

**TRANSCENDING
THE SYLLABLES
THE AÑANG NIRARTHA**



Margaret Fletcher
Edited by Peter Worsley

Research Institute for Languages and Cultures of Asia and Africa
Tokyo University of Foreign Studies

The Añang Nirartha



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Contributions to the Study of
Javanese Literature, Culture and History

TRANSCENDING THE SYLLABLES

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Margaret Fletcher

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Research Institute for Languages and Cultures of Asia and Africa
Tokyo University of Foreign Studies
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The flower illuminating the name of the Series is the *cempaka*, often mentioned in literature for its fragrance.

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PREFACE

Peter Worsley
Editor*

In April 2013 the Research Institute for Languages and Cultures of Asia and Africa (ILCAA) at the Tokyo University of Foreign Studies initiated a joint research project, 'Transformation of religions as reflected in Javanese texts'. The aim of this project was to research the history of the interpretation and transformations of Hinduism, Buddhism and Islam in Java between 9th and 19th century. As Visiting Professor at the ILCAA in 2015, I was given the opportunity to contribute to this research program. My research was designed to discuss what Old Javanese epic *kakawin* tell us about Javanese cosmologies, in particular about how Javanese in the period between 9th and 15th centuries imagined the space of the world which they inhabited. I reported the results of my research in two papers, 'Javanese epic poetry, the lived environment and cosmological order' and 'Fact or fiction? Magical realism and Mpu Prapañca's fourteenth century *kakawin Deśawarnana*', presented to seminars on 20 June and 7th July 2015.

I had the good fortune to be in a position to supervise Margaret Fletcher's two research projects when she was enrolled in the Department of Indonesian and Malayan Studies at the University of Sydney and completed a Bachelor's degree by research only and a PhD degree. In 1990 she completed her study of the *kidung Wargasari* for her bachelor's degree and in 2002 was awarded her PhD for her edition, translation and commentary on the *kakawin Añang Nirartha*. Both these works contribute much to our understanding of the cosmology which informed the yogic practice of poetic composition and its companion mystic manipulation of syllables (*aksara*) and the described

* Peter Worsley is responsible for the editing of Margaret Fletcher's edition, translation and commentary of the *kakawin Añang Nirartha*. Editorial changes are indicated by 'Ed.' placed before the comment.

experiences of poet priests as they journeyed the wildernesses of seashore and forested mountains. I decided to edit both theses because I considered them important contributions to our knowledge of Old Javanese literature. Both of Margaret Fletcher's studies address the aim of the ILCAA's research project and are important contributions to the ILCAA series *Javanese Studies: Contributions to the Study of Javanese Literature, Culture and History*.

Margaret Fletcher's career as a scholar of Balinese and Old Javanese literature began in an unusual way. Margaret visited Bali in the mid nineteen sixties on her way home to Australia from Malaysia at the time of Confrontation. The visit to Bali and a chance reading of Covarrubias' book *Island of Bali* on her return decided Margaret to enrol in Indonesian at Sydney Technical College. When she had completed these courses, she came to the University of Sydney hoping to advance her knowledge of the language. At the time it was possible for non-degree students to access degree courses through the University's Department of Continuing Education. Margaret took advantage of this regulation and enrolled as a non-degree student in the Indonesian language course offered to advanced first year students of the Department of Indonesian and Malayan Studies. After successfully completing this course she decided to continue her studies of Indonesia.

Between 1957 and 1972, the Department, headed at the time by Professor F.H. van Naerssen, established a teaching and research programme which allowed students to specialise in the fields of Indonesian language, literature and the social and political history of modern Indonesia and Malaysia. The course offerings also included classical languages and premodern history. Courses were offered to study classical Malay language and literature and the premodern history of Malaysia, as well as in Professor van Naerssen's own field of research, the history of premodern Javanese language, literature and history. In the seventies the Department built on this legacy of teaching and research, adding to them a new focus on Bali, and the study of its language, and the history of Balinese literature, its art and its social and cultural history. Margaret took advantage of these course offerings and enrolled in Balinese and Old Javanese language and literature.

She was particularly influenced by the courses in Javanese literature and culture taught by the late Dr. Philip van Akkeren and those of the late drs. Boy Joseph who taught her Balinese and deepened her knowledge of Bali. It was when she had completed these courses, that she decided to edit, translate

and comment on one of the then many unpublished Old Javanese works of literature. During her studies she had read Stuart Robson's article 'Notes on the early *kidung* literature,' published in 1979 in the *Bijdragen tot de Taal-, Land- en Volkenkunde* and decided on a study of the *Kidung Wargasari* which Robson discusses in detail in his article. Margaret also had the advantage of the research others were carrying out on Bali and ancient Java in the Department at the time. Four theses figure importantly in her study of the *Kidung Wargasari*, Adrian Vickers' PhD thesis, *The desiring prince: A study of the kidung Malat as text*, completed in 1986, Barbara Lovric's PhD thesis, *Rhetoric and reality: the hidden nightmare. Myth and magic as representations and reverberations of morbid realities*, completed in 1987, Raechelle Rubinstein's thesis, *Beyond the realm of the senses. The Balinese ritual of kakawin composition*, completed in 1988, as well as two honours theses, that of Christine French, *Dampati Lalangon: an analysis*, submitted in 1976 and Susan Cox's *The Megantaka: an analysis*, submitted in 1978. Margaret completed her study of the *kidung Wargasari* in 1990 and was awarded the degree of Bachelor of Arts under an enlightened but seldom used Chapter XXVI of the Bye-laws of the University of Sydney. This Bye-law provided for the award of the degree of Bachelor of Arts by research thesis alone rather than by the normal completion of undergraduate courses.

The award of this degree earned Margaret an Australian Post Graduate Award and the opportunity to commence her research on a PhD thesis in the renamed Department of Southeast Asian Studies. She decided on an edition, translation, and commentary of the *kakawin Añang Nirartha*, a work of the legendary Balinese *pedanda*, Dang Hyang Nirartha, who was active in Bali during the late fifteenth or early sixteenth centuries. Dang Hyang Nirartha, or Padanda Śakti Wahu Rawuh as he is also known, is remembered in Balinese historical literature as the apical ancestor of Brahmana lineages of Bali. The Brahmana identify themselves as powerful religious and ritual specialists and also promoted a reputation as poets of a variety of poetic genres but *kakawin* poetry in particular. Nirartha emigrated to Bali from Java at the time of the collapse of the kingdom of Majapahit. This was a period when Islamic states, established on Java's northern coast, were extending their religious and political influence to Java's inland, occasioning an exodus of Javanese noble families who arrived in Bali during the reign of King Dalēm Baturenggong in the late fifteenth and early sixteenth centuries. Nirartha travelled around Bali

visiting Bali's coast and mountains and on to the islands of Lombok and Sumbawa. On these journeys he meditated, performed rituals, founded temples, taught and composed poems.

Margaret's choice of the *kakawin Añang Nirartha* to edit and translate was motivated by what she often said was her appreciation of the emotional content and lyrical expression of the poem and others of the same genre of lyrical poetry. While researching this work, Margaret enjoyed the support of Kathleen O'Brien, who completed her doctor's thesis, *Means and wisdom in Tantric Buddhist Rulership of the East Javanese Period* in 1993 and the continuing interest of Raechelle Rubinstein in her research. Bad health dogged Margaret's progress especially during the period in which she was writing up her research. Margaret was awarded the degree of Doctor of Philosophy in 2002. While working on her doctoral thesis she also collaborated with Peter Worsley, S. Supomo and Tom Hunter on a study of Mpu Monaguna's *Kakawin Sumanasāntaka*, which was finally published in 2013 with the support of the prestigious Gonda Foundation. Margaret lived to see the manuscript of this book which the Koninklijk Instituut voor Taal-, Land- en Volkenkunde in Leiden had accepted for publication but sadly not to see the book which E.J. Brill published in 2013, a year after Margaret's death in 2012.

The *Añang Nirartha* contains five poems of different length written in *kakawin* metres. The first and longest is the *Bhāṣa Sangu Sēkar* (With Flowers as my Provisions Cantos 1-20), followed by the *Bhāṣa Añang Nirartha* (Cantos 21-23), the *Lambang Puspa Sañcaya* (A Bouquet of Flowers Canto 24), the *Añja-añja Turida* (Wandering in Despair Cantos 25-29) and finally the *Añja-añja Sungsang* (Wandering Upside-down Cantos 30-31). As Margaret explains in Chapter 1, the work was not an unintended collection of five different poems, but a pentad of poems designed as a single work, as the Balinese themselves appear to have regarded it. In support of this observation, Margaret notes that all the manuscripts she consulted contained all five poems and even the one manuscript, which contained only fragments, also included all five.

Margaret had five exemplars of the *Añang Nirartha*, on which to base her edition of this work, each one provided with a Balinese gloss. Balinese glosses, Margaret explains, were not translations of the Old Javanese text but renderings of the text, which she points out were valuable for two reasons. They provide insight into linguistic changes which Old Javanese underwent in the course of time and give us insight into the way in which Balinese

understood the works into which they were incorporated. As she explains, she did not have access to lontar manuscripts of the work. All five exemplars were transliterations. This presented her with a number of difficulties. There were variations in the way in which the division of words was made between one transliteration and another and there were also variable spellings and the recording of vowel length was absent in some of the transliterations Margaret had at her disposal. Despite these difficulties she resolved that the work was of such interest that 'any attempt to edit and translate it was preferable to leaving it to languish'. Margaret was aided in resolving the problem which the failure to record the length of vowels presented her by the fact that the five poems were *kakawin*, composed in known metres which determined the length of syllables. She resolved the issue of differences in spelling between her exemplars by her decision to base the spelling of her edition on the spelling employed in Zoetmulder's *Old Javanese-English Dictionary*. Given the condition of the exemplars of the *Añang Nirartha* Margaret had available to her, she decided to base her edition on just one manuscript, the one she judged to be the most reliable. This was I Ketut Windia's transliteration in 1991 of a lontar manuscript in the collection of I Gusti Putu Jelantik dated to 1908 in the collection of the Gedong Kirtya (Kirtya 5584). In her edition she noted variant readings from other manuscripts in the critical apparatus and wherever she identified clear errors in her chosen exemplar, she inserted alternative readings into the text of her edition.

In chapter 2, in anticipation of her discussion of the *Añang Nirartha* in Chapter 3, Margaret considers the generic character of the poem. She distinguished it from epic *kakawin* and assigned the poem and others composed in similar vein to a genre of lyrical poetry, variously called *bhāṣa*, *kidung*, *lanbang*, *palambang*, *pralāpita*, and *wilāpa*. Following discussion of the emotional mood of love-in-separation, which, as we will see, pervades the poem, she comments on the tales of Nirartha's wanderings in Bali as they are recounted in the *Dwijendratattwa*, paying particular attention to his travels along the coast of southern Bali in an easterly direction between Rambutsiwi and Kusumba. Margaret notes that while it would be naïve to expect that the descriptions of Nirartha's wanderings in the *Añang Nirartha* and *Dwijendratattwa* would mirror one another, there were a number of interesting points of comparison. Unsurprisingly both accounts picture Nirartha's journeys passing through and viewing wildernesses of seashore and forested mountains which in both

works are regarded as *apingit* or *těngět*, supernaturally charged areas dangerous to all except those with the *śakti* to manage them. The account of Nirartha's journey in the *Dwijendratattwa* describes him founding hermitages, building and consecrating temples and ceaselessly composing poetry. Margaret notes that the *Dwijendratattwa* tells us, for example, that on his arrival at Nusa Dua he composed the poem *Añang Nirartha* and that later on his journey on his arrival in Měngwi he performed the *sūryasewana* at a natural spring adorned with a water-spout in the shape of a *makara* or fish-elephant, the symbol of God Kāma. The site of the pool is said to be filled with the scent of flowers in full bloom and carpeted with their fallen petals. It was there that he constructed the temple Pura Wulkan (Temple of the Well) or Taman Sari (Garden of Flowers).

The *Añang Nirartha* tells the story of the wanderings of the poet Nirartha in the wildernesses of seashore and forested mountains in search of inspiration and his suffering because of his separation from the beloved whom he has left behind. Nirartha's purpose in composing this poetic pentad, as he himself explains, was twofold: to assuage the grief caused by his separation from his beloved and to worship his *iṣṭadewatā*, the god with whom he sought union by means of the yogic practice of poetic composition and the mystic manipulation of the sacred syllables (*daśākṣara*). Margaret argues that the structure of this pentad of poems in the *Añang Nirartha* follows the three-phase structuring of Balinese rituals: the *utpatti*, *sthiti*, and *pralīna*, the realisation of the presence of the god, the establishment and then the dissolution of the god. She argues that the central poem of the pentad is the *Lambang Puspa Sañcaya* (Canto 24), a hymn of praise to Kāma, the poet priest's *iṣṭadewata*.

This central poem is introduced by the *Bhāṣa Sangu Sēkar* (Cantos 1–20) and the *Bhāṣa Añang Nirartha*. The first of these *bhāṣa* opens with a description of the yearning of lover and beloved separated from each other, and is replete with strong expressions of the emotion (*rasa*) of love-in-separation (*vipralambaśrnggāra*) which Margaret discusses at length in Chapter 2. At the urging of his beloved's maid servant, the priest poet, Nirartha, returns to her home and in secret they meet and elope, travelling together through the wilderness of seashore and forested mountain. The experience of the physical dangers and impediments of travelling through the magically charged wilderness of seashore and forested mountain, as Margaret has argued on her reading of the *Jināprakṛti* in her study of the *kidung Wargasari*, mirrors the embodied

experience of human frailty and imperfection which must be overcome if the epiphany of union with the godhead is to be achieved. At dawn the couple come upon a *maṇḍala* announced by the song of birds of different kinds calling to their mates first in the east, then in the south, west, and finally in the north. There they enter a flower temple together at the foot of a mountain. The higher reaches of this mountain the poem describes as the abode of the gods. Then finally, as the sun rises, the poet priest, Nirartha, conducts a ritual which he describes as the 'rising of love' (*madanodaya*) and 'an act of worship of the God Kāma' (*krama pangarcana ri sira bhaṭāra manmatha*).

Margaret argues that the poem's account of this ritual touches on 'almost every important feature' of the *sūryasewana* ritual conducted daily at dawn by Balinese *pedanda* but notes that in the poem these features do not follow the sequencing of the ritual. Margaret comments, for example, on the presence of the eight goddesses of the rosary (*ganitri*) surrounding the *lingga* mentioned at the beginning of the poem's description of the ritual (Canto 19.6). She notes the mention of aromatics and the priest's adornments in this same verse and discusses the mention of the divine union of god and goddess (*sārdhadampati* = *ardhanāreśwarī* Canto 19.7d), here Kāma and Ratih, at the moment in the ritual when the priest poet is called upon to meditate on the union of the god and his consort or *śakti*: their union results in the production of the holy water. She goes on then to comment on references in Canto 19.9-10 to breath control (*prāṇāyāma*) and its relationship with *utpatti*, *sthiti* and *pralīna* and the *trimaṇḍala* – the *agnimaṇḍala*, the *sūryamaṇḍala* and the *somamaṇḍala*, and the fixed gaze on the point of the nose, the *agranāsikā*, during meditation.

On completion of the ritual, Nirartha decides on the invitation of his father to return home. When he arrives, he presents his writing stylus and writing board to his king who responds, presenting him with new ones. With these in hand Nirartha sets out on a second journey. The following poem, the *Añang Nirartha*, which introduces the hymn in praise of God Kāma, the central poem of the pentad, describes this second journey. It opens with a lament describing the ruinous state of a Śiwa temple in the process of being reclaimed by the wilderness and proceeds then to recount the poet's musings of the romantic adventures he might enjoy with his absent beloved as they wander the seashore together. The poem ends with the discovery of a poem found in the ruins of a pavilion. The poem considers the fact that at death there can be no return to the enjoyments one shares with one's beloved. The body at death

dissolves into the five gross elements, the *pañca mahābhūta* – eyes to fire, breath to the perfume of flowers (air), skin to earth and blood to river (water). Even the sky returns in the end to what is described as the *atiśaya sūkṣma tan sipi*, the utterly immaterial heavens (ether). It is the task of the discerning priest poet to capture the immateriality of all things. This goal is attained in the following poem, ‘The Bouquet of Flowers’ (*Lambang Sañcaya Puspa*), the hymn in praise of the poet’s *iṣṭadewatā*, the God Kāma, the central poem of the pentad.

The two final *bhāṣa* of the pentad, the *Bhāṣa Añja-añja Turida* (Cantos 25–29) and the *Bhāṣa Añja-añja Sungsang* (Cantos 30–31), Margaret argues, correspond to the final ritual phase, *pralīna*, during which the dissolution of the god takes place. In these two poems, the separation of the poet priest and his beloved is recorded. She, the poet’s beloved, rejects his advances frustrating his desire to unite with her. Failed lovemaking is coupled in the poem with the failure of poetic enterprise: his poem cannot be finished, the poet says, because his skills have disappeared into the heavens. Here the poet recalls the condition in which he found himself in the first canto of his poem. The *Bhāṣa Añja-añja Sungsang* completes the pentad with a plea to the poet’s beloved to return.

The patterning of the pentad of poems is clear. In the *bhāṣa Sangu Sēkar*, the poet longs for (sexual) union with his beloved from whom he is separated. His longing mirrors his desire for the union of the poet’s *iṣṭadewatā* and his *śakti*, realised in the appearance of the *iṣṭadewatā* (*utpatti*) during Nirartha’s performance of the *sūryasewana* at dawn in the flower temple at the base of the mountain abode of the gods. This in turn results in the successful composition of poems which the poet then presents to his ruler and for which he is rewarded. In the *Bhāṣa Añang Nirartha* the poet reminds his readers of the immateriality of all things. Introduced in a description of the moving vision of a ruined Śiwa temple in the process of being reclaimed by the wilderness, it is more fully explained in a poem discovered in the ruins of a pavilion. It is this immateriality that the discerning poet seeks to achieve. In the *Lambang Puspa Sañcaya*, the poet describes the establishment (*sthiti*) of a vision of the godhead who embodies this immateriality, the poet’s *iṣṭadewatā*, in the form of a hymn of Praise to Kāma, the central poem of the pentad. The final two *bhāṣa*, the *Bhāṣa Añja-añja Turida* and the *Bhāṣa Añja-añja Sungsang*, mirror the final ritual phase, the *pralīna*, the dissolution of the godhead. In the

first of these poems, Nirartha laments his beloved's rejection of his advances and with rejection of sexual union comes the incapacity to compose poetry. In the *Bhāṣa Añja-añja Sungsang*, which completes the pentad of poems, Nirartha pleads with his beloved to return. He now finds himself once again in the condition in which he found himself at the very beginning of the pentad of poems, longing for union with his beloved, and by association epiphany with the godhead Kāma who is his *iṣṭadewatā*.

Recently there has been an important debate concerning Balinese conceptions of script in ritual practice, its relationship to Bali's esoteric *tutur* and, importantly, concerning the presuppositions which have underlain anthropological, historical and philological research of Balinese scriptural and textual practices and understandings.¹ Margaret Fletcher's study of the *Añang Nirartha* provides readers with an excellent opportunity to understand the thinking of one major Balinese poet priest, Dang Hyang Nirartha, concerning the cosmology which informed the yogic practice of poetic composition and its companion mystic manipulation of syllables (*akṣara*) in the late fifteenth and early sixteenth century.

I would like to thank the Institute for Languages and Cultures of Asia and Africa, Tokyo University of Foreign Studies, where I was a Visiting Professor from April to September in 2015, for their support in the preparation of Margaret Fletcher's edition, translation and commentary of the *Kakawin Añang Nirartha*. Special thanks are owed to the editorial board of the Series Javanese Studies, in particular to Professor Yumi Sugahara and Professor Asako Shiohara for their patient help in arranging for its publication, and to Professor Willem van Molen for formatting the book for publication and his valuable assistance in editing. Finally, thanks to the anonymous reviewers for their helpful remarks.

Indonesian Studies
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¹ See Fox (2003, 2005 and 2018) and the various essays in Fox and Hornbacher (2016).

PART ONE

*anghing lot pangimurnya kingking angikēt kakawin inapi munggu ring
karas alit arthanye wēkas ing nirakṣara yadin pējaha madulureng anang-
gabhawana*

The only thing which provides a means of distracting me from the heartache is composing a *kakawin* and setting it down in orderly fashion on the fine writing slate. Its ultimate aim is to transcend all the sacred syllables and reach a state of union with the deity. Then, even though I shall die, we will go together to Kāma's heaven.

Añang Nirartha 15.1

1. General

In these words the legendary Balinese poet priest Nirartha tells us not only the reasons for his poetic endeavours, but his ultimate aim and the means by which he hopes to achieve this aim. The writing of *kakawin* is a way to assuage his grief and it is an act of worship to his chosen deity, his *iṣṭadewatā*. The union with the deity for which he longs is a yogic ritual, and the means by which he seeks this unity is the mystic manipulation of the sacred syllables, the *daśākṣara*.

That the poet Nirartha should invoke Kāma, the god of love and of beauty, as his *iṣṭadewatā* is not to be wondered at for he was a favoured *iṣṭadewatā* of the poets of ancient Java and of Balinese poets, and was invoked as a *manggala* (that which ensures success in an undertaking) in

the opening stanzas of many *kakawin*.¹ The priest Nirartha invokes the same god in a priestly ritual (19.6-20.1a), a ritual which has many features in common with the worship of Śiwa as the sun (*sūryasewana*), a ritual which the present-day Balinese *pedanda siwa* (Śaivite priest) performs each morning. However, although the ritual as described in the *Añang Nirartha* is not identical with the ritual as it is performed today, the possibility exists that it may be an earlier version of this ritual.

Lyrical poems from Java and Bali have received scant scholarly attention in the past. What has been written has been confined to comments on the descriptions of nature and to the small love poems which are imbedded in almost all of the epic poems. Given this lack of scholarly comment, it appeared to me important to present a critical edition of one such poem, translated and annotated: the *Añang Nirartha*. I will discuss important aspects of the poem and the genre to which it belongs. This commentary is not intended to be exhaustive, but to provide a context which the reader might use to understand the background of the poem.

The first difficulty one faces is the identity of Nirartha. Is the author of the *Añang Nirartha* the Nirartha who is the subject of Balinese genealogical histories (*babad*) and is regarded as the progenitor of the Brahmana Siwa (Śaivite Brahmana) in Bali? The possibility exists, given the sometimes confusing use of similar names for authors and copyists, that the author of the *Añang Nirartha* is not the Nirartha of the *babads*. Many legends and myths have grown up around this figure, and there are differing accounts, both written and oral, of his exploits and of the various literary works ascribed to him. To investigate the reliability of these accounts is beyond the scope of the present thesis, and so for the purposes of this edition I have assumed that the Nirartha of the *Añang Nirartha* is the same Nirartha who is depicted in the *babads*. For the same reason I have used the accounts of Nirartha's journeys as depicted in the *babads* as illustrative of the type of journeys undertaken by Nirartha in the poem. It is during one of these

¹ Zoetmulder (1974:173) defines *mangala* as 'anything, any act, word or person, which by its salutary power is able to assure the success of the work that is about to be undertaken'. I note Robson's (1983:310) objection to the term being used for the opening stanzas themselves.

journeys, according to the *babads*, that Nirartha composed the *Añang Nirartha*.

This study consists of two parts. Part 1 is divided into four chapters, the first of which gives a brief synopsis of the *Añang Nirartha*. It also contains a background to the life and creative activity of Nirartha as contained in the *babads*. In the second chapter I discuss the poetical terms used in the poem. Lyrical poetry as a genre and the possibility of a Sanskrit archetype for poetical works such as the *Añang Nirartha* is also explored. The theme of the poem is the separation of lovers and the relationship between eroticism and asceticism is examined. I also point out some points of comparison between Nirartha's journeys as described in the *babads* and Nirartha's two journeys in the *Añang Nirartha*.

Chapter three deals with the *daśākṣara*, the sacred syllables and with other religious and mystical aspects of the *Añang Nirartha*. In particular, the ritual, which I have called *sūryasewana* and which is performed by Nirartha, is examined. The possibility exists that this ritual is not related to the contemporary *sūryasewana* but is another ritual entirely, one which is no longer practised today. The ritual is referred to as the 'rising of love' (19.10d) and is an act of worship of the god Kāma. Other possibilities are also proposed in this chapter. Chapter four discusses the manuscripts and the editing process.

Part 2 contains the text, translation of the text and notes to the translation.

The *Añang Nirartha* is one of a small number of poems registered under 'Old Javanese and Javanese-Balinese lyric poetry' (Pigeaud 1967-1970 1: 192-193). This group comprises *kakawin* (poetical works in Indian [or Indian like] metres), *tengahan kidung* (poems written in indigenous *tengahan* metres), *gaguritan* (poems in *macapat* metres) and *lëlungid* (*tengahan kidung* poems) which Wallis (1980:185) defines as '*kidung* of didactic, mystical or erotic nature, often disguised as evocations of Nature's beauties.'

Although these poems are described as 'Old Javanese and Javanese-Balinese' it would appear that they are all, with one exception, of Balinese origin. The one exception is *Panḍan Mati* ('Dead Pandanus'), which is not a single poetic work but a collection of stanzas from various well-known *kakawin* originating from Java (this collection is discussed in more detail below (p. 97-98). The *Bhāṣa Tanakung* which is also included in

Pigeaud's classification, is a collection of seven lyrical poems and is generally attributed to Mpu Tanakung, the author of the *Śiwarātrikalpa* (Zoetmulder 1974:365; Teeuw et al. 1969:13).¹ Creese, however, in her article 'The Balinese *kakawin* tradition' (1999:71), is of a different opinion, believing there is little firm evidence for equating the two authors, given that similar pen names which describe the author as 'loveless', 'confused' and the like were used by both Javanese and Balinese authors and copyists, and she includes it in the corpus of Balinese *kakawin*. The one manuscript which contains the seven poems which comprise the *Bhāṣa Tanakung* also contains a number of poems attributed to Nirartha (Pigeaud 1967-1970 2:786).²

The terms Old Javanese and Javanese-Balinese employed by Pigeaud refer to distinct, but interrelated, language idioms which in Bali, together with Middle Javanese, are encompassed by the term '*kawi*'. '*Kawi*' means 'the poet or author and the language he employs in his writings' and is the term which I use in this thesis. Old Javanese is used for the earliest stage of the Javanese language known to us. It has many Sanskrit loan-words, perhaps as many as 25% or 30% (Zoetmulder 1974:8) and is the language of *kakawin*, some prose writing which includes the *parwa* (the eight books of the *Mahābhārata*). Middle Javanese is the term which is used for the language of *kidung* and some prose writings. Zoetmulder (1974:29-30) himself professes dissatisfaction with these terms which imply a temporal difference and a link between Middle and Modern Javanese which is misleading, for since the sixteenth century these three registers have existed side by side. The term Javanese-Balinese is used by Pigeaud for texts found in Bali which are written neither in Old Javanese nor Modern Balinese. The term Javanese-Balinese is also employed by some scholars for a later

¹ On the *Wṛttasañcaya* (another work attributed to Tanakung), the editors of the *Śiwarātrikalpa* (Teeuw et al. 1969:13) say that because of the many similarities between it and the *Śiwarātrikalpa* they have little doubt it is by the same author. Creese (1999:71) believes the dating of this work to the Majapahit period is also doubtful. Zoetmulder (1974:174) notes that apart from the *Wṛttasañcaya*, the only poems which invoke Saraswati as *mangala* are of a later date, almost certainly Balinese. Ed. See also Hunter (2001).

² Some of the poems from *Bhāṣa Tanakung* have been translated and published by Thomas Hunter (1998) under the title of *Blossoms of longing. Ancient verses of love and lament*.

development in the language than Middle Javanese but not yet Modern Balinese (Rubinstein 1988:16).

In his study of Old Javanese literature, *Kalangwan* (1974), Zoetmulder's main focus was the *kakawin* written in Java between the tenth and fifteenth centuries. The Balinese literary tradition is dealt with in the section titled 'Minor *kakawins* of later times' (Zoetmulder 1974:382-406). Creese (1999:61-62) points out the 'perfunctory treatment' of the Balinese *kakawin* corpus and the higher value Zoetmulder placed on Javanese examples of the genre. Zoetmulder admitted that while some of these works were definitely written in Bali, there was the possibility that some may have been written in Java, since 'they were still close to the *kakawins* of the East Javanese tradition' (Zoetmulder 1974:383). A number of these have since proved to be of Balinese origin written centuries after their Javanese counterparts (Creese 1999:61). It appears that a number of these works are not epic tales with Indian heroes but that they have religious precepts and speculation as their themes and are often quite brief compared to the epic *kakawin* (Creese 1999:55). As many of them are dedicated to teachers rather than to a royal patron, it would suggest that *gria* (residences of *pedanda*) were centres of literary activity.

Rubinstein's (1988)¹ examination of the Balinese *pedanda* and the continuing tradition of *kakawin* writing in Bali as portrayed in the *babad* (genealogies) of Brahmana, the *Babad Brahmana* and the *Dwijendratattwa*, has shown us that for the Balinese writers of *kakawin* their writing was a yogic act, a 'ritual'. For the ancient Javanese poets, the writing of *kakawin* was also a yogic act, a form of Tantric yoga. The ideas expressed in the opening stanzas of the ancient Javanese *kakawin* were explored by Zoetmulder, firstly in 'Kawi and kakawin' (1957:51-59) and again in *Kalangwan* (1974:173-185). The image of the poet as he appears in his writings is that of a solitary wanderer among the beauties of wooded mountains and rocky foreshores in search of inspiration for his poetry. He is:

¹ Raechelle Rubinstein's doctoral thesis, 'Beyond the realm of the senses. The ritual of Balinese *kakawin* composition' has been published (2000). Unfortunately I did not have access to this edition, consequently page numbers quoted in this thesis are from the original Ph.D. dissertation (1988).

a man overcome with an unquenchable desire for beauty in whatever form it presents itself, of someone who is so obsessed with beauty that at the moment of his aesthetic experience nothing else exists for him. (Zoetmulder 1974:172)

This feeling is expressed by a number of terms, foremost among them being *langö*, *lěngěng* and *lěnglěng* and their derivatives. What is conveyed by these words is a state of diminished consciousness, of 'rapture', when the distinction between subject and object becomes blurred. The words themselves are 'two-sided', that is they denote this ecstatic experience and the beauty of the object which inspires it. The goal of the poet was a yogic one; the worship and mystical union with the god present in all beauty, his *iṣṭadewatā*, which may manifest itself in many ways. The *kakawin* was the poet's *yantra*, his means or 'instrument' to attain this union. It was both an act of worship to the god and a receptacle into which the god could descend, a *caṇḍi bhāṣa* (temple of verse) in which the poet was able to effect contact with the deity in its material (*sakala*) form.

According to Rubinstein the *babads'* depiction of Nirartha and his descendants as *kawi* share some similarities with the portrayal of the ancient Javanese *kawi*. In both societies *kakawin* composition has been practised as yoga. She states that there are a few important differences in the way that literary creativity has been conceptualized in these societies. Firstly, the Balinese conception emphasises the religious office and the magical powers of the *kawi*. The supernatural ambience of coast and mountain and the inference that the poet's journeys to these sites are in the nature of pilgrimage is also mentioned. Lastly, there is the imagery of sexual union to denote nature's beauty. She notes that 'these features are not found or not prominent in representations of *kakawin* composition in Java' (Rubinstein 1988:159).

Whether Nirartha's image of himself depicted in his *kakawin* conforms to the Balinese conception of the *kawi* is examined in Chapter 2. What should be remembered, however, is that the authors of the *babad* are writing about

the *kawi* and from a distance of perhaps two centuries or more after Nirartha.¹

The *Añang Nirartha* has been variously described as a ‘collection of Javanese-Balinese lyric poems in Indian metres’ (Pigeaud 1967-1970 2:159), ‘a series’, and ‘a compilation’ (Creese 1999:52, 64). It consists of five poems varying in length written in *kakawin* metres, and although each poem is discrete, the *Añang Nirartha* is not a collection in the general meaning of the word. It is my contention that the poems are not five disparate poems, but five parts which form a single unit. It is a pentad. It would appear that the Balinese themselves regard the work as an indivisible unit, for I have not seen any manuscripts which contain only one or two of the poems. The manuscripts which I have consulted contain all five poems. One manuscript contains only fragments but all five poems are represented.²

Although lyrical and erotic passages are present in all the major *kakawin* from ancient Java, it appears that purely lyrical poems played an insignificant part in ancient Javanese literature where the expression of personal feeling was not of paramount importance (Pigeaud 1967-1970 1:192). The major *kakawin* themselves are for the most part epic, sometimes didactic, but always narrative driven. The authors of most of these poems are known to us, at least by name. We know approximately the time in which they lived and sometimes the royal patron to whom they dedicated their work. Of the poets themselves, very little is shown to us in their work. It is

¹ The historical origins of the *Babad Brāhmaṇa* and the *Dwijendratattwa* are uncertain and the dates of their composition unknown. Rubinstein cites Hinzler’s (1976, 1983) hypothesis that the period of the origin of the *babad* genre was the eighteenth century. Rubinstein (1988:99) also cites H. Schulte Nordholt (1986) who sought to establish that it was around the eighteenth century that the Balinese began to trace their roots back to Majapahit. As she states, ‘If this theory is correct, the *Babad Brāhmaṇa* and the *Dwijendra-tattwa* could not have existed prior to the eighteenth century, as they trace Brahmana ancestry back to Majapahit times.’ Vickers (1989:69) points out the increase in the writing of genealogies during the nineteenth century when genealogies for each of the royal houses of Bali were written, usually by the *pedanda* attached to those houses. See also Creese (1991a:241).

² Creese (1999:69) lists *Añja-añja Sungsang* separately (HKS 5428) which also contains the *Śaśāngkaśarana*, but I note that Creese describes it as ‘short lyrical verses’. I have not seen this manuscript and I am unable to say whether it contains any other poems from the *Añang Nirartha*.

from the opening passages of their poems which contain the *manggala* and from the closing stanzas which contain their apologies for their poor efforts that our knowledge of ancient Javanese poets is formed. An apology may refer to the youth and inexperience of the poet, his inability to form the letters correctly, his poor knowledge of the art of versification or to his poem 'falling short in beauty' (*katunan langö*). I hope, through an exploration of the *Añang Nirartha*, with its emphasis on the expression of personal sentiment, to provide an insight into the yoga of the poet.

As I have mentioned, the *Añang Nirartha* is a pentad. I also see in it a mirror of the three-phase structure of Balinese ritual, especially that of the *pedanda siwa*, that is the bringing into existence, establishment and dissolution of the Deity (*utpatti*, *stithi* and *pralīna*).¹

The poem moves between the present, the past, what might come to pass, the poet's hopes and his musings. Moreover, it contains poems within the poem, poems from Nirartha to his beloved and her poem to him, and a poem ostensibly found by Nirartha on his wanderings.

2. A brief summary of the *Añang Nirartha*

THE POEM SANGU ŠĚKAR

Canto 1 (Nirartha's first journey)

Nirartha sets forth with *tanah* and *karas* in search of the beauties of nature which will provide inspiration for his poems. He writes constantly on a pandanus flower. Flowers left by the wind seem to be a flower offering. He is suffering heartache and thinks of the separation from his beloved. He is unable to write a poem and his writing instrument is useless. He describes the woman and speaks to her as though she is there. She had wept when he had left her and at the poem he had written to her earlier. He dreams of their love-making and imagines that they are together in the bed-chamber.

¹ Lovric (1987:115), although translating the terms *utpatti*, *stithi* and *pralīna* slightly differently as 'arousal or creation', 'integration or transformation' and 'disintegration or dissolution', sees this three-phase structuring as central to many other ideas and practices and says that it is particularly prominent in the magico-medical world of the *balian* (traditional Balinese healer).

Canto 2 (This Canto begins Nirartha's recollection of his leave-taking)

The woman's maidservant tells him of her mistress's distress and begs him to return to her. She gives him a poem concealed in a *sumanasa* flower hidden within *asana* flowers. He takes the poem and reads it.

Canto 3 (The woman's poem)

She tells of her heartache and admonishes him, accusing him of being like the bee deserting the flower. She compares herself to the *asana* bloom and says she is the subject of gossip, intimating that others are aware of their affair. Because of this she sends her maid as intermediary. She compares herself to a '*puḍak* flower on which (a poem) had been written'.

Canto 4 (The woman's poem continues)

Her grief overcomes her. She compares herself to flowers, fading and unable to bloom. She weeps like the *cucur* bird crying for the moon.

Canto 5 (The woman's poem continues)

Such is her misery since the poet abandoned her. She has been kept in seclusion by her parents. She doubts the poet's sincerity and tells him of her dream. Again she compares herself to a flower which has been scratched with letters, and considers it would be fitting if she should die. (The end of the woman's poem.)

Canto 6

Nirartha weeps as he reads her poem and in spirit returns to her. Again, he remembers his leavetaking. The maidservant tells him of her mistress's love and urges him to coax her. The maiden is compared to the *gaḍung* vine which distracts the poet from his poetical endeavours.

Canto 7 (Nirartha's response to the maidservant)

All he desires is to roam with his writing implements and lose himself in reverie. He realizes that he is not the maiden's equal for she is court reared and like a precious diamond.

Canto 8 (The poet's recollection ends and the poem returns to the present)

He imagines she is beside him at the seashore. Everything there reminds him of her. The rippled sand is like a crumpled underskirt. Birds and a sailing junk in the distance are all compared to an aspect of her beauty.

Canto 9

He describes the scene around him: a village, mist shrouded, palms being tapped, dry rice-fields and sheds for the drying of sea-salt. The sounds of insects fill the air.

Canto 10

Various settlements are seen at the foot of the mountains. There is a bathing place with water-spouts. Nirartha signs his name on the buttress root of a tree.

(Again Nirartha remembers his leavetaking.) The moon seems to impel lovers to embark on a romantic adventure. He waits in the garden as the maidservant goes inside. It is the seventh hour (i.e. 4.30 a.m.)

Canto 11 (Preface to Nirartha's poem)

His offering is a love-poem hidden within a *puḍak* flower. He leaves the garden and finds in a pavilion a poem written by a wandering poet.

Canto 12

He imagines that the woman will read his poem and send him an answer before he leaves on his way.

(Nirartha's poem to his beloved.) While he is still in the garden he hopes to catch a glimpse of her.

Canto 13 (Nirartha's poem continues)

He compares her to flowers during the fourth month (*Kārttika*) and himself to the *jangga* vine which will embrace her. He thinks he will die in the beauty of her hair, her breasts.

Canto 14 (His poem continues)

Her perfection is without measure. He describes his pitiful condition since he had been wandering in search of the beauties of nature. A *campaka*

flower which she had worn in her hair reminds him of her promise to elope with him.

Canto 15 (His poem continues)

Their love affair is always in his thoughts and he is at his wits' end. The only thing which enables him to forget his heartache is to compose *kakawin* by which means he will transcend the *daśākṣara* and reach a state of union with the deity, and with his beloved finally reach Kāma's heaven. He longs to have her secretly join him in his wanderings so they can be together in love. (The end of Nirartha's poem.)

Canto 16

The woman reads the poem and swoons. Her beauty is described. Her maidservant tells her to cease crying and to go to the garden but to keep herself concealed.

Canto 17

The maidservant describes the eagerness of her lover to come at the seventh hour and says how fearful she is for if they are discovered she will be the first one to be killed.

Canto 18

The woman goes to her lover in the garden. They are unobserved and they elope. (Here it would seem that Nirartha imagines that the woman accompanies him. He tells us in Canto 11 that he leaves the garden where he had been waiting for her – he is alone, and he continues to be alone on his travels). He tells her it is as if he had been showered with ambrosia his joy is so great. They set off with the maidservant and come near to the foot of the mountains. It is almost break of day.

(Description of the *maṇḍala*.) In the east a woodfowl cries, the man and woman are side by side. In the south the *kuwong* bird and his mate can be heard. In the west the *cātaka* bird and his mate are singing, and in the north the peacock and the peahen accompany each other in song. It is dawn.

Canto 19 (The description of the flower temple which forms Nirartha's place of worship)

Each architectural feature of the temple, joists, pillars, roofbeams and so on, is composed of different flowers. The roof is made of the wings of bees.

(Nirartha's performance of his priestly ritual.) There on a lotus is a *lingga*, a manifestation of Parameśwara surrounded by the eight goddesses. Perfumes and incense fill the air. He visualizes the god as the God of Love (Kāma) incarnate. His bow is the heartache of love, his arrow the Five-fold Arrow and his banner is the *makara* (a certain sea creature regarded as the emblem of Kāma). The 'bringing into existence' (*utpatti*), 'establishment' (*sthiti*), and 'dissolution' (*pralīna*) of the god are compared to aspects of the *trimaṇḍala* (the three 'spheres') and are brought into being by the control of the breath (*prāṇāyāma*). *Mantra* and *mudra* should be performed if one wishes to become one with the Lord Kāma. This yoga is esoteric and referred to as the 'rising of love'.

Canto 20

After Nirartha's worship he continues his travels and vows to continue searching for whatever beauty is to be found in nature, spending his nights in deserted pavilions. He imagines his beloved is beside him. He loses himself in the beauty of seashore and mountain. He describes ravines and irrigated rice-fields, monasteries, Buddhist domains and temples. He hears the sound of bark being beaten to make clothing for ascetics. He has been wandering for just under a month but is happy to return home on his father's invitation. He offers his writing board and instrument at the feet of the king who gives him fine new ones and who also gives to his father a gift of land. (The end of the poem *Sangu Śēkar*.)

THE POEM AÑANG NIRARTHA

Canto 21 (Nirartha's second journey)

He seeks remote settlements. He finds a temple complex which has fallen into disrepair. All is neglected and falling down and the forest is beginning to grow over it. A statue of Gaṇeśa has fallen to the ground. The statue of the sage Agastya holds a water pot and seems to be offering water to Gaṇeśa. All nature seems sad and surprised that the poet dares to visit there. Wild boar fight each other.

Canto 22

The month of Kārttika is the time for lovers to share a romantic adventure in lonely places. The seashore is described. There is an island to the south with a neglected pavilion on its slopes. All nature seems to be telling lovers who have eloped to hide themselves. There is a pandanus tree which the poet imagines is like an 'elephant rock' (a rock shaped like an elephant frequently found in descriptions of the seashore). Nirartha discovers the remnants of a writing book left behind by a poet.

Canto 23 (The poem ostensibly left behind by a wandering poet)

The poet describes how, after his death, he will be embodied in thunder or in cloud still seeking to be united with his beloved. He speaks of the parts of the body which correspond with the five gross elements (*pañcamahābhūta*) and to which they will return after death. (The end of the poem *Añang Nirartha.*)

THE POEM *PUṢPA SAÑCAYA**Canto 24 (This Canto is a hymn to Atanu [Kāma])*

The God of Love is present in all things. When lovers come together, He is present in every aspect of the beloved and in all the beauty of the natural world. The whole world is made complete by Him. (The end of the poem *Puṣpa Sañcaya.*)

THE POEM *AÑJA-AÑJA TURIDA**Canto 25*

Nirartha imagines his beloved in the garden and her loveliness overwhelms him. She is a gift to him from Atanu.

Canto 26

He takes her in his arms and carries her into a bower of creepers. He kisses and caresses her and gives her betel but she turns her head away.

Canto 27

He implores her, but she pushes him away. He compares her to the *asana* tree and himself to the bee which pleads for its pollen. They have not yet

made love and all his desires are unfulfilled. He is like the gaḍung vine whose tendrils are unable to reach the sugar palm.

Canto 28

He protests that he has been faithful and loves only her. All he dreams of is to continue to write his poems and to wander around shore and mountain with her.

Canto 29

He is unable to finish his poem for he can find no fitting comparison for her. He has lost all his skill since he has been parted from her. (The end of the poem *Añja-añja Turida*.)

THE POEM AÑJA-AÑJA SUNGSANG

Canto 30

He realizes all this has been a dream. In his mind he sees her. She has turned away from him and he begs her to return.

Canto 31

He compares them both to plants and seeks to enfold her but she turns from him and moves far away. (The end of the poem *Añja-añja Sungsang*.)

3. A lineage of poets

Nirartha, a Javanese priest and poet, is said to have arrived in Bali during the reign of Dalēm Baturenggong, the fourth Dalēm of Gelgel, a scion of the Kapakisan dynasty. This is generally accepted to be at the end of the fifteenth century or beginning of the sixteenth century. Nirartha married first in Java and took various co-wives during the journey and after his arrival in Bali. The children he fathered became the apical ancestors of the various Brahmana sub-groups which exist in Bali today. After he had settled in Mas he was invited to Gelgel by Dalēm Baturenggong, who appointed him *purohita* (court priest and ritual expert to the ruler). It was Nirartha's arrival in Bali which initiated what is known as Bali's 'Golden Age'.

Berg, in *De Middeljawaansche historische traditie* (1927) writing of the Gelgel era, situated Baturenggong's reign in the early part of the sixteenth century

or, at the earliest, the end of the fifteenth century. He thus dates Nirartha's arrival in Bali as ca. 1550. These dates are based on two readings of chronograms contained in the *Kidung Pamañcangah* which relates the history of the Gelgel dynasty and the establishment of the kingdom of Klungkung. These chronograms deal with the dates of two revolts against Baturenggong's successor Dalēm Bėkung.¹

Creese (1981:34-36), based on her interpretations of these chronograms, proposed an earlier date for Dalēm Baturenggong's reign and Nirartha's arrival in Bali, perhaps the first decades of the sixteenth century. She also suggested that the war of succession between the two opposing branches of the Majapahit royal family which followed King Singhawikramawardhana's death in 1478, and before peace was restored by King Girindrawardhana (known from the Pėtak and Trailokyapuri charters as ruler in Majapahit in 1486), may have been the time when Nirartha made his way to Bali. In 1991 Creese again examined these chronograms in the *Babad Dalēm* and *Pamañcangah* with regard to Berg's assessment of the Gelgel period and in particular the fall of Gelgel.² She suggests that both Nirartha and Baturenggong may have lived in the late fifteenth or early sixteenth centuries (Creese 1991a:250, n. 21). This would bring Nirartha's arrival more in line with dates proposed in the *Babad Brāhmaņa* and the *Dwijendra-tattwa* which locate his arrival in Bali in the latter half of the fifteenth century. Both *babad* ascribe dates to two of his compositions which he

¹ Berg's acceptance of 1581 as the date of Pande Bhasa's revolt against Dalēm Bėkung is the basis for his whole chronology of Gelgel in the sixteenth and seventeenth centuries and forces him to reject another chronogram in the *Pamañcangah* which recorded an earlier revolt by a certain Batan Jruk. See Creese (1991a:247-248) for alternative readings of those chronograms. Although Berg's conclusions were tentative, they have become generally accepted in most discussions of Balinese history (Creese 1991a:236, n. 1).

² The *Babad Dalēm* is considered the prose version of the *Kidung Pamañcangah*. According to Creese (1991a:240) the *Kidung Pamañcangah* and the *Babad Dalēm* would appear to be copies or slightly different versions of the same work. She mentions that Worsley (1972:15-16) found some sections of the *Pamañcangah* text used by Berg incorporated in the *Babad Buleleng*. She also found identical passages in most manuscripts of the *Babad Dalēm*. These works, and the *Kidung Pamañcangah* (Berg 1929) record *ksatria* history. Nevertheless, they contain abridged accounts of Nirartha's biography and stories of his descendants as *pedanda* and *kawi*.

allegedly wrote in Bali: 1488 to *Nūsa Bali* and 1536 to *Mahiṣa Mēgat Kung* (Rubinstein 1988:96).¹

Nirartha and his Brahmana descendants have been the subject of research by Rubinstein (1988, 1991). Her research has shown us that the Brahmana perceive themselves as ritual specialists and literati some of whom become *kawi* and compose *kakawin*. The literary heritage of the Brahmana is more fully explicated in her study of the practice of *kakawin* composition in Bali, 'Beyond the realm of the senses. The Balinese ritual of *kakawin* composition' (1988), in which she describes the writing of *kakawin* as a yogic ritual. The story of Nirartha, his journeys, literary compositions, founding of temples and his great healing powers, which is contained in these *babad*, forms a large part of her study for it is through ancestral ties with Nirartha, the progenitor of the Brahmana, that the Brahmana are set apart and given their identity as a descent group (Rubinstein 1991:72). The literature about the Brahmana shows an image of the *pedanda* as literati, healers and possessors of *sakti* (supernatural power) as Nirartha himself is portrayed in these writings.²

There are multiple manuscripts of the *Babad Brāhmaṇa* and the *Dwijendratattwa* with varying titles, but these are the most recurrent titles for the two groups (Rubinstein 1988:94). The *Babad Brāhmaṇa* ('Genealogical history of the Brahmana') traces Brahmana descent in Bali subsequent to Nirartha's lifetime. Generally, it will trace Brahmana ancestry further back in time than Nirartha's arrival and it may also include an abridged account of Nirartha's biography, but his literary creativity is not dealt with in such detail as it is in the *Dwijendratattwa*. *Dwijendra* ('lord of the twice-born') is one of Nirartha's names, thus *Dwijendratattwa* means 'the true story of the

¹ Vickers (1989:218, n. 18) concludes that Nirartha came to Bali before 1537 on the basis of a manuscript of the *Sumanasāntaka* (LOR 5015) which was copied by Nirartha and later recopied for the palace in Lombok.

² Rubinstein (1988:110) notes that in spite of the fact that in Bali today unordained Brahmana greatly outnumber *pedanda*, it is the *pedanda* who are favoured in the enumeration of Nirartha's descendants and it is the qualities of *pedanda* which receive greater elaboration. Some texts seem to give the impression that 'unordained men and women are significant primarily as links in the descent of *pedanda*.'

lord of the twice-born.¹ The *Dwijendratattwa* details Nirartha's travels around the coastal and the mountainous regions of Bali, and his journeys to Lombok and to Sumbawa.² Both these *babad* concern the Brahmana Siwa, the larger of the two Hindu branches in Bali, the Brahmana Buda forming the smaller branch.³ The Brahmana Buda are mentioned in some versions of the *Babad Brāhmaṇa* as descendants of Nirartha's nephew, a Javanese Brahmana priest, Dang Hyang Astapaka (Rubinstein 1988:125).⁴

However, both these *babad* mention ancient Javanese *kawi* who composed *kakawin* as Brahmana ancestors. A number of Javanese *kawi* are identified and the *kakawin* they wrote are named. All of these *kawi* are described as *purohita*. It is the figure of Nirartha who links the Balinese Brahmana with these *kawi* and unites them as a lineage.⁵ Nirartha's grandfather is Mpu

¹ In Bali the term *dwija* 'twice-born' is used specifically of the Brahmana *pedanda*. When a candidate to priesthood is consecrated he undergoes a ritual death to rid himself of all impurities and a ritual rebirth as *pedanda* (Korn 1960).

² The texts refer to Nirartha, 'The Unworldly', by other names: Padanda Sakti Wahu Rawuh (The Newly-Arrived, Supernaturally Invulnerable *Pedanda*), Twan Sumeru (Lord of the Sacred Mt. Meru) when he visits Lombok, and Pangeran Sangupati (Prince of the Provisions for Death) when he visits Sumbawa. Curiously, a booklet published by the Parisada Hindu Dharma (*Upadesa tentang ajaran-ajaran agama Hindu* [1978]), which gives a brief biography of Nirartha reverses the last two (incorrectly), giving '*di Sumbawa dikenal dengan sebutan Twan Sumeru dan di Lombok disebut: Pangeran Sangupati.*' In the *Kidung Pamañcangah* (IV.232) he is also called Sang Hyang Siwamarga (The Revered One who follows the Way of Siwa).

³ Hooykaas, writing in 1973c:7, estimated that there were less than a score of *Pedanda Buda* in Bali and that they were outnumbered by approximately ten to one by *Pedanda Siwa*.

⁴ The *Palilintih Brahmana Buddha* (HKS 3955) would seem to be the only *babad* possessed by the Brahmana Buda. According to this *babad* the Brahmana Buda are descended from Ida Empu Angsoka, the Brahmana Buda, Nirartha's elder brother. His son was Ida Paranda (*Pedanda*) Astapaka who married the daughter of Ida Paranda (Sakti) Kamenuh. Ida *Pedanda Sakti Kamenuh* was the son of Nirartha's first wife (K3923:39) and is regarded as the ancestor of the Kamenuh sub-group of Brahmana. Nirartha and Angsoka were sons of Hyang Smaranatha (= Asmaranata) *purohita* in Wilwatikta (Majapahit).

⁵ Nirartha is depicted in the *Dwijendratattwa* and the *Babad Brāhmaṇa* as *pedanda*, *kawi* and possessor of boundless *śakti*, which implies that these are qualities which belong together. These qualities are found also in the hero of a *tĕngahan kidung*. The poem *Wargasari* relates the adventures of a young man who is the inheritor of the religious position of *dharmā-dyakṣa* in Majapahit. Ordered by his grandmother to seek ordination he travels to

Tantular, identified as the *kawi* Mpu Tantular, the author of the *Sutasoma* and the *Arjunawijaya*. Mentioned also in the *babad* is Dang Hyang Kapakisan, Nirartha's uncle, and his father Dang Hyang Asmaranata, both of whom were *kawi* in Majapahit (Rubinstein 1988:107)¹ This association presumes that the ancient Javanese titles *mpu* and *dang hyang* are identical to the Balinese *pedanda*. Nirartha and some of his children are also given these titles as well as that of *pedanda* (Rubinstein 1988:106).²

The *Dwijendratattwa* divides Nirartha's biography into two parts beginning with his first marriage to a Brahmana in Daha, Java. According to this *babad*, Nirartha fled from the 'invading' Islam going eastwards to Pasuruan where he again married a Brahmana woman. He married again in Blambangan, this time to a Ksatria. On his arrival in Bali he settled in the village of Mas and married a Bandesa. He subsequently married two of his servants. From these marriages come the apical ancestors of the six sub-groups of Balinese Brahmana.³ He was invited to attend the court of the Balinese king, Dalēm Baturenggong and was appointed *purohita*. During this time Nirartha continued to instruct Dalēm Baturenggong's scribe, the *Panulisan*, in religious matters and mysticism (*jñanasūkṣma*). The *Panulisan* was of the Wesia (Arya) descent group and had previously been

Majapahit. During the journey, after traversing a particularly hazardous pathway, his servants speak of him as *śakti* and a *turis ing kawi* 'of a lineage of poets.' Although set in Majapahit and its surroundings it seems probable that *Wargasari* was the product of a Buddhist *gria* in Bali (see Fletcher 1990).

¹ Rubinstein (1988:288, Table 6) lists the *kawi* of ancient Java who are regarded as ancestors of the Balinese Brahmana in the *babad*.

² Rubinstein (1988:122, n. 6) states that the titles *dang hyang* and *mpu* are titles that occur in Balinese literature and are usually given to Javanese personages. The Brahmana consider these titles to be synonymous with *pedanda*. Zoetmulder (1974:157) writing of the ancient Javanese *kawi* notes the incidence of the term *mpu* before the names of a number of authors, but that it is not exclusively used to refer to *kawi*. They shared this term with brahmins and other religious persons but also makers of *keris*. He states 'to conclude from this that all these poets had a religious status would be somewhat rash. But it does suggest that they, like the other *empu* were professionally engaged in a kind of work which required some special quality or power with which ordinary men were not endowed.'

³ The relations between the Brahmana groups of Kamenuh, Manuaba, Kaniten, Mas, Patapan/Antapan (or Sangsi) and Tambesi/Tamesi (or Bindu) and the rules pertaining to each sub-group of Brahmana are elaborated in Rubinstein 1991 especially pp. 55-60.

ordained (*dinikṣan*) by Nirartha. When the *Panulisan* had acquired the necessary level of mystical and religious knowledge, and after he had received ritual purification, he became a *kawi*. He wrote *kidung* and *gaguritan* but not *kakawin*, for that is an activity appropriate only to *pedanda*. While non-Brahmana may become *kawi* there is an essential difference between them and ordained *pedanda*. *Pedanda* neither undergo ritual induction nor do they study mysticism before becoming *kawi* for they possess the *sakti* necessary to handle the supernatural potency of letters (*akṣara*) and metres with impunity (Rubinstein 1988:118-119).

The second half of the biography narrates Nirartha's journeys and his gradual withdrawal from the temporal world and finally, at Uluwatu, his *mokṣa*, that is, his final liberation from the cycle of rebirth (Rubinstein 1988:102-103).

It is the account of these journeys which is of most relevance to this study for it is during these journeys that Nirartha composed literary works, founded temples, taught religion and mysticism and performed his priestly ritual and yoga. These journeys are depicted as mystical journeys that symbolize Nirartha's search for union with the Divine whose presence he apprehends in the beauties of nature. During his first journey as *wānaprastha*, the third of the four stages of life of a priest, (*caturāśrama*),¹ he travelled along the southern coast of Bali. It is then, at Nusa Dua, while contemplating the extraordinary beauty there, he is said to have written the *Añang Nirartha* and on the nearby island of Serangan that he erected

¹ This account of Nirartha's biography, Rubinstein (1988:103-104) explains, is modelled on the four stages of life of a brahman, the *caturāśrama* which is described in detail in the *Agastyaparwa* (Gonda 1933:398-399). This is a text of Javanese provenance which is also known in Bali. The four stages of life are, firstly, *bhramacāri*, the student who studies literature and who knows the arrangement of the sacred letters (*wruh tingkah sang hyang akṣara*). He then becomes *gṛhastha*, that is, he marries and has children. After carrying out his duties as householder he becomes *wānaprastha*. He withdraws from inhabited places and dwells in pure places. He performs *pañcakarma* (five-fold ritual) and teaches *dharma*. *Wānaprastha* over, he becomes *bhikṣuka* and is free from all attachment to the material world. Nirartha's life as *bhramacāri* is not discussed in the *Dwijendratattwa*. His life as householder begins his biography. It is as *wānaprastha* that he withdraws from the court to the isolation of coast and mountains. His final journey takes place as *bhikṣuka* when he renounces society completely. This journey culminates in his *mokṣa*.

the temple of Sakenan.¹ During these journeys he is depicted as constantly performing *yogasamādhi* (the final stage of yoga when the meditator and that upon which he meditates become one), and it is said that he was not neglectful of performing *sūryasewana* (*tan lupta anyūryasewana* [Rubinstein 1988:142]).

¹ The booklet published by Parisada Hindu Dharma cited in note 2 on p. 17 gives a different aetiology of Pura Sakenan. It states that Rsi/danghyang Asthapaka (presumably this is the Astapaka who was Nirartha's nephew), a Mahayana Buddhist from Majapahit, stayed overnight at Serangan where he erected a temple named Pura Sakhyana which means 'the place of Sakhyamuni or Buddha.' It is now known as Pura Sakenan. After this he sailed to the eastern part of Bali and settled in an area in east Bali (Karangasem) which is now called Budakeling. Budakeling is the present-day centre of the Brahmana Buda.

1. General

The *Añang Nirartha* is a Balinese lyrical *kakawin*, and as such provides an unusual opportunity to examine some aspects of *kakawin* writing in Bali. The poem consists of five interrelated poems: *Bhāṣa Sangu Sēkar*, *Bhāṣa Añang Nirartha*, *Lambang Puṣpa Sañcaya*, *Bhāṣa Añja-añja Turida* and *Añja-añja Sungsang*. These poems contain a number of other poems within them, and a number of terms which are used to describe these poems. It would seem worthwhile investigating whether there are any changes in the usage of these terms in the major Javanese *kakawin*, Nirartha's use of these and Balinese perceptions of these terms.

Just as the Old Javanese *kakawin* owes at least part of its inspiration to the Sanskrit *kāvya* epics, it is worthwhile to explore whether longer lyrical poems such as the *Añang Nirartha* had an early prototype in Sanskrit poetry. While love poems and lyrical passages, which form a large part of *Añang Nirartha*, are found in abundance in the larger *kakawin* and in *tengah kidung*, generally they form only a minor part of the narrative. The relationship between eroticism, the writing of *kakawin* and yogic practice will be explored in the latter part of this chapter and the equation, in the poem, of the beauties of landscape with feminine beauty.

We know not only a great deal about the poet priest Nirartha, the writer of *Añang Nirartha*, but we also know where the *kakawin* was written and the particular landscape of Bali which inspired its writing. This information we have from the *babads* which detail Nirartha's life and work. However, we have no way of knowing whether these accounts are historically accurate. Nevertheless, they provide us with a unique opportunity to compare the landscape as Nirartha describes it in the *Añang Nirartha*, and

his reaction to the features of the landscape, with what the *babads* have to tell us. The sea and mountains as the areas conducive to poetic endeavour will also be discussed.

2. Poetical terms and forms of poetry

There are a number of terms used in the *Añang Nirartha* to refer to the five poems which comprise the *Añang Nirartha* and to the shorter poems which are contained within these five poems. The terms used by the ancient Javanese *kawi* for his poems are elucidated in Zoetmulder (1974:143-151).

In the first Canto (1.2a) Nirartha is described as constantly writing on a *puḍak* spread out on his lap (*anulis-nulis anak-anakan puḍak sumar*). During his journeys as *wānaprastha*, as they are related in the *Dwijendratattwa* (Rubinstein 1988:128-162), he is said to have ceaselessly composed poetry (*tan mari pwa sira angripta kulangunan* [Rubinstein 1988:130]). While this may be almost a cliché to describe the wandering poet, it would appear that Nirartha was indeed a prolific writer with twenty-one compositions listed in the *Dwijendratattwa* comprising *kakawin*, *kidung*, *gaguritan* and Kawi prose texts (Rubinstein 1988:293-296, Table 8), most of them written during his time as *wānaprastha*.¹

¹ Only two extant works attributed to Nirartha, the *Usana Bali* (*Māyādānawāntaka*) and the *Añang Nirartha* contain the names of their *kawi* according to Creese (1991a:250 n. 21), Nirarthaka and Nilartha respectively. Of the number of manuscripts of the *Añang Nirartha* I have examined, only one, the Soegiarto transliteration of LOr 3913 (= BCB 24), bears the name Nilarta (in the text we find 'nir tata' [10.1d]), all others have Nirartha. There is however, a *tengahan kidung*, *Raśmi Sañcaya* (LOR 9686), belonging to the same group of lyrical poems as *Añang Nirartha*, whose author identifies himself as Nirarthaka. There are other poems generally attributed to Nirartha in the Balinese tradition which Creese (1999: 48) has included in the Javanese *kakawin* corpus. These are *Dharmaputus*, *Nirarthaprakṛta*, *Jinārthiprakṛta*, *Nitiśāstra* and *Nitiśāra*. The *Dwijendratattwa* attributes only the *Dharmaputus* and the *Dharmaśūnya* (*Kēling*) to Nirartha, the last named Creese includes in the Javanese corpus but the author is unnamed. The *Nitiśāra* is attributed to a Javanese *kawi* Mpu Ragarunting and the date of the composition is given as Śaka 1410 (A.D. 1488) (see Rubinstein 1988:288, Table 6). The *Nirarthaprakṛta* published by Poerbatjaraka (1951) is called a *lambang* in Canto 13. It contains a colophon naming its author the student Tan Wring Deya (*telas rinancana dening puputut tan wring deya*) with the date Śaka 1381 (A.D. 1459). See also Robson 1979:320, n. 12). The *Dharmaśūnya* has been the subject of research by I.B.M. Palguna (1999). Both the *Dharmaputus* and the *Dharmaśūnya* give as their author

The *puḍak* (*ketaka*, *ketakī* or *cindaga*) is the flower of the pandanus which was used as writing material either for a brief improvisation (as it seems to have been used here) or for a short love poem for which it was the chosen material. Its very impermanence made it ideal to use as a note to pass between lovers, for the whitish petals which turned black when scratched would, before long, turn black altogether and wither, leaving no written document to compromise the lovers.

Puḍak petals inscribed with love poems are described frequently in both *kakawin* and *kidung* being passed to and fro between lovers through the offices of servants (Zoetmulder 1974:135-137). In Canto 1.6a we first read of Nirartha's beloved weeping over writing on a *puḍak* but it is not until 11.1c that we discover that it is Nirartha's poem, a love poem (*madana bhāṣa*), which had been written on the *puḍak*. Concealed in the maidservant's hair, it had been delivered to the girl at Nirartha's departure. In 12.1a it is described as a *bhāṣa* which is 'a poem in *kakawin* metres perhaps especially a genre of short lyrical poems' (OJED s.v.). It is referred to again in 16.1a where it is described as a *gurit* and in the next line where it is called a *gīta*. *Gurit* is 'writing, composition, especially a poem', and seems to stand for poem or song in both *kakawin* and *kidung* metres (Zoetmulder 1974:150). *Gīta* seems to have meant 'song' in the general sense but often may have meant a song in Indonesian metres (Zoetmulder 1974:145). Here, both *gīta* and *gurit* are used of a 'song', a poem in *kakawin* metres. All the MSS of *Añang Nirartha* consulted contain Balinese glosses, interlinear translations or explications. These Balinese glosses seem to use all these terms as well as others for forms of poetry interchangeably. For example, the Balinese gloss may give *surat* ('letter') for *gurit*, *gīta* for *kidung* and *pralambang* for *gīta*, which perhaps suggests, at least for the Balinese who wrote these glosses, that these terms were interchangeable.

The term *bhāṣa* is used in the *Añang Nirartha*, not only of the love poem on a *puḍak*, but also in the title of the two larger poems of the *Añang*

Kamalanatha with the colophon to *Dharmaśūnya* giving the year Śaka 1384 (A.D. 1463). Palguna has suggested (1999:216-218) Kamalanatha may perhaps be identified with Dang Hyang Smaranatha, the father of Nirartha and Angsoka, or even with Nirartha himself. The *Jinārthiprakṛti*, a Buddhist poem (*palambang kamahāyānin*), has been examined and translated by Schoterman and Teeuw (1985).

Nirartha, *Bhāṣa Sangu Sēkar* and *Bhāṣa Añang Nirartha*, and for the shorter poem *Bhāṣa Añja-añja Turida*. Zoetmulder's (1974:147) description of *bhāṣa* as 'a short and intensely emotional description of amorous feelings or a reaction to the beauties of nature' which appears to have been based on his reading of the *Bhāṣa Tanakung*, in which each of the short poems is preceded by the word *bhāṣa*, does not quite cover these two larger poems. However, *Bhāṣa Añja-añja Turida*, the second last poem consisting of five Cantos, does conform to Zoetmulder's description of *bhāṣa*. Perhaps the size of the poem is of less relevance than its emotional content. If this is so, then the first two poems of the *Añang Nirartha*, which describe Nirartha's yearning for his beloved and the beauties of the landscape in which he visualizes aspects of her beauty, could also be included in this category.

The poem which Nirartha's beloved sent to him by her maidservant is called both a *kidung* and a *wilāpa* (2.2). It is referred to again as a *wilāpa* in 6.1a. According to Zoetmulder (1974:145), the Sanskrit meaning of *wilāpa* as 'lament, lover's complaint' may have a broader meaning in Old Javanese. It is a poem in *kakawin* metres and here it is indeed a lover's complaint. The use of *kidung* to describe the poem in this particular case implies only that it is a song, not a poem in indigenous metres. The word *kidung* and its derivatives such as *mangidung* have the meanings 'song' and 'singing' and they occur in the earliest inscriptions. In the *Uttarakāṇḍa*, the *Rāmāyaṇa* itself is referred to as a *kidung* (Zoetmulder 1974:144).¹ All the poems contained within the *Añang Nirartha* are, of course, in *kakawin* metres.

Nirartha describes himself as a poet of *kidung* and *palambang* in 6.5c, and dreams that he will be constantly wedded to the composition of *gīta*, *bhāṣa* and *kakawin* (28.2a). His writing of *kakawin* (15.1c) is, he tells us, his way to reach Kāma's heaven.²

¹ Zoetmulder (1974:144) also mentions a passage in the *Arjunawiwāha* (the earliest of the East Javanese *kakawin*) which speaks of celestial maidens accompanying instrumental music with a *kidung*.

² In a work on *kakawin* poetics, the *Bhāṣaprañāna*, examined by Rubinstein (1988:218-235), there occurs an interesting passage which states that the soul of the poet who writes *kakawin* will attain *swarga* ('heaven'), but if it is the composition of *gīta* with which he is concerned he will return to the abode of Makaradwaja (Kāma) or Wagīśwari (Saraswati). OJED (s.v. *gīta*)

The word *palambang* occurs again in 11.2c where it is used of a poem left behind in a pavilion by a wandering poet (*yasa ring wilah nika palambang ing kawi mangö*). Discussing the term *palambang* (or *palambangā*), Zoetmulder (1974:149) suggests that the form could well mean a poem destined to be written on a *lambang*. But whether it constituted a special genre of poetry within the *kakawin* category is difficult to decide. *Lambang*, a synonym for *palambang*, is not only a poem in *kakawin* metres but an architectural term for part of the roof, a beam into which pillars are fitted. These terms, *lambang*, *palambang*, *pralapita*, *wilāpa* and *bhāṣa*, due to lack of evidence in the poems themselves as to their specific differences, Zoetmulder (1974:145-148) subsumes under the term *kakawin*.

In an article entitled 'Kakawin reconsidered. Towards a theory of Old Javanese poetics' (1983:301-309), Robson proposed a difference between *kakawin* and *palambang*. He suggested that *kakawin* is the smaller of the two, no more than a stanza, and that *palambang* is the larger unit.¹ He further proposed that a *palambang* may be an allegory, or contain hidden allusions, a 'linking up' relating it etymologically to Modern Javanese *pralambang* 'secret or deep reference'. He refers to Berg's (1938) theory that the *Arjunawiwāha* can be regarded as an allegory of King Airlangga's career and treats other *kakawin* as allegory also. Worsley (1991:167) adds further to the discussion of Robson's interpretation of the term *palambang* as 'allegory' in his examination of the *kakawin* *Arjunawijaya*. He suggests that one may see the *palambang* as a way in which the poet was able, in the retelling of old tales, 'to create new meanings, but new meanings endowed with the authority of ancient lore.' Both Robson and Worsley refer to narrative poems, to the major *kakawin*, but is it possible to apply this meaning to lyrical poetry? The poem in *Añang Nirartha* 11, 2c, which is a *palambang* on the bamboo panel of a pavilion, would surely not be long

notes that '(gīta) is sometimes distinguished from a *kakawin*, but it is not clear whether a particular genre of poetry is meant, and if so, which genre (*kidung*?).' Nirartha (28.2a) in his enumeration of his compositions as *gīta*, *bhāṣa* and *kakawin* does seem to imply a difference. Perhaps it is in content that these poetic genres differ?

¹ Robson (1983:317) notes the entry in KBNW II (s.v. *kawi*) which though unclear seems to indicate that van der Tuuk regarded the *palambang* as the small poem and *kakawin* as the larger.

enough to permit of such an interpretation nor would other brief poems named *palambang*, or its synonym *lambang*.

Rubinstein (1988:13-14) suggests that the terms *lambang*, *bhāṣa*, *wilāpa*, *pralapita*, *palambang(a)* and *kakawin* may be synonymous, their selection depending on metrical requirements, and points out that many *kakawin* employ sometimes two or more of these terms to refer to themselves in prologues or epilogues. She further states that Balinese regard the terms as synonyms. The Balinese glosses of *Añang Nirartha* would certainly seem to reinforce this view. The colophon to MS A refers to the *Añang Nirartha* itself as a *palambang*, which seems another indication that these poetical terms are, in Bali, used interchangeably,

However, in the case of *lambang* and its synonym *palambang* I am not entirely convinced of Rubinstein's hypothesis. The first two poems in the *Añang Nirartha* are termed *bhāṣa* (*Sangu sēkar* and *Añang Nirartha*, as is *Añja-añja Turida*). However, the third poem, the hymn to Kāma, is termed a *lambang* (*Puṣpa Sañcaya*). There can be no question here of a metrical reason, the titles are separate from the body of the text (the last poem is not given a specific term, merely, *iti Añja-añja Sungsang* ['thus the *Añja-añja Sungsang*']). The same pattern occurs in other lyrical poems from Bali. The *Lambang Salukat*, for example, consists of seven *kakawin* all termed *bhāṣa* with the exception of the last one (from which the collection gets its name). Without studying more examples of Balinese poems with *lambang* in their title it is not possible to come to any conclusion as to whether there is any specific difference of meaning between *bhāṣa* and *lambang*.

Discussing the short love poems which are frequently mentioned in the epic *kakawin*, Zoetmulder (1974:43) notes that few are extant beyond those found in the narrative of the *kakawin* themselves. But as these seemed mostly to be poems written on impermanent surfaces such as *pudak*, or parts of pavilions where they would be exposed to weather or covered by rampant creepers, this is not to be wondered at. On the spur of the moment an amateur poet may even use a broken piece of split bamboo from which the previous efforts of other poets had faded, as King Aja does in the *Sumanasāntaka*, a thirteenth century Javanese *kakawin*. This passage (164.7) describes a short love-poem, a *palambang* and shows the ephemeral nature of the materials which were sometimes used:

*palambang inikēt nire hati rasanya pinaka pamawan putĕk hati
linambangakĕn ing wilah pupugan esi kakawin alawas huwus lĕbur
nolya rinasan manisnya winiweka winaca-waca de nareśwari.*

In his heart he composed a poem. Its contents provided a setting for
the sadness in his heart.

He wrote it down on a broken piece of bamboo wall panel
which had long ago been covered with poems, now faded away.

Engrossed, the queen read it through and appraised its loveliness.

(Translation M. Fletcher)

It is perhaps appropriate to discuss here the writing materials which are used in the *Añang Nirartha*. *Lontar* is not mentioned in the *Añang Nirartha*. The word *lontar* is a metathesis of *ron* (leaf) and *tal* (palmyra-palm), the *Borassus flabellifer* or *flabelliformis*. Palm-leaf manuscripts made from the prepared leaves, the letters incised with a small iron knife (*pengutik*, *pengrupak*), have been and are still being used for rendering texts and it is in this form that the literatures of Java and Bali have been preserved in Bali. Owing to the tropical climate and insect infestation, it is rare for *lontar* to survive more than a century or a century and a half.¹

The most common terms used in the *Añang Nirartha* for writing materials are *tanah* and *karas*. *Lĕpihan* is also mentioned in 22.6c. It is said to have been left behind by a wandering poet and contains the poem concerning the *pañcamahābhūta* (the five gross elements). *Lĕpihan* 'writing material', probably originally meant folded bark or folded uncut leaf, then *lontar* according to OJED (s.v.) with the note that Balinese commentaries render *lĕpihan* with *karas*, as the various Balinese glosses of the *Añang Nirartha* also render it.

¹ Ginarsa (1975) wrote about the preparation of the *lontar* leaf which included photographs of the gathering of the leaves and the stages of its preparation as a writing material. In 1993 Hinzler wrote a more detailed study, not only of the preparation of the *lontar* leaves, but other aspects of manuscript production and use in Bali. The article also contains a comprehensive appendix of technical and literary terms. Ed.: see Jákl (2016) for more recent comment on the term *lĕpihan*.

Despite Zoetmulder's (1974:129-135) lengthy investigation of the terms *tanah* and *karas* from the many mentions of them in *kakawin*, the precise nature of these materials is still unclear. *Tanah* is the instrument to write with and *karas* is the material which is written upon. His tentative conclusion is that *karas* may have been a flat piece of split bamboo or a board of the same material. In his article 'More about tanah and karas', Robson (1976b:353-355) suggests that the two methods of writing, that is with a knife on a *lontar* and with *tanah* on *karas*, may have both been used but at different stages of composition, and further that the *karas* may have been a type of slate, as the term *karas* is used to refer to the slate schoolchildren use in present-day Bali. He suggests that the slate, because the letters on it could be erased, was used again and again, and may have been used by the poet in his wanderings in search of inspiration, to jot down an apt turn of phrase which would later be reworked and then transferred to the more permanent *lontar*.

Rubinstein (1988:8) relates that the twentieth century Balinese Brahmana priest and poet, Ida Pedanda Made Sideman, composed many poetical works. Apart from his own compositions, Pedanda Made copied many *lontar* and made notes 'using *tanah* and *grip* (tablet and stylus)'. Perhaps this should read '*karas* and *grip*' (*grip* is 'slate pencil', or 'stylus' [see *tanah* below]). Over the centuries the terms for these writing materials may have been kept, but the materials themselves may have undergone changes, not only from Java to Bali but in Bali itself.

Robson's suggestion is at odds with what is said about both *tanah* and *karas* in the *Añang Nirartha* and in other *kakawin*. It is clear from earlier works, and from the *Añang Nirartha* itself, that the writing instrument, the *tanah* (for which OJED s.v. gives 'stylus, slate pencil'), makes an indentation or groove on the *karas*. These grooves, often called *jurang* (ravines) as in 1.5c, would not, it seems to me, be something easily erased. Furthermore, it is expressly said in 20.5 that after almost a month wandering around the seashore, Nirartha presents his *karas* and *tanah* at the feet of the king who rewards him with a fine *lèpihan* and *tanah*.¹ One would expect

¹ Zurbuchen (1987:43) states that the only evidence that *tanah* and *karas* were ever used in Bali is found in illustrations, 'of fairly recent date' in a few *lontar*. The pictorial representations may indeed be of recent date, but the *Añang Nirartha* seems to show that these writing

some tangible evidence of his poetic endeavours, a poem or at least a few stanzas, to be indelibly inscribed on the *karas* to be offered to the king.

One other writing material is mentioned in 2.2 of the *Añang Nirartha*. It contains the poem from Nirartha's beloved which is concealed in the ivory of the *sumanasa* flower within (a bunch of?) *asana* flowers. In 5.1b we discover that the *sumanasa* had been worn in her headband, and that she nurses it as she writes her poem. The *sumanasa* is rendered both by the Balinese glosses and the OJED (s.v.) as *campaka* (*Michaelia campaka*). It is highly unlikely that the poem is written on the *campaka* flower itself, it would be much too small for the ten stanzas of her poem as indeed would the *asana* flower(s). Perhaps a *lontar* leaf or two have been concealed in the lady's headband and decorations?

3. Lyrical poetry, a genre?

The Concise Oxford Dictionary (1990) defines the word lyric as:

1. (of poetry) expressing the writer's emotions, usu(ally) briefly and in stanzas or recognised forms.
2. (of a poet) writing in this manner.

Lyrical poetry is characterised by the outpouring of the poet's thoughts and emotions and his spontaneous reaction to the world around him. It is related in the first person and its setting is 'here and now'. It differs from the epic or dramatic poetry of the major Javanese *kakawin*, which, although containing passages described as lyrical, are third person narrations: 'then and there', lacking the immediacy of the lyrical poem. It appears to me that the metre in which a poem is written has little bearing on whether a poem can be described as 'lyrical'.

One thing immediately apparent in the *Añang Nirartha* is the absence of a *manggala* in its opening stanzas. All of the epic *kakawin* which have come down to us from Java and Bali, with the exception of the *Rāmāyana*,

materials were in use in Bali centuries ago. She does suggest that these materials may have been used in spontaneous compositions, and only when a more permanent text was required, or when it was intended for a wider audience, was *lontar* used.

contained such an invocation.¹ Other lyrical poems from Bali, such as *Lambang Salukat*, *Bhāṣa Tanakung* and *Bhāṣa Sangu Tangis*, also lack a *manggala*. The last named poem is not the short poem of the same name contained in the *Bhāṣa Tanakung* but a much longer *kakawin* of 87 stanzas divided into ten Cantos.² It has much in common with the *Añang Nirartha*, describing the coastal regions of Bali and employing many of the yogic and religious ritual terms which appear in the *Añang Nirartha* although no specific deity is mentioned in *Sangu Tangis* (with the exception of Bhaṭāra Śāngkara [Śiwa] at Sakenan). The *Añang Nirartha* is, however, not only in the central poem *Puṣpa Sañcaya*, an invocation of the god of love, Kāma. His presence pervades the whole poem. Other names by which Kāma is known are used in the text: Madana (24.2d), Manmatha (19.10d), Atanu (24.1a), Anangga (15.1d). These last two names mean ‘bodiless’ and refer to Kāma’s immolation by Śiwa.³ One could perhaps see the *Puṣpa Sañcaya* as *manggala*; it has much in common for instance with the *manggala* of the *Smaradahana* (Zoetmulder 1974:476-477). However, I believe its position as the central poem is not random but plays an important part in the structure of *Añang Nirartha*, a point to which I shall return.

Kakawin poems, as Vickers (1991:88) has pointed out, are not necessarily similar in content, although using Indian metres and a form of language known as Old Javanese. This may also be said of the *tĕngahan kidung* which employ indigenous metres and use ‘Middle Javanese’. However, the two categories each have a shared way of representing different topics which makes them similar to Western notions of genre. For the *kakawin*, language and metre combine to present the characters, often gods and semi-divine heroes, in terms of religious practices and the notion of divine kingship.

¹ Zoetmulder (1974:177) notes that although introductory passages containing *manggala* continued well into the Balinese period, there were later products of *kakawin* literature which showed signs of a weakening of this tradition.

² *Bhāṣa Sangu Tangis* is contained in LOr 3741 = 10.528, BCB prtf. 24. Pigeaud 1967-1970 2:133.

³ The story of the immolation of Kāma by Śiwa as retribution for Kāma’s disturbance of Śiwa’s asceticism is told in the *kakawin Smaradahana* which was edited and translated into Dutch by Poerbatjaraka (1931). Substantial sections of the text were omitted from his translation for various reasons, perhaps one fifth of the whole work (Zoetmulder 1974:65).

Kidung, on the other hand, show the exercise of political power by princes and kings through 'martial and marital events.'

A *kakawin* such as *Añang Nirartha* shares very little with the traditional notions of an epic *kakawin* and has more in common with the lyrical *Raśmi Sañcaya*, a *tengahan kidung* (see p. 22 n. 1 above). They each depict the *kawi* as a solitary wanderer through shore and rocky coastline, both depict the landscape in terms of feminine beauty and both infer a divine presence veiled by nature's beauty. In the *kidung* various aspects of the landscape are described in terms of ritual: the fluttering of leaves are the ashes, the sound of the wild woodcock the clanging of bells, and the soft thunder is the sound of hymns of praise, all of which are acts of homage to the God of Love who is present in immaterial form in beauty (*Anangga sinuksmeng kalangun*). The *Añang Nirartha*, however, does not depict the landscape as merely an image of a sacred rite but describes Nirartha's actual performance of the rite itself.

Whether lyrical poems such as the above were ever written in Java we have no way of knowing, but they appear to be an indigenous genre, not drawn from any Sanskrit source, although short poems do exist in Sanskrit. These short poems were known as *khaṇḍakāvya*, literally a fragmentary *kāvya* which Ingalls (1965:39) describes as being concerned with any of the subjects assigned to the great *kāvya* but treating only one or a small selection of the subjects so assigned.¹ Zoetmulder (1974:517, n. 15) cites Monier Williams who gives for *khaṇḍakāvya* 'a defective or minor poem (one not on any heroic or sacred subject, and having only one topic).' There were also verses drawn from anthologies which were given the

¹ Ingalls (1965: 33) citing Daṇḍin's *Kāvyaḍarśa* lists the subjects which must be present in *kāvya*:

A great *kāvya* takes its plot from myth or history; it must further the four ends of man; it must contain descriptions of cities, seas, mountains, moonrise and sunrise ... accounts of merry-making in gardens, of bathing parties, drinking bouts, and love-making. It should tell of the sorrow of separated lovers and should describe a wedding and the birth of a son. Finally, it should describe a king's council, an embassy and the marching forth of an army, a battle and the victory of a hero. These are not random suggestions but specific requirements.

Although they may not be 'specific requirements' in the composition of *kakawin*, most, if not all of these subjects are present in the majority of the great *kakawin*.

name *subhāṣita* meaning 'that which is well-said' and were, for the most part, single stanzas. The single stanza in Sanskrit, according to Brough (1968:13), may, because of its compactness, cover as much ground as many a European sonnet. Hatto (1965:145) states that there is little poetry of middle length and such as there is often consists of a series of verses, each a complete poem in itself, based on a common theme. From the above there would seem to be no Indian source which could have influenced the writing of lyrical poems such as the *Añang Nirartha*.

The lack of yogic or religious aspects in the Sanskrit poems differs markedly from the *Añang Nirartha*. In the latter work the poet's stated aim, all that he longs for, is that through the practice of poetic composition he will attain permanent union with the deity. His performance of his priestly ritual is also a way of achieving this identification.

As Zoetmulder (1974:178-185) points out, although the goal is the same for all those who seek mystical union with the Deity, their paths are different. For the poet, his god is the god of beauty and his union with the god is both a means and an end. This union is the means to create a work of beauty, a *kakawin*, and it is also an end for by constant practice he will reach the ultimate union, and final liberation, *mokṣa* or *kalēpasan*. For the poet priest Nirartha, his goal is, as was that of the ancient Javanese poets, unity with his personal deity, his *iṣṭadewatā*, but the means he employs both in his writing of *kakawin* and in his priestly ritual have much in common.

4. Love-in-separation

Rasa, 'mood' was one of the essential elements of the Indian *kāvya* and the great Sanskrit epics. There were nine basic *rasa* which in turn had infinite ramifications (Ingalls 1965:11). The *Bhāṣapṛāṇa*, an Indonesian text on *kakawin* poetics, reveals that *rasa* is an essential element in *kakawin* composition also (Rubinstein 1988:225).¹ *Śṛṅgārarasa* (the erotic mood) has, in Sanskrit writings, two major aspects, *sambhogaśṛṅgāra* (love-in-enjoyment)

¹ The nine *rasa* as enumerated in the *Bhāṣapṛāṇa* are: *śṛṅgāra* (the erotic), *wīra* (the heroic), *bībhatsa/wībhatsa* (the loathsome), *rodra* (the violent), *(h)āṣya* (the comic), *bhayānaka* (the terrifying), *karuṇa* (the compassionate), *adbhuta* (wonderment) and *śānta/rasāhingsā* (the tranquil. Rubinstein 1988:226).

which portrays love unmixed, and *vipralambaśṛnggāra* (love-in-separation) which portrays love tinged with grief (this division of the mood of *śṛnggāra* does not appear in the *Bhāṣapraṇā*). The separation of lovers is further analyzed according to the reasons for their separation, parental objection, exile, jealousy and so on. The ‘mood’ of ‘love-in-separation’ is the constant theme of the *Añang Nirartha* and is given expression first in 1.5a:

*Angde bhranta nikang manah kasapihan lulut inuratan ing smarānglare
kāngĕn rehkw apasah kalāwan ika sang wwang araras atĕmah gring ing paran*

They (the beauties of the scene) aroused lovesickness in the heart of the one whose attachment is ended and who is burdened by the smarting of love.

This separation is forever in my thoughts and so too is the lovely one and it has become an affliction on my travels.

The theme of ‘love-in-separation’ is one of the expressions of love examined by Supomo in his study of love and eroticism in the ancient Javanese *kakawin*, ‘Kāma di dalam kekawin’ (1985). Supomo treats a topic which some earlier scholars regarded as taboo. The many occurrences of romantic or erotic passages in *kakawin* were even regarded by some as ‘obscene’ and their presence used as proof of interpolation (Zoetmulder 1974:65).¹ The word *kāma* as Supomo points out means ‘desire’, ‘pleasure’ and ‘sensual pleasure’. Kāma, the God of Love and Beauty, was not only a favoured *iṣṭadewatā* of *kakawin* poets but he appears frequently in Sanskrit *kāvya* and was worshipped ‘more by the poet than the priest.’ Supomo explores the relationship between the practice of yoga, the composition of *kakawin* and eroticism as expressed in *kakawin* which he regards as elements of a triad.

The many ways that love and eroticism are expressed in *kakawin* is explored by Supomo. They are: the *kakawin* as a means to soothe the heartache of the poet and the readers of his work, the singing of poetical

¹ Poerbatjaraka, in various publications over the years, proposed that a single person was the author of most if not all of the interpolations in *kakawin*, finally putting forward in 1951, Nirartha as the author of these passages (Zoetmulder 1974:66).

works to woo a reluctant girl and as a prelude to sexual intercourse, and descriptions of sex in the bridal chamber (*sambhogaśṛṅgāra*). One way the theme of *vipralambhaśṛṅgāra* is expressed is by the exchange of *kakawin* between the parted lovers. Supomo also discusses the Tantric concept of sexual union as a means of attaining *mahāsukha* (supreme bliss) and the poems in which this idea was embodied which employed a form of language called *sandhyabhāṣa* or 'twilight language'. According to Siegal (1978:40) whom he cites, this is

[...] a symbolic language, a code in which esoteric doctrine was expressed in sexual terms. The sexual experience was equated with yogic experience in the attainment of the state of non-ego, vacuity, the suspension of thought-process and self-consciousness.

The ancient Javanese *kawi*, as Supomo notes, often employed yogic terms in his descriptions of love-making, and points to such terms as *smaratantra-yoga* (*Arjunawijaya* 38.1). These terms indicate the tantric yogic doctrine and practice of love in which sexual union is conceived as a ritual. Supomo explains that the Javanese *kawi* from the time of the East Javanese *kakawin* have compared nature's beauty to female beauty: the line between the emotions aroused by the contemplation of nature's beauty and desire for a woman is often hazy. Using an example from the *Sutasoma* (90.1) Supomo points out that when the poet Tantular uses the term *angapi langö* because of the richness of meanings of the word *langö*, we are unsure whether *Sutasoma* is savouring the beauty of the scenery, composing *kakawin*, appreciating (reading) *kakawin*, or is sexually aroused.

As I have indicated, the theme of the *Añang Nirartha* is one of *vipralambhaśṛṅgāra* 'love-in-separation'. This theme has its expression in the poems which pass between Nirartha and his love, and in the description of the beauty that surrounds him in which he sees some aspect of her beauty. His desire to continue to be 'wedded' to his poetical composition is a response to that beauty and is a worship of his god, Kāma, and a means to unite mystically with him.

The yearning for union with the beloved has been likened to an ascetic's longing for union with his deity. When Rādhā suffers the pain of separation from Kṛṣṇa her longing is more than a sensual longing. It is a spiritual

one which the Vaiṣṇavas compare to the estrangement of the *bhakta* (devotee) from God (Lannoy 1971:351).¹ The term used in the *Gīta Govinda* to describe this longing is, in Sanskrit, *virahaduhka* (a term also used in Javanese *kakawin*), ‘the pain of being separated-in-love’, and their union is the supreme experience of lovers as well as mystics. It is the liberation of the soul from the narrow ‘self’ and union of the individual soul with the universal soul (Randhawa 1963:51-54).² This idea is expressed most clearly by O’Flaherty (1961:301, cited in Supomo 1985:411):

[...] *tapas* (asceticism) and *kāma* (desire) are not diametrically opposed like black and white, or heat and cold [...] They are in fact two forms of heat, *tapas* being the potentially destructive or creative fire that the ascetic generates within himself, *kāma* the heat of desire.

Many of the early Tantras were written in *sandhyābhāṣa* using similes and symbols to preserve teachings which only the initiated were able to understand.³ It is a language with layers of meaning, which by means of metaphors and ambiguous allusions is deceptively vague, its very ambiguity hiding its real meaning. It is a language which may be read on different levels depending on the adept’s understanding. Sexual symbolism is frequently employed in these writings. According to Zvelebil (1973:21-22) what to a casual listener may be a simple song, to the tantric adept may be instruction on how to obtain liberation, and words which have a primary sexual connotation can be used for the bliss of mystical union (Gupta, Hoens and Goudriaan 1979:104). In tantric thinking woman incarnates

¹ In Sanskrit poetry a woman separated from her lover (*vīyoginī*) is sometimes likened to a woman in a mystic trance (*yoginī*) which again draws a parallel between sex and asceticism (Ingalls 1965:231). *Yoginī* appears in OJED (s.v.). *Wiyoga* is the only form given in OJED (s.v.) with the meaning of ‘separated, pain of separation’ etc.

² The *Gīta Govinda* (‘Song of the cowherd’) written by Sri Jayadeva in the twelfth century in Bengal tells of the love of Rādhā and Kṛṣṇa (an incarnation of Viṣṇu), his abandonment of her and dalliance with the *gopī* (cowherd maidens) and their final union.

³ Some scholars used the term *sāndhabhāṣa* ‘intentional language’. However, its ‘intent’ was the same, i.e. to protect esoteric knowledge from the uninitiated (Mookerjee and Khanna 1977:32).

nature and she should be regarded with the same awe and adoration. This 'woman-nature' becomes an incarnation of Śakti (female energy of the god), the *yogin* incarnates Śiva. Their copulation is a 'rite', it is the union of the divine couple (Zvelebil 1973:48). The *Añang Nirartha* is also a poem with many layers of meaning. The esoteric and religious content of the poem is not immediately apparent but hidden.

5. The two journeys in the *Añang Nirartha*

My interest in the journeys undertaken by Nirartha narrated in the *Dwijendratattwa* is not in their historicity, but rather as they are a portrayal of the type of journey which Nirartha describes in the *Añang Nirartha*. There are some points of comparison which are worthy of consideration. The journeys as narrated in the *Dwijendratattwa* are discussed by Rubinstein (1988: Chapter 4, pp. 128-162) under the title of 'The mystical journeys of Dang Hyang Nirartha'. According to the *Dwijendratattwa* after Nirartha's first journey he returned to Gelgel and stayed for several months. His second journey was undertaken with the intention of visiting the mountains to the north, and if there were no obstacles, of travelling to the islands of Lombok and Sumbawa in order to find out about the religion there.¹

The second journey need not concern us as it bears no relation to the two journeys in the *Añang Nirartha* which appear to follow the rocky coastline of the southern part of Bali. Even where mountains are mentioned in the *Añang Nirartha*, for example in Canto 9, the sea always seems to be in view and there are no sea journeys mentioned. Nirartha's first journey narrated in the *Dwijendratattwa* took him along the southern coast of Bali between Rambutsiwi and Kusamba (Rubinstein 1988:132). During this journey he is said to have composed the *Añang Nirartha*.

The notion that the Balinese regard the mountains as the home of the gods and the sea as its opposite, that is as the source of evil and demons (although still to be met with, even in recent writings) has been refuted by

¹ Rubinstein (1988:148-149) relates that Nirartha became the prophet of the religion of Islam Waktu Telu, a branch of Islam which worships three times a day instead of the five times of orthodox Islam. The threat that Islam posed to Bali was countered by this new religion which stressed its similarities with Hinduism. Of Nirartha's journey to Sumbawa it is only related that he visited Mt. Tambora. From there he returned to Gelgel.

Lovric (1986a, 1987:48-51) and Rubinstein (1988:132-135). In Bali, both sea and mountains are places which are regarded as *tenget*, that is, they are supernaturally charged areas which prudent mortals avoid. The sea and rocky coastline and the densely forested mountains not only contain tangible dangers but are home to a concentration of powerful forces. Although dangerous to those who are unable to withstand such forces, for those with sufficient *śakti* they are places in which to meditate or in other ways communicate with these forces. The sea, regarded as a source of physical danger, is also the great purifier. It is *suci* (pure) and the abode of deities who possess both benign and demonic aspects. Various purificatory rites are held there, for example the ashes of those who have been cremated are, as a final rite, committed to the sea for purification. According to Lovric (1987:48) water has revivifying powers and ritual purification is a dominant element of Balinese religion (previously called Agama Tirtha, 'The Religion of Holy Water', and now known as Agama Hindu Bali). It was Nirartha who first taught the cure of illness through holy water, the most potent obtained from the sea, and taught the means of containing epidemic diseases through rituals called *panangluk marana* (Lovric 1987:324).

The *Dwijendratattwa* when referring to two sites visited by Nirartha uses the term *apingit* which has the meanings in both Kawi and Balinese of something sequestered, forbidding, of dangerous or forbidden access. It refers, according to Rubinstein (1988:135-136) to the 'supernaturally dangerous power' which is inherent in objects as well as places. The text portrays Nirartha as the possessor of extraordinary powers with which he was able to overcome both the difficulties of the terrain and the supernatural dangers which these sites concealed. Nirartha is depicted as *sang mahāyati* 'the great ascetic', *sang yatiwara* 'the eminent ascetic', and his supernatural powers are referred to in terms such as *śakti*, *kadibyan* and *kāṣṭaiśwaryan*. These terms, although not synonymous, are employed interchangeably in the text and all refer to the powers and abilities possessed by Nirartha.¹

¹ Nirartha is referred to as both *kadibyan* (root: *dibya/diṁvya*) 'possessed of divine or supernatural qualities' and *kadibyajñāna* 'endowed with divine, supernatural knowledge'. *Kāṣṭaiśwaryan* means possession of the eight supernatural powers, the *aṣṭaiśwarya*.

The idea that the beauty of nature veiled a divine presence pervades Nirartha's journeys, Rubinstein (1988:140-141) tells us. This presence was perceptible to Nirartha only because of these preternatural qualities he possessed. The term used in the text, *sūkṣma*, implies that it was insubstantial, subtle and not accessible to the usual human senses. Rubinstein also draws our attention to the Sanskrit concept of *māyā* as 'cosmic illusion'. The beauty which enraptured Nirartha is *māyā* 'illusion', it is that which is seen vaguely or at a glimpse, hinting at what is hidden.

The same sense of things faintly visible or hidden is present in *Añang Nirartha* and is expressed by words such as *lēyēp* ('vanishing from sight, fading away in the distance, faintly visible' [OJED s.v.]) and *lēngit* with a similar meaning. The term *lēyēp* also shares with *langö* a 'double-sided' meaning: it is that which is enchanting and enrapturingly beautiful, as well as the state of rapture which is produced by such beauty, by the emotion of love or by a mystic experience.

When Nirartha writes in Canto 8.3c that '[T]he thunder's tremulous sound was like a lover's song, fading away to conceal itself in immaterial form in the heart entranced by beauty' (*gērēh ahirit-hirit sakidung ing akung lēyēp*) he is describing not merely aspects of the seashore which remind him of his beloved (8.2 and 3), but a profound mystical experience. Every feature of woman, of landscape, of the poems he composes unite in immaterial form with the god who is present in *sūkṣma* (immaterial) form in all that is beautiful, and in the innermost heart of the poet.

Wṛhaspatitattva (Sudarshana Devi 1957:108-111) defines the eight *aiśwarya* fully. Briefly they are:

- 1 *añima*: the power to transform the body's gross form into fineness until the body disappears.
- 2 *laghima*: the power over the body to become at will totally weightless.
- 3 *mahima*: the ability to go where one chooses and to reside at one's will.
- 4 *prāpti*: the ability to acquire anything which is desired.
- 5 *prākāmya*: the ability to take on the form of any other thing.
- 6 *iśitwa*: the power to subjugate even the gods in heaven because the Lord of gods is within the *yogīśwara* himself.
- 7 *vaśitwa*: the possessor is capable of attacking the gods for he is in possession of the whole universe.
- 8 *yatrakāmāwasāyitwa*: this is the desire to go bodily. His body is such that he can punish whatever transgresses him, gods, men or animals.

These are all the fruits of being a *yogīśwara* (Lord of yogis).

Worsley (1991:166) writes that *kakawin* poetry is an illusory form, noting the term *māyākāra* which expresses this notion is used in the *Sumanasāntaka*. The poem, like the phenomenal world, is *māyā*, an illusionary image, yet at the same time, 'that in which is embodied an essence which alone is real.' That essence is the poet's tutelary deity, his *iṣṭadewatā*, and the poet's obsession with beauty in whatever form it takes, is to unite and worship with its divine source. For Nirartha this is the god of love and of beauty, Kāma.

Both seashore and mountain were the haunts of the ancient Javanese *kawi* in search of inspiration for his poetry. It is particularly during *Kārtika* the fourth month, when the rumble of thunder is heard and the soft rains begin, that the poet ventures to these areas, for it is then, for him, that nature is at its loveliest.

In the Javanese *kakawin Sumanasāntaka* (Cantos 50-51) a description of the beauties of both sea and mountain takes the form of a friendly argument between the princess Indumatī and a maidservant. It is the night before her *swayambara* (princess's choice of a husband), and the women of the palace spend the night in conversation. Women who had been married to *kawi* speak of their delight in visiting the seashore during *Kārtika* where they share a wall-panel (*wilah*) with their husbands and write a *palambang* in *kakawin* metres. They describe the rocky slopes and caves which are 'like offerings to those who have abandoned themselves in the pursuit of beauty.' The princess feigns to be disinterested and says she takes no delight in visiting the seashore, for the common fishermen there do not understand differences in rank so that she is embarrassed to collect shellfish; 'only the waves which rise high one behind the other seem to offer a welcome and bow before those who are lost in the pursuit of beauty.' She says her heart is in the mountains and should she leave the court to become a maiden nun she would take refuge with the great sages performing asceticism there. Her maidservant counters with:

No my Lady. Where is the mountain which could surpass the ocean
 With its islands, *ranggang* pandanus, beaches, mists and lightning
 flashes
 And its ceaseless breakers? It is like a never ending *Kārtika*.

And as soon as the rain stops the birds dart around like flying white ants.

(Translation M. Fletcher)

She goes on to explain that the goddess Śrī together with the *amṛta* (ambrosia) resulted from the churning of the ocean and the god Viṣṇu is there in the midst of the ocean, and that is why the sea is superior to the mountains. Indumatī cannot agree for, as she says, the goddess Umā in bodily form comes to the mountains, and as Durgā she is famed in the three worlds, paramount among women and endowed with the eight preternatural qualities.¹ The god Rudra attends her, and united in wedlock they are of all-pervading power existing for all eternity in the *linggodbhava* (the *lingga* made visible).² The maidservant gracefully defers to the princess.

It is clear from this extract that the Javanese *kawi* regarded both sea and mountains as ambiguous areas of supernatural power. Although the maidservant admits defeat in the discussion there is no indication that sea and mountains are different in kind. They both contain latent forces and are home to deities and to physical and spiritual danger. It is my impression that there is no marked difference in the way Javanese and Balinese poets have perceived sea and mountains. The sea's ambiguity in the ancient Javanese *kakawin* is discussed by Wiryamartana (1992) where he refers to the presence of the *Samudramanthana* (Churning of the ocean) myth in many *kakawin* and the 'mythic dimensions' of the sea and, in some texts, its

¹ The term used in the *Sumanasāntaka* is *kāṣṭagaṇan* 'the status of having attained the eight preternatural qualities', the equivalent of the eight *aiśwarya* (see p. 37 n. 1 above).

² The *linggodbhawacarita* is literally the 'myth of the *lingga* (the phallus as symbol of Śiwa) made visible'. The tale, originating in India, in the *Isāna-Purana* is retold in the *Korawaśrama*, a Javanese prose text. Hooykaas in his study, 'Śiwa-lingga. The mark of the Lord' (1964:141-187) relates the myth. It is frequently depicted by Balinese artists and tells of Śiwa's manifestation as a vast mountain of crystal. Bhatara Viṣṇu burrowed deep in the earth to find its base and Bhatara Brahma flew up to find its peak; neither were successful. This proved Lord Śiwa's superiority over both Brahma and Viṣṇu. Hooykaas includes a drawing he describes as representing the Balinese Brahmana Pedanda's way to unite with Śiwa: 'to become one with Him, to be God, to be Surya and to be Linggodbhava.' The *linggodbhava* is discussed in more detail in Chapter 3 p. 69.

relation to ritual and yoga. This is true also of some Balinese lyrical poetry. For example, both the *kakawin Sangu Tangis* and the *tengahan kidung Raśmi Sañcaya* contain references to this myth, and to ritual and yogic practices.

Nirartha's first journey (Cantos 1-20 of the *Añang Nirartha*), takes place during the month of *Kārtika*. He tells us that the *asana* blossoms are falling and that it is the first half of the month of *Kārtika*. In 20.5 he mentions that he has been away less than a full month. During his second journey, Nirartha says only that the fourth month is the time for lovers to share a romantic adventure at the ocean's shore (22.1): whether his journey takes place during *Kārtika* is not noted. The reason for Nirartha's first journey related in the *Dwijendratattwa* is not stated to be mystical in intent. It merely relates that

Kahadang mahyun pwa sira macangkrama mahas abayangan ring Bali pulina.

It just happened that he desired to disport himself by wandering from place to place on the island of Bali, without fixed intention.

(Rubinstein 1988:143)

During this journey, however, he is said to have composed poetry ceaselessly, founded hermitages, consecrated temple sites and constructed temples. Lovric (1987:324), citing the *Usana Bali* (HKS 1987), relates that Nirartha urged travellers to stop at temples on their journeys and rulers to build temples in remote places for the protection of travellers. He also pointed out the need to build temples in places that were *tenget*.¹

¹ The *Dwijendratattwa* relates that nine temples were founded by Nirartha during his first journey as *wānaprastha*: Pura Rambutsiwi, Pura Tanah Lot, Pura Uluwatu, Pura Bukit Payung, Pura Sakenan, Pura Er Jeruk, Pura Tugu, Pura Tengkulak and Pura Gua Lawah. During Nirartha's second journey only two temples are mentioned: Pura Ponjok Batu, and in Lombok, Pura Suranadi. The founding of the temples Pura Pangajengan and Pura Peti Tenget took place during Nirartha's final journey as *bhikṣuka*. The *Dwijendratattwa* also relates that this is the time of the founding of the temple, shrine and pavilion honouring the God Masceti at Pura Sakenan. However, there appears to be some confusion for the aetiology of Pura Sakenan was related in an earlier episode, during Nirartha's first journey (Rubinstein 1988:285-287, Table 5).

Nirartha's role in the establishment of temples even in the twentieth century can be seen

During this first journey as it is described in the *Dwijendratattwa*, Nirartha, after leaving Rambutsiwi, travelled south to the coast and followed it in an easterly direction. A promontory became the site for the temple of Tanah Lot. From there Nirartha followed the coast in a south-easterly direction until he came to a beautiful cape where he composed poetry and constructed a hermitage and the temple Pura Ulu Watu. After travelling in an easterly direction Nirartha came to Bualu and consecrated the site of Pura Bukit Payung there. The *Dwijendratattwa* then relates:

When the *pedanda* had completed bathing he travelled north again, following the coast. Eventually, he arrived at Nusa Dua. There he halted and sat down and composed the *kakawin Añang Nirartha*. Upon its completion, he travelled further north. His journey will not be spoken of. Finally he arrived at Serangan. There, once again, the great *pedanda* was astonished by the beauty of the entire scene upon which he gazed. The beauty of the sea and the mountains was as if they were making love together, like the love-making of a woman and a man, so he thought. There was something which appeared to restrain the great ascetic, inducing him to pass the night there. The beauty of the entire scene intensified for the sun had almost set. Because of its beauty, beyond the normal realm of the senses, it was a fitting place to pay homage to Sang Hyang Paramasunya (God of the Supreme Void). That is why the temple named Sakenan was built by the *pedanda*.

(Rubinstein 1988:145-146).

in H. Schulte Nordholt's (1991) study of the founding of the *pura* Giri Kusuma in Blahkiuh. By building this temple and creating a history that it was built at Nirartha's instruction the rule of Gusti Putu Mayun was legitimized. Not only was the temple dedicated to Nirartha, but only he produced *tirtha* there. No Brahmana *pedanda* was permitted to sit on the *pawedan* (where the priest prepares *tirtha*) with the consequence that the *pemangku* (temple priest) brought all the necessary instruments to the *pawedan* and after an interval took away the *tirtha* supposedly produced by Dang Hyang Nirartha (Schulte Nordholt 1991:156).

After Nirartha left Sakenan, the *Dwijendratattwa* further relates that he travelled by boat to the coast at Renon where he spent the night. He then proceeded to Udyana Mimba (Banjar Taman Sari, Intaran, Sanur).

The colophon of a Balinese lyrical *kakawin*, *Sangu Tangis*, names Udyana Mimba as its place of composition. This poem contains a description of the temple of Sakenan (1.9-12) and something of its history.¹ There is no indication of the poet of *Sangu Tangis* nor when it was written. Clearly it was written after Nirartha's time for it is related in the *Dwijendratattwa* that Nirartha built the Sakenan temple on the island of Serangan. Its colophon contains an apology by the scribe for his ineptitude and his belief that the poem will be an object of ridicule. It states that it was written in the '*udyana mimbasrama*' (literally 'the garden of the *gria* of the *mimba* tree'), the Udyana Mimba of the *Dwijendratattwa*. The word *āśrama* (hermitage) is also used of *gria*, the compound of Brahmana *pedanda*. Canto 1.9 of *Sangu Tangis* begins with the poet journeying to the south where he sees a fishing village encircled by a great river. To the side of it is a sanctuary surrounded by all sorts of flowers and with a gateway given the form of the feelers of the *makara* (the emblem of Kāma). In the middle of the levelled grounds is a temple. It looks like a small mountain as it is covered with mist from the river. The red tendrils of the flame trees offer a welcome and there are sandalwood trees. The flowers of the *asana* trees seem as if they would fall in the third month and be carried away to Java. The building was newly constructed by the king with great care, for originally it had been a sanctuary for a deceased king. 'Famed in the world even as far as Java, its name was Sakenan in the world of men. None other than Bhatara Śangkara (Śiwa) was there, and that was why (the king) had been victorious in battle.'

The temple of Sakenan is often included in the *sadkahyangan* ('six state temples') of Bali, although there seems no general agreement as to which six temples form this group. The temple appears to have had links to the network of temples of Mengwi, a former kingdom of Bali (Grader 1960), but I can find no mention of a particular king in relation to the temple.

¹ See p. 42 and p. 41 n. 1 above.

Two islands are mentioned in the *Añang Nirartha* (1.2 and 22.2), but whether they are the islands which would be visible from the site the *Dwijendratattwa* says was the place of the composition of *Añang Nirartha* it is impossible to say. Both Nusa Penida and Sakenan would be visible from Nusa Dua.

In the *Añang Nirartha*, Nirartha says in 20.1c that he will seek hills, precipitous slopes, ravines and inaccessible places (*wukir i sěngkan i jurang ika durgamenusir*). These are precisely the places which are regarded as *tenget* and it is here he comes upon a number of religious establishments. In 20.1b he sees a *wanāśrama* (forest hermitage), in 20.3 he sees other religious establishments in good order: monasteries, Buddhist domains, halls and freehold abodes of religious communities (*wihāra kuṭi śāla maṇḍala kasiman*).¹ Nearby can be seen a *caṇḍi kahyangan* (sacred sanctuary).²

In Canto 21.1-21.3 a temple complex (*dharma kuśala*) is described. It is in a pitiful state. The pavilions are scattered, a statue of Gaṇeśa is lying on the ground, and all nature seems in distress. The description of an abandoned sanctuary is frequent in Javanese *kakawin* (Zoetmulder 1974:205) and Nirartha may have shared this taste for ruins with his Javanese counterparts although these descriptions may have been merely one aspect of a literary convention. A similar description of a delapidated Śāiwite *dharma lēpas* ('free' religious domain, that is, a *dharma* with no close links to the royal family) is described in *Arjunawijaya* Canto 32 (Supomo 1977) overgrown with *alang* grass and scrub, with the statue of Wiṣṇu being choked by roots and creepers. Statues of Śiwa and Gaṇa were without their overvaults.

¹ With the establishment of Majapahit rule, after the conquest of Bali in 1343, came the religious bureaucracy and creation of Buddhist domains (*dharma*) along the lines of those existing in Java. There were nine in number under the supervision of *dhyakṣa* (superintendent). Only Buddhist domains and *dhyakṣa* are mentioned and they were sent expressly on the king's orders (*Nag.* 79.3, 4). They were for the most part of the *kabajradharan* sect, (thunderbolt bearers) and so it would appear that the religion existing in the Balinese courts under Majapahit rule was the tantric Buddhism which existed in Majapahit court circles (JFC 4:254).

² *Caṇḍi* is defined in OJED (s.v.) as 'temple, sanctuary (in which the deity descends, is worshipped, and contact with it is achieved'. For an overview of *caṇḍi* see Fontein (1990:48-63 and especially Soekmono in Fontein (1990:67-95); Rawson (1967:208-267).

The temple described in most detail in the *Añang Nirartha* is the flower temple of 19.1-5. Its many architectural features, each made of specific flowers is discussed in detail in the section 'Notes to the translation' (19.1-19.5).

However, there are one or two details which are reminiscent of a passage in the *Sumanasāntaka* (177.5-6). Queen Indumatī and King Aja have been reunited in heaven. She tells him of her yearning as she waited for him to join her in heaven, and of the difficulties she found on her way to heaven:

At night when the moon was full and bright, I would be lost in thought
and let the pandanus flower rest on my lap as if it were your head.

Because of my yearning for you I ordered the *tadah-asih* bird to convey
my tears in the night.

In the fourth month the *kalangkyang* bird would be my go-between to
come to you at the time of the rainclouds

(to tell you) that I was waiting anxiously for your arrival, just you
above all others, and as if in the rumble of thunder I called you to
come.

My tears were a river which hindered me and by the fierceness of its
current seemed determined to cut across the pathway.

The 'rocky bridge' was of loose hanging *gaḍung* vines, their flowers
spreading sweet fragrance together with that of the pandanus flower.

Tendrils of the *katirah* creeper reached out to act as a handrail when at
the coming of the wind (the bridge) seemed to sway.

Beautifully arranged flowers formed its canopy roofed over with the
wings of bees.

(Translation M. Fletcher)

While not as elaborate as the temple described in *Añang Nirartha*, the floral features, and particularly the roof of bees' wings, show striking similarities with the *Añang Nirartha*. Although Nirartha, as a poet and a descendant of poets, would have been familiar with the ancient Javanese *kakawin*, it is interesting to speculate that his closer knowledge of the *Sumanasāntaka* (see p. 16 n. 1 above) may have influenced this description of the temple in which he performs his worship.

Also reminiscent of the flower temple of the *Añang Nirartha* is a site described in the *Dwijendratattwa*. When Nirartha arrived at Mengwi a water-spout in the shape of a makara surrounded by flowers commanded his attention. He performed *sūryasewana* there and the place became the site of a temple. It is told in the *Dwijendratattwa* that

[T]he *pedanda* departed from Mundeh and arrived at a place in Manguri (Mengwi). Then he came upon a water-spout in the shape of a fish-elephant. Its water was clear and pure. It was like the river Narmada. It overflowed in beauty because every kind of flower was in full bloom. As well, their sweet scent was driven by a slow, gentle breeze. The fallen, wilted flowers were like a carpet. This beauty appeared to summon the *pedanda's* desire to savour it, in the innermost depths of his heart. There the *pedanda* stopped for a time. In the end he was not neglectful of performing *surya sewana*. Finally, a temple was built there named Pura Wulakan (The Well Temple). Taman Sari (The Garden of Flowers) is its other name down to this day. (Rubinstein 1988:142)

Nirartha, as a poet, was entranced by the natural beauty of places such as Mengwi and relished it in the innermost depths of his heart (*antahhrdaya*). And it was in such places, where as a priest, he sought union with his deity in his ritual of *sūryasewana*. His journeys as related in the *Dwijendratattwa* are described as mystical and the poetical works he wrote during these journeys are portrayed as divinely inspired. The composition of *kakawin* is depicted as an activity which befits *pedanda*, for both creative endeavour and priestly ritual are linked as mystical practices.

Rubinstein (1988:131) details the religious character of the conditions which inspired Nirartha's literary creativity and which are essential for Nirartha to identify with the Divine. They are:

withdrawal to uninhabited regions, attraction to and contemplation of the beauty of nature there, perception of the divine source of this beauty, adoration of and the attainment of mystical union with the Divine through the composition of literature or other

mystical practices, such as the consecration of temple sites and temple construction.

These essential conditions are present also in Nirartha's journeys as the *Añang Nirartha* tells them. Nirartha's withdrawal to uninhabited regions, his contemplation of the beauty which surrounds him in these areas and his awareness of the divine source of this beauty are all aspects of the poem. His religious ritual and his composition of *kakawin* are also points in common with the view of Nirartha depicted in the *Dwijendratattwa*. One may also see in the temple of flowers which Nirartha visualises in the poem (19.1-5), a poetical image of the consecration of sacred space and the temple constructions undertaken by Nirartha in the *Dwijendratattwa*. The temple which he constructs in his mind performs his priestly ritual.

1. General

In this chapter I discuss aspects of Balinese mystico-religious activity, in particular alphabet mysticism and the religious ritual of the Balinese *pedanda* as they relate to the *Añang Nirartha*. These are not two separate subjects for the *pedanda* uses the power of the sacred *akṣara* in every phase of his daily ritual, and it is Balinese religion which suffuses all aspects of writing and the spoken word: they are indivisible.

Many aspects of Balinese religious thought have been treated by Hooykaas in his numerous writings and in 1966 he presented his study of the complete ritual of the Balinese Śaivite priest.

Hooykaas (1964:21-40) discussed Saraswati as the goddess of learning and literature and touched on the sacred nature of the syllables, *bijākṣara* ('seed syllables'), and *mantra*. Zurbuchen (1987) in her study of the shadow theatre wrote about Balinese mystical beliefs concerning language and their influence on both written and vocal traditions. Rubinstein (1988) using a number of *tutur* described the religious beliefs which dominate literacy in Bali.

Soebadio in her study of the *Jñānasiddhānta* (1971) also dealt with aspects of alphabet mysticism. The *Jñānasiddhānta* is a *tutur* and its contents discuss the most important features of *Śaivasiddhānta* doctrine in Bali. The term *tutur* is not easy to define. Zoetmulder (OJED s.v.) gives 'memory, recollection, consciousness [...] holy tradition [...] text containing religious doctrine.' Soebadio (1971:3) defines it as 'an authority for teaching and memorizing by the adept.' The *Jñānasiddhānta* is a compilation, with perhaps the final compilation done by one or more generations of priests. Its latter chapters are a Tantric treatise in the form of lessons given by the

god Śiwa to his consort Umā and to his son Kumāra. It has many chapters which conform to the Balinese priest's ritual, and because of this, this part of the teaching could be considered still of relevance to daily religious practices. Soebadio found that the *lontar* manuscript of the *Jñānasiddhānta*, although venerated as a *pusaka*, a sacred heirloom, seemed rarely even to be opened, let alone to be in daily use nowadays. However, as it is still so revered, it appears that it was, in the past, of importance to the priest's ritual.

The references to mystical practices and to what I believe is the religious ritual of a form of *sūryasewana* as described in *Añang Nirartha* are explicated in this *tutur*.

2. The sacred syllables

When Nirartha speaks of the final aim of his poetical endeavours as *nirakṣara* he is speaking of the manipulation of sacred fixed groups of *akṣara* which are used in magico-religious activity.¹ The word *nirakṣara* and the process is defined by Zoetmulder (OJED s.v.) as: 'The state of having transcended the sacred syllables, end of a progressive simplification *daśākṣara*, *pañcākṣara*, *tritunggalaken*, *rwa bhineda*, (that is from the ten syllables to the five, three and two) in obtaining unity with the deity.'² It is not only as a poet that Nirartha employs the sacred *akṣara* for the priest Nirartha uses this process of an inner activation and contraction of the *daśākṣara* as part of a religious ritual. It is also part of the complex daily ritual, *sūryasewana*, the worship of Śiwa as the Sun (*Śiwāditya*), performed by each Balinese *pedanda siwa* every morning.

¹ The Sanskrit origin of the word *akṣara* is *a-kṣara* meaning 'imperishable' (Hooykaas 1964: 37). It seems doubtful that the Balinese understand *akṣara* in the Sanskrit sense according to Rubinstein (1988:63), who states that their mystic linguistics is based rather on the belief in the divine origin of letters and that '[...] they are invested with ambiguous, supernatural power that can be manipulated to alter the course of events. It is only as a consequence of their belief in the divine origin of letters that the Balinese might regard letters as imperishable [...]'

² Kawi, Balinese and Sanskrit scripts are syllabic. The vowel *a* is inherent in every consonant. It may be replaced by the symbol for other vowels or eliminated by the use of the mute symbol. The term *akṣara* may be translated 'letter' or 'syllable'.

Balinese alphabet mysticism bears a strong resemblance to Indian Tantric linguistic mysticism as Rubinstein (1988:63) has noted, but she adds that although there are many similarities they are not identical, 'for the transmission of Tantrism to Java and Bali must have witnessed its reinterpretation at the local level.'

Both the written word and its utterance are possessed of ambiguous supernatural power which may be harnessed by those wishing to communicate, or mediate with divine or chthonian forces. One of the most essential traits of Tantrism is its conception of a phonic plane of existence parallel to, and in fact basic to, the objective world (Gupta, Hoens and Goudriaan 1979:93). The Balinese ascribe to the *daśākṣara* an internal and external reality; they have both macrocosmic and microcosmic referents and are seen to have their own domains within the human body.

Zurbuchen (1987:57) explicates the four categories of *akṣara*: *swara wyañjana* (vowels and consonants), *wreastra*, *swalalita* (or *swalita*), and *modre*. *Wreastra* are letters as they are found in words, with all the modifications, addition of vowel symbols, vocalic merging (*sandhi*), shortening and so on. *Swalalita* are letters from the two groups *swara wyañjana* and *wreastra* which are combined or abbreviated to make another symbol which may or may not have mystic import such as *panten* 'shorthand' abbreviations for commonly used words and phrases, for example, *pu* an abbreviation of *purnama* 'full moon'. It also includes the type of written symbol used by the Balinese for the visual display of hidden meanings and secret knowledge.¹ *Modre* is the term used for the mystically powerful signs whose sounding can call forth gods, and otherworld beings and are important in the practice of both magic and religion.

Rubinstein (1988:57-89) in her examination of the *tutur Aji Saraswati*, a Balinese text which deals with the philosophical foundations of alphabet mysticism, found that not all the manuscripts were in agreement in their definitions of these groups. This work divides the *akṣara* into three groups. *Wreastra* are said to consist of the eighteen letters of the Balinese alphabet.

¹ This would seem to bear some resemblance to the Tantric practice of a cryptic style of writing, especially that which was written with disordered letters, the aim of which was to keep the contents concealed from the non-initiate (Gupta, Hoens and Goudriaan 1979:104).

They are referred to as ‘moving letters (*sastra molah*) and are a creation of Sang Hyang Kawiswara (‘God or the Lord of poets’). *Swalita* is said to be *ang* or *am*, or the coming together of Brahma and Wiṣṇu in the *rwa bhineda* (a doctrine described below). Other manuscripts give differing interpretations. It is said to be a creation of Sang Hyang Rekha. Its sound is described as a bee or a bird waiting for the fall of rain. ‘The humming of bees and the reverberation of the sacred syllable *ong* (the reduction of *ang*, *ah*) are often equated in Bali’ (Rubinstein 1988:68). *Modre* also is subject to multiple interpretations. *Modre* is said to number ten letters, or to be the *daśākṣara*. *Modre* is the creation of Sang Hyang Saraswati. Sang Hyang Kawiśwara, Sang Hyang Guru Rekha and Sang Hyang Saraswati together comprise the trinity Sang Hyang Tigajñana (‘The divine triad of knowledge’). According to Hooykaas (1964:26) the deities who comprise this trinity are equated with *bayu*, *sabda* and *iḍḍep*: Guru Rekha (*iḍḍep* ‘thought’), Saraswati (*bayu* ‘action’) and Kawiśwara (*sabda* ‘word’). In Bali this is a religious doctrine which stands for virtuous behaviour by word, thought and deed. Sang Hyang Saraswati, the goddess of literature and learning, has been mentioned above (p. 4, n. 1), as the *iṣṭadewatā* invoked in the *manggala* of *kakawin* of Balinese origin (Zoetmulder (1974:174).¹

The *daśākṣara* (the ten sacred syllables) comprises two series of five *akṣara*. The first is the *pañcabrahma* (‘the five Brahma’) which consists of five syllables *sa-ba-ta-a-i*. They are the initial syllables of five aspects of Śiva:

<i>sa</i>	Sadyojāta
<i>ba</i>	Bāmadewa
<i>ta</i>	Tatpuruṣa
<i>a</i>	Aghora
<i>i</i>	Īśāna

The second series of five syllables is named the *pañcākṣara* and the syllables *na-ma-si-wa-ya* form *nama Śiwaya* ‘Homage to Śiva.’² The *pañcākṣara*

¹ Hooykaas (1964:21-39) wrote about Saraswati, her position in Balinese religion, rituals pertaining to her *odalan* (religious anniversary) and the many myths associated with her.

² Hooykaas (1964:36) notes that in the priest’s ritual the *pañcākṣara* is called *pañca tīrtha* the ‘five-fold holy water’ and the *pañca brahma* the ‘five-fold fire formula’. Water and fire are

contracts to the *tryakṣara*, the general term in Bali for the three *akṣara*. These are *a*, *u*, *ma*. This occurs, according to the *Turur Aji Saraswati* (Rubinstein 1988:72) through the following process:

na and *ma* 'return' (*mulih*) to *a*
si and *wa* return to *u*
ya returns to *ma*

A-u-ma are nasalized to become *ang*, *ung*, *mang*, by the addition of the *ulu candra*. The *ulu candra* consists of three elements: the *ardhacandra* (the half-moon), the *windu*, and the *nāda*.¹

Nāda and *bindu* (*windu*) are important concepts in South Indian Śaiva-siddhānta according to Soebadio (1971:10). *Nāda* is primordial sound, the first *tattwa* ('principle') from which all other *tattwa* emerge, and *bindu* is the stage at which action is manifest. In Balinese thought the *ulu candra* symbolizes the gods Brahma (*ardhacandra*), Wiṣṇu (*windu*) and Íswara (*nāda*), the *Tripuruṣa*. The *tryakṣara* becomes the *rwabhineda* (the two divided) which consists of *am* or *ang*, and *ah*. There are two kinds of *rwabhineda*, one

dominant forces in the Śaiva *pedanda's* ritual, for the annihilation by fire of all impurities, material and spiritual, is followed by further ritual actions which results in the creation of holy water and purification by means of it. Lovric (1987:70) also designates the *pañcākṣara* 'the five-fold water formula' and the *pañcabrahma* 'the five-fold fire formula' for *akṣara* have their own metaphysical powers of life and death. The balance of both fire and water elements in the human organism influences life and death.

¹ Hooykaas (1972:101) relates that the *dalang* (puppet master) recites a series which dissolves the A back to the void:

the syllable A dissolves in the syllable OM
the *omkara* dissolves into the *ardhacandra*
the *ardhacandra* dissolves into *vindu*
vindu dissolves into *nāda*
nāda dissolves into *śūnya* (the Void)
śūnya dissolves into *nirbana* (final release from *sangsāra* and reunion with the Supreme)
nirbana dissolves into *ilang* (lost)
ilang dissolves into *ěndi* (where?)

toward the endless silence.

The sequence ends *nanta něpi ngkana ungguhan ing Sunya Ilang*
('The endless silence is the abode of the Lost Void').

without letters, the *rwabhineda tan pasastra*, and one with letters which is related to the *am ah*. The *rwabhineda tan pasastra* is basically the belief in opposites which are conceived in pairs, or with an intermediate stage: hot-cold, or hot-lukewarm-cold. The most important opposites are male-female. Fire and water are also considered a pair of opposites, for the balance of both elements in the body influences life or death: thus the life-giving mantra *AM-AH* and its reversal, the death causing counterpart *AH-AM* (Soebadio 1971:57-58). The *rwabhineda* finally dissolves into *ong*, the *ongkara* or *praṇawa*, which is the symbol of the supreme god Śiwa. When the *daśākṣara*, the *tryakṣara* and the *ongkara* are grouped together it becomes the *caturdaśākṣara*, the fourteen syllables.¹

What Zurbuchen (1987:5) calls the 'holistic organizing principle in Balinese thought', the *nawasanga*, underlies these groups of *akṣara*. The *nawasanga* (both *nawa* [Skt.] and *sanga* [Kawi and Balinese] mean 'nine') is in the form of a compass of the four cardinal directions, the four intermediate directions and a centre. When the zenith and nadir are added to these nine, the *nawasanga* becomes the *ekadaśarudra* ('the eleven Rudra'). To each direction is ascribed a particular deity, with their *śakti* (female energy represented as their consorts), the appropriate colour, weapon, *akṣara*, body part and other elements. The *nawasanga* and its more concise five-fold version, the four cardinal points and the centre, are used to classify many different types of information used in magico-religious speculation and ritual.

Zurbuchen (1987:53) explains that in relating the *daśākṣara* to the *nawasanga* two clockwise (*pradakṣiṇa*) rounds of the compass are made each of

¹ Although the *pañcākṣara* and *pañcabrahma* remain the same, the *daśākṣara* as given in Soebadio (1971:50) is a different series of *akṣara*. They are given as:

I - Sadāśiva	RA - Maheśvara
HA - Viṣṇu	LA - Rudra
KA - Mahādeva	VA - Śāṅkara
SA - Brahma	YA - Śambhu
MA - Śāṅkara	U - Sadāśiva

This, as Soebadio notes (1971:78) is the same sequence given in Hooykaas (1964:167ff). According to Hooykaas this *daśākṣara* is used only at the last stage of the preparation of holy water by the priest, the final means of union with the deity (*patēmu ning ātmā lawan dewa*).

which concludes in the centre. Firstly the *pañcabrahma* are read with *sa-ba-ta-a* corresponding to the cardinal directions beginning in the east, and concluding with *i* in the centre. This is followed by the reading of *na-ma-si-wa* corresponding to the intermediate directions beginning in the south-east and concluding with *ya* in the centre where Śiwa resides. Śiwa is 'the supreme principle from which all creation emanates and the void into which, eventually, all will dissolve.' Thus Śiwa (or Sadāśiwa) embodies the central point of the *nawasanga* while the other eight deities, Iśwara (east), Maheśwara (south-east), Brahma (south), Rudra (south-west), Mahādewa (west), Śaṅkara (north-west) and Wiṣṇu (north) are regarded as different aspects of Śiwa's oneness.¹ Zurbuchen (1987:53) explains:

When this whole system is in motion, revolving, the ordered differences can begin their condensation into fewer and fewer forms until the final, single distillation is achieved – the goal of the mystic adept's meditation.

Akṣara have numerous macrocosmic and microcosmic referents: *daśākṣara* become *daśabāyu* ('ten winds or breaths'), the five syllables can be related to other pentads, the *pañcamahābhūta* (the 'five gross elements'), the *pañca tanmatra* (the five subtle elements), the *pañca sanak* (the 'five brothers'), the *pañca kosika* (the 'five seers') and so on.² The five plus two becomes *genta*

¹ However, as Pott (1966:135) points out, the gods seated to the north and south are not in fact aspects of Śiwa, but are the gods Wiṣṇu and Brahma. If one draws a vertical line from north to south through the centre, it connects the trinity Wiṣṇu-Śiwa-Brahma. He says: 'This feature can be explained if we assume that in a group composed of Śiwa with eight surrounding aspects another group of three deities, in which Śiwa was similarly the foremost figure, was substituted at the same time as two of the eight aspects of Śiwa were eliminated.' It is a contraction of an original system into a more concentrated form. 'The *nava sanga* group forms in this way an unusually fine and clear example of this process of simplification of more complex pantheons.' The phenomenon occurs in other Tantric Buddhist groups of eight surrounding a central figure, in which that figure is also the centre of a group of three (Pott 1966:98-99).

² The five brothers refers to the *kanda mpat* the four elder brothers/sisters, the concomitants of birth, and the younger sibling, the host. The *kanda mpat* are the spiritual companions and protectors of each Balinese throughout his life. Hooykaas (1974) deals with the creation

pinara pitu (the seven facial openings) and the nine becomes the *sastra sangha* (the nine bodily orifices) both of which play an important part in yoga.

The Balinese *pedanda* employ *akṣara* in their daily ritual, *sūryasewana*, during which the *pedanda* attains mystical union with the supreme god. Hooykaas (1964:37) relates that the *pedanda* manipulate *akṣara* 'as a protection and as a means of enhancing their power'. They do this by collecting the

whole set of *akṣara* of this alphabet from the spheres [...] and in a few *pradaḥṣiṇa* (clockwise direction) assign them, by their ritual action called *nyāsa*, to a place in their immediate neighbourhood.

Not only the *pedanda* employ the *akṣara*, they are also employed by literate practitioners in other fields. The *dalang* performs similar manipulations of the directions as a means of strengthening and guarding himself as he performs.¹

Lovric (1987:70) discusses the *sarira kadyatmika* ('mystical manipulation of *akṣara* in the body') employed by the *balian usada* (traditional Balinese healer who gains his knowledge from the study of magico-medical texts, *usada*) and the magical powers which can be manipulated by those who know their (the *akṣara*) positions in the body. Illness and disease are perceived to be caused by metaphysical forces or by an agent who has activated those forces. Human anatomy and physiology (*bhuana alit* – 'the little world') are bound to other mystical and physical systems. The body is a world in miniature and all parts of the macrocosmos (*bhuana agung* – 'the

myths relating to the *kanda mpat* and the *pañca kosika* and the rituals necessary to gain their protection. Mershon (1971) in her study of Balinese life rituals reveals the importance of the *kanda mpat* in Balinese thought.

¹ Hooykaas (1973:25) states that when the *dalang* is about to perform he utters the mantra

SA BA TA A I NA MA SI VA VA AM UM MAM *utpatti ngaranya*

I A TA BA SA VA YA SI MA NA UM AM MAM *stithi ngaranya*

A TA SA BA I SI VA MA NA YA MAM UM AM *pralina ngaranya*

'He must believe he has become the syllable OM written in the upright position.' (cf. Hooykaas 1964, *daśākṣara* of Śaiwa priest's daily ritual). This *mantra* is another demonstration of the importance of the bringing into existence, establishment and dissolution of the deity in Balinese ritual.

great world') have their referents within it. *Balian usada* can control the functioning of the human organism and can initiate healing by the uttering of the *akṣara* which have their precise positions within the body:

Balian usada use their own life force (*bayu*) to manipulate the metaphysical powers of the *aksara* to effect cure or relief of physical distress.

(Lovric 1987:70)

This manipulation of life force is called *babayon*. The *balian's* *bāyu* are ten in number and are referred to as *daśabāyu*. The *daśabāyu* are explicated in the *Jñānasiddhānta* (Soebadio 1971:166-167) as the sacred ten winds: *prāṇa*, *apāna*, *samāna*, *udāna*, *byāna*, *nāga*, *kūrmara*, *kykara*, *devadatta* and *dhanāñjaya*. They are also known as the *daśapāṇa*, the ten life-giving breaths.

When using mystical syllables, the *balian katakson* first seeks permission of Sang Hyang Saraswati, of Bhatara Nawasanga, and then of his own *taksu* (an intermediary through whom there is mystical participation with other spirits in another world of existence – the *balian* becomes *katakson* 'possessed'). He also calls upon his own *pañcamahābhūta* and *kanda mpat* (these two terms he uses interchangeably) and uses the *daśabāyu* and the *daśākṣara* to reverse the course of the illness (Lovric 1987:188).

Rubinstein (1988:60) notes that the *tutur Aji Saraswati* is studied by all literate practitioners in magico-religious vocations. It is studied by *pedanda*, by *dalang*, by smiths, diviners, scribes and for the *kawi* who 'compose *kakawin*' it is the basic text.

As we have seen, the central position in the *nawasanga* is occupied by Śiwa, just as Śiwa is identified with *ong*, the Void and final distillation of the *daśākṣara*. One would expect *nirakṣara* the 'state of having transcended the *daśākṣara*' to equate with Śiwa. Indeed, we find that in the *Jñānasiddhānta* (Soebadio 1971:48) Śiwa is equated with the Void and with *nirakṣara*. The Void is seen as the stage at which everything is still, or will become again, unmanifest (*niṣkala*), the Unmanifest World, while its opposite is called *sakala*, the Manifest World. The Void is considered the beginning, middle and end of all speculations. 'The Void is also the supreme goal of meditation, which is considered as being attained by degrees'. This Void and

Supreme Principle, 'is considered the same as the Supreme God, Śiva, and the Supreme Abstract Syllable OM' (Soebadio 1971:48).

The *Dwijendratattwa* relates that Nirartha, at certain sites during his journeys, was aware of a divine presence. The beauty of these sites veiled this presence which was perceptible to him as he possessed the supernatural faculties of a *yogi*. The term *sūkṣma* is used in the text to qualify this beauty (Rubinstein 1988:140-141).¹ At Tanah Lot this divine presence is named Bhaṭāra Sūkṣma, at Ulu Watu it is named Sang Hyang Parama-sūkṣma, and at Sakenan, Sang Hyang Paramaśūnya. The OJED (s.v.) defines this complex term *sūkṣma* as:

Subtle, of subtle matter, ethereal, unsubstantial, i.e. not accessible to the usual organs of perception, but perceptible to those gifted with supernatural powers; invisible, immaterial (hence comparable to *śūnya*, *niṣkala*, q.v.; it is the state of the deity not manifesting itself in visible form). Thus it becomes: divine (supernatural being), the supernatural manifestation from another world; the invisible essence of what is sensually perceptible; being present as the essence of.

These terms for the deity apprehended by Nirartha are epithets of Śiwa. In speculation about Sang Hyang Mahavindu in the *Jñānasiddhānta* (Soebadio 1971:23) six forms of Śiwa are given: '*Sūkṣmaśiwa*, *Sūkṣmataraśiwa*, *Sūkṣmatamaśiwa*, *Paramasūkṣmaśiwa*, *Atisūkṣmaśiwa* and *Mahāsūkṣmaśiwa* [...]' See also Soebadio 1971:229 for the twelve names of Śiwa and their places in the human body in the practice of *prāṇāyāma* (breath control). In discussing the right way of dying (Soebadio 1971:216-217) the *Jñānasiddhānta* relates that the soul, to the sound of OM, reaches the place twelve fingerbreadths (*dvadaśāṅgula*) above the fontanelle which is the seat of the Unmanifest (*Niṣkalapada*), the Lord Paramaśiwa. There the soul unites with Paramaśiwa and its appearance then is *Paramaśūnya* (Supreme Void). In the ritual of *sūryasewana* this is where the priest's soul unites with the Śiwa Soul (Hooykaas 1966:164ff.).

¹ Nirartha's apprehension of a divine presence veiled by the beauties of nature and the concept of *māyā* is discussed above in Chapter 2 pp. 38-39.

We also find in the *Jñānasiddhānta* the equation *Lingga* = Śiva = OM̐ (Soebadio 1971:48). In the Seven Divisions of the Sacred Sound OM̐ (*Sang Hyang saptOM̐kara*) the *SaptOM̐kara* is first equated with the sacred fire that consumes all the offerings. Then it is called the *Saptātmā* which consists of *ātmā*, *antarātmā*, *paramātmā*, *nirātmā*, *atyātmā*, *niṣkalātmā* and *śūnyātmā*. It is then equated with the seven deities (*sapta devata*) Brahma, Viṣṇu, Maheśvara, Mahadeva, Rudra, Sadāśiva and Paramaśiva (enumerated in ascending order). It is further equated with the seven syllables (*saptākṣara*). Seven dwelling places in the body are enumerated and seven levels of concentration (*saptapada*. Soebadio 1971:24-25). Paramaśiva is perceived as *śūnyātmā*, it is said:

Sang Hyang Paramaśiva sira śūnyātmā, ring mūrḍha sthānanira, nirvyāpara sira, Sang Hyang Parambrahma ngaranira, nirakṣara lakṣananira, nāda mūrtinira, ॐ vījākṣaranira.

The Lord Paramaśiva is *śūnyātmā*, the head is his dwelling place, he is inactive, he is (also) called the Supreme Brahman, his characteristic is that he is non-syllabic, he is embodied in the resonance, and ॐ is his nucleus. (Soebadio 1971:146-147)

Sadāśiva, Rudra, Mahādewa, Íswara, Wiṣṇu and Brahma all have their correspondences in the OM̐, in descending order, windu, ardhacandra, O, MA, U and A.

Chapter five of the *Jñānasiddhānta* (Soebadio 1971:87-107) deals with the problem of approaching death and the right way of dying. It is called 'the divine realization of the supreme destiny' (*sang hyang kahuvusan jāti-Viśeṣa*). As Soebadio (1971:15-16) points out, right knowledge includes ritual knowledge. Ritual is all important, for it is during ritual that the meeting with the deity, the temporary liberation of the soul, is accomplished by the priest. In the ceremony of *ngili ātmā* the priest guides his soul to the meeting place with the Supreme Being, in this case twelve finger-breadths above the fontanelle. There are three forms of ritual, *nistha*, *madhya(ma)* and

uttama, depending on the fullness of detail.¹ These three forms are also used in guiding the departing soul to complete liberation and union with the Divine. There are three ways for the sage which lead to dissolution (*kapralīṇan*):

nistha ritual: by which the soul leaves through the fontanelle;

madhya ritual: by which the soul leaves through the tip of the nose, and

uttama ritual: by which the soul leaves through the mouth.

The soul can be freed at once or it can be led through the *susumnā*, the central of the three veins (*nādi*) in the subtle human body,² and make it way through the fontanelle. This is called the way of Sadāśiva (*Śīva-mārga*).³

¹ The three forms of *niṣṭa*, *madya* and *uttama* are common to most ceremonies in Bali. For instance the consecration of a *pedanda* in Bali may be *niṣṭa* when the candidate takes part in everyday life until the actual ceremony. *Madya* applies when the candidate spends his time sitting motionless from early morning on. *Uttama* is the most exalted way for the candidate spends the whole of the preceding day, lying motionless, wrapped in a shroud, in a ritual symbolic of the death of the passions (Korn 1960:139-140). The priest's ritual also has a restricted *madhyama* ("middle") ritual and *uttama* which is the full ritual, essential for major ceremonies (Hooykaas 1966:15).

² The *susumnā* is the central of three veins in the subtle human body called *nadi* (also called *pamārga* [path of the breath]). Pott (1966:7) in discussing *hathayoga* says the system is derived from the doctrine of five streams of breath (*prāṇa*) in the body. In later times the system was expanded to a series of up to 399,000 *nadi*. However, the three principle ones are the *susumnā* which runs through the *meru* or spine, with the *pinggalā* to the right of it, and to the left, the *iḍā*. As Soebadio (1971:18) points out, these two are reversed in Indonesia, that is, the *iḍā* is on the right and the *pinggalā* on the left.

³ The death of the father of Princess Indumatī and Prince Bhoja described in Canto 10.32-33 of the *Sumanasāntaka* depicts this process of dying. The Queen has just finished speaking:

These were the Queen's words. Let us tell of the King who was in a pitiful condition enduring pain.

The Holy Life-Force was in his throat and in a split second his vital signs grew ever more faint.

Already he had taken to heart the essential core of the eminent ascetic's instruction, and steadfastly focussed his mind.

Unerringly, as though he were aiming an arrow, he felt it hit the mark.

He cut the bonds of Durgā-Kṛṣṇa in his body, his mind absolutely clear.

Immediate liberation was his aim. His hand gestures were intended to close off the side-paths on the Way

Together with its (appropriate) *mantra*. Immediately the King felt in his body an all-pervading force which at once sprang into the air.

The uniting of the soul with the Supreme Being is called the yoga of the sky (*devāmbarayoga*):

It follows the way of that which cannot be conceived (*niścintya*), for there are no thoughts. It is *nirabhiprāya*, it has no purposes. It is *nirapekṣa*, it has no cravings. It is *nirakṣara*, it has no texts.

(Soebadio 1971:89).

Soebadio adds in a footnote, '*nirakṣara*, in fact: no longer expressed by the sacred syllables'.

From the previous examples it is clear Śiwa, either as Sadāśiwa or Paramāśiwa, is equated with *nirakṣara*, the Supreme Void, that which is beyond utterance, beyond the sacred syllables, in the sphere of silence.¹

The writing of *kakawin* is for Nirartha his means of achieving this yogic state, for the writing of *kakawin* is religious in nature. It is a ritual employing letters which are divine in origin and potent in their effect. The Balinese do not conceive of the technical process of *kakawin* composition as

Its refuge was perfect detachment from all things. It disappeared and he felt it cease just at the precise moment the Śiwa Way was open.

The Śiwa Way here (*Śiwamārga*) is *Śiwadwāra* (Siwa Door – the fontanelle as detailed in Soebadio. The side paths are the seven facial orifices closed off with fingers and thumbs and the cessation of breathing (*kuñci*). This is generally accompanied with anal and genital locks (*bandha*) using muscular control. The enlightened adept is able to apply all locks by mental control.

¹ In the group of the *nawasanga* Paramāśiwa occupies the zenith, Sadāśiwa the nadir and Śiwa the center. However, when the group is expanded to eleven, Sadāśiwa and Śiwa usually change places, so that Sadāśiwa occupies the central position and Śiwa the nadir. 'At the same time it is explicitly explained that Sadāśiwa is Ardhaśiwa or else Śiwa-Devi or Śiwa-Ardhanareśvara' (Pott 1966:136). The central position is then Śiwa-Śakti. Pott (1966: 109) relates that according to Siddhantic writings the All Highest is formed of Śiwa-pure knowledge and Śakti-supreme energy. 'When a world is to be created, Paramāśiwa releases his Śakti and blows pure but unmanifested life (*suddha māyā*) into it, Śiwa assuming the form of the nāda and Śakti that of the bindu [...] The trinity of Paramasiva, nāda and bindu form the three-fold *niṣkala* – the immaterial form of the Lord.' To the highest initiates, the triad displays itself as Sadāśiwa – the *sakala-niṣkala* (manifest-unmanifest) form of Śiwa. The wholly manifest form – *sakala* – is Śiwa's Maheśwara appearance.

a secular activity, as Rubinstein (1988:166) explains. It is not merely a skilful fashioning of words into a composition with the aim of worshipping, enshrining and attaining union with the Divine. Rather, the Balinese emphasize that the technical process of the manipulation of these mystic letters into words and the fashioning of them into a sacred, metrical form is in itself a religious process.

For Nirartha the state of *nirakṣara* leads not to union with Śiva, however, but to the heaven of Kāma with his beloved (*Añang Nirartha* 15.1). The relationship between asceticism and eroticism has been discussed above in the section ‘love-in-separation’ (2.2). O’Flaherty in ‘Asceticism and eroticism in the mythology of Śiva’ (1973:169-171) has explored what she calls the ‘ambiguous relationship’ of Kāma and Śiva in a section entitled ‘The partial indentity of Śiva and Kāma’. Drawing on various sources she explains that at times their roles parallel each other. The *lingga* is associated primarily with Śiva, but Kāma is also connected with the symbol (in the Holi ceremony) appearing as the phallus of fertility. The belief that Kāma was the son of Śiva appears in several *purāṇas* and according to a south Indian tradition Śiva created Kāma. When Kāma had adored the Śivalingga Śiva granted him the gift of exciting love among all creatures. She explains:

The interaction of the two supposedly opposed fires – the fire of desire and the fire of asceticism – is clear: the ascetic fire from Śiva’s eye merges with the fire with which Kāma pierced Śiva and finally lodges in the hearts of lovers.

Śiva in his turn partakes of the nature of Kāma and is actually called Kāma in the *Mahābhārata*. Another text states:

He who is known as Smara (Kāma) is Śiva, whose nature is bliss. One who desires happiness should remember (*smara*) Śiva born in his body in the form of Kāma. (O’Flaherty 1973:69-70)

There are many other ways O’Flaherty explores this ‘ambiguous relation-

ship', but it is not merely a partial identification of Kāma and Śīva which is apparent in Nirartha's worship but Kāma replaces Śīva.¹ It is here that Indian Tantrism provides an understanding of this process. Although no *mangala* invokes Kāma, it is clear that Nirartha's poem is an act of worship to his *iṣṭadewatā* Kāma. For the Tantric adept the worship of the Śakti, the divine female consort, is a prominent element. It is she, the *Dewi* who is regarded as the adept's *iṣṭadewatā* (although for the Javanese or Balinese *kawi* his *iṣṭadewatā* is not necessarily the goddess, as we have seen). Thus:

Tantrics regard the *iṣṭadewatā* as the most sublime manifestation of the divine. Therefore, when they take over a rite in which some other divinity is invoked, they always envisage their own *iṣṭadewatā* as the central point or essence of that deity. For instance, when worshipping the sun, Tantrics will envisage the Goddess in the centre of the sun's orb. (Gupta, Hoens and Goudriaan 1979:123)

Although it is not the goddess which Nirartha worships, but Kāma, this substitution, or superimposition, is precisely what occurs, as both the final state of having transcended the sacred syllables, *nirakṣara*, and as the object of his daily worship of Śīva as the Sun.²

3. The *maṇḍala* of birds

The *maṇḍala* of Canto 18 of the *Añang Nirartha* is not hidden in any way, but in the context of a lyrical poem, its significance as a *maṇḍala* could be easily overlooked. The *maṇḍala* begins (18.5c) in the east with the shriek of a woodfowl and the man and woman side by side (Nirartha's beloved with him in imagination). It continues in a clockwise direction (*pradakṣiṇa*) south where the *kuwong* bird with his mate cries incessantly (18.5d). To the west

¹ There is a *bija* ('seed' syllable) *klīm* which is the *mantra* of the procreative desire of Śīva as Kāma, representing joy, bliss, pleasure. K = transcendental desire, L = Lord of Space, I = satisfaction, M = pleasure and pain (Mookerjee and Khanna 1977:134).

² I have not investigated every occurrence of the term *nirakṣara* in *kakawin*, but have concentrated on its equation with the ultimate goal of union of the individual soul with the divine.

the *cātaka* bird sings with his female (18.6a). In the north the peacock is heard accompanied by the peahen (18.6b).

The *maṇḍala* (literally ‘circle’) has been called a ‘cosmogram’, with all the worlds, and divisions of the universe accommodated within it. It may be a two – or three – dimensional image used as an object of worship or a device for focussing the mind, the central point being identified with the deity in one of its incarnations. It is the central point which is the ‘most significant aspect of the *maṇḍala* for everything emanates from it and is finally dissolved in it’ (Rao 1988:28). At its most subtle it may take form within the body of the *yogin* himself, but whether internal or external the essential notion is that there is no difference between the two.

There are four portals (*dwāra*) facing the cardinal directions and in meditational processes, the *maṇḍala* devotee proceeds in *pradakṣiṇa* to south, west and north. This may be done symbolically, or as in this case, the *maṇḍala* may be large enough for devotee to move around. Pott (1966:71) defines the *maṇḍala* succinctly as a ‘cosmic configuration in the centre of which is an image or symbolic substitute of a prominent god surrounded by those of a number of deities [...] (which) may be used as an aid to meditation or as a receptacle for the gods.’ Although Pott (1966:72) mentions that *maṇḍala* are divided into four different kinds according to form and to their meaning, pictorially they may consist of various design elements and motifs.¹ To fit the exigencies of a lyrical poem any number of elements of the natural world would serve the purpose of *maṇḍala*, provided one is led into the centre. However, only human beings, animals or birds would provide the most important element, that is, the female.

The *maṇḍala* of the *Aṅg Nirartha* leads us to the temple of flowers which serves as Nirartha’s *paṭedan* and which contains the god who is the object of his worship. The similarities to the five-fold version of the *nawa-*

¹ Pott (1966:71) citing von Glasenapp, gives the following divisions, as employed in Vajrayana Buddhism:

1 *mahāmaṇḍala*, pictorial representation of the deities;

2 *samaya-maṇḍala*, in which the deities are indicated merely by their attributes;

3 *bija-maṇḍala*, in which the deities are indicated by their *bija*, a group of letters in nagari-script;

4 *karma-maṇḍala*, in which the activity of various beings is represented by *mudras* (hand gestures) or symbols.

sanga, the four cardinal directions leading to the temple, and inside the full *nawasanga* of a central deity surrounded by eight deities is clear. The most striking aspect here is the emphasis on the female. Firstly, in the east we have man and woman, then each bird is accompanied by its mate. Worship of the *Śakti*, the divine female consort of a deity, has been mentioned before as prominent in Indian Tantrism, indeed each god must be accompanied by his *Śakti* 'without whom they (the gods) avail nothing' (Woodroffe 1973: 10).

The place of worship must be 'unpolluted and quiet', and some texts give lists of such places. For example 'holy places, banks of rivers [...] sacred woods, lonely gardens [...] in the shade of certain trees, a temple or seashore etc.' (Gupta, Hoens and Goudriaan 1979:134). A place which is 'pleasant and mind-pleasing' is also appropriate (O'Brien 1993:228). The temple of flowers of Canto 19 of the *Añang Nirartha* would fulfill these criteria.

After the *maṇḍala* has been described, the sun rises (18.6d). This is the time the Balinese *pedanda* begins his morning worship. What seems an anomaly is the full moon which, immediately after, shines on Nirartha in the place of worship (19.7b). The presence of both sun and moon is, I believe, intentional. The Tantric Siddha poets examined by Zvelebil (1973) wrote their poetry in an enigmatic language, *sandhyābhāṣa* (p. 35 above). For the Siddha poet a simple poem of sun and moon hides its intent which is the union of Śiva and Śakti. The *iḍā* and *pinggalā*, the two main *nāḍi*, are positioned left and right of the *susumnā* which runs through the *meru* or spine (referred to on p. 59 n. 2 above). These channels are seen as moon and sun, male and female, semen and blood, their union is sexual union conceived as a ritual. In the *ṣaṭcakra yoga* system these channels of breath (*prāṇa*) intersect at psychic energy centres, *cakra*, sometimes called lotus (*padma*). *Iḍā* and *pinggalā* branch out from the lowest *cakra*, *mūlādhāra*, a four-petalled lotus situated at the base of the spine and the location of the *Śakti* of Śiwa, in her serpent aspect as Dewi Kundalini. The intention of this system of yoga is to awaken Dewi Kundalini and to transport her up through each *cakra*, to finally unite with Śiwa who is thought to reside in

Sahasrārapadma, the thousand petalled lotus situated upside down, above the fontanelle.¹ The *cakra* listed upwards from *mūlādhāra* are:

svādhiṣṭhāna-padma: a six-petalled lotus lying above the sexual organs,

maṇipura-padma: a ten-petalled lotus lying near the navel,

anāhata-padma: a twelve-petalled lotus lying over the heart

viśuddhi-padma: a sixteen-petalled lotus lying at the throat,

ājñā-cakra: a two-petalled lotus lying between the eyebrows.

(Pott 1966:7-8)

This is the most basic description of the *cakra*. There are many elaborations and variations in descriptions of aspects of this yoga system, and *iḍā* and *pinggalā* have many referents: *iḍā*, moon, consonants, *tha* breath, Saraswati (sometimes Gangga [sacred rivers in India]), woman, left nostril, and *pinggalā*, sun, vowels, *ha* breath,² Yamuna (river), man, right nostril, are merely some of them. Ratih, the consort of Kāma, is associated with the moon, and the union of Kāma and Ratih may be what is also suggested here. The site of one's personal deity, the *iṣṭadewatā*, is the eight-petalled lotus of the heart, the *anandakaṇḍapadma*. It lies in the immediate neigh-

¹ Texts such as the *Dwijendratattwa* and the *Kidung Pamañcangah* relate the story of Nirartha's encounter with a serpent. Nirartha with his wives and children entered a forest and encountered a giant serpent (*naga ageng*). He entered its mouth and within its abdomen he came upon a lake with three lotuses, red, white and black. He uprooted them and put the black lotus at his left ear, the red lotus at his right ear, and the white lotus he held in his hand. He emerged from the *naga* which disappeared. Nirartha's body changed to red and then became black and finally to a golden colour. Then it returned to its normal colour. His wives and children fled in panic. His eldest daughter when finally found, long after the others, had become *dewati*, no longer of this world. Nirartha conveyed secret knowledge to her and she became Bhatara ing Malanting, the Goddess of Pulaki. The resemblance between Kundalini yoga and the myth of the lotus and serpent and the colour symbolism seems striking, as Lovric (1987:321) also has noted. When first aroused Kundalini is black in colour and fractious. As she pierces each *cakra* she renders them latent (*laya*). When she reaches the *sahasrāra-padma* intense heat is aroused and the head of the *yogin* glows with a golden colour (Lovric 1987:319). How widespread Kundalini yoga may have been in Nirartha's time is impossible to ascertain, but traces certainly remain in present day Bali.

² The two syllables, *ha* and *tha*, together form Hatha (yoga).

bourhood of the heart and plays a major part in the Tantric yoga of the ancient Javanese poet (Zoetmulder 1974:173-185).

A Balinese priest, firstly by birth, and secondly by study and then initiation, becomes an ordained priest,

who is permitted, and has the ability, to project his soul from his body, to burn his sins away, to introduce the Siva soul into his pure body, to have the God Siva Himself prepare the Holy Water, to make the God return again to the celestial abode. (Hooykaas 1966: 10)

4. Nirartha's performance of *sūryasewana*

I do not intend a complete account of the Balinese *pedanda*'s daily morning worship, the worship of Śiwa as the Sun, I intend only to discuss aspects of the ritual as they appear to occur in *Añang Nirartha*. It should be noted at this point that, although many of the elements which make up the priest's ritual are present in *Añang Nirartha*, these elements are condensed and their sequence altered for the *Añang Nirartha* is not a detailed account of a ritual, but a lyrical poem in which the poet uses only those aspects which suit the exigencies of his poem. I am indebted to the detailed examination of this ritual made by Hooykaas (1966), *Surya-śevana. The way to God of a Balinese Siva priest*.

It should be stated that although I have called the ritual *sūryasewana*, there is the possibility that the ritual is something else entirely, one that is no longer practised today. It is said to be (19.10c and d) an esoteric yogic ritual, and referred to as 'the rising of love'. It may be, when one considers that Nirartha was born into a Buddhist family and later converted to Śaivism, that the rite presents aspects of Buddhist rites of his time. Or, indeed, it may be a Tantric ritual. The *Dwijendratattwa* describes Nirartha's mastery of *smaragama* (the art of love) and *cumbanakrama* (sexual intercourse). However this may be, I have seen aspects of the ritual which are analogous to the *sūryasewana* and to explore these other possibilities is beyond the scope of this study. I hope to show that this ritual may be a version of this ritual as it was practised in Nirartha's time.

The *sūryasewana* continually deals with the triad *bāyu, śabda, iḍḍep* ('action, word and thought'), of which the *mantra*, the words, are never omitted

although they may be abbreviated. The accompanying *mudra*, gestures, may be mentioned before or after the *mantra* or not at all. *Idēp* (or *dhyāna*) is what the priest must imagine, what he must be aware of during the actions of his hands and his mouth (Hooykaas 1966:14). The most frequently used *mantra* are the *astra mantra* and the *kūṭamantra* and the *utpatti* and *stithi* (or *pratiṣṭha*) phase of the ritual.

Hooykaas (1966:35-42) begins his account of the *sūryasewana* with a summary of the Balinese *pedanda siwa's* morning ritual. Most manuals of the ritual begin with the priest's arrival at the pavilion where he performs his worship. He cleanses himself and turns to the east facing the trays on which are his cult objects, flowers, rice grains and incense. In Bali flowers are an essential part of the priest's ritual, and indeed any offering to the gods, as is incense which is wafted by the hands, inviting the gods to partake of offerings. The flower temple which has just been described in the *Añang Nirartha* (19.1-5) provides (symbolically) the flowers for offering, a *puspāñjali*. The Balinese priest, however, uses them throughout his ritual. He takes flowers and cleanses his hands, his body, throwing the flowers away after each action. This goes on continually.

The priest first takes a flower and symbolically cleans his hands with it (*kara-śodhana*), right hand then left hand, one finger after the other. After cleansing his hands the *pedanda* continues to purify his whole body to make it a worthy receptacle for the Śiwa Soul to enter. He also cleanses his hands by means of the *kalpika* (three petals, red, blue-black and white, which symbolize Brahma, Wiṣṇu and Iśwara, the *tri-mūrti*), uttering the *pañcabrahma*, and assigns places in his body to the *pañcamahābhūta*. He cleans the water vessel (*siwamba*) using lamp and incense and puts clean water into it. After placing the clean water which will be changed into holy water into the *siwamba*, the priest writes AM UM MAM on the surface to honour Brahma, Wiṣṇu and Iśwara. Then the eight goddesses of the eight points of the compass are invoked so that they may take their places on the rim of the *siwamba*. The priest takes eight petals and applies them to the rim of the water vessel with incense and rice grains and draws a lotus of eight petals on the water. He had previously paid homage to Iśwara and the *daśākṣara*, and had gathered the *pañca tanmatra* and the *pañcamahābhūta* to the water vessel. The water vessel is tied around with kuśa grass and the *trimaṇḍala* (the three spheres) assigned to it.

The priest continues his worship and strengthens his own powers by breath control (*prāṇāyāma*). He then conducts his own soul upward through the fontanelle, the Śiwa door (*Śiwadvāra*), to a place twelve finger-breadths (*dwadaśāṅgula*) above it and proceeds to burn away all corporeal impurities. The first preparation of holy water takes place and is offered to Śiwa as to an honoured guest (*udakāñjali*). The ritual of hand cleaning is repeated and a whole series of *nyāsa* (the application of mystical syllables to parts of the worshipper's body or his immediate neighbourhood) to act as protection and to mobilize all benevolent forces. The priest murmurs all the vowels and consonants (*swara wyañjana*), and moving his fingers clockwise around the *śiwamba*, assigns places to them. He assigns the *padmāsana* ('lotus seat') a place in the water and his own heart, and pays homage to *padmāsana* and to *padma-hṛdaya* ('lotus of the heart').¹

The Śiwa Soul is now conducted down by means of the *sapta omkara atma mantra* through the fontanelle (*Śiwadwara*) to the priest's heart (*hṛdaya*). His presence is confirmed by *utpatti* for the god's arising, *devapraṭiṣṭha* for the god's presence and *stithi* for consolidation. It is now that the Śiwa Soul directs the priest's hands and tongue to prepare superior holy water. The ensuing actions and formulas concern the holy water which is conse-

¹ Hooykaas (1964:93-140) discusses the *Padmāsana* as the name of the seat of Surya or Śiwaditya, god of the sun. This is a stone throne usually situated in the back right-hand corner of Balinese temples. The term also refers to a position (*āsana*) in *yoga*. In a Balinese text *Sūkṣma ning sastra* (K 1924) which Hooykaas (1964:222) quotes it has a quite different meaning:

One should know the words of the Supreme Teaching. When one tries to look at it, it is not below, it is not on high but is in the so called Floating Air in the heart (*ambara anglayang ngaranya teleng ing ati*). Acknowledge Superior Bliss hanging without having something to hang down from. Having as basis *Padmāsana* and having as its sunshade *Padmānglayang*. *Padmāsana* means the base of the heart. *Padmānglayang* means the top of the heart. That is called the Ocean of Honey (*Sagara Madhu*) the origin of the course of the wind and the abode of the Holy Ongkara (*ungguan ing Sang Hyang Ongkara*).

This would seem to be the meaning when the *pedanda* assigns the *padmāsana* a place in water and a place in his own heart, and pays homage to *padmāsana* and to *padmahṛdaya* (heart lotus). Mt Agung the site of Bali's most important state temple is called *padmālayang* according to the *Raja Purana* (Stuart-Fox 1991:27).

crated. The priest should meditate on its being caused by the union of *Ardhanareśwari* (in one body [half male, half female] with his wife; especially Śiwa with Umā or Kāma with Ratih). The ritual stresses that this *tīrtha* or *toya* ('water') is now ambrosia – *amṛta* – which gives long life and victory over death. The *trimaṇḍala* is assigned to the holy water. The Śiwa / Sun Soul is released from the priests body to twelve fingerbreadths above the fontanelle and once more brought down to the priest's heart and there dissolved (*pralīna*). With homage to Brahma, Wiṣṇu and Íswara, the priest sips the holy water and sprinkles himself with it. His last act is to adorn himself with a flower and pay homage to the God of Love (*asēkar: OM Sri Smaraya namah*).

This, of necessity very abbreviated, account of the Balinese *pedanda's* morning worship deals only with the aspects of the ritual as they appear in the *Añang Nirartha* in Canto 19.6-10. This condensed version of what is a complex, repetitive series of rituals also provides an opportunity to clearly perceive the structure of the priest's (and by extension, Nirartha's) union with his deity.

The *Añang Nirartha* begins the priestly ritual with the appearance of the *lingga* on the filament of the lotus (19.6), described in the poem as a manifestation of Parameśwara surrounded by the *aṣṭadewati*, the eight goddesses. Parameśwara ('Supreme Lord' Śiwa) is not mentioned in the performance of *sūryasewana* but during the ritual of *Śiwa-lingga-pujā* (Worship of the *Śiwalingga*), where it is said that the worshipper should concentrate his thoughts and imagine that the world consists of an immense ocean and the Divine *Lingga* appears before him. The *utpatti* and *stithi* formulas are uttered and homage made to the erected *Lingga-Linggodbhawa*. Next, OM is pronounced to the Omniscient Parameśwara, the god who comprises Brahma, Wiṣṇu and Íswara and who is origin, existence and termination (*utpatti, stithi, pralīna*. Hooykaas 1966:173). The worship of Brahma, Wiṣṇu and Íswara occurs at each stage of the *sūryasewana*.

One could perhaps expect the *aṣṭadewati* of our poem to be the *śakti* of the eight gods of the cardinal points, the *aṣṭadewata* who exist and derive from Śiwa thus making the total of nine, the *nawasanga*. With zenith and nadir this becomes the *daśalokapāla* (the ten guardians of the world) grouped around Śiwa. Together they become the Eleven Rudra, the *Ekadaśa Rudra*. All these deities have their energies (*Śakti*) as their consorts. Pott (1966:134)

lists these goddesses with their directions: Umā (east), Lakṣmī (south-east), Saraswatī (south), Camuṇḍā (south-west), Satī (west), Raudrī (north-west), Śrī (north), Mahādevī (north-east), and with Umā taking central place. However, in the context of the priest's ritual the *aṣṭadewi* are the goddesses of the rosary (*ganitri*).¹ The *Sūryasewana* states:

One should know that the rosary (*ganitri*) consists of 108 beads, 100 of them to be considered as cash, eight of them as the seats of the *Aṣṭa-devi* eight goddesses who are perpetually frustrating your mind and thought. The priest's worship is useless unless he conquers the *Aṣṭa-devi*. Now the eight-fold Lakṣmī of the *Kara-śuddhi* [...] vanquishes the *Aṣṭa-devi*, that is the use of *Kara-śuddhi*, to be done before the rosary is taken in hand. (Hooykaas 1966:163)

The 'secret hand cleaning' (*kara-śuddhi rahasya*) is performed by the priest using the thumbs to carry out the ritual gestures. Beginning with the right hand forefinger he pays homage to Sadyojāta, middle finger to Aghora, ring finger to the syllable OM and to the little finger, the *astra mantra* (OM HUM RAH PHAT ASTRAYA NAMAH).² To each of the fingers is assigned a goddess, beginning with the forefinger:

¹ The *aṣṭadewi*, the goddesses of the rosary as given by Hooykaas are: 'Devī Jaya Siddhi, Mahākrodha Devī, Catur Āsinī Devī, Umā Devī, Camuṇḍa Devī, Durgā Devī, Mahāsinī Devī and Vighnā Devī.' A *Babad Brāhmaṇa* entitled *Babad Ida Bhatara Sakti Wahu Rawuh* (K 3214) consists of 68 pages, the first fifty pages similar to other *babad* which detail aspects of Nirartha's life and works. However, the last eighteen pages contain the priest's ritual of *sūryasewana*. It lists the Goddesses of the Rosary exactly as in Hooykaas (1966:72), mentioning the Rosary of 108 beads, the remaining eight for the *aṣṭadewi*. The text (in Kawi) also states that the *aṣṭadewi* are a 'hindrance to your praying, a distraction in your meditation and an impediment to your *yoga*.' Many of the *mantra* and *mudra* in *sūryasewana*, the *tri-maṇḍala*, Dewī Lakṣmī and so on, are present in this manuscript. I have not made a detailed comparison of it with Hooykaas' study. One act of homage I noted is: OM OM *namah patēmwan in Smara Ratih matēmahan sarwa rat* ('union of Smara and Ratih resulting in all that exists' ['the whole world']). The phrase with minor differences (e.g. *sarwa sat*) occurs in the detailed comment given by a Balinese priest (Hooykaas 1966:134) uttered during worship of the *siwamba*.

² Hooykaas (1966:20-30) points out the most frequent repetitions in the priest's ritual. The *astra mantra*, which has both a shorter and a longer form, and *astra mudra*, the *utpatti*, *stithi*

<i>right hand</i>	<i>left hand</i>
Lakṣmī-dewī	Muditā-dewī
Saraswatī	Śāntā-dewī
Upeksā-dewī	Prajñā-dewī
Karuṇa-dewī	Parimitā-dewī

(Hooykaas 1966:51)

Although other groups of eight goddesses are listed in the ritual, the eight which seem of paramount importance are what Hooykaas names the ‘eight goddesses of the eight points of the compass’ who are invoked so that they may take their place on the rim of the *siwamba* (Hooykaas 1966:36). The eight goddesses to be placed on the *siwamba* are listed with their directions, those of the cardinal directions first:

Brahmī	east	Vārāhī	south-east
Mahadevī	south	Indrānī	north-east
Kaumārī	north	Camuṇḍī	south-west
Vaiṣṇavī	west	Gaṇendrī	north-west

(Hooykaas 1966:55)

Although not named as such, these goddesses are the eight *matṛka* (divine mothers) considered as aspects of the goddess (Dewi) and Śakti of the principal deities.

and *pratiṣṭha* formulas, the *kūṭa mantra* and the use of *iḍēp*, which Hooykaas translates in various ways, ‘imagine’, ‘visualize’ among others, emphasising that the priest must picture clearly the actualisation of each stage of the ritual. *Mantra* and *mudra* are mentioned in Canto 19.10a of *Aṅg Nirartha*, the *mudrādhyatmika*, and the *mantra sari*. The word *adhyatmika* is ‘(Skt. relating to the soul or the Supreme Spirit) belonging to the soul, spiritual, inner; knowing the soul or spiritual things’ (OJED s.v.). I have been unable to trace it as the specific name of a *mudra*, but Hooykaas (1964:74) mentions *Arghādhyatmika* as the title of a metaphysical manual for the *pedanda*’s ritual. The title would imply holy water (i.e. water relating to the Supreme Spirit). I have been unable to trace *mantra sari*. The Balinese gloss to manuscript A gives for *mantra sari*, *kūṭa mantra* (see above) *passim* in the priest’s ritual. *Mantra* only becomes effective when accompanied with the *mudra* appropriate to it (Gupta, Hoens and Goudriaan 1979:116). If these are names of specific *mantra* and *mudra* they may be ones no longer in use.

The *anandakaṇḍapadma*, ‘the eight-petalled lotus of the heart’, is the ‘source of all bliss’ and is the seat of the adept’s *iṣṭadewatā*. The *yogin*, when worshipping his *iṣṭadewatā*, should imagine in his heart a sea of nectar, with sand of crushed diamonds. There are trees and flowers and the humming of insects and the song of birds. In the centre on a throne sits the *iṣṭadewatā*, the protective deity of the adept. According to some Tantric texts, the eight *matṛka* are placed on the eight petals of the heart lotus (Pott 1966:15-17, Gupta, Hoens and Goudriaan 1979:59).

One of the series given by Pott corresponds to six of the eight goddesses given in Hooykaas. They are: Brahmī, Vārāhī, Kaumārī, Camuṇḍā, Indrānī and Vaiṣṇavī, with Candika and Maheśvari making up the eight. Pott, in a footnote 1966:16) explains that the series are not constant and gives other examples. There seem to be correspondences between the priest’s worship, the placing of the eight petals on the rim of the *siwamba*, the drawing of the lotus of eight petals on the surface of the water, the homage to Parama Siwa Aditya (‘the Supreme Śiwa Sun’), all of which is called *Amṛta anuṣṭhāna* (‘Ambrosia worship’), and to the worship of one’s *iṣṭadewatā*. It would appear possible that the eight goddesses of our poem (19.6a) are the eight *matṛkā* invoked by the priest in his worship.

The scented resins and other aromatics described in the *Añang Nirartha* (19.6b), which all have their place in the ritual, and the priest’s adornments (19.6c and d) and their accompanying *mantra* and *nyāsa* are treated in detail in Hooykaas (1966:159-169, Appendix 1). In 19.6d the *sawit* (‘sash’) is mentioned as being like a golden snake. The *pedanda*’s *sawit* is referred to in the *sūryasewana* as ‘the king of snakes’ (Hooykaas 1966:165).

In Canto 19.7d we find the term *sārdhadampati*.¹

pūjan teki rēgĕp bhaṭāra sira somya katuturana sārdhadampati

¹ OJED (s.v. *dampati*) give ‘*sadampati* – with his wife.’ For *ardhadampati* (s.v.) it gives ‘married couple?’. For *sārdhadampati* (Canto 19.7d) ‘with his consort in one body’ = *ardhanareśwari* would seem to be the meaning here. For *ardhanareśwari* and the important role of the Queen in Javanese kingship see Weatherbee (1968 Chapter 7 and especially Chapter 8).

In this worship hold fast to the Supreme Deity and keep in one's consciousness the Lord in his benign aspect who is as one with his consort.

Here the reference is to *ardhanareśwari*, the Lord in one body, half male half female, praised in the *Sūryasewana* as both *dampati* and *ardhanareśwari*. This is another point of comparison with the *sūryasewana*, in which, as husband and wife, they are called *amṛta karani* that is, the 'preparation of holy water'. It is from their union that the water in the vessel, at this moment in the ritual, has turned to holy water, the 'central mystery' of the Balinese religion according to Hooykaas (1964:139). His Balinese informant used the phrase '*mṛta saking akaśa rauh ka pṛthiwi*' ('ambrosia falls from the heavens to earth'). In the priest's ritual the divine couple are Śiwa and Umā, here in the *Añang Nirartha* in 19.8c and d, it is made quite clear that Kāma and his consort Ratih are meant. Those things associated with Kāma, his bow and bowstring, the five-fold arrow, his quiver are all equated with aspects of passion and desire. His emblem, the *makara* banner, is present on a sea of mist (19.8d).

Hooykaas (1966:138-140), discussing god-kingship in Java, draws a parallel between the union of Śiwa and Umā in the ritual with the last stanza (before the poet's apology. Canto 40.1-3) of the Javanese *kakawin*, *Smaradahana*. This stanza (39.7) pays homage to the king to whom the poet, mpu Dharmaja, dedicated his work. The poem begins with a eulogy to the god of love who is known in the world as Sri Kāmeśwara ('Lord of love'; an epithet of Kāma), who with his consort Śri Dewī Kirana rule in Java. The last stanza has some similarities also with Canto 19.6 of the *Añang Nirartha*. It reads:

*Mangkā tingkah i rum nirāngrēs añññēr lwir sīdhu munggw ing wuluh
ndah kālih sira ghāra teka linēwih de śrī Smarāngiṇḍarat
rowang sang prabhu sendrapaṭṭa satatā ring ratnasinghāsana
śrī kāmeśwara padmaguhya makaśakti ng aṣṭadewī ḍatēng*

Such is her loveliness, moving and sweet, to be compared to mead in a chalice;

together with her as his principal spouse did Smara come down to earth;
 King and Queen as Ardhanareswari continuously on the jewel lion-throne;
 King Kāmeswara in lotus' inner part, having as sakti the eight goddesses after their arrival.

(Trans. Hooykaas)

Padmaguhya, for which Zoetmulder [1982:s.v.] gives 'hidden in the lotus (or: seated on the hidden lotus?) perhaps may be compared to the filament of the lotus (*keśara*) of Canto 19.6a of the *Añang Nirartha*. The *lingga* positioned there, the manifestation of Parameswara (= Kāma) surrounded by the eight *śakti* are, together with the union of husband and wife (*sārdhadampati*) of 19.7d, all images which appear in the stanza from *Smara-dahana*.¹

Other aspects of the priest's ritual *sūryasewana* appear in Canto 19.9 and 10 of the *Añang Nirartha*. *Utpatti*, *stithi* and *līna* (*pralīna*) are related to breath control and to the *trimaṇḍala* (19.9a-d). *Utpatti* and *stithi* ('appearance' and 'presence') occur repeatedly at different stages in the *sūryasewana* with *pralīna* ('dissolution') used only to 'kill' the ritual, at the moment the Śiwa Sun is brought down to the priest's heart and dissolved there. The

¹ In the last chapter, using Sanskrit sources, the many ways Kāma and Śiwa were associated, and even identified, were discussed. The *Smara-dahana* (Poerbatjaraka 1931) gives yet another perspective on this association. Zoetmulder (1974:291-295) gives a complete summary of the *Smara-dahana*. In brief, Śiwa performs penance and is indifferent to all sensory delights and even to his wife Umā, still a virgin. The gods request Kāma to inflame Śiwa's heart with love for Umā (so that a child may be born who will aid them in their fight with a demon). Kāma goes to Mt. Meru where, after meditation, he launches various flower weapons at Śiwa. They have no effect and turn into adornment on him. Kāma finally shoots Śiwa with the flower shaped arrow in which the objects of the five senses are combined. This arrow is successful and Śiwa, aroused and in fury, burns Kāma to ashes. The gods implore Śiwa to let Kāma live and finally he accedes to their wishes, but Kāma can only live in immaterial (*sūkṣma*) form. Kāma's spouse Ratih throws herself onto Kāma's ashes, which Śiwa causes to flare up, and she too is reduced to ashes. They meet in the realm of death but cannot unite for they are bodiless, therefore Kāma enters the heart of Śiwa and Ratih that of Umā. The many reincarnations of Kāma and Ratih are mentioned and finally they are reborn in King Kāmeswara and Queen Kirana.

three terms occur together in the *Jñānasiddhānta* (Soebadio 1971:198-201). In speculation about the Appearance, Presence and Dissolution of the sacred syllable OM, *nāda* is said to be born from *niṣkala*, and from *nāda windu* is born and thence *ardhacandra* from which *wiśwa* (the sound OM) appears time and again. All dissolve again into *niṣkala* which is the Void (*śūnya*), the origin of being. This speculation 'is based on the belief in different 'postures' of the sacred syllables, that is, that the sacred syllables are believed to manifest themselves in their straight or reversed sequence and in their unified form, while still remaining sacred, because every element of the syllables is sacred in itself (Soebadio 1971:32). The three terms are also used for the appearance, presence and dissolution of the *catur-daśākṣara* (Soebadio 1971:203-207). I will return to the *utpatti*, *stithi* and *pralīna* and its relationship to the *trimaṇḍala*, both in the *Añang Nirartha* and in *Jñānasiddhānta*.

Although the specific term *trimaṇḍala* does not occur in *Añang Nirartha*, it is another point of comparison, as one of its components does: *agnimaṇḍala* ('fire *maṇḍala*' [19.9a]). The other two *maṇḍala* or 'spheres' as they are sometimes called, *sūrya* ('sun') *maṇḍala* and *soma* ('moon') *maṇḍala*, are referred to in 19.9bc as *rawi* ('sun') and *śaśangka* ('moon'). All three are connected in the poem with the passage of breath in the body – *prāṇāyāma* – although quite clearly described. *Trimaṇḍala*, as we have seen, is assigned to the holy water vessel by the *pedanda*, and is there equated with Brahma, Íswara and Wiṣṇu. Homage is paid to *agnimaṇḍala*, Brahma is *agnitattwa* ('fire reality'), with Íswara as *sūryatattwa* and Wiṣṇu as *somatattwa* (Hooykaas 1966:54).¹

Pott (1966:21) names the *trimaṇḍala* the 'secret cakra'. They are said to be situated between *ājñācakra* and *sahasrārapadma*, with *agnimaṇḍala* in top position, *candramaṇḍala* (= *somamaṇḍala*) in the middle position, and *sūryamaṇḍala* the lowest. Pott comments that the three symbols of sun, moon and flame are found repeatedly in art especially in that of Tibet.²

¹ Hooykaas (1966:146-147) mentions the *trimaṇḍala* in the comparison of Śaiwa ritual in South India and Bali. The term is also used in *Śiwa Lingga Pūja* (Hooykaas 1964:171).

² The *trimaṇḍala* occurs in Tibetan writings also. A Tibetan text included as Appendix 2 in O'Brien (1993) discusses the 'mind-construction of the *maṇḍala*'. A sun-disc (*sūrya maṇḍala*) and moon disc are mentioned repeatedly and associated with *bija* or 'seed syllables'.

Prāṇāyāma or breath control is, with *āsana* 'postures', the basis of the Hatha Yoga system. *Mantra*, *mudra*, and *bandha* ('locks') are also employed, but it is the control of the breath which is of utmost importance. It is considered as 'continual prayer' (Zvelebil 1973:38; Pott 1966:4). It is one of the most important activities of the Balinese priest while performing *sūryasewana*. Often it is described as regulating the pattern of breathing in (*pūraka*), holding the breath in the body (*kumbhaka*), and breathing out (*recaka*). In other texts, alternate nostril breathing is meant, again to a regular pattern. This is as the Balinese priest performs it. Hooykaas (1966: 56) notes that it is described in different ways in the manuscripts which he used and that it is performed differently in present day Bali. Campbell in his introduction to de Kleen (1970:39), and describing some of the plates, calls the *prāṇāyāma* as performed by the *pedanda* a *mudra*. He mentions its importance in both Hatha and Raja Yoga systems, but says that the *pedanda* does not do the breathing itself but only makes the gesture of closing off one nostril with two fingers (for *pūraka*) and then closing off the other (for *recaka*).

In the *Añāṅg Nirārtha* (19.9) we have a description of *prāṇāyāma*, its relation to *utpatti*, *stithi* and *pralīna* and to the *trimaṇḍala*. The text reads:

The state of *utpatti* begins with the breath which is drawn in and expelled right to the 'fire maṇḍala'.

When it is completed in the body it finally becomes one with, and assumes the form of, the sun in the sky.

The state of *stithi* becomes the pure moon in the depths of the heart, and is there given form to become a flawless gem.

The knowledge of *līna* produces a state of dazedness when in the midst of the esoteric practice of meditation, the final aim of which is the inner corner of the eye.

The inner corner of the eye here means that the meditator must concentrate his thoughts and his gaze on the tip of the nose (*agranāsikā*). The term itself is used in 19.10c.

Flames are mentioned as equivalent to the fire which will consume the world at the end of this age. From a transformation of these elements rises the enlightened Vairocana Buddha.

Nothing in the *sūryasevana* bears any marked similarity to the ideas expressed in this stanza, but in *Jñānasiddhānta* we find in the chapter on the ‘sacred knowledge of the syllable OM, release’, where AM AH are equated with *Parambrahma* which is the highest level of deliverance, this paragraph:

The sound ANG spreads throughout the body, and also through the nine apertures. In the end the body looks like the sun on account of that. That stage is called meditation of the sun. AH is the breath that leaves the body. The body looks like the moon at that stage, when the breath leaves the body. The body becomes lovely, clear and pure, when it is full of it. The meditation is called the tranquil moon when it is like that. When sun-meditation and moon-meditation exist, *Praṇava-jñāna* arises [...] (Soebadio 1971:81)

This passage appears not only in the *tutur* on *Śaiwasiddhānta* doctrine, but in almost the same wording in the Buddhist text *Sang Hyang Kamahāyānikan* where the AM-AH is equated with *Advaya*, likewise the highest concept in the teachings of the text. Paramabrahma is equated with *Sadyotkrānti* (‘immediate ascent, liberation’) and the meditation ‘is the meditation of Sadāśiva. When it is seen by you it is in the form of AM-AH [...] The knowledge is called: *Sang Hyang Praṇava-Jñāna* (the Sacred Knowledge of the Sacred Syllable OM)’ (Soebadio 1971:12).

There are striking similarities in the description of *prāṇāyāma* in the two texts when one bears in mind that *Añang Nirartha* is not a *tutur*, nor yet a manual for the priest, but a lyrical poem. We have no way of knowing how important the *Jñānasiddhānta* may have been in Nirartha’s time, but it would appear that it was regarded as an important *tutur* on *Śaiwasiddhānta* doctrine. One feature peculiar to the description of *prāṇāyāma* in Canto 19 is the analogy between the words used for the drawing in and expelling of breath and the drawing of a bow and loosening of an arrow. Here again Kāma is called to mind. In 19.8c-d, Kāma’s weapon, bow and arrow, his quiver and banner were mentioned, and now, the firing of the arrow. That the union with Kāma is the aim of Nirartha’s priestly ritual is again reinforced in 19.10a-d. By steadfastly performing *mantra* and *mudra* with

full realization this unity of Kāma and worshipper will take place. But one must keep this firmly in mind, for it is called *kuñci* ('lock').¹ The secrets of Yoga and meditation must be understood if one is to achieve this union. This 'rising of love' is how one worships Lord Manmatha (Kāma).

The use of arrow imagery in the practice of breath control brings to mind parts of the death ritual performed by the Balinese *pedanda* in which the priest uses bow and arrow to prepare *toya pamanahan* (from *panah*, 'arrow'), and *pamanahan naga bandha* ('snake-bind'), both designed to release the soul of the dead from earthly thoughts and enable the *atma* or soul to attain liberation. Hooykaas (1974:148) relates that both *pedanda boda* and *pedanda siwa* may prepare the *toya pamanahan* by firing an arrow into pure water. After preparing water for purification, and for exorcism, and having recited *mantra*, the priest concentrates on AM in the palm of his right hand and AH in the palm of his left hand. He then takes the bow and arrow and imagines Kusika in his liver, Garga in his heart, Maitrī in his kidneys, Kuruśya in his bile and Patañjala in the base of his liver. He then concentrates on Garga who is shot, Patañjala who shoots, Kusika is the head of the arrow, Maitrī is the shaft of the arrow and Kuruśya contents of the arrow head (flowers, grains of rice and fragments of fragrant wood).

The five on whom the priest must concentrate are the *pañca kosika* or *pañca ṛsi* about whom Hooykaas (1974:148ff) has provided us with much information.² Originally Indian ascetics, known from very early times in

¹ For *kuñci* OJED (s.v.) gives 'key; (a term in *yoga*, prob.: the stopping of breathing'). Other verbal forms are 'to perform the yoga of stopping the breath', and 'to close off'. The *Jñāna-siddhānta* (Soebadio 1971:213) states '*prāṇāyāma ngaranya kuñci rahasya*' which she translates as 'Breath control means the secret key (closing of the apertures).' What is meant here is the closing of the facial openings with thumbs at the ears, forefingers at each eyelid, second fingers at nostrils and ring and little fingers at upper and lower lips and the cessation of breathing. This is usually accompanied with anal and genital locks (*bandha*). See p. 59 n. 3 above where the term is used in reference to the *yoga* of the king at the moment of death. As I have said, the enlightened adept is able to apply all these locks by mental control alone. In some Tantric texts this is called a *yoni* (female organ) *bandha* (Gupta, Hoens and Goudriaan 1979:107).

² Although only peripheral reference is made to the *pañca ṛsi* during consecration of the holy water in the priest's ritual of *sūryasevana*, the detailed comment on the ritual by a Balinese *pedanda* tells us that in the unification of Earth and Heaven (i.e. when the water becomes

Java, they were later deified in Java and Bali. They are equated with innumerable other pentads from Bali. They are equated with the five aspects of Śiwa: Sadyojāta, Bāma-Dewa, Tatpuruṣa, Aghora and Īśāna, and with the Buddhist five Tathāgata (Hooykaas 1974:2, Teeuw and Robson 1981:26 who provide a different Śaiwa quintet). Most importantly, they are equated with the *pañca sanak* (the four concomitants of birth, the *kanda empat*, and their host) and with the *pañcamahābhūta* (the five gross elements).¹

During the ceremony of *pemanahan naga bandha* the officiating priest looks to the cardinal directions and shoots the *pañcamahābhūta* to their different origins, thereby liberating the soul (Hooykaas 1976b:43). Descriptions of the *naga bandha* ritual vary somewhat (e.g. Hooykaas 1976b, Geertz 1980:98-100, Covarrubias 1937:387-388), but it takes place only during the cremation ceremonies for royalty and consists of a band or rope given, with more or less elaboration, the shape and appearance of a *naga* ('snake') and attached to the *wadah* (funeral tower). Campbell (in de Kleen 1970:35-36) describing the ceremony says that when the *wadah* is lit a Buddhist priest shoots flower-tipped arrows to the four directions and one arrow to the *naga's* head. He continues: 'According to Poerbatjaraka, the Buddhist priest here represents Kāma, the god of love, shooting off his flower decorated arrows.' The Balinese *pedanda* is not usually identified with Kāma, unlike the *dalang* (puppet master) who not only identifies with Kāma, but must believe he is Kāma. He recites: '*Ingsun angiddep Sang Hyang Smara andarat*' (I believe I am the incarnation of the Lord Smara) and often invokes the god and goddess of love, Kāma and Ratih, and believes he is both (Hooykaas 1973a:41, 79).

The *pañcamahābhūta*, although not given the name, occur in *Añang Nirartha* in Canto 23 which contains a poem ostensibly left by a wandering

holy water) there exist the five seers. Sang Kuśika is in the skin, Sang Garga is in blood and flesh, Sang Metrī in the sinews, Sang Kuruṣya in the bones and Sang Pṛtañjala is in the marrow (Hooykaas 1966:135).

¹ The five seers identified, are in fact, the *kanda empat* ('four brothers') and as such they are known as Anggapati, Mrajapati, Banaspati and Banaspati Raja. Hooykaas (1974) relates many of the creation myths surrounding these five seers. Mershon (1971) details each of the life rituals of the Balinese in which the *kanda empat* participate and the offerings made to them.

poet. Again, the *pañcamahabhata* are repeatedly invoked during *sūrya-sewana*. The poet speaks of the five gross elements to which the elements which make up the human body will return after death. It is the relationship between the *buana alit* ('small world') or *buana sarira* ('bodily world'), the microcosmos, and the *buana agung* ('great world'), the macrocosmos, which is here meant. The five gross elements, *prthiwi* ('earth'), *āpah* ('water'), *teja* ('fire'), *bāyu* ('wind') and *ākāśa* ('ether') are said to arise from the *pañca tanmatra*, the five subtle elements, that is, *śabda*, *sparśa*, *rūpa*, *rasa* and *gandha* ('sound, touch, sight, taste and smell'). The *Wṛhaspatitattwa* (Sudarshana Devi 1957) in stanza 33 (and commentary to that stanza) discusses the *tanmatra* and the *pañcamahābhūta* in great detail (see also Teeuw and Robson 1981:27-29, Soebadio 1971:149-151).

The poem's relationship of these elements to the parts of the body show some differences to what can be found in other texts. Most frequently found is the correspondence of earth with body or flesh (*awak* or *daging*), fire with sight (*panon*), water with blood (*rāh*), wind with breath (*uśwāsa*) and ether with the head (*śirah* or *tēdas* or with *roma* 'hair'). For variants to this pattern, I refer again to Teeuw and Robson (1981:27-29). Canto 23.2c-3a of the *Añang Nirartha* reads:

*netranyāngdadi teja bāyu matēmah wangi mamawa sugandha ning sēkar
twak mantuk ri samūha ning giri wana kṣiti rudhira mulih mareng nadi
ākāśātmake mantuk wekas ikang tawang atīsaya sūkṣma tan sipi*

The eyes become fire, the breath becomes the perfume which carries the sweet scent of the flowers.

The skin returns to all the earth of woods and mountains, and blood goes back to the river.

The very ether completely returns in the end to the utterly immaterial heavens.

The correspondences between the first four of the components of the body with the *mahābhūta*, given that these speculations are expressed in poetic terms in the context of a lyrical poem, are clear. What is unusual is that there is no bodily correspondence to the ether. On the contrary, the ether

itself is returned to what is beyond even the elements, *sūkṣma*, the Void, the final goal of all speculation.

Nirartha's performance of *sūryasewana*, although touching on almost every important feature of the ritual, does not treat the rite sequentially. For example, the reference to *sārdhadampati*, the culmination of the first half of the rite, occurs almost immediately. The first half of the ritual includes all the preparations to make it possible for the priest's soul to attain unity with the God who will use his hands and tongue to prepare the holy water. The second half, which is the preparation of the holy water by the God, may be the more important part, according to Hooykaas (1966:9). The three terms *utpatti*, *stithi* and *pralīna* (*līna*) do not occur together in the ritual; the latter term being used for the dissolution of the God in the priest's heart which is the final act, signifying the end of the ritual.

The union of the individual soul of the Balinese *pedanda* with the Deity during his worship of Śiwa as the sun, in its most succinct form, is the raising of the priest's soul from his heart (*hṛdaya*) to a place twelve finger-breadths (*dwadaśāṅgula*) above his fontanelle where it unites with the Śiwa Soul in its dwelling place. The priest then guides the Śiwa Soul to his own heart where it directs all his actions in the making of the holy water (*tīrtha*). The priest then conducts the Śiwa Soul upwards through the fontanelle (*Śiwadwāra*) to the *dwadaśāṅgula* and finally conducts it down to the priest's heart and there it is dissolved (*pralīna*). The abode of the Śiwa Soul is not named but it would be reasonable to assume it is the *cakra* called *sahasrārapadma*, represented by the thousand petalled lotus upside down. Different authorities give varying positions for this seat of the deity. Zoetmulder (1974:181), for instance, says it is 'situated close beneath the skull.' Some give 'crown of the head' or 'just above the fontanelle'. However, according to older authorities, this *cakra* does not belong even to the 'subtle' body, but is 'above' it, symbolizing the plane of transcendence (Zvelebil 1973:44). The process of unity with the deity is an 'internal' one in the ritual of *sūryasewana*, and I would suggest also in the 'ritual' of *kakawin* composition.

In the *Śiwarātri* ritual, the worship of the *Śiwalingga*, the process is taken one step further. In the *Śiwarātrikalpa* of Mpu Tanakung, a Javanese *kakawin* (Teeuw et al. 1969), the story is told of the hunter who, taking refuge in a tree, and in order to stay awake, throws *wilwa* leaves onto a *lingga* of Siwa.

After his death, this act alone is sufficient to save him from the punishments of hell which his previous deeds would have merited. All the benefits to be gained from the performance are mentioned. The transmission of the ritual from India to Java is investigated, but it would appear that there are no references to the ritual in Java prior to Tanakung's poem, and there are no inscriptions or reliefs referring to it (Teeuw et al. 1969:19-26). Hooykaas (1964:191-236) gives full details of the ritual as it is known in Bali.

One begins with the ordinary daytime ritual of *sūryasewana*, then one must go to the place of worship. In default of a gold or silver *lingga* one may use the flower cone of the banana. One uses the *utpatti* and *stithi* formulas, all appropriate *mantra*, and one must visualize (*iḍēp*) the deity descending into the *lingga*. Many of the aspects of *sūryasewana* are repeated. The rite must be carried out during the entire night. Shortly before sunrise is the return of one's own soul to the lotus of one's innermost heart. Then the terminating *mantra*, dissolution (*pralīna*), is uttered. As Hooykaas (1964:225) describes it:

During the Śiva rātri, in addition to this basic ritual (*Sūryasevana*), the worshipper moves the Śiva Soul and the own soul (*atma-lingga*) into the Śiva-lingga standing immediately before him. The *unio mystica*, consequently, during *Sūrya-Sevana* consists of Śiva's descent into the worshipper; during the *Śiva-rātri rite*, however, it consists of the worshipper's soul being moved upward in the usual way and then being located aloft to the Śiva-lingga.

It is this secondary stage which mirrors what Zoetmulder has told us of the *yoga* of the Javanese *kawi*. From his study of the many introductory passages of Javanese *kakawin*, Zoetmulder, firstly in 1957 and particularly in 1974 (pp. 173-185), has explicated the process of this Tantric *yoga* process of union with the deity as the Javanese poet has expressed it. The nature of god's immanence in the cosmos and in man is in the *niṣkala* (immaterial) state. When it assumes form in the heart of the *yogi* in the heart lotus (*anandakaṇḍapadma*) it is in *sakala-niṣkala* (material-immaterial) state. It is then drawn upward until it leaves the body and is caused to enter an external, material object, a *yantra*. 'This object then becomes the means by

which to effect contact with the deity in its sakala state'. The *yantra* is defined briefly as an 'aid' or 'tool' which may be used as a receptacle for the *yogi's iṣṭadewatā*.

Hymns of praise, *mantra*, *mūdra* and flower offerings may all be termed *yantra*, for they are instruments which the *yogi* uses to effect contact with the deity as well as receptacles in which the deity may reside. However, for the *kawi*, this object of meditation in which the deity is enshrined, is that most appropriate to the worshipper of the god of beauty – the work of beauty, the *kakawin* itself. The writing of a *kakawin* is repeatedly described by the Javanese poet as erecting a *caṅḍi* in which to enshrine his god, a temple of language (*caṅḍi bhāṣa*).

5. Concluding remarks

Within the framework of a lyrical poem Nirartha has touched on many aspects of Balinese mystical and religious thought. The whole poem is an act of worship to his *iṣṭadewatā*, Kāma. The central poem in the pentad is a hymn to this god who is present in all things; he is there in the meeting of lovers, and in every aspect of the landscape which gives joy to the poet. He fills the whole world up to the very Void itself. Nirartha, in the guise of a love poem left behind by a poet, explicates the *pancamahabhūta*, the gross elements to which the body will return after death. He tells us the goal of his poetical endeavours and the means by which he hopes to reach this goal of permanent union in the abode of his *iṣṭadewatā*, Kāma. The means Nirartha employs in the composition of *kakawin* involves alphabet mysticism, the manipulation of sacred *akṣara*, and transcending these syllables until the final distillation is made and union with his god is achieved. Actuating the powers of these mystical syllables is also part of Nirartha's priestly ritual, *sūryasewana*, involving *mantra* and *mudra*, the *yogic* practice of breath control, *prāṇāyāma*, and the invocation of the goddesses surrounding the deity. During the making of *tīrtha* the Divine Soul becomes one with Nirartha's own soul and directs his actions.

Nirartha's intention to visit seashore and mountain, he tells us, is that he is overwhelmed by a longing for beauty where, lost in reverie, he would continue to compose his poetical works. His composition would also ease his heartache and give expression to his unrequited love. The theme of *vipralambhaśyngāra* (love-in-separation), one of the two aspects of *śyngāra-*

rasa (the emotion of love), is illustrated in the exchange of *kakawin* between Nirartha and his beloved, and in the beauties of nature which are constantly compared to aspects of her beauty. Supomo's (1985) discussion of eroticism has shown that sexual concepts were important to the Javanese poet and that the Tantric concept of sex as a yogic path was expressed in his *kakawin*. Feminine beauty as much as the beauty of the natural world inspired the poet and the two are constantly compared in Javanese *kakawin* also.

The worship of nature as woman is the worship of the *Śakti*, the Divine Consort, an essential component of Indian Tantrism. Nirartha immerses himself in the beauties of 'nature as woman' to unite with the Goddess. It is a yogic act which symbolizes the 'ritual copulation' of the Divine Couple. When Nirartha describes the *maṇḍala* which leads to the temple of flowers, the bird at each of the cardinal directions is accompanied by its mate, indicating that the female element was of prime importance. His performance of *sūryasewana* is no less a worship of the *Śakti* for the eight *matṛka* or 'Mother Goddesses' are aspects of the One.

Rubinstein's study of the Balinese Brahmana has shown that not only is the writing of *kakawin* an activity particularly suited to *pedanda* who regard themselves as the inheritors of the Javanese *kakawin* tradition, but only they possess the *śakti* to handle with impunity these supernaturally charged letters and metres. The Balinese poets of *kakawin* are depicted as *pedanda* and *yogi*, the most *śakti* of people. Her examination of manuscripts found in Bali dealing with prosody, poetics and orthography reveal that these manuscripts associate the techniques of *kakawin* composition with a religious ritual. It is likened to the performance of *yoga*. *Kakawin* writing is depicted as a priestly activity which involves the manipulation of letters and metres as powerful, living forces. Nirartha in his priestly ritual also invokes the power of letters in protecting himself from negative influences, and by the act of *nyāsa* he draws all benevolent influences to his aid. He uses all vowels and consonants, the *caturdaśākṣara*, the fourteen syllables, the *daśākṣara*, the sacred ten syllables, and so on, and by progressive condensation and transformation of these syllables he reaches the state of unity with his deity.

The *Añang Nirartha* reinforces Rubinstein's findings as to the sacred nature of *kakawin* writing, for it is only through the skillful handling of

these mystically powerful *akṣara* that Nirartha is able to reach the abode of his *iṣṭadewatā*. We have no way of knowing how historically accurate are the details of Nirartha's life and works described in the *babad*, but they depict Balinese concepts of the religious nature and supernatural powers of the *kawi*. The topography of the sites Nirartha visited and the erotic imagery they inspired as well as his preternatural powers show a Tantric tendency which is present also in *Añang Nirartha*. The *Añang Nirartha* is attributed to Nirartha who was both poet and priest, and the ritual details contained in the poem indicate that it could only have been written by a *pedanda*. The knowledge of the priestly manuals and of the *tutur* on *Śāiwāsiddhānta* would seem to indicate this. Although the manuscripts of the *Jñānasiddhānta* appear to be little read nowadays we have no way of knowing how important they may have been to Brahmana *pedanda* in Nirartha's time.

The structure of Nirartha's religious ritual I have described as 'internal'. It goes without saying that every yogic act is an internal process, but by this term I differentiate it from the use of an external object, a *yantra*, which is used as a sacred receptacle for the god. I believe that the process of *kakawin* writing in Bali differs from what Zoetmulder has described as the *yoga* of the Javanese poet. The process of writing is itself a religious process which entails the careful manipulation of supernaturally potent letters into words and giving them a sacred metrical form. It is a ritual which follows in many respects the priestly ritual. Both poetical and priestly rituals are sacred processes.

I have mentioned that the structure of the *Añang Nirartha* is a pentad. One could visualize the central poem, the hymn to Kāma, as the deity surrounded by the other four poems. However this may be, what seems clear to me is that the structure follows the three phase structuring of all other rituals in Bali. That is, it depicts the *utpatti*, *stithi* and *pralīna*, the bringing into existence, the establishment and dissolution of the god. The first two poems are acts of worship which actualize the god, *utpatti*, the central poem is his establishment, *stithi* (= *pratiṣṭha*), and the last two poems may be compared to the dissolution of the god, *līna* (= *pralīna*).

As we have seen, the yearning for union with the beloved is often likened to the ascetic's overwhelming desire for union with his god. The first two poems of the *Añang Nirartha* detail Nirartha's separation from his

beloved and his sense of loss. The natural world around him provides some solace for his heartache.

One of the aids to meditation is the concentration on sensory forms such as the sound of repetitive *mantra*, whether uttered internally or spoken aloud. Other sounds which aid this meditational process may be natural sounds such as that of a waterfall, the roar of the sea, the humming of bees or the cries of birds or insects. Another method used by Tantrics is the technique of visualization in which the adept constructs an image of the object of one's worship (Mookerjee and Khanna 1977:149-150). These techniques are used to bring the worshipper to the actualization of, and identification with, the god.

Nirartha's solitary wandering through the rocky foreshores in which the natural world is identified with an aspect of his beloved, the love letters which tell of his longing for her and his visualization of her side by side with him, are all ways to bring into existence the deity for which he longs. His performance of his priestly ritual is part of this process.

The central poem, *Puṣpa Sañcaya*, is the god's establishment and continuance. The last two poems with their constant references to the poet's state of confusion and to the drawing away of his beloved until finally all has gone, can be compared to the dissolution of the god.

Although there is some doubt as to translation of the titles of the last two poems, they may reinforce the ideas expressed above. Citing the *Añang Nirartha*, KBNW glosses *añja-añja* (s.v.) (1.1 and 33.1 [sic]) with *ideh-ideh* (to wander round and about) and *anglalana* (s.v. *lalana* 'zwerven uit wanhoop over 't verlies v. e. minnares' – wandering round in despair at the loss of a lover). Thus the translation of *Añja-añja Turida* as 'Wandering around in despair and lovesick'. Although the last poem *Añja-añja Sungsang* translates literally as 'upside-down ghost', I believe that here the translation is also 'wandering around in despair'. The meaning of *sungsang* is 'upside down', but I believe here it describes a yogic state and perhaps equates with the state of *līna* described in the *Añang Nirartha* (19.9d) as a state of dazedness.

1. The manuscripts

Six manuscripts have been consulted for this edition of *Añang Nirartha*, although only five of them have been used as a basis for the text due to the fragmentary nature of the manuscript that will be referred to as F. For the purposes of preparing the text the other five have been given the following designations, which in no way indicates any stemmatic relationship between them, but rather the order in which they were received and studied:

- A Kirtya 5584
- B HKS 31.17
- C HKS 30.14 = K284
- D LOr 3913
- E LOr 3913 (= 10.519, BCB 24, transliteration Soegiarto)
- F LOr 3881 (= BCB 24, transliteration Soegiarto)

Unfortunately I had access to a limited number of manuscripts of the *Añang Nirartha* and only to transliterations of it. LOr 3913 (Pigeaud 1967-1970 2:15) which I obtained on microfilm is the van der Tuuk autograph copy.

According to Pigeaud (1967-1970) 'Cod. 10.519 contains a romanized copy by Soegiarto, also in BCB portf. no 24.' Since LOr 3913 is also 'romanized' the question which I am unable to answer is whether Soegiarto had access to the original *lontar* on which van der Tuuk based his transliteration. Due to the very fragmentary nature of F it was felt that an examination of LOr 3881 would not add appreciably to an understanding

of the text (see under MS F for a full description of the contents of LOr 3881).

In 'The Balinese *kakawin* tradition' Creese (1999:68-69) lists the known MSS of *Añang Nirartha*. Apart from LOr 3881, 3913, 5023 (to which I did not have access) she lists the Kirtya holdings HKS 1438, K 284 (MS C this edition), HKS 1662, HKS 1134, HKS 5500, HKS 5584 (MS A this edition), HKS 2304. She also gives CB 153 (= BCB prtf.25) which does not contain the *Añang Nirartha* but is a collection of lyric poems ascribed partly to Nirartha and partly to Tan Akung. Creese also lists AdKIT 275112 which is a *lontar* and according to Pigeaud (1967-1970 2:858) it consists of 47 leaves mentioning the latter three poems of the *Añang Nirartha* (*Puṣpa Sañcaya*, *Añja-añja Turida* and *Añja-añja Sungsang*). Unfortunately I did not have access to this MS. Because the holdings of the Hooykaas Ketut Sangka Collection at Sydney University were designated by bundle and number and not the Hooykaas Ketut Sangka accession number, it is difficult to tell if this edition, MS B (HKS 31.17), is among the number listed by Creese.

A is a typewritten transliteration of a *lontar* from the collection of I Gusti Putu Jlantik, typed by I Ktut Windia on 16th August 1991. This manuscript makes no distinction between long and short vowels (which is true for all typewritten MSS in the Kirtya Collection). The *pepet* is not marked but the *e* taling is marked with an acute and the *pepet matedung* is marked by *o* with a stroke above. No distinction is made between the three sibilants *ś*, *s* and *ṣ*. There is some attempt to distinguish between *t*, *ṭ* and *th* and *d*, *ḍ* and *dh* (the latter two are not differentiated in Balinese script) but this is not consistent (e.g. *madhana* 6.1d, *hidhep* 4.1c, *ratha* 9.4a). In many ways however, this is the most reliable manuscript. It is the only one which correctly marks the Cantos which are here called *wirama* ('rest; rhythm, punctuation [in music]' OJED s.v.). In Bali the term refers to the metres of *kakawin* poetry and the melodies in which they are sung (Wallis 1980:134).¹

It has an interlinear Balinese gloss and a colophon:

¹ Wallis (1980:138) continues that the role of *guru-laghu* (short and long syllables) is essential in vocal performance for the performer knows the pitches to use, the melodic 'contours' of each line and how to interpret those 'contours'.

liti palambang Anñang Nirartha, pinarembon. ring WRETASANCAYA, samapta, puput tinilar ring pasandhi pura, nduk ring dina A, Ka, Sa Wara Landep, titi tanggal ping ,7, sasih Asada, Sirah windhu, tenggek ,3, Sakakala 1830 1908. Druwen I Gusti Putu Jlantik. Ring lampir rontal 1a masurat sapuniki: Anang Nirartha marti 1-53 (tanda tangan) 1908.

This is the poem *Añang Nirartha* ... in the *Wrĕtasañcaya* complete. The copying was finished in *Pasandhi Pura* just on the day Tuesday *Klion* in the *wuku Landep* on the seventh day of the waxing moon of the twelfth month *Asada* (June-July), units 0 tens 3. Saka year 1830-1908. On the *lontar* leaf 1a is written *Añang Nirartha marti 1-53* (signature) 1908.

B is HKS 31.17 a typewritten transliteration of a *lontar* belonging to *Griya Lod Rurung Riyang Gede* by *Ida Bagus Kade Raka*. It is titled *Anang Nirartha* although the first thirty one pages actually contain the *Lambang Salukat* with *Anang Nirartha* beginning on p. 32 Canto 41. The MS begins with *Bhasa Sangupati Salukat* Cantos 1-8; *Bhasa Wilapa* 9-10; *Bhasa Duta Raga Salukat* 11-14; *Bhasa Anang Salukat* 15; *Bhasa Padano Daya* (sic. *Madanodaya*) 16; *Salukat* 17-32; *Bhasa Sangupati Salukat* 33-35. There are then five unnamed Cantos which seem to bear no relationship to the last named, nor indeed to the *Añang Nirartha*.¹ The titles of the *kakawin* are written at the beginning of a new *kakawin* but they refer to the poem preceding. This is true of all the manuscripts (e.g. Canto 61 is titled *Bhasa Nirartha Sangu Sekar* which is actually contained in Cantos 41-60). Cantos 61-63 are named *Bhasa Anang Salukat*, in reality they contain the *Bhasa Anang Nirartha*; most probably a slip on the part of a copyist.

As with all the typewritten manuscripts there are no diacritical marks but an attempt has been made to differentiate between the consonants, although each one handles this in a different manner. Here both *ś* and *ṣ* are written *sh*, both *ḍ* and *dh* (which are not differentiated in Balinese script) are written *dh*, but this is not consistent; e.g. *dawuh* (*ḍawuh*), *puḍhak* (*puḍak*),

¹ Creese (1999:81) gives slightly different titles for the poems: *Bhāṣa Sangupati Salukat* (a), *Bhāṣa Wilāpa*, *Bhāṣa Duta Raga*, *Bhāṣa Añang*, *Bhāṣa Madanodaya Salukat*, *Bhāṣa Sangupati Salukat* (b), and *Lambang Salukat*. The collection derives its title from the last named poem.

bh and *ph* are mostly indicated. The *ñ* is depicted *nya*, but the pronominal suffix is consistently spelt *nia*. The *pepet* is not marked. The omission or insertion of the *h* as a consonant at the beginning or a word or internally to create long or short syllables where necessary is, in this manuscript, used in a somewhat random manner. This gives rise to forms such as a *ajeng* (for *ahajöng* 13.2a), *iner* (for *hiner* 15.2b) etc. This manuscript also has a Balinese gloss (*marti*).¹

Canto 66 is incorrectly numbered twice, i.e. 66.1 and then again 66.1, 2, 3 (Canto 26 this edition). Consequently the numbers are one lower than they should be. Canto 70 is also incorrectly numbered as Canto 69. It has two stanzas both marked 1. This is actually the two Cantos of one stanza each which comprise the *Añja-añja Sungsang* and is so named at the end.

It concludes: *iti Anang Nirartha samapta*, and has a brief colophon: *puput sinurat, ring dina, sa, pwa, ugu, panglong ping ,3, sasih ,3*. 'Thus the *Añang Nirartha* is complete. The writing was finished on the day Saturday Pon of the week Ugu on the third day of the waning moon in the third month.'

Manuscript C (HKS 30.14 [K284]) is another typewritten manuscript also with interlinear gloss. It marks the *e taling* with an acute, the *ñ* is marked with a line above, and no distinction is made between the sibilants, and again the internal *h* is missing, e.g. *nging* 1.8a *ngulun* 1.7a etc. An interesting point here is that the Cantos are marked *Pupuh* which in Bali is used to refer to the metres of both *kidung* or *gaguritan* (see Wallis 1980:175) and is not used for *kakawin* metres.² It follows A up to Canto 4 when it includes

¹ Balinese terms for various aspects of the preparation and use of writing materials and the reading of texts is given as an appendix in Hinzler (1993:468-473). She gives as a term for a *lontar* with interlinear Balinese glosses *lontar grantangan* (which can be a text with glosses or musical notation [see also Wallis 1980:189, 238 where the term is used exclusively for musical notation in poetic texts]). However, *marti* is the term used for an Old Javanese/Kawi text with interlinear Balinese glosses (from *arti* 'meaning, explanation'). Of the usual four lines in a *lontar* which has a Balinese gloss, the first and third give the Old Javanese (Kawi), and the second and fourth a word-for-word rendering in Balinese (see Zoetmulder (1974: 49). In transliterations the usual practice is that the Balinese is written both above and below each line of Kawi, although sometimes alternating lines of Kawi and Balinese occurs.

² Wallis (1980:235) says that although the term *pupuh* is used for both *kidung* and *gaguritan*, the two genre observe different metric principles, and the terms *sëkar madya* for *kidung*

the four stanzas of Canto 5. From then on the Cantos are one number lower than this edition. Canto 9 has five stanzas which are actually Canto 10 (three stanzas) and Canto 11 (two stanzas). Canto 14 has four stanzas which are the three stanzas of Canto 16 and the one stanza of Canto 17. Canto 22 has three stanzas which are the two stanzas of Canto 25 and the one stanza of Canto 26. Canto 23 has five stanzas, actually the three stanzas of Canto 27 and two stanzas of Canto 28. From then on the Cantos are correctly numbered but five Cantos lower than the present edition. It concludes with Canto 26, Canto 31 of this edition. It contains a colophon:

- 1 *Pascat anerat, ring we, Bregu Iswara, kresna ring dwa-*
- 2 *dasi, candra posya-masa, swanitanya ring pratipada, sirsa*
- 3 *ring pancamya, ganitanya, 1851.*
- 4 *Anging ksantawyakena wirupa ning aksareki, apan pa-*
- 5 *kryanta muda dahat, hina-guna alpaksara, akrah kaprananti-*
- 6 *kanya, kewalyanidakena ajnanira sang sinitwi, den kapajeng-*
- 7 *ana de sang wagmi ring widya-aksara, mwah ring sang gelem*
- 8 *amaca aksareki.*
- 9 *OM Saraswatye namah, OM GMUM Gana byo namah swaha,*
- 10 *OM Dirgyayuh swaha*

The writing was completed on the day Bregu (Friday?) Iswara the 12th day of the waning moon in the 6th month *swanitanya ring pratipada* (1st day of lunar fortnight, especially waning moon), *sirsa* (head [?]) *ring pancamya* (5?) the number 1851. But I beg pardon for the misshapen letters for I am (*pakryanta?*) very young, devoid of merit, deficient in the *aksara* which have been 'killed' in great numbers. I will devote myself to bring to a successful conclusion the orders of those to whom I pay homage in the hope that those who are eloquent and knowledgeable in letters will emend the errors as will those who consent to read these letters. OM Homage

and *sĕkar alit* for *gaguritan* is a more accurate reflection of the difference, although he notes that these Javanese terms are not the ones most commonly used by the Balinese.

to Saraswati OM GMUM Ganesa byo Homage Hail OM long life Hail.¹

D (Or 3913) is a transliteration by van der Tuuk. It contains an interlinear gloss. There are many corrections and variations written in the margins and between the lines with, frequently, a reference to (a manuscript?) B in these marginal notes. These corrections have been accepted.² The stanzas and Cantos are numbered correctly up to 6.5 where there is a short colophon: *puput sinurat ring dina, ra, ka, sasih, 8, panglong, 11, rah, 6, tenggek, 5, saka 1756. 'The writing was completed on the day Sunday Klion, the 8th month, 11th day of the waning moon, units 6, tens 5. Saka 1756.'*

This is equivalent to 25th January 1835 (Creese 1999:68 citing Brandes 1901-1926 2:13, and Damais 1958:232-233).

There is one verse which is 19.8 of *Añang Nirartha* and then the *Sumana-sāntaka* begins. It contains Canto 1.1-24 and Canto 2.1-3, after which *Añang Nirartha* continues with the 3 stanzas of Canto 7. The three stanzas of Canto 8 are divided into 8, one stanza and 9, two stanzas. Consequently all Cantos are one number higher than the present edition. At each Canto after Canto 8 there seems to have been some confusion about the metres as different Canto numbers are written and crossed out, for example what is actually Canto 9 is marked VIII once, IX twice and X twice all crossed out, clearly by different hands. The entries in van der Tuuk's KBNW employ this MS, so consequently the Canto numbers in KBNW are one number higher than this edition (see note 2 below).

There are two colophons in D. The second colophon is on p. 22 following *Anja-anja sungsang*, it reads:

¹ The apology by the Balinese scribe for his incorrect spelling often contains words such as 'killed' or 'defeated in great numbers' and other expressions for death, particularly death in battle. For to the Balinese letters are imbued with life-force and to misspell them is, literally, to kill them (Rubinstein 1988:240-241).

² In his edition of *Arjunawijaya*, Supomo (1977:85) found a similar situation with his manuscript E (Cod. Or 4065) a copy also written by van der Tuuk, with many corrections, notes and variants in the margins and between the lines. He accepted the corrections, and the corrected words he did not include in the critical apparatus. He also found that some Cantos were incorrectly numbered and that thus van der Tuuk's dictionary entries and those in Juynboll's ONW are numbered two numbers lower than Supomo's edition.

*tlas i nitra ring nusa Bali ngkaneng ba * wwe, bu, wa, wara, mrakih, sa, si, ka tang [yabyapura ring yacakuseki] // ping ,4, rah ,3, tenggek ,4 tuwi bhumi, candra rsi kuweragni hirika diwasanya purnama linikitta de sang Ajna, panjyapantara, ndan santosakna wirupaning aksara denya bapku-nang, lawan hamalanting kapajengana (dama wulan apayung asoka padapa)* (this part in brackets is the last part of *Añang Nirartha* Canto 1.1d).

If we take the colophon of E as correct, it would appear that the words in square brackets should be inserted at *. This transposition of a phrase does not follow what one would normally see as a scribal error such as *saut-du-même-au-même* where the copyist's eye moving from his exemplar to his own copy jumps from a particular word to the same word further down in the text so that a part is omitted (Reynolds & Wilson 1978:204). In this case the omitted section is inserted later on which makes it hard to explain.

Translation of the colophon appears following the description of E. Creese (1999:68 citing Brandes 1901-1926 2:13, and Damais 1958:232-233) gives the date as Saka 1743, equivalent to 28th September 1821.¹

This transliteration does use diacritical marks and indicates vowel length, however the tendency to lengthen a vowel which is already long by position, which seems customary, is frequent (see Supomo 1977:307), as is the tendency to not indicate a long vowel where it is needed.

Manuscript E is another transliteration of LOr 3913 by Soegiarto and contained in BCB 24. It is entitled *Anyang Nilarta*, and also contains a Balinese gloss. I had at first not intended to use this manuscript, but the differences between D and E seemed worthwhile investigating. There are two possible reasons for these differences. One perhaps is the deterioration of what I assume was an original *lontar* in the more than half a century or so between van der Tuuk's transliteration and that made by Soegiarto. The other reason for the differences may be due to van der Tuuk's

¹ Curiously, the earlier colophon is at the end of the *kakawin* and the one written at a later date is that one which appears in the middle of the poem.

reference to another manuscript of *Añang Nirartha* in preparing his transliteration.

E also uses diacritical marks and there is occasional indication of vowel length, although these are indicated far less frequently than in D. The second colophon is slightly different to that contained in D as I have previously explained. This colophon reads:

Tlas cinitra ring nusa Bali ngkaneng bayabyapura ring yasakuseki wwe bu, wa, wara Mrakih, sa, si, ka, tang ping 4, rah 3, tenggek 4, tuwi bhumi candra rsi kuweragni, irika diwasanya purna linikita de sang ajna panjyapantara ndan santosakne wirupa ning aksara denya bap kaw nang lawan amalanting kapajengana (there follows the half line of 1.1d of *Añang Nirartha*, plus the beginning of 1.2a).

The writing was finished on the island of Bali in Bayabya Pura in Yasakusa (?) The day Wednesday Wage of the week Mrakah the 4th month (?) 4th day of the waxing moon, units 3, tens 4. Earth (1), moon (1), resis (7), Kuwera (?), Agni (3) was the fixed time it was complete. (It was) written by sang Ajna Panji Apantara. But I apologise for the misshapen letters for they have been 'defeated' in great numbers as well as the hanging (letters) which should be corrected.

The minor differences between D and E are frequent; in almost every line there is the omission of a long vowel in E which is shown in D. For example in 1.1a D *ngūni*, E *nguni*. 1.1b D *līlā lālana*, E *līlā lalana*. 6.1c D *arūm*, E *arum*. 6.2a D *rāga*, E *raga*.

F is contained in BCB 24 and is a transliteration by Soegiarto of those parts of the *Añang Nirartha* which are contained in LOr 3881. It consists of Canto 1.1-1.8 (*Sangu Sēkar*), then Canto 25.1 (1st half of 1a, then b, c and d) - Canto 29 (*Añja-Añja Turida*). This is followed by Canto 30.1 (first stanza *Bhāṣa Añja-añja Sungsang*). Canto 23.2d and Canto 23.3 (*Bhāṣa Añang Nirartha*) follows and then the three stanzas of Canto 24 (the complete *Lambang Puṣpa Sañcaya*). From then on there are only fragments of lines: Canto 25.1a, 19.8a (end of line only), Canto 19.b-d and lastly Canto 19.9.

The final Canto of *Añja-añja Sungsang*, Canto 31 completes this copy. It contains a brief colophon: *puput sinurat ri dina pa, Bu, wara, J-naran, sasih ka 4, ra 7, tenggek 0, tanggal ping 8 i saka 1807 (1885)*. 'The writing was finished on the day Wednesday Paing, the week J-naran (?) the fourth month, units 7, tens 0, 8th day of the waxing moon śaka year 1807 (1885).'

The manuscript LOr 3881 (Pigeaud 1967-1970 2:152), is in Balinese script on paper and contains *Rāmāyaṇa* fragments, a fragment of *Sumanasāntaka* and *Smaradahana* as well as the *Añang Nirartha* fragments which themselves are interspersed with fragments of *Arjunawiwāha* and *Bhāratayuddha*. All have Balinese glosses. We have no way of telling whether the fragments of lines are the result of the deterioration of the original *lontar*. F contains only sixteen stanzas and some fragments of lines and from examination of the transliteration in BCB 24 it appeared to me that an examination of LOr 3881 itself would add little to an understanding of the text.

2. Collections and fragments

This last manuscript of *Añang Nirartha* raises an interesting point which has been noted by, among others, Hooykaas (1973a:13, 1974:171), Keeler (1975:115-116)¹ and Zurbuchen (1987:86), and that is the compilation of disparate texts in one manuscript and the fragmentary nature of other passages which may be included. Works may be expanded, incorporated into other works, excerpted and altered in many other ways, so that as Zurbuchen (1987) puts it 'In many cases a *lontar* seems less a replica of one

¹ In working with *tutur* literature Keeler noted that while some texts may have an opening series of *mantra* and even some indication of the content which is to follow they often end abruptly or even more frequently trail off into seemingly disconnected fragments. With their lists of gods, weapons, colours, numbers, sacred letters, and so on, which are elaborated and reelaborated they seem without limit and are less a text with an account of a particular subject but 'one opening into a sea of esoteric knowledge.'

In working with a *tengahan kidung Wargasari I* found a similar situation: language and metre would abruptly change into *gaguritan* often dealing with the gods of the directions and their attributes. Many of the verses of the *gaguritan* are used (as are the opening stanzas of the *tengahan kidung*) in Bali during ceremonies to invite the gods to attend (*nuntun*). Many other elaborations occur but always with a stanza or two from the *tengahan kidung* (Fletcher 1990).

work in its entirety and more a collection or compendium of one person's knowledge and interests.'

The most well-known collection is LOr 5023, which until the discovery in Bali of two other manuscripts (see Hinzler and Schoterman 1979) contained the only copy of the *Deśawarṇana (Nāgarakṛtāgama)*.¹ Among other works included (items 6-11 [Pigeaud 1967-1970 2:254]) are *Nirartha Prakërta*, about which Pigeaud says 'the first of (Nirartha's?) six short lyric and moralistic poems.' As I have earlier discussed, the *Añang Nirartha* consists of five poems which form a unit – a pentad; the *Nirarthaprakërta* does not form part of it (see Poerbatjaraka 1951). Item 7 is *Sangu Sèkar*, 'Nirartha's second *kakawin*' then follows (8) *Añang Nirartha*, (9) *Lambang Puṣpa* (sic) (10) *Añja-añja Sañcaya Turida* (sic), and lastly *Añja-Añja Sungsang* (unfinished). Teeuw and Robson who edited and translated the *Kuñjarakarṇa Dharmakathana* (1981) using LOr 5023 as one of the manuscripts for their edition, found that the text preceding the *Kuñjarakarṇa Dharmakathana (KKk)*, the *Śiwarātrikalpa*, and the text following (which is the *Jinārti Prakërta*), and the *KKk* itself, all² seemed to be written in the same hand. The colophon of *KKk* states that the work was copied by Nirartha Pamasah in Kancana, Kawyan, Bali in the Śaka year 1660 (1738 AD). This information accords with the colophons of other works from the same bundle, including the *Nāgarakṛtāgama (Nag)* copied by the same person in the same place two years later (Teeuw and Robson 1981:51). The *lontar* contains both Buddhist and Śaiwite poems and works written at different times, and given the two years between the copying of the *KKk* and the *Nag*, it seems probable that it was added to as and when other texts came to hand. Although some of the works contained may be products of, and record important moments in Majapahit history (Worsley 1984:107), this

¹ The Lombok Collection consists of 524 *lontar* gathered by the Dutch when the puri of Cakranegara was taken in 1894. Many of these works are dated and would seem to show a continuing tradition of manuscript copying during the whole period of Balinese rule in Lombok (Marrison 1986:287-288).

² Vickers (1982a:446) citing Made Kanta proposes that '*Kañcanasthana*' of the Lombok *Nāgarakṛtāgama* could refer to Griya Sekaton Sideman because of the similarity of the names (*sukatón* = *kañcana*, 'gold'), and that the district name Kawyan could mean 'the poet's district' since Sideman is known for its poetical activities. The first priest of Griya Sekaton was allegedly a great-grandson of Nirartha.

does not seem to hold true for other works in the collection. These works may have importance because of their religious, didactic or ritual content. The two newly discovered manuscripts of the *Nāgarakṛtāgama* referred to above were both written in *gria*, one in Sidemen and one in Amlapura, and both by Brahmana belonging to the one family. It appears that one manuscript was intended to be sent to another member of the family living in Lombok to confirm his connection with the family in Bali and 'one might assume that [...] 5023 [...] was sent from the province of Karang Asem to Lombok for the same reason.' (Hinzler and Schoterman 1979:482). On the other hand the inclusion of the *Añang Nirartha* might suggest rather a desire to reinforce the bonds of Brahmana kinship and ties to the apical ancestor of the Brahmana.¹

Other reasons there may be for compilations such as *Pandān Mati*. This is LOr 5268 (BCB 24 contains a transliteration by Soegiarto) and is described by Pigeaud (1967-1970 2:295) as 'a Javanese-Balinese poem in Indian metre.' While examining other 'lyric erotic' poems I discovered that it is, in fact, a selection of stanzas from various well-known Javanese *kakawin*.

What is marked as Canto 1 is actually 33.9 of the *Sumanasāntaka* (*Sum*), 3.38 of *Bhomakāwya* (*BK*), and 22.9 of *BK*. All three stanzas are in the Jagaddhita metre. Canto 2 consists of 2.17 of *Smaradahana* and 6.1 of *BK*. The metre consists of twenty syllables and the name is uncertain (see Zoetmulder 1974:463, 559). Canto 3 is 61.1 of *Sum*, metre Jagaddhita, and Canto 4 is 26.20 of the *Rāmāyaṇa*, metre Dodhakawṛtta. There is some connecting link in the stanzas with the first stanza (*Sum* 33.9) describing the seashore and a leaning pandanus whose flowers have wilted and died before having been used as a writing material. The second stanza (*BK* 3.38) describes a row of pandanus washed by the incoming tide and *puḍak* flowers bearing the first lines of a *kakawin* written by an abandoned lover. The fourth stanza describes the charms of a beautiful woman which are without defect and whose calves are the incarnation of the *puḍak*, a common comparison in *kakawin*. The other stanzas describe the landscape

¹ Rubinstein (1991:48) states that the origins of the Brahmana sub-groups and the genealogy and dispersal of those members both in Bali and as far afield as Lombok and Sumbawa are the dominant concerns of the various *Babad Brāhmaṇa* and the *Dwijendratattwa* for it is to Nirartha that all Brahmana must be able to trace their descent.

and woman compared to the landscape with the exception of the seventh stanza (RY 26.20) which bears no relation to the other stanzas. These stanzas may be merely those ones which appealed to a particular scribe, meant for private enjoyment. Here, though, the attempt to gather those ones which have a common theme is unusual. I would imagine the title was given to the collection by a copyist (the words *pañdan mati* 'The Dead Pandanus' occurring in the first stanza).¹

A *lontar prasi* (illustrated *lontar*) of the *Smaradahana* states in the colophon that it was commissioned by a queen, possibly in Buleleng, because it was her favourite part of that *kakawin*.² The last two examples would appear to be personal preferences probably meant for private enjoyment. The possibility of the deterioration of the *lontar* leaves because of damp, humidity or insects, and the separation of leaves which then may have been recopied in a different order are reasons for many of the compilations which we find. But there are others, such as MS D with the interpolation of the beginning of the *Sumanasāntaka*, the reasons for which are as yet obscure.

3. Editing³

Working only from transliterations of a text would not have been my choice, for part of the editing process has already been undertaken by

¹ Creese (1999:83) mentions only this manuscript of *Pañdan Mati* (= 10.524 = BCB 24, 10.592 = BCB 67). There is a typographical error in Creese, the title is given as 'Dead Lotus'. The text in both BCB portfolios is Soegiarto's transliteration of LOr 5268.

² I provided a translation of this *prasi*, a section of which is included in Guy 1982:74-76). Vickers (1985:149-150) has studied the *prasi*, but his particular interest was the references to, and drawings of, musical instruments contained therein.

³ Ed.: in her thesis Margaret included a critical apparatus. We have decided not to include it because it adds little to Margaret's explanation of her editing of the text. As she herself points out (p. 101) the variations between her exemplars are for the most part 'white noise' and explained by the variable conventions adopted by each of the transcribers when transcribing the manuscripts which they had at their disposal. She notes that none of these transcriptions accurately records the difference between long and short syllables inherent in *kakawin* metres which are easily corrected and each transcriber has adopted different conventions when transcribing sibilants, the pepet, *t*, *t̄* and *th* and *d*, *d̄* and *dh*. Margaret has taken Ms. A as her basic witness but on occasions, as she explains (p. 101), she has not been able to adopt the readings of this ms. We have checked each of these cases and have noted under the edited text of the poem those readings in A which Margaret has rejected.

others in providing word division from the original 'scriptio continua' of the original. Unfortunately I did not have access to any manuscripts in Balinese script. Faced with this situation it was perhaps perverse to continue, but I felt that the *Añang Nirartha* was such an interesting, and beautiful, poem that an attempt to edit and translate it was preferable to leaving it to languish. The word divisions occasionally vary in the manuscripts and these divisions give rise to differing Balinese glosses.

In *kakawin* where vowel length is fixed by the metre, deviations in the metre can be easily pinpointed. Although none of the manuscripts indicate vowel quantity with the exception of D (and that in a not always reliable manner), to have not imposed vowel length in this edition would have been to ignore what is basic to the writing of poetry in these metres. The *Añang Nirartha* is a *kakawin*, and as such is required to conform to the rules of *kakawin* (Robson 1988:30). Although syllable quantity is not phonemic in Javanese or Balinese it seems that a number of words of Indonesian origin were normally written with a long vowel (see Supomo 1977:38, Zoetmulder 1974:54-59), but that even during the Majapahit period this had tended to become more free and some words were spelt with both long and short vowels, for example, *āpan/apan*. Balinese increasingly allowed themselves more leeway in the lengthening or shortening of vowels to fit the metre, but still went to great lengths to adhere to the principles of *guru-laghu* (Zoetmulder 1974:120-121).

The *Tutur Swarawyañjana* is a treatise dealing with Balinese *kakawin* orthography. Its title translates as 'The religious doctrine of vowels (*swara*) and consonants (*wyañjana*)'. Rubinstein who examined its contents in her study of Balinese *kakawin* writing (1988) relates that the text emphasises the fixed nature of *kakawin* orthography although the *kawi* is permitted some latitude in deviating from strict Sanscritized spelling. In the text this is referred to as *winenang pasang surud*, literally 'to be given the right to ebb and flow', in other words, poetic licence. The *kawi* is given licence to alter vowel length to comply with metrical requirements. The *Swarawyañjana* gives a short list of examples of the words which the poet may spell in different ways. For example *ndā/nda*, *pāda/pada*. The text also emphasises that the poet should pay full attention to syllable length for if he violates this principle, supernatural disasters will befall him (Rubinstein 1988:266-267).

The spelling of this edition is in accordance with that in OJED, but any deviation in vowel length (only present in D and E) between that given in OJED and the demands of the metre have been indicated in the Notes to the Translation.

Transliterations are even more degrees removed from the original text than are transmissions from *lontar* to *lontar* and thereby the possibility of errors is increased. This 'favour' of transliteration does not always advance our understanding of the text (Robson 1988:9) but may indeed hinder it. This is not to say that the errors which can occur in scribal activity are limited to transliteration. To anyone who has studied *lontar* they are familiar enough (see Reynolds and Wilson 1978, Robson 1988:14-15). It seems hardly necessary to say that the aim of an editor is to restore the text, as nearly as is possible, to the form the author gave it. The limitations of the 'stemmatic' method in the attempt to reconstruct the original have been pointed out by Reynolds and Wilson (1978:193) in the transmission of Greek and Latin literature, for earlier scribes did not necessarily copy a text from a single exemplar (vertical transmission), but would compare other copies and transfer to their own work those readings which they preferred (horizontal transmission). Balinese scribes would sometimes borrow other copies, two or three if possible, of a *lontar* which they were transcribing so that in the case of doubtful readings the better one could be chosen (Robson 1972:311). Van der Tuuk appears to have followed this Balinese scribal practice in his transliteration of LOr 3913 (see MS D above).

Clearly, given these circumstances it is not possible, through the stemmatic method, to trace the autograph. There are manuscripts of *Añang Nirartha* which seem to have a closer relationship with one or another (for example, B and C share 25 readings in common and BCD, 13). It would seem to me, however, that all the manuscripts share a common source. They are all complete, the variations are of a minor sort, but most importantly the specific difficulties of language I encountered are consistent in all five manuscripts.¹

¹ Specifically, *sisna* of 8.1d and *rindrānu (krāma)* of 23.3b. Creese (1999:68) notes that the HKS transliterations of *Añang Nirartha* vary widely in length from 11 to 83 pages and so it would appear that there may be manuscripts which do not contain all five poems which comprise the *Añang Nirartha*.

Given the nature of the manuscripts available to me I have chosen to take A as 'base MS' (see Robson 1988:21) as it is the most reliable. Where there is a clear error in A, an alternative reading has been inserted in the text. The nature of the differences between the manuscripts are, for a large part, unimportant ones which could be relegated to what has been called the 'white noise' of scribal activity, for example, the inclusion or omission of the *cecek* and the other spelling differences noted for each manuscript.¹

One thing needs to be said about the Balinese glosses and that is that they are not in any way a translation of the text, but rather as Zoetmulder (1974:49) has it, a 'rendering' of the text. He acknowledges the part they have played in helping our understanding of Old Javanese texts and has treated them as 'expressions of Balinese tradition', but adds 'not everything in these interpretations can stand the test of criticism according to the criteria of our present knowledge of the language'. Working with four manuscripts which have Balinese glosses (D and E of course share the same gloss) I found that they were for the most part in accord and that there were occasions when the meaning given in the glosses was the only possible one. There were also occasions when they varied (sometimes widely where the passage was obscure), but often the variations were more in the nature of elucidation. It is outside the scope of this study to discuss all the variations in the Balinese glosses, but especially for works written in Bali they provide an insight not only into the changes the language itself may have undergone, but also into the way the Balinese perceive these works.²

¹ The term 'white noise' is explicated by Robson (1988:27). It is a term borrowed from radio where it refers to the background static picked up by a receiver on bands where no broadcast signal is being received. It is random and spread across all frequencies. Applied to literary texts it was first used by Proudfoot (1984:93) and was then adopted by Behrend in 1987. It refers to small scale variability of syntactic and semantic elements which appear incidental and it is a natural and spontaneous product of manuscript making.

² Hinzler (1991:176) in her study of a *topeng* (masked) play mentions the 'translation' from Kawi to Balinese made by the *penasar*, the central player. As she says these acts of 'translation' are very different from our idea of translation, but an act of interpreting meaning in words and sentences more akin to problem solving. Sentences and words in Kawi are considered to have in them concealed mystical meanings. To find the inner meaning the

4. Metres

Of the five poems which comprise the *Añang Nirartha*, *Saṅgu Sēkar* is the longest with seventy-five stanzas divided into twenty cantos. *Añang Nirartha* has twelve stanzas divided into three cantos, *Puṣpa Sañcaya* has three stanzas in one canto, *Añja-añja Turida* has ten stanzas in five cantos, and finally *Añja-añja Sungsang* consists of two stanzas in two cantos. A total of one hundred and two stanzas. There are seventeen metres used, all of which are to be found in Zoetmulder's list of *kakawin* metres (1974:451-472, Appendix 3). They are:

- 1 Jagaddhita. Cantos 1, 5, 10, 12, 14, 19, 23, 25, 27, 29 (40 stanzas)
- 2 Kṛti. Canto 2 (2 stanzas)
- 3 Girisa. Cantos 3, 7 (6 stanzas)
- 4 Wisarjita. Canto 4 (3 stanzas)
- 5 Wiṣasmara. Canto 6 (5 stanzas)
- 6 Aśwalalita. Cantos 8, 11, 28 (7 stanzas)
- 7 Kusumawilasita. Canto 9 (5 stanzas)
- 8 Śikhariṇī. Cantos 13, 21, 30 (6 stanzas)
- 9 Widyutkara. Canto 15 (2 stanzas)
- 10 Praharṣiṇī. Canto 16 (3 stanzas)
- 11 Mandahaṛṣa. Canto 17 (1 stanza)
- 12 Śārdūlawikrīḍita. Canto 18 (6 stanzas)
- 13 Wirat tēbu sol. Canto 20 (5 stanzas)
- 14 Nawahaṛṣa. Canto 22 (6 stanzas)
- 15 Cītraturida. Canto 24 (3 stanzas)
- 16 Wīralalita. Canto 26 (1 stanza)
- 17 Madraka. Canto 31 (1 stanza)

As can be seen the *Añang Nirartha* follows the pattern of all *kakawin* with the indigenous Jagaddhita metre far outnumbering any other metre (Zoetmulder 1974:112). What is unusual, however, is the number of metres used: seventeen metres for a poem of only one hundred and two stanzas.

external meanings must be peeled off. It involves much more than a selection of equivalent words, but provides a 'revelation of inner meanings and hidden consequences.'

For example, in the *Kunjarakarna Dharmakathana* a *kakawin* of more than three times the length of *Añang Nirartha*, only twenty-five metres are employed.

In his discussion of *kakawin* metres, Zoetmulder (1974:125) refers to the question of whether there was 'some relationship between the choice of a particular metre and the substance of what the poet wanted to say'. He concludes that, as yet, there is no proof of any relationship. Teeuw and Robson (1981:42) consider the matter further and conclude that in one or two cases there does indeed seem to be such a relationship. They point out that the Ugatawisama metre, a most unusual metre of three line stanzas, is often used for scenes of grief or deep emotion, and the Daṇḍaka appears to be used (although not always) to evoke chaos and destruction, scenes of the battlefield or of Hell. In his translation of the *Deśawarnana (Nagarakṛtāgama)*, Robson (1995:14-15) suggests that the choice of the metre Jagaddhita ('Welfare of the World') for the first and last Cantos, given the metre's name is probably significant. The introductory stanzas usually contain the *manggala*, that is 'anything, any word, act or person, which by its salutary power is able to assure the success of the work that is about to be undertaken' (OJED s.v.). Since the concluding stanzas often include praise to the ruling king and the poet's patron and an apology by the poet the choice of 'Welfare of the World' seems apt enough. The *Añang Nirartha* contains no *manggala* in its opening stanzas, but the first Canto is written in the metre Jagaddhita. Perhaps, more importantly, it is used in Canto 19, the Canto which details Nirartha's performance of *sūryasewana*. This is a moment when the poet may have especially hoped for a salutary outcome. Although by no means the only occurrence of this metre, as can be seen from the listing of metres above, nevertheless it may be significant. Also worth mentioning is that Canto 24 the hymn to Kāma, *Puṣpa Sañcaya*, is written in the metre Citraturida which could be translated as 'a picture of love' (see OJED s.v. *citra, turida*). The use of this metre for a hymn to Kāma as God of Love seems no coincidence, and the matter could perhaps repay further investigation.

PART TWO: AÑANG NIRARTHA

Awighnam astu

CANTO 1

Jagaddhita: - - - | ∪ ∪ - | ∪ ∪ ∪ | ∪ ∪ - | ∪ ∪ ∪ | ∪ ∪ ∪ | - ∪ - | ∪ ∪

- 1 Ngūnin kungkwa langö lëngëng saha karaskw iki winawa mareng pasir wukir
līlā lālana tan wanēh lumaku karwa pangawin arēja murang-murang darpāmukty asanāsēkar wruh akirim-kirim ujar araras maweh ṭikā hetunya n lungha layat ing kalangwan adamar wulan apayung aśoka pādapa
a *ngūnin:* A nguni.

- 2 Grong singgrong pinaranku lenglāng anulis-nulis anak-anakan puḍak sumār
ngkāne nūsa ri dunghus ing karang apaḥḍan alalēh asilāngungang parung
ryaknyānēmbur anēmpuh ing watu sumong karirisan amangun kuwung-kuwung
haršangkw ing lëyēp ing pasir paḍa katungkulan ulah ika yan pasang surud
d *ing lëyēp:* A i leyep.

- 3 Tunghā ning parang arja koñjuk aparān tirisān ika ri ngūni mañjēlag tunggal-tunggal aringgungan tuwuh ikārdha katikēlan amadhya kānginan
pakšānglampusa tan panoliha phalanya sumalahi maha labuh bañu kēmbang ning piḍaḍānibā lēwas arintunan i pasayut ing jaring-jaring
c *maha:* A ahyun.

Let there be no hindrance

CANTO 1

- 1 Once, overcome with longing and enraptured by beauty, it was my desire to venture to seashore and mountains with my writing slate which I carried.
Carefree and at ease I went on my way. Together with the Bearer of Beauty I wandered in the wilds.
Passionately savouring the *asana* tree in full bloom I knew I would present a gift of lovely words in written form.
That was why I set off, going in search of beauty. The moon was my lamp, an *asoka* branch my umbrella.
- 2 I reached deep gulleys and gorges and, lost in reverie, I wrote constantly on a spread out pandanus flower nursed in my lap.
On an island on a steep bank of rock were graceful pandanus trees. I sat there overlooking the ravines.
The waves gushed and crashed on the overhanging rocks and when the spray fell on them a rainbow formed.
I delighted in the hazy beauty of the shore as seen from above when the tide ebbed and flowed.
- 3 On the very edge of the lovely high rocks was the place where formerly coconut palms had once stood erect and tall.
One after the other they had tottered, their trunks snapped in the middle by the wind.
Bent on choosing death and without a second thought, their fruits lay on the ground intending to cast themselves into the water.
The flowers of the *piḍaḍa* tree wilted, fell, then were caught and held fast in spiders' webs.

- 4 Angde kung panalangsang ing limut inaryakĕn ing anila kary
 arangkĕban
 byaktāngĕmbang urāñjrah ing hĕni sahing-sahing amirah awor lawan
 hrĕbuk
 kĕmbang ning asanānĕdĕng mangirim ing bhramara pĕjah i tanggal
 ing kapat
 lunggah ning gaḍung asmu mārga nika wahu lumung atuduh ing
 karang liman
- 5 Angde bhranta nikang manah kasapihan lulut inuratan ing
 smarānglare
 kāngĕn rehkw apasah kalāwan ika sang wwang araras atĕmah gring
 ing paran
 tan polih racaneng karasku n asamun lĕpihan jurang ikādadak lutur
 kady ārĕs tanah i ngwang epu karagĕt sawang awĕdi kalaḍĕseng
 kuku
- c *asamun lĕpihan jurang*: A asamun lepihan lepit i jurang; *-adadak*: A -ndadak.
- 6 hāh sang tan sah i citta ni ngwang alangö kawĕkas i raras ing
 karāsikan
 ndak waswās ing aśokapādapa tĕngahta malaris angĕlih
 pinangkwakĕn
 sang munggw ing kĕtĕr ing patĕr tinilar ing śaśi kĕtĕr i rengihta ring
 jinĕm
 lunghāku n kita kāri śoka sahajānangisi ri tulis ing puḍak lĕngöng
- c *munggw ing*: A munggw i.
- 7 Luhtāngluh rari luh nikang katikĕlan halis alara patinggal i nghulun
 luhkw angluh ri larangkw arĕs katikĕlan tanah amĕgatakĕn kung ing
 mangö
 lĕnglĕngtenuwahan smi ning gati-gatinta tan alawas akālihan hulĕs
 lĕnglĕngkw inalapan manista manis ing mata lumiring anganti
 sanmata

- 4 Abandoned by the wind, (some) were suspended on the moss, the match of a woman who had been abandoned, arousing one's desire. Clearly they were a flower offering spread widely on the sand where the red crabs mingled with the pollen.
The flowers of the *asana* in full bloom presented themselves to the bees and died in the first half of the fourth month.
The tendrils of the *gadung* seemed by their manner to be just then reaching forth to point out an 'elephant rock'.
- 5 They aroused lovesickness in the heart of the one whose attachment is ended and who is burdened by the smarting of love.
This separation is forever in my thoughts and so too is the lovely one and it has become an affliction on my travels.
I am unable to create a poem on my writing slate. The *lěpihan* is deserted, the ravines in it suddenly blurred.
As though in fear, my writing instrument desperately scratched at it as if afraid that it would be used (merely) as a block for a fingernail to carve.
- 6 O she who is constantly in my thoughts is enchanting, the pinnacle of charm in the delights of love.
Suddenly, clearly visible in the branch of the *aśoka* is your slender waist, drooping languidly when you are taken on my lap.
You dwell in the soft rumble of the thunder and the glow of the moon, and in the murmers of your lamentations in the bedchamber.
My departure left you behind in sadness and at once you wept over the writing on the *puḍak* flower, carried away by sorrow.
- 7 My dear, weep tears, the tears of your frowning brows, in sorrow at my leaving you.
My tears are shed because of my misery, and in fear of the writing instrument snapped in two which puts an end to this poet's desire.
Entrancingly beautiful are the tendrils of your manner of lovemaking when you are taken again. Before long we will share the one cover.
I am dazed with longing when robbed of your sweetness. The sweetness of your sidelong glance (leads me) to expect your assent.

- 8 Nghing yan mātya tuhan nghulun rurubananta mēnur asana kēmbang
 ing rimang
 socatendung i waspa ning dyah angēlih-ngēlih anangis arēs
 kinewalan
 carwantebu sēpahta mār mrik awawan lati rēngat arējānghēmū guyu
 nghing sambat ngwang amuktya santēn i tuhanku muwah atutur
 anggēgē smara
 b *socatendung*: A socatendung; *angēlih-ngēlih*: A anglih.
- 9 Ring janmāntaran i nghulun tēmahanangkwa tapih ing ahajōng
 kinonēngan
 anggon rakryan umunggah ing jinēm arūm wiru-wiruni tēpinya meh
 lukar
 haršāngkwā hati kūngta mamrēm atēhēr nghulun añulu-ñuluh
 priyambada
 tibrangku n lēsēh eng paturwan angayuh panēpi kaharas ing wēḍak
 hangēt
- 10 Maskw indung hēlēm ring dadingku dadi mās tawa rimang i patēhta
 ring hajōng
 sampun ngganya hukurnya madhya ni tuhanku kalulut ika ratna
 kanyaka
 yan kālanta haneng dalēm śayana mangliga-liga rari kesisan hulēs
 ndak tonton gēmuh ing susunta haringētnya n inusapan i lunghid ing
 kuku

- 8 But if you should die, my lady, I would cover you in a winding sheet
of jasmine and *asana* flowers, the flowers of amorous longing.
Your purification, my lady, is in the tears of a maid as you languish,
weeping and afraid, and are taken in love.
Your offering, my dear, is the fragrant betel carried on your parted lips
enchantly hiding a smile.
This is my only plea; that I will savour your essence my lady, and
keeping it constantly in mind, persist in the practice of love.
- 9 In another incarnation I would be embodied in the underskirt of the
lovely one who is the object of my passion.
Your place, my dear, is in the fragrant bedchamber, in the folds at the
edge of the almost opened underskirt.
I am filled with joy wanting your love. You close your eyes and so I
fondle you and speak to you lovingly.
On our bed I am deeply moved and spent. I reach for your waist which
is caressed by a fragrant powder.
- 10 My treasure, my love, in a future existence I will become powdered
gold there longing to be your equal in beauty.
Already it seems the span of your waist, my lady, is tied with the
bonds of love, jewel of a girl.
When it is your time, there on the bed, and you are naked and
unprotected by a covering little one
Let me look at the fullness of your breasts. The sharpness of my
fingernails will wipe away the sweat there.

CANTO 2

Kṛti: ◡ ◡ _ | ◡ _ ◡ | ◡ ◡ _ | ◡ ◡ ◡ | ◡ ◡ ◡ | _ ◡ _ | ◡ ◡

- 1 Wėkasan tikang jaruman ujar amėlas arėp angdadak manik
bapa sang tuhanku kita māntuka maluyana raśmi ning prėman
kawėlas harėp sang anahėn turida pėjah akung kakingkingan
kadi tan sihanta matėmah lelėh anangisi laywan ing gelung

- 2 Wwaya teki sambat ira ring kidung inamėr ahėmbanan tatur
tulis ing wilāpa rasa bhāṣa rudhita kahatur sinukṣmakėn
ri gaḍing nikang sumanase dalėm ing asana puṣpa sungsungėn
mwang ikang sėpah tinarimeng waja tuwi lumiring mareng kidung

CANTO 2

- 1 In the end her maidservant spoke imploringly, pulling at my heart.
'Sir, my lord, will you return and enjoy again the amorous delights of sleeping together (with my mistress)?
She is in a pitiful condition enduring the pangs of love, dying of love and overcome with longing.
It seems you don't love her and she languishes, and tearfully entreats the faded bloom from her chignon.
- 2 Here is her lament in a poem which she has lovingly composed and encased in gold.
Written in the form of a *wilāpa* it contains a lament offered to you subtly concealed
In the ivory of a *sumanasa* flower deep within *asana* flowers. Please receive it.'
So I took the betel quid in my teeth as I cast my eyes on to the poem.

CANTO 3

Girisa: ~ ~ ~ | ~ ~ ~ | - - - | - - ~ | ~ ~ ~ | ~

- 1 ndi ta kaka wěkas ing wwang sangsārāmuni turida
ri layat ira sang angde kingking tan hana karəngö
nir ubhaya kita lunghā tan tolih ring alal akung
asəmu gərəh anambang lung ning jangga mangalaya

- 2 Wipata kadi patinggal ning kumbang waněh angaras
wangi ning asana ri jro ning taman wěkas ing arum
pinaguñěpakěn ing len īrşyānon paněđěng ika
ingayam-ayam aptyāněmpal rumnya tinalinga

d *ing-*: A missing.

Ed.: this line is one syllable short. The second foot is - - ~ but should be ~ ~ ~. For *rum* read *rūm*, for *-nya* read *-nyā* to be metrically correct.

- 3 Rumiris i paniram ning luhkw anrang kapat akětěr
tėkap i gərəh ing ojar ngūnin rehku n ajaruman
sinamayakěn ikang wruh mrik ning ketaka řinika
apan alawas ininte pinrang ning kilat amėđar

b *ngūnin*: A nguni.

CANTO 3 (The maiden's poem)

- 1 'Where finally, my dear, can this grief-stricken one hide her
lovesickness
At the leaving of the one who had aroused such longing, so that no one
should hear her?
Without my agreement you go away without a thought for this one
consumed with love.
It is like the thunder abandoning the shoots of the *jangga* vine as it
reaches out.

- 2 When you turned away from me it was like the bee deserting (the
flower) become bored with caressing it.
The fragrance of the *asana* flower within the garden is the sweetest of
perfumes
The object of the gossip of the others who are envious when they see it
in full bloom.
They think of it constantly and long to tear off its loveliness to wear as
an ear ornament.

- 3 The sprinkling of my tears is like the soft rain rivalling the soft
rumblings of the fourth month.
Because of the murmured conversation earlier I use an intermediary.
It had been foreordained that there was one who knew the fragrance
written on *pudak*.
For a long time it has been peered at (like) being stabbed with a flash of
lightning and laid bare.

CANTO 4

Wisarjita: - ˘ ˘ ˘ | - ˘ ˘ ˘ | - ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘

- 1 Mangkin aweh lara mürchita ring angën-angëнку tēñuh rumëngö de sang anambangi raśmi ning ulah inucap sira matya langö nghing hiđëp ing twas akung tumutura ri paranta yadin pëjaha tan sih ikang madanāngdani ri papasah ing sapatëmwan unëng

 - 2 Ndin mangunëng galuh ing katiga tuhun akëmbang alot anëđëng yan tayan ing patër ing kapat apitatur angatag ing salaga mwanğ bhramara ndi tan angraraha puđak i pañan arumrumana ngwang kadi cātaka mör anangis angulati rëmëng ing jalada

 - 3 Tikṣṇa rikang rawi raśmi mapanas i saroja sëđëng sumëkar kānginan hepu wirangrwanğ i lemesi lawönya lume maluru lot amalar hudan ing wëngi pađa ning angël anahën lara kung tuṣṭa ni tambwanğ ikang wulan upama cucur panangiskw angësah
- b *lawö:* A lawe.
d *tuṣṭa ni* A tustan.

CANTO 4

- 1 More and more (this situation) causes me grief and my senses leave me. My spirit was crushed when I heard
That you had abandoned the bliss of sexual union. It is said that you might die in the rapture of beauty.
Nevertheless, even if you should die, the thoughts of a lovesick heart will accompany you on your final journey.
That love which causes heartache at being separated from one's partner in lovemaking, is not (true) love.

- 2 How is it possible the *manguněng galuh* creeper could be in blossom in the third month and continue in full bloom
If there is an absence of thunder in the fourth month to remind the buds and compel them to appear?
And how could the bee not go in search of the *pudak* flower of the pandanus which rivals it in beauty?
I am like the *cātaka* bird in flight, weeping and watching for a raincloud.

- 3 Harsh are the hot rays of the sun on the lotus just as it opens.
It is tossed by the wind, disturbed and vexed as the silkiness of its petals grows limp and faded.
Constantly it longs for the rain of night just as one tired of bearing the pangs of longing.
My sobbing and sighing are like the (weeping of the) *cucur* bird who becomes filled with delight when the moon is full.

CANTO 5

Jagaddhita: - - - | ◡ ◡ - | ◡ - ◡ | ◡ ◡ - | ◡ ◡ ◡ | ◡ ◡ ◡ | - ◡ - | ◡ ◡

- 1 Mangke ngwang kaka śoka tan palipuran tinilar ing amisata manglare karyānungkēmi laywan ing sumanasānak-anakan isi ning patah minging tan tolih ri wingitku mār piningit ing bapa bibi magawe prih ing hati syuh twasku n lēwu nisturanta ring akung kena mangö

a *palipuran*: A panlipuran.

Ed.: for *amisata* read *am̐sata* to be metrically correct.

- 2 Wruh ngwang yan kita tan rēsēp ring amanēh-manēhi raras i raśmi ning gati ipyāngkw ing wēngi ngūni sang priya tēkāngaris-aris angisapwan i nghulun mūr anglēs ri patanghi ni ngwang atēmah turida salahasānusah lulut mwang netrangkw i kiwan kētēr linawad ing bhramara lalita medran ing pipi

d *kiwan*: A kiwa.

- 3 Ndin sihtājar i rumku wāhu saharas musapi luh ing añar kinolakēn tonēn ring nagapuśpa pādapa luñutnya saha kusuma sīrṇa sēmpalēn simbantēn tan alurwa kapwa sēkar ing kanigara yadi rekaning ṭika tan waktan sēkar ing gaḍung kēkēsēn ing gēlung ing ahañutan lawan mēnur

CANTO 5

- 1 My dear, such is my grief which cannot be assuaged. Carefree you
wander off leaving me behind suffering.
I occupy myself bending over the faded flower of the *sumanasa* which I
nurse like a babe. It had been worn in a fragrant headband.
You left without a thought for me, weak and fretful, kept in seclusion
by my mother and father which caused me heartache.
Utterly crushed is my heart by your cruelty to this infatuated one,
lovelorn and abandoned by the poet.

- 2 I realize that you were not deeply moved when gratifying your erotic
feelings in the pleasures of the act.
Once I dreamt in the night that you, my beloved, came and with
tenderness took me on your lap.
At my waking you swiftly disappeared, and I became lovesick and
frustrated, my amorous desires aroused.
My left eye quivered because a bee, out of pity, gently buzzed around
my cheek.

- 3 How could you lovingly tell of my charms after having made love, and
wipe away the tears of one who for the first time had been
embraced?
Just look at the *nagapuspa*, its shoots are limp and its flowers are
crushed and should be torn off.
On the other hand, not all the flowers of the *kanigara* will fade, even if
they have been scratched with letters.
I will not speak of the flower of the *gaḍung* concealed in the chignon of
one intending to take her life, nor (will I speak of) the jasmine.

- 4 Yak mātyeki lalungkwawan ri dalēm ing śayana dan akule ngwang
alēpa
apan jīwita sātmaḱāku tumute kita mitutur i kapriyambadan
denya ngwang hana ring kapan mapagēh anghurip alawasa mangdēlö
sēkar
wwantēn ta lumihat mapan kadi rakēt mulat asēmu salampah ing tulis
c *mapagēh anghurip*: A mapag tanghurip.

- 4 If I should die this night or noon within the bedchamber when ready to make love, it would be fitting for me.
For, my life my soulmate, I could follow you to remind you of my love in words of tenderness.
As I am here, how can I possibly resolve to live for a long time? I gaze unblinkingly at that flower.
I remain looking at it for I see it is like an image of us together as in a painting.'

CANTO 6

Wiśasmara: ◡ ◡ ◡ | ◡ ◡ ◡ | ◡ ◡ ◡ | ◡ ◡ ◡ | ◡ ◡ ◡

- 1 Iti mangknesi nikanāṅ wilāpa winaca
rinaseng manah mabayangan wawang mawētu luh
pangucap nirātērēh harūm hatur madhukara
mulih ing kulēm nghulun anūkṣma sering i kita
- 2 Tuwi rāgamārganira sang dyah ojar amēdar
syapa tan samādhya pējaheng jinēm wuwus ika
ri hatur ni sang bibi kumon sirāpriya muwah
winēlas harēp juga lanenaris winisikan
- 3 Idēp i nghulun syapa hinur mēne n kapiliha
hati ning lirang pada nirāpupus karirisan
lumihat rikang gaḍung alung tēkāmēlas arēp
katirah lumunglung angaweśa tapwan amēkul
- 4 Bhasamālalis tuhan ulahta ngūni wiphala
tēkap ing rawit nira kēdō mamantwi rasika
rinasan smi ning katirah eñjuh angrēsēpakēn
amirah sugih pirak agēgwan ing kayu kuning

CANTO 6

- 1 Such were the contents of the poem which I read.
Reflecting on it my spirit wavered and I wept.
Her words were calm and gentle. Like that bee
I return at night to be there in spirit, side by side with you.

- 2 Furthermore the young woman's maidservant disclosed (all), saying;
'Who would not promise to die in the bedchamber' were (the
 maidservant's) words.
'Because my lady has asked that you be lovers again
She should be implored and constantly coaxed and whispered to.

- 3 I believe that whoever is favoured, even chosen above all others,
Is like the heart of the sugar-palm as its tiny just unfolding leaves
 receive the rain.
Looking at the sprouting *gadung* moves one to pity
For the *katirah* stretches out its shoots to take possession of it but
 cannot yet embrace it

- 4 There is a danger that my lord's indifference and his previous
 behaviour is in vain
For her charm insistently urges the delights of love.
The shoots of the *katirah* having enjoyed (such delights) become excited
 and savour them.
They are red, rich with silver clinging fast to the *kayu kuning*.

- 5 Wangi ning sekar gaḍung alah rawitnya tan irěng
saka mula-mula nika nityasāngdani wěřö
angidan-idan kawi kidung palambang alangö
bhramiteng pasir wukir alas asangwa turida

a *irěng*: A hireng.

Ed.: for *sekar* read *sěkar* to be metrically correct.

- 5 The fragrance of the flowers of the *gaḍung* is bested, its charm is not
attractive
Since from the beginning it has continually caused intoxication
And drives to distraction the poet of *kidung* and *palambang* who is lost
in reverie.
He wanders the seashore and wooded mountains taking as his only
provision the pangs of love.'

CANTO 7

Girisa: ◡ ◡ ◡ | ◡ ◡ ◡ | - - - | - - ◡ | ◡ ◡ ◡ | ≍

- 1 Nihan ibu gati ni ngwang kawyāmet rasa kalangön
midēr akaras alit lagy āsumpang tanah angarang
carik akasang ikānglud songgwanya kějĕp alangö
patĕr apituttur asring muny asru maji talinga

a *nihan:* A nahan.

c *akasang:* A kakasang.

- 2 Karana ning amĕgat sih wet ning tan sama ri sira
rara wagĕd i dalĕm ning rajyārūm sugih anulus
amihutang i lulut kung maskwā mas manik araras
kaliliran ira sangkeng biby ānalyani hati mār

- 3 Sang ahayu kadi hintĕn mūlyānargha tinarima
saphala sira sutejāngde kung ratna ning ahajöng
inawas-awas i tungtungkw ing netrāwijil lara kung
balik ikang umulat mār twasnyānarawadi rĕmĕk

c *ing netrā-:* A i netra-.

CANTO 7

- 1 'My lady, this is my situation. I am a poet searching for the essence of
of beauty.
Lost in thought, I wander about with a small writing board and always
with the writing instrument tucked behind my ear like a flower
adornment.
As a final touch the cloth case which holds my writing implements is
in tatters. (Yet) at each place I visit my eyes close and I am sunk in
reverie.
The rumbling of thunder is a constant admonition, its violent sound
ear-splitting.
- 2 The reason for putting an end to this love is because I am not her equal.
She is a maid cultivated in the ways of the court, charming, rich and
accomplished.
I make (her) a gift of my yearning desires, (she is) my dear one, my
lovely treasure.
Her qualities she inherited from her mother and they bind my heart so
deeply moved.
- 3 The lovely one is like being presented with a precious diamond
beyond price.
As one would expect she is splendid. She arouses lovesickness, a jewel
among lovely women.
Observing her out of the corner of my eye brings about the pain of
love.
On the other hand, if one looks (straight at her) one's heart is deprived
of all strength. It is like a cut diamond smashed to pieces.'

CANTO 8

Aśwalalita: ◡ ◡ ◡ | ◡ ◡ ◡ | ◡ ◡ ◡ | ◡ ◡ ◡ | ◡ ◡ ◡ | ◡ ◡ ◡ | ◡ ◡ ◡ | ◡ ◡

- 1 Wawang adulur mulih sira ri lingsir ing rawi surud nikang jalanidhi lumaku ri tīra-tīra nika ramya lāgi mulat ing langö rinañcanan sawangan arēs katon asawayan iwah asmu jinēm ing rara dyah inamēr wuru-wuru ring karang sahaja sisna māti marēni ng rēmis krang arēnah

b *mulat:* A malat.

- 2 Pata-patahan hēninya aradin sawang lilit awarṇa ken alulunan himi-himi len gētēm kasatan anggagap tapih ika lwir erang atukup ana balanak mayat gumiwang edi lot angicipir mareng wway adalēm cangak acingang tēkāngadēg-adēg maha tumiling ing ryak olih anucuk
- 3 Jukung anēngah lēngit saha layar katon kadi mēnur mrik ing gēlung asak angaras-aras wērēh panawat ing gurundaya bangun alis juga tikēl gērēh ahirit-hirit sakidung ing akung lēyēp anūkṣma ri twas alangö kawadi lukar panēmpuh ing alun mareng karang ikāngisis kasurudan

CANTO 8

- 1 All at once (it seemed) she returned to my side at the setting of the sun
and the ebbtide of the ocean.
I walked along its delightful shore forever looking at the beauty to be
given form in a poetical work.
Looked at from a distance it was awe-inspiring. With the many rivers
which could be seen it was like the bed-chamber of a young maiden
being caressed.
The *wuru-wuru* pigeons on the rocks all of a sudden, *sisna* (?) killing,
put an end to the small shellfish and mussels and were content.
- 2 The patterns of waves on the clean sand looked like the crumpled
disorder of her underskirt,
And the dried up king crabs and other smaller crabs groped at the
'underskirt' like the embarrassed woman trying to cover herself.
There was a grey mullet which glistened for an instant as it dived deep
into the water, constantly teasing.
The *cangak* heron who was fluttering around suddenly stood stock-still,
then with a great effort he dived into the waves and caught the fish
in his beak.
- 3 There was a junk heading out to sea only vaguely visible, and with its
sail it looked like a fragrant jasmine flower in the unloosened tresses
of a woman's hair.
A cliff swallow swooping down to kiss the ocean's foam was like the
arch of an eyebrow.
The thunder's tremulous sound was like a lover's song, fading away to
conceal itself in immaterial form in the heart entranced by beauty.
From the very depths a long rolling wave broke loose on the reef
which then lay bare, exposed by the retreating tide.

CANTO 9

Kusumawilasita: - ˘ ˘ | - ˘ - | ˘ ˘ ˘ | - ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | - ˘ ˘ ˘

- 1 Deśa paran kunang ri tēpi ning tasik i suku nikang wukir lēngōng
nyāsa nikāhalēp hanan angungkul i pasir angungang drēs ing harus
ramya tinolih ing rawi tumunggang acala sakaton paḍāsinang
sanghub aniñjang ing kētēb apaṇḍan alab-alab aliṇḍungan tahēn

- 2 Kuntul ararya-raryan umaren mahas asama-saman hulēs putih
munggwi papah nikang tirisian oruk asēmu katisan sakeng bañu
sēb-sēb i pombak ing jaladhi kānginan analēs agatra ning janur
kulping añar mēkar paḍa matawan amuhara kadadyan ing madhu

c *janur:* A jenur.

- 3 Pomahan ing lēbak-lēbakan ing gunung anak akukus-kukus lēngōng
nyū gaḍing ing pusung-pusung apēṇḍēm awatu putih ing gēgēr-gēgēr
tal pinahat katon ri iring ing wukir agaga-gagā kapas talun
hertali ring parung tumurun ing lurah alaris adoh mareng pasir

CANTO 9

- 1 I headed for a village at the edge of the sea at the foot of the delightful mountains.
Its position there was ideal for it was situated above the seashore overlooking the turbulence of the breakers.
The westering sun cast a last glance over the rim of the mountain at the loveliness and all that could be seen was radiant.
The mist on a stand of pandanus trees was like a sheer underskirt so that it was barely visible taking cover behind the trees.

- 2 The *kuntul* heron took its rest. It had ceased its travels and it too had a covering of white
There on a long stalk of a coconut palm which looked dejected and seemed to be suffering from the cold of the water.
The spray of the surging ocean waves, stirred up by the wind, wet it showing up the faint outline of the young coconut leaves.
It was as though the spray would carry off the newly opened bracts causing them to be changed into honey.

- 3 Smoke rose enchantingly from the dwellings in the valley of this promontory.
The ivory coconut palms on the hillocks hid themselves among the white rocks of the mountain ridge.
On the side of the mountain one could see the *tal* palm being tapped for its sap, rice growing in dry fields and newly made gardens of the cotton tree.
A waterfall in the ravine fell down the gorge swiftly flowing straight on to the sea far away.

- 4 Tambing ikang ratā pasawahan muwah apamadėkan tasik sabha tañjang atėb tarumtum apasungsungan amapag anungsung ing pasung
luñjat angėñjuh-ėñjuh angusī jaruju sarisipan haneng rėcėk tambak ikesi jañjan apakung tanah angingin-ingin kajangkungan
- a *ikang ratā*: A ing ratā.
c *angėñjuh-ėñjuh*: A anganjuh-enjuh.
- 5 Wahu surup hyang arka laku ni nghulun alaris amurwa ring tėgal kiñjėng aganti len kamanak atri muni ri hiring ing jurang-jurang panghrik ikang walangkrik irikāwuruhan i pagėr ing talun-talun mār wangi ning sėkar kamurugan saha kulurak i pinggir ing hėnu

- 4 On the side of a level plain were irrigated rice-fields and sheds for the drying of sea salt.

Thick mangroves were lined up as if to give a welcome, coming to greet me with a gift.

The *luñjat* fish leaped excitedly seeking the shelter of the *jaruju* shrub to hide there in the marshy ground.

The dikes were filled with *jañjan* fish and large shrimp which aroused the desire of the heron.

- 5 The holy sun was just setting as I made my way east through open fields.

The dragonflies and the *kamanak* crickets in turn hummed and chirped loudly at the edge of the ravine.

In the hedges of the outer gardens the *walangkrik* cricket shrieked piercingly.

On the edges of the pathway the perfumes of the *kamurugan* and *kulurak* flowers wafted.

CANTO 10

Jagaddhita: - - - | ∪ ∪ - | ∪ - ∪ | ∪ ∪ - | ∪ ∪ ∪ | ∪ ∪ ∪ | - ∪ - | ∪ ∽

- 1 Akweh wanwa kalalwan ing suku nikang wukir alas-alasan ḍusun-
ḍusun
sěñjang-sěñjang apañcuran wruh apangangswan arēja sagawe nikang
mirah
wwantěn simbar ikang tahěn surabi měmbang inaras-aras ing
madhubrata
tambinyāraras arja cihna maparab rasa rudhita nirartha kalangön

c *simbar*: A simpar.

- 2 Sang hyang candra kaping rwa panglwang iki n angrahati manah ing
oněng ing tilam
kady ākon larisāhañang lwir amatěmwakěn angajěngi raga ning
rimang
sāmpun ngganya sirěp nikang wwang akějěp nghulun atěhěr anganti
ring taman
nghing ceḥinya mareng dalēm wruh ing apět wuwus akira-kiran
linisyakěn

a *oněng*: A heneng.

- 3 ñěpñěp tingkah ikang těngah wěngi rarasnya n akalangan ikang
niśākara
ndah lingsir tumuluy maliḍungan anut hima lěyěp ariris-riris rěměng
gěntěr lwir angatag ring amběk ing akung mijila ri tēka ning taběh pitu
mār mrik gandha nikang mayang lawan aśoka paḍa sinirir ing
samīraṇa

b *ariris-riris*: A aris-aris.

CANTO 10

- 1 I passed by many settlements at the foot of the mountains with wastelands and rural areas.
I noticed a spring with water spouts which was provided with a well-arranged place for drawing water all made of red (brick).
There was a parasitic plant on the bark of a *surabi* tree whose open blossoms were caressed by the bees.
Its lovely buttress root was fittingly signed. It bore the name 'The essence of sadness, Nirartha, who is enraptured by beauty'.

- 2 The Holy Moon was on the second day of its waning, captivating the hearts of those filled with longing in the bed-chamber.
It seemed to be telling one to embark straight away on an amorous adventure, and to bring together in harmony the passion of those who are love-sick.
After it was evident that all was quiet and people were asleep then I waited in the garden.
Only the maidservant went inside. She was skilled in seeking the words to how best make my excuses.

- 3 The charms of the middle of the night when the moon was surrounded by a halo overwhelmed me with longing.
And then at its declining it followed and sought cover behind a low-flying cloud vanishing from sight in the gently falling rain.
At the arrival of the seventh hour the sound of thunder seemed to summon a lover's feelings to reveal themselves.
Gently stirred by the wind the fragrance of the areca palms and the *aśoka* trees spread their perfume.

CANTO 11

Aśwalalita: ◡◡◡ | ◡◡◡ | ◡◡◡ | ◡◡◡ | ◡◡◡ | ◡◡◡ | ◡◡◡ | ◡◡

- 1 hatur i manēhta sang kadi śaśangka pūrṇama ri lēnglēng ing masa
kapat
amarēkakēn puḍak pangisi ning gēlung hulun ulihkw adoh
mawukiran
lihat i tulisnya sūkṣma ri dalem tuhun madana bhāṣa len sēpah arūm
arēja kasandhyan ing damar awas lumōng waca tēkapta sambat ing
akung
- 2 Kunang irikang taman wēkas ika dwirepha katilar tēkapkw ing asana
anangis i rum-rum ing kusuma lālanāmēlas arēp mahāngrēngi-rēngih
lēpit i jurangnya mesi yaśa ring wilah nika palambang ing kawi mangö
tatar ahudan kucup rumēpa ing parang satanah anglēngöng ri talinga

CANTO 11

- 1 'This is my offering to you who are like the full moon during the entrancing beauty of the fourth month.
I offer you the *pudak* flower worn in your servant's chignon, (its contents) the result of venturing far into the mountains.
Look at the writing hidden within, for truly there is a love-poem there, together with fragrant betel.
Delightfully lit by the clear glow of a lamp read your lover's plaint.'

- 2 Now, finally I abandoned the bees in the *asana* blossoms there in the garden.
(The bees) wept at the scent of the flowers and in sport pleaded with them and gave themselves over to lamenting.
Within a cleft of the ravine was a pavilion with a panel of bamboo on which was a poem in *kakawin* metres by a roving poet.
Without rain the buds drooped over the rocks like the writing instrument charmingly tucked behind the ear (of a poet).

CANTO 12

Jagaddhita: - - - | ◡ ◡ - | ◡ - ◡ | ◡ ◡ - | ◡ ◡ ◡ | ◡ ◡ ◡ | - ◡ - | ◡ ◡

- 1 Nantěn bhāṣa nirartha tungkulana denta rari suwalěn ing sěpah
minging
lawan siñjang i masku rakwa kěmulanya lumaku sěděng ing pajang
wulan
lingnya n sangwa ni luhta mātra hana ring sěkar asana sakeng gělung
lukar
yen sihtāngěņeseng taman tuhan atēmwa liring ing arēja sipat madhu

d *sihtāngěņeseng*: A sihta leseng.

Ed.: for *arēja sipat* read *arėjāsipat* to be metrically correct.

CANTO 12 (Nirartha's poem to his beloved)

- 1 'Thus you will pore over Nirartha's poem, and it should be answered
with a fragrant betel-quid

Together with an underskirt of yours, my sweet, which will naturally
be its wrapping. I will be on my way while it is still bright
moonlight.'

(The poem) says 'My provisions for the journey will be a few of your
tears on an *asana* flower from your loosened hair.

Since your love is alone in the garden, my lady, perhaps he will catch a
glance from the lovely one (with eyes) painted with "honey kohl".

CANTO 13

Śikhariṇī: ◡ - - | - - - | ◡ ◡ ◡ | ◡ ◡ - | - ◡ ◡ | ◡ ◡

- 1 aringkw indung sang lwir sēkar asana ring kārttika lēngēng
sawang janggānghol tāku ri kita lumung tan sakawaśa
pinunggěl tan yogyanya sasisihane rūm sang araras
patēr duṣṭānuntun pējaha nika reh ning pati rēngö

- 2 katuhwanku n mātyālabuh i gēlungan sang wwang ahajöng
lukarnyāwrā māwan pipi ḍawuh ikanāpwani pupur
lalungkw arēs wet ning kēna turida ragālupa ruru
kēneng tungtung ning susw arupit amangun twas tēñuh akung

CANTO 13

- 1 You, my Lady, are like the *asana* flower during the charms of the fourth month.
As the *jangga* vine embraces it so will I embrace you with tendrils which cannot be overcome.
They snap in two for they are not suitable to share the sweetness of the enchanting one.
The rumble of thunder is bad. It brings with it the death (of the *asana*).
That is why I constantly listen for it.

- 2 It is certain that I will die casting myself down to seek death in the coil of your hair my lovely one.
It is loosened and spread out falling along your cheeks, sweeping them clear of powder.
I go on in fear for I am struck by the pangs of love. Forgetting all else, I fall.
Now I am touched by the tips of your breasts pressed closely together, arousing a heart melting with love.

CANTO 14

Jagaddhita: - - - | ∪ ∪ - | ∪ - ∪ | ∪ ∪ - | ∪ ∪ ∪ | ∪ ∪ ∪ | - ∪ - | ∪ ∽

- 1 Maskw indung kadi tan pamatra tulusanta lumawanana rāga ni
nghulun
āpan tibra nirartha yan ḍatēng anūkṣma lumawad i hañangku
kasyasih
sihta dyah rari koluyan lumihate kasih-arēp i kakanta yak mangö
tan samwas lara kungnya nitya mangikēt sēkar asana ri kāla ning
kapat

b *hañangku:* A hanangkwa.

- 2 Mar twasku n ri tēka rikang kusuma campaka wahēli gēlungta
manglare
sojartāhañangeng pasir wukir akālihana tulusa mangrarah sēkar
hamham citta niki ng twas angdani kasangnya sahaja makire karas
tanah
lung ning manmatha rakwa hetu nika yan pasēmi karirisan lara
langö

CANTO 14

- 1 My treasure, your perfection would seem to be without measure
should you be my partner in love
It is because Nirartha is so distressed that he comes unseen to console
his partner in amorous dalliance, she who inspires his compassion.
Your love, my dear, would be filled with sorrow should you see my
pitiful condition since I have been wandering in the pursuit of
beauty.
Constantly I ache with love forever binding together the flowers of the
asana during the fourth month.

- 2 My heart is stirred at the arrival of a *campaka* flower from the band
which tied your chignon, and I grieve
You said you would elope to sea and mountains and constantly join
me in search of flowers
My heart is filled with excitement as I prepare my writer's carrying bag
and indeed I think of the writing instrument and slate.
Of course the reason for it is the shoots of love which bud when
receiving the gentle rain of my sorrowful yearning.

CANTO 15

Widyutkara: - - - | ∪ ∪ - | ∪ - ∪ | ∪ ∪ - | ∪ ∪ ∪ | ∪ ∪ ∪ | - ∪ - | ∪ ∪ ∪ | ≡

- 1 Dyah sang mas manik i nghulun mapa ta rehkw alawas angarang
epu tan wring ulaha
yan kāngön gati ning mapahyunan angel anahëni lara tibra tan
patulungan
anghing lot pangimurnya kingking angikët kakawin inapi munggu
ring karas alit
arthanye wëkas ing nirakşara yadin pëjaha madulureng
ananggabhawaña
d *arthanye:* A arthanya.

- 2 Kepwan twaskw amalar sih amrih angusī raras i manis i raśmi nitya
manilib
anghing sihta lanätuhankw ibu pilih kapiwëlasana kapriya n kita
hiner
hah dyah ndi ngwang anīs akālihana ring pasir acala rikāngikët kung
inamër
sang tan sah ri hatingkw inapti racaneng smara saphala maheka sih-
sihan awor

CANTO 15

- 1 My Lady, my sweet, how is it that for so long I have languished, at my wits' end, not knowing what to do?
(It is) that I always have in my thoughts the course of our love affair and I have difficulty in withstanding the violent grief for which there is no aid.
The only thing which provides a means of distracting me from the heartache is composing a *kakawin* and setting it down in orderly fashion on the fine writing slate.
Its ultimate aim is to transcend all the sacred syllables and reach a state of union with the deity. Then, even though I shall die, we will go together to Kāma's heaven.

- 2 I am desperate, for with a heart longing for love I devote myself to attaining the sweet charm of our lovemaking, yet I am forever trying to escape the notice of others.
Nevertheless, your love remains constant, my Lady, and certainly you will show compassion to your beloved, and so I wait for you.
O, my dear, how could I go secretly with you to sea and mountain, there to bind our love and cherish it?
Lady who is ever in my heart, what I desire is a place built for love where we would truly become one and be intimately united in love.'

CANTO 16

Praharṣinī: - - - | ∪ ∪ ∪ | ∪ - ∪ | - ∪ - | ≍

- 1 Sampunya n pamaca gurit haneng puḍak mār
ndah ngkāanungkēmi sari ketakīsi gīta
murcha sāngĕlih angĕsah rikang jinĕm mrik
mambĕt madhya nika tĕkap nikang stana mrat

- 2 Awrā tang sĕkar ri gĕlung mure sawang truh
himpĕr kasturi wangi ning pupur lutur mrik
lĕnglĕng kapwa masidĕha raras lumĕnghay
mambö karttika kalangönirāris rum

- 3 Nghing ceṭy āmituturi śoka sang dyah angluh
toh rakryan ta diwaśa hūka masku lingnya
mangke tādan ibu mareng taman yan hĕnĕng
rakryan tānamar i paliwĕra ning mijil kweh

CANTO 16

- 1 She finished reading the poem on the spread out pandanus flower
And there where she leaned over the flower containing the
composition,
She swooned, utterly spent, sighing there in the fragrant bedchamber.
She drooped, bent at the waist from the heaviness of her breasts.

- 2 The flowers fell loose from her hair twist which spread out like a fine
mist of rain.
The perfume of her faded powder spreading its fragrance was like
musk.
Lost to the world she bent over charmingly, resting on her outstretched
arm.
Her beauty was reminiscent of the soft sweet rain of the fourth month.

- 3 But her maidservant admonished the sad and tearful girl.
'Come my Lady, cease your grief(?), my dear,' she said.
'Get yourself ready now to go the garden while all is quiet.
My Lady, keep yourself concealed until there are many people out and
about.

CANTO 17

Mandahaṛṣa: - - - | - ˘ ˘ | ˘ ˘ ˘ | ˘ - - | ˘ - - | ˘ - ˘

- 1 Sistāgyā-gyan tuhan ibu pangēnēs teng dawuh sapta mangko
pēngpōng ing lek sēḍēng apaḍang ikang mārga tut pinggir ing lwah
āpan byakta nghulun iki karuhun māti yadyan kaciryān
doṣangkw ī ngūni tumēkakēn i sihteng kakung lālanāmbek

d *kakung*: A sakung.

Ed.: the correct spelling of *-āmbek* is *-āmbēk*.

CANTO 17

- 1 How distinguished and eager he is my Lady, thus to come secretly at the seventh hour.

Grasp the opportunity while the moon is bright to take the road which follows the edge of the river.

For should you be discovered, it is clear I will be the first to die.

It is my fault (because) earlier I communicated your love to your beloved to ease my mind.'

CANTO 18

Śārdūlawikrīḍita: - - - | ∪ ∪ - | ∪ ∪ ∪ | ∪ ∪ - | - - ∪ | - - ∪ | ∫

- 1 Mangke rakwa mijil sakeng grēha sirāmor ing wwang akweh mētu nir wighna n tumuluy ḍatēng ri kahanan sang prāpta munggw ing taman
singgih yan pangajōng nikang smara rumakṣe sang makarwan lulut nāhan hetu nika ndatan hana mulat lungha n prasiddhāhañang

- 2 Hāh rakryan sipi bhāgyan i ngwang i ḍatēngta dyah sakeng jro puri sāksāt ngwang katiban śaśangka hiḍēp ing twasku n tuhan tan salah himpēr kodanan amrēta lwir anēmu ng mās ratna munggw ing hawan kāgyat-gyat matiki n muwah wruh i kitāpan lwir hyang ing kārttika
a *sakeng*: A sake.

- 3 Ngkā mangkat laris ing kulēm dinulur ing ceṭy āmawa pawwahan towin lingnya lan angyakēn wādi niki n petān tēkap sang yayah meh prāpting suku ning wukir lēyēp aweh kung ning marācangkrama
antras twas tangis ing walik taḍahasih molih priyājarnya sih
a *ceṭy āmawa pawwahan*: A cetya mwang ambhakta pawwahan.

CANTO 18

- 1 Then a moment later, she came out from her home and mingled with the many people who had appeared.
Without any trouble she came straight away to where the visitor waited in the garden.
In truth as they were partners and their love protected those two who shared the pangs of love.
Because of that there was no one to see their departure and their elopement was accomplished.

- 2 'Oh my Lady, how very fortunate I am that you have come from within the palace.
"Clearly the moon has fallen on me", I thought to myself, and my Lady I was not mistaken.
It was as if I was showered with *amṛta* or that I had come upon gold and jewels on the roadway.
Indeed I was startled and then I realised that it was you, for you are like the deity of the fourth month.'

- 3 They set off then journeying during the night accompanied by her maidservant carrying the betel box.
She spoke urging them to hurry in fear that they would be sought by the girl's father.
They had almost come to the foot of the faintly visible mountains which aroused passion in those who had come there on a pleasure trip.
Touching one's heart were the cries of the *walik* and the *taḍahasih* birds which reached their mates telling of their love.

- 4 Tekwan kaywan ikāngulēs limut anganti tiraning lwah magōng prihnyānongi walikkayap cucur ikāsrang muny aganti ng kayēn pangjrah ning kusumālangö sinuluhan dening kēñar ning wulan sampun lingsir adoh mayat rahina tang wintang wuwurnyāngēḍap
- 5 nāhan marma nikang kalangwan atatāngde harṣa ning wwang mara jōng ning parwwata śobha ñēñēp i ruhurnya n kahyangan sōh langō wetan pangjrit ikang satalas angani twas mār laki sry ādulur tan sah ngganya kidul kuwongnya manguhuh kalih priyāngde rimang
- a *harṣa*: A hara.
- 6 Kilyan cātaka ramya karwa wini tan sah kapwa muny āraras meraknyāhawang rum swaranya hana lor strinyādulur tan madoh wahw āgatra mijil hyang arka kumēñar lwir waktra sang kāmika kumbang mör angusī sēkar swara nikānghrēng tan dahat karkaśa
- b *rum*: A arum.
Ed.: the second syllable of *-hawang* should be short. For *rum* read *rūm* to be metrically correct. For *stri* read *strī* in accordance with the spelling of OJED, the convention Fletcher has adopted.

- 4 Added to this were the trees which were clothed in a mist which stayed there on the bank of a great river.
The *prih* trees overshadowed the *walikkayap* shrubs and the cuckoos tried to outdo each other singing in turn in the cassia trees.
The flowers spread out in all their beauty were illuminated by the rays of the moon
Which was already far in its decline. It was almost break of day and the Milky Way twinkled.
- 5 And so it was that those beauties of nature so well-arranged aroused delight in those who had come there.
The foot of the mountain was splendid and the higher reaches were of entrancing beauty, an abode of the gods, overflowing with loveliness.
In the east the shriek of the woodfowl wounded the hearts of the man and woman side by side and deprived them of strength.
From the south, seemingly without ceasing, the *kuwong* bird cried with his mate arousing the pangs of love.
- 6 In the west the *cātaka* bird, happily together with his female, constantly sang with her movingly.
The peacock implored sweetly, its voice coming from the north. The peahen accompanied him not far away.
Just beginning to take shape the Holy Sun appeared glowing like the face of the beloved.
Bees flew to take refuge in the flowers, the sound of their droning not too discordant.

CANTO 19

Jagaddhita: - - - | ◡ ◡ - | ◡ ◡ ◡ | ◡ ◡ - | ◡ ◡ ◡ | ◡ ◡ ◡ | - ◡ - | ◡ ◡

- 1 Wwantën dewa sabhā langö sēkar aśoka pagēr ika rēcēp tininghalan
angde kūng gupuranya lengleng asanenangit araras arum lawan
wungu
tangēbnyārja puḍak minging tinulisan madana lalita dūṭa ṣaṭpada
wah rumrūm panulinya puṣpa kamuning midēm amuhara raga ing
mangö

- 2 Honya ng meru subaddha wahw apatigāraras i susun ikāntuk ing tapa
kēmbang ning bakung olih ing katanēhan smara saka nika gañja
pangkaja
harṣāmrat ajahit wulañjar angure lulut alaris arēs tēngah nika
ken sanghub sinujinya maṇḍalika watwan adu manis inaswan ing
rimang
c -*mrat*: A -morat.

- 3 Padma śweta pasajyan ing jinēm apūrwa lawe-lawe pacarwaneriya
srak ning tangguli geṇḍing arja ḍaḍapakṣya nika hēlar aśoka padapa
kañcingnyolih inapti gambir inikēt sēkar ing anēmu doṣa ring tilam
rūm ning śrīgaḍing ing pipīnaras-aras pipil ika sinaroja ning mēnur

CANTO 19

- 1 There was an enchantingly lovely abode of the gods with a fence of the flowers of the *aśoka* delightful to see.

Its entrancing gateway of *asana* flowers, beautifully scented and interwoven with the flowers of the *wungu* aroused amorous desire.

Fragrant pandanus flowers formed the fitting door on which was written 'The play of love whose emissaries are the bees.'

Overflowing with sweetness the brush was the just opening bud of the *kamuning* flower, causing the poet to burn with love.

- 2 Just there was a multi-roofed temple which had recently been provided with a terrace, charmingly tiered, made by the ascetics.

The flowers of the *bakung* which overpower one who is oppressed by love formed the pillars, lotuses were the struts that supported the roof.

Heavy with desire were the joists of the passionflower spreading lovesickness. Straight and awe-inspiring was the central part of it.

Like an underskirt embroidered with *maṇḍalika* flowers was the hazy roof-beam. The wooden reinforcements around the bench were of the *adu manis* type bound together with wistful longing.

- 3 The white lotus was the place for *saji* offerings in the incomparable bedchamber, its petals the place for *caru* offerings there.

The fragrant, lovely *tangguli genḍing* was the middle beam, the 'wings' were of a spray of *aśoka*.

The lock was successfully composed of jasmine bound together, the flowers for those who find fault on the sleeping couch.

The fragrant *śrīgaḍing* on the gently stroked cheeks was the strip of *lontar* inscribed with formulas and encircled by jasmine.

- 4 Angde kūng wangi ning sakadhwaja sumār sumanasa sēkar ing
 mapahyunan
 mawang nīlotpala tēnggē-tēnggēk ika kēmbang ing asilih asih lawan
 priya
 ekēl ning mangunēng galuh sakakayanya manguyangi ng hunēng
 kinolakēn
 jangga puṣpa murenamēr taḍah alas raras usik i wilahnya ketaka
- 5 Dwīning ṣaṭpada matta ring srak inalap ning alara kēna kāma
 mūrchita
 ndah yekan ginawe atēp sahaja sarwa kusuma sinawung rinūpaka
 kumram pātaka rakta pangkaja rawisnya lata kanaka mēmbang ing
 kapat
 śaśrī angrēk śaśi sumping dyah inamēr dura-duray ika mar
 kinumkuman
- d *śaśrī*: A sasry.
- 6 Ngkāneng keśara lingga mūrṭi parameśwara pinupul in aṣṭa dewatī
 mambō kasturi gandha candana sumār mrik amēnuhi nirantereriya
 dhyāyī sāmpun abhūṣana makuṭa kuṇḍala kawaca lumōng anindīta
 nāga swarṇa sawitirātanuśarīra mawēdihan alit sugandhika

- 4 The spreading perfume of the pillar with its emblems stirred up desire.
 It was of the *sumanasa*, the flower of those who are betrothed.
 The blue lotus, the bloom for those who share their love with their
 beloved formed the tiers.
 The curly tendrils of the *manguněng galuh* creeper did their best to
 inflame those who tried to forget their yearnings,
 While the spread out *jangga* vine composed the charming eaves. The
 rafters at the bamboo panels near the eaves were of the pandanus
 flower.
- 5 The wings of bees who were intoxicated by the fragrance were seized
 by those in distress and struck by love, and stupified
 And then they were made into the roof. Certainly, all those flowers in
 combination had the form of a beautifully constructed building.
 The gleaming part of the roof-ridge was of the red lotus with a fringe
 of the golden creeper which opens in the fourth month.
 The radiant moon-orchid, the ear adornment for a maiden, made the
 scrolled brickwork ornaments which, smeared with saffron, spread
 (perfume) around.
- 6 There on a lotus was a *lingga*, a manifestation of Parameśwara
 surrounded by the eight goddesses
 Sending forth the fragrance of musk, of scents and sandalwood
 spreading perfume which constantly filled that place.
 Absorbed in meditation he was already adorned with diadem, ear
 pendant and cloth jacket, glowing and irreproachable.
 His *sawit* was like a golden snake; he was the God of Love incarnate,
 clothed in fine fragrant garments.

- 7 Ndan söng ning mani bāhurakṣa kadi wangkawa tēkap ikang urna
bhāsvara
lāwan pūrṇa śaśangka tan sah i sirānēlēhi kumēñar ing pangarcanan
mrik ning dhūpa kumārikāgaru kapur wangi-wangi saha
gulgulāmēlok
pūjan teki rēgēp bhaṭāra sira somya katuturana sārhadampati
- 8 Bwat paṭāraṇa rāga citra ning amöm turida tulis inañcuran lulut
catrāwas kilat ing wasanta winangun rwa pangaran ika harṣa len
hunēng
mwang tang cāpa si kingking astra nira pañcasara tali dhanuh wēlas
harēp
si wrat hyun lihangana langö muwah ikang dhwaja makara ri rēngga
ning hima
- 9 Utpatti krama bāyu mula winatēk dudugakēna ring agnimaṇḍala
sampun pūrṇa ring angga miśra wēkasan rawi tēmah ika ring
nabhastala
sthity angdadi śaśangka śuddha ri dalēm twas inapi dadi ratna
nirmala
līna ng jñana mēngöng ring anta samaya smarana wēkas i tungtung
ing mata

c *sthity*: A atity.

- 7 His jewelled armband glistened like a rainbow because of the brilliant jewel at his forehead.
 Moreover the full moon shone on him constantly beaming into that place of worship.
 The wafting scent of incense, of *saptakumarika*, of fragrant aloe and camphor together with other aromatics and scented resins whirled about.
 As an act of worship, hold fast to the Supreme Deity and keep in one's consciousness the Lord in his benign aspect who is as one with his consort.
- 8 The fashion of the priestly cushion and overlay was a picture of those who conceal the pains of love, a drawing (of those) who are carried away by love.
 The bright parasol and the flash of lightning in spring are formed of two things which are called delight and longing.
 Moreover His bow is the heartache of love, His arrow the Fivefold Arrow with as bowstring, compassion.
 Whoever is burdened with desire is the lovely quiver and the *makara* banner, emblem of the God of Love, is there on a seat of mist.
- 9 The state of *utpati* begins with the breath which is drawn in and expelled right to the 'fire *maṇḍala*'.
 When it is completed in the body it finally becomes one with, and assumes the form of the sun in the sky.
 The state of *sthiti* becomes the pure moon in the depths of the heart, and is there given form to become a flawless gem.
 The knowledge of *līna* produces a state of dazedness when in the midst of the esoteric practice of meditation, the final aim of which is the (inner) corner of the eye.

- 10 Mudrādhyātmika mantra sārī rinēgēp katutura kita kāma sātma
aywādoh paran ing hidēp niyata kuñci ngaran ika sinandhi ring hati
pöh ning yoga rahasya mārga hēning ing smrēti patitis agra nasika
byakteki n madanodaya krama pangarcana ri sira bhaṭāra manmatha

- 10 The *mudra adhyatmika* and the *mantra sari* you should perform steadfastly and hold in mind when you become one in mind and soul with Kāma.

Let not your thoughts go far from this object for in truth it is called 'kuñci' or lock. Penetrate its secrets within yourself.

The essence of yoga is esoteric, the pure path of meditation, concentrating one's mind on the tip of the nose.

Manifestly this, the 'rising of love' is how one performs an act of worship to the lord Kāma.

CANTO 20

Wirat tēbu sol: ◡ ◡ ◡ | ◡ ◡ ◡ ◡ | ◡ ◡ ◡ ◡ | ◡ ◡ ◡ ◡ | ◡ ◡ ◡ ◡ | ◡ ◡ ◡ ◡ | ◡ ◡ ◡ | ◡ ◡

- 1 Huwus ngwang anēkar tumuntun alaris tumēkakēn i kahapti ning hati
ya tāngjajah i ramyaning kusuma lēnglēng ing acala mareng
wanasrama
asing sakalangön ikang wukir i sēngkan i jurang ika durgamenusir
lalānginēp ikang yaša sēpi muwah ngwang aguling irikang śilātala

- 2 Pireka lawas i nghulun layar anginḍangi kalangēn i kāla ning kapat
kalāwan ika sang sēnōngkw i hati tan sah adulur apajōng-pajōng sēkar
sawang himi-himi ngwang ing jaladhi tīra lumaku masuluh-suluh
wulan
rasangkw i hati tan maluy-maluya ring pura kajēnēkan ing pasir wukir

- 3 katon lurah-lurahnya kongkulan adoh pasawahan aratā tēgal-tēgal
nadītātāñamut-ñamut lwir i tahēnya kinēmulan i sanghub ing limut
wihāra kuṭi śāla maṇḍala kasiman atata kalangōnya sōh sēkar
samipa nika caṇḍi kahyangan apaṇḍan apuḍak angudoda ring parang
a *lurah-lurahnya*: A lura-lurahnya.
Ed.: Fletcher's reading *lurah-lurahnya* is metrically incorrect. Ms A reads *lura-lurahnya*,
which is metrically correct.

CANTO 20

- 1 After I had worshipped (the lord) with flowers I guided Him without delay so that He might reach the chosen object within my heart. So then I ventured into the delights of the flowers and the entrancing beauty of the mountains, drawing near to a forest hermitage. Whatever the beauties of nature there were in hills and precipitous slopes, in ravines or inaccessible places, those would I strive after. I continued to spend my nights in deserted pavilions where I would sleep on a slab of rock.

- 2 How long was I away among those beauties of nature during the fourth month?
In my heart my beloved was with me, constantly by my side, with the flowers as our sunshade.
At the seashore I resembled the king crab (who clings constantly to his mate) as I made my way with the moon for my light.
I felt in my heart that I was never to return to the capital for I was oblivious to all else but sea and mountain.

- 3 Ravines could be seen and situated far above them irrigated rice fields and level open fields.
There was a river bank which was barely visible. It seemed that the trees were clothed in a misty haze.
Monasteries, Buddhist domains, halls and abodes of religious communities which had been made freehold were in good order, their beautiful surroundings thick with flowers.
Close by was a sacred sanctuary with a pandanus tree in full flower, its branches hanging over the crag.

- 4 yaśararas i pinggir ing hawan awaᅇᅇira paᅇa-paᅇa litnyātumpyakēn pradeśa suku ning wukir kajawēhan hañar asēmi tahēnya garjita lēngōng patani tonan ing kabuyutanya tuwi hinēduk endah ing langō mahāmuhara kung rasanya nikanāpaludaluwang ing aśrameng gēgēr

a *ing hawan*: A i hawan.

- 5 kurang tēmu wulan lawasku n amiśata suka mulih inundang ing yayah samangkana marēk nghulun saha karas tanah inaturakēn ri jōng haji satuᅇᅇa naranatha mogha manganugraha lēpihan ikārja len tanah wineh muwah amuktya sima dēmak ing yayah angulih i rena ning mangō

bhāᅇa nirartha sangu sēkar

- 4 By the edge of the path were charming pavilions with sacred fig trees,
 all equally small and planted in a row.
 The area at the foot of the mountains had just received a fall of rain and
 the trees sprouted forth in delight.
 Moreover, there was an enchanting viewing pavilion in a *kabuyutan*. It
 was thatched with the black fibre of the sugar palm and was
 extraordinarily beautiful
 (As if) deliberately arousing the feeling of desire was (the sound of) the
 beating of bark for clothing in a hermitage on the mountain ridge.
- 5 It was less than a full month that I had been wandering about at my
 ease, (yet) I was happy to return home when invited to do so by my
 father.
 And so, with my writing instrument and board, I approached and
 offered them at the feet of the king
 Who was delighted and favoured me with a gift of a fine writing book
 and instrument
 And to my father for his enjoyment he gave a free-hold grant. We
 returned home to the poet's mother.

'With flowers as my provisions'

CANTO 21

Śikhariṇī: ◡ _ _ | _ _ _ | ◡ ◡ ◡ | ◡ ◡ _ | _ ◡ ◡ | ◡ ◡

- 1 muwah lampahkw ādan larisa musira ng wanwa asēnēt
sawang śoka pwa ng tani ri rēbah ikang dharma kuśala
yaśanyāsak riñcung lēwas ariyugan sāmpun atuha
sukunyāngrēs karweng lēmah apisah angday alas agōng
d *apisah angday*: A apisang ardady.

- 2 kalagyan pintēn hyangnya paḍa magēgēh kapnētan alök
bangun mepw amběk ton gaṇapati tibeng bhummy agulingan
agaṣṭyānon lwir duhka harēp atulung sākṣat awēlas
katon magēm ring kuṇḍi manik kahatur padyusa nira

- 3 tumungkul sinwam ning jring alēh aluru wēlas hyun irika
tangis ning sundary angisěk-isěk aluh truh karirisan
hatur kepwan wwah ning tirisian ikanang wany alarasan
ulah ning wök duṣṭākara-karatak asring silih irup
b *sundry*: A sundry.
d *-kara-karatak*: A -kara kara tan.

CANTO 21

- 1 Again I journeyed. I made ready to depart in search of an out of the way settlement.
The country itself seemed sad at a temple complex which had fallen in ruins.
The pavilions were scattered and were ramshackle and neglected. It was already old and decrepit.
Distressingly the base of it was parted in two pieces on the ground and had become part of the great forest.

- 2 Clearly it was a religious establishment for the statues of the deities were still in place although silent and dejected.
I was taken aback to see the statue of Gaṇapati which had fallen and lay stretched out on the ground.
The statue of the sage Aḡaṣṭya, watching sadly, wished to help, clearly full of pity.
One could see he held in his hand a crystal water pitcher with which he had offered (Gaṇapati) water in which he could bathe.

- 3 The tendrils of the *jring* bent down and the *wēlas-arēp* creeper there was weary and dull.
The *sundari* insect wept, sobbing tears like misty drizzle when the rain fell on it.
The fruit of the coconut palm seemed perplexed at those who dared to wander there.
Viscious wild boar, with a tumultuous noise, repeatedly attacked each other in great numbers.

CANTO 22

Nawaharṣa: ◡ ◡ ◡ | ◡ ◡ ◡ | ◡ ◡ ◡ | ◡ ◡ ◡ | ◡ ◡ ◡ | ◡ ◡ ◡ | ≍

- 1 sipi ramya nikang wwang ahañang adulur-dulur ing pasisi
irikā masa kārttika paḍa silih harṣa mawor alulut
musi sunya ri dunghus i karang ika tulya tawěng tumawing
angungang bañu sagara pasang angalun tuha sōh gumuruh

b *alulut:* A lulut.

- 2 tuwi nūsa kidulnya winulatan apūrwa sawang siluman
kadi citra parang-parangan ika gumantung anginggil arēs
kasirat-siratan ryak ing udadhi karangnya rēbah i sawaneh
tan aren tikang ampuhan amaji kapö rumaras hati mār

- 3 pataninya ya koñjuk i ruhur asamun kadi mukṣa tinon
mapa ngūni katatwan ika kuněng i rehnya dinuryasakēn
wulětanya lēwas pilih ajamani jangga sēkarnya mure
sawang apti lawad-lawadēn ing alangö rwan ikāsmw angawe

d *-smw angawe:* A -sawangawe.

CANTO 22

- 1 Utterly joyous are those who share a romantic adventure together at the ocean's shore.
There in the fourth month they take delight in each other in loving union and amorous desire.
They seek their refuge in lonely places, on steep slopes or on coral reefs as if to cover themselves with a screen.
They look down at the ocean at high tide with its huge waves roaring and surging.

- 2 There was an island to the south which I looked at in astonishment for it seemed like an image conjured up by magic.
Like a painting were its rocky slopes fearfully suspended on high
Spattered by the ocean's waves. Some of the coral reefs had collapsed.
Unceasingly (the sound of) the breakers was ear-splitting, touching the heart and depriving it of strength.

- 3 A small pavilion high on top was so still it seemed it would vanish if one looked at it.
What could have been its earlier history for it to have been given such a bad reputation?
The bamboo panels were battered and seemed to be wearing a shawl of *jangga* vine with its fully opened flowers.
The leaves beckoned as though they had wished for the one lost in beauty to pay a visit to console them.

- 4 hana cāmara kānginan i gëgër ikā këtër atry asurak
 tinahāsyang akon asēnētan amawāngsit ikeng ahañang
 wwad ikang kayu molur i tēpi ning udadhy angasut parangan
 i rēngatnya mijil bañu kumucur atis dawuh ing jaladhi
- 5 nyan arupa karang samaja rēcëp i pañdan ikānulalay
 rwa sulurnya mungup kadi gaḍing aputih tinaheng alangö
 katirah lumung ing pang i wungārēja piñḍa sinampirakën
 kadi dinyusan ing hangin asēmu kinañjuran ing ryak anub
- 6 alalëh lwir i dunghus ika saha śilānayanākusuma
 jrah aśoka ri sornya panëpë-nëpëran sang anis ahañang
 hana wuryan ikang lëpihan alit inaryakën amlas arëp
 sahajāngrës i sambat ika pitëngën ing kawi mātya langö

- 4 There on the mountain ridge was a casuarina tossed by the wind which shook and cried noisily.
One could fancy that it called out, as a warning sign, telling those ones who had eloped to hide themselves.
The roots of the trees reached out to the edge of the sea, completely covering the rocky foreshores.
From a crevice cold water came gushing out and fell to the sea.
- 5 Just there with the appearance of a charming 'elephant rock' was a pandanus tree with its 'trunk'.
Two of its aerial shoots peeped out like the white tusks of the elephant, or so the poet imagined.
The *katirah* stretched out its branches of lovely flowers to provide its hangings
And it seemed to be bathing in the wind like (an elephant rock) being pelted by waves dashing against it.
- 6 The appearance of a steep bank of rocks was enchanting with a stone resting place dressed in flowers.
The *aśoka* tree was in full bloom and beneath it a place to take a brief respite for those who were secretly eloping.
There were the remains of a fine writing book which had sadly been left behind.
Its lament was truly deeply moving, an admonition to the poet who would die in the rapture of beauty.

CANTO 23

Jagaddhita: - - - | ◡ ◡ - | ◡ ◡ ◡ | ◡ ◡ - | ◡ ◡ ◡ | ◡ ◡ ◡ | - ◡ - | ◡ ◡

- 1 yak pangdadya patēr nghulun rari rēngōn tuhan akētēr i kāla ning
kapat
ndātan karkaśa pasyang ingwang i sēnōngku n amisiki kapō sakeng
rēmōng
nantēn teki pupurta kānginan antut jalada pinakatēngēran i nghulun
ngkā tāku n tumibeng susunta saha luh riris anirami raśmi ning pipi
b *karkaśa:* A krakasa.
- 2 ndi ngwang jīwana mantuka ngwang umuwah silih asih angajōng
karāsikan
āpan tan hana māti rakwa maluyeng grēha mangucapa
kapriyambadan
netranṅāgdadi teja bāyu matēmah wangi mamawa sugandha ning
sēkar
twak mantuk ri samūha ning giri wana kṣiti rudhira mulih mareng
nadī
- 3 ākāśātmaka mantuk ing wēkas ikang tawang atīśaya sūkṣma tan sipi
rindrānūkrama sang wiweka kawi yeka pinarēbutakēn kaśūnyatan
lwāning sagara len langit yayan ahēt patēmu nika lēyēp tininghalan
sor de ning lēyēp ing huwus tan ilang ing pējah apituwi tan
kinawruhan

bhāṣa añang nirartha

CANTO 23 (A poet's lament)

- 1 'Should I become embodied in the thunder, my dear, listen for me in the soft rumblings of the fourth month.
My invitation to my beloved will not be loud, but a secret whisper in the ear from a raincloud.
And so your face powder, caught by the wind, follows the cloud and becomes the very pulse of life for me.
Then I would fall on your breast and with tears of gentle rain sprinkle the radiance of your cheek.

- 2 How could I return to life again to be in love and enjoy with you the delights of love?
For there is no one who dies, you know, who comes back again to their home and is able to speak to their beloved and address them in words of endearment.
The eyes become fire, the breath becomes the perfume which carries the sweet scent of the flowers.
The skin returns to all the earth of woods and mountains and blood goes back to the river.

- 3 The very sky itself returns in the end to the utterly immaterial heavens. *rindranu* (?) the correct behaviour for the discerning poet is to strive to capture this immateriality.
Both sea and sky are vast, nevertheless where they meet is but a thin line which vanishes from sight as one looks at it.
Because of this fading from sight it is defeated and is finished. (But) one who dies does not cease to be even though they cannot be recognised.'

The poem 'Nirartha's amorous adventure'

CANTO 24

Citraturida: - - ◡ | ◡ ◡ ◡ | - - ◡ | ◡ ◡ ◡ | - - ◡ | ◡ ◡ ◡ | - - ◡

- 1 sěmbahkw anumata de sang hyang atanu tan doṣa mada ring ambek
sang dewa ning uněng angde lara turida gěring siwuhěn akingking
nityāmuhara lulut sang liring ing añar wahu mulat añěñěr
munggw ing gělung ing akung sang hana ri sipat mwang pupur ing
awor sih

d *ing gělung:* A i gelung.

- 2 lěnglěng kita ri dalēm ning jinēm apupul raga ring anusah ken
sākṣāt mangawaki rēs ning kuku rumakět ring susu kinėnan prih
ngkāne pangaris-aris ning mangarėki munggw ing laṭi rěngat akram
ring luh kita pinaka hyangnya sěđěng ing angrēs kěna madanāstra

- 3 ring taman ing asanāñjrah puđak umuwah ring śikari mēnur mrik
tan sah kita ri rēmōng ning jaladhara mēṇđung patěr ariris truh
ring sagara wukir ing kārttika kita tan len wėkas i lěngitnya
lyab tang sawisaya ning rat kapěnuhan ing hyunta yadi kaśūnyan

a *-ñjrah:* A -jrah.

Ed.: for *taman* read *tāman* to be metrically correct.

iti lambang puṣpasañcaya

CANTO 24

- 1 May my obeisance to the Lord Atanu be favourably received for it is not sinful to have a mind intoxicated with passion.
You are the god of those who suffer yearning and You cause the pangs of love and the afflictions of pining and heartache.
You continually bring about lovesickness to the one who casts a glance and then for the first time sees that which melts his heart.
You are there in the hair coil of the beloved, in the eye cosmetic and in the face powder of one intimately joined in love.

- 2 You are the cause of longing in the bed-chamber when (lovers) come together in passion, and You are in the dishevelled underskirt.
You are manifestly embodied in the fear of the fingernail which clings to the breast giving hurt.
(You) are there in the gentle fondling of those who kiss and You are there in the gleaming parted lips.
In tears You are regarded as the deity of those who are cut to the heart and struck by the arrows of the God of Love.

- 3 In the garden (You are there) in the *asana* in full blossom and in the *puḍak*, in the *śikari* and in the fragrant jasmine.
You are forever in the dark and rain-filled clouds, the rumble of thunder and the gentle drizzle of rain.
At the sea and in the mountains in the fourth month You are none other than that last faint trace of something vanishing from sight.
The whole dominion of the earth is flooded and made complete by Your love even the Void itself.

Thus the *kakawin* 'A bouquet of flowers'

CANTO 25

Jagaddhita: - - - | ◡ ◡ - | ◡ - ◡ | ◡ ◡ - | ◡ ◡ ◡ | ◡ ◡ ◡ | - ◡ - | ◡ ◡

- 1 swapna ngkw ing wēngi nguni sang priya katinghalan amēng-amēng
ing taman lēngōng
yekan garjita citta ni ngwang i ḍatēng nira tuhu tan i rat pwa yāngēñēs
mār twasku n lumihat ry ajōngnya n asawang kanaka lingir anorakēn
tulis
tambe ni ngwang anon i rūpa nira pantēs ahayu pakakatwang ing puri

a *swapna ngkw ing:* A swapnangkw i; *ing taman:* A i taman.
Ed.: for *nguni* read *ngūni* to be metrically correct.

- 2 ngkā ngwang raga n amogha waśa mangisapwan añuluh ing ujar
walat smara
ndātan sangśaya göng ing ambēk abhimana tuwi gati nika dwajahrēta
āpan kagraha rehnya sampun inanugrahan ing atanu ratna kanyaka
hāh ndin wadhaka ring wēnang syapa tikā taha-tahan ing ulahana
wruha

CANTO 25

- 1 Once I dreamt in the night that I saw my love amusing herself in the entrancing beauty of the garden.
My heart delighted at her coming for she was not of this world. She was alone.
My heart grew weak looking at the loveliness of one who was like a golden carving surpassing any painting.
When for the first time I looked on her beauty she was as lovely as one would expect of a queen in the palace.

- 2 Then and there I was inflamed with passion and so was emboldened to take her on my lap and address her lovingly in ardent words.
I had no grave doubts in my mind and was even confident that in the act she would be taken.
For she had to be taken because the Lord Atanu had granted me this jewel of a girl.
Oh how could there be an obstacle to my victory? Whoever doubts themselves in the undertaking should understand this.

CANTO 26

Wīralalita: - ॐ ॐ | - ॐ - | ॐ ॐ ॐ | - ॐ - | ॐ ॐ ॐ | ॐ

- 1 mangkana tāku sāmpun umasuk mareng grēhalata
harṣa tēkāngisapwakēn añumbana ñulu-ñuluh
wahu maweh sēpah nghulun amogha tan tinarima
kosap agatra raśmi ri pipinya raṇḍi rumakēt

CANTO 26

- 1 Thus when I had entered into the bower of creepers,
I joyfully took her on my lap and kissed and caressed her.
Just as I gave her a betel quid it so happened she refused to take it.
I wiped away the charming trace of red which adhered to her cheek.

CANTO 27

Jagaddhita: - - - | ∪ ∪ - | ∪ - ∪ | ∪ ∪ - | ∪ ∪ ∪ | ∪ ∪ ∪ | - ∪ - | ∪ ∞

1 rakryan sang kadi rumrum ing mēnur arēs tinalinga masa ning tibang
lalung
haršangkw ibu waśāngaras pipi wanginya sinahaja sugandha ning
pupur
epw ambĕk ning asewa raśmi dumadak api hewa tan wulat
mungkur yan kinayuh lumingsir anulak jaja kinisapu lot manikwakĕn

2 ndin tan tuṣṭan ikang madhubrata tumona raras ing asanāsuhun sĕkar
eñjuhnya n pakire manis-manis i śabda ning angamĕr amuktyakĕn
wangi
angrĕs twas karĕngö paminta nika santĕn asĕmu rasa kapriyambadan
sāmpun ngganya wineh yathāsuka sakokila lumihat i wimba ning
wulan

c *angrĕs:* A angras.

3 eman tan patĕwas nghulun mulata kewala turung angajöng karasikan
himpĕr tingkah ikang manuk tadahasih katilĕman i pĕtĕng nikang hati
erang lwir gati ning mangö kahilangan tanah ana ni karasnya nisphala
tan siddhāmbĕk ikang lĕngöng kadi gaḍung lumung angaway adoh
sakeng lirang

CANTO 27

- 1 'Lady, you are like the loveliness of the quivering jasmine flower worn at the ear at nightfall.
My delight, my dear, is unexpectedly to stroke your cheeks whose perfume has as well the sweet fragrance of your powder.
The one who pays homage to the radiance of your glance is at his wits' end when suddenly you pretend to be annoyed and will not look at me.
You turn your back when I try to embrace you and move aside. You push back my chest when I take you on my lap and constantly bend back away (from me).

- 2 How could the bee not be happy to see the charms of the *asana* tree crowned with flowers?
(The tree) becomes excited dwelling on the sweetness of the sound of the one who fondles it and savours its perfume.
Deeply moved it hears the plea for pollen seemingly as if it had been addressed in words of endearment.
Apparently, it has already been given with pleasure just like the cuckoo when it looks at the orb of the moon.

- 3 Sadly I would receive no benefit were I merely to look at it for we have not yet shared together the delights of lovemaking.
Like the condition of the *taḍahasih* bird overtaken by the dark is the darkness in my heart.
I am ashamed as the poet is who has suffered the loss of his writing instrument which makes the existence of his writing board useless.
Unfulfilled are the desires of this one lost in beauty like the *gaḍung* reaching out and beckoning to the sugar palm from afar.

CANTO 28

Aśwalalita: ◡ ◡ ◡ | ◡ ◡ ◡ | ◡ ◡ ◡ | ◡ ◡ ◡ | ◡ ◡ ◡ | ◡ ◡ ◡ | ◡ ◡ ◡ | ◡ ◡

- 1 ibu kita tan harĕp ri kami masku lingta karĕngö aninda ring ujar
mapa kari rehan i ngwang iki denta molih irikang waneh wwang
alangö
satata pangapti ni nghulun i rumta tan pabalikan lutut lalu lalis
wĕkasan adoh sawang jalada śabda tan panurun ing tahĕn ragas akung

a *aninda*: A anunda.

d *ing tahĕn*: A i taken.

- 2 pangayam-ayamku yan tulus atĕmwa tang racana gĭta bhāṣa kakawin
mahas-ahaseng pasir wukir i kĀla ning masa kapat lawan sang araras
suka ning akālihan hulĕs i ramyaning panginĕpan angaywa turida
ajinĕm apādapāśayana puṣpa mār mrik akajang śirah puḍak arum

CANTO 28

- 1 My dear, you do not love me, my sweet. I have heard what you say,
your words reproaching me.
What could be my reason for doing such a thing to you, to take
another, a lovely woman?
I am forever longing for your charms. Such great love could not turn
into indifference.
Finally, I am far from that. It is as if the sound of the thunder cloud
does not reach down to the leafless tree languishing with love.

- 2 I dream constantly that I will continue to be wedded to the
composition of *gīta*, *bhāṣa* and *kakawin*.
To go wandering around sea and mountains during the fourth month
together with you, my lovely,
And happily share the one bedcover in some delightful place where we
would spend our nights in lovemaking
In a sleeping place of young branches and on a couch of flowers
spreading their perfume. Fragrant pandanus will be our pillow.

CANTO 29

Jagaddhita: - - - | ∪ ∪ - | ∪ - ∪ | ∪ ∪ - | ∪ ∪ ∪ | ∪ ∪ ∪ | - ∪ - | ∪ ∽

1 mangke pwa ri wuyungku tan pajamuga ng kidung ulih i kakanta tan padon
āpan tan hana yogya tandingan i masku racanakēna citra ning karas
lēnglēng kun wulat ing taman kadi hana dyah ari manalukat
kasangśaya
ngkāneng sor ing aśoka sōh kusuma rakryan anikēli alis lan arēngu

2 bhranta ngwang mangajap ry ajōngta kadi cātaka sumawak i rēngrēng
ing hima
wet ning duṣṭa nikang samīrana dumohakēn angirangi citta ning harēp
yekāwas hilang ing tawang sagaṇa ni ngwang amasahakēn ing sēdēng
lulut
tan samwas mapasah tuhun pamēgat ing smara karanan iki ndātan
tulus

a *ing hima:* A i hima.

iti bhāṣa añja-añja turida

CANTO 29

- 1 But now, to my sorrow, the *kidung* which I composed has come to nought. It is useless
For there is no fitting comparison to you, my treasure, that can be wrought into a beautiful image in the letters on the writing board.
I am in a daze staring at the garden as if you were there, my dear, playing the *salukat*. I am apprehensive.
For there beneath the *aśoka* tree thick with blossom, my lady, you wrinkle your brow and frown.

- 2 With a mind confused I am at your feet mad with love like the *cātaka* bird begging for rain from a low-flying cloud.
Because the evil wind forces (the cloud) away it derides the feelings of the desiring heart.
Now it is quite clear that all my skills have vanished in the heavens having been separated while still full of amorous longing.
To be constantly parted is in truth to be finished with love and that is why (the poem) cannot be brought to an end.'

Thus the poem 'Wandering around in despair and lovesick'.

CANTO 30

Śikhariṇī: ◡ _ _ | _ _ _ | ◡ ◡ ◡ | ◡ ◡ _ | _ ◡ ◡ | ◡ ◡

- 1 katuhwan yeki ng swapna mangidan-idan raga turida
hiḍḍḍpw amöngpöng kung salahasa ri lunghanta wipata
aringkw indung rakryan tulung aku tulih tang ajěng uněng
t usap luhku n mangke yayi mapa kitendungku n alalis

CANTO 30

- 1 Realizing this is but a dream, I am thrown into confusion and wild
with desire.
I had hoped to grasp the opportunity for love but I was thwarted for
you left and turned away from me.
My dear, my love, help me! Come back and be my partner in love!
Just wipe my tears now, little one. How could you be so hardhearted?

CANTO 31

Madraka: - ˘ ˘ ˘ | - ˘ - | ˘ ˘ ˘ | - ˘ - | ˘ ˘ ˘ | ˘ - ˘ | ˘ ˘ ˘ | ˘

- 1 yan gaḍung aku masku kita tulya rumrum ikanang mēnur sakinayuh
śrīgaḍing arja mēmbang anēḍēng paḍanta kami yan wēlas hyun amilēt
lwir mangunēng hulun lumung angol i tangguli garantang angjrah
asēkar
sungsang ikāmalik srak alēmēh mareng alikukun dumoh ri wēkasan

iti añja añja sungsang

CANTO 31

- 1 If I am the *gaḍung* vine my dear, you are comparable to the loveliness of the jasmine which is wholly embraced by it.
The beauty of the fully opened *śrigaḍing* is your likeness; I the *wēlas hyun* creeper which clasps it.
(I am like) the *manguněng hulun* which reaches out to enfold the *tangguli gěḅḅing* showing herself in full bloom.
(You) the *maṅḍalika* turn away your fragrance, reluctant to approach the *walikukun* and finally withdraw far away.

Thus the poem 'Wandering around in despair upside-down'.

NOTES TO THE TRANSLATION

1.1b *pangawin arēja*: OJED (s.v. *hawin*) gives for *pangawin* 'a bearer (of insignia, weapon etc.)'. Here, I believe it is the writing board which is meant, or perhaps, less likely, the *kasang* or cloth case in which the poet carries his writing instrument and board. It is quite clear from the poem that the poet is unaccompanied. The Balinese glosses seem undecided with A giving '*karas tanah*'. The other glosses are dependent on how the copyist saw the division of words, an issue which is discussed in the Introduction.

1.1c The *asana* is a tree, *Terminalia tomentosa*, with golden-yellow flowers which blooms in the third month. The rains of the fourth month cause the flowers to fall 'like golden rain'. The flowers are much loved by bees and constantly a lovely woman is compared to the flower and her lover to the bumble bee which savours it. In Sum. 178.1 Queen Indumatī, on the point of death, compares herself to the *asana* flower and King Aja to the bumble bee. Saddened that her '*asana* flower body' has withered in the fourth month she wishes that all could return to the third month so that she, like the *asana* flower would be in full bloom once again (Zoetmulder 1974:196-197, OJED s.v. [see also Canto 13.1 this text]).

1.1d The *aśoka* is a tree, *Jonesia Asoka Roxburghii*, with brilliant red flowers. The young shoots because of their suppleness are often compared to the waists or arms of women.

1.2a The *puḍak* (also called *ketaka*, *ketakī*, *ciṇḍaga*) is the flower of the pandanus (see p. 23 above)

1.3d The *piḍaḍa* is a particular kind of tree. De Clercq (no. 3188) gives *Sonneratia acida*, a very large tree.

Arintunan is not in OJED, but is in KBNW (703), where it cites this place only. It is glossed with *engsut/hengsut* (of something caught or stuck fast, as a kite in the branches of a tree, or a ship on a reef).

1.4a *kary arangkēban*: *rangkēb* or *rangkēp*? The meaning appears to be similar. KBNW (1:824) citing this place gives '*lwir dodot sang katinggal*' and '*lwir rangkēpan sang kawi*' (sic). The Balinese glosses give '*lwir sang kari*' and '*lwir kampuh sang kari*'. I think KBNW should read '*lwir rangkēpan sang kari*'.

1.4d The *gaḍung* is a climbing plant (*Discorea*). Its flowers are fragrant but the tuber

has narcotic properties. In the *kidung* *Wargasari* the hero is often compared to the *gaḍung* (= *jangga*) and other plants with dangerous properties as an indication of his ability to bedazzle women.

Constantly mentioned in poetry as a feature of seashores, is the *karang liman* or 'elephant rock'. It is often described as half-submerged in the water like an elephant bathing (see also 22.5 where a pandanus is compared to an 'elephant rock').

1.5c The *lēpihan* which originally seemed to have meant something folded (leaf, bark) came to mean leaf or leaves to write on thus *lontar*.

1.7c *Inuwahan* has a range of meanings, but here it would seem to be (3) 'to begin again, repeat'; (4) 'to make someone the object of a new or repeated action' (OJED s.v. *uwah*).

1.9a The style of clothing worn by women in *kidung* is an underskirt, a 'slip', that which is closest to the body (*kain, sele, siñjang, tapih*) and is generally sheer, and an overskirt (*wastra, dodot, kampuh*). KBNW (s.v.) gives for *tapih* 'undergarment', OJED gives 'garment worn by women around the lower part of the body'. Perhaps because the description of clothing is much less common in *kakawin* than in *kidung* where every character's attire is described in full, the precise pattern of clothing in *kakawin* is not clear.

1.9d *Wēḍak hangēt* is powder (*wēḍak*) made of rice-flour and other ingredients with a cooling effect against heat, or perhaps to provide warmth (see OJED:586, 2231). KBNW (1:482) gives for this place *urap urap mrik* which is fragrant unguent. The Balinese glosses all give *jėnu* or *baboreh mrik* that is, a fragrant unguent coloured with turmeric which gives it a golden colour and which is used as a calming lotion and dries on the skin to a powder. There is also a 'gold' *jėnu (jėnu kanaka)*. This makes more sense of the following line.

1.10a For *mastawa* OJED (s.v.) gives only 'rum, spirituous liquor'. KBNW (2:675) glosses it with *mas tatur* i.e. gold powder, paint etc. There is a query that perhaps it should read *mas tuwa*. In Modern Javanese *mas tuwa* is native gold, i.e. occurring in nature pure or uncombined.

2.1a *Angḍadak manik*: OJED gives little help here; *angḍadak* is to 'do something suddenly, to improvise, show unexpectedly' etc., with *manik* 'jewel'. One could perhaps translate 'she improvised a jewel (of a speech)', but this seems rather forced. KBNW (2:445) for this place gives *anduduk manah*. OJED for *angḍuduk* is 'to tear out, rip open'. Two of the Balinese glosses give *andudut manah*. *Andudut (angḍudut)* has two meanings; the first is the same as *angḍuduk*, the secondary meaning is 'to exert a pull on, attract'. It is this secondary meaning which is meant here. The shift from *manik* to *manah* can perhaps be explained by phrases such as *manik ing hṛdaya, manik nikang hati* etc. so that 'heart jewel' comes to mean the heart itself.

2.2c The *sumanasa* is a type of *campaka* (*Michaelia campaka*), the flowers small and heavily scented. For *asana* see 1.1c.

3.1a It is common in both *kakawin* and *kidung* for lovers to address each other in

terms such as *kaka*, *ari* ‘elder brother’, ‘little sister’ etc. At times other terms of endearment are used in the translation.

3.1d *Jangga* = *gaḍung* (see note 1.4d).

3.2b Here it is the woman who compares herself to the *asana* and is the object of gossip and of envy from the other women in the palace.

3.2d OJED gives for *tinalinga* (s.v. *talinga*) ‘to listen attentively, pay attention to’ which makes little sense here. ‘To wear at the ear’ (*talinga*) is based on the Balinese glosses which give *sinumpingakĕn* (as does KBNW 2:718) ‘to be made into an ear ornament’.

3.3a OJED gives no *-um-* form for *riris*. Here it would seem to be ‘like gentle rain’.

3.3c Again there is in OJED no *-in-* form for *tika*. It would seem to be = *tinulis tika* ‘written on’. The Balinese glosses give *tinulis* or *cinitra*.

4.2a The *mangunĕng* is a kind of flowering creeper and *mangunĕng galuh* perhaps a specific sort (OJED s.v.). The Balinese glosses give *mangunĕng putri* (both *putri* and *galuh* ‘princess’).

4.2d The *cātaka* is a particular kind of bird (*Cuculus melanoleucus*) which is depicted in poetry as weeping for the rain and is often used, as here, as an image of a lovesick suitor pining for his or her beloved (Zoetmulder 1974:199).

4.3d The *cucur* is a variety of the cuckoo, probably the male (*Cuculus flavus*). It is depicted as being so in love with the moon that it pines away as the moon wanes (Zoetmulder 1974:199).

5.1b The *sumanasa* which had been worn in a headband refers back to 2.1a and is the flower the servant offers together with the poem.

5.3b *Nagapuṣpa* (*nagakusuma*, *nagasari*) is a tree *Mesua Roxburghii* (OJED s.v.).

5.3c For *kanigara* OJED (s.v.) gives a particular kind of tree with yellow flowers, *Pterospermum acerifolium*. The Balinese glosses give *wrĕgotpala* which is also listed in OJED (s.v.) as *Pterospermum acerifolium*.

5.4d This line is metrically incorrect, the *a* of *ta* should be long.

6.2a *Rāgamārga* literally ‘the road of love’ is the maidservant (*ceṭi*) who facilitates the passing of messages between lovers. The Balinese glosses give *ceṭi*.

6.3d The *katirah* is a particular climber with red tendrils and is often used as a comparison for red lips. Here the woman is the *katirah* which stretches out but cannot reach the male, the *gaḍung*. De Clercq 1765 gives for *katirah* *Hemigraphis* ‘repanda Hallier a prostrate trailing plant. The leaves which are dark green above and red-purple underneath are compared to red lips.’

6.4d For *kayu kuning* OJED (s.v. *kayu*) gives ‘a particular kind of tree (which?)’. The Balinese glosses give *kayu mas* which is ‘gold tree’, a particular kind of ornamental tree with variegated leaves. One gloss gives *wrĕksa kanaka*, another synonym for ‘gold tree’.

6.5c The second *a* of *angidan-idan* should be long for the metre.

7.1b OJED (s.v. *karas*) gives for (*m*)*akaras* ‘having a *karas*’, here it clearly means ‘with a *karas*’.

7.1d For the metre the *u* of *asru* should be long.

7.3b The form *ahajěng* does not appear in OJED (s.v. *ajěng*). It would appear to be m.c. for *hajěng* and with the same meaning. KBNW (s.v. *ajěng*) glosses *sang ahajěng* with *dewi, suputri*. The Balinese gloss gives *wong ahayu*.

7.3c It would seem that the verb form *inawas-awas* is formed from a secondary root form (see OJED s.v. *was*). The root form *awas* is in KBNW (1:249) with the same verbal meanings, i.e. 'to look intently', 'look at closely' etc. The sentence structure here is unusual, one would expect *tungtung netranguku*.

7.3d The first *a* of *narawadi* should be long.

8.1d I am unable to trace *sisna*, the Balinese glosses being no help in this case giving quite different interpretations of the text. It seems unlikely to have any connection with Skt *sisna* (tail; penis). I have left the term untranslated, although the idea of 'intent on' seems to fit the context. *Mati* here for *amati* 'to kill' and *mareni* for *amareni* 'to put an end to'.

8.2c *Mayat* (OJED s.v. *ayat*) is 'to be on the point of', 'about to'. Here 'began to' would seem a better choice.

9.1d The form *aniñjang* does not appear in OJED (s.v. *siñjang*) but it is here clearly = *sumiñjang* 'like a *siñjang*'.

9.2a *Asama-saman* does not appear in OJED. I have taken it to be 'the equal', 'the like of' (c.f. *sama sama, sasama*).

9.2d The second *a* of *matawan* should be long. *Kadadyan* 'changed into' is not in OJED (s.v. *dadi*).

9.3a *Lěbak-lěbakan* does not appear in OJED but it would seem to be the same as *lěbak-lěbak*.

Gunung anak is perhaps, as seems likely here, a promontory (OJED s.v. *gunung*). The word can also mean 'hill'. The reduplicated form of *makukus* ('with smoke, smoking') does not appear in OJED (s.v. *kukus*). A continuation of the action is indicated, hence the translation.

9.3b *Pusung-pusung* (OJED s.v.) are apparently part of the landscape, possibly 'hillocks'.

9.4a The verbal form *apamaděkan* 'with sheds for the drying of sea-salt' is not given in OJED (s.v. *paděk*).

9.4b OJED (1944) gives only *rwi taiñjang* 'a particular kind of thorny plant'. KBNW citing this place gives *prapat* 'mangrove' as do the Balinese glosses. I am unable to trace *taruntum*. Modern Balinese gives for *tarun* 'indigo' as does KBW (s.v. *tarun, tahun*). The Balinese glosses give *maderek* 'in a row/line'.

9.4c *Luñjat* is a fish, Modern Balinese *be juñjat*, which is what the Balinese glosses give and KBNW (3:763) citing this place gives *be luñcat*.

Angěnjuh-ěnjuh: KBNW citing this place (s.v. *ěnjuh*) gives *kecos-kecos*, as do the Balinese glosses. OJED (s.v. *ěnjuh*) gives 'to slow down' with a query but cf. *enjuh* (s.v. *injuh*) 'showing uncontrolled emotions, excited, agitated, nervous, boisterous' etc.

Jaruju is a particular kind of high shrub with thorny leaves, a kind of holly, *Diliveria* (OJED s.v.).

Sarisipan is a kind of oyster (OJED s.v.) although KBNW citing this place gives *masusupan* ‘to hide oneself’ and a secondary meaning of ‘a certain type of oyster’ with a query. It seems clear from the examples cited in OJED that ‘oyster’ is meant, nevertheless I have chosen the alternative translation, the Balinese glosses also giving *masusupan*. The shift in meaning from ‘oyster’ to ‘hiding oneself’ is an interesting one.

Rěcěk is not found in OJED. KBNW (s.v.) citing this place gives *rěněk* ‘swamp, marshy ground’ as do the Balinese glosses (OJED also for *rěněk*).

9.4d *Pakung tanah*: *pakung* is glossed in KBNW (s.v.) with *urang watang* for which OJED (s.v. *urang*) gives ‘fresh-water lobster’. Citing this place KBNW gives *pantung* which again seems to be a very large lobster (KBNW s.v.). The Balinese glosses give *mahudang tanah* which is some sort of shrimp or lobster, but of what sort precisely?

Kajangkungan: the *ka-an* form appears neither in KBNW (s.v. *jangkung*) nor OJED. *Jangkung* is a kind of heron and KBNW citing this place gives (among other names for heron), *cangak* (as do the Balinese glosses), which is also a kind of heron, *Ardea*. I can only assume that the *ka-an* form, which appears in all manuscripts, has the same meaning as the root form of the word.

9.5b The *kamanak* OJED (s.v. *kamanak*) gives ‘a particular kind of insect (of the *walang* variety?)’. It is a type of cricket as is the *walangkrik* of 5c (KBNW s.v. *kamanak*). The Balinese glosses give various synonyms for cricket (or types of cricket) *balang kamanak*, *balang kalyan*, *jangkrikalyan*.

9.5d *Kamurugan* and *kulurak* are both types of flowering plants, the second with white flowers. The Balinese glosses give the same names for both with slightly differing spelling (*kamuhugan* and *krurak*). According to de Clercq (no. 596) they are both a species of *Camellia*. *Krurak* is Sasak for the Balinese *Kulurak*.

10.1b *Pangangswan* is a place or instrument for drawing water (OJED s.v. *angsu*). The verbal form which is not in OJED is ‘provided with a place...’.

Sagawe nikang mirah seems to mean ‘all of which it is made is reef’ i.e. the whole made of red (brick?) (cf. *gawayan*). The Balinese glosses vary greatly, sometimes because of the word divisions in the text.

10.1c *Simbar* is a certain sort of parasite which grows on trees. According to KBNW (s.v.) it is a broad leaf variety.

10.1d An alternative translation here would be ‘bearing the name of he who is the essence of misery “Nirartha” who is enraptured by beauty’. The first *a* in *kalangan* should be long.

10.2d *Linisyakěn*: the *-akěn* form does appear in OJED (s.v. *lisya*). ‘To make excuses or pretexts for someone’ would be the literal meaning, but the root word *lisya* may be traced back to Skt. *lesa* (MW 903 s.v. *lis*) which has the meaning of a figure of speech in which a statement is made indirectly.

10.3c *Tabeh pitu* is the seventh hour, here 4.30 a.m.

11.2d *Rumĕpahing* (*rumĕpa*) with the meaning of ‘to bend over’ the *h* having been inserted for metrical reasons. The choice of whether to place it before the preposition (*rumĕpa hing*) or to leave it out altogether (*rumĕpa ing*) are choices of the editor; both having been employed by previous editors of Old Javanese or Kawi texts. The Balinese glosses give *sumande* which has the same meaning.

12.1d *Sipat madhu* ‘honey kohl’ is clearly some specific sort of kohl but I have been unable to trace it.

13.2b *Anapwani* is a verbal form of *sapu* which is not in OJED: ‘to sweep clean/clear of’.

14.2b The significance of ‘searching for flowers’ escapes me although it may refer to the poem’s title ‘With flowers as my provisions’. There may, of course be a reference to the ‘mock’ Flower Battle i.e. sexual intercourse. On a more pragmatic level it should be remembered that it is the *pedanda*’s wife, the *pedanda istri*, who provides and arranges the flowers which are used in the morning ritual.

15.1d *nirakṣara* is that state of unity with the deity achieved by transcending the sacred syllables. It is the end of a progressive simplification from the ten syllables (*daśākṣara*) to the five (*pañcākṣara*) to the three (*tri tunggalakĕn*) to the two (*rwa bhineda*) to final union. As part of the yoga of the *kawi* it is discussed Chapter 3.2 above.

15.2b The form *kapiwĕlasan* does not appear in OJED. In KBNW (s.v. *olas*) it is listed with *kawĕlasan* and glossed *karuna* ‘compassion’. In OJED (s.v. *wĕlas*) *kawĕlasan* is ‘moved by compassion’.

15.2d *Racaneng smara* ‘a place built for love’ is based on *smararacana* (OJED s.v.) ‘a place designed for love (or: as a building for Kāma)’.

The form *maheka* occurs in all manuscripts. Is it the same as, or to be read as *mangeka* ‘to make one’? I have taken it so. The Balinese gloss is *matunggalan*.

16.1a Here quite clearly *gurit* of 1a and *gĭta* of 1b are synonymous. *Gurit* and *gĭta* as well as other terms for poetry are discussed in Chapter 2 p. 23-27 above. In Canto 12 the poem is called a *bhāṣa*, a poem in *kakawin* metres, possibly a short lyrical poem, which is precisely what the poem is. The Balinese glosses give *surat*, *palambang*, *gurit*, *tulis* and *kidung* which hardly clarifies matters.

16.3b OJED gives for *t adiwasa* (s.v. *diwasa*) ‘to cease (imperative)’. KBNW citing this place as *ta diwasa huka* (1:136 s.v. *huka* ? [*hukama* 1:147]) glosses it ‘*masiran mahyas*’, which is the gloss in A. *Ahukama* is glossed *akajamas* ‘to wash one’s hair.’ The poem *Lambang Salukat* (4.3) contains a similar phrase, cited thus: ‘*ta di washaha lek*’ and glossed ‘*mashuci sampunang kosekan*’ which is ‘bathe and cease your grieving’. KBNW (s.v. *diwasa* [2:473]) cites a passage also from *Lambang Salukat*, *ta diwasa halek luhta tusapi* with the gloss *palilayang sungute mwah waspane perperin* (ease your sorrow and wipe your tears), which is nearer to the OJED meaning. Perhaps an emendation to *t adiwasa ōka* is a possibility (cease your grieving)? This would not upset the metre and for confusion between the *akṣara ha* and *sa* see note 17.1d, although confusion between the *suku* and the *taling tedun* seems difficult to

understand. The translation is a conjecture.

17.1d Although all texts have *sakung* I have suggested it should be emended to *kakung* 'beloved'. Confusion between the *akṣara ka* and *sa* is not usual, confusion between *sa* and *ha* is more common (see Worsley 1972:98) so that *hakung* is a possibility (*ng akung* 'lover').

18.3d The *walik* and the *taḍahasih* are particular birds both belonging to the cuckoo family and both probably female (see OJED s.v.).

18.4a The form *angulēs* does not appear in OJED (s.v. *hulēs*). I have taken it as equal to *mahulēs* 'clothed in, wrapped in'.

18.4b *Prih*: a particular tree. OJED (s.v.) gives Urostigma family Artocarpeae, similar to the *waringen* 'fig tree'. Both jackfruit and breadfruit belong to the Artocarpus family.

The *walik-kayap* I have taken as the same plant as the *walik-kadēp* (*walik-hadēp*), a particular kind of tree or plant which has leaves with a different colour on the underside so that they flicker. *Adēp* and *ayap* have similar verbal meanings i.e. 'to sit facing someone, sitting opposite' (among other meanings [see OJED pp. 570, 176]).

The *cucur* is another member of the cuckoo family, probably the male of the *taḍahasih*.

Kayen is a particular kind of tree and its flowers, possibly a cassia (see OJED pp. 831, 944).

18.5c Here we have the beginning of the *maṇḍala* of the four cardinal points which goes clockwise (*pradakṣiṇa*) beginning in the east. The *maṇḍala* which leads to the pavilion of flowers which forms a *pawedan* for Nirartha's performance of *sūrya-sewana* are discussed in Chapter 3.3 pp. 62-83 above.

18.6c *Kamika* does not appear in OJED. *Kami* (p. 786) is 'lover, given to passions'. *Kamika* (MW p.273) is 'wished for, desired'. I have translated *sang kamika* as 'the one desired' i.e. 'the beloved'.

19.1b The *wungu* is a particular tree with purple flowers (*Lagerstroemia*).

19.1c Bees are strongly associated with the God of Love whose bowstring is made of them.

19.1d The *kamuning* (= *kajēnar*) belongs to the genus *Murraya*, evergreen trees and shrubs, although which particular plant is meant is not known. Obviously it bears flowers for the bud is used as a brush. Perhaps the sweetly scented *Murraya* *exotica*, the Orange Jessamine.

19.2b The *bakung* is *Crinum asiaticum*, a lily-like flower with slender long white petals to which fingers are compared.

Gañja as 'the upper part of the blade of a kris' makes no sense here, since it must be part of the building. KBNW (4:786) gives *papurus* citing this place (A and B also give *papurus*). KBNW (4:96 s.v. *purus*) gives for *papurus* 'in hout zoals die, welke boven een staander, om het in den dwarsliggende riggel vast te kunnen zetten.' I believe this is the timber above an upright into which, forming a mortise and tenon

joint, the beams of the roof are set. There is an illustration of this part of a building in Covarrubias (1937:95). A simple English translation I would suggest is ‘struts which support the roof’.

19.2c KBNW (4:348) gives for *jahit* ‘the name of a *bale* with twelve posts’. Covarrubias (1937:94) says that the number of posts, four, six, nine or twelve, determines the name and function of the *bale*. *Ajahit* is ‘with rafters (or joists)’.

The *wulañjaran* is glossed with *rabusēt* in KBNW (3:591). *Rabusēt* (= *prabhusēt*) is Passiflora, the Passionflower (see KBNW 4:134). The glosses in AB and C all have *pucuk putih* ‘white hibiscus’.

19.2d Whether *ken* ‘underskirt’ is a synonym for part of a building I have been unable to ascertain; the phrase may simply mean ‘like a hazy underskirt’ (the gloss in C) which is how I have translated it. Interestingly both A and B give ‘*lambang awun-awun*’, (‘hazy/misty roof-beam or poem?’) but I have been unable to verify this from any other source.

The *maṅḍalika* is a kind of flowering plant, apparently a creeper, perhaps *Methonica superba*, and *sungsang* which is the flower which ‘is very fine and looking like a *bajra*; it has a large calyx yellow below and red above’ (OJED: 1100). In Modern Balinese the *sungsang* is the Climbing Lily *Goriosa superba*. As its name implies it is ‘upside down’ with yellow-red petals growing upward and pistils and stamens hanging down (*sungsang*). Glosses to A and C give *maṅḍalika* and B giving *sungsang* (see also C.31.1d).

Adu manis appears to be particular type of closing on clothing and adornments e.g for *pinggĕl*, *kĕmĕr kĕndit*, *gĕgĕlang* etc. Precisely how it forms a ‘closing’ on the wooden reinforcements around a bench is a matter of conjecture. Two of the Balinese glosses (A and B) give *jungut* which is a dwelling in the garden for royal ladies and makes little sense here.

19.3a Neither *pasajyan* (s.v. *saji*) nor *pacarwan* (s.v. *caru*) appear in OJED. Both words have the meaning of ‘a place for offerings’. *Saji* in Bali are offerings to the gods as distinct from *caru* offerings to *buta*, *kala* and other netherworld beings (KBNW s.v. *saji*, and *caru*). *Caru* are placed on the ground and generally consist, for the daily offerings, of a few grains of rice and a few flower petals, although much more elaborate offerings are presented on certain ritual occasions (Covarrubias 1937: 277). Lovric (1987:98) mentions a specific offering called *pacaruan*, which is an offering to the demonic on behalf of someone suffering a prolonged illness.

An interesting point is that the glosses for both A and B give for *apurwa maka/paka manggala* ‘to act as a *manggala*’, i.e something auspicious or salutary, which ensures a good outcome, which of course is what an offering is meant to do. However the meanings given in OJED (s.v.) of ‘unprecedented’ etc. is how I have translated it.

19.3b The *tangguli gĕṅḍing* is a variety of Cassia.

Ḍaḍapakṣi is the central beam of a *bale* of twelve posts (see 19.2c) = *taḍah pakṣi* (KBNW 4:151).

I have been unable to trace *hĕlar* in any other meaning than ‘wing’, but clearly

some architectural feature is meant. The Balinese glosses of *dwi* (wing) give no help but possibly 'rafters' would make sense in the context, although *usuk* in 19.4c has this meaning, and so perhaps the struts of the post is a possibility.

19.3c *Doṣa* has a secondary meaning of 'jasmine' and clearly a play on words is intended with the *gambir* 'jasmine'.

19.3d The *śrīgading* is a particular flower *Nyctanthes arbortristis*, white with a red stem.

Pipil is a strip or strips of *lontar* inscribed with formulas which are used on many occasions in Bali; the naming ceremony of a child, to accompany offerings, the burying of the afterbirth etc. (Hooykaas 1974:98, 279, 281; Mershon 1971:97, 276).

Sinaroja would appear to be a verbal form of *saroja* 'lotus', but no such form is given in OJED. KBNW glosses it with *kinepang* which is to encircle or besiege which appears to be used in a military sense only. In Modern Javanese *sinaroja* is 'to be abundently supplied/provided with', and *saroja* with a similar meaning and a secondary meaning of 'trellis work'. There seems no way to explain the gloss in KBNW. The Balinese glosses give variously *riněngga* 'adorned, embellished' and 'like a lotus'.

19.4a I can find no architectural reference to a *sakadhwaaja*, 'pillar with banners (or emblems)'. There is the possibility it is a door-post (see OJED s.v. *saka* 1). The Balinese glosses give *teken atunggul* which has the same meaning.

The *sumanasa* is a type of *campaka* tree and especially its flowers.

19.4b I can find no other meaning for *těnggě-těnggěk* but the usual one (with partial reduplication) of 'neck'. All the Balinese glosses give *tumpang-tumpang* which is 'in layers or tiers'. The term is used for part of a military formation so the idea of rows/tiers is not too far-fetched.

19.4c I have taken *saka-kayanya* as the same as *sakaya-kayanya* 'with every effort, as much as one can'.

19.4d The final *a* of *jangga* should be long.

Is this *mure+ inamer* with the *i* dropped metri causa? This is how I have translated it. Or should it be *mura+inamer*? *Mura* is perhaps another kind of plant (see OJED s.v.). The Balinese glosses *hinamer ing angarang* and *inamer inanga* offer no solution.

taḍah alas is part of a roof, possibly the eaves. OJED notes that in Balinese commentaries, it is the rendering of *tětö* which is a board or panel, usually part of a *bale* along the roof often bearing writing or painting. OJED (s.v.) gives the KBNW gloss of *taḍah alas* and *apit-apit*. The Balinese glosses give *apit-apit*. Zoetmulder (1974:140-141) discusses these architectural features noting that these words (*apit-apit*, *taḍah alas*, *lambang*) elsewhere in KBNW are explained as referring to parts of a building which even in present day Bali have diamond shaped paintings on them. He is inclined to interpret the word(s) as a kind of board running along the top of the wall, hanging screen of wood or bamboo.

E reads *usuk* (which is glossed in KBNW with *iga-iga*) and seems to mean 'rafter' with *wilah* (= *wělah*) as a strip or lath of split bamboo, several of which could be tied

together to form a board. Unfortunately the Balinese glosses tend to confuse rather than clarify the situation with two of them giving *iga-iga* for *wilah!* Zoetmulder (1974) cites Sum 177.5 and 6 which is relevant to this verse, not only for its description of a *wēlah* but because the roofed pavilion in which it is found is composed of flowers and with the same conceit of a roof of the wings of bees. For a translation of these verses see Chapter 2.5, p. 45 above.

19.5d *Dura-duray* is partial reduplication of *dure* in OJED (s.v.) where it is described as an ornament on buildings and citing KBNW ‘an ornament of brick with scrollwork and in the middle a little figure’. All the Balinese glosses give *dure*.

19.6a OJED (s.v.) gives for *kešara* ‘mane (horse, lion), filament (lotus, vegetable)’ as does MW which also gives the names of various plants and the flowers of those plants. KBNW (2:187) gives *padma* as do the Balinese glosses. The filament of the lotus, the *kešara*, is the seat of Parameśwara as Supreme Lord, especially Śiwa and indeed the Balinese glosses give *Sang Hyang Guru* except for C which gives *Batara Brahma*. Following Hooykaas (1974:172), as part of the Balinese *pedanda*’s morning ritual, *sūryasewana*, the term refers to the God (Śiwa) who comprises Brahma, Wiṣṇu and Iśwara. The Eight Goddesses are discussed in Chapter 3.4 above, as is Nirartha’s performance of *sūryasewana*.

19.6c The final *a* of *abhusana* should be long.

19.6d The *i* of *sawit* should be long.

Nāga swarṇa sawitira (‘his *sawit* was like a golden snake’) is reminiscent of the *pedanda*’s *sawit* called ‘the king of snakes’ (Hooykaas 1966:165).

19.7a *Ūrṇa* is according to OJED (s.v.) ‘the circle of hair between the brows of a Buddha’, and probably ‘jewel on the forehead’. KBNW citing this place (20.7 [sic]) gives *cunḍang* as do all the Balinese glosses. This is a grain of rice which the *pedanda* sprinkles with holy water and fixes between his eyebrows.

19.7c *Kumārīka* is *saptakumarika* for which OJED (s.v. *saptakumarika*) gives ‘a certain perfume’. The Balinese glosses vary depending on the way the word divisions are seen, one giving *kasturi* ‘musk’ and another giving *kumkuman* ‘saffron’.

Agaru is *Agallochum*, the fragrant aloe, whose aromatic wood is burnt as perfume, while *gulgula* is bdellium or the exudation of *Amyris agallochum*, a fragrant gum or resin used as a perfume and medicament (see OJED pp. 24 and 550). I find this rather confusing as bdellium refers to a genus of plants *Commiphora* and the fragrant resins which they exude. Moreover the Aloe belongs to the genus *Lilliacaea*. Two Balinese glosses give *majagawu* and *astananggi* which I have been unable to trace. I have left the terms untranslated.

19.8a *Bwat patarana raga*: *raga* here is for *suraga* which may be perhaps for metrical reasons. OJED (s.v.) gives for *suraga* ‘carpet, cloth, rug’, but notes Balinese commentaries give ‘cushion’. SH 31.14 has the term *suraga patarana* and KY 31.16 and Sut 79.2 give *suraga saha patarana*. *Patarana* (which for metrical reasons should have a long first *a*) is a ceremonial cushion or mat to sit on. In KBNW (4:184) it is glossed *lungka lungka* which is what one Balinese gloss gives. This is a four-sided

cushion such as that used by the *pedanda* when worshipping. Clearly from KY and Sut they are separate objects but which are used together – perhaps cushion and mat or overlay which is reinforced in KBNW (3:97 s.v. *suraga*) which gives ‘*anitihi suraga patarana* – of a priest’.

Inañcuran does not appear in OJED. KBNW (1:360 s.v. *ancur*) gives ‘lime, (the best sort from Java)’ and citing this place gives for *inañcuran lulut ‘karakētan sili’* which is what the Balinese glosses give. The basic meaning of *rakēt* is ‘adhering, sticking’, and ‘clinging to’ and of *karakētan* ‘unable to free oneself’ i.e. ‘carried away, overwhelmed’. The connection with lime (Modern Javanese *ancur*) seems clear.

19.8c *Tali damih* does not appear in OJED but clearly it is bowstring.

19.8d For *lihangan* OJED gives ‘support? part of a bow’. KBNW (3:647 s.v. *lihang*) gives for *lihangan ‘patalangan’* which is what the Balinese glosses give. In Modern Balinese it is ‘quiver’, a bamboo cylinder for shot for blowpipe and for arrows.

19.9a *Utpatti* ‘coming into existence’ forms with *stithi* ‘continuance in being’ and *līna/pralīna/pralaya* ‘destruction’ the trilogy known from many texts and passim in *sūryasewana* (Hooykaas 1974). Here they form the *trinaṇḍala* (the three *maṇḍala*) that is *agnimaṇḍala* (fire *maṇḍala*) *sūryamaṇḍala* (sun *maṇḍala*) and *somyamaṇḍala* (moon *maṇḍala*). These concepts are discussed in Chapter 3.4 above.

Winatēk is ‘to draw out or tighten’, here of breath: it is the ‘in’ breath which is meant. There is a constant play on words comparing *prāṇāyāma* ‘breath control’ with the drawing of a bow and the loosing of the arrow with *winatēk* meaning ‘to draw a bow’ and *pūrṇa* ‘completely bent of a bow’.

The form *dudugakēna* does not appear in OJED but the meaning of ‘to force something to go through as far as’ would seem possible, hence ‘exhaled’ or ‘expelled’ of breath. I would further suggest that it may also have the meaning of ‘releasing the arrow’.

19.9c The second *a* of *angdadi* should be long.

19.9d Ed.: the text here reads *līlā* which makes little sense in the sequence of comments on *utpatti* an *stithi* which precede it. The text has been emended to *līna* which makes better sense.

Tungtung ing mata would mean ‘tip or end of the eye’. I have taken it to mean the inner corner of the eyes. During meditation the gaze is concentrated on the end of the nose (see 19.10c) or the centre of the forehead at *ajñācakra*.

19.10a *Adhyatmika* ‘belonging to the soul, pertaining to the spiritual’. I have been unable to find a specific *mudra*; *mantra sari* is equally unknown to me. Interestingly the gloss to A gives *kuta mantra* the well-known ‘peak’ *mantra* which is passim in *sūryasewana*. Manuscripts B and D have no Balinese gloss for verses 19.9 and 10.

19.10b OJED (p. 927) gives for *kuñci* ‘key’ and a term in yoga, probably the stopping of breathing. I have translated the word with ‘lock’ since I believe it has the same meaning as the more common yoga term *bandha* (Skt. *bandh* ‘arrest, hold back, restrain’ etc. and *bandha* ‘bond, tie, fetter’ etc.). This is the yogic practice of closing off the nine bodily orifices and the cessation of breathing, at least for a time, and is

discussed further in Chapter 3.4 (pp. 77-78).

20.1a The form *kahapti* is most unusual but I have taken it as metri causa for *kapti* ‘the chosen one’ (cf. *ahajëng* of 7.3b). Literally this reads ‘guided (Him) to cause (Him) to come to the chosen one of (my) heart’. I believe it means ‘guided to become the chosen one’, i.e. the *iṣṭadewatā*.

20.3c With the enumeration of the various establishments here, all of them freehold, we come to more settled areas with well-tended religious and secular settlements.

20.4a The form *atumpyakëñ* does not appear in OJED (s.v. *tumpya*) where the only form given is *matumpya* ‘piled up’ with a question mark, and the only occurrence is in RPWj 58.6 where it refers to corpses. In KBNW (2:770) the root form is given as *tumpyak* and citing this place gives *tumpyakan* as *atuntunan* ‘in a row’.

20.4c *Kabuyutan*: this is a place (or object) of worship, perhaps because of its age or its connection with ancestor worship (OJED s.v. *buyut*).

20.4d No verbal form is given for *palu daluwang* in OJED (s.v. *daluwang*). ‘Beating bark for clothing’ would seem the meaning.

20.5a *Tëmu wulan* would seem to be an idiomatic phrase ‘a full month’ although not in OJED; c.f. *tëmutahun*.

21.1b In OJED *dharmakuśala* is given as ‘observing the dharma, righteous, virtuous’. Here it is clearly a religious establishment; c.f. *dharma* and *kuśala*. *Arjunawijaya* 25.5-27.2 describes a *Boddhadharmakuśala* ‘Buddhist temple complex’.

21.1c *Ariyugan* does not appear in OJED. KBNW (s.v. *riyug*) citing this place gives ‘of a fallen building *matreyodan*’ and Jav. *rejog*. The Balinese glosses give *oyod*, so a meaning of ‘askew, leaning or wobbly’ seems indicated.

21.2b *Mepu* as a form of *ipu* does not appear in OJED (s.v. *ipu*). It does however appear in KBNW (s.v. *ipu*) glossed with *kepwan* and words with meanings similar to this, i.e. ‘confused, perplexed, worried’ etc.

21.2c *Agasṭya* is the name of a sage who was born miraculously from a water-jar. He is said to have drunk up the sea to help the gods against a race of *daitya* who were hiding there. He is usually depicted with a water-jar (see Dawson 1968:4-5, and Ingalls 1965:299). Catlin (1991) relates the tale of *Agasṭya* carrying a water pot to Śiva during a drought which *Gaṇeśa* spilled at *Indra*’s request. Then to fulfil *Agasṭya*’s wishes, *Gaṇeśa* restored the water pot and *Agasṭya* became a follower of *Gaṇeśa*.

21.2d Is *padyus* the same as, or should it be read *pangdyus* ‘something to bathe with?’ The omission of the *cecek* is common enough and would not interfere with the metre.

21.3a The *jring* is in OJED (s.v.) given as a medium sized tree, *Pithecolobium*, with edible pods which exhale a nauseous odour. It is clear from this that it has tendrils. De Clercq (1909 no. 2753) gives also *Pithecolobium* ‘the stink bean’, a leguminous plant. Both give = *jengkol* but there seems to be some difference of opinion as to the form of the plant.

21.3b The *sundari* insect is probably a kind of dragonfly which makes crying, shrieking noises (Zoetmulder 1974:201).

21.3d *Akara-karatak asring*: in spite of all texts reading *akara kara tan asring* I have chosen this reading, the *akṣara* for *n* and *k* being often mistaken (see Worsley 1972:98). *Asring* ‘repeatedly, continually’ seems never to be used with the negative, and although it is not impossible it would make little sense here. *Akara-karatak* is a partial reduplication of a verbal form of *karatak*. I would think it has the same meaning as the only form given in OJED (s.v.) *makakaratak* i.e. ‘with a confused noise, tumultuous’. The only occurrence of the word in KBNW (2:82) is *karatakan* with reference to water.

22.3b The form *dinuryasakēn* does not appear in OJED (s.v. *duryasa*) but it would appear to be = *dinuryasa* ‘to give a bad name, to defame’.

22.3c *Wulētan* would seem to be something akin to *wilah* and *wēlah* (see note 19.4d) and was probably originally made of wood or bamboo and placed somewhere near the roof of a building. Later the word could also be used for the canvas paintings which are still seen in Bali (see Zoetmulder 1974:142-143). Two Balinese glosses give *atēp* which is ‘roof’; that it is not the roof is clear from *Pārthayajña* 12.20 *kapanggih ikanang patani lēwas awūk hatēp nika [wulētan gīgal katuruhan hana parab ika mātra tan lēbur* (Zoetmulder 1974: 525 n. 86).

22.4c Is *molur* another case of a *ma-* prefix not in OJED such as *mepu* of 21.2 and with the same meaning as *mulur* ‘to reach out’? I have taken it so. The Balinese glosses give *mure* ‘to spread out’.

22.5d Of *kinañjuran* KBNW (s.v. *kañjur*) notes ‘or *kinañcuran* very unclear’. It is glossed *inēncuran* which is ‘to pitch or toss st. at’.

22.6b The form *panēpē-nēpēran* does not appear in OJED (s.v. *sēpēr*). I have taken it to mean ‘the place where one makes a short stay’.

23.2c The remainder of the canto deals with the *pañcamahābhūta* the five gross elements and the *buana agung* and the *buana alit* the ‘big’ and ‘little’ worlds, macrocosm and microcosm, which are treated in Chapter 3.4, pp. 79-81 above.

23.3b *Rindrānu* is unknown to me but is present in all texts although glossed differently, giving *pinrih* (*pindrih*) *ika* and *linewih*. I have left it untranslated. Ed.: There is a possible solution to the problem noted here. If we read *rindrānūkama* as *ri indra anukrama* (OJED s.v. *indra* = *idēr*), the translation of the line would be: ‘While wandering, it is correct for the discerning poet to strive to capture this immateriality’.

24.3a The *śikari* is according to OJED (s.v.) a particular kind of climber which is rendered by Balinese commentators *gaḍung*. The Balinese glosses give variously *gaḍung*, *syama* and *wanañjari*, the last being a variety of *gaḍung* (OJED s.v.).

25.2b *Dhwaḡa hrēta* is literally ‘with one’s banner taken’, i.e. ‘defeated’.

25.2d The form *ulahana* as *arealis* would mean a verbal form *inulahi* (not in OJED) which would make little sense and *ulah (h)ana* would be an odd construction. The reading *ulaha na wruha* is a conjecture. The line is metrically incorrect; the *a* of *ulah*

should be long. I take the sense to be that if one wishes to be successful one must be confident and unhesitating.

26.1d The 'trace of red' is, of course, from the chewed betel quid which, as she turned her head away, touched her cheek.

27.1a The translation of *arēs* with 'quivering' is perhaps extending the meaning of the word too far; the general meaning of 'fear, shuddering (with fear)' seems unusual here. The Balinese glosses give *araras* and *angulangun* ('enchanted, impassioned')!

For *tinalinga* as 'worn at the ear' see 3.2d.

27.2d The *kokila* is the *cuculus orientalis*, a kind of cuckoo. It appears to be = *walik*, and although the *kokila* is not mentioned as crying for the moon, the *walik* like the *cucur* does, and pines for it at the time of the dark of the moon (see OJED s.v. and Zoetmulder 1974:199ff). The comparison seems to be that the *asana* gives its pollen with the same degree of pleasure as the *kokila* receives from looking at the moon.

27.3d Literally this is 'distant from the sugar-palm'.

28.2d The form *ajiněn* ('with a sleeping-place') does not appear in OJED.

29.1b *Racanakěna* is an arealis of *rinacanakěn* a form which does not appear in OJED.

29.1c The *salukat* is a musical instrument, probably a percussion instrument like a small *saron*. OJED citing Kunst (1968:79) says that it is 'the soprano *saron* in the Principalities usually called *saron panerus* or *peking*'. The *saron panerus* is a zyllophone with bronze bars and struck with a wooden mallet. There is an illustration of the *saron panerus* in Lindsay 1979:12.

31.1b The position of *yan* ('if, when') is strange. I can only assume that the meaning literally is 'I, when (I am) the *wělas-hyun* embrace it'.

31.1c The *tangguli garantang* is = *tangguli gěnding* a type of cassia (see note to 19.3b).

31.1d The *sungsang* is the *maṇḍalika* but see note to 19.2d. For *tangguli gěnding* see note to 19.3b. The *alikusun* is = *walikusun* a particular kind of tree. OJED gives *Schoutenia*.

GLOSSARY

agnimaṇḍala	fire <i>maṇḍala</i> , one of the <i>trimaṇḍala</i>
akṣara	letter or syllable
anandakaṇḍapadma	'lotus of the heart', seat of one's <i>iṣṭadewatā</i>
Anangga	name of Kāma
ardhacandra	half moon (one element of the <i>ulu candra</i>)
Atanu	name of Kāma
abad	historical-genealogical text
<i>Babad Dalēm</i>	a prose version of the <i>Kidung Pamañcangah</i>
balian	traditional Balinese healer
balian katakson	<i>balian</i> who uses a spirit intermediary to effect healing
balian usada	<i>balian</i> who gains his knowledge through the study of magico-medical texts (<i>usada</i>)
bāyu	wind or breath (see also <i>prāṇa</i>)
Brahmana Buda	Buddhist Brahmana; smaller of the two Hindu branches on Bali
Brahmana Siwa	Śaivite Brahmana; larger of the two Hindu branches on Bali
buana agung	great world, the macrocosmos
buana alit	small world, the microcosmos
caṇḍi bhāṣa	'temple of language' – a <i>kakawin</i>
caturdaśākṣara	the fourteen syllables
dalang	shadow puppet (<i>wayang</i>) master
daśabāyu	ten winds or breaths
daśākṣara	the ten sacred syllables
dwadaśāṅgula	'twelve fingerbreadths' (above the fontanelle)
gaguritan	poems in Balinese or literary Balinese
gīta	'song'; poem in <i>kakawin</i> or <i>kidung</i> metres. In the <i>Añang Nirartha</i> used interchangeably with <i>gurit</i>
gria	Brahmana home
gurit	'song'; poem in <i>kakawin</i> or <i>kidung</i> metres
iḍā	one of the three psychic channels of breath in the body (= <i>nāḍi</i>)
iṣṭadewatā	tutelary deity

Kāma	the god of love
kanda mpat	'four brothers', the concomitants of birth
kāvya	Sanskrit epic poetry; prototype of the <i>kakawin</i>
kidung	poetry in indigenous <i>tengahan</i> metres
kumbhaka	holding the breath (in <i>prāṇāyāma</i>)
līna	disappearance, dissolution (of the deity [= <i>pralīna</i>])
lontar	palm-leaf manuscript
macapat	indigenous metres used in <i>gaguritan</i>
maṇḍala	circle or sphere; cosmogram
manggala	any act, word or person which possesses the salutary power to ensure success; invocation in the introductory stanzas of <i>kakawin</i>
Manmatha	name of Kāma
mantra	sacred or mystical formula
matṛkas	'mothers', eight goddesses who are aspects of the one goddess, Śiwa's consort
mudra	ritual hand gestures
nāda	teardrop shape, an element of the <i>ulu candra</i>
nawasanga	'rose of the winds'; schema of the cardinal directions, the intermediate directions and the centre
nişkala	immaterial; the unmanifest world
nyāsa	the application of sacred syllables to parts of the worshipper's body or to his immediate vicinity
ongkāra	the sacred syllable ONG, symbol of the supreme god (= <i>pranawa</i>)
pañca mahabhūta	the five gross elements
pañca tanmatra	the five subtle elements
pañcabrahma	sacred formula of five syllables
pañcakosika	the five seers
pañcākṣara	sacred formula of five syllables
Parameśwara	Supreme lord – Śiwa; Brahma, Wiṣṇu and Išwara
pawedan	pavillion where the <i>pedanda siwa</i> performs his morning ritual
pedanda	Brahmana priest
pedanda buda	Buddhist priest
pedanda istri	female priest
pedanda siwa	Śaivite priest
pemangku	temple priest and guardian
pinggala	one of the three psychic channels of breath in the body
pradakṣina	to move in a clockwise direction
praṇawa	see <i>ongkāra</i>
prāṇāyāma	yogic breath control
pura	Balinese temple
pūraka	the 'in' breath (in <i>prāṇāyāma</i>)
puri	royal residence; Ksatria home

recaka	the 'out' breath (in <i>prāṇāyāma</i>)
rwabhineda	'two divided', the two sacred syllables
sahasrārapadma	'thousand petalled lotus' the seat of the deity situated above the fontanelle (see <i>dwadaśāṅgūla</i>)
śaka	Śaka year; chronogram
sakala	material; the manifest world
sakala-niškala	material-immaterial
śakti	active power of a deity represented as his consort; also, possessing mystic power which is morally ambivalent
soma maṇḍala	moon <i>maṇḍala</i> , one of the <i>trimaṇḍala</i> (= <i>candra maṇḍala</i> , <i>śaśangka maṇḍala</i>)
stithi	establishment (of the deity)
śūnya	the void
sūrya maṇḍala	sun <i>maṇḍala</i> , one of the <i>trimaṇḍala</i>
sūryasewana	morning ritual of the <i>pedanda</i>
suṣumnā	subtle channel in the centre of the spinal column (one of the three <i>naḍī</i>)
tīrtha	holy water
toya	holy water
trimaṇḍala	the three spheres: sun, moon and fire
tryakṣara	the three sacred syllables (= <i>tri tunggalakṣṇ</i>)
utpatti	bringing into existence (of the deity)
windu	sacred symbol, the dot (part of the <i>ulu candra</i>)
wyañjana	consonant
yantra	diagram or object as aid to meditation or in which to enshrine the deity

ABBREVIATIONS

ASAA	Asian Studies Association of Australia
BI	Bibliotheca Indonesica
BKI	Bijdragen tot de Taal-, Land- en Volkenkunde
Ch.	Chapter
diss.	dissertation
HKS	Hooykaas-Ketut Sangka Collection
Hons	Honours
JFC	<i>Java in the fourteenth century</i> (see Pigeaud 1960-1963)
K	Gedong Kirtya
KBNW	<i>Kawi-Balinesch-Nederlandsch woordenboek</i> (see H.N. van der Tuuk)
KY	Kṛṣṇyana
LOr	Codex Orientalis of the Leiden University Library
m.c.	metri causa
MS(S)	Manuscript(s)
MW	<i>Sanskrit-English dictionary</i> (see M. Monier-Williams)
OJED	<i>Old Javanese-English dictionary</i> (see P.J. Zoetmulder)
ONW	<i>Oudjavaansch-Nederlandsche woordenlijst</i> (see H.H. Juynboll)
RIMA	<i>Review of Indonesian and Malayan Affairs</i>
SH	Sang Hyang Kamahāyānikan
Skt.	Sanskrit
Sum	Sumanasāntaka
Sut	Sutasoma
VKI	Verhandelingen van het Koninklijk Instituut voor Taal-, Land- en Volkenkunde
VKNAWL	Verhandelingen der Koninklijk Nederlandse Akademie van Wetenschappen, Afdeling Letterkunde

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Añang Nirartha	Bundle XXX, 14 = K 284
Añang Nirartha	LOR 3913
Anyang Nilarta	LOR 3913 (= 10.519, BCB prtf. 24)
Babad Ida Bhatara Sakti Wahu Rawuh	Bundle 95, 16 = K 3214
Babad Sang Brahmana Catur	HKS 3949
Bhāṣa Añang Nirartha	LOR 3881 (= 10.520, BCB prtf. 24)
Bhāṣa Tanakung	CB 153 (= BCB 25)
Dharmayatra, Dang Hyang Nirartha	K 3923
Dwijendratattwa	Bundle 71, 4 Geria Puniya, Sidemen
Kakawin Añang Nirartha	K 5584
Palilintih Brahmana Buddha	HKS 3955
Raśmi Sañcaya	LOR 9686
Raśmi Sañcaya	LOR 3891
Sangu Tangis	LOR 3741 (= 10.528, BCB prtf. 24)
Sumanasāntaka	LOR 5015

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TRANSCENDING THE SYLLABLES
THE AÑANG NIRARTHA

Margaret Fletcher

Edited by Peter Worsley

This volume in the Javanese Studies series presents the Old Javanese text, English translation and commentary on the poem *Kakawin Añang Nirartha* authored by the legendary Balinese *pedanda*, Dang Hyang Nirartha, who was active in Bali during the late fifteenth or early sixteenth centuries. Dang Hyang Nirartha is remembered in Balinese historical literature as a poet and as the apical ancestor of Brahmana lineages of Bali.

The *Kakawin Añang Nirartha* is a pentad of poems designed as a single work. Nirartha's purpose in composing this poetic pentad was twofold: not only to assuage the grief caused by separation from his beloved but to worship his *iṣṭadewatā*, the god with whom he sought union by means of the yogic practice of poetic composition and the mystic manipulation of the sacred syllables (*daśākṣara*).

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Margaret Fletcher undertook her study of Indonesia and Javanese Language and Literature in the Department of Southeast Asian Studies at the University of Sydney. In 1990 she was awarded the degree of Bachelor of Arts by research alone for her study of the *Kidung Wargasari* and in 2002 the degree of Doctor of Philosophy for her study of the *Kakawin Añang Nirartha*. Margaret passed away in 2012.