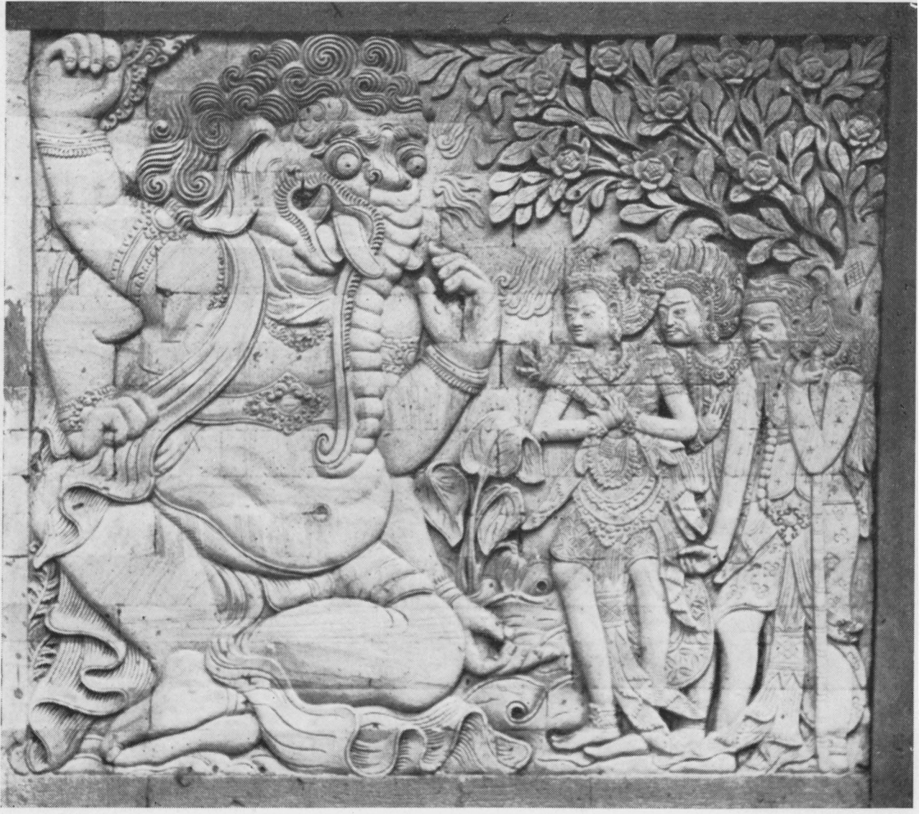


**ON THE OLD-JAVANESE CANTAKAPARWA  
AND  
ITS TALE OF SUTASOMA**







SUTASOMA PACIFYING GAJAWAKTRA

*(See note on page IX)*

# VERHANDELINGEN

VAN HET KONINKLIJK INSTITUUT VOOR  
TAAL-, LAND- EN VOLKENKUNDE

DEEL 54

J. ENSINK

***ON THE OLD-JAVANESE CANTAKAPARWA  
AND ITS TALE OF SUTASOMA***



'S-GRAVENHAGE — MARTINUS NIJHOFF — 1967



## CONTENTS

|                                                   |     |
|---------------------------------------------------|-----|
| Preface . . . . .                                 | VII |
| Note to the frontispiece . . . . .                | IX  |
| Abbreviations . . . . .                           | XI  |
| I. INTRODUCTION . . . . .                         | 1   |
| 1. Character in general . . . . .                 | 1   |
| 2. Parwa . . . . .                                | 1   |
| 3. Lexicography and linguistics . . . . .         | 3   |
| 4. Manuscripts . . . . .                          | 4   |
| 5. Identity and name . . . . .                    | 6   |
| 6. Author . . . . .                               | 8   |
| 7. Contents. Bhānwātmajaparwa . . . . .           | 9   |
| 8. Caṇḍakiraṇa . . . . .                          | 10  |
| 9. Wiwudaparwa; Pralapitaparwa . . . . .          | 10  |
| 10. Sutasoma . . . . .                            | 10  |
| 11. Cayabirama; Suprasena . . . . .               | 12  |
| 12. Kapiaparwa . . . . .                          | 12  |
| 13. Language . . . . .                            | 13  |
| 14. Time of composition . . . . .                 | 13  |
| 15. Place . . . . .                               | 14  |
| 16. Use. Wayaṇ . . . . .                          | 14  |
| 17. Value for the history of literature . . . . . | 17  |
| II. THE TALE OF SUTASOMA . . . . .                | 20  |
| Text with various readings . . . . .              | 20  |
| Translation . . . . .                             | 21  |
| Notes to the translation . . . . .                | 59  |
| Index of names . . . . .                          | 63  |



## PREFACE

This study of the Old-Javanese Cantakaparwa at first was undertaken in order to draw from it material for the study of mpu Tantular's Sutasoma kakawin, an edition and translation of which I hope to publish in the course of time. On making acquaintance with the Cantakaparwa however, it seemed useful to me, not only to make the tale of Sutasoma accessible, but also to publish a few notes on the text in general. Though it obviously has been appreciated by Balinese students of ancient literature, the Cantakaparwa so far has become little known among scholars outside Bali. Maybe the interest has suffered from the low esteem in which the text was held by Van der Tuuk. My reading in it has led me to disagree with the great scholar on this point. From the tale of Sutasoma I trust to have made plausible that the Cantakaparwa may shed light on the history of epic themes in Old-Javanese literature. I may add that, to my mind, careful study of other tales, e.g. that of Suprasena, might yield similar results.

The purpose of my study in the Cantakaparwa did not go farther than this. I did not intend to give a complete survey of the contents of the text and the problems connected with it, useful though such work would be.

The manuscript for this paper was completed five years ago. It is pointless to go into the reasons why only now it is offered to the Board of Editors of the Royal Institute of Linguistics and Anthropology. Suffice it to say that many parts of the introduction have been recast.

The delay in the publication and the necessity of rewriting large portions had a consequence that was very welcome to me. Thanks to a grant from the Netherlands Organisation for the Advancement of Pure Research, in 1964 I had the opportunity to work in Java and Bali for more than three months and in India for another quarter of a year. During that time I collected much information that also has its bearing on the Cantakaparwa. The recast has enabled me both to incorporate most of that information and to mention with profound gratitude the names of my informants, I Wajan Dalang of Padangtegal, I Gusti

Ktut Gde of Denpasar, I Wajan Mendra of Bratan (Singaradja), and I Gusti Ngurah Ktut Sangka of Krambitan.

Dr. C. Hooykaas and Dr. Th. Pigeaud right from the beginning of my work on the Cantakaparwa have put me under no small obligation, the one by the loan of typewritten copies of Kirtya MSS, the other by various information and help in finding the required MSS, but still it is hard to say what has been more important for me: their material help or their constant encouragement.

Prof. Dr. A. Teeuw in a few places suggested a better translation, which I have accepted with thanks. If the interest he has taken in the publication is to be understood as resulting from the task of an editor, it testifies to a high notion of that task.

Mrs. G. van Baaren-Pape has corrected my English. I am much indebted to her for the care she devoted to the manuscript and her understanding and patience in helping me to the correct expression.

## NOTE TO THE FRONTISPIECE

The frontispiece shows one of a series of reliefs by I Gusti Njoman Lempad on a building in Puri Lingsir, Ubud, Bali.

The painter-sculptor I Gusti Njoman Lempad is one of the most remarkable artists of Bali today. He was born in Bedulu 1873. His father sent him to Ubud, where he still lives. On his work see Th. P. Galestin, *Hedendaagse Kunst van Bali* (Catalogue Exhibition Centraal Museum Utrecht 1962) p. 60 sqq. On his work in the Museum Puri Lukisan Ubud the catalogue (Indonesian and English) of that Museum published 1964.

In his sculptural work he was as a rule assisted by his daughter Ni Gusti Aju Oka. The series of reliefs of which the frontispiece is one, illustrates the beginning of the tale of Sutasoma. The other panels show (1) the fight of Gajawaktra and the nāga, (2) the tigress attacking Sutasoma, (3) Sutasoma giving instruction to Gajawaktra, the nāga and the tigress, (4) Indra's attempt to seduce Sutasoma, (5) Sutasoma before his parents, and (6) Sutasoma received by Sumitra. Relief 6 is dated 4-10-52. As the artist has not received a literary education, he does not know the tales from the kakawins, but from oral tradition and wayān (in his sculpture the hero is accompanied by panasars; cf. § 16). He has also made a series of drawings in ink showing scenes from Sutasoma's life until his meeting with Daśabāhu (Cf. Ensink, *Sut. Onderzoek* 105). Both drawings and sculptures testify to the artist's originality and speculative reflection on the subjects he depicts. In his works Sutasoma is usually accompanied by a Śaiwite priest (*padanda Śiwa*) and a Buddhist priest (*padanda Buddha*). Accordingly in the relief shown here the figures behind the prince are those two priests (the one with the beard being the *padanda Buddha*), not Keśawa and another recluse as we would presume from the texts. The sculpture illustrates what is told *Sut. CP* 81b.

Lempad's too are the panels with scenes from the story of Abhimanyu and Siti Sundari in the outer court of Puri Saren, Ubud. See the notes by Tjokorda Gede Agung Sukawati and G. J. Resink in Hans Rhodius, *Schönheit und Reichtum des Lebens* Walter Spies (Den Haag, n.d.), p. 409 sqq.



## ABBREVIATIONS

|                             |                                                                                                                                                                                                                                       |
|-----------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Ādip.OJ                     | Ādiparwa. Oudjavaansch prozageschrift, uitgegeven door H. H. Juynboll, 's-Gravenhage 1906.                                                                                                                                            |
| BKI                         | Bijdragen tot de Taal-, Land- en Volkenkunde (van Nederlandsch-Indië).                                                                                                                                                                |
| Brandes,<br>Beschr.         | J. Brandes. Beschrijving der Javaansche, Balineesche en Sasaksche handschriften, aangetroffen in de nalatenschap van Dr. H. N. van der Tuuk en door hem vermaakt aan de Leidsche Universiteitsbibliotheek. 4 vols. Batavia 1901—1926. |
| CK                          | Caṇḍakiraṇa. See § 3.                                                                                                                                                                                                                 |
| CP                          | Cantakaparwa. References are to pages of MS D.                                                                                                                                                                                        |
| D                           | Cod. Or. Leiden 4572. See § 4.                                                                                                                                                                                                        |
| Ensink,<br>Sut. Onderzoek   | J. Ensink. Het Oudjavaanse gedicht Sutasoma. Onderzoek op Java en Bali. Z.W.O. Jaarboek 1964. 's-Gravenhage 1965, p. 103 sqq.                                                                                                         |
| G                           | Cod. Or. Leiden Bruikleen Berg nr. 71. See § 4.                                                                                                                                                                                       |
| Gonda, Skt.<br>in Indonesia | J. Gonda. Sanskrit in Indonesia. Nagpur, 1952.                                                                                                                                                                                        |
| H                           | Cod. Or. Leiden 6435. See § 4.                                                                                                                                                                                                        |
| Hazeu,<br>Jav. tooneel      | G. A. J. Hazeu. Bijdrage tot de kennis van het Javaansche tooneel. Thesis Leiden 1897.                                                                                                                                                |
| HNF                         | Handelingen Nederlands Filologencongres.                                                                                                                                                                                              |
| Hooykaas, AT                | C. Hooykaas. Āgama Tīrtha, Five studies in Hindu-Balinese religion. Verhandelingen KNAWL. Nieuwe Reeks, deel LXX No. 4.                                                                                                               |

- Juynboll, H. H. Juynboll. Supplement op den catalogus van de Javaansche en Madoereesche handschriften der Leidsche Universiteitsbibliotheek. 2 vols. Leiden, 1907—1911.
- K MS Kirtya 389. See § 4.
- KBW H. N. van der Tuuk. Kawi-Balineesch-Nederlandsch woordenboek. 4 vols. Batavia, 1897—1912.
- KNAWL Koninklijke (Nederlandse) Akademie van Wetenschappen, Afd. Letterkunde.
- Krwś. Korawāśrama. References are to page and line of Korawāçrama. Een Oud-Javaansch prozageschrift, uitgegeven, vertaald en toegelicht door J. L. Swellengrebel. Thesis Leiden 1936.
- L Cod. Or. Leiden 4577. See § 4.
- MBh. Mahābhārata. References are to book, adhyāya and śloka of the edition by V. S. Sukthankar a.o. Poona, 1933—.
- Mc Phee, Colin Mc Phee, The Balinese wajang koelit and its Wajang koelit music. Djawa 16 (1936), pp. 1—34.
- R Cod. Or. Leiden 9845. See § 4.
- Sut. CP The tale of Sutasoma (CP 78a—87b). See pp. 20—57.
- Sut. k. Mpu Tantular. Puruṣāda śānta, also entitled Sutasoma kakawin.
- Sut. l. I Wj. Mendra. Lampahan Sutasoma. See p. 2, note 6.
- TBG Tijdschrift voor Indische taal-, land- en volkenkunde, uitgegeven door het (Koninklijk) Bataviaasch Genootschap van Kunsten en Wetenschappen.
- Van der Tuuk, H. N. van der Tuuk. Notes on the Kawi Language and Literature. Journal of the Royal Asiatic Society, New Series, vol. XIII (1881) p. 42 sqq.
- VBG Verhandelingen (Koninklijk) Bataviaasch Genootschap van Kunsten en Wetenschappen.
- VG H. Kern. Verspreide Geschriften. 17 vols. 's-Gravenhage, 1913—1936.

## INTRODUCTION

### 1. *Character in general.*

The Old-Javanese Cantakaparwa has an encyclopaedic character. Prose narrations of myths and epic stories form the greater part of the book, but they are preceded, and their succession is sometimes interrupted by, paragraphs on the Old-Javanese language, esp. lexicography. The aim with which the work was composed may have been to impart all kinds of knowledge essential for the study of Old-Javanese literature. In the composition some parts have been borrowed literally from older texts, but more often they evidently are, or seem to be, recasts of works from Old-Javanese literature.

### 2. *Parwa.*

The title describes it as belonging to the *parwa* genre.

Sanskrit *parvan-* is a well-known term for the eighteen books of the Mahābhārata. Short prose versions of these books are among the oldest products of Old-Javanese literature that have come down to us and they appear to have inspired many later works. From their time onwards there are in the meaning of Old-Javanese *parwa* two elements, of which now one, then the other was more important: (1) the prose form and (2) the epic contents.

As to the form, some texts seem to derive their designation as a *parwa* only from their prose form. The Agastyaparwa<sup>1</sup> is a prose text containing teachings of a purāṇic character.

Yet as a rule *parwa* denotes epic matter that somehow is related to the Mahābhārata-cycle: in Bali up to the present day *wayan parwa* is that shadow theatre in which stories from the Mahābhārata, or stories that may be connected with it, are staged.<sup>2</sup> If the Buddhist tale

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<sup>1</sup> Agastyaparwa, een Oud-Javaansch proza-geschrift, uitgegeven en vertaald door J. Gonda. The Hague, 1936 = BKI XC 329—419, XCII 337—468, XCIV 223 - 285.

<sup>2</sup> Here and in § 16 I recapitulate parts of a paper on "Wajang en wajang-literatuur op Bali", read to the Dutch Congress of Philologists in 1966 and summarized in HNF XXIX 196 sq. See also Mc Phee, Wajang koelit.

of Sutasoma is included in the repertoire of this wayan, this seems to be justified by the hero's belonging to the Kaurava dynasty,<sup>3</sup> but *wayan Rāmāyaṇa* is distinguished from *wayan parwa*.<sup>4</sup> The wayan puppeteer (*ḍalañ*) in South Bali at the beginning of a play often reads a formula called *pañacah parwa* (specification of the parwa).<sup>5</sup> The North-Balinese *ḍalañ* I Wajan Mendra in the beginning of his performance of Sutasoma<sup>6</sup> used to pronounce the *pañakṣaman pawayañan* (prayer for forgiveness in wayan)<sup>7</sup> instead, which also gives the names of the parwas. Both *pañacah parwa* and *pañakṣaman pawayañan* must be understood as a reference to the authority of the (Mahābhārata-)parwas.

But in fact the performance is seldom directly based on the parwas.<sup>8</sup> If a poetic (*kakawin*) version is available, the *ḍalañ* preferably follows it, frequently quoting one or more stanzas. This illustrates that, though parwas as texts are in prose, parwa matter may be retold in poetic form in kakawins and dramatized in wayan.

The Old-Javanese kakawin is a poetical work modelled on the type of *kāvya* that in Sanskrit poetic doctrine is defined as *sargabandha*. As such Hooykaas has explained it in detail, taking the Rāmāyaṇa kakawin as an example.<sup>9</sup> We recapitulate its chief features. The kakawin consists of a number of cantos in Indian metres; it takes its subject preferably from the epics (Sanskrit *itihāsa*); it evokes the poetic sentiments (Sanskrit *rasa*); it uses language embellished both by sonorous effects and figures of speech; it gives descriptions of specified scenes and events.

Thus, though the two genres differ widely in other respects, the epic subject-matter links kakawin with parwa. Of the five kakawins that nowadays in Bali stand highest in appreciation: Rāmāyaṇa, Bhārata-

<sup>3</sup> See p. 59, note 5.

<sup>4</sup> In Java the term *wayan parwa* developed into *w. purwa*, which was understood as "shadow-play of olden times" and plays from Rāmāyaṇa and Mahābhārata were equally included in it. See H. N. van der Tuuk in TBG 25 (1879), p. 199 sq. and Van der Tuuk, Notes p. 49. Cf. Hazeu, Jav. tooneel 79 sq.

<sup>5</sup> Actually in most texts the names of the parwas are not mentioned, but MS Kirtya 2189 gives a recension of the formula in which we find fifteen of them.

<sup>6</sup> Lalampahan "Sutasoma", MS Kirtya 2290.

<sup>7</sup> As a separate text MS Kirtya 1401. It is also found in MS Kirtya 1610, Dharma Pawayañan.

<sup>8</sup> As MS Kirtya 2229 *Bhagavān Uttāṅka ka-utus narēṛēh nitya-guṇḍala* (The reverend Uttāṅka sent to find 'the eternal ear-rings'). It is the well-known tale of the Pauṣya-parvan in MBh. I, also to be found ĀdipOJ 111 sqq.

<sup>9</sup> C. Hooykaas. The Old-Javanese Rāmāyaṇa. An exemplary kakawin as to form and content. Verhandeligen KNAWL, NR dl. LXV No 1, Amsterdam, 1958.

yuddha, Sutasoma, Arjunawiwāha and Bhomakāwya, the last four are frequently drawn upon for wayaṅ parwa performances.

Moreover the repertoire of the wayaṅ parwa, as well as that of the wayaṅ Rāmāyaṇa, was very much enriched by the activity of the ḍalaṅs themselves. They composed new plays that somehow, but often very loosely, were linked up with the cycles of Mahābhārata and Rāmāyaṇa. These are what my informant I Gusti Ngurah Ktut Sangka styles “ḍalaṅs’ tales” (Indonesian *tjeritera padalangan*). (Cf. § 17)

If we take the term *parwa* in a wide sense, including the tales from the kakawins and the ḍalaṅs’ tales, our Cantakaparwa, as far as the narrative portions are concerned, is a parwa all right, both as to form and content, only the last chapter, Kapiaparwa, belongs to the Rāmāyaṇa cycle.

### 3. *Linguistics; lexicography.*

But a large part of CP is of a different character altogether. The paragraphs on language and the lists of synonyms are closely akin to another class of writings, which may be comprised under the term *kṛta-bhāṣā* (lit. correct language). This kind of texts too may be as old as Hindu-Javanese civilization. With the interest in Indian myths and sagas, the interest in the language in which they were told naturally went hand in hand. That language, whether it was foreign Sanskrit or cultivated Old-Javanese of court-literature, was always far distant from the artless mother-tongue and the mastery of it had to be acquired by study. The Caṇḍakiraṇa, an Old-Javanese treatise on several linguistic subjects (phonetics, metrics and lexicography), containing some quotations from the Sanskrit Amaramālā, probably originated in the time of śailendra rule on Java (7<sup>th</sup>—9<sup>th</sup> cent. A.D.).<sup>10</sup> The first

<sup>10</sup> Raden Saleh in the former century donated a palmleaf MS of this work to the Batavia Society of Arts and Letters, to which the Leyden Codd. Or. 4570 and 4571 (bequeathed by Van der Tuuk) go back. On the Jakarta MS see K. F. Holle, TBG XVI (1867), 461 sqq.; on the Leyden MSS Brandes, Besch. III 202a sqq. and Juynboll, Suppl. Catal. I 170 sqq.; on the second half of CK (lexicographical; not included in CP) H. Kern, Un dictionnaire Sanskrit-Kavi, Actes VI<sup>ème</sup> Congr. Internat. des Orientalistes III 2, Leyde, 1885 (= VG IX 273 sqq.); on the historical value of CK N. J. Krom, Over het Ćiwaisme van Midden-Java, Mededeelingen KNAWL, LVIII B8, p. 203 sqq., also his Hindoe-Javaansche geschiedenis <sup>2</sup>(’s-Gravenhage, 1931), 12 and 150 sqq.

There has been some discussion about the original title and its meaning. Two places supply evidence in this question. (1) The beginning of the text as found in CP (it is missing in the MSS of CK itself) reads: *Kiraṇa wiyati candāgni* (obviously for *caṇḍāgni*) .... (Cf. p. 7, note 18). (2) The colophon

half of it we find in CP (52a—63b).<sup>11</sup>

CP begins with a large lexicographical portion (till 33a), in which the words are arranged according to their meaning: names of gods come first, later on words for “fire” (5b), “wind” (6a), “mountain” (6b). There is a curious enumeration of men originating from different countries (8b): *nara wwañ Malayu/ puruṣya wwañ Cina/ nṛ wwañ Parañ/ na wwañ Mumin/ jana wwañ Bhuvun/ Bhutrāwa wwañ Klīn/* etc. Van der Tuuk, who makes frequent use of CP, says: “as a dictionary CP, like the Javanese Dasanama, has little value, as it strains after subtle shades in words of the same meaning (examples under *bĕlo*, *kirāṇa* and *ambawan*) and also contains imaginary etymologies (see under *kaneka*); most proper names in it are nearly unrecognizable (see under *daronama* and *suntikanti*); . . . it explains also words that have been borrowed from other languages, not only Malay, Madurese and Sundanese (see *aiñ*), but also Moluccan (see under *gora*).”<sup>12</sup>

#### 4. Manuscripts.

The popularity of the text may be measured to a certain extent by the frequency of its copies. Though CP is not as well represented as the

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of CK in the Leyden copies begins with *Iti candatarāṇa*, but Krom, who used the Jakarta MS, says that it appears from that MS that the right name is *Candakarāṇa*.

The following opinions were given by modern scholars. (1) In Brandes, *Beschr. III* 202a it is entitled *Chandakirāṇa*, *Caṇḍakirāṇa*, *Candakirāṇa*. Gonda, *Skt. in Indonesia*, p. 125, note 39, mentions it under the title *Caṇḍakirāṇa* (= the hot-rayed one, the sun). (2) On the strength of *candatarāṇa* Van der Tuuk once (KBW I 573a, s.v. *caṇṭaka*; the quotation in Brandes, *Beschr. III*. 205b may give rise to misunderstanding) suggested *Chandaḥprakarāṇa* (= treatise of metrics). (3) Himansu Bhusan Sarkar (*Journ. of the Greater India Soc. III* 1, 1936, p. 108 sqq.) pointed to the mention, in a 14<sup>th</sup> century inscription from Java, of *Candravyākaraṇa*, which might refer to Candragomin's Sanskrit grammar. C. Hooykaas, in his *The Old-Javanese Rāmāyaṇa kakawin* . . . (*Verhandelingen van het Koninklijk Instituut voor Taal-, Land- en Volkenkunde*, dl. XVI) p. 17, then explained *Canda-Kirāṇa* as an abridged form of *Candravyākaraṇa*.

Van der Tuuk's conjecture *Chandaḥprakarāṇa* seems to be built upon the supposition that CK is primarily a “treatise of metrics”. Metrics however is only one of its subjects. As to Hooykaas' etymology, both in form and contents CK is widely divergent from Candragomin's work.

Since the opening words seem to point to *Caṇḍakirāṇa*, since the vowel sign for *i* is easily and often dropped (so that *Candakarāṇa* in the Jakarta MS may stand for *Caṇḍakirāṇa*), and since in Indian literature words for the great celestial luminaries are often considered suitable names for treatises and commentaries, it seems to me that *Caṇḍakirāṇa* is indeed the original title.

<sup>11</sup> See § 8.

<sup>12</sup> KBW I 574a sq., s.v. *caṇṭaka*; quoted Brandes, *Beschr. III* 205b sq.

classics of Old-Javanese literature, it is found in the University Library of Leiden in a considerable number of copies;<sup>13</sup> and the Gedong Kirtya, Singaradja possesses a complete manuscript of it. The Faculty of Letters of the Udayana University, Denpasar has a *Ketakaparwa*.<sup>14</sup> The manuscripts catalogued as “Tjantakaparwa” and “Tjatakaparwa” in the Museum Pusat of Djakarta, formerly Museum van het Koninklijk Bataviaasch Genootschap,<sup>15</sup> are New-Javanese texts, different from the text discussed here. Neither these MSS, nor the *Ketakaparwa* of Denpasar have been taken into account here, but for a complete study of CP and its history they are of importance.

Mr. Soegiarto, of the Oriental Institute of the Leiden University, has made typewritten copies of several MSS or parts of them, so as to give a text as complete as possible of CP; these typescripts are

- (1) Cod. 10.459, a copy of Cod. 4573 = nr. 1190 in Brandes, *Beschr.* III 208 (this MS runs from the beginning of CP till D 24b);
- (2) Cod. 10.460, a copy of a part of D (see below), beginning where Cod. 4573 breaks off and ending at D 71a (where Cod. 4577 begins);
- (3) Cod. 10.461, a copy of L (see below);
- (4) a copy of D from 72b till 79a to fill up a gap in L;
- (5) a copy of G (see below);
- (6) Cod. 10.462, a copy of Cod. 4578 = nr. 1198 in Brandes, *Beschr.* III 211.

Mr. Soegiarto's work has facilitated mine to a great extent. I have made good use of all his copies. Moreover I used the following MSS. **D.** Cod. Or. Leiden 4572 = nr. 1189 in Brandes, *Beschr.* III 207b sq. = nr. MCDL in Juynboll, *Suppl. Catal.* II 222. KBW as a rule refers to page numbers of this MS, when quoting from CP (though sometimes it refers to L). All references to CP in this study are therefore equally given in page numbers of this MS.

**G.** A paper MS lent to the Leiden University Library by Professor Berg (Bruikleen Berg nr. 71). It was copied in 1928 from a palm-leaf MS in the library of I Gusti Putu Djlantik, Singaradja (entered in the owner's catalogue as “A 38—44, doos 10”). Details concerning the palm-leaf MS and a table of contents on the first page of the copy. G gives the text of CP from the *Wiwudaparwa* till the end.

<sup>13</sup> Brandes, *Beschr.* III 205a—211b. Juynboll, *Suppl. Catal.* II 219—222.

<sup>14</sup> Box nr. 193, MS nr. 273. On *Ketakaparwa* see § 5.

<sup>15</sup> Koninklijk Bataviaasch Genootschap van Kunsten en Wetenschappen, *Jaarboek* 1933. (Bandoeng) p. 367 sq.

**K.** A carbon copy, kindly lent to me by Dr. C. Hooykaas, of nr. 389 of the Gedong Kirtya, Singaradja. It contains the text of CP from beginning till the end. The Leiden University Library possesses an identical carbon copy, catalogued as Cod. Or. 9286.

**L.** Cod. Or. Leiden 4577 = nr. 1197 in Brandes, *Beschr.* III 209b sqq. = nr. MCDLI in Juynboll, *Suppl. Catal.* II 222.

The MSS H and R came to my knowledge only when I had nearly finished this study, so that I could only make a very limited use of them. **H** is Cod. Or. Leiden 6435, a neatly written paper MS, formerly owned by Dr. G. A. J. Hazeu and copied from a MS of Dr. Brandes. It contains the whole CP, only the beginning (one palm-leaf) is missing. **R**, Cod. Or. Leiden 9845, is a carbon copy of Kirtya 1357b. It is entitled *Kalakeya* and contains the tale of Sutasoma from the beginning till 83b.

D, G, K, L and R come from Bali. H is a copy of a MS from Bali.

After the tale of Sutasoma comes a lacuna, which none of the MSS I have seen fills up, all of them continuing *uja sah sakin sana*. It probably has been caused by the loss of one palm-leaf. D, G and H have the note: *hilañ satus kalih daśa*. In D Van der Tuuk seems to have understood this in the sense of "120 pages are missing", as he gives the first page after the lacuna the number 207. More probable is the explanation he gives in L: "Een aantekening zegt dat lontar 120 uitgevallen" (A note says that palm-leaf 120 has dropped out). K only says: *iriki akeh kiran* (here much is wanting). This lacuna is the clearest indication that all these MSS derive from one MS. For the rest also they evidently represent one uniform tradition.

Mr. Soegiarto, while making his copies of CP, now and then suggested emendations in brackets or in the margin. I have sometimes adopted these emendations, as will appear from the various readings.

### 5. *Identity and name.*

The text given by my MSS supports the authenticity of the title *Cantakaparwa* only. All MSS that have colophons give this name (variations in the first member *Cantaka-* and *Cātaka-*, in the second *-prawā*) and the term *cantaka* is found in the beginning of the text. I take the first member of the title to be an Old-Javanese form, with spontaneous nasalisation,<sup>16</sup> of Sanskrit *cātaka*, the name of the well-

<sup>16</sup> See Gonda. *Skt. in Indonesia*, p. 264.

known bird *Cuculus melanoleucus*.<sup>17</sup> In this sense *cantaka* is used CP 11b in an enumeration of vows: *cantakabrata/ ikañ cantaka aminta warṣa/* “The cantaka-vow: the cantaka means to ask for rain.” Manuscript H on its first page even gives the title of the book as *Cātakaparwa*, but this may be later “correction”. It has *Cantakaprawa* in the colophon. Why the name of *Cantaka* was given to the text might perhaps appear from the opening, but its meaning is doubtful. It reads: *awighnam astu/ nihañ ikañ sarasa/ dwijodah kowi (towi K) marutah/ nihañ prakṛti (v.l. prakṛti) nikañ cantaka/ bhaṭāra Manmatha/ akrṛti bhuwana/* My tentative translation: “... Thus is the creation by the cantaka, god Manmatha, as he created the world”, would imply that the cantaka is identical with Manmatha and that Manmatha here is the god-creator.<sup>18</sup>

However other names which may refer to this or a related text are handed down and mentioned in other sources.

(1) *Ketakaparwa*. Friederich, who was the first to make mention of CP,<sup>19</sup> heard of this name as a title of the same text. As we have seen (§ 4) a text under this title is known today; it is mentioned as the script for wayaṅ performances.<sup>20</sup>

(2) *Ce(n)takaparwa*. Van der Tuuk<sup>21</sup> suggested *Ketaka-* to be related to *cetaka*, which he explains as “a designation for those tales that are not drawn from the ordinary kakawins,<sup>22</sup> e.g. of Karna, who did not want to bow before Kuntī when her birthday was celebrated. This tale is said to be called *Cetaka-Karna*, but is unknown to me.”<sup>23</sup>

<sup>17</sup> *Cātaka* in the title of a work in *Cātakāṣṭaka*. See H. von Ewald, *Das Indische Gedicht vom Vogel Tschātaka*, Zeitschr. f.d. Kunde des Morgenlandes, Bd. IV (1842), 366–376, and M. Winternitz, *Gesch. d. ind. Lit.* III 150.

<sup>18</sup> Van der Tuuk (KBW IV 520b, s.v. *Manmatha*; where these and the following sentences are quoted) thinks this opening a support for a later explanation of Modern-Javanese *Marmata* (< *Manmatha*) by baṭara Guru. On the identification of Kāma with Śiva cf. J. J. Meyer, *Trilogie altindischer Mächte und Feste der Vegetation* (Zürich/Leipzig, 1937) I 36 and 40. Cf. also CP 52a (opening of CK): *Kiraṇa wiṇaticandāgni dwijadakowimarutara (-marutsa K) nāhañ byakta pinakaśarira bhaṭāra Mijwala miḥwajanmāṅgawe bhuwana....*

<sup>19</sup> R. Friedrich. Voorloopig verslag van het eiland Bali (in VBG XXII, 1849) p. 16.

<sup>20</sup> Kirtya MS 2233 is entitled *Lampahan wayaṅ Ketakaparwa*. I have not seen it and further details are not available to me. But from the number in the catalogue I infer that it was acquired from Ubud (South Bali) April 10<sup>th</sup>, 1941. The ḍalaṅ of Padangtegal (a village in the immediate neighbourhood of and under one pērbēkēl with Ubud) told me that for wayaṅ performances of Sutasoma *Ketakaparwa* is sometimes used.

<sup>21</sup> KBW I 574a, s.v. *caṇṭaka*.

<sup>22</sup> Cf. the “ḍalaṅs’ tales”, § 2.

<sup>23</sup> KBW I 626a s.v.

A wayaṅ text<sup>24</sup> bears the title Kabegal(an) Arjuna. Pūrwa niṅ Ce(n)takaparwa (Arjuna robbed. The beginning of the Ce(n)takaparwa). I have not found this tale in my MSS of CP.

Obviously CP is a compilation. The Caṇḍakiraṇa portion and other passages evidently have been taken unchanged from other texts and other parts are strung together so loosely that it is quite doubtful whether they were written at one time by one person. From such compilations paragraphs are as easily left out as new ones are inserted in them and it is only natural that they exist in various recensions, as many texts in Java and Bali indeed do. Therefore, for the time being, it will be wise to presume that the names *Ketakaparwa* and *Ce(n)takaparwa* designate texts that probably have much in common with our CP, but are not necessarily identical with it.

#### 6. *Author.*

CP does not tell anything about its author. And indeed, it can hardly have had an author in the strict sense, only a compiler.

Friederich (l.l.) says that it was made by Kawidasi "the follower of Byāsa". This seems to correspond to what Van der Tuuk heard:<sup>25</sup> "Kawidasa is supposed to be the name of the author of a treatise on Indian metres, which is incorporated into CP . . . ." So the tradition seems to be especially concerned with the Caṇḍakiraṇa chapter. It should, I think, be taken for just a tradition, but, if ever an author actually bore the name of Kawidāsa or the lady's name (?) of Kawidāsī, it must have been a pen-name.

#### 7. *Contents. Bhānwātmajaṇaparwa.*

We pass in review the contents at random. As we have seen, in the beginning lists of synonyms are given. The first part of the narrative portion (beginning 33a) is chiefly devoted to epic stories, in which the Pāṇḍawas and Korawas play a great part. Tales and series of synonyms alternate in this section.

On page 46b begins the story of Karṇa<sup>26</sup> under the special heading

<sup>24</sup> MS Kirtya 2234, acquired from Ubud (South Bali) April 10<sup>th</sup>, 1941.

<sup>25</sup> KBW II 208a, s.v. *kaṇwi*; quoted Brandes, Beschr. III 202a.

<sup>26</sup> In main lines according to MBh I 104 and 126 sq. and Ādip.OJ 110 sqq. and 134 sq., but different from that story in detail. The beginning till 47a is quoted KBW IV 575 (s.v. *musuh*).

of Bhānwātmajaparwa: Patah (i.e. Pṛthā, Kuntī), while performing austerities as a pupil of the reverend Dhomya, becomes pregnant by Sūrya and gives birth to Karṇa. She exposes the child on the Narmadā; it is found and brought up by Widata and Suketri, who give it the name of Rādheya. The Korawas (whose names are enumerated; cf. p. 59, note 4), on hearing of Rādheya's excellence in archery, invite him to their court, marry him to Suntikanti and make him king of Awaṅga.<sup>27</sup> When the Pāṇḍawas hear about this, Patah goes to Awaṅga, makes herself known as Karṇa's mother, but fails to win him over to the Pāṇḍawas. Karṇa has seven sons and then abdicates to perform austerities. The Korawas Duryodhana (Kurupati), Jayadratha, Duḥśāsana, Yuyutsu, Śakuni and Dhṛtarāṣṭra also resort to spiritual teachers and practise asceticism.

This passage bears a close resemblance to the Korawāśrama (Krwś.), though there are a few divergencies, which may prove of some consequence. As in Krwś. Prajāpati does not grant the Korawas' wish that the Pāṇḍawas may die, because "the Pāṇḍawas are the content of the world."<sup>28</sup> The Bhānwātmajaparwa continues with the returning home of the Korawas mentioned above and the austerities of new characters, the last of which is Kuñjayakarṇa.

The story of this Kuñjayakarṇa is related more at length and is akin to the Buddhist legend of Kuñjarakarṇa edited by Kern.<sup>29</sup> In both tales Kuñjaya-(respectively Kuñjara-)karṇa saves his friend Pūrṇawijaya from hell, but the reason why Pūrṇawijaya was condemned to hell is different. In CP he arouses the envy of Kāma,<sup>30</sup> who enters into him and makes him interfere with a widadari. Kuñjayakarṇa saves his friend by the power of his yoga and by *wedamantra* (Vedic formulas). No trace of Buddhism in this version of the tale.

<sup>27</sup> The name of Karṇa's kingdom in MBh. and Ādip.OJ is *Aṅga*. But in Old-Javanese kakawins it is *Awaṅga*. Cf. A. Teeuw, *Het Bhomakāwya* (Thesis Utrecht 1946). p. 240, s.v. *Awaṅgapati*. It occurs several times in Sut. k. Cf. p. 60, notes 9 and 10.

<sup>28</sup> *Pāṇḍawa iku paṇisi nini jagat* (49a). Cf. Krwś. 14. 8 sq.: *paran bḥcikane noraa Korawa Pāṇḍawa, apan paṇisi nini bhuwana*.

<sup>29</sup> H. Kern. De legende van Kuñjarakarṇa volgens het oudst bekende HS met OJav. tekst, Ndl. vert. en Aantt. Verh. KNAWL NR III 3, Amsterdam, 1901 (= VG X 1 sqq.). On the strength of striking parallels in Europe C. Hooykaas conjectures that the tale must have an Indian origin. See his Een hypothese omtrent den oorsprong van het Oudjavaansche verhaal van Kuñjarakarṇa, TBG LXXI (1931), pp. 3—28, and The Buddhist legend of Kuñjarakarṇa and Pūrṇawijaya, Journ. of the Oriental Inst., Baroda, V (1955), pp. 95—98.

<sup>30</sup> *Rāma* (KBW IV 63b, s.v. *pūrṇa*) is a misprint.

The following paragraph on the *aji jahinañ* (a knowledge imparting perfect charm to the lady possessing it) (50ab) is partly identical with a passage in Krwś.<sup>31</sup>

#### 8. *Caṇḍakiraṇa*.

As we have seen, CP 52a—63b is the first half of the *Caṇḍakiraṇa*. This part of CP is of great importance for our knowledge of CK, in the first place because it obviously supplies the text of the pages missing in the first half of the MS of CK itself (1—5, 8, 10, 11 and 13). Further on some passages which we find in CK are missing in CP (among others the place where the Śailendra king Jitendra is mentioned).

#### 9. *Wiwudaparwa*; *Pralapitaparwa*.

From 64a onwards again epic stories. Some parts are given a special title: the *Wiwudaparwa* (*wiwuda* < Sanskrit *vibudha*, god) begins 73a, with the tale of the apsara (= gandharva) *Āṅgarapraṇa*; <sup>32</sup> the *Pralapitaparwa* (75b sqq.) tells how the widows (enumerated) of the Korawas follow their husbands into death.

#### 10. *Sutasoma*.

The episode beginning 78a is given the title *Tatwa nira sañ Kālakeya*, "Story of Kālakeya". Text and translation of the tale are given on pp. 20—57. It is in substance the story of *Sutasoma* as told by mpu Tantular in his kakawin *Puruṣāda śānta*.<sup>33</sup>

The jātaka of prince *Sutasoma* and the man-eater *Kalmāṣapāda* is well-known and has been told in many tongues and in various ways.<sup>34</sup>

The main points recurring in most versions are (1) prince *Sutasoma*'s meeting a brahman who is going to recite sententious verses for him; (2) his being carried off by a man-eater, who had vowed to sacrifice

<sup>31</sup> Krwś. 134 sqq. Both passages quoted KBW IV 346b sqq., s.v. *jahinañ*.

<sup>32</sup> The name *Āṅgarapraṇa* obviously goes back to *Āṅgārāpraṇa*, the name of a gandharva king met by the Pāṇḍavas (MBh. I 158 sq.), but the tale is different from the one told in MBh.

<sup>33</sup> The text with a Balinese and an Indonesian translation has been edited by I Gusti Bagus Sugriwa (*Sutasoma*.... Denpasar, 1959.... 22 vols.).

<sup>34</sup> Cf. K. Watanabe, The story of *Kalmāṣapāda* and its evolution in Indian literature, Journ. Pali Text Soc. 1909, pp. 236 sqq. and H. Kern, *Kalmāṣapāda en Sutasoma*, Versl. en Meded. KNAWL 4<sup>e</sup> Reeks XI, Amsterdam, 1912 (= VG III 121 sqq.).

a certain number of princes; (3) his being set free on parole in order to give the brahman a reward; (4) his return to the man-eater; and (5) the conversion of the man-eater and the liberation of the princes that had been captured before.

Tantular's version is essentially different from all others that have come down to us.<sup>35</sup> We mention only the most salient features. (1) The Buddha, who has descended to earth as Sutasoma, is identical with Rudra (as a form of Śiwa), who has taken possession of Puruṣāda (the Man-eater; the name Kalmāṣapāda does not occur). Teachings on the identity of Śiwa and Buddha are an essential element in the text. (2) The character of the brahman coming to recite sententious verses is absent and hence Sutasoma, captured by the Man-eater, is not liberated on parole to acquit himself of his obligations towards the brahman. (3) While the plot is thus considerably changed, the form is also new: nowhere else, as far as we know, was the tale the subject-matter for a kāvyā complete in itself.

The Sutasoma kakawin seems always to have stood high in appreciation, especially for its profound religious teachings. It is staged in the wayān and it is again and again rendered into modern Balinese in the form of *parikan* (poems in Indonesian metres and in simple modern Balinese language).<sup>36</sup>

CP in outline agrees with Tantular. Apart from minor details the points of difference are: (1) CP gives more and often other genealogy. (2) The story of Daśabāhu winning his bride is rather different; it is told in the beginning and at much greater length. (3) Many persons have other names. Notwithstanding these divergencies — to which I shall come back in § 17 — there is to my mind no doubt that the author of (this part of) CP knew and used Tantular's work. This, I think, is proved by striking agreement, even in the wording, in passages that are characteristic of the kakawin as a literary genre. Thus CP 82a: *Amaṅgih parwata apiṇḍa danuja, atutuk guhāḥwa, amata śilāputih, kady abhūṣaṇa limut ampakampak, aswara guruh pracanda*, clearly follows Sut.k. XXXIV 4a sqq.: *Gunuṇ adbhutāsēmu mahāsura katēmu ri madhya nin wana/ matutuk guhāḥwa masiluṇ kēpuh aruhur*

<sup>35</sup> Cf. H. Kern, *Over de vermenging van Çivaïsme en Buddhisme op Java naar aanleiding van het Oudjavaansch gedicht Sutasoma*, Versl. en Meded. KNAWL 3<sup>e</sup> Reeks V, Amsterdam, 1888 (= VG IV 149 sqq.), and J. Ensink, *De Menseneter bekeerd*, HNF XXVI 220 sqq.

<sup>36</sup> On *parikan* in general cf. C. Hooykaas, *Indisch-Indonesische poëzie* (Forum der Letteren III 1962), p. 225 and Hooykaas AT 99; on younger versions of Sutasoma and related texts Ensink, *Sut. Onderzoek* 104 sq.

*añanti riñ gēgēr/ mata tulya bhāskara śilāputih akalāñan iñ gunuñ midēr/ masawit latāgēñ anurambat i parañan ikañ mahāgiri// Baḍa-manya megħa ri ruhur luñayan ika kuwuñkuwuñ mēluk/ saha bāyu bajra kumusuh kadi laku nika rodrāgēñ galak/* And Sut.k. CXX 7a: *Sakwehkweh para rājaputra mañiriñ lwir sarwapuṣpāñēḍēñ/* obviously was the model for CP 85b: *dinulur iñ para kṣatriya, kadi puṣpa mañēḍēñ*. Of course kakawin and parwa have much more in common, but in most cases the doubt subsists whether Tantular did not follow an older text,<sup>37</sup> which then could have been CP's source as well. In the two given instances however, the kawi was on his own ground (the embellishments of language; *alamkāra*) and could not but be original; consequently the parwa here must derive from him. In § 17 we shall see that, for the tale of Sutasoma, it probably also draws from another source.

#### 11. *Cayabirama; Suprasena*.

After the lacuna signalized in § 4 begins the story of Cayabirama and his conflict with the rākṣasa Gunatama, who later on becomes his ally. In this tale passing reference is made to Sutasoma and Daśabāhu, but apart from that I have found no trace of Buddhist tendency.

The next tale (from 219a onwards) is a prose version of the kakawin Wighnotsawa,<sup>38</sup> which has a strong analogy to the tale of Sutasoma. The hero, Suprasena, like Sutasoma, is a bodhisattwa, or rather an avatar of Buddha (*pañjanman ira sañ hyaṇ Jina*). According to Brandes<sup>39</sup> the tale as told in CP has been the source for the kakawin Bratasraya. The same tale seems to have been the subject-matter of a wayaṇ tale, the lalakon Jinawikrama.<sup>40</sup>

#### 12. *Kapiparwa*.

The last section of CP (226a—240) tells of the marriages of bhaga-

<sup>37</sup> That he had at least a starting-point in an older text we may gather from Sut. k. I 4: *Pūrvaprastāwa nñ parwaraṇa giñēlar sañka riñ Boddhakāwya/ nñuñ iñ Dwāpara Traita Kṛtāyuga sira ñ sarwadharmāñgarakṣa/ tan len hyaṇ Brahma Wiṣṇu Iṣwara sira matēmah bhūpatīñ martyaloka/ mañke prāpta ñ Kali śrī Jinapati manurun mātyana ñ Kāla mūrkhā//* This tells us that Tantular had before him a text called Boddhakāwya, which dealt with the Buddha's coming down to earth in the Kaliyuga, though if, how and how detailed it related the story of Sutasoma we can only guess.

<sup>38</sup> See Juynboll, Suppl. Catal. I, pp. 147—149 and Brandes, Beschr. III 343.

<sup>39</sup> Beschr. I 201.

<sup>40</sup> Cf. KBW IV 353a, s.v. *Jina*.

wāns and widadaris, each couple having an offspring of numerous monkeys.<sup>41</sup> Sugrīwa and Bāli, Hanumān and Rāma also enter the scene, and the text ends with Rāma adopting Sugrīwa as his brother and Hanumān as his son.

The table of contents of manuscript G aptly entitles this chapter Kapiparwa. No doubt it is the same text which Friederich<sup>19</sup> mentions as a separate book, "which contains the history of Sugrīwa, Hanumān and their ancestors in the dynasty of monkeys."

### 13. *Language.*

The language of CP is an Old-Javanese which, besides the old, shows many younger words and forms; e.g. *aja* (passim), *orana* (82a), *norana* (85b), *kañ* (passim), *sakehe* (85b), *len* (passim); *anaturēna*, *aturēna* (86b), *anātērēna* (213b), *jēñēñēna prabhu* (220b), -a forms of -*akēn* verbs; *den-* and *depun-* for the passive indicative (*denpurugul*, 79b; *densēmbah*, 82b; *depunwalat*, 80a; *depunayunayun*, 85b). I have not found any unmistakable Balinese words and forms.

Van der Tuuk<sup>42</sup> says: "Its [CP's] language is of very young date, as e.g. appears from words like *sinhanabda* in stead of *sinhanāda* and proper names like *Srawaṅga* [p. 60, note 9], which are much corrupted in it (see also e.g. under *pr̥thā* [> *Patah*, cf. § 7]), whereas even botched Arabic words occur (e.g. see *pedah*, *bahit* and *purasanī*); besides it uses Chinese numerals (e.g. *sam*), and now and then a Chinese word (see *camca*); . . . ."

### 14. *Time of composition.*

It follows from what we have said in § 10 that CP must have been compiled after the rule of king Hayam Wuruk (second half of the 14th cent. A.D.), whose contemporary mpu Tantular was. A terminus ante quem is found in the colophon of manuscript D:<sup>43</sup> it gives the year 1758 śaka = 1836 A.D. As D is a copy of a palm-leaf MS from Klun̄kuñ, this obviously means that this Klun̄kuñ MS was completed in 1836.

<sup>41</sup> Cf. Vālmiki Rāmāyaṇa, ed. G. H. Bhatt (Baroda 1960—) I 16, esp. Crit. App. 491\*.

<sup>42</sup> KBW I 573b sq., s.v. *caṇṭaka*; quoted Brandes, Beschr. III 205b.

<sup>43</sup> Quoted Brandes, Beschr. III 207b sq., nr. 1189. L.-Ch. Damais in his Études d'Épigraphie Indonésienne V (Bulletin de l'École Française d'Extrême-Orient XLIX), p. 138 has determined the equivalent in the Christian era as June 15<sup>th</sup> 1836.

At this stage of research every attempt to determine the date more closely must imply a great deal of guessing. It seems probable that CP is posterior to Krwś.; not because the Bhānwātmajaparwa would be younger than Krwś. — which is not certain <sup>44</sup> — but because on the whole younger linguistic forms seem more frequent in CP. However Swellengrebel (40\* sqq.) could not find a reliable terminus post quem for Krwś. Moreover, closer investigation of the material is required and one should bear in mind Swellengrebel's observation that one does not know whether certain linguistic features should be ascribed to difference in place or difference in time.

### 15. *Place.*

As we have seen, all my MSS originate from Bali. As to the question whether CP got its final shape there or in Java neither of the islands is ruled out. The verb forms in *-čna* (see § 13; K as a rule "corrects" them into *-ana*), I think, make it probable that certain component parts at least, came to Bali very lately. But even then the formation of CP as we know it now, could have been achieved in Bali.

### 16. *Use. Wayan.*

The contention at the beginning of this introduction, that the original aim of CP has been to impart all kind of knowledge needed for the study of ancient literature, will, it is hoped, have become plausible. It might now be asked for the use of what kind of people the book was intended and who actually made use of it.

It was pointed out in § 3 that the language of the kakawins had to be learned, by aspirant poets as well as by readers. In Bali the production of Old-Javanese kakawins has never ceased; they are written even nowadays. *Mabasan* is the Balinese term for reading and discussing Old-Javanese literature. I Wajan Bhadra has described the activities of *śékaha babasan*, literary clubs all over Bali, which come together regularly for that purpose.<sup>45</sup> CP may well have been composed with a view to the needs both of the kawi and his public.

<sup>44</sup> Swellengrebel (p. 7\*) supposes that CP [viz. the Bhānwātmajaparwa] goes back to a recension which differed considerably from the Korawāśrama we know.

<sup>45</sup> I Wj. Bhadra, Het "Mabasan". Bijlage Mededeelingen Kirtya Liefrinck-van der Tuuk. Soerabaia 1937; cf. Ensink, Sut. Onderzoek p. 105. For similar activities in Java cf. Th. Pigeaud, In Memoriam Professor Poerbatjaraka, BKI 122 (1966), p. 406.

However one category of men by their profession must have had a special interest in texts like the CP, viz. the *ḍalañs* of the wayaṅ parwa.

Wayaṅ no doubt is much older than CP. According to Pigeaud,<sup>46</sup> it must have been performed in Java in the days of King Hayam Wuruk and probably was used for purposes of exorcism then, as it is nowadays both in Java and Bali. Wayaṅ is the medium through which most people become acquainted with the tales from parwas and kakawins.

Different kinds of wayaṅ literature are known from Java: a play (*lakon*) may be summarized in a short prose sketch, incorporated in the *ḍalañ's* handbook (*pakĕm*), or it may be written down in a fuller <sup>47</sup> form, which as a rule is designated by *lakon*.<sup>48</sup>

In Bali it was and still is, not customary to confide the full text of a *lakon* (polite form: *lampahan*) to writing. The *ḍalañ* knows the tale from the kakawin or another text, he knows the traditional ways to dramatize it for the wayaṅ and, especially through the comic servants (*panasar*), puts in no small amount of improvised passages.

It may be only on the instigation of the German painter Walter Spies (who lived in Bali for thirteen years and took many initiatives in different fields of art) that full texts of *lampahans* were written down. In 1940 the Kirtya Lieftrinck-van der Tuuk received a number of *lampahans*, all from the South-Balinese villages Bongkasa and Ubud and the *ḍalañ* I Wajan Mendra soon afterwards contributed one or two *lampahans* in the North-Balinese style. Altogether the Gedong Kirtya now possesses sixteen *lampahans*.<sup>49</sup> According to Van der Tuuk,<sup>50</sup> who worked in North Bali, the Balinese *ḍalañ* does not use a text like the *pakĕm* of his Javanese colleague. In South Bali however, as we have seen, *Ketakaparwa*, which at least is akin to CP, is used as a text for wayaṅ plays. It does not seem too rash a supposition that CP, if it was not written for the purpose, at least has served as a *pakĕm* to Balinese *ḍalañs*.<sup>51</sup> In the lexicographical chapters they could find a

<sup>46</sup> Th. G. Th. Pigeaud, Java in the 14<sup>th</sup> century, IV, 481 sq. and 516.

<sup>47</sup> That is to say as complete as the text can be of a performance in which so much is left to improvisation.

<sup>48</sup> Cf. Hazeu, Jav. tooneel 125—138; Tjan Tjoe Siem, Hoe Koeroepati zich zijn vrouw verwerft, Thesis Leiden 1938; and C. Hooykaas, Javaansche uitgaven van Volkslectuur, Djawa 12 (1932), p. 93 sqq.

<sup>49</sup> MSS Kirtya 2189, 2209, 2229, 2231, 2232, 2233, 2234, 2235, 2235a, 2236, 2237a, 2243, 2244, 2247, 2249, 2290.

<sup>50</sup> Van der Tuuk, Notes p. 49.

<sup>51</sup> Brandes and Berg are inclined to look upon CP and similar texts as precursors of the Modern Javanese wayaṅ texts. J. L. A. Brandes in the notes to

large variety of Old-Javanese words, to use as the occasion demanded; the narrative parts could provide them with rough draughts for their performances; a passage in the *pañakṣaman pawayañan* included in Sut. 1. (see § 2; it actually refers to a *Candrakirāṇa*) shows that *ḍalañ* are concerned with linguistic speculations à la *Caṇḍakirāṇa*.

A few more facts testify to the close connection of CP with wayaṇ. Two of the most important implements of the shadow theatre I have found mentioned in the lexicographical parts: for *wayaṇ* (the leather puppets) the synonyms *parante*, *praṇagasta*, *rekacarṇa* (*rekadarma* K), *ragacipta* and *ringit*<sup>52</sup> are given; for *kělir* (the screen) *wāraṇa*, *tawēñ*, *bandhatinañ* and *ciptanayana* (*sipta*- K).<sup>53</sup> In the "Korawāśrama" passage (see § 7) Dhrtarāṣṭra gives instruction to Yudhiṣṭhira and mentions several kinds of spiritual teachers.<sup>54</sup> Explaining the words *maṇurohita maṅgalaṇ* he says: *Maṇurohita naran in guru; maṅgalaṇ naran in paṅguñ. Ana wwañ anaṅgaṇ wayaṇ, ana ujar in ḍalañ denucapakēñ in parante. Parante naran in ringit, aṇucapakēñ dharma aji kasampūrṇan in gātra, dentēguhakēñ in hati. Guru paṅguñ naranya.* "*Maṇurohita* means teacher; *maṅgalaṇ* means operating-box.<sup>55</sup> There is a man manipulating the wayaṇ puppets and there are words of the puppeteer which he speaks through the *parante*. *Parante* means puppets; they teach the doctrine of the perfection of the body, a doctrine that is fixed in the heart. This (viz. the puppeteer) is the teacher in the operating-box."

In the tale of Suprasena we find a sentence *Rahina tatas kamantyan, marēk i sañ Datawikrama, . . .* "Thereupon day broke and he appeared

Pararaton . . . uitgegeven en toegelicht door — 2<sup>e</sup> druk . . . (VBG LXII, 1920), p. 209 sq.; C. C. Berg, *Inleiding tot de studie van het Oud-Javaansch* (Soerakarta, 1928), p. 131 sq.

<sup>52</sup> Cf. KBW III 612a s.v. *wayaṇ*.

<sup>53</sup> Cf. KBW II 239a s.v. *kělir*.

<sup>54</sup> Cf. Krwś. 42. 19-30.

<sup>55</sup> The set-up of the shadow-theatre as used at the royal courts of Java (the screen being visible to spectators from both sides) is also found in Bali. Cf. Mc Phee. *Wajang koelit* p. 3a and M. Covarrubias. *Island of Bali* (New York, several printings), p. 238 and picture opp. p. 236. But there is another form in which the *ḍalañ*, together with his helpers and the musicians, sits in a small building, three walls of which are made of split bamboo, the screen forming the fourth. Consequently the spectators, sitting outside, only see the shadows on the screen, not the puppets themselves. This building is called *paṅguñ*. It also occurs in Java and Kelantan. Cf. A. J. Resink-Wilkens. *Eenige opmerkingen over de wajang-koelit voorstelling* (Djawa 19/1939) p. 38b; and J. Cuisinier, *Le théâtre d'ombres à Kelantan* (Paris, 2<sup>e</sup> 1957), p. 57.

before Datawikrama . . .” *Rahina tatas kamantyan* are the first words of Bhāratayuddha XXVI 1, which, as an introductory stanza, is used in many lampahans.<sup>56</sup> Probably the writer used the phrase because it was familiar to him from the wayaṅ.

### 17. *Value for the history of literature.*

Works like CP as a rule do not meet with much appreciation at first sight. Their composition sometimes lacks harmony and the older sources often seem to be misunderstood. Van der Tuuk (e.g. see §§ 3 and 13) stressed what he considered the weak points of the text: mangling of words and names, changing of names, misunderstanding or misrepresenting older tradition. Yet, as far as the second and third point are concerned, it must be questioned whether lack of understanding or negligence should be made to account for all the obvious divergencies between older tradition and the recapitulation. In many cases we do not know the model the author had before him or we are not sure about it, so that we cannot state the case clearly. Moreover we should bear in mind that the writer was not bound to the same code of historical and philological fidelity as we are and may have had his reasons (religious, political or otherwise) to alter the tradition to some extent. For example we can well understand an Indonesian author (Tantular or a predecessor) giving the originally Buddhist legend of Sutasoma a Śiwaite-Buddhist tendency.

The tale of Sutasoma affords a relatively firm footing for dealing with these questions, as we have seen that the CP author knew Tantular's kakawin, though he may, and indeed is very likely to, have known another recension as well. We will therefore again consider the relation between kakawin and parwa.

It can easily be granted that sometimes misunderstanding is the cause of a certain difference. Thus *Kaṅgala* (CP 87a) should be *Aṅgala*; cf. Sut.k. XCVII 11b *janakāṅgala*.<sup>57</sup> In the list of kings offered to Kālaweśma (CP 85a) figure many lords who in the kakawin (CXII) are said to be allied to Sutasoma and at that moment at the court of Hastina: *prabhu riñ Lṅṅka, Aruṇa, Sutāgra, Daśapata* (< *Daśapati*),

<sup>56</sup> Cf. Mc Phee. Wajang koelit pp. 32a and 33b.

<sup>57</sup> Other changes are signaled in the notes to the translation pp. 59 sqq.

*Gameka* (< *Gameki*), *Padmaketu*, *Jamaṅga* (< *Jyāmaga*), *Subadēṭṭa*. This in all probability must be ascribed to the parwa author, who obviously had to scrape together his hundred kings from every nook and cranny. He is, as far as known, the only one to give such a list. In our text it numbers only 97 names.

However, to my mind, it is not probable that error or negligence played an essential part in the more important differences (cf. § 10).

Daśabāhu, in both the kakawin and the parwa, is the third character in importance — after Sutasoma and Puruṣāda — and Sutasoma's elder cousin, brother-in-law and devoted ally; a formidable fighter against the demons. He is an incarnation of Brahmā (Prajāpati, Dhātṛ) and therefore his role seems to be essential. (In the tale of Suprasena Datawikrama, Suprasena's elder cousin, is also an incarnation of Brahmā.) In CP his expedition to conquer his bride is an important element in the tale. Tantular gives a somewhat different story, which he tells very shortly (cf. page 60, note 10.), compared with CP. It does not seem probable that it was the author of (this part of) CP who worked out this episode. The general trend of his work rather was to renarrate and eventually condense the subject-matter as he knew it from tradition. But the hero winning the hand of a princess is a favourite theme for a lampahan and this story must have made a very good show on the wayaṅ screen. It is very likely that we have before us a summary of a lampahan, which probably must be reckoned among the “*ḍalaṅis*’ tales” (see § 2). It is an open question whether the author of this tale took his theme from Tantular's kakawin or from another source.

As to the differences in the names, especially of Sutasoma's ancestry, these are so glaring that they can hardly be ascribed to error. For instance, in naming Sutasoma's father Candranātha the parwa author cannot have meant to follow Tantular, who gives this character the name of Mahāketu. The same holds good for the names of the ancestors of Sutasoma's mother and Daśabāhu. If the author did not find these names in some source (other than Tantular), he may well have had his reasons for the changes. Especially the linking up of Sutasoma's family with the Pāṇḍawas, in a sphere where the Pāṇḍawas and the Korawas played such an important part (“content of the world”, § 7), is very likely not an idle change (see Tale of Sutasoma CP 78b and p. 59, note 5.). Moreover we must be aware of the fact that Tantular,

as a court poet, may have had occasion to rename his characters quite as well, and that CP might continue an older tradition.

Thus, far from being a mere compilation of stories and other material which we already know better from elsewhere, the *Cantakaparwa*, though apparently young, may prove a valuable source for our knowledge of Old-Javanese literature and its history. It certainly is a document of the vivid interest later generations entertained for that literature.

# THE TALE OF SUTASOMA

TEXT (CP 78a—87b)

78a Puniki<sup>1</sup> tatwa nira sañ Kālakeya. Sañ Kālakeya aṇalap anak sañ Mālyawān wuruju, rākṣasī naran dewī Anilā; maputra kakalih, paḍa kakun, naran sañ Hiranya, sañ Kaśipu. Sañ Hiranya mapriyā anak<sup>2</sup> ira sañ Khara, rākṣasī naran sañ Sumina;<sup>3</sup> maputra lilima, paḍa kakun, naran sañ Solara, sañ Śakuni, sañ Duṣkṛta, Mānakaṇṣa, sañ Cora. Sañ Śakuni marabi wēka nira sañ Duṣkṛta, rākṣasī naran Ratmaka; masuta sasiki, naran sañ Sudasa. Sañ Sudasa marabi rākṣasī naran sañ Wiratma, anak ira sañ Kruddhākṣa; maputra sasiki, jalu, mawulu dom wēsi, naran sañ Puruṣāda, macarma loha, titis ira bhaṭāra Paśupati, mahyun<sup>4</sup> anubura ṇ jagat, sinawita<sup>5</sup> de niñ danuja, bhūta, piśāca, khagawaktra, hastīndrawaktra, ādinya: Jayawiṣṇu, Wimona,<sup>6</sup> Indrabajra, Kubhūmi, Sumala, Kumala,<sup>7</sup> Pralēmba, Duloma, Durmendraḡra,<sup>8</sup> Bajra, Kaluṣa, Dhūmawadwa, Subhaṅga, Ketu, Durlakṣaṇa, tañeh yan wilañen kwehnya.

78b Biṣa nira sañ Sudasātmaja<sup>9</sup> denyārēp amahaywa ṇ jagat, mañka<sup>10</sup> cinidra riñ bhoga. / Ḍinaharan gañan hares nañkēn dina, mañka ta kahērēb tañan iñ aolah<sup>11</sup> gañan, katut<sup>12</sup> rahnya riñ<sup>13</sup> hares, milu kaolah, winirāman<sup>14</sup> de<sup>15</sup> sañ Purosada. Añrasa biṣa, tinakonan punaṇ<sup>16</sup> aolah<sup>11</sup>: “Paran raragine<sup>17</sup> denta olah biṣa rasane awuduk<sup>18</sup> amanis?” Sumahur punaṇ abēṭēk: “Siñgih, tañan iñ patik<sup>19</sup> Bhaṭāra kahērēb; katut rah, kakēla<sup>20</sup> pukulun.” Mañka añrasa ṇ bhūtarāja,<sup>21</sup> wēruh yen enak iwak woñ. Mañkwa tinēwēk punaṇ abēṭēk, iñolah, pinañan, arasa<sup>22</sup> wuduk amanis. Mañka mañalap janma lanāñ wadon,

<sup>1</sup> *Punika* D. In L the beginning till 79a ṇa awayah rumājaputra is missing.

<sup>2</sup> *mapriya riñ anak* G.

<sup>3</sup> *Musina* G.

<sup>4</sup> *ahyun* D.

<sup>5</sup> *sinawitan* G.

<sup>6</sup> *Wimona* om. G.

<sup>7</sup> *Kumala* om. K.

<sup>8</sup> *Dumendagra* D,

*Durmedagra* K.

<sup>9</sup> *Sudasa* DK.

<sup>10</sup> *amayu jagat mañkwa* G.

<sup>11</sup> *añolah* K.

<sup>12</sup> *katutut* G.

<sup>13</sup> *niñ* K.

<sup>14</sup> *winirama* G, KBW

I 112b, s.v. hares: *winiraman* (*winirasan*?).

<sup>15</sup> *de ni* D.

<sup>16</sup> *sañ* D.

<sup>17</sup> *ragine* K.

<sup>18</sup> *ahuduk* K.

<sup>19</sup> *paṭik* G.

<sup>20</sup> *kla* G.

<sup>21</sup> *añrasa sañ bhutarāja* D,

*añrasa ṇ bhūpati bhuta*

G, *añrasa butaraja* K.

<sup>22</sup> *rasa* D.

## THE TALE OF SUTASOMA

### TRANSLATION

78a This is the story of Kālakeya. Kālakeya took to wife the youngest child of Mālyawān, a rākṣasī called princess Anīlā; he had two children, both boys, named Hiranya and Kaśipu. Hiranya wedded a child of Khara, a rākṣasī called Sumina, he had five children, all boys, whose names were Solara, śakuni, Duṣkṛta, Mānakaṇśa and Cora.<sup>1</sup> śakuni married the daughter of Duṣkṛta, a rākṣasī called Ratmaka; he had one son, who was given the name of Sudasa. Sudasa married a rākṣasī called Wiratma, a daughter of Kruddhākṣa; he had one child, a son named Puruṣāda. The hairs on the body of this son were iron needles and he had an iron skin.<sup>2</sup> He was possessed by <sup>24</sup> god Paśupati, who wished to destroy the world. He was obeyed by danujas, bhūtas, piśācas, demons with a bird's face, demons with an elephant's face and the like: Jayawiṣṇu, Wimona, Indrabajra, Kubhūmi, Sumala, Kumala, Pralēm̐ba, Duloma, Durmendagra, Bajra, Kaluṣa, Dhūmawadwa, Subhaṅga, Ketu, Durlakṣaṇa, it would be too long to count their number.

78b Powerful was Sudasa's son as he wished to bring the world to prosperity, but then he was deceived by way of his food. A dish of fresh banana stalks was served to him every day. Now the person who cooked the food cut his hand, the blood ran upon the stalks, it was cooked together with them, and Purosada enjoyed it.<sup>3</sup> He found that its taste was racy, and asked the cook: "What did you put into this, that it tastes so racy, rich, and sweet?" And the cook answered: "Indeed, the hand of Your Majesty's servant was cut, the blood ran into it, and I cooked it, my lord." Then the king of the bhūtas tasted it [again] and learned that men's flesh is nice. And so he stabbed the cook, cooked and ate him, and found his taste rich and sweet. Then

pinañan. Mañke kinen kañ<sup>23</sup> bala danuja mañalap janma. Mañkwa ta kawēs tañ mānuṣa, paḍa mañili, muñsi<sup>24</sup> deśa nagara.

Tucapa śeṣa niñ Korawa pējah, kantun kakalih,<sup>25</sup> naran sañ Wira-bāhu, sañ Sranama. Sañ Sranama matakut i<sup>26</sup> sañ Pāṇḍawa, mañuñsi wukir Wanawatī, maguru<sup>27</sup> riñ bhagawān Atri, pinaraban bhagawān Sumitra. Sañ Wirabāhu asēñetan riñ sramawana; tēlas iñ<sup>28</sup> Korawa.

Sañ Pāṇḍawa aṇadēg<sup>29</sup> ratu riñ<sup>30</sup> Hastina, mañulah sāma dāna<sup>31</sup> riñ wadwa, paḍa lulut. Masuta<sup>32</sup> kalih, paḍa kakuñ, naran sañ Maya, sañ Ketu. Sañ Maya tan ahyun iñ kawīryan, maguru riñ bhagawān Sumitra, liningan bhagawān Keśawa. Sañ Ketu marabi ātmaja nira maraja<sup>33</sup> Bhīmabala, mañaran Smarawanā; maputra kakalih, jalu sañ atuha, naran sañ Candrasin̄ha, sañ anom istri, naran sañ Prajādharī.<sup>34</sup> Sañ Candrasin̄ha mapriyā ātmaja nira maraja Satradharma,<sup>35</sup> naran dewī Rewatī. Dewī Prajādharī inalap de sañ Candranātha, suta nira maraja Rukmaratha, suta nira sañ Somadatta.<sup>36</sup>

Dewī Rewatī tan papuputra, mañka mohita de<sup>37</sup> niñ manah piyambēk.<sup>38</sup> Liñ sañ nātha: “Yayi, punapa<sup>39</sup> karan ira mohita? Manawi de niñ kawula, manawi de ni pun kaka?” Liñ sañ dewī: “Kaka aji, punapi doṣa ni pun yen bēndwa riñ kawula, i Pāduka Bhaṭāra mapan boya, kewala de niñ sraya piyambēk.” Liñ sañ prabhu<sup>40</sup>: “De niñ punapi ta, yayi?” Liñ sañ dewī: “De niñ manira tan pasusuta.<sup>41</sup> Yen luñsur Pāduka Bhaṭāra lawan pun<sup>42</sup> yayi, sapa sira gumantyanana pura puniki<sup>43</sup>?” Mañkwa amicāreñ<sup>44</sup> buddhi sañ nātha; mañkwa ta ahyun<sup>45</sup> aṇhyañ<sup>46</sup> yen anaktya,<sup>47</sup> anēḍaha<sup>48</sup> putra riñ hyañ kañ rumakṣeñ<sup>49</sup> kuṭa: / “Yen tan pantuka, saēñgenēñgenan manira pējaha,<sup>50</sup> sukha manira.” Liñ sañ Rewatī<sup>51</sup>: “Yen mañkana, pun yayi saparan Pāduka Bhaṭāra, paḍēma huripa.” Liñ sañ nātha: “Sakarsa nira yayi.” Mañkwa kulēm luñha sañ prabhu mañilib pamrēm iñ wwañ iñ purī. Prāpteñ kānanāgēñ; ananakti, tan pantuk. Mañkwa amicāra riñ buddhi,

<sup>23</sup> tañ D.

<sup>24</sup> aṇuñsi K.

<sup>25</sup> kantun kakalih om. K.

<sup>26</sup> sañ Wirabāhu sañ Śra-nāma matakut i DGK.

<sup>27</sup> Manawatī, gumuru K.

<sup>28</sup> tēlasañ G.

<sup>29</sup> mañadēg G.

<sup>30</sup> riñ om. G.

<sup>31</sup> madhana G.

<sup>32</sup> lulut sañ wirabahu

masuta G.

<sup>33</sup> sañ G.

<sup>34</sup> Prajñadari K.

<sup>35</sup> Satwadharma G.

<sup>36</sup> suta nira sañ Soma-datta om. G.

<sup>37</sup> paputra mohita mana-  
wi de G.

<sup>38</sup> si ambēk G.

<sup>39</sup> punapi G.

<sup>40</sup> nātha G.

<sup>41</sup> pasuta K.

<sup>42</sup> sañ G.

<sup>43</sup> punika G.

<sup>44</sup> mañkwa pun yayi ami-  
careñ G.

<sup>45</sup> nātha liñ sañ prabhu:  
“Duh yayi mañkwa ta  
pun kaka ahyun G.

<sup>46</sup> aṇhyañ G, ahyañ K.

<sup>47</sup> yen anaktya om. G,  
yen anaktiha D.

<sup>48</sup> anēḍa K.

<sup>49</sup> rumakṣe K.

<sup>50</sup> manira sukha pējaha K.

<sup>51</sup> dewī G.

he caught men and women and ate them. Then the danuja troops were ordered to catch men. And so the people became afraid; they all fled, taking refuge in villages and cities.

Let us now tell of those Korawas that escaped death. Two were left, their names were Wīrabāhu and Sranama.<sup>4</sup> Sranama was afraid of Pāṇḍawa, he took refuge on mount Wanawatī and became a pupil of the reverend Atri under the name of Sumitra. Wīrabāhu hid himself in a hermitage in the woods; that was the end of the Korawas.

Pāṇḍawa ruled as king of Hastina and was kind and liberal towards his subjects, so that they all were devoted to him. He had two children, both boys, whose names were Maya and Ketu. Maya did not aspire to a life as a king, he became a pupil of the reverend Sumitra, under the religious name of the reverend Keśawa. Ketu married the daughter of king Bhīmabala, called Smarawanā; he had two children, the elder one a boy named Candrasinha, the younger one a girl named Prajādhari. Candrasinha wedded a daughter of king Satradharma, called princess Rewati. Princess Prajādhari was taken to wife by Candranātha, a son of king Rukmaratha, a son of Somadatta.<sup>5</sup>

79a Queen Rewati did not have any children, so she became sad in her heart. The king asked her: "My dear, why are you sad? Did the servants give you cause for it, or was it I?" The queen answered: "My lord and king, what is the servants' fault that I should be angry with them! And of course I am not angry with Your Majesty; it is only on account of a want I feel myself that I am sad." The king asked: "But why do you feel a want, my dear?" And the queen answered: "Because I do not get any children. When Your Majesty and I have passed away, who will succeed to the throne?" Now the king considered in his heart, and then he decided to keep a religious observance and pray for a son to the god who guarded the city: "If I do not get a child, then, no doubt, I shall willingly seek death." Rewati said: "If that is the case, I shall follow Your Majesty, wherever Your Majesty goes, albeit into death." And the king answered: "As it pleases you, my dear." Now in the night the king went forth, stealthily, while the people of the court were asleep. They came to a large forest; there they prayed, but obtained no result. Then they considered in their hearts,

mara eñ <sup>52</sup> Pantarabhūmi, palaga niñ Korawa lawan Pāṇḍawa; śīghra prāpterika. Ginilagila de niñ banaspati, bhūta, dēñēn, curumani; mūrcchita dewī Rewatī riñ kisyapwan sañ kaka; tan lēga manah sañ prabhu. Bawis tumurun bhaṭāra Caturmukha, liñ ira: "Paran ta denta palaku, sañkanta mara nīke, tan takut iñ banaspati, curumani? Paran ta denta pinta? Mapan kita wibhuh iñ artha, kanaka, ratna." Liñ sañ nātha: "Pukulun, tan panēḍa punapipunapi, kewala anēḍa puputra, yen jalu, kañ rumakṣaheñ pura, yen wadon, dadya pañisi <sup>53</sup> niñ purī." Liñ sañ hyañ Prajāpati: "Iya, katēkan karsanta iku. Yen kakuñ, aranana Daśabāhu, <sup>54</sup> yen istri, aranana <sup>55</sup> Puṣpawati." Sawega mañabhiwāda sañ nātha, samby <sup>56</sup> anēḍa amisiñgih; mur sañ hyañ Dhātṛ. Mantuk sañ prabhu iñēmban sañ patni; śīghra prāpteñ purī; karipan aguliñ akarwan ulēs.

Tan hopēn iñ lawasnya; mañgarbhini <sup>57</sup> sañ dewī, bawis maputra jalu, <sup>58</sup> mabhuja sadaśa, mawarṇa danuja. Lumihat iñ putra, sañ Rewatī malayu; geger sapurī; gadgada sañ prabhu, lumihat iñ putra; ahewa, monēk iñ <sup>59</sup> sañ hyañ Dhātṛ de niñ tan tuhu. Ya ta makon <sup>60</sup> añundaña sira patih, kinen añañuta riñ putra <sup>61</sup> salah rūpa. Pintu kinuñci; kawula tan sinuñ <sup>62</sup> umuñ. Śīghra pinuñḍut pāka punika, mukṣah iñalap <sup>63</sup> de sañ hyañ Dhātṛ. Liñḍu, hudan kṣanika; śīghra tinēḍunakēn de sañ hyañ Prajāpati <sup>64</sup> tekañ waraṇa, awayah, rumājaputra, pragiwaka, sulakṣaṇa, śakti kadi sañ hyañ Prajāpati; tēkañabhiwāda ri sañ Candrasinḥa. Kagyat sañ nātha de niñ ātmaja aguiñ tan iñ ulah; mojar yen sakiñ sañ hyañ Dhātṛ naran Daśabāhu. Dēñēr <sup>65</sup> sañ apatih Jayawirota; sinamohakēñ <sup>66</sup> iñ mantri kabeh yen kinon amor iñ ratu taruṇa, biniseka <sup>67</sup> sañ Daśabāhu. Mañka mañulah sāma dāna, tan apilih jana, kinalulutan <sup>68</sup> iñ bala.

Tucapa <sup>69</sup> sañ prabhu masuta malih, istri antyanta hajēñ ira, kadi sañ Rājalakṣmī, pamulu kadi candra pūrṇa, iñaran sañ Puṣpawati; iña nira naran Jayasurāga, <sup>70</sup> wēka niñ kasiman, cakṣu iñ paramakawi.

Tucapa hana ratu titiga, <sup>71</sup> sanak, ātmaja nira maraja Brajakala, sañ atuha maraja Koṣa, prabhu riñ Magadha, arinya naran maraja Siwanda,

<sup>52</sup> mareñ K.

<sup>53</sup> pañisi Soegiartha,  
pañisa G.

<sup>54</sup> palaga . . . Daśabāhu  
om. DK.

<sup>55</sup> aran K.

<sup>56</sup> sambya K.

<sup>57</sup> mañgarbhini ta G,  
añgarbhini K.

<sup>58</sup> bawis mijil rare jalu G.

<sup>59</sup> menēk sireñ G.

<sup>60</sup> maken D, amakon K.

<sup>61</sup> añañutana putra nira G.

<sup>62</sup> sinuñan G.

<sup>63</sup> iñulap G.

<sup>64</sup> Datra K.

<sup>65</sup> ndēñō G, jēñēr DK.

<sup>66</sup> sinamohakakēñ DL.

<sup>67</sup> bhiniṣeka K, Soegiartha;

binikṣeka D, bhineḳse  
L; bhiṣeka G.

<sup>68</sup> kinalulut K.

<sup>69</sup> Tucapa ta G.

<sup>70</sup> Jasurāga GL; dyah

Suraga K; see 84a.

<sup>71</sup> tiga DK.

they went to Pantarabhūmi, the place where the Korawas and Pāṇḍawas fought their battle; soon they arrived there. They were frightened by tree-spirits, bhūtas, dēñēns and curumanis; queen Rewatī fainted in the lap of her husband, but the king did not give way. Then god Caturmukha descended and asked: "What is your request, that you came here, not afraid of tree-spirits and curumanis? What is your asking? For you are rich in goods, gold and jewels." The king answered: "My lord, I do not ask anything, I only ask to have a child, if it be a boy, to guard the city, if it be a girl, to be heiress to the throne." Prajāpati said: "Well, your wish is granted. If the child be a boy, name him Daśabāhu; if it be a girl, name her Puṣpawatī." Quickly the king thanked the god and accepted his words obediently; god Dhātṛ disappeared. The king went home, accompanied by his consort; soon they arrived in the palace; as they were sleepy, they lay down together.

In short, the queen became pregnant and afterwards gave birth to a son, who had ten arms and looked like a danuja. When Rewatī saw her son, she fled; all the palace was appalled; the king stammered, when he saw his son, he felt aversion and his trust in god Dhātṛ was shaken, as the god seemed not to remain true to his word. So he had the prime minister summoned and ordered him to do away with this misshapen son. The door was closed and the servants were not allowed to tell anything. But suddenly the babe was lifted up and disappeared as it was taken by god Dhātṛ. The earth trembled and rain fell and immediately afterwards the child was brought down by god Prajāpati, fullgrown, of princely bearing, intelligent, faultless, powerful like god Prajāpati;<sup>6</sup> and, lo, he saluted Candrasīha. The king was amazed that his son was so extraordinarily big; he related that god Dhātṛ had destined this son to bear the name of Daśabāhu. The prime minister Jayawirota heard this; he summoned all the ministers and told them that they should wait upon the prince royal as he was consecrated under the name of Daśabāhu. And the prince was kind and liberal, without preference for anybody, the object of the devotion of his men.

Let us now relate how the king again had a child, a girl of exceeding beauty, like Rājalakṣmī; her complexion was like the full moon. She was given the name of Puṣpawatī,<sup>7</sup> and she had a nurse called Jayasurāga, a daughter of a kasiman,<sup>8</sup> the very best of excellent poets.

Then let us tell of three kings, who were brothers, sons of king Brajakala; <sup>8a</sup> the eldest was king Koṣa, ruler of Magadha, his younger

- 79b nātha riñ Srawaṅga, wuru/ju naran Suśrawa, nātha riñ Kalinga. Mañkwa maraja Koṣa mahyun arabi, malih pajēñ lawan putrī <sup>71a</sup> nira sañ nātheñ Mālawa naran maraja Sindhurāja; putrī naran sañ Priya-watī; samāpta pajēñ, tēbēñ in kārya. Mañrēñö sañ Daśabāhu, amiweka lawan bhr̥tya, mantri kabeh, liñ ira: “Anruñu kita niṣṭha, madhya, uttameñ apriyā.” Hatur ira patih Jayawirota: “Śiṅgh, niṣṭha wwañ pinarabekēñ <sup>72</sup> de niñ patnī, madhya wwañ pinakramakēñ <sup>73</sup> de niñ yayah, reña, uttama wwañ yen arabi anuku riñ prañ, atoh <sup>74</sup> jīwa, atawin curik, <sup>75</sup> lilāwīrya, santaki; <sup>76</sup> wiśobhitapriya <sup>77</sup> naran in ratu daridra amaṅgih wīrya niñ priyā.” Sampun maguñta lawan sira patih, <sup>78</sup> ahyun mañkat sañ Daśabāhu, tinaṅguhan mār̥dawa. Śiṅhra mamwit in sañ prabhu: “Pukulun, pun anak ahyun ḍatēñeñ <sup>79</sup> Mālawa, ahyun añambila putrī nira sañ nātheñ Mālawa.” Liñ ira sañ Candrasin̄ha: “Kaki Daśabāhu, sampun! Yen sira harēp arabyāmilihana <sup>81</sup> anak in ratu.” Liñ sañ Daśabāhu: “Asuñ, mboyaa, <sup>82</sup> pun anak mañkat.” Śiṅhra luñha mañkat sañ Daśabāhu muñgw in ratha, saha balakrama; sira patih Jayawirota haneñ hasti. Tan makaḍat prāpteñ Mālawa. Sira patih amonḍok in alunulun, apajēg <sup>83</sup> wanuntur, pasēk agēñ sēsēk de niñ wadwa Kāśīpati. Sañ Daśabāhu mareñ purī <sup>84</sup> sañ rājaputrī, kapaṅgih inahesan. Bawis pinuṇḍut mareñ pawarañan, pinriyambada de sañ Dhātrātmaja. Geger in dalēm, paḍa malayu, matur in sañ prabhu yen putrī nira winalat de sañ Kāśīpura. Kepwan sañ prabhu, maguñēm lawan yodha, mantri de niñ ratu taruṇa sañ Koṣa arabi, añhur sañ nātheñ Kāśīpati ratu taruṇa. Jir̄ṇa manah sañ prabhu. Śiṅhra ḍatañ <sup>85</sup> utusan ira sañ Koṣa anrēgaken <sup>86</sup> i <sup>87</sup> sañ nātha: “Ḍatañ <sup>85</sup> mantu Pāduka Bhaṭāra. Punēñdi gen <sup>88</sup> in pipinañan ranak Pāduka Bhaṭāra?” Liñ sañ prabhu riñ utusan: “Anu, matur in kaki prabhu yen sañ rājaputrī denpurugul dene <sup>89</sup> sañ nātheñ Kāśīpati. Mañke haneñ purī akalihan.” Śiṅhra malajēñ punañ utusan, prāpta riñ sañ Koṣa, matur: 80a “Pukulu/n, punapi <sup>90</sup> karsa niñ tuhan? Sañ rājakanyā depunwalat <sup>91</sup> dene sañ Kāśīrājaputra, naran sañ Daśabāhu. Mañke haneñ dalēm.

<sup>71a</sup> putra D.<sup>72</sup> pinarabekakēñ DL.<sup>73</sup> pinakramakakēñ D.<sup>74</sup> atoh DGK, Soegiarto;  
ajoh L.<sup>75</sup> atawin curik om. K.<sup>76</sup> santaka G.<sup>77</sup> wisonitapriya GL,

wisonitapraya DK.

<sup>78</sup> mapatih G.<sup>79</sup> datēñ in K.<sup>81</sup> arabhihahana L.<sup>82</sup> boyaha K.<sup>83</sup> papajēg G.<sup>84</sup> pura G.<sup>85</sup> datēñ K.<sup>86</sup> anragakēñ K.<sup>87</sup> in G.<sup>88</sup> ṅgen G.<sup>89</sup> de G.<sup>90</sup> punapa G.<sup>91</sup> denpunwalat G.

brother was called king Siwanda, ruler of Srawaṅga,<sup>9</sup> the youngest  
 79b was called Suśrawa, king of Kālīṅga. Now king Koṣa wished to marry  
 and was already betrothed to the daughter of the king of Mālawa,  
 whose name was king Sindhurāja; the princess was called Priyawatī;  
 the betrothal was already contracted and the day of the marriage  
 appointed.<sup>10</sup> Daśabāhu heard this, he deliberated with all the courtiers  
 and ministers and said: "We have heard that there is a basest, a mediocre  
 and an excellent category of the men who marry." The prime minister  
 answered: "Yes, the basest man is made to marry by his wife, the  
 mediocre man is wedded by his father and mother, but excellent is  
 the man that marries through his conquest in war — thus staking his  
 life — even with the dagger alone, a hero at play . . . ; lover of beauty(?)  
 is the name of the wise <sup>10a</sup> king that marries the excellence of his  
 bride(?)." After he had deliberated with the prime minister, Daśabāhu  
 wanted to go, though he was dissuaded from it courteously. Immediately  
 he took leave of the king: "My lord, your son wishes to go to Mālawa,  
 he wishes to take the daughter of the king of Mālawa." Candrasīṅha  
 said: "My dear Daśabāhu, do not do so! If you want to marry, you  
 should choose [another] daughter of a king." But Daśabāhu answered:  
 "Whether you allow me or not, your son goes." Quickly Daśabāhu  
 departed — standing in his chariot — together with his troops; the  
 prime minister Jayawirota rode on the back of an elephant. Without  
 delay they reached Mālawa. The prime minister camped in the outer  
 courtyard, rows of soldiers sat in the main courtyard, the hosts of the  
 men of Kāśī's lord were large and densely crowded. Daśabāhu went  
 inside the apartments of the princess and found her as she was being  
 attired. Immediately Dhātṛ's son <sup>6</sup> lifted her up and took her to the  
 bridal room, where he won her over with sweet words. The people  
 in the palace were alarmed, they all fled and informed the king that  
 his daughter was conquered by Kāśīpura. The king was embarrassed,  
 he deliberated with his officers and ministers that the prince royal  
 Koṣa was the lawful bridegroom, but that the king of Kāśī was rather  
 preferable as prince royal. The king's heart was cheered. Soon after-  
 wards came an envoy of Koṣa to urge the king: "Your Majesty's  
 son-in-law has come. Which place is reserved for the allies of Your  
 Majesty's son?" The king answered the envoy: "Well, tell the king  
 that the princess has been taken by the king of Kāśī. Now they are  
 together in the palace." Immediately the envoy hastened back; he came  
 80a to Koṣa and said: "My lord, I am at your service. The princess has  
 been taken forcibly by the son of the king of Kāśī, called Daśabāhu.

Inandégakēn tekañ babaktan." Sawega marēk in<sup>92</sup> maratuwa<sup>93</sup> maraja Koṣa mañabhiwāda riñ maratuwa<sup>94</sup>: "Punapi<sup>95</sup> karan in<sup>96</sup> wande?" Liñ sañ Mālavarāja: "Kaki prabhu, kami tan wruh pinañkanipun sañ nātheñ Kāśīpati mara nke. Mañkin<sup>97</sup> haneñ dalēm pawarañan." Liñ sañ Koṣa: "Sapa kañ aweh mārğa?" Liñ sañ Mālwapati: "Tan wikan mārğanipun." Bawis mamwit<sup>98</sup> sañ Magadharāja, prāpteñ<sup>99</sup> heñ niñ puri,<sup>100</sup> sinuñsuñ de<sup>101</sup> sañ Srawaṅgarāja, sañ Kaliṅgapati, mwañ pipinañan pituwēlas, naran maraja Cārudeṣṇa, Bajrānala, Nilabāhu, Wikarṇa, Sulamañru, śūlabajra,<sup>102</sup> Wiroddhata, Siñhawadana, Braja, Wiroṣa, Sutikṣṇa, Pragupta, Prawasta, Naladeka,<sup>103</sup> Supadira, Praduharsa,<sup>104</sup> Nisati. Paḍa rabdha manah ira saha bala, paḍa yatna, sampun kajēñan<sup>105</sup> yen rumusakeñ kuṭa Mālawa. Kinuliliñan, sampun akrama pēnuh,<sup>106</sup> mṛdaṅga kaya guntur gumuruh awurahan. Kewran sañ nātheñ Mālawa; pinarēk in para mantri. Karsa nira sañ prabhu mañundaña ri<sup>107</sup> sañ Daśabāhu. Tuṣṭāmbēk in para sawita, śīghra marēk ri sañ Daśabāhu, liñ nira: "Kaki prabhu, punapi<sup>108</sup> karsa nira? Maraja Koṣa ahyun añrēwēk<sup>109</sup> kuṭa saha warga, bala pipinañanipun, paḍāñayēni, amrih pējaha nira." Sumahur sañ Dhātrātmaaja: "Pukulun, sampun walañ hati Pāduka Bhaṭāra. Woñ Mālawa sampun wontēn tumut, paḍa rumakṣaheñ pura." Śīghra mijil saha bala muñgw in ratha sañ Dhātrputra; sañ apatih Jayawirota saha bhṛtya, wāhana sawega mawantah, kadi gubar mapagut, kady alun pinapag riñ anila. Śawa atumpuk kadi bukit. Maraja Koṣa, Siwanda, sañ Kaliṅgapati amapag laga sañ Dhātrātmaaja; kasoran, kapusus<sup>110</sup> rēbah saha bala. Tumuluy mapulih susuruhan pituwēlas; maraja Cārudeṣṇa pējah.

80b Mapulih sañ Bajrānala, Nilabāhu; pējah tan pañuḍili.<sup>111</sup> Mapulih maraja Wikarṇa, Sulamañru;<sup>112</sup> mati saha turaṅga,<sup>113</sup> bala. Apulih maraja śūlabajra, Wiroddhata, Siñhawadana, Braja, Wiroṣa, Sutikṣṇa; paḍa pējah de sañ Dhātrputra. Mapulih sañ Pragupta,<sup>114</sup> Prawasta, Naladeka;<sup>103</sup> pinapag de sañ mapatih; pējah tan pañuḍili. Apulih sañ Supadira, Praduharsa,<sup>115</sup> Nisati; kinēmbalan<sup>116</sup> sira patih kadi potaghrṣṭi, putuñ panahnya de sañ Praduharsa, pinarēpēkan de sañ

<sup>92</sup> in om. L.<sup>93</sup> maratuha G, ra matua K, amatuwa L, maratuwa Soegiarto.<sup>94</sup> riñ maratuwa om. K.<sup>95</sup> punapa G.<sup>96</sup> karaña niñ wande G, karanin karawande K.<sup>97</sup> mañke G.<sup>98</sup> mawit K.<sup>99</sup> prāptiñ D, prāpta L.<sup>100</sup> pura DK.<sup>101</sup> de niñ G.<sup>102</sup> Subajra K.<sup>103</sup> Nalabeka K.<sup>104</sup> Prabhuharṣa GK<sup>105</sup> ta hēñan G, kajēñan K.<sup>106</sup> prañ G.<sup>107</sup> riñ K.<sup>108</sup> punapa G.<sup>109</sup> mañrēwēk K.<sup>110</sup> ta pusus G.<sup>111</sup> pañundili L.<sup>112</sup> Sulamañhru L.<sup>113</sup> tuturaṅga L.<sup>114</sup> Prasupta KL.<sup>115</sup> Prabhuharṣa G.<sup>116</sup> kinēmbulan K.

Now they are in the palace. And the marriage portion is withheld from us. Quickly king Koṣa waited upon his father-in-law, he saluted his father-in-law and asked: "What is the reason that our contract is made void?" The king of Mālawa answered: "My dear king, we do not know what caused the king of Kāśī to come here. Now he is in the bridal room." Koṣa asked: "Who gave him entrance?" The lord of Mālawa answered: "I do not know by what way he entered." Immediately the king of Magadha took leave. He went outside the palace and was met by the king of Srawaṅga, the lord of Kaliṅga and seventeen allies called king Cārudeṣṇa, Bajrānala, Nīlabāhu, Wikarṇa, Sulamañru, Śūlabajra, Wīroddhata, Siṅhawadana, Braja, Wiroṣa, Sutikṣṇa, Pragupta, Prawasta, Naladeka, Supadira, Praduharṣa and Nisati. All were disposed to fight, together with their troops. Everyone was eagerly engaged and soon it was agreed upon to lay waste the city of Mālawa. The city was encircled, the ranks were closed densely, the drums roared loudly, like thunder. The king of Mālawa felt uneasy. He took counsel with the ministers and it was his wish to call in Daśabāhu. The minds of the courtiers were comforted, quickly they went to Daśabāhu and the king said: "My dear king, what is your plan? King Koṣa wants to conquer the city together with all forces of his allies. They have encircled the city, and their aim is your death." Dhātṛ's son answered: "My lord, Your Majesty need not be alarmed. Do not let the men of Mālawa march out with me, let them guard the city." Quickly Dhātṛ's son, standing in his chariot, sallied forth together with his troops; the prime minister Jayawirota, together with his men and elephants, attacked violently, like a clashing cymbal, like a surge lashed by the wind. Dead bodies made piles like mountains. King Koṣa, Siwanda and the lord of Kaliṅga went to meet Dhātṛ's son in combat; they were defeated and fell crashing down, together with their soldiers. Immediately the seventeen allies stepped into the breach; king Cārudeṣṇa was killed. Bajrānala and Nīlabāhu came forward; they were killed before they could strike. Wikarṇa and Sulamañru came forward; they died with horses and soldiers. Śūlabajra, Wīroddhata, Siṅhawadana, Braja, Wiroṣa and Sutikṣṇa came forward; all were killed by Dhātṛ's son. Pragupta, Prawasta and Naladeka came forward; the prime minister came to meet them and they died before they could strike. Supadira, Praduharṣa and Nisati came forward; together they attacked the prime minister as if he were a young swine, his arrows were broken by Praduharṣa and he was pressed hard by Supadira

Supadira, sañ Nisati, paḍa mawa daṇḍa, pinupuh <sup>117</sup> de sañ Jayawirota, pējah ginambañ katiga de sañ mapatih. Śeṣanya malayu tinut tēkeñ kuṭanya. Tuwin <sup>118</sup> maraja Koṣa, Srawaṅga, Kalingarāja paḍa malajēñ atiṅgal kuṭa, mañuñsi riñ Ratnakanda, sumawita riñ maraja Puruṣāda. Mundur maraja Daśabāhu, anawan wadwa sañ Koṣa, Siwanda, Suśrawa len wadwa niñ ratu pipinanan. Sarat wadwa sañ Kāśīpati, antukantuk ira ratna, kanaka, wastrādi len artha <sup>119</sup> nara jalu istri, sinrahakēñ riñ <sup>120</sup> sañ nātheñ Mālawa, tan pahyun. Mañkwa sañ Daśabāhu anuli amwit riñ sañ nātheñ Mālawa. Mantuk sagraha <sup>121</sup> lawan <sup>122</sup> sañ rājaputrī; tuṣṭa sañ Mālawapati. Tan makaḍat prāpteñ pura Kāśīpati. Antyanta wwañ aniniñali, <sup>123</sup> paḍa kamānuṣan, kasrēpan kabeh. Tuṣṭa sañ Candrasinḥa mwañ dewī Rewatī, kalintañ <sup>124</sup> garjita nira de nira amantu tan paśaraṇa, utawi de niñ anak anwam prawīra, hatur <sup>125</sup> tawan jarahan wastra, kalpa, <sup>125a</sup> ratna, artha wwañ akaṭah.

Alamilami hana anak in paṇḍita naran bhagawān Wisradika, naran dewī Wisastri; pinaran, pinalampah de sañ Dhātṛputra, sinuñ; tuṣṭa sañ prabhu marabi kalih. Alami añrēñö hana butrawa asuta istri hajēñ, naran sañ Sudasmini; naran in yayah ḍaṇḍ hyañ Musina; <sup>126</sup> ya ta pinaran de sañ Dhātṛātma, anak jinaluk, asuñ sañ wipra, inalap de sañ prabhu mapapasihan, tigañ dina bhinakta, mantuk mareñ pura; tuṣṭa sañ priyā kalih. Mañka gēñep titiga gara sañ Daśabāhu. Alawas makurēñ, paḍa maputra katiga, sawiji sowañ, sami kakuñ: de/wī Priyawatī <sup>127</sup> sutanya naran sañ Śāla, kadi sañ Daśabāhu rūpanya; sañ Wisastri masuta mētu sañ Dakṣa; sañ Sudasmini maputra mētu sañ Sucitra.

Tucapa maraja Puruṣāda. Tuṣṭāmbēk ira abala ratu titiga. Añru-suki <sup>128</sup> deṣa riñ Kāśīpati, riñ Hastina. Kepwan sañ prabhu mwañ para pañcaka, mayogasamādhi <sup>129</sup> mañasihasih in Hyañ. Mañka sañ hyañ Sadabija mañjanma riñ dewī Prajādharī, magarbhiñī. Mañka mijil; pituñ dina hudan mas pisis; warna kadi candra pūrṇama. Mañkwa sakweh in karogasraya <sup>130</sup> paḍa ruwat; tapas dadi ahirēñ; <sup>131</sup> wujil dadi magēñ; cabol, rēyuk <sup>132</sup> dadi apajēg; wuñkuk, paṇḍeñ <sup>133</sup>

<sup>117</sup> *kapupuh* G.

<sup>118</sup> *Torwin* K.

<sup>119</sup> *artha* om. K.

<sup>120</sup> *in* K.

<sup>121</sup> *sagraha* K.

<sup>122</sup> *lan* L.

<sup>123</sup> *antyan kan wan*

*anināli* K.

<sup>124</sup> *kalih* L.

<sup>125</sup> *wus jaya* G.

<sup>125a</sup> *kalya* D.

<sup>126</sup> *Susina* G.

<sup>127</sup> *Priyapusparwati* K.

<sup>128</sup> *arusuki* K.

<sup>129</sup> *mayoga masamadi* K.

<sup>130</sup> *sakweh ikan*

*rogasraya* K.

<sup>131</sup> *tas dadi irēñ* L.

<sup>132</sup> *riyuk* G, *puyuk* L.

<sup>133</sup> *pande* G.

and Nisati, both carrying clubs, but Jayawirota struck them with his mace and they died all three as their skulls were broken<sup>11</sup> by the prime minister. The others fled and were pursued even into their cities. King Koṣa, Srawaṅga, and the king of Kalinga also fled, abandoning their cities, they took refuge in Ratnakaṇḍa<sup>12</sup> and became Puruṣāda's vassals. King Daśabāhu retreated, carrying with him the soldiers of Koṣa, Siwanda and Suśrawa and the soldiers of the allied kings as prisoners. The soldiers of Kāśī's lord were heavily loaded, jewels, gold, clothes and the like, and male and female slaves were their loot; it was offered to the king of Mālawa, who did not accept it. Now Daśabāhu soon took leave of the king of Mālawa; he went home, with the princess he had married to the contentment of the lord of Mālawa. Without delay he arrived in the city of Kāśī. Extremely numerous were the lookers-on and all were astonished and charmed. Candrasinha and queen Rewatī were happy and they rejoiced exceedingly that they had got a daughter-in-law without having to ask a favour from anybody, and that their young son had proved a hero, who offered them a booty consisting of great quantities of clothes, gold(?), jewels and slaves.

Some time afterwards there was a daughter of the learned priest, the reverend Wisradika, called lady Wisastri. Dhātṛ's son went to her, asked for her and she was given him; the king was happy to have two wives. Some time afterwards he heard that there was a brahman who had a beautiful daughter called Sudasmini. The name of her father was the reverend Musina; Dhātṛ's son went to him, asked for his daughter and the brahman gave her. The king took her to wife and was entertained as a guest for three days. Then he returned to his city; the two wives were contented. Now Daśabāhu had got his three wives. When he had been married for some time, each of the  
81a three wives had a child, all boys: the son of queen Priyawatī was named śāla — like Daśabāhu was his stature; Wisastri gave birth to Dakṣa; Sudasmini gave birth to Sucitra.<sup>13</sup>

Let us now tell of king Puruṣāda. He was happy to have the three kings as vassals. He laid waste the countries of Kāśī and Hastina. The kings and the religious men were distressed; they practised yoga and samādhi, praying to God. Now the lord Sadabija<sup>14</sup> descended into the womb of queen Prajādhari, who became pregnant. In due time He was born; for seven days it rained golden coins; His complexion was like the full moon. And all diseases and defects were healed: those who had a light-spotted skin turned dark; the dwarfs became big; those who were short and broad and . . . acquired an ordinary stature;

kāya palikañ <sup>134</sup> dadi abēñēr ; copet, pesos, <sup>135</sup> guwēñ <sup>136</sup> dadi samasta ; date kera, wuta, wilalan, picēk, kedēr, <sup>137</sup> pelereñ <sup>138</sup> dadi awas mulat ; bule, lampañ, blañ dadi pūrṇacarma ; tuli dēñkēk dadi añruñu ; lumuk dadi bisa añucap ; wuḍug, ayan, buyan paḍa pūrṇa. Wijil <sup>138a</sup> in putra sañ prabhu pitu <sup>139</sup> candra tan pēgat wwañ asuñ dadah ; <sup>140</sup> gēñēp tēmu bañu inaran sañ Sutasoma. Agēñ, rumājaputra, tan pahyun akrama winidhi, kinen arabi, tan pahyun. Aguru riñ sañ Wagiswara-gnyanasrawa, tuñgal sapaguron lawan sañ yayah. Miñgat in wēñi mareñ prawata, kinēmit in bala lanañ wadon sañ prabhu. Kapati lanañ wadon ; ḍatañ purohita nira : “Kaki prabhu, aja katuñkul, duk, tēka, ēñdi sañkane ? Luñha, ēñdi parane ? Tēkane, aja sukha ; luñhane, aja duhkha.” Eñēt sañ prabhu, nēhēr <sup>141</sup> mārḍawa wuwus sañ dwiman.

81b Tucapa lampah sañ Sutasoma. Amañgih deśa, tan mandēg. <sup>142</sup> Liwat in pēkēñ, lumastari. Amārga riñ pañañswan ; anuli riñ kubwankubwan ; liwat in pañabētan ; <sup>143</sup> kidulnya <sup>144</sup> sēma śawanyākweh. Araryan riñ <sup>145</sup> ḍaṅka nira Bhaṭārī ; binañcana de sañ Gorī, tan kēna. Lumaris mawu/kiran, kacuṇḍuk bhagawān Keśawa, sinuguhan phala cacah, ḍimpa, uwi. Añinēp sakulēm, <sup>146</sup> eñjiñ lumaris mareñ bukit Pañcawati, marēk in bhagawān Sumitra, dinulur de sañ ṛṣi Keśawa, sinayutan, tan kēna de sañ kaki. Tumuli <sup>147</sup> bhaṭārī Pṛthiwi mapitatur, tan pantuk. <sup>148</sup> Śīghrām wit i sañ Sumitra, lumaris mareñ Girirāja, dinulur de sañ Keśawa. Prāpteñ tīrthāmṛta, asūryasewana. Tinañguhan de sañ ṛṣi, tan sinañśaya. Bawis mēntas, lumaris, kacuṇḍuk tañ kēpuh agēñ. Sumawa sañ ṛṣi, tan sinañśaya. Kapañgih sañ Gajawaktra amāñsa janma. Ya ta pinituturan de sañ Jinamūrti, tan pahidēp. Binēḍag <sup>149</sup> sañ nṛpātmaja. Mijil apuy sakeñ kumbhanya, nāsikā lwir nāgarāja ;

<sup>134</sup> *kasapalikañ* DK.

<sup>135</sup> *posos* K.

<sup>136</sup> *guwēñ* KBW I 652b

<sup>137</sup> *kedēñ* G. [s.v. copet.]

<sup>138</sup> *pelereñ* K.

<sup>138a</sup> *pūrṇa ri wijil* DK.

<sup>139</sup> *pitun* K.

<sup>140</sup> *tadah* K.

<sup>141</sup> *tēhēr* G.

<sup>142</sup> *pandēg* G.

<sup>143</sup> *pañēbētan* K.

<sup>144</sup> *kidul* G.

<sup>145</sup> *ri* L.

<sup>146</sup> *sawēñi* DK.

<sup>147</sup> *tumuluy* K.

<sup>148</sup> *tan mantuk* G,

*tan tuk* L.

<sup>149</sup> *kinēdag* G.

the hunch-backs, those who had the appearance of an eunuch, and . . . became hale; those whose lips were too short or too long, or had a hare-lip, got sound lips; those who were blind of one or both eyes, were afflicted with a winking of the eyes, had only one eye, had a cast in the eye or . . . now could see well; the albinos and those who had white spots on hands and feet or scald-head got a healthy skin; those who were dull of hearing or deaf now could hear well; the dumb could speak; the lepers, the epileptics and the idiots all became hale.<sup>15</sup> After the king's son was born, servants for seven months at a stretch softly rubbed his limbs and, when his birthday came round,<sup>16</sup> he was named Sutasoma. When he had grown to be a young man he did not wish to wed; even when he was told to marry, he would not do so. He became a pupil of Wagiswaragnyanasrawa, thus having the same teacher as his father. In the night he silently went away to the mountains, though he was watched over by the king's male and female body-guards. Men and women fainted with grief; the king's chaplain came and said: "My dear king, do not be downcast. For things come, and from where do they come? Things go, and whither do they go? When they come, do not rejoice; when they go, do not grieve." The king recovered himself and then the priest spoke kind words to him.

81b Let us now tell about Sutasoma as he went his way. He reached the countryside, but did not stop. He passed a market-place, but continued. He came past a bathing-place and, after that, to plantations; he went past a hamlet; to the south there was a cremation-place with many dead bodies. He stayed in a temple of Bhaṭārī and was put to the test by Gorī, who found no flaw in him. He went on towards the mountains and met with the reverend Keśawa who offered him chopped fruit, ḍimpa and uwi.<sup>17</sup> There he stayed for one night and the next morning went on to mount Pañcawatī, where he, together with the seer Keśawa,<sup>18</sup> paid a visit to the reverend Sumitra. His great-uncle<sup>19</sup> tried to make him desist from his plans, but did not succeed. Immediately after that the goddess Pṛthiwī admonished him, but without result. Soon he took leave of Sumitra and went on to the King of mountains, accompanied by Keśawa. He came to a holy well and there he worshipped the sun.<sup>19a</sup> The seer warned<sup>20</sup> him, but he did not heed his words. Immediately he came out of the water and continued his way. He came to the great wild kapok-tree;<sup>21</sup> the seer was afraid, but Sutasoma paid no heed. He met with Gajawaktra,<sup>22</sup> who ate men. The Jina incarnate admonished him, but he did not mind his words. He bore down upon the prince. Fire came forth from his frontal globes, his trunk was like the king

mañawil buñkah in wiyat, gambhīrāñuluwuñ; katon natar i sañ nāgendra. Binalañakēñ riñ<sup>150</sup> sañ Sutasoma, rēmuk tañ prawata ri harēp sañ nṛpapatra. Śīghra pinanah riñ śara bhidura, tērus pyah sañ Gajawaktra; tiba mañohan<sup>151</sup> sañ Nekaṇawaktra. Luñha sañ Gaṇa-mūrti, dinulurakēñ de sañ watēk dewatā. Kari sañ Wāraṇawaktra, aminta jīwāsangup anut sawuwus nira. Ya ta dinahut śara sakeñ Dipakwadana. Mañkwātutur sañ Wāraṇawaktra, manēmbah ri<sup>152</sup> sañ nṛpātmaja. Sampun pinituturan, mārḍawa sañ Dipakwadana.

Śīghra lumaris lampah<sup>153</sup> sañ Sutasoma lawan sañ ṛṣi, tumut sañ Wāraṇawaktra. Kañcit hana bhujaga riñ giha, naran sañ Pāśarāja, sahasa harēp anahuta<sup>154</sup> ri sañ nṛpapatra. Wruh sañ Samberawaktra, sawegāmalañ ri harēp sañ nṛpātmaja. Mañkwa mapluk sañ uragapati lawan sañ Wāraṇakuñca. Pinulēd sañ Sāmajawaktra, kadi giri Mandaropamārubuh, mētu prabhāwanyāgni sakeñ kumbha n umurub. Kaprabhāwan sañ uraganātha, ahyun paratra. Śīghra inuhuh de sañ nṛpātmaja: "Th, ayo!" Sinirēp jwala niñ dipak. Ya ta matutur sañ Pāśarāja, ahyun anēmbah ri<sup>155</sup> sañ Dwiradamukha, tinulak de sañ sāmaja, liñ ira: "Dudu kami kañ anhuripi sira. Ika si sēmbahēñ,<sup>156</sup> guru niñ hulun, 82a kṣatri/yānom, kañ ḍinerek in wiku." Mañka bhakti riñ<sup>157</sup> sañ Jinakula, pinituturan, mārḍawa manahnya.

Śīghra lumaris lampah sañ nṛpasuta. Amañgih parwata apiñḍa danuja, atutuk guhālwa, amata śilāputih, kady abhūṣaṇa limut ampakampak,<sup>158</sup> aswara guruh pracaṇḍa. Arēs sañ pañcaka andulu, tan sinañśaya<sup>159</sup> de sañ nṛpapatra. Ya ta hana wyāghra tan polih<sup>160</sup> māñsa, alapa, ahyun amañan in wēkanya, nēhēr dinēmak wēkanya,<sup>160a</sup> manañis akēḍalkēḍal. Ya ta pinaran de sañ Sutasoma. Nēhēr paḍātañguh sañ wiku aniriñ, tan rinēñō de sañ nṛpātmaja, liñ ira: "E, sañ moñ, aja dera pañan anak ira iku amēlasakēñ. Uwakēna! Insun pañanēñ! Sunu nira didine ahurip insun<sup>161</sup> matya." Ya ta inuwakakēñ leponya, malayu mareñ deśa śunya. Mañkwa sañ wyāghra arañgeyan; liñ sañ Sutasoma: "Sañ suwanit, aja sañśaya, pañanēñ kami." Ya ta rinañsañ sañ nṛpapatra ḍaḍanya, mumbul rahnya, sinēsēp<sup>162</sup> rudhiranya. Tēlas pējah sañ Jinakula, mēñēñ sañ suwanit, tan kawasa amañana de niñ sampun

<sup>150</sup> *de* K.

<sup>151</sup> *pañowan* G.

<sup>152</sup> *ri* om. L.

<sup>153</sup> *lumlampah* L.

<sup>154</sup> *anañt* K.

<sup>155</sup> *riñ* L.

<sup>156</sup> *sēmbahēnta* G.

<sup>157</sup> *ri* K.

<sup>158</sup> *kampakampak* L.

<sup>159</sup> *sinuñ saya* L.

<sup>160</sup> *oliñ* K.

<sup>160a</sup> *nēhēr ... wēkanya*

om. L.

<sup>161</sup> *isun* L.

<sup>162</sup> *sinēsēb* GL.

of snakes; he shook the foundations of the atmosphere, there was a loud noise and the courtyard of the king of snakes became visible. Mountains were thrown at Sutasoma, but they were annihilated before the prince. Quickly Sutasoma let off a thunderbolt-arrow <sup>23</sup> at Gajawaktra; it pierced his side. Nekapawaktra fell moaning to earth. Gaṇa withdrew [and went back to heaven], accompanied by the gods. Wāraṇawakta remained,<sup>24</sup> he begged Sutasoma to spare his life and promised to obey every word of his. So the arrow was taken out of Dipakwadana. Now Wāraṇawaktra's mind was cleared and he bowed before the prince. Soon he was instructed and Dipakwadana became a gentle person.

Sutasoma quickly continued his journey together with the seer; Wāraṇawaktra followed them. At a certain point on their way there was a snake living in a cavern, whose name was Pāśārāja;<sup>25</sup> he suddenly tried to bite the prince. Samberawaktra was aware of it and quickly put himself in the way before the prince. Now the lord of snakes wrestled with Wāraṇakuñca. He wound himself about Sāmajawaktra, who crashed down like mount Mandara, but a mighty fire issued flaming from his frontal globes. The king of snakes was overpowered and near to death. Quickly the prince shouted to Gajawaktra: "Hey, stop!" and the blaze of the elephant was extinguished. So Pāśārāja's insight was cleared; he wanted to bow before Dwiradamukha, but the elephant held him back, saying: "It is not I who saved your life. That is the man who should be bowed to, my master, the young  
82a kṣatriya, who is accompanied by bhikṣus." Now the snake paid homage to Jina's son, he was instructed and his heart became gentle.

Quickly the prince continued his journey. He reached a mountain that resembled a danuja. For mouth it had a large cave, for eyes white rocks, as it were for ornaments clouds and mist, for voice a violent roar. The religious men were afraid as they saw it, but the prince did not heed. Now there was a tigress <sup>25a</sup> who could not find meat and, as she was hungry, wanted to eat her cubs. Immediately she seized her cubs, who cried and squirmed. So Sutasoma went to her. Immediately all the bhikṣus who were with him tried to withhold him, but he did not listen to them and said: "Hey, tigress, do not eat your pitiful cubs! Let them loose and eat me! Let me die, that your children may live." Then she let her cubs loose and they fled into the jungle. Now the tigress reached for Sutasoma and Sutasoma said: "Tigress, do not be afraid! Eat me!" So she clutched the prince in the breast; the blood flowed forth and she drank it. Soon Jina's son died and the tigress stopped drinking; she could not eat him, because she already was

sěwěh de niñ swanita. Mañka paḍa<sup>163</sup> manañis para wiman; mwañ sañ dipak, sañ nahipada,<sup>164</sup> paḍākusah anañisi pāda sañ Sutasoma. Liñ sañ suwanit: "E, sañ Sāmajawaktra, sañ nāgapati, jana, paran dera tañisi iku?" Liñ sañ wiku: "E, sañ moñ, kusuma dibya iku. Dene sañ Wārañawaktra, Nāgapāśa, sañkane iku anañis<sup>165</sup> dene iku<sup>166</sup> aguru." Mañkwa anañis<sup>167</sup> sañ wyāghra makusah,<sup>168</sup> aminta pinējahan de sañ dipak, uraga mwañ sañ ṛṣi, liñ ira: "Pakanira pējahana manira." Mojar sañ Sāmajawaktra, sañ uraga: "E, sañ moñ, sugyan ta guru nisun<sup>169</sup> iku." Mañkwa amalampah pinējahan sañ wyāghra. Liñ sañ sāmaja<sup>169a</sup> uraga: "Orana wēkase guru niñ hulun mañkana." Mañkwa anibani/ba<sup>170</sup> anañis amalaku<sup>171</sup> pinaten: "Raden, yan<sup>172</sup> pakanira ahuripa, manira aguru in pakanira." Mañka<sup>173</sup> sañ hyaṇ śakra mawikalpa: "E, sañ moñ, tēmēn sira ahiḍēp in ujare<sup>174</sup> sañ Sutasoma?" Tumēña sañ wyāghra, sumahur: "Siñgih". Mañkwa mahurip sañ Sutasoma. Tuṣṭa sañ ṛṣi mwañ sañ bhujaga, dwirada<sup>175</sup> paḍāñañjali, mwañ sañ wyāghra śobhāñastuti, mārḍawa manahnya. Paḍāñastuti gati nira, paḍa pinituturan, paḍa manut sawuwus i sañ Jinamūrti. Tuṣṭa sañ ṛṣi de nira satya gati nira katiga. Artha jana katiga, sami bhinagawān nāma<sup>176</sup> de sañ Jinakula: sañ Gajawaktra liniñgan sañ Pañcakadipak, sañ nāga liniñgan sañ Uragadwiman, sañ wyāghra liniñgan sañ Puhunbhikṣuka. Sampun winuruk in tapabrata, kinantunakēn in giri Kopa.<sup>177</sup>

Sañ Sutasoma lastari mareñ Mahāmeru, mwañ sañ Keśawāñiriñ. Śighra prāpteñ Rajaprawata; sañ Keśawa mamwit, mantuk mareñ Wanawatī mawarah riñ bhagawān Sumitra. Tuṣṭa manah ira de nira anwam, ambēk ahiñsaka, matapa riñ Rajaprawata.

Tucapa ṛṣisañgya mapupul, arēs de sañ Sudasasuta; awrin para watēk dewatā. Mañkwa giṇunita sañ Sutasoma de sañ hyaṇ Indra: "Sañ Sutasoma juga amējahana." Mañkwa ta tibanana<sup>178</sup> bañcana de sañ śakra, widadari, tan kawēñañ, larut kañ bañcana. Tigañ dina, tigañ kilēm,<sup>179</sup> tan kēna. Mañkwa sañ hyaṇ Indra marūpa widadari, ñaran sañ Kendriya, mara amañcana, tan polih. Kerañan asēmu kawu-

<sup>163</sup> *paḍa* om. DK.

<sup>164</sup> *para wiman, sañ dipak mwañ sañ nahipada* K.

<sup>165</sup> *ihanāñis* L.

<sup>166</sup> *siku* L.

<sup>167</sup> *manāñis* DK.

<sup>168</sup> *akusah* K.

<sup>169</sup> *nīsūn* K.

<sup>169a</sup> *Sāmajawaktra* DK.

<sup>170</sup> *aniba* G.

<sup>171</sup> *malaku* K.

<sup>172</sup> *yen* K.

<sup>173</sup> *Mañkwa* K.

<sup>174</sup> *ujareñ* L.

<sup>175</sup> *Dwiradaśya* DK.

<sup>176</sup> *bhinawānāma* L.

<sup>177</sup> *ginakoṣa* D, *likoṣa* G, *gihoṣa* L, *Ginakoṣa* (? name of a place)

KBW IV 634a, s.v. *ginakoṣa*. Cf. CP 227

*Kaṇ jyeṣṭha wyāghra*

*piñe, arthajanma, wruh in lara de niñ tan panut yayah reña lumakw atapa ñaran bhagawān Suwanit, matapeñ giri Kopa, and 73a ñaran Wagi-swaragnyana, matapeñ giri Kopa.*

<sup>178</sup> *tinibanana* K.

<sup>179</sup> *tilēm* G, *kulēm* DK.

82b satiated with the blood. Now all the religious men wept, and the elephant and the snake both wept loudly over the feet of Sutasoma. The tigress asked: "Well, Sāmajawaktra, snake and you, men, why do you weep over him?" The bhikṣu answered: "Ah, tigress, this was a flower from heaven. As for Wāraṇawaktra and Nāgapāśa, they weep because they were his pupils." Now the tigress wept loudly and asked the elephant, the snake and the seer to kill her; she said: "You must kill me." Sāmajawaktra and the snake replied: "Ah, tigress, we rather would that our master [were still alive]." Again the tigress craved to be killed. But the elephant and the snake said: "Thus was not the instruction of our master." Yet she repeatedly threw herself to earth, wept and asked to be killed: "Prince, if you will come to life again, I shall be your pupil." Now god Śakra asked: "Well, tigress, will you really mind the words of Sutasoma?" The tigress looked up and answered: "Indeed." Then Sutasoma was restored to life. The seer and the snake and the elephant were happy and bowed and the tigress rejoiced and praised Sutasoma; her mind had become gentle. All praised his deed, all were instructed and all took to heart every word of the Jina incarnate. The seer was glad that the three remained true to their words. All three learned to understand the tongue of men and all of them were ordained as religious men and given holy names by Jina's son: Gajawaktra was given the religious name of Pañcakadipak, the snake was given the religious name of Uragadwiman, the tigress was given the religious name of Puhunbhikṣuka. Soon they were accomplished in the observances of asceticism and were left behind on mount Kopa.

Sutasoma continued on his way to the Mahāmeru and Keśawa went with him. Soon they reached the King of mountains; Keśawa took leave and returned to Wanawatī, where he informed Sumitra. Sumitra was glad to know that Sutasoma, as a young man, and with benevolent mind, was practising austerities on the King of mountains.

Let us now tell of the host of seers, which was assembled. They were afraid of Sudasa's son; all the gods were distressed. Now god Indra thought Sutasoma the right man: "Only Sutasoma will kill him." So Śakra and the widadaris had to lead him astray, but they could not prevail over him; the temptation failed. For three days and three nights they continued tempting him, but did not succeed. Then god Indra assumed the form of a widadari called Kendriya, who went to tempt Sutasoma, but without result. She felt ashamed, showed herself undressed and tried to wash the feet of the prince; at that moment

dan, ahyun anrahup suku nira sañ nṛpasuta; mur sañ Sutasoma, marūpa Jina. Mañkwa bhakti sañ hyaṇ Śakra mwañ dewatā, ṛṣigaṇa, catur lokapāla, nawa dewatā, apsara, apsari, mwañ sañ Rudra, paḍa bhakti. Mañkwa amicāreṇ ambēk sañ nṛpātmaja: "Yayah reṇa niñ hulun pan<sup>180</sup> mānuṣa ta, yen<sup>181</sup> wruha kañ densēmbah iki dewa, pradene nora wruh kañ densēmbah." Ya ta mur sañ hyaṇ Sadabija, wāhya sañ Sutasoma. Kagyat para walabhit, paḍa mur, merañ kabeh. Kari  
83a sañ Sutasoma mayo/gadhāraka.

Tucapa sañ ṛṣi Sumitra; kinen sañ Keśawa lumawada ri sañ Sutasoma. Bawis mañkat sañ Keśawa, prāpteṇ Mahāmeru; kapaṅgih sañ nṛpātmaja; tuṣṭa sañ ṛṣi. Śīghra mawarah sañ nṛpātmaja yen dewatā paḍānambah<sup>181a</sup> riñ sira: "Widyādharī paḍāmañcana,<sup>182</sup> tan tumama. Tumuluy bhaṭārendra matēmahan apsari naran Kendriya, amañcana, polahnya<sup>183</sup> asēmu kawudan, harēp arahup suku niñ pun anak. Pun anak andoh. Merañ, kari anēmbah. Mañkwa pun anak ahyun<sup>184</sup> mantuk mareṇ nagara." Tuṣṭa manah<sup>184a</sup> sañ Keśawa. Mañkwa dinulur de sañ ṛṣi, tumurun sakeṇ Prawataraja, mahawan tawañ, meh prāpte<sup>185</sup> pura Kāśindra, tumurun maḍarat ri lambuñ iñ acala. Sēk tañ<sup>186</sup> phala tasak, puṣpanyānēḍḍēñ, walaharnyāhēniñ, matsyanyākweh, kady anuñsuñ. Tuṣṭa manah sañ Jinakula, masūryasewana sirāraryan sañ ṛṣi madiwasraya.

Tucapa sañ Daśabāhu pinurug iñ weri, wadwa sañ Puruṣāda maprañ lawan bala sañ Daśabāhu, madumduman para putra katiga. Sor tañ danuja de niñ para putra. Sañ Daśabāhu maprañ lawan sañ Jayawiṣṇu. Maprañ tigan dina ramyārok; katēlasan hru, cakra rēmēk, gadā tikēl, silih prañ, khaḍganya pēpēr riñ tañan, maprēp, wēkasan silih gēlut, kaprēp mukhanya, tan pañapa, kēneñ nakha baṭuk iñ danuja, rahnya<sup>187</sup> muñcar, malayu, tinut de sañ bhūpati, manusup iñ kānana, tinut de sañ nātha. Mañka kacuṇḍuk sañ Sutasoma de niñ danuja. Tēka, marēk anēmbah riñ sañ nṛpātmaja. Liñ sañ Sutasoma: "Asura, paran kita iki?" Liñ sañ Jayawiṣṇu: "Pukulun, manira danuja, kaṇḍap<sup>188</sup> apraṇ,<sup>189</sup> anēḍa iñurip de niñ andika pakanira. Naran iñ patik bra

<sup>180</sup> *pan* om. K.

<sup>181</sup> *yan* DK.

<sup>181a</sup> *manēmbah* K,  
°*anēmbah* L.

<sup>182</sup> *padambañcana* G.

<sup>183</sup> *poayah* DGL, *polah* K,  
Soegiarto.

<sup>184</sup> *mahyun* K.

<sup>184a</sup> *manah* om. L.

<sup>185</sup> *prāpteṇ* DK.

<sup>186</sup> *tañ* om. K.

<sup>187</sup> *rahnya* om. KL.

<sup>188</sup> *kabēdag* K, *kandag* L.

<sup>189</sup> *maprañ* G.

Sutasoma disappeared and showed himself as Jina.<sup>26</sup> God śakra paid reverence and the gods, the host of seers, the four guardians of the world, the nine gods,<sup>27</sup> the apsaras, the apsaris and Rudra, all paid reverence. Now the prince considered in his heart: "My father and mother are but men. If they would have known who is the person they now adore, [they would have behaved differently], but they did not know who is the person they now adore." So the lord Sadabija disappeared and Sutasoma manifested himself. The gods were awed, they all disappeared, everyone of them was ashamed. Sutasoma remained  
 83a alone, in steadfast concentration.

Let us now tell of the seer Sumitra. He ordered Keśawa to go to see Sutasoma. Immediately Keśawa left; he reached the Mahāmeru and, to his pleasure, found the prince. Soon the prince told him that all the gods had bowed to him: "All widyādhariś tempted your son, but could get no hold over your son. Thereupon god Indra assumed the appearance of an apsari called Kendriya, who tempted your son. She showed herself undressed and tried to wash the feet of your son. But your son withdrew. The god was ashamed and bowed. Now your son wishes to return to the city." Keśawa was pleased and Sutasoma, accompanied by the seer, descended from the King of mountains and travelled through the air. They had nearly reached the city of Kāśī, when they descended to the slopes of a mountain. There was abundance of ripe fruits, the flowers were in full bloom, the ponds clear and the fishes numerous as if they came to a durbar. Jina's son was pleased, he worshipped the sun and the seer stopped to pay reverence to the gods.

Let us now tell of Daśabāhu. He was harrassed by his enemies, the men of Puruṣāda. These waged war against Daśabāhu's troops, the command over whom was equally divided among his three sons. The danujas were defeated by the princes. Daśabāhu fought with Jayawiṣṇu. They fought for three days, with great noise and face to face; their arrows were spent, their discuses smashed, their clubs broken; they came to close quarters, their swords burst in their hands, they fought with fists and in the end they wrestled, they beat each other in the face, but to no effect; Daśabāhu with his nails hit the danuja in his belly, so that the blood flowed forth; the danuja fled, pursued by the king; he tried to hide himself in the wood, but still the king pursued him. Now the danuja met Sutasoma and, lo, he went to the prince and bowed before him. Sutasoma asked: "Asura, what about you?" Jayawiṣṇu answered: "My lord, I am a danuja, who has been defeated in combat. I beg Your Grace to save my life. The name of your servant

83b pun Jayawiṣṇu." Liñ sañ Sutasoma: "Sapa werinta?" "Pukulun, maraja Daśabāhu." Tuṣṭa sañ Sutasoma: "Aja kita sañśaya." Śīghra ḍatañ<sup>190</sup> sañ Daśabāhu, jēñēr aniñali<sup>191</sup> wwañ apēkik, hemane awadwa dānawa: "E, sapa aranta?" Liñ sañ nṛpātmaja: "Nḥulun<sup>192</sup> dudu tuhan iñ dānawa, tan kula niñ danuja. Naran<sup>192a</sup> iñ hulun Sutasoma, tumurun sakeñ<sup>193</sup> patīrthan. / De niñ rākṣasa iku amalaku iñurip sañkane sun kukuhi." Liñ sañ Dhātrātmaja: "Siñ malaña dadi weri niñ hulun." Mañkwa malaga sañ Daśabāhu lawan sañ Sutasoma. Sañ Daśabāhu mamanan riñ sañ nṛpātmaja, bāṇanya, tēka, hilañ ri harēp i sañ nṛpātmaja. Wruh bhagawān Keśawa; ya ta sinapih de sañ Keśawa: "Bapa, sampun! Sanak ira iku, sañ lumakw atapeñ prawata, naran Sutasoma." Mañkwa binuñcal panah ira de sañ Daśabāhu; rinañkul sañ antēn ira de Dhātrātmaja: "Uḍuh, ari niñ hulun!" Yayi, wentēn ari ni<sup>194</sup> pun kaka, kanyā, naran Puṣpawati; pinakapatnya nira!" Liñ sañ Sutasoma: "Sakarsa kakāji!" Mañka pinrih danuja ahyun pinējahan,<sup>195</sup> tan pasuñ sañ antēn: "Yen pinakṣa, sahandika! Anhiñ pun yayi masa ahyuna yen aṇalap rayi Pāduka Bhaṭāra!" Mañkwa mārḍawa manah sañ kaka: "Lah, sakarsa nira yayi!" Mañke ta kinen mantuka rākṣasa ika, tan pahyun, anēḍa warāmṛta, ahyun atapa, aminta winarahan ujar kaśāntikan.<sup>196</sup> Tuṣṭa manah sañ kaka mwañ<sup>197</sup> sañ ṛṣi. Sampun winarahan de sañ Jinakula, liniñgan sañ Asuraparaśujaya. Mantuk sañ Daśabāhu lawan sañ antēn; sañ ṛṣi Keśawa mantuk hawan<sup>198</sup> tawañ. Sañ bhūpati makarwan<sup>199</sup> ratha lawan sañ antēn, dinulur iñ wadwa. Sañ Asurawijña kari matapeñ Kuraṇḍācala.

Lampah sañ Dhātrātmaja liwat iñ Magadharāja, anuli riñ Srawaṅga-pati, riñ Kaliṅgarāja,<sup>200</sup> winṛttakēñ<sup>201</sup> yen kawon de nira. Araryan sañ nātha irika; sira patih kinen mantuka karuhun, matureñ<sup>202</sup> para patni, kinen kapaṅgiheñ<sup>203</sup> udyāna Ratna lawan dewi Puṣpawati lawan para putra, sañ Śāla, Dakṣa, Sucitra, sami kinen kapaṅgiheñ taman. Sañ nāthāninēp iñ Awaṅga. Śīghra prāpteñ Kāśipati, marēk tañ<sup>203a</sup> dūta ri sañ dewi mwañ sañ putra katiga, matur yen sañ Sutasoma tumurun sakeñ wukir: "Pāduka Swari kapaṅgiheñ udyāna, saha gr̥ha,

<sup>190</sup> ḍatēñ K.

<sup>191</sup> tumiñali G.

<sup>192</sup> ulun K.

<sup>192a</sup> aran K.

<sup>193</sup> sakiñ G.

<sup>194</sup> arine K.

<sup>195</sup> pinrih kaka amējahi

danuja G.

<sup>196</sup> kasatwikan G.

<sup>197</sup> mwah G.

<sup>198</sup> aarwan G.

<sup>199</sup> akarwan KL.

<sup>200</sup> Taliṅgarāja G,

Kaliṅgarāja K.

<sup>201</sup> winatrakēñ K,

winētrakakēñ L.

<sup>202</sup> matur iñ K.

<sup>203</sup> kapaṅgiñ riñ K.

<sup>203a</sup> sañ K.

is Jayawiṣṇu." Sutasoma asked: "Who is your enemy?" "King Daśabāhu, my lord." Sutasoma was satisfied: "Do not be afraid." Soon afterwards came Daśabāhu. He was astonished to see a handsome man and regretted that he had a dānawa for subject: "Hey, what is your name?" The prince replied: "I am not a lord of the dānawas, nor am I a relative of the danujas. My name is Sutasoma; I have just come  
83b down from a holy place. As that rākṣasa asked me to save his life, I stand by him." Dhātṛ's son said: "Whoever thwarts me becomes my enemy." Now Daśabāhu attacked Sutasoma. Daśabāhu loosed off arrows at the prince, but, lo, they disappeared before the prince. The reverend Keśawa saw this and he withheld Daśabāhu: "My friend, stop! That man is a relative of yours, who went to perform austerities in the mountains; his name is Sutasoma." Now Daśabāhu threw his arrows aside and Dhātṛ's son embraced his younger cousin: "Ah, my cousin! My dear, your cousin has a younger sister, a virgin, called Puṣpawatī; take her to wife!" Sutasoma answered: "As my cousin the king wishes!" Now Daśabāhu made for the danuja, wishing to kill him, but his cousin did not allow it: "If you will do it by all means, so let it happen according to your word. But then, how would your cousin wish to take Your Majesty's sister to wife!" So his cousin's heart was softened: "Well, be it as you wish!" The rākṣasa was told to go home, but he would not, he begged for the excellent nectar; <sup>28</sup> he wished to perform austerities and asked to be instructed concerning tranquillity. The prince's cousin and the seer were pleased. Soon Jayawiṣṇu was instructed by Jina's son and was given the religious name of Asuraparaśujaya. Daśabāhu went home together with his cousin and the seer Keśawa returned flying through the air. The king and his cousin travelled in the same chariot and the troops escorted them. Asurawijña remained to perform austerities on mount Kuraṇḍa.

Daśabāhu's way led through Magadha, then through Srawaṅga and Kaliṅga, and he told Sutasoma how he had conquered these kingdoms. The king stopped there; the prime minister got orders to go home before. He had to inform the consorts, who were summoned to meet the king in the Jewel-park <sup>29</sup> together with princess Puṣpawatī and their sons, śāla, Dakṣa and Sucitra; all these were summoned to wait upon the king in the park. The king passed the night in Awaṅga. The messenger soon reached Kāśī, went to the queens and the three princes and informed them that Sutasoma had come back from the mountains: "Your Majesties with the retinue may please to meet the king in the park and to take the princess with Them. Your

raden dewi pakanira baktaha, raden katiga pakanira tumut." Tan makaḍat, saha puri madan. Dewi Puṣpawati ananis rahina wēni, kañen  
 84a in yayah reṇa nira, tan pahyu/n tumuteñ sañ prabhu. Mañka inipuk in dewara<sup>204</sup> katiga, tan pahyun, añhiñ matya tumuteñ yayah reṇa karsa nira. Mañkwa ta hana iña nira, ñaran Jayasurāga; nēhēr mārḍawa, dinus inahesan.<sup>205</sup> Ya ta mañkat hawan ratha, wadwa matuṅgalan damar, polah in amēñakēñ<sup>206</sup> kulēm. Sawega prāpteñ udyāna Ratna; eñjiñ ḍatañ sañ Daśabāhu lawan sañ antēñ. Sampun samāpta hinarayana sañ Jinakula, sinēmbah in para putra, mañinēp tigañ kilēm.<sup>207</sup> Ahyun asūryasewana sañ Jinamūrti; hana wuhaya asisik kañcana, marēk in<sup>208</sup> sañ nṛpapatra, ya ta matēmahan danuja bhaktiñ<sup>209</sup> sañ Sutasoma. Mañkwa ruwat dadi apsara,<sup>209a</sup> inaran sañ Antakāmṛta, mantuk in amarālaya. Mañka sañ Sutasoma ginuṇita ahyun kinare lawan sañ Puṣpawati. Mañkwa kasamāptan de niñ yodha mantri; eñjiñ anundañ bhujāṅga ṛṣi śewa sogata. Sampun mantuk, kinare haneñ dalēm pawarañan.

Gēñep sapēkēñ akrab kalasa, mañkwa sañ Sutasoma amwit mantuken Gajāhwaya; tuṣṭa manah sañ Daśabāhu; putra nira katiga mañiriñ saha bala, amārga riñ pasisi. Mañkwārāyan ahutusan sañ nṛpapatra<sup>209b</sup> matureñ sañ nātha yen<sup>210</sup> ranak ira ḍatañ.<sup>211</sup> Tuṣṭāmbēk sañ prabhu mwañ sañ nareśwari, gipih adan; amapag wwañ sapuri. Śīghra mañkat sañ bhūpati, sawega kapapag<sup>212</sup> sañ nareśwara tuṣṭa manahnya; sawega prāpteñ Hastināpura. Mañkwa sañ Sutasoma biniseka prabhu riñ Hastina. Malawas makurēñ, maputra jalu sasiki, ñaran sañ Ardhana. Mañrēñō sañ Daśabāhu, mañlawad mareñ Hastina, tuṣṭa sañ nātha mabesan kaponakan, aninēp sapēkēñ, tan pēgat hinarayana de sañ Jinakula, rinēṅgarēṅga sañ kaka. Mañkwa amwit sañ Dhātrātma ri sañ antēñ mwañ riñ<sup>212a</sup> sañ paman,<sup>212b</sup> śīghra prāpteñ Kāśīpura, balanya mandulur.

84b Tucapa maraja Puruṣāda, alawas ake/sah tan<sup>213</sup> pañanti yodha, mareñ kānana; kapaṅgih wadwa sañ Daśabāhu apisah,<sup>214</sup> binuru de sañ Naramāñsa, meh kacaṇḍak; ya ta kahajiriñ śilā<sup>215</sup> aṅgon in<sup>216</sup> pāda reñcah. Tiba sañ bhūtarāja, kasakitan, magēriñ, karanēhan,<sup>217</sup>

<sup>204</sup> *degara* D, *dewira* G, *gara* K.

<sup>205</sup> *dinṅus inesan* DK.

<sup>206</sup> *ambakēñ* G.

<sup>207</sup> *kulēm* GK.

<sup>208</sup> *marēk i* L.

<sup>209</sup> *bhakti riñ* G, *bhakti* L.

<sup>209a</sup> *apsari* K.

<sup>209b</sup> *nṛpatmaja* K.

<sup>210</sup> *yan* G.

<sup>211</sup> *ḍatēñ* K.

<sup>212</sup> *sañ bhūpati sawega kapapag* om. G.

<sup>212a</sup> *riñ* om. KL.

<sup>212b</sup> *sañ paman* om. K.

<sup>213</sup> *agawc patan* K,

*agepatan* DL.

<sup>214</sup> *amisah* K.

<sup>215</sup> *kajiriñ sela* K.

<sup>216</sup> *aṅgon in* DKL, *aṅgoṣṭa* D in margine,

*ēṅgon in* G.

<sup>217</sup> *karēñehan* K.

84a Majesties' three sons should also come." Without delay the queens, together with their retinue, dressed. Princess Puṣpawatī wept day and night, she longed after her father and mother and would not obey the king. Her three sisters-in-law spoke gently to her, but she would not go, she rather wished to die and go after her father and mother. Now there was a foster-mother of the princess, called Jayasurāga, [she spoke to her and] soon the princess was reconciled and she was bathed and dressed. So they left by chariot; each of the soldiers carried a torch and thus they found their way through the night. They reached the Jewel-park quickly and next morning Daśabāhu arrived, together with his younger cousin. Soon a meal had been served to Jina's son and the princes paid homage to him. He stayed there three nights over. The Jina incarnate wanted to worship the sun; now there was a crocodile with a golden hide,<sup>30</sup> she came to the prince, then took the form of a danuja and paid reverence to Sutasoma. She was freed and became an apsari, called Antakāmṛtā, and returned to heaven. Now Sutasoma was consulted and he was willing to be wedded to Puṣpawatī. The officers and ministers fully agreed and next morning he summoned the priests: seers, Śiwaites and Buddhists. Soon he went to the city and was wedded in the bridal room.

When they had been married for full five days, Sutasoma took leave to return to Gajāhwaya. Daśabāhu agreed and his three sons escorted the prince together with troops; they took their way along the beach. Then they rested and the prince sent a messenger to inform the king that his son was coming. The king and the queen rejoiced, they dressed hurriedly and all the people in the court came to meet them. Quickly the king went out and hastily [Sutasoma] came to meet him; the king was completely happy; soon they reached Hastināpura. Now Sutasoma was consecrated king of Hastina. When he had been married for some time he had one son, who got the name of Ardhana. When Daśabāhu heard this, he came to Hastina to visit Sutasoma. The king was pleased to have a grand-nephew; he stayed for five days and all the time the elder cousin was entertained and offered all kinds of ornaments by Jina's son. Then Dhātṛ's son took leave from his cousin and his uncle and soon arrived in the city of Kāśī, escorted by his troops.

84b Let us now tell of king Puruṣāda. He was away from home for a long time and did not stay with his soldiers. He went into the jungle and there found a stray soldier of Daśabāhu. Naramāṇsa hunted him and had nearly seized him, when his foot was pierced<sup>30a</sup> by a stone. The king of the bhūtas fell and became ill; he pined away as the illness

rapuh rasa niñ prabhu.<sup>218</sup> Mañkwa masasañi acarū ratu satus salö niñ wimāna. Mañrēñö sañ Kālaweśma; waras de niñ kasañḍuñ. Ḍatañ<sup>219</sup> tañ bhṛtya, paḍāñulati ri<sup>220</sup> sañ nātha. Naran in wadwa sañ Indrabajra, sañ Wimona, Dumdumbika, Sumala, Bajra, Kaluṣa, Dumendagra, Pakṣīndrawaktra, Dwiradamukha, Subhaṅga, Wikaṭākṣa, Golakṣa, Dumala, Ketu, Durlakṣaṇa, Wikampya, paḍānañis i jōn<sup>221</sup> sañ prabhu, matakwan mūla niñ sakit. Liñ sañ prabhu: “Kami amburu mānuṣālalaku; meh kasambuta denkwa; ya ta kasañḍun pāda kami. Tiba kami sakit in kānana; nēhēr ñhulun<sup>221a</sup> asasañi ababantēñ<sup>222</sup> ratu satus salö niñ wimāna. Mañka waras kami. Mañkwa kita paḍa ameta ratu.”

Śīghra mañkat sakweh in bhūta sewaka tuwin maraja Puruṣāda muñgw in wimānāhēlar mas, tumut tañ bala śata koṭi paḍāsrañsrañan añalap para nātha. Hana molih ratu, hana kēna sēḍēñnya akrama, kasikēp tēka niñ pipinañanipun. Hana ratu akalañēñ riñ ratnākara, kabandha sa-udaranya. Hana nātha acañkrama riñ acala, kasikēp sa-udaranya. Hana rāja abuburu, kabandha riñ kānana. Hana nātha dinon in prañ amapag, kasikēp sa-udaranya. Hana nātha len kañ kēna<sup>223</sup> kacidreñ kulēm, kabandha sānujanya. Hana ratu ahyun amapagāprañ, kabhakṣan kabeh. Len sañ nātha riñ Mālawa amagut, kasikēp de sañ Naramāñsa. Lawan sañ nātheñ Siñhala pējah amukamukan kalawan arinya kasañ. Kirañ satuñgal satus, mañka sañ nātha riñ Widarbha, ñaran maraja Bhoja, kinārya gēgēñēp satus. Śīghra sinrahakēñ in sañ Kālaweśma; liñ sañ Kālaweśma: “Sapārane para nātha denta<sup>224</sup> haturakēñ iku? In ēñdi sañkane?” Sumahur sañ hyañ Rudra: “Puni/ka nātha riñ Wallabha, ñaran sañ Nalabeka; sañ nātha riñ Walasri, ñaran maraja Wirasanda, kañ pipinañan parēñ<sup>225</sup> ratu pipitu, ñaranya maraja Śāla, Swalandi, Śūrajana, Janati,<sup>226</sup> Rukmaketu, Paśubrata, Subrata; kaḍaton in Walabita, kañ añundañ nātha riñ Prasala, ñaran maraja Wisradana; prabhu riñ Lēñka, ñaran maraja Wigrañsu,<sup>227</sup> unda-

<sup>218</sup> *prabha* DGL, *praba* K. <sup>222</sup> *abantēñ* K.

<sup>219</sup> *datēñ* K.

<sup>220</sup> *ri* om. K.

<sup>221</sup> *jēñ* om. G.

<sup>221a</sup> *ulun* KL.

<sup>223</sup> *len tañ kēna* G,

*nātha kañ len kēna* K,

*nātha len kakna* L.

<sup>224</sup> *denta* om. K.

<sup>225</sup> *sarēñ* G, *paḍaṇ* L.

<sup>226</sup> *Janati* om. K.

<sup>227</sup> *Wighrañsa* G.

became worse and the king felt low-spirited. So he promised Kālaweśma <sup>31</sup> to sacrifice a hundred kings, each seated in a wimāna (?).<sup>32</sup> Kālaweśma heard him and the wounded foot was healed. Now came his men, all looking for their king. The names of the soldiers were Indrabajra, Wimona, Dumdumbika, Sumala, Bajra, Kaluṣa, Dumenda-gra, Pakṣīndrawaktra, Dwiradamukha, Subhaṅga, Wikatākṣa, Golakṣa, Dumala, Ketu, Durlakṣaṇa and Wikampya. They all wept at the feet of their king and asked the cause of his illness. The king related: "I was hunting a man on foot and nearly had I seized him, when my foot was wounded. I fell and became ill in the jungle. Then I promised to sacrifice a hundred kings, each seated in a wimāna. And so I was healed. Now you all must march out to find kings."

Soon all the bhūta knights set out, and with them king Puruṣāda, seated in a wimāna with golden wings, a milliard soldiers followed them, all eager to capture kings. One king was that moment victorious over other kings, one was surprised even as he was going to line up his troops, and was seized together with his allies. One king was diverting himself on the beach of the ocean, he was taken captive together with his brothers. One king was making an excursion in the mountains, he was seized together with his brothers. One king was hunting, he was taken captive in the jungle. One king was attacked in open war and encountered the attack, but he was seized together with his brothers. Another king was treacherously surprised in the night and taken captive together with his sons. One king tried to march against the invaders. They all were made food [for Kālaweśma <sup>32\*</sup>]. And the king of Mālawa came to meet the attackers, but was seized by Naramāṇsa. And the king of Siṅhala died in the attack together with his nine younger brothers. Now there was only one wanting to the hundred and the king of Widarbha, called king Bhoja, was made to complete the hundred. Soon the kings were offered to Kālaweśma. Kālaweśma asked: "What are the names of these kings you are offering to me?" God Rudra <sup>24</sup> answered: "These are the king of Wallabha, called Nalabeka; the king of Walasri, called king Wirasanda, and together with him seven allied kings, called king śāla, Swalandī, śūra-jana, Janati, Rukmaketu, Paśubrata, Subrata; the king of Prasala, who resided in the court of Walabita — his name king Wisradana; the lord of Lēṅka, called king Wigraṅsu; his twenty vassals, called

nundañan ira dwidaśa, ñaran maraja Dharmarāja, maraja Wiṣṇu,<sup>228</sup> Namandara, Kalandaka, Pusandara, Ugrabāṇa, Managanda, Rukma-sanda, Ruksmagana, Wiroṣa, Sanamanda, Sugradana, Waradāgra,<sup>229</sup> Wiśāṇa, Warada, Wisandara,<sup>230</sup> Pratasura, Jātawaṛa, Wijāta, Sujāta; nātha riñ Mandiratiga; <sup>231</sup> prabhu riñ Antasara, ñaran maraja Candrapanānujanya <sup>232</sup> pituwēlas ñaran maraja Sudarga, Dunagra, Wigrana, Grana, Supada,<sup>233</sup> Daragra, Namasanda,<sup>234</sup> Pradasa, Mānadhana,<sup>235</sup> Mornaba,<sup>236</sup> Isaka, Susenda, Wṛsesa, Wṛsenda, Jayanda, Wijakesra, nātha riñ Prasuba, Dewara; <sup>237</sup> nātha nawa gaṇanya,<sup>238</sup> ñaranya maraja Banaba, Banajaya, Sayastra, Durbhaṅga, Graganda,<sup>239</sup> Wigrada,<sup>240</sup> Sulaja, Wirasaṅka, Wradara,<sup>241</sup> nātha riñ Burikatana; <sup>242</sup> ratu riñ Palawa,<sup>243</sup> ñaran marajārūṇa, sapta sanak, arinya ñaranya maraja Sutāgra, Dasapata, Wirakātma, Prasuta, Bisaka, Jayabāhu; suta nira maraja Bajrada,<sup>244</sup> ratu riñ Wilatma, salikur <sup>245</sup> sanak, jyeṣṭha <sup>246</sup> sañ Bañli,<sup>247</sup> Sinhātma, Sinhawadana, Bahuwinda,<sup>248</sup> Bāhyadanta,<sup>249</sup> Nagradanta, Upasanda,<sup>250</sup> Wiradagra,<sup>251</sup> Manamoha, Katagna, Sana-wira, Nilabraja,<sup>252</sup> Sugindra,<sup>253</sup> Wasnajana, Suprajana, Wisanda, Kulabra, Ketabraja; <sup>254</sup> nātha riñ Gopāla, sawēlas sanak, jyeṣṭha <sup>255</sup> ñaran maraja Himacandra, Ganindra, Gameka, nātheñ Tundaga, maraja Trana,<sup>256</sup> Padmaketu, Maya, Sulandrasta, Sujaraja, Mēta; ratu riñ Mayūra, maraja Subadēta; nātha riñ Mālawa, maraja Indupati; 85b nātha riñ Widarbha, maraja Bhoja. Gēñē/p satus punika." Liñ sañ sañ Kālaweśma: "E, maraja Puruṣāda, norana karsa mami <sup>257</sup> ratu iku kabeh; ika <sup>258</sup> si iñon karsani hana ratu riñ Hastina, ñaran maraja Sutasoma; yen kēna iku, uwakēna <sup>259</sup> ratu satus iku!"

Mañkwa mañkat maraja Naramāṇsa, lumurug mareñ Hastina. Kañcit ta <sup>260</sup> ḍatañ <sup>261</sup> bhagawān Winayana, halinhalin riñ <sup>262</sup> maraja Puruṣāda, aken ambaktaha <sup>263</sup> wadwa makweh; <sup>264</sup> "Kaḍaton iku akeh para

<sup>228</sup> *Wisna* DK.

<sup>229</sup> *Waradatra* K.

<sup>230</sup> *Wisanandara* K.

<sup>231</sup> *Mandira titiga* K.

<sup>232</sup> *Candrasana,*

*nujanya* K.

<sup>233</sup> *Supata* K.

<sup>234</sup> *Namasanda* om. KL.

<sup>235</sup> *Manadaba* L.

<sup>236</sup> *Monaba* L.

<sup>237</sup> *sañ Dewara* G.

<sup>238</sup> *nātha nawaganya* G,

*kawana watananya* K.

<sup>239</sup> *Traganda* K.

<sup>240</sup> *Witrada* K,

*Wigrana* L.

<sup>241</sup> *Pradara* K.

<sup>242</sup> *Buritakana* G,

*Bhurikattana* L.

<sup>243</sup> *Pawala* DL.

<sup>244</sup> *Bajrata* K.

<sup>245</sup> *sakur* L.

<sup>246</sup> *desta* G, *deṣṭa* DL.

<sup>247</sup> *Bahli* L.

<sup>248</sup> *Baguwinda* G.

<sup>249</sup> *Bhayadanta* D,

*Bayanta* K,

*Bagyananta* G.

<sup>250</sup> *Nagrada, Upasa* K,

*Upasanda, Naghra-*

*danta* L.

<sup>251</sup> *Wiradagra* om. G.

<sup>252</sup> *Nilabajra* G.

<sup>253</sup> *Susindra* K,

*Sugindra* L.

<sup>254</sup> *Kulabajra Ketabajra*

G.

<sup>255</sup> *desta* G, *Theṣṭa* L.

<sup>256</sup> *Tunda, Tamaratrena*

K.

<sup>257</sup> *manira* K.

<sup>258</sup> *iki* L.

<sup>259</sup> *awakēna* K.

<sup>260</sup> *ta* om. G.

<sup>261</sup> *datēñ* K.

<sup>262</sup> *iñ* L.

<sup>263</sup> *ambakta* GK.

<sup>264</sup> *akweh* K.

king Dharmarāja, king Viṣṇu, Namandara, Kalandaka, Pusandara, Ugrabāṇa, Managanda, Rukmasanda, Ruksmagana, Wiroṣa, Sanamanda, Sugradana, Waradāgra, Wiṣāṇa, Warada, Wisandara, Pratasura, Jātawara, Wijāta, and Sujāta, the king of Mandiratiga; the king of Antasara, called Candrapana; his seventeen sons, called king Sudarga, Dunagra, Wigrana, Grana, Supada, Daragra, Namasanda, Pradasa, Mānadhana, Mornaba, Isaka, Susenda, Wṛsesa, Wṛsenda, Jayanda, Wijakesra, king of Prasuba, and Dewara; a group of nine kings, called king Banaba, Banajaya, Sayastra, Durbhaṅga, Graganda, Wigrada, Sulaja, Wirasaṅka and Wradara, king of Burikatana; the king of Palawa, called Aruṇa, forming a group of seven with his brothers; the names of his younger brothers are king Sutāgra, Dasapata, Wirakātma, Prasuta, Bisaka and Jayabāhu; the sons of king Bajrada, king of Wilatma, twenty-one brothers: the eldest Baṇli and the others Sindhātma, Sindhawadana, Bahuwinda, Bāhyadanta, Nagradanta, Upasanda, Wiradagra, Manamoha, Katagna, Sanawira, Nilabraja, Sugindra, Wasnajana, Suprajana, Wisanda, Kulabra and Ketabraja; the king of Gopāla and his brothers, eleven together: the eldest is called king Himacandra, then Ganindra, Gameka, the king of Tundaga, king Trana, Padmaketu, Maya, Sulandrasta, Sujaraja and Mēta; the king of Mayūra, king Śubhadatta; the lord of Mālawa, king Indupati and the lord of Widarbha, king Bhoja. That is a full hundred.” Kālaweśma said: “Well, king Puruṣāda, I have no wish for all these kings; <sup>33</sup> the man I wish for is the king of Hastina, named king Sutasoma; if you can capture him, you may let loose these one hundred kings!”

85b

So king Naramāṇsa departed and marched upon Hastina. Then, suddenly, there came the reverend Winayana,<sup>34</sup> who feared for king Puruṣāda and advised him to take many troops with him: “Many kings

nātha mari riku,<sup>265</sup> sēsēk kuṭa iku de niñ prawīra.” Mañka<sup>266</sup> inutus maraja Koṣa, Srawaṅga, Kaliṅgarāja; mañkwa binakta ratu tētēlu<sup>267</sup> ika saha bala.<sup>268</sup> Tan makaḍat prāptēn heñ niñ pura Hastina; geger harohara sakuta Gajāhwaya. Mijil sañ Sutasoma lawan patnī nira, tan pasuñ apraṇa; tuwin<sup>269</sup> sañ Daśabāhu, śāla, Sucitra, Dakṣa, śālārdhana,<sup>269a</sup> len para prabhu samadaya, mwañ sañ apatih Jayendra, sami ahyun amēdalana laga, tan sinuñ de sañ Sutasoma; liñ ira sañ nareśwara: “Siñ amapaga<sup>270</sup> sira pējah.” Matur sañ Jayendra: “Pukulun, aniwasi<sup>271</sup> riñ asewaka Pāduka<sup>272</sup> Bhaṭāra. Punapi si depunayunayun<sup>273</sup> si kawulāsawita, yen tan matya! Punapi hurupanipun<sup>274</sup> si dāna<sup>275</sup> sāma niñ Pāduka Bhaṭāra!” Tan apañjañ hatur ira<sup>276</sup> patih; śighrāmwit manēmbah, tumuluy<sup>277</sup> mañkat saha bala; tumut para prabhu. Tumuli<sup>278</sup> sañ śālārdhana. mañkat saha bhṛtyakrama sira muñgw in ratha, dinulur in para kṣatriya, kadi puṣpa manēḍēñ; hanāhawan<sup>279</sup> kuñjara, śakaṭa hasti<sup>280</sup> aśwa, mwañ sañ śāla, Dakṣa, Sucitra; len maraja Daśabāhu muñgah<sup>281</sup> in ratha; sēk tañ balakrama. Anliñ maraja Jinakula; “Sakehe woñ apraṇ iki kabeh mati mēne.” Mañkwa sumahur para pañcaka ika: “Kaki prabhu, sampun karēñō pañandika nira iku.”

86a Tan warṇana<sup>281a</sup> sañ kariñ pura, warṇanēn sañ apraṇ mapagut, manloñilinoñan.<sup>282</sup> Sampyuh<sup>283</sup> tekañ laga. Sañ Duloma pējah de sañ śāla. Sañ Dumendagra pējah de sañ śālārdhana. Sañ Pakṣindra pējah de sañ śālārdhana. Sañ Subhaṅga pējah de sañ Citraṇsa. Sañ Sumala pējah de sañ / śāla.<sup>284</sup> Sañ Sutikṣṇa pējah de sañ Jayendra. Sañ Citraṇsa pējah de sañ Dumdumbika. Sañ Dumdumbika pējah de sañ Jayendra. Sañ Mohānala, Mukhāgni, Caturkāya, Dhūmawadwa pējah de sañ Siñhaghoṣa. Maraja Siñhaghoṣa pējah de sañ Kaliṅgarāja. Sañ Kaliṅga pējah de sañ Māruta. Maraja Māruta pējah de sañ Koṣa. Sañ Cedi pējah de sañ Siwanda; lan nara sinatriya<sup>285</sup> akweh pējah. Maraja Koṣa, Siwanda pējah de sañ Daśabāhu. Sañ Daśabāhu, sañ śāla pējah de sañ Puruṣāda. Sañ Dakṣa pējah de sañ Wimona. Sañ

<sup>265</sup> *marcriku* K.

<sup>266</sup> *Mañkwa* K.

<sup>267</sup> *tātēlu* K.

<sup>268</sup> *saha bala* GK,

Soegiarto; *sabala* L.

<sup>269</sup> *tuwin* K.

<sup>269a</sup> *Ardhana* KG.

<sup>270</sup> *apapaga* K.

<sup>271</sup> *anēda sih* G.

<sup>272</sup> *asewaka ri pāduka* G.

<sup>273</sup> *depunayunayun* D,

*de pun ahyunhyun* K.

<sup>274</sup> *si depunayunayun ...*

*urupanipun* om. G.

<sup>275</sup> *urupanipun pidana* ??

Soegiarto.

<sup>276</sup> *I* K.

<sup>277</sup> *tumuli* L.

<sup>278</sup> *Tumuluy* K.

<sup>279</sup> *ana awahana* K.

<sup>280</sup> *hasti* om. G.

<sup>281</sup> *muñgw* G, *muñguh* L.

<sup>281a</sup> *warṇa* DL,

*warṇan* K.

<sup>282</sup> *manloñ-linoñan* K.

<sup>283</sup> *Sampun syuh* K.

<sup>284</sup> *Saṇ Sumala ... śāla*

om K.

<sup>285</sup> *ksinatriya* K.

stay at that court; the city is crowded with heroes." So Puruṣāda summoned king Koṣa, Srawaṅga, and the king of Kaliṅga and took these three kings and their troops with him. Without delay he came before the city of Hastina; all the city of Gajāhwaya was in stir and commotion. Sutasoma, together with his consort, came out of the palace, and forbade to make war. Daśabāhu, śāla, Sucitra, Dakṣa, śālārdhana,<sup>35</sup> all the lords and the prime minister Jayendra, all wanted to sally forth to battle, but Sutasoma did not allow them; the king said: "The man who takes the field will die." Jayendra spoke: "My lord, Your Majesty wrongs His followers. What would it mean to be beloved by devoted servants, if they would not die [for their master]! What would be the return for Your Majesty's liberality and kindness!" The prime minister made no long speech, soon he took leave with a bow and immediately marched out with his troops; all the kings followed him. Immediately after them śālārdhana left, standing in his chariot, with all his men in orderly array; the knights — as it were fresh flowers — and śāla, Dakṣa and Sucitra accompanied him; some rode on elephants, some drove waggons drawn by elephants or horses. And king Daśabāhu drove a chariot. The ranks of the troops followed close upon each other. The king, Jina's son, said: "All these men that go out to war will die ere long." But the religious men replied: "Dear king, let us not hear these words of yours."

Let us not tell of those who stayed behind in the city, let us tell of those who came to meet each other in combat, inflicting losses upon each other. Men fell on both sides in this battle. Duloma was killed by śāla. Dumendagra was killed by śālārdhana. Pakṣīndra was killed by śālārdhana. Subhaṅga was killed by Citraṅsa. Sumala was killed by  
86a śāla. Sutikṣṇa was killed by Jayendra. Citraṅsa was killed by Dumdumbika. Dumdumbika was killed by Jayendra. Mohānala, Mukhāgni, Caturkāya and Dhūmawadwa were killed by Siṅhaghōṣa. King Siṅhaghōṣa was killed by the king of Kaliṅga. Kaliṅga was killed by Māruta. King Māruta was killed by Koṣa. Cedi was killed by Siwanda; and many knights were killed. King Koṣa and Siwanda were killed by Daśabāhu. Daśabāhu and śāla were killed by Puruṣāda. Dakṣa was

Jayendra pĕjah de sañ Naramāṇsa. Sañ Sucitra malayu, mawarahi sañ Sutasoma yen yayah ira pĕjah de sañ hyañ Rudra.

Śighra masēh maraja Sutasoma, iñiriñ iñ bala, tan ahyun; paḍa kinon rumakṣa iñ purī, añhiñ raden Sucitra pinakahastaka lawan para pañcaka<sup>286</sup> mwañ butrawa paḍānitihi<sup>287</sup> dwirada. Prāptēñ samara, ginēsēñ de sañ Naramāṇsa; tan gēsēñ, dadi amṛta; paḍa mahurip sakweh iñ huwus pĕjah. Krodha sañ Rudra, mahyun anikĕp, tan kēna sinikĕp, kady anikĕp wawayañan. Merañ sañ hyañ Śiwa; ya ta manambut tomara; salwir iñ pṛsañka<sup>288</sup> dinukakēñ, parēñ sakoṭi lumĕpas, tan tumama riñ sañ Jinamūrti, tēka, hilañ, dadi kusuma manĕḍĕñ: cakra dadi padma, kanigara; bajra, gadāstra<sup>289</sup> dadi rañkañ mas, kadya<sup>290</sup> jinēm. Asuyi sañ hyañ Rudra, manambut giri sañjata,<sup>291</sup> ginutukakēñ, dadi parigi, rēmuk sakeñ tañan; dañṣṭra hyañ Paramēśwara, tēka, pupug ri sañ Jinakula. Asuyi sañ hyañ Rudra,<sup>292</sup> ahyun mañawakēna bhuwana. Sawega paḍa tumurun para dewasañgya: Indra, Yama,<sup>293</sup> Baruṇa, Dhanendra, Gaṇa, Kumāra, paḍāmuhuti<sup>294</sup> sañ hyañ Boma-kesa, mapan dudu sira sañ<sup>295</sup> apūrba<sup>296</sup> jagat. Mañkwa mantuk iñ tuñgal ira riñ sañ hyañ Jina. Kari driya nira sañ Puruṣāda, tiba kadi gunuñ rubuh; tan makaḍat awuñu, anĕmbahnĕmbah riñ maraja Jinakula, / tan pahyun añaturēna<sup>297</sup> riñ sañ Kālaweśma: “Mañka sira dadi apurohita niñ<sup>298</sup> hulun.” Liñ sañ Sutasoma: “Sampun mañkana sañ prabhu. Manawi kacacad sasaman ira ratu, karsa niñsun<sup>299</sup> aturēna kami.” Mañka maraja Puruṣāda masuñuta, kañ tinañisan maraja Sutasoma; liñ maraja Sutasoma: “Maraja Puruṣāda, yen sira harĕp aguru riñ hulun, aturēna kami riñ bhaṭāra Kālaweśma.” Mañkwa hinaturakēñ hawan ratha akalihan lawan sañ Naramāṇsa; tumut para nātha mañiriñ. Bawis prāptēñ weśma Kāla; kapañgih sañ Kālaweśma; liñ sañ Puruṣāda: “Punika<sup>300</sup> ta,<sup>301</sup> pukulun, kañ dera palaku.” Sukha bhaṭāra Kāla; sumahur sañ Jinakula: “E bhaṭāra Kālaweśma, yen iñsun dera

<sup>286</sup> *mañcaka* G.

<sup>287</sup> *paḍa* om. DK.

<sup>288</sup> *sakweh iñ pṛsañka*  
D, *sakwehiñ pṛ-*  
*sañka* K.

<sup>289</sup> *sañstra* G, *dañstra* K,  
*dañstra* DL. Cf. Sut.k.  
CXXXVIII 8d sq.  
*Gĕk ghyĕr tĕmpuh*  
*ikañ gadāstra tumi-*  
*beñ kṣiti dadi gĕrĕh*  
*iñ labuh kaḍāt//*  
*Rañkañ mas tēñah iñ*

*weway adbhuta murub*  
*kadi siluman anindi-*  
*tāhalĕp/*

<sup>290</sup> *kadi* D, *kadiñ* K.

<sup>291</sup> *girisada* G, *girisana*  
DL. Cf. Sut.k.  
CXXXVIII 9c: *mwañ*  
*tekañ giri sañjateka*  
*rumawuh dadi parigi*  
*rēmuk sakeñ tañan/*  
*manambut giri . . . .*  
<sup>292</sup> *Asuyi sañ hyañ*  
*Rudra*, om. K.

<sup>293</sup> *Yama* om. L.

<sup>294</sup> *pada mugut i* G,  
*pada amuhuti* K,  
*pada muhuttiri* L.

<sup>295</sup> *sañ* om. G.

<sup>296</sup> *pūrṇa* G, *apurbwa* K.

<sup>297</sup> *añaturana* K.

<sup>298</sup> *apurohitēñiñ* G,

*purohitaniñ* K.

<sup>299</sup> *karsaniñulun* K.

<sup>300</sup> *Puniki* K.

<sup>301</sup> *ta* om. L.

killed by Wimona. Jayendra was killed by Naramāṇsa. Sucitra fled and reported to Sutasoma that his father had been killed by god Rudra.

Quickly king Sutasoma went to the battle-field; his soldiers wanted to escort him, but he did not allow them, he ordered them all to guard the city, only prince Sucitra he took with him as his charioteer and the religious men and brahmans followed him, riding elephants. When he came to the battle-field Naramāṇsa tried to burn him, but without result; the flames turned into nectar and all those who had been killed came to life again. Rudra got angry; he wanted to seize Sutasoma, but did not succeed, as if he tried to seize a shadow. God Śiwa felt ashamed, so he seized a lance, he let off all kinds of arrows: ten millions at a time flew through the air, but they failed to hit the Jina incarnate, lo, they vanished and became flowers in full bloom: discuses turned into lotuses and water-lilies; thunderbolts, clubs and arrows turned into a golden pavilion, as it were a bed-chamber. God Rudra was angry, he lifted up mountains for missiles and tried to hurl them at Sutasoma, but they turned into an embankment as they crashed down from his hand, and, lo, the fangs of god Parameśwara were blunted on Jina's son. God Rudra was angry, he wanted to annihilate the world. Hurriedly all the hosts of gods descended: Indra, Yama, Baruṇa, Dhanendra, Gaṇa and Kumāra, all stopped god Bomakesa, for he was not the god who had created the world. So he returned to unity with the lord Jina. The senses <sup>36</sup> of Puruṣāda remained,<sup>24</sup> he fell to earth like a crashing mountain. Soon after he regained consciousness and again and again  
 86b bowed to the king, Jina's son; he did not wish anymore to offer him to Kālaweśma: "Now be my chaplain." Sutasoma said: "Do not do so, king. If my equals, the kings, are injured, it is my wish that I shall be sacrificed." Now king Puruṣāda wept, he wept over king Sutasoma, but king Sutasoma said: "King Puruṣāda, if you want to be my pupil, sacrifice me to god Kālaweśma." So he went to be sacrificed, travelling by chariot together with Naramāṇsa; all the kings accompanied him. Presently they came to Kāla's abode and found Kālaweśma there; Puruṣāda said: "This, my lord, is the king you asked for." God Kāla was happy. Jina's son said: "Well, god Kālaweśma, if you eat me,

taḍah, uwakēna ratu satus." Tuṣṭa sañ Kālaweśma, ya ta inuwakakēn<sup>302</sup> de sañ Puruṣāda. Sampun ucul nātha śata, paḍa matur in maraja Sutasoma: "Añhur, pukulun, patik Bhaṭāra padēma sumadi<sup>303</sup> Pāduka Aji. Sampun Pāduka Bhaṭāra." Liñ sañ Jinakula: "E sañ prabhu uttama, awēlas inṣun anak rabi nira, paḍa añuñsi kuṭa niṣsun amēla-sakēn. Lawan ta, sañ para nātha kabeh, ruñunēn pitutur mami.<sup>304</sup> Aja sira añlarani hati niñ woñ; ajāmidaṇḍa<sup>305</sup> tan sabēñere; ajāmalat duwe niñ wadwa nira; aja tan asih in daridra; luluta riñ paṇḍita; aja sira katuñkul<sup>306</sup> in kaguñan, amujya nabhaktya;<sup>307</sup> aja mamateni<sup>308</sup> yen<sup>309</sup> tan sabēñere; uttama si yen<sup>310</sup> sira akalisa riñ pati, sapuraha riñ tiwas, añulaha sāma dāna, ajāpilih jana." Mēñēn para nātha, anuhu dudunya riñ nuni; mañke ta paḍāñañēnañēn wuwus sañ Jinakula, sami amintuhu.<sup>311</sup> Mañkwa ta<sup>312</sup> sañ Sutasoma amalampah tinaḍah de sañ Kālaweśma. Ya ta paḍa matur para santāna, sañ Daśabāhu, Sinhaghoṣa, Citraṇsa, Susena, Māruta, Cedi, śāla, Dakṣa, Sucitra, mwañ sañ Puruṣāda nañis i jōñ sañ Jinakula. Liñ sañ Sutasoma: "E para rāja, aja n amalañ<sup>313</sup> sira kabeh, tiñhalana balaka polah inṣun." Mēñēn sañ para santāna. Mañkwa sāhasa bhaṭāra Kālaweśma; mañkwa sinikēp sañ nātha; pinañunusakēn khaḍga; ahyun sinuduk,<sup>314</sup> wuruñ; ahyun pinrañ,<sup>315</sup> wuruñ; linumahakēn, kinurēbakēn,<sup>316</sup> wuruñ; dinuga ñe-ñeret<sup>317</sup> rudhiranya. Mañkwa matēmahan bhujaga sañ hyañ Kāla; ya ta inulu maraja Sutasoma, sampun kolu, pāda malēr in tutuk, tan tēkeñ garbha. Mañkwa makulasahan sañ hyañ Kāla, kadi gēni karasa riñ garbha.<sup>318</sup> Mojar sañ Jinakula riñ jēro garbha:<sup>319</sup> "E bhaṭāra Kāla, kuleh inṣun nora dera<sup>320</sup> ulu pisan? Paran sañka nira olēg amañani<sup>321</sup> kami? Mapan hulun<sup>322</sup> denta kilala." Mēñēn sañ hyañ Kālaweśma samby anēmbahnēmbah<sup>323</sup> riñ sañ Jinakula, liñ ira: "E sañ Jinarāja, mētwa sira, ahuripa, pituturana mami; kami mañke apurohita riñ sira." Sumahur maraja Sutasoma: "Tēmēn ta sira?" Liñ sañ Kāla: "Siñgih, pukulun." Mañkwa mijil sakeñ garbha sañ Kāla; tuṣṭa manah in para rāja. Mañkwa ta sañ Kālaweśma maguru

302 *inuwakēn* K.

303 *sumadu* K.

304 *kami* KL.

305 *aja midana* DGL.

306 *atuñkul* K.

307 *amujya nabhaktya*

om. KL.

308 *amateni* K.

309 *ñ* L.

310 *si yen* om. K.

311 *sami amintuhu*

om. GK.

312 *Liñ* K.

313 *ajanamala* L.

314 *anuduk* K.

315 *amrañ* K.

316 *kinurēban* L.

317 *beberet* GL, *ñeñeret*

KBW IV 885b s.v.

*beret*, II 527a s.v. duga.

318 *wuruñ, linumahakēn*

... *karasa riñ garbha*

om. K.

319 *riñ jēro garba* om. L.

320 *dera* om. K.

321 *amañan in* GL.

322 *ñulun* G.

323 *anēmbah* G.

let the one hundred kings loose." Kālaweśma agreed and so Puruṣāda let them loose. Soon the one hundred kings were free and everyone of them offered himself to king Sutasoma: "My lord, Your Majesty's servant should rather die than Your Majesty. Your Majesty should not die." But Jina's son replied: "Well, excellent kings, I pity your children and wives, who have all resorted to my city, in a miserable state. And now, kings, listen all to my instruction. Do not injure the minds of the people; do not unjustly inflict punishments; do not appropriate your men's possessions; do not withhold your favour from the poor; be devoted to learned men; do not rely on your greatness, though people may honour you and pay you homage; do not put people to death, but for a just reason. Indeed, it will be best if you are indifferent to death and patient in adversity, if you are kind and liberal, without preference for anybody." The kings remained silent, they owned their former misbehaviour and now they all reflected upon the words of Jina's son and took them to heart. Now Jina's son asked Kālaweśma to eat him, but all his vassals, Daśabāhu, Siṅhaghoṣa, Citraṅsa, Susena, Māruta, Cedi, Śāla, Dakṣa, Sucitra and Puruṣāda, offered themselves, weeping at the feet of Jina's son. Sutasoma said: "Well kings, do not oppose me, only see what I am going to do." The vassals fell silent. Now god Kālaweśma rushed upon the king; he seized him and drew his sword; he tried to stab him, but to no effect; he tried to slash him, but to no effect; he laid him on the back, laid him face downwards, but to no effect; he tried to drink his blood. Then god Kāla assumed the form of a snake and swallowed king Sutasoma. He had soon been swallowed, but his feet remained in Kāla's mouth, they failed to come into his stomach. Now god Kāla writhed with pain, it was as if he felt fire in his stomach. Jina's son, in Kāla's stomach, said: "Well, god Kāla, why do not you swallow me completely? What is the reason that you have a dislike of eating me? For you asked even for me." God Kālaweśma paused and repeatedly paid reverence to Jina's son, saying: "O lord of the Jinās, come out, live, and give me instruction. I shall henceforth be your pupil." King Sutasoma asked: "Are you in earnest?" And Kāla answered: "Yes, my lord." So he came out of Kāla, to the joy of the kings. And Kālaweśma became a pupil of Jina's son; soon

riñ sañ Jinakula; sampun winarah in kaśāntikan.<sup>324</sup> Bhraṣṭa sukha niñ para nātha tumiñhal in <sup>325</sup> sañ Sutasoma. Sampun winarah in aji, sampūrṇa niñ rāga,<sup>326</sup> paran in mati, sampūrṇa niñ mati, tinēmu niñ mati,<sup>327</sup> hurip in mati, sampūrṇa niñ apañgih<sup>328</sup> lawan kañ<sup>329</sup> pinañgih. Sampun tēlas pawarah sañ Jinakula; ya ta mantuk sañ Sutasoma. Pinaraban sañ Antakadwiman sañ Kālaweśma, kari matapeñ giri Gadarba.<sup>330</sup> Mañkwa sawadwa nira maraja Puruṣāda paḍa mahurip de sañ Jinarāja, mañkwa paḍa bhakti ri sañ Sutasoma, manut sa-ulah ira <sup>331</sup> sañ Puruṣāda. Sampun pūrṇa <sup>332</sup> dānawa tēkeñ turāṅga, wāhana, mwañ para nātha katiga.<sup>333</sup> Ramya patut bala <sup>334</sup> danuja lan jana kabeh. Mañkwa mantuk in Gajāhwaya, inuparēṅga, hinarayana, paḍa tuṣṭa, mapatut saha krama.

- 87a Tucapa bhaṭāra Sura/nātha anrahakēñ widadari, gañjaran ira aṇalakhakēñ asura, den kadi sañ Dhanañjaya. Mañkwa tinulak de sañ Jina.<sup>335</sup> Liñ sañ hyaṇ Surapati: "Punapi ta,<sup>336</sup> sañ prabhu, karan in tinulak?" Wikalpa nira sañ Sutasoma matura yen sampun katēḍa sih in dewatā kabeh: "Gumanti ta manirānēḍa huripane sañ nātheñ Siñhala <sup>337</sup> sasantānabalaturāṅgane." Tuṣṭa sañ hyaṇ Śakra, liñ ira: "Haywa sañśaya." Mañkwa inudanan amṛta, mañkwa paḍa mahurip saha bhṛtyakoṣa, wāhana; sakweh in abela paḍa mahurip. Mañkwa ta amicāra sañ nātha lawan para kṣatriya, mwañ mantri naran Pramoda, mwañ ari, sañ Salwa, Kontara, Janaka, Kaṅgala, Ketu, Māya, Śaṅkha, Racajana,<sup>338</sup> Subala,<sup>339</sup> Subalāntaka,<sup>340</sup> paḍāñaywani yen marēkeñ <sup>341</sup> Gajāhwaya. Śighra mañkat saha patnī mungw in ratha.

Tucapa wēruh sañ Jinakula yen sañ Jayawikrama marēk saha patnī. Mañka kinen sirāyi nira amapaga saha pisalin tigan rañsukan <sup>342</sup> sowañ garane kapitu, paḍa pisalinēñ piñ tiga sadina. Mañke prāpta sañ nātheñ Siñhala, pinapag de sañ Puṣpawati saha bhūṣaṇa kapitu; paḍa pinisalin. Len maraja Jayawikrama, pinapag,<sup>343</sup> pinisalin limañ rañsukan, kaprabhun. Mwañ para kṣatriya kasaña len sañ Pramoda pinisalin limañ rañsukan. Ramya patut lawan maraja Puruṣāda. Mañkwa ta kinen paḍa mantuka para prabhu ika, prasamāmwit sapurasapura,<sup>344</sup>

<sup>324</sup> *winarahan kaśāntikan* KBW III 39a (s.v. śāntika), *winarah tiñkah in kaśāntikan* K. <sup>325</sup> *tumiñali* KL. <sup>326</sup> *nirrāga* KBW III 39a (s.v. śāntika). <sup>327</sup> *tinēmu niñ mati* om. K. <sup>328</sup> *amañgih* K. <sup>329</sup> *tañ* K.

<sup>330</sup> *Kadarba* G.

<sup>331</sup> *i* G.

<sup>332</sup> *sampūrṇa* K.

<sup>333</sup> *mwañ para nātha katiga* om. G.

<sup>334</sup> *patuñgala* G.

<sup>335</sup> *Jinakula* K.

<sup>336</sup> *ta* om. L.

<sup>337</sup> *Siñgala* G, *Siñhala* KL.

<sup>338</sup> *rajana* G.

<sup>339</sup> *Subala* DGKL, a di-plography? See note to the translation 40.

<sup>340</sup> *sañ Balantaka* DK, *sabalantaka* L.

<sup>341</sup> *marēk in* K.

<sup>342</sup> *rañsuk* K.

<sup>343</sup> *pinapag* om. L.

<sup>344</sup> *sapur-sapura* K.

he received instruction concerning tranquillity. The kings were completely happy when they saw Sutasoma. Soon [Kāla] was instructed in sacred knowledge: the perfection of the body, the way of the dead, the perfection of the dead, what the dead will find, the life of the dead, the perfection of those that find and the perfection of what they find.<sup>37</sup> When he had finished his instruction, Sutasoma went home. Kālaweśma was given the name of Antakadwiman and remained behind on mount Gadarba, performing austerities. Now all the men of king Puruṣāda were brought to life again by the lord of Jinas and they all paid homage to Sutasoma and followed Puruṣāda in every respect. Soon the dānawas were all restored to good health together with their horses and other riding-animals, and likewise the three kings. Danuja and human soldiers rejoiced and lived in good harmony. Now they returned to Gajāhwaya, were offered ornaments and were entertained; all were pleased and observed good customs in perfect agreement.

87a Let us tell how god Suranātha offered widadaris as a reward for defeating the asuras, in the same way as they were offered to Dhanañjaya. But the Jina rejected them. God Surapati asked: "King, why do you reject these?" Sutasoma respectfully answered that he thanked the gods for their favour: "Instead I ask that the king of Sīnhala and his vassals, soldiers and horses may live." God Śakra agreed and said: "Do not be troubled about that." So nectar rained down upon the fallen warriors and they all revived, together with their forces and mounts; and all the ladies who had followed their husbands into death<sup>38</sup> came to life again. Now the king deliberated with the knights, the minister Pramoda and his younger brothers, Salwa, Kontara, Janaka, Kaṅgala, Ketu, Māya, Śaṅkha, Racajana, Subala and Subalāntaka; they all thought it right to repair to Gajāhwaya. Quickly the king departed together with his wives, travelling by chariot.

Let us tell how Jina's son heard that Jayawikrama and his wives were coming to visit him. He let his wife go to meet them with three changes of clothes for each of the seven consorts, in order that they might change thrice a day. Now the king of Sīnhala arrived and was received by Puṣpawatī with the seven attires; all the ladies changed their dress. And king Jayawikrama, when he was received, was offered five suits of clothes, dresses befitting a king. And the nine knights<sup>39</sup> and Pramoda each were given five changes of clothes. They rejoiced

sañ nātheñ Siñhala, Śrīmagadha, Srawaṅga, śrīkalinganātha, Dwāra-  
watī, Wirāṭa, Welarāja, Cedi, Kuṇḍi, Nalabeka, Lēṅkendra, mwañ  
nātha śata punika, paḍa mantuk saha gr̥ha, kabeh paḍa saha mṛdaṅga  
nuṅgalnuṅgal. Añhiñ maraja Puruṣāda tan harēp muliheñ Ratnakaṇḍa,  
wentēn iñ parwata mañulahakēn Jinasmṛti saha yodha, mantri nira  
kabeh, paḍāñulahakēn kamaharddhikan; yodha, mantri paḍa mari  
buddhi <sup>345</sup> hiñsaka.

- 87b Mañkwa sañ hyañ Jina mantuk iñ Jināla/ya. Sañ śālārdhana pina-  
kramakēn <sup>346</sup> putrī nira maraja Siñhaghoṣa, ñaran dewī Rukmawatī.  
Raden śāla mañalap putrī nira maraja Citrañsa, ñaraṇ sañ Antawatī,  
mañadēg ratu riñ Kāśīpati. Sañ Daśabāhu mantuk iñ Dakṣiṇālaya.  
Sañ Sucitra mañalap anak ira maraja Susena, ñaran dewī Rēṅgawati,  
mañadēg <sup>347</sup> nātheñ Kumbina. Sañ Dakṣa makrama ātmaja nira maraja  
Māruta, ñaran Sañkawati, mañadēg ratu riñ Welarājya. Maraja  
Puruṣāda . . . . <sup>348</sup>

<sup>345</sup> *abudi* K.

<sup>346</sup> *pinakramakakēn* L.

<sup>347</sup> *pañadēg* G.

<sup>348</sup> The tale in all the

MSS. ends in a lacuna.

and became on good terms with king Puruṣāda. Then all these kings were dismissed and each of them took leave, the king of Siṃhala, Śrīmagadha, Srawaṅga, the king of Śrīkaliṅga, Dwārawatī, Wirāṭa, the king of Wela, Cedi, Kuṇḍi, Nalabeka, the lord of Lēṅka and those one hundred kings; all went home with their wives, each preceded by drums. But king Puruṣāda did not wish to return to Ratnakaṇḍa, he stayed in the mountains concentrating his mind on the Jina. With him were all his soldiers and ministers, leading a holy life; the soldiers and ministers abandoned any thought of doing harm.

- 87b Now the lord Jina returned to Jina's abode. Śālārdhana married king Siṃhaghoṣa's daughter, called princess Rukmawatī. Prince Śāla took to wife king Citraṅsa's daughter, called Antawatī, and came to the throne as king of Kāśī. Daśabāhu returned to Dakṣiṇālaya.<sup>40</sup> Sucitra took to wife king Susena's daughter, called princess Rēṅgawati, and came to the throne as king of Kumbina. Dakṣa married king Māruta's daughter, called Saṅkawati, and came to the throne as king of Wela, King Puruṣāda . . .<sup>41</sup>



## NOTES TO THE TRANSLATION

- <sup>1</sup> Nearly the same genealogy is given CP 70a. There
  - (1) Kālakeya is the son of *Kudagra* (*Kubagra* K);
  - (2) Hiranya's wife is called *Mursina* (*Mursini* K);
  - (3) their sons are *Selara*, *Śakuni* (*dudu Śakuni Korawa*, *Śakuni danuja*, i.e. "not Śakuni the Korawa, but Śakuni the danuja"), *Krūdhākṣa*, *Duṣkṛta* and *Mānakaṇṣa*. Cf. Arjunawiwāha XXI. 2bc: *krūdhākṣa duṣkṛta wirakta karālawaktra*, *wetbet hiraṇya-kasipuh kula kālakeya*, i.e. "K., D., W., and K., offspring of Hiranya (and?) Kaśipu, from the race of Kālakeya." According to CP 70a Wirakta and Karālawaktra are among the 100 sons of Kaśipu. Cf. also Smaradahana XXX. 5ab (considered spurious by Poerbatjaraka): *i wuri tumūt hiraṇya-kasipuh mwañ asura winuruk/ wēka-wēka kālakeya* . . . i.e. "In the rear followed Hiranya (and?) Kaśipu and shrewd asuras, sons of Kālakeya . . ."
- <sup>2</sup> In Sut.k. (XXI. 3 sqq.) these monstrosities are only ascribed to Sūciloma, who was reborn as Puruṣāda.
- <sup>3</sup> This feature is not found in any of the recensions of the story of Kalmāṣapāda brought together by Watanabe (see p. 10, note 34), but Dr. Pigeaud kindly draws my attention to two parallels. In the Lakon Baṭara Kala, Dewi Uma gives her children *janan* (Modern Javanese for *ganān*) *ares* to eat. As she prepares the food she cuts her finger and the blood falls upon the portion for Baṭara Kala (the fourth son of Baṭara Guru and Dewi Uma). He asks his mother for more, but she tells him to ask his father. Baṭara Guru gives him the recipe: several children are wanted as ingredients. So Baṭara Kala becomes a lonely man-hunter, but people finally get help from Ḍalañ Putus (the same person as Sēmar), who succeeds in stopping and satisfying Baṭara Kala. This wayaṇ play has a ritual function, viz. the purification (*ruwat*) of a person. See Th. Pigeaud. Aanteekeningen betreffende den Javaanschen Oosthoek, TBG LXXII (1932), p. 284 sq. In the tale of Lara Joṅgraṇ of Prambanan (related by J. W. Winter, Beknopte Beschrijving van het hof Soerakarta in 1824, BKI LIV (1902), p. 92) the cook of raja Gupala cuts his finger, the blood is mixed with the food he is preparing, with the same result for Raja Gupala as for Puruṣāda. In Sut.k. (XXII. 6) the food intended for the king is stolen by dogs and swine, and the cook, failing to find other food, cuts a piece of flesh from the thigh of a dead human body; a close resemblance only with the Pāli Mahāsutasoma-jātaka.
- <sup>4</sup> CP 47ab gives a list of the Korawas, which only partly agrees with those in MBh. (I. 108) and Ādip.OJ (114). *Wirabāhu* is found in all the three lists, *Sranama* in none of them. The CP list only has *sañ Sanāma*.
- <sup>5</sup> By Pāṇḍawa Yudhiṣṭhira is meant. Sut.k. (XVIII. 2 - XIX. 3) gives a different account of the descent of Sutasoma's mother (who is called Prajñādhari there): Rawibhoja has two sons, Subala and Jayatsena. Jayatsena becomes a hermit under the name of Sumitra. Candrasin̄ha and Prajñādhari are the children of Subala. Prajñādhari's husband is called Mahāketu (I. 5) and is said to belong to the dynasty of the Kurus (in accordance with an Indian tradition: Āryaśūra's Jātakamālā and Mahā-Sutasoma-jātaka) and to reign in Hastina. The parwa

author probably deliberately breaks with this tradition, because as a descendant of the Kurus Sutasoma would be on the losing "left hand" side. By making the hero a descendant of Pāṇḍawa he brings him to the victorious "right hand" side. This distinction between "right hand" side and "left hand" side, as is well known, is essential in wayaṇ. Cf. Introduction § 17.

- <sup>6</sup> This passage implies that the prince is an avatar of Brahmā. He is often called *Dhātrātma* or *Dhātṛputra* and at his death returns to Brahmā's heaven, *Dakṣiṇālaya* (87b).
- <sup>7</sup> She is called *Candrawatī* in Sut.k.
- <sup>8</sup> Member of a certain social group, a country gentleman?
- <sup>8a</sup> < *Bajra-kāla*? Cf. Hooykaas AT p. 223 ad § 42.
- <sup>9</sup> < *Śry Awaṅga*. See p. 9, note 27.
- <sup>10</sup> In Sut.k. (LVII. 13—16) Koṣa of Magadha is the younger brother of Dewāntaka of Āwaṅga. Koṣa sues for Puṣpawatī, the daughter of the king of Mālawa, but she is married to Daśabāhu. Now, Dewāntaka (evidently on behalf of his brother) asks for the hand of Daśabāhu's sister Candrawatī, but is rejected. Hence a war, ending in the defeat of Dewāntaka and Koṣa and their seeking refuge with Puruṣāda.
- <sup>10a</sup> Cf. 23a: *dalidra/ paṇḍita// daridra/ wwaṇ kasyasih//*
- <sup>11</sup> KBW IV. 803b s.v. *gambaṇ*: *ginambaṇ*, "beheaded?"
- <sup>12</sup> The capital of Puruṣāda.
- <sup>13</sup> According to Tantular Daśabāhu's wives are Puṣpawatī, Wiṣatī, the daughter of a muni, and Sulakṣmiṇī, the daughter of a brahman. Their respective sons are Śāla, Sucitra and Dakṣa.
- <sup>14</sup> From *Ṣaḍabhiñña*, Buddha.
- <sup>15</sup> The translation of many of these words for diseases and defects is tentative only. CP gives a list of such evils (*praceka niṇ mala*) 46a sq. A similar case of miraculous healing, at the birth of Suprasena, is narrated CP 220. Cf. also J. Brandes, TBG XXXII (1889), p. 593.
- <sup>16</sup> I.e. the Javano-Balinese year of 210 days. *tēmu bañu* seems to be an idiomatic expression conveying the notion of a movement or action which, by coming back to the starting-point, is complete. A Balinese synonym is *nēmu gēlañ* (*gēlañ* = bracelet), which means "to come back to the same point", said e.g. of 1) a star in the sky, 2) a day in the Javano-Balinese calendar, 3) the beginning of the kṛtayuga after the lapse of four yugas.
- <sup>17</sup> *Dimpa* is perhaps the Averrhoa Bilimbi L. or the A. Carambola L., *uwi* the Dioscorea alata L.
- <sup>18</sup> And other recluses.
- <sup>19</sup> Obviously Sumitra is meant, but then the author of CP here follows Tantular's account of the genealogy and not his own one. Cf. 78b and p. 59, note 5.
- <sup>19a</sup> On this ritual see C. Hooykaas, *Sūrya-sevana*, the way to God of a Balinese Śiva-priest. Verhandelingen KNAWL, NR dl. LXXII No. 3, Amsterdam 1966. Cf. p. 61, note 28.
- <sup>20</sup> Against Gajawaktra.
- <sup>21</sup> The resort of Gajawaktra. The wild kapok tree (*kēpuh*) is the Bombax malabaricum D.C.
- <sup>22</sup> This "Elephantsface" is alternately called *Nekapawaktra*, *Wāraṇawaktra*, *Dipakwadana*, *Samberawaktra*, *Wāraṇakuṇca*, *Sāmajawaktra* and *Dwiradamukha*.
- <sup>23</sup> This arrow has emanated from Sutasoma's concentration and has miraculous power.
- <sup>24</sup> The god Gaṇa (Gaṇeśa) hitherto has dwelt in Gajawaktra, thus giving him extraordinary power. Now Sutasoma's arrow makes the god withdraw from

Gajawaktra's person, who is left a common creature. The same relation obtains between Rudra and Puruṣāda; cf. 86a. Puruṣāda is therefore sometimes called *Rudra* and even *Śiwa*, *Parameśwara* or *Bomakesa* (from *Byomakeśa*, Skt. *Vyomakeśa*). It will be observed that this is something different from the relation between a god and his avatar (Jina - Sutasoma; Dhātṛ - Daśabāhu).

- <sup>25</sup> He is also called *Nāgaṇḍa*.
- <sup>25a</sup> This passage is the Vyāghrī-jātaka, well known from Sanskrit Buddhist literature. Cf. L. Feer. *Le Bodhisattva et la famille de Tigres*. JA 9. XIV. 272 sqq.
- <sup>26</sup> According to Sut.k. LII. 12 as Wairocana.
- <sup>27</sup> Śiwa, Iśwara, Maheśwara, Brahmā, Rudra, Mahādewa, Śaṅkara, Viṣṇu and Śambhu. Cf. P. H. Pott. *Yoga and Yantra*.... (The Hague, 1966), pp. 132 sqq. Rudra is mentioned once more separately, probably on account of his important role in this tale.
- <sup>28</sup> Of the Doctrine? But holy water (often called *amṛta*) is of paramount importance in Balinese religion as a means of ritual purification. It is made in *sūryasevana*, the ritual just celebrated by Sutasoma. Cf. p. 60, note 19a.
- <sup>29</sup> In Sut.k. (LVII. 20a and LXVI. 1a) this park is called *Ratnālaya* ("abode of jewels"), a name well justified by its description.
- <sup>30</sup> Sc. in a pond in the park. In Sut.k. (LXXIII) there are four crocodiles.
- <sup>30a</sup> The wounded foot, apart from Sut.k., has a parallel only in the Mahāsutasoma-jātaka.
- <sup>31</sup> In Sut.k. (CX. 14a and CXL. 9d) (*hyaṇ*) *Kālaweśma* is the name of a mountain, "the abode of Kāla."
- <sup>32</sup> In Sut.k. (XCIV. 3) he promises to sacrifice a hundred kings in the wood (*macarwa ratu satus in wana*).
- <sup>32a</sup> In Balinese religion *Kāla-bhakṣa* "food for Kāla" is a standing term for children whose birth is in some respect inauspicious (e.g. twins of different sex, children born in the week Wayaṇ). They are supposed to be doomed to serve as food for the god, unless an exorcism (*paṇlukatan*), including a wayaṇ performance, is performed by a ḍalaṇ. Cf. Mc Phee. *Wajang koelit*, p. 29b sqq. and my summary in HNF XXIX 196.
- <sup>33</sup> Because they have little merit and force, are defiled, no good food and tasteless (*hinaguṇālpasakti kaluṣa ndātan subhukty āśēpa*/ Sut.k. CXI. 1b).
- <sup>34</sup> Nārada.
- <sup>35</sup> I.e. Ardhana. Śāla and Ardhana are frequently mentioned in the same breath in Sut.k.
- <sup>36</sup> The ten senses of Indian physiology: the animal organism.
- <sup>37</sup> A similar enumeration of topics CP 77b.
- <sup>38</sup> This event is related at length Sut.k. CII—CVII.
- <sup>39</sup> Obviously Jayawikrama's younger brothers, but above (87a) ten names are given, in accordance with Sut.k. XCVII 11; cf. p. 17, § 17.
- <sup>40</sup> Brahmā's heaven. Cf. p. 60, note 6.
- <sup>41</sup> To judge from Sut.k. not much of our tale has dropped out here. We supply the rest of the sentence broken off in CP from Sut.k. CXLVII 21b *saṇ śrī bhūpati Ratnakaṇḍa matēmah Jinapariwara riṇ Jinālaya*, i.e. "H.M. the king of Ratnakaṇḍa [Puruṣāda] became an attendant to the Jina in Jina's abode." After that Tantular concludes with Ardhana's succession to the throne, which CP has already told.



## INDEX OF NAMES

### A

Anilā 78a.  
Antakadwiman 86b.  
Antakāmṛtā 84a.  
Antasara 85a.  
Antawatī 87b.  
Ardhana 84a.  
Aruṇa 85a.  
Asuraparaśujaya 83b.  
Asurawijñā 83b.  
Atri 78b.  
Awaṅga 83b.

### B

Bahuwinda 85a.  
Bāhyadanta 85a.  
Bajra 78a, 84b.  
Bajrada 85a.  
Bajrānala 80a (2x).  
Banaba 85a.  
Banajaya 85a.  
Baṇḍi 85a.  
Baruṇa 86a.  
Bhaṭṭārī 81a.  
Bhīmabala 78b.  
Bhoja 84b, 85a.  
Bisaka 85a.  
Bomakesa 86a.  
Braja 80a, b.  
Brajakala 79a.  
Burikatana 85a.

### C

Candranātha 78b.  
Candrapana 85a.  
Candrasinḥa 78b, 79a, b, 80b.  
Cārudeśṇa 80a.  
Caturkāya 86a.  
Caturmukha 79a.

Cedi 86a, b, 87a.  
Citraṅsa 85b, 86a, b, 87b.  
Cora 78a.

### D

Dakṣa 81a, 83b, 85b, 86a, b, 87b.  
Dakṣiṇālaya 87b.  
Daragra 85a.  
Daśabāhu passim.  
Dasapata 85a.  
Dewara 85a.  
Dhanañjaya 87a.  
Dhanendra 86a.  
Dharmarāja 85a.  
Dhātṛ 79a (3x).  
Dhātṛātmaja 79b, 80a (2x), b, 83b (3x), 84a.  
Dhātṛputra 80a, b (2x).  
Dhūmawadwa 78a, 86a.  
Dipakwadana 81b.  
Duloma 78a, 85b.  
Dumala 84b.  
Dumdumbika 84b, 86a (2x).  
Dumendagra 84b, 85b.  
Dunagra 85a.  
Durbhaṅga 85a.  
Durlakṣaṇa 78a, 84b.  
Durmendagra 78a.  
Duṣkṛta 78a.  
Dwārawatī 87a.  
Dwiradamukha 81b, 84b.

### G

Gadarba 86b.  
Gajāhwaya 84a, 85b, 86b, 87a.  
Gajawaktra 81b, 82b.  
Gameka 85a.  
Gaṇa 81b, 86a.  
Ganindra 85a.  
Girirāja 81b.

Golakṣa 84b.  
 Gopāla 85a.  
 Gori 81b.  
 Graganda 85a.  
 Grana 85a.

**H**

Hastina 78b, 81a, 84a, 85b.  
 Hastināpura 84a.  
 Himacandra 85a.  
 Hiranya 78a.

**I**

Indra 82b, 83a, 86a.  
 Indrabajra 78a, 84b.  
 Indupati 85a.  
 Isaka 85a.

**J**

Janaka 87a.  
 Janati 85a.  
 Jātawara 85a.  
 Jayabāhu 85a.  
 Jayanda 85a.  
 Jayasurāga 79a, 84a.  
 Jayawikrama 87a.  
 Jayawirota 79a, b, 80a, b.  
 Jayawiṣṇu 78a, 83a, b.  
 Jayendra 85b, 86a (2x).  
 Jina 87a.  
 Jinakula 82a, b, 83a, b, 84a, 85b,  
     86a, b (8x), 87a.  
 Jinālaya 87a.  
 Jinamūrti 81b, 84a.  
 Jinarāja 86b (2x).

**K**

Kāla 86b.  
 Kālakeya 78a.  
 Kalandaka 85a.  
 Kālaweśma 84b, 85b, 86b.  
 Kaliṅga 79b, 86a.  
 Kaliṅgapati 80a (2x).  
 Kaliṅgarāja 80b, 83b, 85b, 86a.  
 Kaluṣa 78a, 84b.

Kaṅgala 87a.  
 Kāśindra 83a.  
 Kāśipati 79b (3x), 80a, b (2x), 81a,  
     83b, 87b.  
 Kaśipu 78a.  
 Kāśipura 79b, 84a.  
 Kāśirājaputra 80a.  
 Katagna 85a.  
 Kendriya 82b.  
 Keśawa 78b, 81b, 82b, 83a, b.  
 Ketabraja 85a.  
 1. Ketu 78a, 84b.  
 2. Ketu 78b.  
 3. Ketu 87a.  
 Khara 78a.  
 Kontara 87a.  
 Kopa 82b.  
 Korawa 78b, 79a.  
 Koṣa 79a, b (4x), 80a (4x),  
     b (2x), 85b, 86a (2x).  
 Kruddhākṣa 78a.  
 Kubhūmi 78a.  
 Kulabra 85a.  
 Kumala 78a.  
 Kumāra 86a.  
 Kumbina 87b.  
 Kuṇḍi 87a.  
 Kuraṇḍa 83b.

**L**

Lēnka 85a, 87a.

**M**

Magadha 79a.  
 Magadharāja 80a, 83b.  
 Mahāmeru 82b, 83a.  
 Mālawa 79b (4x), 80a (3x),  
     80b (2x), 84b, 85a.  
 Mālavarāja 80a.  
 Mālwapati 80a, b.  
 Mālyawān 78a.  
 Mānadhana 85a.  
 Managanda 85a.  
 Mānakaṇṣa 78a.  
 Manamoha 85a.  
 Mandara 81b.  
 Mandiratiga 85a.  
 Māruta 86a (2x), b, 87b.  
 1. Maya 78b (2x).

2. Maya 85a, 87a.  
 Māya 87a.  
 Mayūra 85a.  
 Mēta 85a.  
 Mohānala 86a.  
 Mornaba 85a.  
 Mukhāgni 86a.  
 Musina 80b.

## N

Nāgapāśa 82a.  
 Nagradanta 85a.  
 Nalabeka 85a, 87a.  
 Naladeka 80a, b.  
 Namandara 85a.  
 Namasanda 85a.  
 Naramāṇsa 84b, 85b, 86a, b.  
 Nekapawaktra 81b.  
 Nilabāhu 80a, b.  
 Nilabraja 85a.  
 Nisati 80a, b.

## P

Padmaketu 85a.  
 Pakṣindra 85b.  
 Pakṣindrawaktra 84b.  
 Palawa 85a.  
 Pañcakadipak 82b.  
 Pañcawati 81b.  
 Pāṇḍawa 78b, 79a.  
 Pantarabhūmi 79a.  
 Parameśwara 86a.  
 Pāśarāja 81b.  
 Paśubrata 85a.  
 Paśupati 78a.  
 Pradasa 85a.  
 Praduharṣa 80a, b.  
 Pragupta 80a, b.  
 Prajādharī 78b (2x), 81a.  
 Prajāpati 79a.  
 Pralēmba 78a.  
 Pramoda 87a.  
 Prasala 85a.  
 Prasuba 85a.  
 Prasuta 85a.  
 Pratasura 85a.  
 Prawasta 80a, b.  
 Priyawati 79b, 81a.  
 Pṛthiwī 81b.

Puhunbhikṣuka 82b.  
 Puruṣāda, Purosada passim.  
 Pusandara 85a.  
 Puṣpawati 79a, 83b (2x), 84a, 87a.

## R

Racajana 87a.  
 Rājalakṣmī 79a.  
 Ratmaka 78a.  
 Ratnakaṇḍa 80b, 87a.  
 Rēṅgawati 87b.  
 Rewati 78b (2x), 79a (3x), 80b.  
 Rudra 82b, 84b, 86a (3x).  
 Rukmaketu 85a.  
 Rukmaratha 78b.  
 Rukmasanda 85a.  
 Rukmawati 87a.  
 Ruksmagana 85a.

## S

Sadabija 81a, 82b.  
 Śakra 82b (2x), 87a.  
 Śakuni 78a.  
 1. Śāla 81a, 83b, 85b, 86a (2x), b, 87b.  
 2. Śāla 85a.  
 Śālārdhana 85b (4x), 87b.  
 Salwa 87a.  
 Sāmajawaktra 81b, 82a.  
 Samberawaktra 81b.  
 Sanamanda 85a.  
 Sanawira 85a.  
 Saṅkawati 87b.  
 Śaṅkha 87a.  
 Satradharma 78b.  
 Sayastra 85a.  
 Sindhurāja 79b.  
 Sīnhaghoṣa 86a (2x), b, 87b.  
 Sīnhala 84b, 87a.  
 Sīnhātma 85a.  
 Sīnhawadana 80a, b, 85a.  
 Śiwa 86a.  
 Siwanda 79a, 80a, b, 86a (2x).  
 Smarawanā 78b.  
 Solara 78a.  
 Somadatta 78b.  
 Sranama 78b.  
 Srawaṅga 79a, 80b, 85b, 87a.  
 Srawaṅgapati 83b.  
 Srawaṅgarāja 80a.  
 Śrikaliṅga 87a.

Śrīmagadha 87a.

Subala 87a.

Subalāntaka 87a.

Śubhadatta 85a.

Subhaṅga 78a, 84b, 85b.

Subrata 85a.

Sucitra 81a, 83b, 85b, 86a (2x), b, 87b.

Sudarga 85a.

Sudasasuta 82b.

Sudasātma 78a.

Sudasmini 80b, 81a.

Sugindra 85a.

Sugradana 85a.

Sujaraja 85a.

Sujāta 85a.

Śūlabajra 80a, b.

Sulaja 85a.

Sulamanru 80a, b.

Sulandrasta 85a.

Sumala 78a, 84b, 85b.

Sumina 78a.

Sumitra 78b, 81b, 82b, 83a.

Supada 85a.

Supadira 80a, b.

Suprajana 85a.

Śūrajana 85a.

Suranātha 86b.

Surapati 87a.

Susena 86b, 87b.

Susenda 85a.

Suśrawa 79b, 80b.

Sutāgra 85a.

Sutasoma passim.

Sutikṣṇa 80a, b, 86a.

Swalandi 85a.

## T

Trana 85a.

Tundaga 85a.

## U

Ugrabāṇa 85a.

Upasanda 85a.

Uragadwiman 82b.

## W

Wagiswaragnyanasrawa 81a.

Walabita 85a.

Walasri 85a.

Wallabha 85a.

Wanawati 78b, 82b.

Warada 85a.

Waradāgra 85a.

Wāraṇakuñca 81b.

Wāraṇawaktra 81b, 82a.

Wasnajana 85a.

Wela 87a, b.

Widarbha 84b, 85a.

Wigrada 85a.

Wigrana 85a.

Wigraṇsu 85a.

Wijakesra 85a.

Wijāta 85a.

Wikampya 84b.

Wikarna 80a, b.

Wikaṭākṣa 84b.

Wilatma 85a.

Wimona 78a, 84b, 86a.

Winayana 85b.

Wirabāhu 78b.

Wiradagra 85a.

Wirakātma 85a.

Wirasanda 85a.

Wirasaṅka 85a.

Wirāṭa 87a.

Wiratma 78a.

Wiṛoddhata 80a, b.

1. Wiroṣa 80a, b.

2. Wiroṣa 85a.

Wiṣāṇa 85a.

Wisanda 85a.

Wisandara 85a.

Wisastri 80b, 81a.

Wiṣṇu 85a.

Wisradana 85a.

Wisradika 80b.

Wradara 85a.

Wṛsenda 85a.

Wṛsesa 85a.

## Y

Yama 86a.

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