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FROM LĒNKĀ TO AYODHYĀ BY PUSPAKA BEING THE OLD-JAVANESE RĀMĀYANA SARGA XXV MAINLY

The ancient Javanese in their literature appear as certainly not less air-minded than the ancient Indians. As from the earliest beginnings up to recent times such a considerable part of Javanese cultural goods have been borrowed from foreign sources, in contents as well as in garb, we do well to look towards other Indonesian peoples, to whom they must have been more closely related two millennia ago and who remained aloof from foreign cultural influences. It strikes us, when reading what has recently been written down from the oral tradition still living among Dayak-, Toraja- and Nias-people, how frequently and easily their priests and heroes travel to heaven¹. And whereas the Toraja-priests from Sulawēsi sometimes flew by means of their great hats, the Dayak from Kalimantan knew huge aerial flying boats, as can be seen from their drawings. Though these flights invariably had heaven as their destination, a flight by the heavenly chariot Puṣpaka from Lēnkā to Ayodhyā over seas and mountains, hermitages and rivers, as described in various versions of the Indian Rāmāyaṇa, was not an entirely new subject for the Javanese, though it certainly gave them an opportunity for innovation.

Among the few OJ kakawins made accessible in text & translation or précis the Smara-Dahana² describes an aerial journey in V. 7-13, the Arjuna-Wiwāha³ in XIII. 2-10 describes a journey to heaven; in XV. 9-14 and continued in XVI. 1-4 the journey back to earth is given with its manifold views on earthly life. The OJR restricts itself to flying from an earthly starting point to an earthly destination, just

¹ Dr. Jacoba Hooykaas, 'The Rainbow in Ancient Indonesian Religion', BKI 112/3, 1956, pp. 291-322.

² Oud-Javaansche Tekst met vertaling uitgegeven door R. Ng. Dr. Poerbatjaraka, Bibl. Jav. 3, 1931.

³ Tekst en Vertaling door Dr. R. Ng. Poerbatjaraka (Lesya), BKI 82/2, 1926, pp. 181-305; also separately, Nijhoff, The Hague.

as in the Indian Rāmāyaṇas. It should be noted here that Vālmiki⁴ has Rāma, Sītā, Lakṣmaṇa, Sugrīva and Vibhīṣaṇa embarking upon Puṣpaka and starting for Ayodhyā; Rāma describes the journey (traject) to Sītā who sits on his lap. Sītā urges her lord to make a landing in Kiṣkindhā in order to pick up some vānarīs, which request Rāma graciously grants to her. The monkey-ladies ascend the Puṣpaka which continues its flight over Ṛṣyamūka, Pampā, the places where the śabarī did penance, where Kabandha was slain and where Jaṭāyu died, the hermitage of Rāma and Sītā, the River Godāvarī with Agastya's hermitage, śarabhangga's hermitage and that of Sutikṣṇa, Atri's hermitage on the Citrakūṭa, the River Yamunā with Bharadvāja's hermitage, the River Ganggā, and there at last the River Sarayū with Ayodhyā. Rāma, having been absent for fourteen years, and completely out of contact with his father's capital and his brother Bharata's doings, first lands near the sage Bharadvāja's hermitage in order to reconnoitre the situation. Having received the most favourable information, Rāma despatches faithful Hanūmān (not mentioned as a fellow- traveller) to pave the way in Ayodhyā.

Bhaṭṭi's Rāvaṇa-vadha, the first 65 % of which were followed in the first 56 % of the OJR⁵, and of which the last 35 % probably will have been known to the poet(s) of the OJR, relates essentially the same happenings in a rather different way⁶. After the purification of Sītā, Rāma tells Hanūmān, the son of the god of the wind, to go to Ayodhyā (XXII. 1) and predicts to him everything that he will see on his aerial travel (Bhaṭṭi obviously felt an imperative urge to furnish some more examples of the future tense). He will see Mount Mahendra (3), Mount Malaya (4), the Vindhya Mountains (5), Kiṣkindh(y)ā (6), Mālyavat and Daṇḍaka (7), the hermitages of Sutikṣṇa and śarabhangga (8), that of Atri near Citrakūṭa (9), that of Bharadvāja near the River Yamunā (10), take a bath in the River Ganggā (11), see the River Tamasā (12) and finally arrive in Ayodhyā near the River Sarayū (13). Rāma instructs Hanūmān what to say (15) and predicts that Daśaratha's widows and Bharata will be glad (14) and the citizens elated (16). He ends with the promise to come himself (17).

Rāma proceeds by instructing Sugrīva and the rākṣasas (18-21).

⁴ Hermann Jacobi, 'Das Rāmāyaṇa,', Bonn, 1893; VI. 123 (my text 126).

⁵ My 'The Old-Javanese Rāmāyaṇa Kakawin, . . . ' VKI XVI, The Hague, 1955.

⁶ Text: Chowkhamba edition; translation: C. Schütz, 'Fünf Gesänge des Bhaṭṭi-Kāvya,' Bielefeld, 1837.

Vibhīṣaṇa and Sugrīva beseech Rāma to be allowed to accompany him (22-23). Next morning they ascend the chariot Puṣpaka (24). 'Rāma, hurrying forth, told his beloved wife about the Setu-bandha, the mountain-ranges Mahendra, Malaya, Vindhya, Mālyavat and Ṛṣya-mūka, the Daṇḍaka-forest and the lake Pampā (25). "Here are the regions adorned with hermitages, yonder is the Mount Citrakūṭa with its lovely forests; this is the Ganggā" . . . (26).

Bhaṭṭi is definitely not prolix here; in five more stanzas he has reached the end of his sarga and even of the whole poem! In my opinion his second geographical description is as short as his statement in one stanza only about the trick with the faked heads of Rāma and Lakṣmaṇa (BhK XIV. 1), told at great length in the OJR⁷. Only 'an honourable man' like Bhaṭṭi, I am enclined to think, is allowed to permit himself such abridgements, and when in the OJR we find complete descriptions of these episodes there is — at least a priori — no reason not to ascribe them to the original poet and to have recourse to the interpolation-theory.

In the OJR the situation is presented as follows⁸: After the purification of Sītā (XXIV. 202), Rāma tells Hanūmān to go to Ayodhyā (206). He predicts everything that will be seen on his aerial travel, to wit Mount Mahendra (207), Mts. Malaya, Windhya & Kiṣkindhā (208), Mount Mālyawān and the Daṇḍaka-forest (209-11), the hermitages of Sutikṣṇa & śarabhangga (212), that of Atri and Bharadwāja near Mt. Citrakūṭa (213), the River Yamunā and the River Jāhnavī (Ganggā) in which he must take a bath, and the River Tamasā (214/5); finally he will arrive in Ayodhyā near the River Sarayū (216), where Daśaratha's widows and Bharata will be glad to meet him (217).

Wibhīṣaṇa now announces that he himself and Sugrīva also will follow (218/9), and Hanūmān departs (220). Rāma, confronted by Wibhīṣaṇa with this *fait accompli*, accepts it, but not without making the condition that their stay in Ayodhyā will be limited to a week at the most (223) and adding some preaching (224/7). Sugrīva and Wibhīṣaṇa pay him back in the same coin (228-237).

Next morning (238), after due ablutions (239), Rāma and Sītā, appearing as Kāma and Ratih (240), mount the chariot Puṣpaka (241), followed by Wibhīṣaṇa and Lakṣmaṇa, Sugrīva and Anggada (242) and a complete monkey-retinue (243-252), trying to behave like real

⁷ OJR XVII. 1—138, XVIII. 1—52, XIX. 1—11.

⁸ VKI XVI (cp. note 5), App. I, Contents of the OJR, p. 52; translation Juynboll in BKI 94, 1936, pp. 428 sqq.

courtiers and high functionaries, but not completely shorn of monkeyish tricks. The Puṣpaka departs (253), taking a middle course, so that the earth can clearly be seen; Rāma describes everything (254) to Sītā:

Setu-bhandha (255), Mt. Mahendra (256), God Indra's boon by sending rain (257/9), Mount Malaya (260), Mount Windhya (XXV. 1-3), Mount Mālyawān, Ṛṣyamūka and the Daṇḍaka-forest (4), Pampā where the sufferings began and now a purifying bath is taken (5-6)⁹, the environments of Śarabhangga's hermitage (7-9), Mt. Citrakūṭa (10-11), the hermitage of Bharadvāja (12-16) and other aged hermits (17), who by their devoted lives inspire even the birds (18/9) to philosophical discourses on the doctrines of Jaimini (20), Sāṅkhya (21), mokṣa (22), askesis (23), Kumāra (24), Paśupati (25), and the animals to consider ṛṣi-ship (26), pārama-tattwa and mahimān (27), aṇimān & laghimān (28), the special relation of iṣṭi (29), trikāya (30), aṣṭa-guṇa (31), bhasma-śayana (32), askesis in the graveyard (33), vows of husbands and wives (34).

Rāma continues by describing the rivers Yamunā, Ganggā (35) and Tamasā (36), where they lived in their exile, and the Sarayū (38), in which the young girls of Ayodhyā disport themselves (39)¹⁰.

Hitherto the consistently reasonable narrative, completely in accordance with the findings in the BhK, might make us close our ears and eyes to the assonances which nearly tumble over one another throughout the whole of sarga XXV. It is even not too far-fetched to assert that in many a stanza the repeated use of these assonances at the same places (beginning, middle or end of the verse) throughout the four verses of the stanza point to several types of yamaka-stanzas¹¹. We find even clusters of yamakas¹²; their frequency sometimes reminds one of those artificialities the Sanskrit poems completely written in yamakas such as a Nalodaya and a Yudhiṣṭhira-Vijaya¹³.

Sarga XXV is not only conspicuous by its śabdālankāras (embellishments of sound), but also by its frequent changes of metre. Now the

⁹ Stanza 7—34 mistrusted by Kern, Poerbatjaraka, Juynboll; no translation.

¹⁰ Stanza 35—39 translated by Juynboll in BKI 94, 1936, p. 435.

¹¹ Some 20 types of different yamakas are demonstrated in BhK X. 2—22; Daṇḍin in his Kāvyaadarśa (edition + German translation by Otto Böhtlingk; edition + English translation by Belvalkar) deals at great length with yamaka.

¹² OJR XXV. 14—22 (though not all of them equally perfect), 42—43, 50—52 (imperfect), 65—66, 86—89, 98—99, 109—117.

¹³ Prof. Sivaprasad Bhattacharyya, 'The Śabdālankāra Yamaka in the Rāmāyaṇa', JOI Baroda, I. 2 Dec. 1951, p. 135 mentions them 'which were often on their own confession feats of intellectual gymnastics'.

poets of Skr. Mahākāvyas after Kālidāsa had fallen into the habit of using one sarga to show off their versatility in the handling of numerous, preferably different, metres, as tabulated below ¹⁴:

Māgha	in his Śiśupāla-vadha	IV	changes 50 in 68 stanzas	(100: 136)
Bhāravi	" "	Kirātārjuniya	V	" 30 in 52 " (100: 173)
Bhaṭṭi	" "	Rāvaṇa-vadha	X	" 39 in 74 " (100: 190)
Śrī-Harṣa	" "	Naiṣadiya	XII	" 46 in 113 " (100: 241)
The poet of the O-J	Rāmāyaṇa	XXV—XXVI	" 56 in 169 " (100: 302)	
" " " "	O-J Rāmāyaṇa	XXV	" 36 in 117 " (100: 325)	

There is nothing remarkable in these frequent changes, particularly since the OJR here shows less eagerness to do so than its Indian counterparts. But then, as has been put forward in VKI XVI, the whole poem had already been one great display of some 77 different metres; in sarga XXV only 2 hitherto not used metres were newly introduced, and the same has been done in XXVI.

Consequently in comparison with Indian mahākāvyas and less famous kāvyas the OJR did not distinguish itself here either by its frequent use of śabdālankāra, or by its frequent change of metre, but by the combination of the two. Up to this point this peculiarity, which was conspicuous enough and which made the work of understanding and translating definitely not easier, has not made this task impossible, nor is it generally so in the rest of this sarga. But I must admit that I could not always find sense in it, or, to put it the other way round: much must have escaped me. About one point only I feel pretty sure: the repeated mention of girls from Ayodhyā bathing and playing in the River Sarayū has sense, as will be explained in next §.

It would take too long to prove that the practical exercises of the BhK did not only illustrate many hundreds of rules in Pāṇini's grammar but also stood very near Daṇḍin's Kāvyaḍarśa, the famous handbook on poetics. Now right at the beginning of his book Daṇḍin enumerates the subjects which are fit to be dealt with in a mahākāvya and the ways in which they should be treated ¹⁵. It cannot be said that the BhK deals with all those subjects, nor that it always observes the ways. Two subjects are lacking in the BhK: udyāna-salīla-kṛīḍā, i.e. sporting in a garden and sporting in the water ¹⁶. The OJR in its present shape contains them both.

The *sporting in a garden* is introduced after Rāvaṇa's abortive trick

¹⁴ Borrowed from VKI XVI.

¹⁵ Kāvyaḍarśa I. 14—22.

¹⁶ Kāvyaḍarśa I. 16.

with the faked heads of Rāma and Lakṣmaṇa (OJR XVII beginning). Sītā perseveres in her refusal of Rāwaṇa, and her faithful guardian Trijaṭā during the night visits her father Wibhīṣaṇa who has chosen the side of Rāma and the monkeys. She returns with the good news of Rāma's being alive and in good health and spirits. Sītā — after some hesitation — is cheered by her female retinue; the disagreeable guardian-ogresses behave like pleasant maids-in-waiting, picking flowers, making wreaths, etc.¹⁷ in the aśoka-grove. — The whole scene is somewhat uneasy if not eerie, for a rākṣasī remains a rākṣasī, a jailer remains a jailer, and the aśoka-grove had been ruined by Hanūmān¹⁸. This scene is not to be found in the BhK.

The *sporting in water*, also lacking in the BhK, appears twice in this sarga XXV, i.e. stanzas 39cd and 50c-54; the stanzas 78-81 strictly speaking do not fall under the definition, but with 'poetic license' can be reckoned to belong to the same sphere as udyāna-salila-kṛīḍa. But even if we succeed in attributing sense and *raison d'être* to these few stanzas, even then the rest remains more or less floating in the air — just as does the heavenly chariot Puṣpaka which does not move from Ayodhyā and the River Sarayū mentioned in 38a, 50a, 56c, 107b. If, however, no attempt to make a translation is made, then certainly these stanzas will remain undiscussed and will continue to be considered as a *corpus alienum* in the OJR. Problems of interpolation can better be postponed till after the translation: it appeared better to discuss here only the specific character of this passage, its relations to its probable examples and to its possible theory-book.

(N.B. Unfortunately the OJ text could not be printed here again as it is accessible in Kern's edition; much which in the translation seems rather awkward has the charm of assonance in the OJ text, of which by way of example the stanzas XXV. 66 & 67 and XXV. 14 have been transliterated.)¹⁹

XXIV. 253. The huge chariot Puṣpaka takes off from the earth; it steers a middle course, so that the earth can clearly be seen; Rāma describes to Sītā (254): the setu-bandha (255), Mt. Mahendra (256); God Indra's boon by sending rain (257/9) and Mt. Malaya (260)²⁰. The Windhya-mountains (XXV. 1) in olden times became higher and

¹⁷ OJR XVII. 119—133.

¹⁸ OJR. VIII. 214—215, IX. 1.

¹⁹ Translation Juynboll in BKI 94, 1936, p. 433 sq.

²⁰ This stanza has been composed in the metre mālinī.

higher, and their tops butted the heavenly vault (XXV.2). Indra invoked the help of Śaṅkara, and this God had compassion²¹. He planned a stratagem and gave an order to the God Agasti who stayed in the waters²². Twofold was the aim to be achieved: the happiness of heaven and the purity of the waters.

3. The God Agasti then went southward from the Mount Kailāśa.²³
Then he besought the high Windhya, "Become thou no higher."²⁴
Because the Windhya stood in awe of the powerful Agasti,
he sank, bowed down and stopped his butting; the world rejoiced.

4. Look at the exquisite splendour of (Mount) Mālyawān.
Remembering (Mount) Rēṣyamūka, my emotions are aroused.
And there is (the forest) Daṇḍaka, only an arrow's flight away;
it was the origin of the suffering, now it can be assuaged.²⁵

5. Let us use the opportunity to go to Pampā, that most excellent and holy
[place, and cleanse ourselves,²⁶
and wipe away our sins and the sufferings of our wanderings; we love to purify
[ourselves.

²¹ Juynboll in BKI 94, 1936, p. 434 by translating 'Hij smeeke god Čangkara, medelijden te hebben met de wereld', ignored the short *a* in *kāruṇya* and the better translation already offered by Poerbatjaraka (Lcsya) in his Leiden thesis 'Agastya in den Archipel', Brill, 1926, p. 34.

²² Poerbatjaraka is wrong in translating here: 'beval Agastya plaats te nemen in het water', unless he chooses to read 'uṅgwa' pro 'uṅgu' (which does not meet with metrical difficulties), but then he should have said so.

²³ Sanskrit Kailāsa; there is no reason to assume that the OJ pronounced ś, a sound which is difficult to pronounce for Javanese — but we know their habit of writing ṇ, bh, ś etc. by way of capitals for geographical and personal names.

²⁴ Poerbatjaraka, o.c. p. 34, translates, unnecessarily freely, I think: "Ga, (beval Čiwa) o Agastya, van uit den Kailāča naar het Zuiden. Verzoek den Windhya om doorgang (met de woorden): 'wees niet geweldig, gij, (o Windhya)'".

²⁵ *yēka mūla ni lara-n-ta larad-akēn*. — Juynboll, l.c. translates: 'die was het begin van uw leed. Matig (uw vaart)!'. Rāma himself, who speaks throughout this sarga, must be supposed to govern the chariot, and not Sītā. The assonance 'lara-larad' is rather frequent, e.g. in XXII. 50b; XXV. 4d; XXVI. 10c, 11.

²⁶ Juynboll by ignoring that 't(a)' is also the 'abbreviation of kita' makes Rāma exhort Sītā to do everything, even to restore the realm and, once on the wrong path, continued with exhortations in 6ab. I include the newly translated text here, the more so as both stanzas are good examples of assonance:

Pampā pōṇpōṇ para ṅkā parama ya ṇ pāwitra t asibū,
perperī pāpa-pāpē lara ṇ alarasan māsih pwa masēha;
nkehēn tambay ta tībārara dahatēn aho ṅke yan huwusana;
gantyan ta ṇ sokya muky ōlih-uliha t ulih ēn rajyām uliha rat."
XXV. 5

Atha huwus su mēpēr mapude-pude,
masēha kaśmala ni ṇ dadi mānuṣa;
krama mibēr ta muwah sira maṇlayaṇ;
atēhēr ōjar a marṇa n atūt hawan:

XXV. 6

Here now is the origin of our exceedingly rigorous suffering, now it may be
[redeemed here.
It will be followed by happiness, beginning with deliberations about our return
[to the capital and our restoration of the realm." 27

6. Accordingly, by having tarried there and bathed repeatedly,
in order to wash off the impurities of being human,
finally they flew away again, floating (on the air).
Forthwith he spoke, describing the way they were following: 9
7. And there are the forests displaying themselves with such beauty.
Numerous flowers are on the river banks; they are without end.
Their beauty (?) filled thy baskets many a time in the past,
when thou soughtest to honour the family of the great hermit.
8. The hermitage of Śarabhaṅga there is a delight:
all of his compound has been planted with great variety:
there are *sulasih*-shrubs in rows and *kanduyuhan*,
pomegranates, 'short-legs' and fragrant *mēlati*-flowers. 28
9. And oleanders, ah! it would be a joy if they were blooming;
balsam and several kinds of lilies adorn the place;
rows of *amija*-flowers, camomile, *hanti*-fruit and *talēs*;
sugar-cane in abundance with bananas as food for the austere hermit.
10. There is the mountain Citrakūṭa; its *kutaja*-trees are standing in rows.
We float over the *kuyang*-trees and the entwined curcuma-plants.
The buffaloes seek shade and go to the casuarine-trees.
The bearded *wurang utans* are climbing (in them).
11. Woodpeckers in the tree-tops strike as though on drums;
softly and tenderly the *adawa*-birds coo;
the wild turtle-doves are tame and flutter about continually;
the *jiwa-jiwa*-birds wash and adorn themselves in praise.
12. There beneath is the banner of the hermit Bharadwāja,
a sign that his hermitage is there.
Now, there is a very enchanting invocation to the gods;
there is the fragrant smoke smelling of butter.
13. North and south of that place of prayer there is *jawa* and *jahli*-millet;
decoy bids have no fear, they are beautiful and tame;
above the hermit doves find roosting places;
they gather on the edge of the compound, preening themselves.
14. Meanwhile the *hiji*-birds build nests in the pomegranate trees;
beneath the *salim*-trees a bench has been set up
for the reception of guests who always eat there;
wadara-fruit falls from above upon those who use it (?).

27 OJR XXV. 7 should open with quotation marks, and so should perhaps nearly every stanza, but I omitted them.

28 The plants and trees which we find in hermitages and temples, kratons and graveyards — though sometimes they have not entirely escaped our notice — unfortunately have never formed the subject of a paper or book. I feel sure that much of what follows has (had) a meaning, but it escapes us generally. On the other hand we may expect in this whole assonancing environment to find several things said for the mere fun of the word.

15. Should the great hermit be diffident about anything?²⁹
 Perfected is the power of his devout meditations;
 his deliberations easily and instantly bring forth fulfilment;
 he satiates those who approach him, gently and joyful.
16. In truth, the fulfilment of the words of the hermit is not to be equalled.
 All are instructed who approach him;
 even wild animals become trustworthy and their sounds are sensible;
syung-birds form the accompaniment of the teachings of the hermitage.³⁰
17. The more so the high-minded old hermits who do penance there;
 pure-minded, they deliberate, discussing the holy books;
 the Doctrine of Purity is vested in them; silence is observed by some;
 the Way of Liberation³¹ is lasting and is inflexibly upheld.
18. Truth and supposition, such do the parakeets, busy with *tatva*,³²
 [bring under words;
 contentious and censorious are the quarrelsome starlings;
 they are all convinced of the Doctrine and full of resolution;
 so do those birds, by flapping the wings, have their sects³³ (?).
19. The *puḍangan*-birds — it is easy to take refuge with them when
 [conquered (?);³⁴

²⁹ I read 'mata' pro 'kariḥ' in the text; the meaning is the same, but we need here 'mata' for the continuation of the yamaka, (a subject to be dealt with in another paper) whereby the last syllables of a verse are the same as the first syllables in the next one; this series begins in 14a:

Sa ha j ā n h i j i n, pa s ē s ē h i n d a l i m a;
 sa l i m ā r i so r n y a h a n a s e ṇ ḍ i p a s a ṇ;
 ya p a s a ṇ g r a h ē t a m u y a m u k t i s a d ā:
 w a d a r ā r u r ū i r u h u r i n m a p a s a ṇ. (14)

A p a s a ṇ ś a y a s i r a m a h ā r ṣ i m a t a;
 m a t a s a k t a ś a k t i n i s a m ā d h i n i r a;
 n i r a p e k ṣ a s a k ṣ a ṇ a m ē t u n k a h a r ē p;
 m a r ē g i n m a r ē s i r a m a r i n m a g i r a ṇ. (15)

³⁰ *syuṇ asaṅghaniṇ pañajaran n ajaran*. Dr. H. H. Juynboll in his *Kawi-Balinesesch-Nederlandsch Glossarium op het Oudjavaansche Rāmāyaṇa*, The Hague, 1902 p. 549 mentions a musical instrument made of glass, also to be found in Guericke — Roorda's *Javaansch-Nederlandsch Handwoordenboek*. I. Amsterdam/Leiden p. 962a. Van der Tuuk in his *Kawi-Balinesesch-Nederlandsch Woordenboek*, Vol. III, Batavia, 1901, p. 435b—436a, though mentioning this possibility, gives the paraphrase 'matēmu', and where in OJR XVI. 12 Juynboll makes people play this instrument, Van der Tuuk paraphrases with 'magēnti'. The words occurs also XVI. 12, XXV. 13 and can always be translated by 'to accompany', *Skr saṅga*, which seems to me a more satisfactory translation.

³¹ M. Monier Williams (M.W.), *A Sanskrit-English Dictionary*, Oxford, 1899: *apavarga* = completion, the emancipation of the soul from bodily existence; exemption from further transmigration, final beatitude.

³² *Tat-tva*; M.W.: true or real state, truth, reality; a true principle; numerous Javano-Balinese philosophical writings have this word in their title.

³³ *Pakṣa* = 'wing' and 'sect'; *pakṣi* = bird; here the pun must be sought.

³⁴ *Kaṇḍang(an)* = stable, will be the pun here.

the *maningting*-birds are vociferous, challenging when staking their pitches (?).
 the *nganga* argues, ridicules and proceeds to censure (?);
 the *walik*-birds laugh incessantly, tumbling pell-mell (?).

20. The *parañjangan*-birds, their cry is 'do not',³⁵ they sit in rows;
 they discuss the Jaimini-doctrine,³⁶ and right they are;
 the quails are spotless³⁷ for they are a cause of filth;
 dragged away by the tail,³⁸ pilfering and rummaging on the ground.

21. The *widu*-birds, now, say of them that they are very clever;³⁹
 they show off as though they are tree-frogs;⁴⁰ they have learned to act;
 the *baka*-herons behave as ascetics and cease to act like herons;⁴¹

³⁵ Aichele in the first page of his paper 'Grundsätzliches zur Kawi-Interpretation' (Principal Remarks for the Interpretation of Kawi) in Feestbundel Kon. Bat. Gen. v. K. & W. I, 1929, p. 1 points to the borrowing of several Sundanese and Malay, and a few Madurese and Balinese words and formations in Kawi.

³⁶ The author of the *Mimāṃsa-sūtras*. A. D. ± 200.

³⁷ *Uyuh* = urine; *puyuh(h)*-*puyuhēn* = urged to urinate; hence the pun. The word *A-lepaka*, 'spotless' is found in 'Wṛhaspati-tattwa, critically edited and annotated' by Sudarshana Devi, thesis Utrecht 1957, International Academy of Indian Culture, ad 2, and there considered as synonym to *nir-lepa*; *Tantrāloka* 13.305 vol. 8 p. 184 enumerates *Vaimalis* as one of the *Bhairava*-sects. The poet is intentionally ambiguous, for the Skr. *a-* is alpha privans, the Jav. *a-* on the contrary denotes 'having', a frequent difficulty in maxims based upon Skr. words, cp. *Poerbatjaraka* in *Nīti-Ṣāstra*, Bibl. Jav. 4, 1933, p. 54.

³⁸ *Kapitūt ikū (w)iku mutil makipu*; the pun, I think, consists of the ambiguity of the *w* being read or not. More about the *puyuh* in XXIV.111bc.

³⁹ *Widu-an* = Skr. *vidvān* = knowing; Skr. *vidyā* = knowledge. The *widu*-birds were repeatedly mentioned in 'The Paradise on Earth in *Lēnkā*', OJR XXIV.87—126.

⁴⁰ Pun: *a-kaṭak/nāṭaka*.

⁴¹ *Manēhēr muna n baka mari n baka ya*. — I take *muna* as m.c. pro *mona* = *mauna*, the condition of a *muni* or holy sage; silence; and this state as reached after the doing of a vow (*brata*, *vrata*) of ascetism. The *baka* or *waka* is in bad odour of perfidy owing to his role in the *Pañcatantra*, the Javano-Balinese *Tantri*, where he pretends to strive after a holy life and to be prepared to help the fishes, but actually ate them one after the other, quite at this ease; he acted 'cara baka = *crēbaka*'; the existence of such a shortened form points to the popularity of the tale.

About 'brata baka' we find in OJR XXIII.22 (V. d. T.: R.22 Z.3.13) this: Situation: *Rāvaṇa*, after the death of his son *Atikāya*, realises that he is doomed. His excellent son *Indrajit* volunteers to attack the monkeys, about whom he says:

ka lu ṣ a

ru ṣ a rūk ṣ a tulya ya śaśā hanēn alas-alas umēngēp atapa,
 tapa tan tuhu n tapa si pāpa duryaśa hiṇsaka brata baka,
 wiku hantēlū swaṇ aputih ri heṇ pila-pilū hisinya mahāni,
 ya paḍā ni Rāma rumaseṇ bratā mati-matī matañnya ya pati."—

Like the emaciated deer and hares in the woods having the appearance of

[doing penance,

a penance that is in truth no penance; he is evil, infamous, noxious, with

[his heron vow;

the doctrine of Sāṅkhya is forbidden to grasshoppers.⁴²

22. The crows also have forsaken the world (?);
in the *wani*-tree they are allowed to perform penitence;
the Java sparrow achieves redemption,
using as its method that of the owls in their holes.⁴³

23. The bees always roam about like beggars or monks;
they murmur (about) their Holy Religion while imbibing;⁴⁴
they are intoxicated, satiated with honey and confused in their movements.
the bat is a worthy ascetic, enwrapped in purity (?).⁴⁵

24. Force and gentleness have disappeared for the chaste geese;⁴⁶
they purified themselves by going to the water where they washed themselves
[for a long time;
The teaching of Kumāra⁴⁷ is learnt by the beautiful peacocks;
they strut with their crest-hairs quivering with desire to dance.

25. ashes
.... take part in the vow of Śiwa Paśupati;⁴⁸
all the animals in the lake are his pupils
.... compassion

26. In truth, excellent are those ascetics who strive after great renown;
they lift up all creeping things when they see them;⁴⁹
continually they take them in, collecting them all;
they take them to their hermitages with skill and knowledge.

27. The red chicken tick, being so small, may be reborn Mahimān;⁵⁰
he was commanded to be small by the Paramatatwa (Supreme Being);

[He is not a real wiku but] a wiku [like] an egg, shining white from
[the outside, the inside fluid, its contents evil-smelling;
such is Rāma, considering vows but killing continually; thus he will
[be killed.]

(the type of yamaka maintained from 19cd onwards).

⁴² Cp. my [Dutch] translation of a modern Balinese treatise on this philosophy in TBG 84, 1951. I see the name kalirangan, grasshopper, as the only reason why this doctrine is forbidden, larangan, to them.

⁴³ The kuwongs are taken as great penitents in their holes, also in 'The Paradise on Earth in Lēṅkā'.

⁴⁴ Apparently an allusion to Tantrism.

⁴⁵ The kalwang is known from OJR XXIV. 119, appears in XXV. 23, reappears in 68.

⁴⁶ The haṇsa, according to Indian belief, when fed on a mixture of milk & water, succeeds in drinking the milk while discarding the water.

⁴⁷ Name of the author of a dharmaśāstra; Name of Skanda (or Kārtikeya, represented as a beautiful youth). M.W.

⁴⁸ The followers of Śiwa Paśupati believe that yoga and meditations on the meaning of the syllable om are a means to final deliverance, and that the practice of smearing one's body with ashes is particularly valuable. Dr. J. Gonda, *Inleiding tot het Indische Denken*, Nijmegen, pp. 265—266.

⁴⁹ Here apparently ahiṇsā is praised.

⁵⁰ Greatness.

transitory is the bulk of the elephant,⁵¹ he must be deprived of it (?); by adhering to greatness, in reincarnation one becomes Mahimān.

28. The *suhung* and all his kind are passionless, they are gluttons; Animān (subtlety) is their Doctrine, aiming at Laghimān (Levity); the swallows flit about in the direction of Mystery (Nibhrēti); he who is called Guṇa-hasti (Virtuous Elephant)

29. The lion-triad is a constant companion in ancient lore; he embraces power, he preserves the instructions; lion and tiger forthwith are unexpectedly gladdened; Kāla, the special relation with whom they seek, is their desire.⁵²

30. The *sawa*-snake and his kind are enabled to become ascetics; their vow is to eat wind in their striving for power; the kites, now, the vileness of their minds has disappeared; Trikāya furnishes continually the aim.⁵³

31. These are the things that they discussed, each in its place; assuredly they accompany worthy people who cling to them; their aim is the heaven of the gods upon the destruction of the world; fully contented, the Eight Qualities is their desire.⁵⁴

32. The *puṣata*-monkeys approach, more clever than the other animals; forthwith they do penance on the edge of the pond; they follow the excellent lying-on-a-bed-of-ashes;⁴⁸ tiger-cats and rock-martens together in one hole, have bodies that are grey.

33. The crows perform their penance in the graveyard, where they are banished. The *cucur*-birds, well intentioned, do their penance near the water; the common-snipes become hermits; they are foolhardy and excited; the venerable sages

34c. Husbands and wives, as their vow, for a long time wash themselves
[in the water;
d. performers of the (exceedingly difficult) sword-bearer-vow ...

35. Look there at the beautiful River Yamunā; because it is pure, its nature
[is to be green;
it is like the grass; complete absolution is for whomsoever, faithfull to their
[vows, bathes there;
the Ganggā there is deep, thundering; swiftly it flows; its current is white,
and has an extraordinary resemblance to pearls; he who has reached great
[purity becomes delivered at seeing this.

⁵¹ 'Haliman', elephant, gives assonance with Mahimān, Animān and Laghimān (28b).

⁵² For iṣṭa-devatā cp. Gonda o.c. and Dr. P. H. Pott, *Yoga en Yantra*, thesis, Leiden, 1946.

⁵³ 'Having three bodies', a doctrine which includes the entity of Mahāyānistic beliefs.

⁵⁴ Aṣṭa-guṇa or (the javanised) aṣṭa-giṇa is a maṇik, a jewel, Cintāmaṇi which fulfills all wishes according to popular belief (Van der Tuuk, KBNWdbk I. 214). cp. Dr Jacoba Hooykaas, 'A Yantra of Speech Magic in Balinese Folklore and Religion', to appear shortly.

36. There now is the River Tamasā; sounds of the bumble-bees and the
[cuckoos accompany each other;
when they enjoy the flowers the pollen spreads itself and falls everywhere
[on the banks;
all the mountain-slopes are covered with flowers; they spread over them;
it is this flowing river which permanently causes sin to disappear; cast down
[thine eyes to look at it.
37. Formerly it was thy overnight sleeping-place; from there thou didst
[flee; stealthily slip away, leaving me behind;
to be pitied was he who loved thee, he whom thou leftst apprehensive.
Thy motive, beloved wife, for being able to reject our happiness, is
[incomprehensible for me (?);
werest thou not worried, beloved wife, lest in returning I brought home with me
[love-pain, as I longed for thee (?]
38. Magnificent is the Sarayū, with ecstasy I look upon it, so pure and lovely;
Along the banks are innumerable hermitages whose hermits strive after their
[adornment;
look at them; the plantations are laid out amidst fish ponds, beautiful and lovely;
the valuable *luruk* ²-flower is enclosed by *campagi*-plants which act as a fence.
39. Undismayed, all the hermits fearlessly and earnestly observe their
[burdensome vows;
the form of their penance is enchanting; they are able to be indifferent to
[enchantresses;
continually the people of Ayodhyā go about abreast; the young girls wish
[to roam about, having adorned themselves;
they do not bother about their pudenda when bathing in the river, not minding
[the spectators.
40. Profound are the minds of the silent hermits;
without flinching their minds are concentrated on purifications;
faithfully they eat as their food the *got*-fish
unsalted, for then it acts as a bulwark to their minds.
41. Admirable are the hermits and sages and accomplished men,
who exert themselves as a means to achieve purity and pity (?); ⁵⁵
their contemplations are such that they become indifferent;
they are unswerving as regards material delights.
42. The aim of the *pāṅggaga*-plant is to investigate purity; ⁵⁶
the aim of the *wungli-walēs*-tree is the rewarding of virtue;
the aim of the coriander is softness, that is gentleness of mind;
knowledge will be obtained by the creeping *widyā-sari*-plant.

⁵⁵ ñ rēsi sādhaḥka sādhu/sādhana ni ñ magawe hayu mēman.

The same line occurs in 41b & 49b; the preceding 7 syllables too are identical.

⁵⁶ This type of thought is abundantly represented in the Tantu Panggëlaran, uitgegeven, vertaald en toegelicht door Th. Pigeaud, thesis Leiden, 1924; cp. OJR XXV.93a.

43. The heart being dejected, the *putat*-tree keeps it at bay;
the aim of the *juwēt ulam* is that evil might be kept from one;
the *rukēm*-tree sending forth shoots, destroys the stains of passion;
a river causes broadness of mind in learning by its breadth.
44. (By) the *palisa* will be destroyed evil and badness;
the gods find their sustenance in the *vanti*-fruit (?);
grief should be checked by the *karangrang*-plant;
the *pangi*-fruit is a means of enslaving the mind if eaten.
45. The *hurisa*-trees try always to be gentle and meek towards creatures;
the pulses are afraid of sinning; the millet speaks with probity;
millet, *laja* and ginger are frightened and are in an orderly array;
the sweet potato is satisfied in its heart and has no worldly desires.
46. The *talēs*-plant may put an end to coition;
the monk may constantly eat *hilus*-fruit in its skin (?);
call to mind that the great sky should be feared;
such are one's meditations if one eats banana-flowers.
47. The pitiable white pulse has as its aim ⁵⁷ to be protected; ⁵⁷
the ferns have a bathing-place for those whose aim is concentration;
to eat of the *kēlēpu*-tree aims at deliverance;
one should, therefore, resort to the forest where vows are austere.
48. I am absorbed in praising the great anchorites who are resolute,
in their virtue inflexible, resisting the world;
for the smoke of their fires is fragrant,
it becomes rain which brings about our years (?).
49. It is the nature of hermits and sages and accomplished men
to exert themselves as a means to achieve purity and pity (?); ⁵⁵
the *naṅka* and *hilus* together are to be seen there;
they may be seen by those who are absorbed and disregard them (?).
50. Cast down thine eyes to the broad River Sarayū;
I am not mistaken now, it is (clothed in) red and yellow also;
the maidens scuffle and jostle each other,
all together they enter, splashing each other.
51. They do not protect the saffron on their chests;
then, having adorned themselves they roam round languidly all the time;
perspiring, they wash themselves in the eddies;
shuffling together, they meet, moving to and fro.
52. Unafraid of its depth, they are familiar with it;
being experienced with its moods by always bathing there;
all the servants chatter continually,
for at the beginning of the evening they are always romping.

⁵⁷ Text: *denya*; I prefer *donya*, like in the b-line, in 42 ab, 43b, above all 93a.

53. Slapping the water with their hands and splashing,
merrily they chase and jostle each other;
those who are fatigued fall forward in the water, laughing all the while,
watching those who float by, unclothed, lying on their backs.

54. Their eyes are like red-copper; uninterruptedly they are hailed
by the young men who are in the bushes on the banks;
they are delighted to see them naked and peep through half-closed eyes,
continually their minds are contented.

55. The sound of the whistling rice-bird is accompanied
by the shuffling young girls who imitate him;
as though they admonish him with their continual gestures;
the bird has human understanding and imitates their gestures.

56. Not inconsiderable is the joy of the male and female *lampipi*-birds;
for in former times they would have taken refuge in the lake; alas!
the beauty of the Sarayū has an attraction for them;
look! as they swim they caress the *boreh*.

57. There the moor-hens — it is their nature to fly;
the snipes bend noisily over toward the *wrēgis*-fish;
more and more the *walwis*-ducks on the rocks;
the *cakra*-birds gyrate round like a *cakra* (wheel).

58. The *jangkung*-heron who naturally walks on stilts, creeps about;
he pecks at the string crab who offers resistance;
his neck is gripped by them, he is in pain;
he flounders about with difficulty as his neck has been pinched.⁵⁸

59. The *bēsi*- and the *bisu*-birds have no force,
afraid of the monstrously great crayfish;
they make a show of diving and immerse themselves;
then they leave that awful water, crippled by the nippers.

60. Look, the *kuntul*-heron goes forward and offers help;
he picks at the nipping one as though to separate them;
there are the shrimps, their feelers stretching out amidst the nippers;
the *kuntul*-heron, hit from the side seized with fear.

61. *Dalupak* is the sound of the
swallowing and being swallowed are the *dēlēg*-fished in the eddies;
pējat-pējat birds make noises, engrossed in feeding
their youngs whom they teach to climb to imitate them.

62. There are numbers of birds squatting down; the numerous *bangō*-herons
[stride along;
those numerous birds that are mute, peep about and keep each other company;
frequently they go to the banks for beneath there are water insects to outwit;
they are amused by the caresses of the clean birds who are stroking themselves (?).

⁵⁸ Allusion to the fable well-known from *Pañcatantra* & *Tantri*; cp. note 41.

63. All cattle are regarded as being amiably disposed towards quiet animals; the birds pretend to peck at the ox warble-fly, I see they have a liking for them; the buffalo, as is his nature, has a fondness for dozing; their ticks are sought out by the numerous *tiligiran*-birds on their backs who move about and peck at [the ticks.

64. Speedily, one after the other, the *menol*-birds look backwards when seeing [human beings; as though they might be willing to sit on their laps if they were approached; north and west are obscured and darkened when they fly in numbers; constantly they are shouted at and struck by pebbles by the herdsmen who harry [all of them.

65. Pairs of *burwak*-birds act boisterously below; some sit on the *panggang*-trees, others are twirling around; calmly the *daryas*-owls are seeking for that which they can take; purposefully they catch grasshoppers and dragon flies.

Umuni manuk tomtoman; 66. The *tomtoman*-birds are singing; mahas-ahas atomtoman; the *tomtoman*-birds are circling round; umibër-ibër tomtoman, the *tomtoman*-birds are flying about, uguñan anon goñgoñan. longing to see the *gangangan*-tree (?).

Pijër umuni prit prënjak; 67. *Emprit*- and *prëñjak*-birds are engrossed in [their singing; masësëh irikañ tamyañ; they make their nest in the reeds; matëmu si gägähömhöm; they come across crows arguing with each other; mawëdi tiniñjo niñ dok. they are afraid of being spied upon by the owls.

68. In the high *güntungan*-trees the *kalwang*-bats are hanging down;⁴⁵ the stinking *lalawa*-bats, in masses, are imperfect; there are *wruk*-monkeys in the *woru* trees, knowing how to spring; the *kutupuk*-birds sit on the *katapang*-trees after flying.

69. The *prit-wila*-birds move about in their grottoes, chasing each other; the *kukang*-lemur is ashamed and keeps the company of the bread-fruit-tree; because of his clean habits he hates his itching; time and again he changes in a westerly direction to the *rambutan*-trees.

70. The *syung*-birds nest upside down in the *mangga*-trees; they dislike being pursued by the *kwak*-birds. "Ho, thou *kwak*-birds, do not come hither!" So they taunt the *kwak*-birds who complain and screech.

71. In the *kuwang*-trees the cuckoos make lovely sounds; they crave for the *waringin*-trees with their shadowed coolness; the *ambulu*-trees spread their branches thickly; the coconuts are scattered when reached by the rats.

72. The *alësës*-trees are smooth and their oil runs; looking at them I shudder and have a creepy feeling; the fruit husks of the *këpuh*-trees are like a thousand faces; laughing vacantly with eyes half-closed and making wry faces.

73. Gourds stretch out and extend amidst the *tilil*-creepers;
they twine around the *randu*-trees, laden with kapok;
the *pule*-trees blossom; there are *andul*-creepers on the paths;
payanggu-plants are in bud; the *paya*-shrubs hang down.

74. The *anduru*-fruits fall down, turning over;
noble people are happy in the ravines;
the *singgugu*-trees are very joyful
the gentle *sěmbung*-plants sprout forth conspicuously over the well.

75. There are the *puring*-trees on the banks, their flowers ruddy;
the flowers of the *tělēng*-plant entwine; there are the *gading*-fruits and many
[*putat*-trees;
the *kulurak*-trees with thick-set buds blossom between the *ambang*-trees;
sariwi-flowers are enjoyed by the bumble-bees wheeling about and caressing them.

76. The *manguněng*-flowers spread their festoons thickly and create desire
[in the mind;
just like women reaching forth, burning with grief at being deserted;
the bees go about caressing them and repeatedly disappear, restless;
just like bashful men they are, fickle, they desert them.

77. The massed golden *kanigara*-flowers are breached by many boys;
the pomegranate also are close each other, and the *padantěn*-flowers are also dense;
the pure pollen of the *poh*-flowers mingles with that of the *jambu*-flowers
[and vies with it;
a wind blows meanwhile; tranquil are the minds of those who go there.

78. Yonder there is one who climbs in the *campaka* and shakes down the flowers;
others carry them in their sling at their backs;
some enlist the aid of their kains to take them all,
whispering because they are not wearing their pantaloons.

79. The lovely ones with their slender legs, shining and slim,
as usual wearing their ornamented bracelets and dressed in their skirts,
are engrossed in unfolding their kains although short;
clearly the pudendum is to be seen

80. Now intentionally they go about to put to the test
the novice mendicants, to make desire burn in them;
great becomes the craving of those who are concentrating on the god;
those who are esteemed may, however, be beseeched to subdue their desires.

81. The young men succumb, with trembling knees
they are struck with passion when looking at the girls taking (the flowers);
they cover their eyes with their fingers spread, and move with convulsions;
they are tense, as though

82. The *palasa*-trees are all fruit and flowers, their leaves have already fallen;
their flowers are in rows on the branches: to what can their redness be compared?
it is like the livers of those overcome by passion, hit by the god of love;
strung together and placed by him on a tree, thus becoming *rendeng*.⁵⁹

⁵⁹ Meat, spiced, sweetened and dried in the sun; dendeng.

83. On the shores of the broad river the low-hanging *pudak*-flowers are
 [everywhere, their thick flowers are shaped like *dělēg*-fishes;
 they are eager to frolic and stop bathing to watch the pandanus ascending;
 their pollen spreads itself about on the cheeks, serving as a cosmetic of perfect
 [whiteness;
 their flower-cups are strung together, twisting around the *duwa* as if they were
 [the *duwa*'s flowers.

84. There are the *sri-gading*-flowers; it is the custom for them to be an
 [ornament for the hair;
 singled out, they serve as a flower to be worn on the head;
 then their stems are all combined, twisted and tied;
 as bracelets they alternate with the *campaka*-flower.

85. The *janggalit*-flowers quiver and become head-ornaments;
 while the pollen of the *saruni*-flowers covers the heads;
 they might rejoice;
 wearily, because of their fatigue, the hermits shrink back.

86. Above the place of the well it is adorned with flowers;⁶⁰
 excellent is the mass of *parijata*-flowers in bloom,⁶¹
 planted by those who have made vows to perform their homage with flowers;
 (for them) the small, delicate *parijata*-flowers bloom.⁶⁰

87. On the edges of the wet-rice-fields there are nurseries;
 there is talking going on near the *bakung*-plants,
 which are taken away by the young men and girls;
 the one-night-plants wilt in the interior of the forest.

88. In the fields all is clear and smooth;
 the grasses for roofing are arranged in rows;
 flowers and ferns hang down, threaded together in masses;
 yellow and beautiful are the dense *landěp*-flowers.

89. Fragrant *sulasih*-shrub plantations and *duhět ulam* are there,⁶²
 hanging down on the *wungu*-tree are the black flowers of the *tělēng*;
 there are others that are white, flowering everywhere in rows;
karacuk-plants and *trikañcu*-trees are like gold and silver.

⁶⁰ The four verses end in -*sěkar*.

⁶¹ Text: *parajita*.

⁶² The stanza in which we find the well-known *wungatělēng* has a remarkable form

Sulasih ta lun duhět ulam ta marūm,
 muray in wuñū wuñā tēlēñ mahirēñ,
 ma putih waneh patiyatap masěkar,
 karacuk trikañcu kadi mās salaka.

Apart from the assonances *tal tul tēl, wuñū wuñā, puti pati*, we see the *yamaka* in *c/d*: *masěkar/karacuk*. In *a/b* we find the inverted *yamaka* *arum/mura*; in *c/d* *mahirēñ/maputih* (black/white) is another token of a playful and versatile mind.

90. There are the *dangdangan*-trees, magnificent, of a purity unprecedented; having no fragrance and no flowers,⁶³ which is their good quality; thus, as the Holy Doctrine says, let them take their part in worshipping; contrary to expectation the Divine Nothingness results in divine qualities.⁶⁴

91. There now are all the sesamums in rows;
by their good attributes they purify and cleanse;
when caressed by them, beloved wife, they cease to be sharp;
the reality of a good quality, beloved wife, is its being a benediction.

92. Yonder the *kanduyuhan*-plants always bar the way;
how would they be if eaten? Unpalatable and bitter;
they serve as a medicine, amelioration is their reality;
they should be eaten by those with bile, such is their quality.

93. Everything that has leaves and which grows must have some aim;⁶⁵
but alas, my mind is restricted, I do not know their intentions;⁶⁶
what merits are there left behind in ignorant people?
the essence of those of peerless qualities, however, is their absence of qualities.⁶⁴

94. A good and pious man distinguishes the qualities;
he blesses the reality which he can see;
he speaks
because of his good qualities he sees the virtues kept in esteem.

95. It is the nature of qualities to be a blend of goodness and badness;
thus the peacock has all his qualities in his tail;
that now is the origin of his fatigue, he droops,
he is harrassed and tormented, carrying his tail.

96. When beautiful fruits are excessively dense,
at once that causes the branches to snap;
the 'vehicle', even when it possesses the requisite qualities and is virtuous
and very wise, suffers from its being a vehicle.

97. Clearly with good qualities are mingled bad ones;
for instance, the hermitage in the vicinity of the town;
the hermit being a virtuous man of unexampled purity,
many people come to him whose stains make him less pure.

98. Tedious and useless are the words that we say repeatedly, they are not
[necessary at all;
it is the nature of men when entering their own homes to be very joyful,
to have a sense of well-being and to be high-spirited;
.....

⁶³ Consequently: being *nir-guṇa*?

⁶⁴ Sang Hyang Taya is a name for Śiwa in the Tutar Saṅkulputih, Kirtya 420, 1.9:

Oñ Sañ Hyañ Taya tanpa netra, tanpa caṅkēm, tanpa iruñ, tanpa karṇa,
Sañ Hyañ Taya aran ira. — I suppose Tā = Taya. The poet perhaps plays
with the Buddhistic thought that complete detachment is a superior quality;
cp. also 93d in this sarga XXV, and the Index of the Tantu Panggëlaran.

⁶⁵ This is the theme of the stanzas 72—92.

⁶⁶ I agree.

99. There are the *kurañji*-trees, beloved wife, those trees are in the ravines;
sharp are the *kurinjem*-trees; 'glistening trees' stand there in rows;
the *kuranta*-trees are very gaunt, but they have plenty of flowers;
the *katangga*-plants cascade down, the *katanggas* are everywhere.

100. The ebony-trees are slender and also form a bow (?);
the curcumas are heaped up, with their arrows extended and up-standing;
the *acung-acung*- and *aculig*-plants have javelins that tear;
the water-jelly is very broad, like a shield.

101. The 'dog's tails' are like banners;
many pennons and streamers have the flowering *kuśa*-grasses;
there is the armoured one, beloved wife, the ant-eater;
the poisonous snakes are pursuing, the flying foxes give chase.

102. My mind, beloved wife, has compassion
just as the thongs on a horse
the *katiba*-plants and the *warul*-trees
it is as though my recollections struggle in a spider's web (?)

103. Huge black stones lie unattended,
like corpses of elephants and horses on the battlefields,
they are the flower-cups of the *pudak*,
hanging down, they are like broken tusks.

104. A dyke stretches into the distance along (?) the accumulated waters;
with knowledge of its own weakness it submits itself to the *bañjir*;
it is an example of those who will be conquered in their minds;
though they may have devotion and have made vows, they will have to submit
[to the one having magic power.

105. There are the *jambu*-trees, though numbers are broken;
they did not *sěmbah*, but remained upright even during the *bañjir*;
the penalty of going to meet those who have magic power;
there you see their happiness destroyed and fallen.

106. There a ship is wrecked, for
the owner of the merchandise
.....
some are fishing with nets, others are angling in the river below.

107. That is the reason why Ayodhyā should in truth be happy;
it is under the influence of the mighty River Sarayū;
there are places for fish, merchandise and vegetables,
as well as enough water suitable for drinking.

108. There are people fishing with nets, in line abreast going towards the
[shallow water;
together, simultaneously they plant their sticks.
Youths sometimes use their as a means to catch shrimps;
..... 67

67 I am not convinced by Aichele's translation in Feestbundel Kon. Bat. Gen.

109. There are some making a ball of what they eat (?);⁶⁸
yonder are those with throats disinclined to tap palm-wine (?);
as far as they have been bid for their cattle must be bought (?);
all that constitutes their wealth is secreted somewhat speedily (?)

110. Domestic cattle steal away in terrible suffering;⁶⁹
having been beaten in order that they could be loaded heavily;
their burden is mitigated with a ball of sticky lēpēt (tit-bits);
.....

111. Sesame more like stones than stones are, salt and husked rice
are bound with sack-cloth, the horses are not able to move themselves;
the weight is not acceptable to them, beloved wife;
the horse champ and chafe, their manner is obstinate.

112. The sufferings of those who are humble are as those of oxen:
all that serves to illuminate is equal to enlightenment;
the trend of my reflections is compassion;
looking at their fate, being always beset with suffering.

113. "So are we oxen (*paśu*), wretched, impure;
ruthless are those who sit on us; we are pushed;
they are exceedingly presumptuous in their beating;
forgetful of the supreme reality of oxen."⁷⁰

114. The ox is everything that represents the father and the mother,
everything which is venerated as the essence, all that is striven after by the
[compassionate;
all our fellow-sufferers are continually dogged by difficulties;
that is the reason why I am in truth an ox; purify me."⁷¹

115. Such are the words of the oxen,
while their swaying tails brush their bodies;
giving the doctrine of the significance of 'oxen';
they need everything, say I, which causes contentment.

116. "Man is able to harness (the ox);
sullenly it pulls the cart with hind quarters;
the man in the cart is withal intimidating and dexterous,
annoyed by the animal and irritated he strikes it.

117.⁷¹
to be beaten and to be pelted with stones,
that is the significance of being an ox" says the dexterous one.

⁶⁸ The verses a & b begin with *kuya sañ agulu*, c & d with *sapinira*.

⁶⁹ The four verses end with *bhāra*.

⁷⁰ *Paśu* = the individual soul according to Śaiva-siddhānta; cp. Gonda, o.c. 266.
Nihan aku paśu pāpa kaś mala, mala lis ikā sañ anuṅgaṇi kaḍuk;
kaḍurus agul-agulnya yā malu, malu pa rikā paramārtha niñ sapi.

⁷¹ Constant repetition of *sapi*° makes the translation of these lines extremely hazardous or even impossible.

XXVI. Rāma now describes the old capital Ayodhyā (1)⁷², the terror spread by Puṣpaka (2-6)⁷³, Bharata and Hanūmān coming to welcome the air-borne passengers (7/8; metre *mālinī*; end of Rāma's report).

Rāma greets his mother (9), Bharata and his stepmother Kekayī (10) who wept, notwithstanding their great joy.

11. But what is grief when it returns into its former state?
with the renewal of joy, time swallows all badness (?)
like jealousy which has a hatred of happiness;
lo! though overwhelmed it rises up and does not abate. (?)⁷⁴

12. Moreover, grief is not loath to interpose itself;
it is not obliterated by being redeemed by joy;
making manifest joy and sorrow in the world;
present in existence; they are inseparable.

13. Sorrow is swart, joy is red; they are beside each other;
just like a bamboo-flute
our bodily existence here is
filled with happiness and misery; simultaneous, perpetual.

13d. *ya hibēkan suka duhka lanā pisan.*

14. *Pisa niñu n papasāha sahāya* How could one be parted from a
ya ya tatan hana malwañ atah rikā friend?
ri ka dadinya maganti silih talu we should forget our sufferings when
talupa tēn lara yan kahiḍep suka. our mind is filled with happiness.
suka

15. Great happiness is like nectar, when it flows,
in streams — streams that are falling tears;
sorrow abates, is contented, swept away and overwhelmed,
washed away by the great happiness of the reunion.

16. What do tears mean in the end, however?
derision and outrage, they are ousted;
being happy and glad at the coming of her son,
can cause the destruction of the sad yearning and dispel it.

⁷² From the beginning of sarga XXVI on translation Juynboll in BKI 94, 1936, pp. 436—437 with the exception of the stanzas 11—16.

⁷³ Translation Aichele, enriched with numerous valuable notes in Feestb. K.B.G.

⁷⁴ Aichele takes exception to the words *lara larad* (German: *Weh verweht*), also to be found in XXIII. 50b, XXV. 4d, XXVI. 10c, which 'pretty assonance' however, he does not dislike as such, but which he contends should have been rejected by a poet of the stature of 'Yogiśwara'; these passages suggest a recast to him.

Now this last suggestion has been made with such diffidence that it has not much operative value. Moreover this gentle finger wagging at 'Yogiśwara' seems to me in odd contradiction to Aichele's utterance on his preceding page that it does not matter whether *we* with our modern European taste admire the artificialities, but only what connection they have with their own aesthetic ideal. This view I heartily endorse and wish to stress here.

Now the turn comes to Wibhiṣaṇa and Hanūmān (17), and then to Bharata (18), and herewith the aerial travel and the home-coming have come to a perfectly happy ending.

When stating in the Preface to his text-edition (p. VI) that it is difficult to decide how much has been interpolated into the last two sargas, Kern was certainly right. Nobody, I expect, when struggling through the second half of sarga XXV, can keep himself completely free from creeping thoughts that here the poem in its present shape is long-winded and might have been interpolated. I agree with Berg when he states that the Rāmāyaṇa is the result of repeated rewriting⁷⁵, even though I am very well aware of the fact that this process includes much more complicated activities than the intercalation of a couple of stanzas.

The protagonists of the interpolation-theory were extremely severe here. Kern puts between square brackets: XXV. 7-34, 40-49, 54-117 (hitherto accepted end of the sarga); XXVI. 11-16. As a matter of fact by doing so he does not interfere much with the sparse element of action, but he cuts out the description of Śarabhangga's hermitage, Mount Citrakūṭa and Bharadwāja's hermitage — all of them mentioned in the BhK and in the VR. The 15 stanzas spared from the 117 in the printed edition for their contents are as essential as the report of a happening made by a policeman in comparison to the description by a journalist — nevertheless one cannot help asking oneself to which approach did the original poet feel drawn.

Poerbatjaraka is still more severe, cuts out 7-34, 37-49, 53-117, so lightening sarga XXV from 106 out of its 117 stanzas; in XXVI he also cuts away 4-6, after which surgical operation he is very pleased, though less sure than in other cases.

Juynboll discards 102 out of the 117 stanzas and translates 1-6, 35-39, 50-54, mainly in accordance with Kern's views, including, however, stanza 54, without arguing with Kern or Poerbatjaraka; but he states his hesitation regarding 37-39. For him the numerous reduplications (and assonances?) are a sufficient proof of later interpolation. He omits XXVI. 5cd, parts of 6d & 7d and 11-16 from his translation, citing with approval Poerbatjaraka's doubts concerning 4-6.

There is not a grain of reality in Juynboll's argument. I have copied in clear Latin transliteration the whole of sarga XXV, marked in blue

⁷⁵ Indonesië X. 1, 1957, p. 75.

the reduplications and in several other colours the numerous assonances, etc., and came to the conclusion that the stanzas maintained by Kern, Poerbatjaraka and Juynboll do not distinguish themselves from the others by their frequency of reduplications and assonances. The whole argument is plain self-delusion and wishful thinking. The accepted stanzas simply were indispensable for the narrative and therefore have been swallowed by K, P & J.

Neither is the former investigators' approach realistic when out of a sarga of 117 stanzas they cut away more than a hundred of them and do not bother about the fact that a sarga consisting of a mere 15 or even 11 stanzas is no longer a sarga. Here the solution for us now is simple: the whole division into sargas is suspicious. In VKI XVI I could prove that V ends at the wrong place, IX & X perhaps should be taken together, XIII & XIV probably, XV & XVI perhaps. In the case of XXV I should like to point to the improbability that Rāma's words should be interrupted by the end of XXIV and that of XXV. True, XXIV *seems* to end with stanza 260 in mālinī-metre — and is not mālinī the metre for the final stanza in I, II, III & XVII? Certainly, but we also find one stanza in mālinī in the middle of III, VIII, XXVI, and a number of them in the middle of VI, XII, XXI, XXV & XXVI. To consider XXIV. 260 as a *final* stanza because of its being a mālinī-stanza, as perhaps has been done at the occasion of a reshuffle of the OJR, would be a mistake.

To end sarga XXV with 9 stanzas in aparawaktra-metre, as I have explained in VKI XVI, is not wholly excluded, but when we see that the description of the aerial voyage ends with the 2 mālinī-stanzas XXVI. 7/8, then we feel enclined to have the end of the preceding sarga put here.

Only a find of new MSS can give certainty where the last sarga but one should begin, with the actual voyage *or* with the description of the route to Hanūmān in XXIV. 203. In any case a real sarga XXV or some other figure, can be constituted as soon as the actual division in sargas (at least here) is dropped. Even if we were prepared to admit the surgical operations undertaken by K, P & J, who, however, in my opinion certainly went too far.

Unfortunately both Juynboll and Poerbatjaraka failed to react upon the remarks by Aichele who made two principal observations. To begin with the poet of the OJR in its present shape proved to be guided by Indian poetics (and the discovery that the OJR had the BhK as its prototype only underlines Aichele's statement). In the second place

we learn from examination of the whole OJR that those difficulties of assonance, reduplication and play of words can often be found where the more straightforward and more simply-described epic action is alternated by more lyric passages, *e.g.* those in *daṇḍaka*-metre.

Consequently the suspicions in my eyes are insufficiently substantiated, though I cannot deny that specially the two last third parts of XXV. are difficult and only too often beyond (my) comprehension. I hope that this paper, *though* it left much still in darkness, nay, just *because* it did so, will stimulate further research.

C. HOOYKAAS.

P.S. After this paper had been written and sent to the Editorial Board of the BKI, I received a copy of the recent book by Prof. Dr. J. G. de Casparis, 'Prasasti Indonesia II, Selected Specimens from the 7th to the 9th century A.D.', Masa Baru, Bandung, 1956. His No. XI deals with 'A Metrical Old Javanese Inscription dated 856 A.D.' This poem may either have been written in the style of its own days or it may deliberately have imitated a more old-fashioned style, as is the tendency of documents emanating from chanceries and notarial offices, in all times and all over the world. It is some 70 years older than the date agreed upon for the OJR.⁷⁶ The poet(s) of the OJR may or may not have known this poem, which is very rich in assonance and yamaka, just as our *sarga* XXV. But it is now certain beyond doubt that the stylistic peculiarities of this *sarga*, far from being the pottering work of a later epigon, only continue an older Javanese tradition. Consequently, the *form* no longer offering to us the problem of intercalation/genuineness, I hope that its *content* will draw the attention it deserves.

⁷⁶ Poerbatjaraka TBG 72, 1932; Hooykaas Djawa 12/4-5, p. 247; Sarkar, Indian Influences on the Literature of Java and Bali, Calcutta, 1934, pp. 174-9; Gonda, IG Juli 1935, p. 643; Van Naerssen, Museum 42/11, 1935; Berg ABIA 9 (1936), pp. 39-50.