētē, G pētēt.
 13a *olēm*: C olēp.
 13c *hintēn*: C intēn.
âhada-: P –ânghada-.
-âhudani: G –ânghudani.
rawa: R rawi.
 14a *ari*: G hari.
 14b *hañar*: ABCFG añar.
 14c *pintigân*: C pintigā.
hīngan: GR hīngan.

- 15a *tanneh*: R tangheh.
 15c *gulū n*: P gulū.
 16a *mālihangan*: A tālihangan, BC talihangan.
 16c *smarāgama*: R smarātura.

Canto 4

- 1d *oyut*: P ūyut.
lēś: C lē.
 2b *mīngmang*: A mīmang, BC mimang.
 3b *ndān*: ABCFG ndā.
 3c *panghawista*: ABCGR pangawista.
 3d A gap up to 5.7a.
 4a *–âmaṭi-maṭi*: GR –âmati-mati.
 4b *–ânghapiti*: BCG –ângapiti.
 4d *–ângrēngö*: C –ârēngö.
wuluh: F wulu.
 6b *kēñep hinilagan*: F kēñöp inilagan.
kapitunggal: C kamitunggal.
 7a *mangarang*: R mangharang.
hanêng: R hanê.
 7c *toh*: BR to, C n ton.
 9a *alēh*: BCR alē.
 10a *manēmbah i*: BC manamba i, G manambah i.

Canto 5

- 1b *dēngö*: AP ñ dēngö.
 1c *taṇḍas*: CFR tēṇḍas.
 1d *ikang harṣa*: R ikāng arṣa.
 2b *ring*: C ri.
 2d *amudā*: G amuḍa.
 3a *hyun nira*: BCGR hyun ira.
 3c *–ânginkin*: F –ângingkin.
 3d *makiḍukus*: B mangkiḍukus.
 4a *maḍahēm*: B madahēm.
 4b *aparwā-*: C amarwā-.
 4c *atithi*: ACFG atiti.
 4d *ring*: CFGR ri.
 5b *para-parah-*: F para-para-, R para-paran-.
 5c *madhanuha*: BCFG madanuha.
 5d *panglalarana*: R panglalaraning.
samādhīng: P samādhī.
 7b *singhitakēna*: B singitakēna.
 7c *angiṣṭhi*: P mangiṣṭhi.
tēka: C tēkang.
 8a *wāswāsēn n*: AC wāswāsōn, FGR waswasōn n.
 8c *angel*: C anghel.
sadigawe: B sadigaweh.

- 9a *mūḍa*: C mūddha.
wihikana: ABF wwihikana.
 10b *ya yāwat*: ABCFGR yayāwwat, P yayadwat.
ring: ABCFG ri.
 11b *wwang*: AR wang.

Canto 6

- 1d *katētēhan*: AC katētēha.
 2b *tuharawa*: R tuwarawa.
wuhayē:- FG wuwayê-, R yuhayê-.
ḍṛḍha: ABCFR ḍṛdha.
 3d *pawēkas sang*: G pawēkasang.
 4c *pinaka*:- C minaka-.
-āng kwa: ABFG -ākwan.
 5c *sang*: B sa.
 6a *-ānambah*: FGR -ānēmbah.
 7a *kita*: C sira.
 7c *anu*: G hanu, P hana.
 7d *ya ta*: P taya.
wirāgyā: G wirāgyan.
 8b *hayu*: B ayu.
 8d *sinambah*: FG sinēmbah.
hantarlīṇa: FR antarlīṇa.
 9a *prih*: C mrih.
daśaḡuṇa: AP daśaḡuṇan.
 9c *wwang*: R wang.
 9d *lumaca-lacâ*:- AB malaca-lacâ-.

Canto 7

- 1b *matta*: C mata.
 1c *wallabhân*: R wālabhân.
 2a *-adēhnya*: R adēnya.
 2b *sāma*: G kṣama.
 3c *kon*: all MSS ngkon.
 4b *aputēg*: AFG aputēk.
kamūrkhān: C kamūrkhā.
 4d *bhinna*: AR bhinna ng.
agra: all MSS agrah.
 5a *winarah*: F winara.
 5b *deni*: ABCGR dening.
 5c *hetunyāng*: G hetunyān.
 5d *śilā*: C om.
 6d *ta*: C om.
 7d *durdānta*: A durddanta, G durdhanta, R durdanta.
 8a *tēkang*: C kang.
 8c *mawuwuh*: ABCFG mawuwu.
 8d *denirāng*: P denikāng.

Canto 8

- 1a *sang*: B sa.
tumampuh: FG tuměmpuh.
 3d *–śastra*: ACFGR *–śāstra*.
 4c *hinalanganmu*: FP ng inalanganmu.
 7a *aliwat*: P kaliwat.
 7b *mopakşama*: A popakşama.
 9c *dhwasta*: R dhwastang.
 9d *nirwikāra*: B niwikāra.
 11d *tuměnghā*: R tumönga.
 14c *āgin*: ACG angina.

Canto 9

- 1a *mayatakěn*: C mangayatakěn.
 1c *pinaka-*: C minaka-.
 1d *mahawělū*: A mawělu.
 2b *aparěpěk*: C amarěpěk.
 2d *masadhyā-*: C madyā-.
 4a *–āngjambakěna*: C *–ājambakěna*.
 4d *mañi*: G mañik.
 5d *mangkanāngastuti*: P mangkanā mastuti.

Canto 10

- 1c *sakēng*: F sakê.
 1d *hana*: FG hanā.
 2a *–wyāpaka*: C *–wyāmaka*.
 2c *utpatti*: R utpāti.

Canto 11

- 1b *śuci*: R suci.

Canto 12

- 1b *abhimatân*: ABCFG abhimatanta.
katěmunta: A němunta, G těmunta.
 3a *manambah*: A manamba, F maněmba, GR maněmbah.
 3c *aji*: R haji.
 3d *Śiwa*: C śiwwa.
 4c *prihati*: C prihatin.
 5a *papihutang*: C pamihutang.
 5b *angětul*: B angatul, P angědul.
 5d *prihatin*: FG prihati.
 6d *nikang*: A nika.
 7d *sakaharěpan*: P sakaharěpěň.
 9b *alih*: R ali.
umiñjěma: C sumiñjěma.
 10d *warāstra*: B wārstra.
 11c *lara-*: P lari-.

- inaryakĕn*: C aryakĕn.
 12b *nira*: FG sira.
 13c *tika*: G tĕka.
kerang-irang: AB kerangira.
 14c *ning*: A ni.

Canto 13

N.B. Length of the first syllable is free; variants are not listed.

- 1d *sajjana*: C sajana.
 2c *nikūng alas*: R nikung halas.
 3a *-ānglēngit*: B -ālĕngit.
 6b *sangkĕ*: CFGR sangkĕng.
 7b *nikā*: FG nirā.
-goṣṭhy atūt: R -goṣṭhi tūt.
 7d *kadi ng*: B kādi.
 8a *prabhāsvara*: R prabhāsara.
 10a *tanngēh*: A tanngē, R tange.
 10b *tan*: CFR yan.

Canto 14

- 1b *ning*: A ni.
 1d *ing*: A i
 2b *nikang*: G nikung.
 2c *hinuwusnya*: GR inuwusnya.
 2d *ring*: C ri.
 4a *hana*: B ana.
 4b *tuminghali*: C tumingali.
 4d *kukū*: GR kuku.
 5a *rikāna*: G tikāna.
 5b *acatu hanāgĕlar*: G acaturānangĕlar.
 5d *wurung*: R hurung.
 6a *wulan-wulan*: B wulan-hulan.
 7b *crĕmin*: GR crĕmi.
 9b *śiwam*: C śiwwam.
 9d *ing*: C i.
 10c *kṛta-*: P kṣata.
 12b *śumīrṇa*: B śumiṇṇa.
 13b *kari*: R tari.
tĕkap ning: GR tĕkap ing.
 13c *winaḍal*: AFGR winadal.
 14a *tikāng*: A takāng.
 14b *paṭik*: G paṭik.
 14d *sira ri*: G ri sira.
 16d *-āngawag-hawag*: P -ānghawag-hawag.
 17c *katuhwana*: C katūtwan.
marwanî: BR marwanîng.

20b *pamirsakiti*: AP mami ng atithi.

Canto 15

- 1b *hinila*: BCF inila.
 1d *ring*: C ri.
 2a *parēng manēmbah*: C panēmbah.
 2d *marahakēn*: P maharakēn.
 3a *sirāpaduluran*: R sirān paduluran.
 4d *rinacanan i*: R rinacana ri.
 5c *manambyakēna*: R panambyakēna.
 7b *hawan*: C awan.
 7c *angulilingi*: C angulilingê.
 8d *śapatha*: C śamatha, G śapata sira.
 9b *tuhina-*: BR tuwina-.
 10a *ikang*: G ikā.
 10c *sakasālas aparigi*: BC sakasālaśaparigi.
 N.B. Stanzas 11 and 12 in reversed order in P.
 11b *tulalayanya n*: R tulalayanya ng.
ulahnya: A ulanya.
 11d *-pēḍe*: R -pēde.
manghiḍēp: C mangidēp.
 12b *anambi*: B hanambi.
 12c *ataki-taki*: B ataki.
 12d *kidang*: C kiḍang.
 13a *ring anādi*: ACFG ring anādhi, B ri kanādhi.
 13b *-ananāng*: ACR -ananā.
mangēmbi-hēmbiha: BP mahēmbi-hēmbihan.
 14d *sakē*: P sakēng.

Canto 16

- 1c *atēp*: A hatēp.
 2d *inila ng*: P hinilan.
 3a *sakēng*: B sakê.
 4a *kasumpinga*: G kasumpingi.
-tilingana: B -tilingani.
 4d *inuhuh*: C inuwuh.
 5c *angada-*: C ahangada-
 5d *wulat*: BP wulan.
 6a *nikāng i*: ABFGR nikang hi.
 8c *rikang*: P nikang.
 10a *kunēng*: B kunang.
 10d *apet*: BGR ape.
 12c *winodhanan*: R winodhana.
 12d *pinēñcēr*: B pinēñcar, FP pinēñcir.

Canto 17

- 3c *dulur-*: G ndunung.

- 5c *waneh*: BF wane.
 5d *ta kitâri*: G kari kâri.
 6c *sang lënglëng*: C sa lëlēng.
 6d *śokâ-*: P śākâ-.
 8b *andaru*: P handaru.

Canto 18

- 1a *kakân*: R kakā.
kacunḍuk: C cunduk.
 1b *nikāng i*: ABCFG nikang hi.
 2d *manglonloni*: R mangloni.
nghulun: B hulun.
 3a *wīnang*: ABCGR wināng.
dyah: B dya.
 3c *kingking*: C kingkin.
 4b *ri*: ABCFGR i.
 5c *surapadân*: R surapadā.
 6d *raras ny ati*: P raras hati.
 7c *marêng*: B marê.
 8a *tamān alas-*: G tamann alas-, R tāman halas.
 10a *dyah*: P ndyah.
 10d *ipyankw*: R ipyangkw.
balik: ACFGR walik.
 11b *angolakēn*: C ngolakēn.

Canto 19

- 2a *lunghā*: R lunghā ng.
 2c *patik*: G paṭik.
haji: R aji.
 4b *sa-*: R sang.
 4c *kumöl*: C kummël.
 4d *Indrapada*: AC Indrapada.
 5b *deningng*: AF dening.
indriya-: ABCFGR hindriya-.
 6a *warahëngkwa*: A sy awarahëngkwa, B warahëнку, P warahangkwi.
 9c *rëmpū*: AC rëmpuh.
 9d *hala*: R halan.
 10c *gupurân*: G gupurā.
 11b *strī*: G strī n.
 12b *minge*: R minghe.

Canto 20

- 1d *halis ira*: B halis nira.
 2a *hiḍëp ira*: B hiḍëp nira.
 2d *sirân*: G sirā.
 4d *ring*: B ri.
 6a *wangun ḍahina*: C wangun dahina.

Canto 21

- 2c *Hiraṇyakaśipuh*: ABCFGR iranyaśipuh.
 2d *halu*: B alu.
 4a *mangkat ta*: AFR mangkā ta, G mangkata.
 4d *n inambah*: P hinambah.
 5d *ring*: B ri.
 6a *-sangghya*: AG -sanggha.
 7c *wwalung*: C walung.
atiṇḍih: ABCFR atiṇḍi.
 8a *panēṇḍas*: CR panaṇḍas.
 8d *endah*: ACF enda.
 9c *téké*: R tékêng.
 12b *lawangnya*: B lawanya.
 13d *liṇḍū*: B liṇḍu ng.
 14a *sa-*: R sang.
-rājya: ABCFGR -rāja.

Canto 22

- 1b *hōman*: C hēmban.
 2a *n angkat*: G -ângkat.
 4a *prabheda*: R prabhedanya.
 4b *panganting*: C panganti, P pangantī.
 4c *māti ng*: C māti.
 6a *hawan*: CR awan.
 6b *-kidul ning*: B -kidul ing.
 6c *sēnāha*: B sēnada, R sēnāddha.

Canto 23

- 2b *lumrā ng*: BR lumrā.
 3c *matta*: G mētta.
 4c *galah*: BG gala.
 4d *digdāha*: B digdā.
ginanḍa: AFGP ginandha, R ginanda.
 5d *wwalu*: AC walu.
 6a *pastika*: C mastika.
 7a *macaping-*: B mataping-.
 7b *apalaga*: C amalaga.
takurang: ABCFGR takurā.
 7d *-cūrṇa* B -cūrṇa ng.
 8a *lumampah*: ACF lumampa.
 8b *Mātali*: ABFG Māthali.
 9a *paḍāti*: ACR padāti.
 9c *-nira*: A -ni.
 10c *pagēlar*: A magēlar.
 12a *panṛṣṭi*: C manṛṣṭi.
 12c *ratha*: C rata.
 12d *aratā*: B arathā.

Canto 24

- 2b *patuhan*: C patuwwan.
paněngěrnja: B paněngěr.
 2c *anon*: C hanon.
 4a *aratā*: P maratā.
hinapit: ABCFR inapit.
 4b *tikang*: B nikang.
 4c *humadang*: ABCFGR umadang.
 4d *sangkaṭa*: F sangkada, R sangkata, P ngkāna ta!

Canto 25

- 1b *ta*: BCFGR ka.
 1c *rumoha*: C rumeha.
 1d *mawunuhan*: A mahunuhan.
 2a *-ḍarat*: C -darat.
 4a *mamāh*: ABCFR mamah.
 4b *-grěgut*: P -ragut.
 4c *ing*: A i.
 4d *matamběh*: ABCF matambě.
 5a *dening*: A deni.
 5b *kakrěčěk*: R tang krěčěk.
těwěk: R tuwěk.
 5c *ing paměkas ing*: P ing maměkasi.
-nguhuh: C -nguyuh, R -nguwuh.
 5d *krětěb*: R kětěb.
 6c *mānahut*: ABG manahut.
sañjata: B sangñjata.
 7a *kuda*: BC kudda.
 7c *-āngḍapur*: ABP -aḍapur.
 8a *ālayū*: ABFG ālayu, R halayu.
 8b *kapělēngěn*: B kaplingěn.
 8d *ring*: G ing.
 9b *gěgěr*: G gěgö.
 10a *mangungsī*: ACG mangungsir.
 10c *anyāt*: G anyā.
rěmpū: A rěmpuh, P rěmpūh.

Canto 26

- 1a *matip atitihan*: C matitihan.
 1b *něhěr aněsěh*: A nhěr anisěh, P nětěr ~ ~ ~.
 1c *hangu-hangun*: P hangun-angun.
aněkěk: A aněkak.
aněpah: A aněpa.
aněpah aněpak: P aněpak aněpah.
 1d *ri*: R ring.
 2b *inadėgan*: R inidėgan.
 2c *panihung*: C pangihung, R wanihung.

alahasa tura: ABF alah acatura, C alah adatura.

Canto 27

- 3b *panglēpas*: A palēpas.
 3d *ikāng anugraha*: G ikang hanugraha.
 4d *pangharēp*: C pangarēp.
 5b *hāhāh*: P hāh hāh.
 5c *īki ng*: AGFR īkī, BC īki.
 6c *tomarē*: G tomarā.
mahār: R mahā.
 7d *antaśāpa*: R antaśāma.

Canto 28

- 1b *sabhr̥tya*: ABFG saha bh̥r̥tya.
 3c *sang amara*: B sahamara.
 5b *ulah*: ABCF ula.
 5c *nikang laga*: ABCFG nikâlaga, P nirâlaga.
 5d *tikā*: R tikang.
 6d *angdhwaja*: B adhwaja.
 7b *-hadā*: G -hadang, R -adang.
 7c *anekawṛtta*: ABCFG aneka tang wṛtta.
 8a *-alang*: P -arang.
 8c *wuwusnya*: P huwusnya.
 9a *riy asih*: P ri hasih.
 9b *tumohi*: R tumon i.
 9d *karī*: BFR kari.
anglēbur: B alēbur.
 10c *ing*: AFP ikang.
 10d *wwang*: A wang.
 11d *malah*: C alah.
 12a *tikang mahayu*: P tikâmahayu.
 12c *ulēs*: P hulēs.
 12d *hitân*: P hita tan.
 13b *ning*: BR ni.
 13d *tēkēng*: A tēkê.

Canto 29

- 1b *katēkân*: G tēkan.
 2a *saphala*: P phala ta.
 2b *rakwa*: C ratwa.
 2d *wulana*: B wulan.
amanggiha: C manggiha.
 3d *aparan*: A aparana.
 4c *ḍinala*: P dinala.
 6c *anglwangi*: A alwangi, R alwang ing.
 7a *anārgha*: G aggha.
 7b *-manthana*: G -mannana, R -mandana.

7d *anindyapana*: ABFR acintyapada, G acipada, P ~ antyapana.

Canto 30

2a *niki n*: P niking.

4b *ring*: A ri.

5b *ta t*: ABFR tât, G tan.

5c *atiki n*: P atikang.

6d *rëngu*: R ngrëngu.

tëkê: P tëkëng.

8b *n alarisa halista*: BFG tan alaras alista, R tan alaris alista.

8d *rakêt*: P tulis.

9d *-pëpëh*: R -ngpëpëh.

10b *maka-*: F paka-.

11c *hulës*: R ulës.

11d *kukū*: R kuku.

tëkê: P tëkëng.

12b *-nubhayan añar*: P -nubhaya hañar.

13a *pararyanana nira sumukhāna*: P pararyan ira sasumukhāna.

Canto 31

1b *wīnā*: FGR winnā.

maganti: P manganti.

2b *wangwang*: AG wāwang, FR wawang.

2d *kědō*: R kědā.

3a *yan*: A ya.

3c *rwāng*: ABR rwā (twice).

4b *matuhêng*: B matuhê.

4c *hantëlu n*: P hantëlū.

5a *-lawön ikung*: A -lawön ikang, P pahalawö tikung.

5d *tinëbahan*: G tinëbašan.

6b *mamaśa-*: P pamasa-.

6d *kawadi*: B kawidi.

7b *ning*: G ni.

8c *kapryan*: R kaptyan.

9d *höhöh*: A höhö, BF höh-höh.

Canto 32

1b *-ângiling-ilingi*: G -âlingalingingi.

1c *angharas*: A angaras.

2a *nala ni*: B nala ning.

3b *tapak i*: R tapak ing.

3d *hade*: G ade.

5a *yan*: P tan.

Canto 33

1d *miguh-miguh*: R miguh.

3c *rinëmëk*: B rinëmak.

- 4a *pakapuṇya*: G pakarūṇya.
 4c *kotuka*: FR koṭuka.
 5b *śaca*: P saca.
 5d *sirit*: R sirat.
 7a *kinon*: A kinol.
 7b *priya*: B priha.
 7d *huwus*: P wuwus (twice).

Canto 34

- 2b *śuci*: G guci, R suci.
 2c *yat*: all MSS yak.
 5c *pangkti*: B pakti, G pangti.
 5d *mapaṇḍan-*: B mapaṇḍa-.
māsana: R āsana.
mabēt: FGR matōb.
 6b *ing*: R i.
 6d *matangnyân*: R matangyan.
 7d *matangnyân*: FGR matangyan.

Canto 35

- 1b *dāya*: G dāya.
 3d *kawi*: G wēka.
 4a *tēhēr anghēmū*: A tēhērâhēmū.
 5b *tangheh*: BG tanngēh.
 6a *manaḍah*: A manaḍa.
 8a *bodhi*: A boddi.
 8c *hīnganyân*: R hinghanyân.
wimoha: B wimowa.
 8d *basama*: P bhasa ma-, R baṣama.
 9b *Māṭali*: ABFG Māṭhali.
 9d *yēki*: BG yēka.
 10c *halis*: B alis.
 12a *pwa ng*: P pwā.
 12d *ragēt*: A rigēt, B rigat.
nda t: all MSS ndak.
 13a *tan*: ABFR tak.
 13b *nda t*: all MSS ndak.
 15a *ng hulun*: ABGR hulun.
 15b *byaktēki n ta*: B byaktēkita.
apan hañar: B apān añar.

Canto 36

- 1b *ring*: B ra.
 2b *Kaṇwa*: R Kanwa.
 2c *mangiringi haji*: B mangiring ing haji, P mangiring ing aji.
 2d *Airlangghya*: BP Airlanggha.
sang: A sa.

Comments

These notes are of a mainly philological nature, and draw attention to points of translation, including tentative interpretations and alternatives.

Abbreviations

K	Kuntara, see Kuntara Wiryamartana 1990.
lit.	literally
m.c.	<i>metri causa</i> , for the sake of the metre
MW	Monier-Williams 1899
Pb	Poerbatjaraka 1926
Wilk.	see Wilkinson 1959
Z	Zoetmulder 1982

Names of texts are abbreviated as in Zoetmulder 1982, except that BA = BK, and DW = Nag.

Canto 1

- 1 The first stanza sums up the teaching of the poem, as discussed in the Introduction.
- 1a *ambĕk* ‘mind’: not in the sense of intellect, but rather ‘inclination, desire, intention’ (Z 60-61).
- 1c *yaśawīrya* ‘fame for deeds of valour’: it is not clear whether this is in fact a compound, see also 5.10c, where we have *yaśa lawan wīrya*.
- 1d *ahĕlĕtan kĕlir* ‘veiled’: lit. ‘separated by a screen’. This is probably an allusion to wayang.
- 2a Here it becomes apparent that the general description of stanza 1 applies to a particular person (not named), who serves as the ‘source of blessing’, that is, acts as sponsor for the poet. See the Introduction.
- 2c The story begins immediately here.
- 3a Indra’s abode, Heaven, is located on Mount Meru. In other words, Niwātakawaca is camped close by and presents a dire threat.
- 3b *wara wīrya* ‘special mark of favour’: this is spelled as one word in Z (2306b) and glossed with ‘great courage; brave noble’, which does not

- fit here. The idea of *wara* ‘boon’ and ‘select’ (Z 2202a) seems to be present, perhaps intended as a pun. See also 14.15d and *wara* in 1.4d.
- 3c The Lord (probably Śiwa) addresses him bluntly with the pronoun *ko* ‘you’.
- 4a *pōh ning rasālapkēna* ‘the gist of their deliberations’: here the word *rasa* has not been rendered. It might also be possible to read *ra sālāpkēna*, but *ra* is found only before nouns denoting a category of person.
- 5c *–lilang huwa-huwā*: although the MSS appear to have *–lilāng uwa-huwa*, this reading is preferable, in view of what we find in 34.1d.
- 7b *mulat* ‘gems’: this is a strange word, not listed in Z in this meaning. It does not seem to be connected with the verb *mulat* ‘to see’, but commentaries have traditionally rendered it with ‘gem’ in this place. No other solution presents itself.
- 7d *tapwan marma* ‘without doubt’: or perhaps ‘without fail’ – a not uncommon but difficult expression. See Z 1122a for comments.
- 9c Or alternatively: ‘His wives Subhadrā and Ulupuy are famed for their delights’, but this does not account for *ikang*.
- 10 The nymphs’ beauties are being compared to the beauties of the *asana*, the moon and the *gaḍung*. It is such beauties that they will employ in trying to seduce Arjuna.
- 11d *tumampā* ‘descended’: Pb’s reading was *tumampak* (translated with ‘became visible’), but the reading *tumampā* is found in most MSS and is supported by DW 34.2a *asrēt lari nrpati n aglis apan tumampa* (Z 1921b).
- 12b *cāmara* ‘casuarinas’: *Casuarina equisetifolia* (de Clercq no. 698).
- 12c *kayu manis* ‘cinnamon trees’: *Cinnamomum zeylanicum* Nees. Apparently the young leaves are of a red colour.
- 13c *sēkar kuning*: lit. ‘yellow flower’, but what sort is unknown.
- 13d *dwī ning mrak* ‘peacock-wings’: perhaps not literally the wings of peacocks, but a creeper with flowers.
- 14a The white stones at the mouth of the cave are compared to the teeth of someone smiling in greeting; *linggan* is an *–ēn* passive form from *lingga* (Z 1035a).
- 14c *prihnya* ‘its banyan tree’: we expect one of the natural features of the site, and a large waringin might be fitting, but K opts for *usaha* (‘effort’). There may be a pun. There is a change of mood from gaiety to a more somber note, inspired by the scenery.
- 15c *rēsrešnya*: interpreted as some creature, perhaps an insect or bird, parallel with the *sundari*, not ‘awesomeness, frightfulness, dreadfulness’, as Z gives (1542b), as the verb *awū* needs an appropriate subject that can ‘scream’. Pb translates with ‘glazemakers’ (a kind of dragon-fly). More likely is the meaning given by GR, ‘naam van een vogel, die tot het

geslacht der zwaluwen behoort’ – a swallow-like bird.

Sundari: probably a kind of insect, perhaps a dragon-fly (Mod Jav *kin-jeng tangis*).

15d *wruh*: a kind of tall tree (de Clercq no. 123); perhaps a pun, ‘understanding tree’, on the *bodhi* (fig).

Wēlas-arēp: a particular kind of climber (not in de Clercq).

Canto 2

1d *atangkil* ‘sprouting’: *tangkil* II (Z 1943b), ‘young and flexible branch or shoot’.

2b *linēngis* ‘stripped’: tentative only; perhaps the trunks have to be made smooth at this season.

2d *anahapi rāga* ‘refresh the passions’: not particularly clear. Are the two kinds of flowers compared to drinks that will revive their spirits and inspire them with passion? Not as K, ‘*meredakan*’ (decrease, calm).

5c *akukur gēlung* ‘combing her hair’: this may not be exactly what she did; perhaps she was scratching her head – after all, it might get itchy under the hair-knot.

6d *kētē-kētēga* ‘how exciting it would be’: this is in fact a noun, a beating of the heart as a result of emotion (Z 855b).

7a *inggitā mati* ‘the outward signs of what they are like’: Z (690b) suggests the emendation *inggitē gati*, which is good, but was not found in the MSS.

9c *aganggang anipis* ‘with tapering figure’: this is a guess, as the word *ganggang* occurs nowhere else; Z (491b) suggests ‘waist’, but we already have waist in *tengah* in this line.

Canto 3

1d *humiras-iras* ‘closing tightly’: this translation is tentative. The woman is teasing, not showing her teeth in a smile. This rendering of *hiras* is at variance with Z (698a); but compare SR 36.2c *miras-hiras kahulunan*, there translated with ‘make complete’, but perhaps better ‘tighten the bonds of...’. We also have AW 14.18d *anghirasa lampah i kita* ‘should follow closely where you go’. The basic meaning may be ‘to go all the way (with)’: there are many examples of *iniras*, ‘finished off’.

2b *haywa* ‘do not’: it seems a little odd to switch to speech in this one line.

2c *amatyani* (read *amatyani*?): Z (1323) suggests ‘to give special attention to’ etc., but this is not completely clear. The spelling *amatyani* was not found in the MSS.

4d *pinastika* ‘crystalized’: not ‘mixed with pastika’ as Z (1314b) – what is this? Apparently connected with *sphaṭika* ‘crystal’. The spelling

- pinaṣṭika* is also found.
- 5c *walik-kaḍēp*: a plant with leaves differently coloured on each side, Malay *balik-adep* (Wilk), de Clercq no. 2364, various species of *Mussaenda* (climbing shrubs).
- 6a *pamurṣita nira* ‘his offerings’: these are flowers used for worship (Z 2335a); from *nira* we know that they belong to *Arjuna*.
- 7a The sentence seems to run on from 6d.
- 7b *lekan* ‘resting’: Z (1020a) suggests this, but it is not certain.
- 7d *apiṇḍa niṣkala* ‘taken on an immaterial form’: is it the sacred syllable that does this? *Arjuna* himself is still visible, seated in the cave.
- 8c *sasawi* ‘mustard seed’: a plant with small black seeds, *Brassica nigra*. According to Wilk, ‘Typical of insignificance; thus (Bust Sal i 50) the hearers and the earth and all that in them is “are no bigger than a grain of mustard-seed when compared with God’s throne” (*seperti biji sesawi juga besarnya pada banding kursi itu*).’ From places in Old Javanese (Z 1719a), this idea was well known there as well.
- 9b *Drupadātmajā* ‘the daughter of *Drupada*: *Dropadī*, wife of the five *Pāṇḍawas*. At this point, the five brothers are in exile, having lost all to *Suyodhana* and the *Korawas*. See 10b.
- 9d *madulur* ‘with my companions’: she is alluding to the other nymphs present there.
- 11a *areh* ‘neatly arranged’: translation tentative.
- 11b *anusar-nusar* ‘brushing’: this is Z’s suggestion (Z 1871b), but only tentative. Are we to assume that the *siñjang* is being blown by the wind?
- 11c *tika-tika ni* or *tinika-tika*? ‘brought into intimate contact’ is a tentative translation; she is probably making a sexual allusion to pushing the pin (what shape?) into the hair.
- 12a *turung* ‘not yet’: this is the only known meaning, but it is hard to understand here. K translates with *tepat*, which seems to have no basis.
- 12c *pěṭě*: as Z notes (Z 1348a), both form and meaning are problematical; probably not Mod Jav *peté*, stinking bean, but perhaps a shapely fruit (not listed).
- 12d *ndān inukurnya* ‘yet measured out’: unclear what is intended. The long vowel of *ndān* is also odd.
- 13d *sakasagarita*: meaning unknown; it seems to qualify the gold-dust. Could it perhaps contain a place-name?
- 14d *saptakumārika*: apparently a kind of perfume, but not known from elsewhere. The meaning, ‘seven young princesses’, may allude to the seven nymphs. Perhaps they had their own special perfume.
- Mukhawāsa* ‘camphor’: lit. ‘mouth-wash’, apparently of camphor (as still in India) for sweetening the breath.
- 16b *karawang* ‘evidence’: apparently the only occurrence of this word in

Old Javanese. Is there any link with Malay *kerawang* ‘open work, à jour design’ (Wilk)?

giṅa karasikan ‘the use of amorous devices’; see also *karāsikagūṅan* in Sum 22.9.

16c *hinilan wulat*: for *hinilan mulat*, due to the *-n*: *hinilan n wulat*.

16d *katon ri mata* ‘is visible in the eye’: it is not completely clear how this fits in the sense of this line.

Canto 4

2d *makangsi* ‘played the *kangsi*’: a small musical instrument played to accompany singing (Z 795b).

Makēcap ‘smacked her lips’: there is no evidence for K’s ‘*bersenandung*’ (hummed).

3c *panghawis* (var. *pangawis*) ‘put an end to it’: this appears to be an imperative form.

4d *wuluh aghāṣa* ‘bamboos creaking’: on the emotional impact of the sound, see also DW 91.3d *wangśa maghāṣa tulya nika ring rēs angungēr i hati*, ‘and resembled creaking bamboos in their awesomeness, breaking one’s heart’ (referring to the King’s song).

5a *angiring doh* ‘watch from a distance’: this expression is also found in 1.11c (see Z 699b).

6d *wwantěn* ‘and sometimes’: the equivalent of *hanan*.

7d *wītarāga* ‘freed from passions’: it is thought that this word has given rise to the name ‘Mintaraga’, applied to the Modern Javanese version of this story.

8d It is not clear what the subject of this line is – the five senses, or the nymphs?

Canto 5

1b *mamanggih kasutapan* ‘had become a great ascetic’: perhaps lit. ‘had achieved a status of a great ascetic’. See also Sum 1.3.

2ab The logic of these two lines is not yet completely clear. Z (2214b) lists *kawaśan* as a pvs (passive verbal substantive).

2b *didi n* ‘so that’: Z (400b) gives ‘with the intention, so that’, but here ‘with the result that’ seems to fit better. Incidentally, this is the only place listed for *didi* apart from the kidungs.

2d *sampun amudā* ‘without clothes’: lit. ‘already going naked’, perhaps because of his great age.

5c *madhanuha* ‘has a halo’: it is not clear why the word has the irrealis suffix *-a*, unless it is the element of doubt contained in *pilih*.

ya tan ‘or else’: for *yan tan*, lit. ‘if not’.

- 9c *malahā* ‘even to the point’: presumably the same as *malah*, see Z (1092-3).
- 10a *bwat* ‘bearing witness to’: lit. ‘in the manner of’ (Z 282a).
- 10d *ya yāwat*: there is a problem with the text here. Pb has *yayadwat*, which was not found in the MSS and may be a printing error; he gives *yaya bwat* and *ya yāwat* as variants. The latter may be a good choice, but the translation remains unclear.
- 11b *pati* ‘death’: this interpretation seems justified in view of the *hurip* in line (a). Further, the idea is echoed in PYñ 6.4 *muliha ring pati patitis i tattwa ning dadi* (Z 1321a).
nirbāṇa ‘emancipation’: it is interesting that this concept is not restricted to a Buddhist context (see Z 1190a).

Canto 6

- 1d *amarēki ta ndah*: Pb preferred to read *amarēk kita ndah*, while Z (under *alah*) preferred *amarēki tan doh*, both of which have merit. However, the MSS seem to indicate *ta ndah*.
Katēṭēha: the majority reading, and perhaps also the lectio difficilior, compared to *katēṭēhan*. The translation of this line is unclear.
- 3d *pawēkas sang śrī Dwaipāyana* ‘the instructions of D.’: an interesting allusion to an earlier event in the epic tale, see Introduction.
- 6b *sang māsih atanaya* ‘out of love for his son’: this alludes to the fact that Arjuna is Indra’s son.
- 7c *ndak* ‘preference’: this translation is a guess; it is probably not the positive, as we have no verb following it. Is there any connection with Malay *hendak*?
- 7d *ngwang apunagi* ‘my vow’: which vow is Indra alluding to here?
- 9a *daśagaṇa* ‘tenfold’: this does not appear to be a verb, but see also 1.9d *daśagaṇan* ‘multiply tenfold’.

Canto 7

- 1d *an idī* ‘while mocking’: this form (if it is right) is not listed by Z (668b).
- 3d *mūka* ‘to attack’: a more normal form would be *amūka*, but this form mirrors the demon’s name, Mūka, and may be intended to explain it, although it is Sanskrit.
- 4d *Kumbhakarṇāngrēpa* ‘K. crouching’: Kumbhakarṇa is the gigantic brother of Rāwana, but the image of ‘crouching’ is as yet unclear.
- 5a *winarah* ‘informed’: the interpretation of Pb was adopted. There is no need to make up a word *winara* (Z 2202b), or to translate ‘*diganggu*’, as K does. The use of *kadi* ‘as if’ shows that the image of ‘telling’ is intentional.

- 8c *lumangkung* ‘advanced further’: the idea seems to be ‘extending further and further’, rather than Pb’s ‘voorbij lopen’ or K’s ‘berdatangan’.

Canto 8

- 3c *lēkas nirāgamanyu*: presumably m.c. for *lēkasnyu nirāgama*.
- 4a *anghing* ‘even’: apparently a different shade of meaning; usually ‘only, but’.
Kapātakan ‘punished’: Z (1318b) reads *kapātaka n* for this place; although *kapātaka* does occur elsewhere, the particle *n* is out of place here.
- 4b *daśaśīla* ‘the Ten Precepts’: listed in Wṛh 61.10 (Z 377a) for performing yoga: non-violence, chastity, honesty, refraining from commerce, refraining from stealing, refraining from anger, obedience to one’s teacher, cleanliness, eating little, and non-intoxication.
- 4d *sapatyana* ‘mortally’: apparently not in Z; Pb ‘den dood waard’ (*pati* I), and K ‘sewenang-wenang’ (*pati* III); the former looks more plausible, but is still not completely clear.
- 9b *tambana* ‘gusts’: a word found only here and in APr; the translation is Z’s suggestion (Z 1916b), and this seems to fit.
- 9c –*âwri*: Pb’s text has –*âwu*, probably a misprint.
- 12a *wailamba*: a particular type of arrow, but the exact meaning is unknown. Z (2253b) wonders whether it means ‘hanging down’, but a connection with *wilamba* is tenuous. But it is certainly not ‘ploegijzer’ (Pb), or ‘pencegah’ (K).
- 12b *mamukha* ‘with heads’: or possibly ‘with faces’”. Also in 9.1b.
- 13c *Tripura*: the name of a demon (also called Bāṇa), killed by Śīwa.
- 14a *sambartaka* ‘destroyer’: this arrow takes the form of world-destroying clouds (Z 1631a).

Canto 9

- 1a *atēmēn* ‘truly’: Z (1985a) says ‘= tēmēn (dubious; a- m.c.?)’.
- 1d *mahawēlū* ‘bent’: Z (2241b) translates ‘to bend (arrow) to its full extent (bow)’.
- 2a *prodbhūta* ‘appeared’: or emerged, the Sanskrit meaning, not as Z has (1426b), ‘terrifying, awe-inspiring’ and so on.
Wainateya: i.e. Garuḍa (son of Winatā), the enemy of snakes.
- 2b *tulakēn aparēpēk* ‘too close to be warded off’: the same expression is found in HW 36.4a, *tampuh ning hrū katuhwan tulakēn aparēpēk sep śīghra sumaput*, ‘Om de beukende, goedgerichte pijlen bij hun nadering af te weren was hij te laat, snel overdekten zij hem’ (Teeuw 1950: 77).
- 3b *angiring cidra* ‘seeking an opening’: the use of *angiring* is odd – probably an idiom.

- 3c *wahu* ‘just about to’: there are various places where this does not mean ‘only, just’ (Z 2170b), but ‘almost, on the point of’.
- 5b *sangsiptapūjā* ‘abbreviated form of worship’: not as suggested by Z (1675b) ‘reducing to one, effecting unity’. Here Arjuna has no opportunity to offer extensive forms, so uses the essential ones given in line (c).
- 5c *kūṭamantra* ‘peak-mantra’: for this mantra ‘proclaiming the identity of Śiwa and the Sun’, see Z (939a).
- 5d *rēngōn* ‘hear’: again, we hear the voice of the author.

Canto 10

This and the next canto contain a famous passage of Old Javanese literature, expressing devotion to Śiwa as highest divinity. See the Introduction for further comment.

- 1c *miñak* ‘butter’: in fact, clarified butter or ghee may be intended, although there does exist another term for this, namely *ghṛta*.

Canto 11

- 1a *ghaṭa mesi bañu* ‘pots filled with water’: we have to translate with a plural here, as the idea is that the divine presence is everywhere, undiminished no matter how vast creation may be.

- 2a *katēmunta* ‘finding you’: the passive verb *katēmu* ‘found’ becomes a substantive with the suffixation of *-nta*, lit. ‘your being found’, see Z 1986b.

marêka: *mara* is an emphatic particle, which has the function of highlighting the predicate, as can be seen in the examples given in Z; *ika* is a pronoun, ‘that’.

si: there are several possibilities here. *Si* I ‘is also used to personify or substantivate concepts denoting quality, condition or action’ (Z 1755a); *si* II is an emphatic particle (Z 1755b). Both of these are problematical. However, there is a third possibility, for some reason not included in the dictionary, but suggested earlier (Zoetmulder 1983 [1950]: 246) for three examples from the Ādiparwa (17.19, 26.9 and 181.11), “enigzins met redengevende kracht, ‘namelijk, immers’”. But looking at these places, together with AW 11.2a-c, yet another possibility presents itself, namely ‘if, when, even if’. Another example of *si* is found in AW 16.11b: *si kagaměla pwa dening asura*, here beginning a line, and hence not an emphatic particle; here a translation ‘even if’ makes good sense, and has been tentatively adopted: ‘even if you are seized by the demon...’ It turns out that Poerbatjaraka had already thought of this solution for this occurrence of *si*, as he translates ‘zelfs als gij aangeraakt wordt door den

reus' (even if you are touched by the giant) (Poerbatjaraka 1926: 93).

Lines a-c have the same structure, and there is a deliberate repetition of their verbs. The sense is completed in line (d), with the crucial word *nirāwaraṇa* 'without a veil'. The interpretation of these cryptic lines is that at this stage, when the devotee through his yoga sees the Deity in the whole of creation, there can be no more finding, imagining or grasping, as he has realized a state of non-duality. Then the essence of the supreme Śiwa is without a veil.

The translation proposed is at variance with Pb's 'Gij zijt gevonden door hem, die U niet vindt' (Poerbatjaraka 1926: 83), with K's 'Dikau jumpai pula dia yang tadi tak dijumpai' (Kuntoro 1990: 140), and with Holt's 'Thou are found by him who does not find thee' (Holt 1967: 77).

For further discussion, please see the Introduction.

Canto 12

- 2b *mangiṇḍitakēn* 'carrying in its hand': the precise method of carrying is unclear; it might also be 'placing under its arm'.
- 3b *makuṭa* 'crown': earlier (9.2c), however, it was a *rukuh*, 'helmet'.
- 3d *krtasamaya* 'had mastered': or perhaps 'been initiated into' (Z 897b).
- 4d This line begins a passage of general teaching or comment.
- 5a *tan papihutang* (var. *tan pamihutang*) 'do not undertake the obligation': this place apparently not listed in Z (656).
- 5b *angēdul* 'insist': there are variants, *angatul* and *angētul*; the base-word may be *kētul* (see Z 435b).
- 6a *dinalih* 'assumes': the idea is unclear; why *kadi*, 'as if'?
- 6b *rasāgama* 'essence of the scriptures': Z (1516b) says ' = āgamarasa?'
- 7d *sakaharēpan* 'every desire': Pb read *sakaharēpēn*; these forms not found in Z (594a).
- 8a *kinārya*: this must be an error; Pb gives *saharṣa*, and this seems to make sense. But no variants were found.
- 11b *kakāri nira* 'his brothers': lit. his elder and younger brothers'. Arjuna was of course the third of the brothers.
- 12d Translation tentative.
- 13c *kerang-irang* 'a matter of shame': does this mean he has cause for embarrassment, or is it a question of honour?
- 13d The intention here is not entirely clear.

Canto 13

- 2a *ḍatēng* 'suddenly': for this meaning, which fits well here, see Z (378b).
- 2b *sīnambay*: the long vowel is m.c.

- 2c *pānawwang*: the long vowel is m.c.
 2d Note how the forest covers itself as a reaction to shame. This is an interesting cultural phenomenon.
 3a *angawetana* ‘in an easterly direction’: the irrealis *-a* means lit. ‘in order to go...’.
 3b *aryama* ‘bosom friends’: not in Z, but found in Sanskrit (MW). It is not clear whether the two are each other’s friends, or Arjuna’s.
 5a A line that consists of one compound!
 5c Or: ‘Appear to be small from (the angle of) man himself’.
 9d *cakrawāka*: a kind of duck; ‘The couples are supposed to be separated and to mourn during the night’ (Z 291a).
 10d *cāmara*: Pb translated ‘vliegenwaaier’ and K ‘utusan’, but Z (295a) cites this place under *cāmara* III, ‘the casuarina’, the same as in 13.2b. *kon* ‘telling’: i.e. ordering; presumably m.c. for (*m*)akon or kumon.

Canto 14

- 2c *binangkitan* ‘perfected’: or perhaps ‘made in perfect taste’; this form not listed in Z (208a).
guyu ‘smile’: perhaps a laugh (Z 565a); there are some places where *guyu* seems to cover both. But *mesēm* is found only in kidungs, and for a special sort of smile (knowing?).
 2d *asēgēh* ‘glad’: this seems to describe a mental state (open, hospitable), rather than an action, see also Z 1726b.
Smarāgama ‘the arts of love’: this is the ‘profession’ of the *apsarī*. See also AW 3.16c.
 3c *dali-dalihana* ‘so that they could cover’: that is, use this as an unvowed method of... See Z (353b), who is puzzled by this place and says ‘perhaps r. *dalihan i* ? cf HW 10.2’.
 3d *tinagwa-tagwakēn* ‘constantly questioned about’: more literally, ‘had their thoughts directed toward’ (see Z 1896b).
 4c *madana*: it is unclear what the nymphs are up to here. Z (1074a) wonders whether this is an effigy of Kāma.
 5b *acatu* ‘playing *catu*’: this is a kind of game played by women (Z 312b). *agēlar nita* ‘setting up a game of *nita*’: apparently a game played for stakes (Z 1199a).
 5c *sēkar taji*: a kind of hair ornament that has to be tied.
 5d It seems that the arrangement is not finished because they keep moving their heads.
 6a *mapupuk wulan-wulan* ‘wearing a moon-shaped poultice’: this is intended to treat the illness or indisposition; could the moon-shape allude to menstruation?
 6b *ta kunēng* ‘or else’: this construction suggests a contrast, but such a

- meaning does not come out clearly in Z (922b), although Zoetmulder (1983 [1950]: 192) alludes to a ‘tegenstelling’ (opposition, contrast). *wilāśa* ‘love-poem’: this is not, however, a recognized meaning; is it an error for *wilāpa*?
- 7d *tinungtungan halis* ‘capped by a frown’: this seems to be the only example of this idiom; Z (2074a) says, ‘to hit with the point of, direct the point at, frown at’, but what is then the subject of this passive form?
- 9c *tan kaginḍala* ‘may it be lasting’: also found in AW 35.6b; lit. ‘may it not be separated’?
- 13b *apa yan tahan kari* ‘whatever’: the translation is uncertain.
- 13c *winadāl* ‘uttered’: this is the translation suggested by Z (2163b), although only tentatively. It is also found in Sum 86.2, combined with *liḍah*, ‘tongue’. It seems to be different from *winadal*.
- 13cd Arjuna not only expresses humility, but also the fact that the real power belongs only to Indra.
- 14a *yan*: the structure is unclear; translated with ‘and’.
- 14b *upāyasādhana* ‘employing a stratagem as means’: this compound not found in Z. Or simply ‘stratagems and means’?
- 14c *pagēh ni manah ira*: the *ira* has been taken as applying to Arjuna, not Indra. Pb translates ‘tot houvast van zijn hart’, that is, to reassure himself.
- 16b *śatajarjharīkṛta* ‘utterly crushed’: according to Z (1710a), this *śata* is Sanskrit *kṣata*, hence not *śata*, ‘hundred’.
- 17c *amarwani Ratih* ‘vying with Ratih’: lit. ‘sharing with Ratih’, that is, her beauties.
- 17d *mangungghana* ‘if... should offer herself as a wife’: see Z (2125a).
- 19d *kasambya* ‘killed in the attempt’: translation uncertain; Pb ‘genaar loopen’, K ‘terjangkau’, whereas the usual meaning is ‘to do at the same time’, hence with *ka-* ‘(hit etc.) at the same time’ (Z 1634b-1635a).
- 20b The translation follows Pb, not K: *kita* is the subject of *malēsa*, not the object.

Canto 15

- 1c *prārthana* ‘intention’: Z (1400) suggests this, instead of ‘wish, entreaty, prayer’.
- 1d *hatur* ‘came into the presence’: Z (603b) ‘appearing in the presence of’.
- 2c *sang adulura* ‘the companions’: lit. ‘those who would go together’?
- 3b *hana dudū nikāng ulah* ‘could be seen as something wrong’: or, ‘there was something wrong about what they were doing’.
- 3c *mangkanā*: an error for *mangkanē*?
- 6 This whole stanza is not at all clear, in particular:

- 6a *puru-puru* ‘ambivalent’: a suggestion based on Z (1456a); or ‘ambiguous’?
- 6b *ahalana* ‘mitigated’: Z (286) translates ‘to take away, steal’; K translates ‘diselundupi’ (smuggled in, or out?). Alternatively, ‘provided the charm of a smile is smuggled in’.
- 6c *ri dalēm ri heng wēngi* ‘whether inside or outside night’: unclear. Does it mean ‘whether at night or some other time’?
- 8d *anahurakēn śapatha* ‘countering the curse’: Pb ‘alleen om dit niet schuldig te zijn’, K ‘menjawab dengan sumpah’, neither of which helps much. Probably the base-word is *tahur* (not *sahur*), and the sense is one of counteracting the effects of an unlucky utterance (see Z 1967b, under *tawur*, *tahur*). She has implied that he is unfeeling toward his family, a serious accusation.
- 9a *amarēkakēn kira-kira* ‘presented their plans’: Pb ‘hun plannen voortzetten’, K ‘memasang muslihat’; translation uncertain.
- 10a *lilit* ‘coils of hair’: the idea of twining, coiling or curling has to be applied to something concrete; the various examples in Z (1028a) all involve a comparison (*kadi*) with something. ‘Hair’ is a guess.
- 11-12 The order of these stanzas is reversed in P.
- 11d *tinghal ikāpēḍe humarēp ing dinakara* ‘its eyes smarting from looking at the sun’: the civet-cat is performing a kind of austerity.
- 12b *anambi* ‘seek shelter’: the base-word is *tambi* (Z 1918b), so not *sambi*.
manghuwus-huwus ‘seeking final liberation’: lit. ‘to go to the very end’ (Z 658a).
- 12d *sarwa sukhâ-* ‘while content to...’: it is also possible to read this as a compound, *sarwasukha* (not listed in Z, but written thus s.v. *hariṇacarma*, Z 595b), which might then be translated with ‘happy in every way, happy with everything’.
- 13d *tumirisakēn* ‘let down gently’: this is the only known place for this form. Z (2018b) translated ‘to drop tr.’, but this would then be more or less double with *rurū* ‘fall’. So it must be something slightly different, and be in keeping with the restful, somewhat melancholy, atmosphere of lines a, b and c. A link is suggested with Malay *tiris*, ‘oozing, dripping, leaking’, that is, falling in small amounts, or dropping gently.

Canto 16

- 1b *pinutih* ‘whitened’: but how? Perhaps ‘whitewashed’, if it is a building.
- 1d *tolihēn* ‘as soon as you looked at it’: lit. ‘to be looked (back) at’. The passive irrealis suggests ‘if it were...’.
- 2d *ya n*: Pb reads *yan*.

- 3b *agra jambangan*: Z (722a) says ‘(pot-like peak, i.e.) crater, crater-lake’.
- 3c *asana*: note that this tree has flowers of a deep golden colour, but here shining only dully.
ruru ‘palely’: this is *ruru* III (Z 1575b), connected with Mod Jav *luru*.
- 3d *jīwa-jīwa* ‘pheasants’: from Sanskrit, where it means a kind of pheasant, but see the discussion in Z (744b-745a).
- 4d *kuwong*: cuckoo or peacock? There seems to be some confusion, according to Z (942a) – what sort of sound is it?
kiniwat ‘beckoned to’: the meaning is not completely clear, but this is what such tendrils usually do, see Z (882b).
- 5a *tataraban* ‘shelters’: this suggests temporary buildings, set up by the enemy where they have gathered.
- 5b *sinidik* ‘dimmed’: the meaning is not completely clear (Z 1759b).
- 5c *anghada-hada* ‘formed lines’: this refers to the rain showers (Z 568a).
- 5d *wulat* ‘gaze’: there is a variant, *wulan*, ‘moon’ which might also make sense.
- 6c *pöhan* ‘inner parts’: meaning doubtful; Bal. com. *tēpi, heng*, ‘edge, outside’ (Z 1334b). However, this word also occurs in RY 12.65, where it is most unlikely that Rāwaṇa would be seated at the edge of his audience hall – more likely in the very centre!
- 8c *alap-alapan* ‘competing’: unclear.
- 10ab These two lines are very obscure. Pb wrote:
‘Maar dit vergunt het noodlot mij niet, (integendeel) dit wordt juist gewonden om mijn hart, door de aansporing om te klimmen langs dingen die niet met de handen te bereiken zijn, nl. Dat ik (de goden) moet helpen.’ And K wrote:
‘Kebahagiaan apakah diberikan oleh takdir? Dibelitkan hatiku. Dipaksa-paksa menggayut yang tak mungkin dipeluk, dijadikan penopang.’
Both have something to recommend them, but there are problems – at least four of them. A solution has to take the context into consideration, in particular the preceding and following lines.
- 10a *apa tan* ‘since... not’: taken as *apan tan*, as is normal.
winilētakēn: Z (2280a) says, ‘to make coil around or embrace’, so we have lit. ‘has been caused to entwine’, that is, referring to ‘my heart’, has been tangled up with someone else, namely Arjuna.
- 10b *marambatana* ‘to depend upon another’: often we find the image of a vine that climbs up a tree; here the nymph is saying that she is incapable of acting on her own, but has to be Arjuna’s helper – a mere bait to catch the demon with.
kayuhēn ‘taken in both hands’: this is the literal meaning; Z (832b) also gives, ‘to take a person aside, call, beckon to, bid come’; although this does not seem to fit among the examples, it fits this context well.

- 10c *makānta ng* ‘end up’: Z (83a) comments that the form with *ng* is noteworthy.
angawe tawang ‘beckoning to empty space’: an image of futile or thankless effort.
- 11c *si kagamělā*: ‘even if you are seized..’: see the discussion under 11.2a-c above.
- 12d *saji-saji* ‘evidence’: there is a possible pun here on *saji* in the sense of offering of food, in view of *piněñcěr* (passive), ‘to add a dash of something to improve the flavour’ (Z 1343b).
piněñcěr: note that there are several variants here; Pb read *piněñcir*.

Canto 17

- 1b *leśyāpatti* ‘adopting pretexts’: this Sanskrit term occurs only here; it means ‘assuming a pretext, hiding the truth’ (Z 1023a), and is explained in plain Old Javanese in the rest of the line, a device sometimes found elsewhere.
- 1c *tôcapan*: the variant *kocapan* also has something to be said for it.
- 2a *wělahan* ‘entrance’: Z (2237b) suggests ‘cleft, opening, entry’, but the meaning may be more specific than this, although we cannot tell what exactly.
- 3a *rāmyaracana* ‘beautiful park’: lit. ‘beautiful ornamentation’ (Z 1501a), but here probably a park.
- 3b *kalpataru* ‘wishing-tree’: the tree of plenty, fabled to fulfil all desires, one of the five trees of Indra’s paradise (Z 778b).
- 4 Pb says that this stanza is ‘onecht’ (spurious). There seems to be a problem, as the repetition of the word *sphaṭikagrha* (house of crystal) from 4d to 5a is suspicious. See the Introduction.
- 5a *prabhānya* ‘its radiant colours’: lit. ‘its radiance’, but applying to crystal probably radiating different colours.
- 6d *śokā-* ‘sadly’: Pb has *śakā-* and translates ‘bedroefd’ (sad), so this is probably another misprint.
- 8c *śrī* ‘royal splendour’: the good fortune of the kingdom (Heaven), personified as a woman (Z 1819a), so she is what Niwātakawaca desires to get. See the Introduction.
- 8d *sādhyā* ‘what... desires to obtain’: note the second long vowel *a*, probably an irrealis, suggesting an unfulfilled condition.
Suprabhāngku ‘my Suprabhā’: apparently they have remembered her name from before.

Canto 18

- 1b *mangkêka pwa* ‘while’: Z (1112a) under *mangke pwa* translates ‘but now! (something unexpected, in contrast with what precedes)’. In other

- words, the appearance of Mañimāntaka is also a ‘pleasant surprise’.
- 3b *hapit* ‘the months of Hapit’: these are two months, between Kasapuluh and Kasa, coinciding with Jyeṣṭhā and Āśadhā and falling in the dry season, when nature is parched and longs for spring (Z 590a).
- 6c *tan pasangkan inucap* ‘without prior word’: according to Z (1668a), a common expression.
- 7b *lakṣmī* ‘glory’: probably the same idea as *śrī* (above, 17.8c), namely the personified good fortune of the palace.
- 7d *kapriya* ‘friend’: apparently the only occurrence of this form (Z 1425b); the meaning suggests ‘beloved’, but who could this be?
- 9c *syapa* or *sy apa*: ‘who’ or ‘what’?
- 10a *dyah* ‘young lady’: Pb’s text has *ndyah*, and no variants (not listed by Z as such, but cited s.v. *balik*).
- 10b *kumētēr halisku ri tēngēn* ‘have had a twitching in my right eyebrow’: Z (857) tells us ‘in India, in a man, auspicious if on the right side; with a woman if on the left.’ In Modern Javanese, the term is *keduten*; if in the right eyebrow, it means *arep oleh arta* (will get money).
balik ‘instead of’: lit. ‘the opposite’ (Z 198); note also *balik pwa* in 10d.
- 11a *hidēp-hidēp* ‘feeling’: more literally, ‘views, opinions, ideas’.
tan i rāt ‘indescribable’: lit. ‘not in the world’.
- 11b *gaḍung*: a climbing plant that sprouts in the month of Kapat, before the trees have their new leaves.
- 11c *cātaka*: a legendary bird that lives on raindrops.
- 11d *cucur*: a kind of cuckoo that is in love with the moon.

Canto 19

- 1c *wēli ning* ‘payment for’: the idea seems to be a kind of bride price, as several texts allude to ‘buying’ a bride. Z (2240d) wonders whether the reading *wēlin ing* would be better. Niwātakawaca cannot take the bride before payment has been made. Perhaps the postponement *is* the payment, thus: ‘the payment for a heavenly maiden is that she must be waited for till daylight, when...’
- 6d *atīta* ‘completely’: uncertain; possibly ‘in the past’ (see Z 158a).
- 11d *jātī* ‘by nature’: the usual spelling is *jāti*, but according to MW the form *jātī* occurs in Sanskrit (MhB).
- 12a *sumalah* ‘laid down’: taken as transitive (as also Pb), rather than intransitive (K ‘terbentang’). If this is right, it is the same as *analahakēn* (see Z 1612-3).
pasalah: the act of laying down; she flew away, lit. ‘taking the opportunity of his laying (her) down, and had just looked away’.

Canto 20

- 3cd These two lines are difficult to interpret; *wētu* is a noun, and subject of the verb *kasangśaya*. The real problem is *karakētan*; this place is mentioned by Z (1490b), but his explanation is unclear. The suggested translation ‘proven’ is based on a literal meaning of ‘stuck fast’. The idea seems to be that Niwātakawaca understood what was happening but did not want to announce it openly, lest it not be true.
- 5b *pěkēn pasěk*: perhaps lit. ‘tribute market’: an inscription from 930 (Z 1310b) suggests that there were ones on the north, south, west and east (of the city?).
- 5c *inastwakēn* ‘obeyed’: or perhaps ‘accepted’; this meaning seems to be missing in Z (148a).

Canto 21

- 1b *upāya* ‘subtle solutions’: the allusion is to the *caturupāya* ‘the four stratagems’, as listed in line 1c.
- 2c *Hiranyakasipuh*, *Kālakeya*: the names of great demons known from Hindu mythology.
- 3c *kaniṣṭha* ‘low’: this adjective qualifies *mānuṣāśraya* ‘the appeal to a human’, probably referring to the ‘human’ (as opposed to divine).
- 4c *manisih wēlangnya* ‘spotted on each side’: *manisih* means ‘to be on the side’, and *wēlangnya* ‘their spots’; Z (1790b) wonders whether the spots are on one side or two, here and in RY 21.216.
- 12b There seems to be no verb in this line.

Canto 22

- 1 The translation here is a little free in some places.
- 1a *ḍatēng* ‘arrived’: that is, back in Heaven.
- 1d *manēnggah* ‘thought’: that is, believed, considered; both Pb and K seem to have misread this as *manēnggak*, translating ‘het geroep’ and ‘bersorak’ respectively.
- 2c *tang swarga* ‘the inhabitants of Heaven’: people seem to be indicated, in view of line (d). See also stanza 3, line (c).
- 3d This line seems disconnected from the preceding.
- 4d Again, this piece of wisdom does not make a lot of sense.
- 6b *katulung* ‘relieved’: this is a puzzling line, but it seems that the verb should be ‘read twice’, that is, the author’s enthusiasm for economy of diction has led him to link this predicate with two subjects, in two somewhat different senses: the contempt will be dealt with, and the people will be rescued at the same time.
- 7d Translation tentative; the ‘secret spies’ sent out by the enemy were already mentioned in 7.2d.

Canto 23

- 2c *wihaga nira* ‘the portents’: lit. ‘his portents’.
- 2d *wuntu* ‘filled with the earsplitting sound of...’: Z (2329a) says ‘full, blocked’, so the translation may be a little free, inspired by Pb.
- 3a *samaradhanurandhara* ‘leaders in battle’: this is a good example of the Sanskrit words that occur *only* in the Arjunawiwāha. One wonders whether a form like this could have been borrowed from a Sanskrit text, but this is something that a Sanskritist would have to investigate.
- 3b *lakṣa*: the only listed meaning for this in Old Javanese is ‘ten thousand’ (Z 958a). However, this would contradict *mapinḍa pira-pirang iwu* ‘numbered many thousands’, unless there are two subjects in the line. But Z (under *patih*, 1325a) wonders whether *pinanḍita* should be read *pinanḍi ta*. There is, on the other hand, no real reason for an emphatic particle *ta* in this position. *Pinanḍita* might mean ‘experts’, but in what? The translation offered takes the somewhat daring view that *lakṣa* is in fact a noun, paralleling the *widyādhara* of line (a): the leaders followed by the ordinary men.
- 3c *dewangśukataru* ‘silk-cloth tree’: only in AW; perhaps the same as *dewangga* ‘a kind of silk cloth’ (Z 397a), a term which is common.
- 4a *harēp ira* ‘in front of him’: from *ira* we can tell that it refers to Surapati; the one behind him is mentioned in 5a.
- 4d *ginanḍa* ‘painted’: this translation is based on the context and a place in Smaradahana (32.8, Z 486a); one of the many meanings of *ganḍa* in Sanskrit is ‘mark, spot’. *Ginandha*, ‘perfumed’, seems unlikely here.
- 5d *śiwaśuddha* ‘quicksilver’: one of the meanings of *śiwa* in Sanskrit is quicksilver. Apart from this place, the only others are in Hariwijaya (52.3), including the form *śiwaśuddhamaya* (HWj 12.11), for which Z says ‘made of silver?’ (Z 1795a). The author of HWj may well have known AW.
- 6a *pastika* ‘crystal’: taken as the same as *sphaṭika*.
- 6c *suradāru*: the same as *dewadaru*, the deodar pine.
hulu lañcang: Z (648a) gives no translation; this place only. Pb translates ‘met een halve maan als top’, but the evidence for this is unclear; K gives ‘ujungnya berbentuk perahu’.
- 6d There are several problems in this line.
sumrāk ‘fragrant’: why it is both fragrant and ‘carrying perfume’?
mṛganabhi ‘musk’: the only place in Old Javanese.
panēpak ‘applied’: lit. ‘used to slap on’? The usage seems to be technical – why not *tinēpak*?
- 7b *coli*, *śiwapattra*: two kinds of weapon, but what form?
- 7d *jēnu*: fragrant unguent, used by men, for dance or battle (Z 739ab).
- 8b *manojawani* ‘as swift as thought’: Z (1105a) reads *manojawa ni*, but

this is impossible as *manojawa* is an adjective, not a noun, and *laku nira* is the subject. So perhaps this is a verbal form.

Canto 24

- 1a *girirāja* ‘King of Mountains’: this form only in AW, otherwise *girīndra*.
 2a *alad-alad* ‘advance troops’: this word only in AW, apparently a technical term; *alad* normally means ‘lick’ (Z 40b).
 2b This line is not very clear; it is also not clear what kind of men the *waragang* are.
 3a *sāraśarīra*: one of the instances where a Sanskrit term is explained in Old Javanese – *pinakāngga ning gēlar*.
 4b *pōng*: probably Mod Jav *pung*, ‘a small tree with thorns and iron-hard wood’ (Z 1445a), *Dichrostachys cinerica* of the Leguminosae family (de Clercq no. 1092).
wadarā: Sanskrit *badarā*, the jujube tree, *Zizyphus jujuba*.
 4c The syntax of this line is unclear.

Canto 25

- 1c *sākṣād dhasta* ‘like the hands’: an interesting sandhi form in Old Javanese for *sākṣāt hasta*.
 3d *brahmāṇḍa* ‘Brahma’s egg’: that is, the universe, world; here the metaphor of ‘egg’ is kept, in view of *rēngat*, ‘cracked’.
 4d *matambēh i harēp* ‘increasing in numbers at the front line’: this is a common expression, perhaps a military idiom; another example is BY 28.2c. *norāngucap* ‘never thinking of’: this is an idiom, see Z (2096a).
 6a *jantra* ‘war-engine’: see Z (726); what kind of machine or engine is not clear.
 6d *patrēm* ‘dagger’: probably a small dagger, often used by women, Tamil *pattiram* (Z 1327a).
patēh ‘broken’: apparently the only place for this word; see also Malay *patah* ‘broken’, but also Sundanese *pateuh* ‘sprained’ (= bent?) (Z 1320b).
 7c *aḍapur* (or var. *angḍapur*) ‘knee-deep’: Z (364b) gives ‘cowering, crouching, kneeling’, which does not fit well. ‘Knee-deep’ at the end of the line might be linked to *mēntas*, ‘to come out of the water’, in line (d).
 8d It is not entirely clear what this line alludes to; the word *rawilokamaṇḍala* ‘the sphere of the sun’, occurs only here.
 9b *sinēsēk* ‘divided’: this does not seem quite right here, see also 11c. The usual meaning would be ‘cut up, carved up’. Here it may in fact be ‘cut off’.
 9d Translation tentative.

- 10cd The translation follows the word-order of the original, in order to demonstrate how the words are connected, but may sound a little clumsy in English.
- 12c *sanghārāgni* ‘the fire of universal destruction’: this is the only place listed in Z (1666a).
- 12d *bhāma* ‘furious’: the only place found in Old Javanese (Z 200b).

Canto 26

There are many dubious places in this canto, as a result of an attempt to create sound ornaments.

- 1b *anōr* ‘were useless’: translation tentative, but perhaps not as Z (1744b) ‘to cut, cut away, cut off?’
nēhēr anēsēh-anēsēhakēn: seems to be the best reading; Pb has a gap here. See Z 1746b, s.v. *sēsēh* II, suggesting ‘press, push back’, but this meaning only in kidungs.
- 1c *anēpah* ‘clouting’: a guess; Z (1994a) ‘a part. way of attacking, but which?’
- 1d *anarawata* ‘appeared in an uninterrupted stream’: Z (74b) gives only ‘uninterruptedly’, but we need a verb here.
asañjata ‘weapons’: is this just the same as *sañjata*?
- 2a The second half of the line does not make a lot of sense.
- 2b *inadēgan* ‘opposed’: Z (13a) says, ‘r. *ing adēgan*?’
- 2c *alahasa tura*: Z s.v. *ātura* (162a) says ‘unclear and dubious’; variant B *alah acatura*. Translation tentative.

Canto 27

- 2a *siddhi* ‘suddenly’: Z (1758b) suggests ‘in a supernatural way – unexpectedly, suddenly’.
- 2d *icchānantara* ‘at once (as if) effortlessly’: Z (665b) suggests this; such a form was not found in Sanskrit.
- 3 It is a little confusing here – who is doing what? Line (a) refers to Niwātakawaca, and line (b) to Arjuna.
- 3d The *anugraha* ‘special favour’ is the one that was granted to Niwātakawaca.
- 5b *sakalalokikāntaka* ‘the Death of the Entire World’: a form found only here.
- 5d The *silunglung*, means of carrying one from this world to the next, referred to is his spear.
- 6c *tomara* ‘spear’: this is the same spear as in 5a.
- 7c This could also be read as a general statement.

Canto 28

- 1cd An allusion to the legend of Kālayawana, a king who led an army to Mathurā against Kṛṣṇa and was led into the cave of the mighty Mucukuṇḍa who, being disturbed, cast a fiery glance at him and reduced him to ashes.
- 2b *anīlanīlajalada* ‘white and black clouds’: a natural phenomenon; *anīla* occurs in Sanskrit *anīlawaji*, ‘the white horse of Arjuna’ (MW).
- 5d *agunakāya* ‘possessed a wealth of virtues’: this use of *kāya* (‘multitude’) is listed as found in Sanskrit rather than Old Javanese (see Z 830b).
- 7b *hiliran* ‘drifting flowers’: see also 16.3c *hiliran ing asanāsinang rurū*.
- 8a *angalang* ‘lying across’: if this reading is correct, it means the same as (*u*)*malang*; but Pb reads *angarang*.
- 9c *karī*: emphatic particle, usually in rhetorical question. The long *i* is presumably m.c.
hañang ‘fresh’ (of water): a pun may be intended; the ‘fresh’ water is a captive woman her husband might be bringing home, but the wife’s love cannot be diluted or lessened, just as the sea remains salty.
- 12a *gopita*: we have another pun here. 1. a kind of fragrant ointment; 2. hidden, secret (Z 536 *gopita* I and II). The cosmetic is applied to the body, ‘having a cooling effect on the body and used for medicinal purposes’ (Z 2231b, s.v. *wēḍak*). The lady is rubbing it on her heart, perhaps in order to cool it. Her dress (*tapih*) does not quite cover this.

Canto 29

- 1d *daśendriya* ‘ten senses’: technically, however, they are the ‘ten organs (five of perception and five of action)’, listed by Z from Wṛh 33.24 (Z 377b).
- 2ab A promise to let Arjuna assume Indra’s power for a time is alluded to in 12.12b, using the same verb, *anēlanga*.
- 2c *satilēm* ‘one dark half of the month’: that is, the period of the waning moon or *kṛṣṇapakṣa*; *satanggal* ‘one bright half of the month’: that is, the waxing moon or *śuklapakṣa*.
- 3d *aṣṭagaṇa* ‘the Eight Qualities’: these are the special characteristics of a king, listed in Bhomāntaka 38.12 as discipline, noble descent, wide knowledge, valour in governing the world, a disposition free from attachment, gratitude, vigour in action, and being available as a refuge.
- 4c *Ananta*: king of the serpent race or Nāgas and of the infernal regions called Pātāla; also called Śeṣa.
dinala ‘flowered’: translation tentative; *dala* means ‘petal’ (Z 352z).
- 4d *pamarṇa* ‘dye’: translation tentative; this form not found elsewhere.
śaśarudhira ‘hare’s blood rubies’: Z (1706b) says Sanskrit, but not in MW.

- 5b *barēbēt* ‘cymbals’: this meaning is far from certain.
- 5d *dewamaya* ‘divine’: this place only; Sanskrit ‘consisting of or containing the gods’ (MW).
- 6b Various kinds of elixir are mentioned here:
rasapiṇḍa ‘the totality of flavours’: not in MW. There is one other place, from JñS 102.23, translated with ‘the totality of feeling’ (Z 1516b);
rasāyana: ‘a medicine supposed to prolong life and prevent old age’ (MW);
wajadrawa: apparently not in Sanskrit; Z (2173b) says, ‘a certain mythical liquid’. Also found in SD 38.16d and 39.4c.
- 6d Translation tentative; what do these 21 pitchers contain?
samāhita ‘assembled’: this meaning not listed by Z (1622b), but quite common in Sanskrit.
- 7a *pras* ‘dais’: this object is very big; it is not ‘offerings’ (Z 1401a), but more like Pb’s ‘offerstellage’, or perhaps a seat.
tungkub ‘superstructure’: translation deliberately vague; from places cited by Z (2072b), it is high and has a roof or canopy.
- 7d *paramarasa* ‘the ultimate tastes’: found only here; Z says ‘of most exquisite taste’, but we need a noun here.
acintyapada ‘the realm of the inconceivable’: not in Z; presumably not found elsewhere, but cf. *acintyabhawana* in Sut 39.1 (Z 9b).
- 8c *ratīmaya sōk iriya* ‘was full of Ratih’s image’: translation tentative; *ratīmaya* does not seem to be found in Sanskrit.
- 9c *śināpa* ‘transformed by magic’: perhaps not ‘cursed’, but as Pb, who has ‘betooverd’, in the sense of being changed from one form to another.
- 9d *bhūṣaṇa jāti* ‘his true attire’: Z (277b) reads this as a compound, but then the order of the elements is unusual; for *jāti* (Z 732a), ‘natural’ may also be a good translation.

Canto 30

- 1c *tuha-tuha* ‘senior relative’: Z (2046b) says, ‘ancestor, elder’, and notes ‘M. seems to be an elder relative or ancestor of Arjuna through the nymph Tapatī, mother of Kuru; see also Ad 157-159’.
kula ‘family’: however, Z (914b) puts this place under *kula* II, ‘prob. wife of lower rank, second wife to the queen.’ But with *maka-* this makes no sense.
- 3c Translation tentative; there is probably some symbolism in the *gaḍung* flower, perhaps the way it submits to climbing up something else. The idea of this stanza is that Suprabhā is more attractive through not insisting on having her own way.
- 4c Unfortunately, this interesting line is not completely clear:
manggupit refers to plucking a stringed instrument to accompany a

- song (Z 559a);
ruditagīta ‘a sad song’: cf 34.7d *bhāṣa rudita*;
manam-anama ‘in order to weave in’: this verb often used for composing a poetical work, here the *gīta*; note the irrealis ending *-a*;
hastakośala: Z (600a) suggests ‘may be a musical composition in general, or a part. melody of that name’. However, it is better to return to the original Sanskrit meaning, namely ‘skilfulness of hand, manual dexterity’ (MW), here referring to the modes or techniques of playing stringed instruments. For the names of such instruments, see 31.1b below.
- 4d *hintēn esi* ‘the reflected shapes inside a diamond’: that is, a diamond that seems to contain lights or colours within it; the same expression referring to a beautiful woman in BA 108.3d.
- 5a *ndatak* ‘but let me not’: a negative with first person marker.
- 7cd The word-order here makes it possible to give various interpretations.
- 8c *amöm* ‘keep tightly closed’: she will not open her mouth to smile at him; the image is of fruit being closed up in order to ripen.
mirah ‘redness’: this applies to her gums.
- 8d *rakēt* ‘mask’: that is, something that does not speak or have expression; Pb reads *tulis*, ‘painting’.
- 9b *mangunēng galuh*: a flower used as a shampoo (Z 1114b).
- 9c *pupur*; *wida*: two kinds of cosmetic powder, the precise difference unclear.
- 10a *kahēnti* ‘completely overcome’: however, Sum 126.3 (Z 617b) seems to suggest a translation ‘completely won over’; in that case, *tuhun* ‘even so’ is a problem.
- 11a *mukṣa* ‘faded away’: not ‘rapt, thrown into rapture (ecstasy)’ (Z 1156a), in view of what follows. See also 35.10b.
- 11d *kukū* ‘coconuts’: Z (912b) suggests reading *ta nyū*, but there is no need to emend thus; see also Makassarese *kaluku* and Kambera *kokuru*, both ‘coconut’, although this comparison normally applies to breasts, not thighs.
- 12a *amatyakēn* ‘exerted (himself)’: see Z (1323a, s.v. *pati* IV); the MSS seem to have the spelling with *t* rather than *ṭ*, however.
- 12d *ros* ‘waist’: in connection with his use of *wuluh* and *tēbu* in line (c), the author continues the metaphor. Z (1562a) says of *ros* ‘the section between joints or nodes, the slender part of the body of a woman, esp. between bust and hips...’
wuku ‘hip’: lit. the node or joint of a cane (not ‘section... between the joints’, as Z 2323a).
- 13c *ñamu-ñamu*: Z (1215a) wonders whether this is the same as *namu-namu*, especially in view of a place in AS(B), 10.2 *namu-namu masuk*

ing rasādhika, but this may be an echo of AW. However, *ñ* and *n* are not identical. *Namu-namu* means ‘to vanish, disappear into thin air’ (Z 1172a); ‘carried away by thoughts’ is a guess.

rasādhika ‘superior fluids’: translation free; *rasa* perhaps not ‘feeling’, in view of line (d), if the interpretation is correct.

- 13d *kukap* ‘breadfruit tree’: de Clercq no. 338, *Artocarpus Blumei* Trecul., says ‘Het melksap dient als vogellijm’. This line contains sexual references.

Canto 31

- 1a *tatapan*: a type of drum, Z (1960b) suggests ‘a drum beaten from above’.

angiring ‘accompany’: two places from GK (7.5 and 37.7) confirm that this can mean to ‘accompany’ in a musical sense, as well as ‘attend’. If this is correct, then the singer may be the object, not subject.

- 1b *wīnā*: the Indian *vinā*;
rāwaṇa: apparently another musical instrument; MW gives only *rāvaṇahasra* ‘a partic. stringed instrument’. The form *rāvaṇahasta* is also found in Old Javanese (Z 1523a), including inscriptions of the 10th century.

- 1c The syntactic relations of the words in this line are unclear.
angutkaṭa ‘smelled of laurel’: *utkaṭa* is the fragrant bark of the *Laurus Cassia*, but Z (2151b) believes that it is more general, ‘fragrant’. However, we already have *ambö* (fragrance), so something more specific may be called for. An alternative translation might be: ‘The new clothes were fragrant with the flowers of unguents, and the sweet-smelling incenses rose continuously’.

- 2a *amawa manahnya ri talinga* ‘were all ears’: lit. ‘carried their hearts on their ears’.

- 2b *amaji padma ning hati* ‘tormented them’: lit. ‘split the lotus of their hearts’.

- 3c This can be explained as follows. The fifteen nights (we would say ‘days’) are those of one *tilēm* (dark half of the month, earthly reckoning), which have to be divided by 7 for 7 nymphs, so they get two days (daytime and nighttime) each, plus one day over.

- 3d *pilih* ‘although probably’: the word ‘although’ has been added, as otherwise it sounds contradictory in English.

- 4c *hantělu n kinulitan* ‘a peeled egg’: that is, pale and smooth.

- 4d *kari*: seems to indicate a rhetorical question.

- 5a *Menā*: strangely, m.c. for *Menakā*, already referred to in 30.1a.

- 5c *inadu caṅḍi* ‘facing each other’: they are facing as if pitted against each other, preparing for combat, but the exact posture is impossible to tell. Z

- (20b) wonders if it is ‘one on top of the other’, but this is a bit too quick. The *caṇḍi* is described as *ruhur*, ‘tall’ (Z 299b), so perhaps they sat erect, rather stiffly. Another possibility is back-facing-front, in view of 6a.
- 5d *tinēbahan galah* ‘thrust at with lances’: *tēbah* and *galah* seem to be frequently associated (see Z 1970a), but the precise action is unclear. *aḍḍēs* ‘pressed on’: very uncertain; a technical military term associated with fighting with a *watang* (Z 383a).
- 6a *apa* ‘how could’: see Z (108a).
- 6c *prabañcana* ‘temptation’: Z (1293a) gives ‘deceit’; probably *pambañcana* is intended, but this would not fit the metre.
- 6d *kawadi* ‘deeply wounded’: Z (2164b), but note the reading of MS B *kawidi* ‘destined?’
- 7d *ramya niking mamuktya* ‘the pleasant thing (about this) is that I will be able to enjoy...’; the same kind of construction is seen in *ramya niking hanēng wuri* in 15.5c.
- 8c *kapryan* ‘hurt’: but is this the right spelling? It may be from *prih* II (Z 1423b), but if so, this form is not listed.
- 8d This line seems to contain a general statement regarding lovers.
- 9a *aweh yathāsukha* ‘allowing him whatever pleases him’: here *aweh* is not a transitive verb, as *yathāsukha* is not a noun. See also 32.6a, where *yathāsukha* is translated with ‘at their ease’.
- 9b *pucang luwak*: very reminiscent of Wangbang Wideya 3.53a, *sēdah arum lan pucang luwak* (see Robson 1971: 277 for a comment). The areca nut and sirih are ingredients for a betel quid.
- 9cd Two very effective lines!

Canto 32

- 1b *angudang-udanga* ‘caress’: translation tentative. Z (908b) gives ‘address with a name... praise’, but while this meaning may fit other contexts, it does not seem to fit so well here. Cf RY 11.38, where a jewel is fondled.
- 1d *aweh sēpah* ‘exchange a betel quid’: as *aweh* is intransitive and *sēpah* its complement, he does not ‘give’ the quid. The idea of ‘exchange’ is suggested by the custom described in other texts.
- 2 This stanza is very forced and unclear, especially lines (c) and (d).
- 2a *nala*: m.c. for *nāla*.
- 3d *karika*: the first taken as marking a question, and the second perhaps emphatic.
- 4b *anghudani rawa* ‘pouring rain on the lake’: apparently an idiom for doing something superfluous. It occurs also in 3.13c – but in the same meaning?
- 4c Again, the image seems to be one of doing something quite unneces-

sary.

- 4d Perhaps the idea is that there is no need to fight over them, as there will soon be plenty more flowers.
- 5 The whole of this stanza is unclear.
- 5d *mambö...gĕlung*: this phrase also found in 1.10c. The loosened hair expresses the emotion being felt.
- 6d *śatawanitā* ‘a hundred women’: this rather striking Sanskrit word is found only here.

Canto 33

- 2 This stanza contains an extended metaphor on an architectural theme, with six technical terms for parts of buildings. Perhaps these have double meanings, for example 2d *panghrĕt* ‘crossbeam’ and ‘means of restraining’.
- 2b *pawehnya* ‘the gift of’: the use of the suffix *-nya* makes the meaning unclear.
- 4c *pinatik* ‘brushed’: based on Z (1325b, s.v. *patik* V), but very uncertain.
- 5c *pinōhan* ‘squeezed’: translation tentative; is it an action like milking?
- 5d *sirit*: Z (1789b) wonders if it means ‘jet, spout’, hence K’s *semburan*. However, Sundanese *sirit* means ‘penis’ (Eringa 1984 s.v.).
- 6c *t-arahup-rahup kabeh* ‘wash your hands of it all’: in fact, *rahup* means ‘to wash the face’, and why ‘all’?
- 7d *wuwusnya* lit. ‘her words’: probably the girl’s, not Arjuna’s, in view of the suffix *-nya*, not *nira*.

Canto 34

- 1a *tamuyan* ‘receiving a guest’: this expression also in 14.2d, in the same (sexual) sense.
- 2b *angdewī* ‘like a goddess’: this form not listed in Z (400a).
- 3d *pradhānastrī* ‘leading ladies’: not listed in Z.
- 4a *sukhawibhawa* ‘pleasure and power’: an echo of 5.11c.
- 4d *kalapakat* ‘floundering’: Z (985a) suggests ‘moving, squirming (of a child in the womb)?’, perhaps inspired by Mod Jav *kalĕpak(an)* ‘to flounder, flap’ (like a fish on dry land), also figuratively (GR, Pig), suggesting a helpless movement, fitting for this image. Certainly not *kelapa* (coconut), as K has!
- 5c *handong lungsir*: this name known in Bali for a species of Cordyline, a shrub noted for its leaves; ‘Ook z.g. heilige plaatsen omringt men met deze bladen, als een teeken, dat die niet mogen betreden worden’ (de Clercq no. 884).
- 7b *ayayah* ‘to a parent’: *yayah* can apply to mother as well as father. The reference here is to his mother, Kuntī. Also in 35.6b.

- 7d *panglampū dalihan*: the grammar of this line is somewhat unclear; is *dalihan* the object of *panglampū*?
- 8a *wulĕtan* ‘board in the eaves’: this plank or board is located high up, in view of line (b), and from PYñ 12.20 (Z 2325a) we see that it can be *katuruhan*, affected by the rain.

Canto 35

- 1c *tilingi* ‘incline your ear...’: this is, listen to the thunder.
- 2c *kuwong* ‘cuckoo’: however, it is the *cucur* that is in love with the moon – or are they the same?
yat ‘when you’: the MSS have *yak* ‘when I’, but the context seems to require *yat*. Or was there no difference at this time? In Balinese script *ta* and *ka* have a similar shape.
- 3d This line is of course addressed to the poet’s lover, the *ibu* of 1a.
- 4a *taruwara*: Z (1957b) ‘the best of trees’; in Sanskrit it appears to be used for the *pārijāta*, also in Old Javanese?
- 4d The second half of the line is only tentative.
- 6d *anāgatakawi* ‘poets in days to come’: this word only found here – a delightful touch on Mpu Kaṅwa’s part.
- 8a *waringin*, *bodhi*, *hambulu*: three kinds of fig or banyan tree, the roots of which destroy buildings.
- 9c *angindriya* ‘as swift as thought’: lit. ‘...as sight’. This is the only place for this word. Perhaps the second half of the line is intended as a ‘translation’.
- 9d *kari* ‘left behind’: if this translation is correct, then the short vowel is unusual, although not impossible (Z 126a).
- 10d The word-order is odd, probably m.c.
- 11a *apangkwa*: is from *apa*, and has nothing to do with *pangku*.
sĕnĕng ‘you miss’: as Z notes (1738b) notes, this applies to the absent lover.
- 11b *apuyur-puyur* ‘soothed’: perhaps ‘spoke softly, soothingly’ (Z 1468a). As Creese notes (1998: 386), it is not identical with *puyuh*. A form *pinuyu-puyuran* occurs in PY 25.1c, translated with ‘a balm to the eyes’.
- 11d *manambyakĕn* ‘at the same time added’: base-word *sambi*, see also *manambyakĕna* in 15.5c, translated with ‘at the same time devote myself to...’
- 12c *salang-salang* ‘neck’: lit. ‘collar-bone, the hollow between neck and shoulder’ (Z 1614a).
- 12d *nda t hāt-hāt* ‘come, show some concern’: the MSS have *nda k*, but this cannot be a propositive, but rather an imperative, as Z suggests (s.v. *hāt*, 601a).

- 13a *ndī* ‘how’: perhaps for *ndin*. Z (s.v. *umbara*, 2118a) reads *ndī*.
tan ‘not’: found in one MS only, the rest having *tak*, which does not seem to fit.
kukwanta ‘your nails’: is there a word *kukwan* (not in Z)? Are the nails used for applying oil?
- 13b *nda t*: again, the MSS have *ndak*.
- 14ab The *kalangkyang* is a kind of hawk, said to weep for rain.
- 14c *ku* ‘I’: for *aku*, also found in Sum (Z 906a).
- 14d *niṣṭhura* ‘bitterness’: or perhaps ‘harsh words’.
- 15b *ta* ‘you’: for *kita*, but not the possessive suffix.
apan: seems redundant.

Canto 36

- 1d This is a rather abrupt ending; it is not clear who would be ‘all-conquering’, he or they.
- 2a *nike*: lit. ‘of this’.
angiringi haji ‘attending the king’: *haji* is a normal word for ‘king’. The reading *aji* was not accepted, as the majority of MSS have *haji*.
- 2d *namo ṣtu* ‘hail be to him’: not listed by Z.
anganumata ‘looks favourably’: the last syllable could also be read with a long vowel, thus containing an irrealis and expressing a wish, ‘may he...’, but this was not found in the MSS.

List of personal names

Airāwaṇa 13.3b; 13.7c name of an *apsara*, emissary of Indra

Airāwaṇa (not Airāwata) 23.1b the elephant of Indra

Airlangghya 36.2d king

Ananta 29.4c a serpent

Atanu 3.14a a name of the god Kāma

Bajra 13.3b name of an *apsara*, emissary of Indra

Baruṇa 29.5a a god

Bhairawa 27.2a a god

Brahmā 1.8c a god

Citranggada 22.5a; 22.7a; 23.4a; 25.1a; 25.9c name of an advisor to Indra, a *widyādhara*?

Citraratha 23.10a a leading Gandharwa

Citrasena 23.5a; 25.1a; 25.9c a chief of the Yakshas

Dhanañjaya 12.3a and passim, a name of Arjuna

Dharmātmaja 6.4c Arjuna's eldest brother

Drupadātmajā 3.9b wife of the Pāṇḍawas, daughter of Drupada

Duṣkṛta 21.2b; 21.8a one of Niwātakawaca's four Patihś

Dwaipāyana 6.3d a Rishi

Hari 29.7c a name of Wiṣṇu

Hiraṇyakaśipuh 21.2c a chief of the Daityas

Indra 1.9a and passim, the king of the gods, and father of Arjuna

Īśwara 12.2a a name of the god Śiwa

Jayānta 23.6a; 25.9c eldest son of Indra

Jayāntaka 25.1b the same as Jayānta

Kālakeya 21.2b name of a Dānawa

- Kālayawana 28.1c a Yawana king
 Kāma 1.10d the God of Love
 Kaṇwa 36.2b the author
 Karālawaktra 21.2b; 21.10b one of Niwātakawaca's four Patihś
 Krūdhākṣa 21.2b; 21.8c one of Niwātakawaca's four Patihś
 Kṣītisuta 22.5c a name of Bhoma, a great demon
 Kumbhakarna 7.4d a figure from the Rāmāyaṇa
 Kuwera 29.5a a god

 Mahānīlakaṇṭha 7.6d a name of the god Śiwa
 Mātali 23.8b; 35.9b charioteer to Arjuna
 Meghanāda 22.5c a great demon, son of Rāwaṇa
 Menā 31.5a the same as Menakā
 Menakā 30.1a; 33.3b the supervisor of nymphs in Heaven
 Mucukuṇḍa 28.1d a figure from legend
 Mūka 7.3d a demon in the form of a boar

 Niwātakawaca 1.2d and passim, a great demon, king of Maṇimāntaka

 Pāṇḍuputra 4.1a and passim, a name of Arjuna
 Pāṇḍutanaya 5.1b a name of Arjuna
 Pārtha 1.2b and passim, a name of Arjuna
 Paśupati 23.12a a name of Śiwa
 Phalguṇa 1.6b and passim, a name of Arjuna

 Rāmaparaśu 8.6b a figure from legend, a famous warrior
 Ratih 1.7d consort of Kāma
 Rudra 6.6d; 9.1a; 9.5b a name of Śiwa

 Śakra 1.2c and passim, a name of the god Indra
 Śaṅkara 8.9d a name of the god Śiwa
 Śiwa 8.13a a god
 Śiwaparamārtha 8.11a a name of the god Śiwa
 Subhadrā 1.9c a wife of Arjuna
 Sunda 21.8c a Daitya
 Suprabhā 1.7c and passim, a heavenly nymph
 Suyodhana 3.10b eldest of the Kaurawas, enemy of the Pāṇḍawas

 Tilottamā 1.7c and passim, a heavenly nymph
 Tripura 8.13c name of a demon, killed by Śiwa

 Ulupuy 1.9c a wife of Arjuna

Upasunda 21.8c a Daitya

Waśiṣṭha 29.5c leader of the seven Rishis

Wirakta 21.2b; 21.10b one of Niwātakawaca's four Patihś

Wiṣṇu 19.8c a god

Wṛhaspati 14.8c; 14.14d; 14.20d name of the priest of the gods

Yama 26.1c; 29.5a a god

List of metres

Canto 1 Śārdūlawikrīḍita (Zoetmulder 1974:462)

---|vvv|vvv|vvv|---|---|≍

Canto 2 Wirat Tēbu Sol etc. (Zoetmulder 1974:466)

vvv|vvv|vvv|vvv|vvv|vvv|---|v≍

Canto 3 Jagaddhita etc. (Zoetmulder 1974:467)

---|vvv|vvv|vvv|vvv|vvv|---|v≍

Canto 4 Basantatilaka (Zoetmulder 1974:458)

---|vvv|vvv|vvv|---|≍

Canto 5 Śikhariṇī (Zoetmulder 1974:460)

---|---|vvv|vvv|---|v≍

Canto 6 Girisa (Zoetmulder 1974:459)

vvv|vvv|---|---|vvv|≍

Canto 7 Sragdharā (Zoetmulder 1974:465)

---|---|vvv|vvv|vvv|vvv|v≍

Canto 8 Praharsīṇī (Zoetmulder 1974:457)

---|vvv|vvv|vvv|≍

Canto 9 Suwadanā (Zoetmulder 1974:464)

---|---|---|---|---|---|---

Canto 10 Mṛḍukomala (Zoetmulder 1974:461)

---|---|---|---|---|---

Canto 11 Toṭaka (Zoetmulder 1974:455)

---|---|---|---

Canto 12 Rajanī (Zoetmulder 1974:460)

---|---|---|---|---|---

Canto 13 Wangśastha / Indrawangśa (in irregular alternation) (Zoetmulder 1974:456)

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Canto 14 Kṛti (Zoetmulder 1974:463)

---|---|---|---|---|---|---

Canto 15 Kusumawilasita (Zoetmulder 1974:464)

---|---|---|---|---|---|---

Canto 16 Turidagati? (Zoetmulder 1974:465)

---|---|---|---|---|---|---

Canto 17 Praharsinī (as above)

Canto 18 Mṛḍukomala (as above)

Canto 19 Mṛtatodaka (Zoetmulder 1974:454)

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Canto 20 Jaloddhatagati (Zoetmulder 1974:455)

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Canto 21 Basantatilaka (as above)

Canto 22 Sragdharā (as above)

Canto 23 Kilayu Anēḍēng (Zoetmulder 1974:465)

---|---|---|---|---|---|---

Canto 24 Puṣpasañcaya (Zoetmulder 1974:466)

---|---|---|---|---|---|---|---

Canto 25 Śārdūlawikrīḍita (as above)

Canto 26 Daṇḍasagala (Zoetmulder 1974:469)

---|---|---|---|---|---|---|---|---|---

Canto 27 Jagaddhita (as above)

Canto 28 Rucirā (Zoetmulder 1974:457)

---|---|---|---|---

Canto 29 Nawahaṛṣa (Zoetmulder 1974:462)

---|---|---|---|---|---|---

Canto 30 Kṛti (as above)

Canto 31 Jagaddhita (as above)

Canto 32 Kilayu Anēḍēng (as above)

Canto 33 Wirat Tēbu Sol (as above)

Canto 34 Śikhariṇī (as above)

Canto 35 Jagaddhita (as above)

Canto 36 Mṛgāngśa (Zoetmulder 1974:462)

---|uu-|uu-|uu-|uu-|uu-|u

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