JAVA IN THE 14TH CENTURY

NĀGARA-KĀRTAGAMA

VOLUME III

I. A BIRD'S EYE VIEW OF A MOUNTAIN VALE WITH A RURAL COMMUNITY. SEE P. VIII.

KONINKLIJK INSTITUUT
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TRANSLATION SERIES 4, 3

JAVA IN THE 14TH CENTURY

A STUDY IN CULTURAL HISTORY

THE NĀGARA-KĒRTĀGAMA BY *RAKAWI*
PRAPAÑCA OF MAJAPAHIT, 1365 A.D.

*Third edition, revised and enlarged by some contemporaneous texts
with notes, translations, commentaries and a glossary*

by

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ILLUSTRATED WITH DRAWINGS BY PROFESSOR TH. P. GALESTIN

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III

TRANSLATIONS

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VOLUME I
JAVANESE TEXTS IN TRANSCRIPTION

VOLUME II
NOTES ON THE TEXTS AND THE TRANSLATIONS

VOLUME III
TRANSLATIONS

VOLUME IV
COMMENTARIES AND RECAPITULATION

VOLUME V
GLOSSARY, GENERAL INDEX

VOLUME III

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Illustrations: drawings by Professor Galestin after stone reliefs of 14th century East-Javanese temples:

I. Frontispiece: A bird's eye view of a mountain vale with some square terraced rice-fields (*sawah*) to the right and compounds with dwellings in the centre and to the left. From the near side, at the foot of the drawing, a path is seen leading to a bridge over the rivulet at the bottom of the vale and past two six-pillared open halls, probably marking the centre of a religious rural community, perhaps a *maṇḍala*, a sacred-centre community. The path goes further on into the hills at the opposite side of the vale where big stones supposedly must make the climbing easier. The trees that are planted everywhere are characteristic features of the Javanese countryside. Drawn after two separate relief-stones of Trawulan, most probably belonging together II

II. A battle: the party of five men (one lies on the ground, wounded) at the right apparently is trying to recover a Princess who is carried off by a Prince riding on the car drawn by four horses at the left. The attire and the weapons of the fighting men are peculiar. Several pursuers wear a headdress resembling the diadems (*jamang*) of modern Javanese *wayang* puppets and a kind of coats of mail as protection of the breast. They are armed with short pikes and round bucklers or with a kind of curved stabbing knives, daggers or small swords with tassels on the hilt, showing not much resemblance to modern Javanese crisses. Most men of the pursued

party at the left (probably being of higher standing than the others) have their hair made up in a chignon at the back of their heads. Their weapons are the same as those used by the other party except for the bow of the Prince on the car. The decorated triangle is the car's wooden back-screen and the standing poles are the supports of the roof of plaited bamboo that has been removed for the occasion of the flight. Behind the wounded man's buckler the head and hand of a clownish servant (*pāṇḍkawan*) appear. Apparently he is trying to crawl away from danger. Drawn after a stone relief of Caṇḍi Panataran, central temple ($\pm$ 1347 A.D.). Represented are scenes from the Old Javanese romantic poem *Kērṣṇāyaṇa*. The Prince's crown has been left out as belonging more to mythology than to real life

XV

- III. A bearded priest or hermit in sacerdotal attire: hair in a knot, earrings, band over the right shoulder, making the *añjali* gesture sitting cross-legged on a stone or brick dais. Apparently he is officiating in an offering ceremony: two similar sets of offerings (cones of cooked rice and various eatables on plates) are in evidence, one a little more elaborate than the other. They are placed on two decorated tables standing on separate daises accessible by means of some stone steps. At the side of the larger offering table a rather small stone structure of the shape of a small *caṇḍi*, a religious monument with a steeple roof, is shown. Probably it was an abode destined for a deity or deities of inferior rank, chthonic powers. In one corner of the drawing a low ivory-coconut palm, one of the priestly prerogatives, is visible, and in the other corner a closed house with a roof of shingles, standing on short supports on top of an elevated base of stone and brick. Probably it is the priest's sleeping place and storeroom for the utensils belonging to his office. Drawing (with some small changes in the figure of the priest) after a stone relief of the *pěṇḍāpā*-terrace of Caṇḍi Panataran (1375 A.D.) . . . 118
- IV. An empty hermitage or priest's compound showing in the background an undecorated table for offerings on a dais flanked on one side by a big waterjar and on the other by a small stone *caṇḍi*-like monument. The foreground is occupied by a small four-pillared open hall and a closed house, both on stone bases. The yard is planted with low shrubs. Another big water-jar is in evidence. Comparing the drawings III and IV it becomes clear that several features shown therein are characteristic of priestly surroundings in XIVth century East Java. Drawing after a stone relief of Caṇḍi Jawi, the foundation of King Kērtanagara of Singasari 142

- V. A Princess wearing earrings, a necklace and bracelets, having drawn her *kain* over her breasts as a token of religious reverence, is seen sitting on a rather high stone dais receiving food and drink that are offered her by a bearded ecclesiastical gentleman (accompanied by two male servants who carry things), standing, and his wife, sitting on the dais. The four clerical persons' headdress and apparel are characteristic of their state. The reverend gentleman and his wife wear the elaborate headdress belonging to male and female ecclesiastics shown also on drawing IV in the first volume and on drawing III in the second volume of the present book. Both wear bands over their left shoulders. The gentleman wears a long jacket with sleeves as token of his dignity. The first servant or disciple, who is carrying a plate laden with food, wears a kind of cap with a flap at the back. The second one, of lower rank, is carrying two bamboo containers with liquor suspended from a carrying-pole. His headdress is a kind of turban and, having to carry a rather heavy load, he has tucked up his *kain* above his knees. The Princess has before her a cup made of a bamboo section, for a refreshing drink after the journey. At the base of the dais are shown (probably): three stalks of sugarcane in a bundle (to be chewed for the sweet sap), two big fruits, perhaps Jack-tree fruits (*Artocarpus integra*, Javanese: *nangka*) and a jar with water. Probably the scene depicted on the relief is the ceremonial reception of a Princess in a hermitage where she is offered the regalement (*sġġh*) prescribed by custom and due to her rank. The Princess's headdress has been left out. It has been replaced by the normal hairdress of a lady of rank. Drawing from a stone relief of the *pĕṇḍâpâ*-terrace of Candi Panataran 177
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INTRODUCTION

The Dutch Nāgara-Kērtāgama translation on which Professor Kern worked, at intervals, during eleven years, deserves our utmost admiration and respect. It is the last important piece of work he finished before his death. It has enriched in an extraordinarily high degree our knowledge of the history and antiquities of the Majapahit period. Moreover, its dignified and courtly style established the reputation of Old Javanese letters as a literature of considerable interest. The contents of the Nāgara-Kērtāgama, as interpreted by Professor Kern, gave 14th century Majapahit a nimbus, making it appear to the uncritical public as a most powerful and highly cultured Empire, organized on 18th or 19th century West-European lines.

The notes of Krom, Poerbatjaraka and others do not contain complete translations of the texts. These scholars made valuable contributions to a better understanding of several passages. They did not make it easy for the general reader to consult their notes, though. Professor Kern's appreciation of the contents of the Nāgara-Kērtāgama remained fundamentally unshaken.

Up to the present time Professor Kern's Nāgara-Kērtāgama translation has been generally used and highly appreciated by students of Indonesian cultures and by the public interested in Old Javanese history, both in Indonesia and elsewhere. In 1953 a modern Malay translation by Slametmuljana was published in Djakarta (*Negarakretagama, diperbaharui kedalam bahasa Indonesia*). But then, since Professor Kern's days research has made progress. It is clear, nowadays, that his translation has the defects of its good qualities.

Surely no new translation can be expected to evoke the admiration and to arouse the affection of the public interested in Javanese antiquity in nearly the same degree as Professor Kern's did in his time. The present translator does not aspire to emulate Professor Kern. Perhaps students of Indonesian sociology and cultural history will appreciate, though, a new edition with notes and commentary founded on the results of modern research, however prosy it may be.

Professor Kern's Dutch Nāgara-Kērtāgama translation makes pleas-

ant reading because it is partly more of a paraphrase than of a literal rendering of the text. The present English translation, on the other hand, keeps as close as possible to the original. No doubt the arrangement of the sentences in the poem often was unusual even for 14th century Javanese readers. But then the Nāgara-Kērtāgama is a product of high poetical schooling conforming as far as possible to Sanskrit prosody and *kāvya* rules. Considering this fact the present translator has felt justified to make free with English syntax. Only in this manner it proved possible to follow the Old Javanese text word for word, giving an English equivalent to all Javanese words of the original.

Another departure from the rule followed by Professor Kern in his translation is the following. Many Javanese words are left untranslated because they are to be considered as technical terms belonging to the idiom of the Royal Court, the chancery and the priesthood of 14th century Majapahit. As far as possible explanations of the meanings of the technical terms are given in parentheses in the translation, and further in the commentary and the recapitulation in vol. IV. They can easily be found by means of the glossary (vol. V), which serves as a general index to all Javanese words in the preceding four volumes. In the present translator's opinion, rendering foreign technical terms by English words which belong to a different sphere of thought, without mentioning the original word in the foreign language, inevitably causes the text to be misunderstood.

More or less in imitation of Dr G. P. Rouffaer, whose *Inhoud van de zangen van de Nāgarakṛtāgama* (Contents of the Nāg.'s cantos) has been appended to Professor Krom's edition of 1919, the present English translation is divided into fifteen chapters. In the Notes (vol. II) and the Commentary (vol. IV) each chapter is treated separately.

Except in the transcription of the texts in vol. I and the glossary in vol. V, Javanese words and names are spelled in accordance with modern custom. This makes it easier to recognize Old Javanese words that are still in use at the present time. As to Sanskrit words, in the translation and the glossary the regular Sanskrit spelling has been indicated if necessary.

The present, third edition of the Nāgara-Kērtāgama is the first one to be published in English. This will enable scholars who are not conversant with the Dutch language to take note of one of the most remarkable products of Old Javanese literary activity. Connoisseurs of Indian letters may possibly find something in it that reminds them of the best of Sanskrit literature. Nevertheless the spirit

that pervades the text is peculiarly Javanese, as will be demonstrated in the commentary in vol. IV. The translations of the contemporaneous Minor Writings and Charters, mostly made expressly for the present book, may be found useful in providing informations on fourteenth century East-Javanese society. The study of that period is necessary both for the appreciation of Javanese books such as the *Nāgara-Kērtā-gama* and for the understanding of the continuity in Javanese culture manifest up to modern times.

II. A BATTLE. SEE P. VIII.