The Courtly Lover: Java and the West

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Love is a universal, even if its manifestations are culturally diverse. These differences notwithstanding, our studies on the medieval literatures of India, China, Georgia and Persia[1] have demonstrated that the courtly lover is not limited to the West. To be sure, there are differences, and these have been noted in the aforementioned studies. Be that as it may, it is no less remarkable that in the far-flung culture of Java one should find a courtly avatar in the personage of Pañji, whom Christian Hooykas calls the "eternal lover" (Hooykaas 10.)[2] In actuality, the Javanese hero is the central character of a so-called "Pañji cycle." Note, however, that S.O. Robson rejects the idea of "cycle" because

> ... that would imply a series of
> stories, each one complete,
> but at the same time linking
> up with the next (Robson 12).

Rather than cycle, it would seem to be more accurate to speak of many Pañji stories, more or less related,[3] a "Matière de Pañji", as it were. The central elements of the story are :

1) The setting of the story is Java
2) Two kingdoms : Kuripan and Daha
3) The prince of Kuripan is betrothed to the princess of Daha
a) Before they marry, a complicating factor (or a combination of factors) intervenes.
4) The problem is resolved by the Prince, who disguises himself and uses and alias.
5) He reveals himself and claims the princess
6) With their marriage, the world returns to its former settled state.[4] (Robson 12)

As one might imagine, this "Matière de Pañji" was quite popular, judging at least from the number of manuscripts containing the romance. Nonetheless, there have been little or no scholarly efforts exerted in that direction (Zoetmulder 427). Indeed, a similar observation has been made with regard to Javanese literature in general. Although it spans more than a thousand years in

hundreds of different works,

> ... unhappily its study is still at an elementary stage. Comparatively few works have been critically edited or translated (Robson 1).

This is truly unfortunate, given the current emphasis on interdisciplinary studies. One is therefore grateful to S.O. Robson for his English translation and critical edition of one Pañji story, namely, the *Wangbang Wideya*.[5] We will be using this work [6] for our comparative study with medieval occidental erotic traditions. Before proceeding, one should observe that this Javanese romance was written in Middle Javanese [7] in the *Kidung* [8] style using the *tengahan* metrical system. [9]

Wangbang Wideya[10] is literature of the court. The Pañji story is about royalty in royal courts. It reflects the preoccupations of the court (Robson 11). This world represents an inner world of refinement, one we have found elsewhere in Provence (Mancini 62), in the Chinese courts of the Southern Dyanasties (Birrell, "Decorum", 120), in the court of Bengal (Varma 93), in the Georgian court (Dronke 17), and in the Persian court of the 14th century (Meisami, "Unity", 116). What makes this court literature "courtly" is its religious or metaphysical pretentions.[11] Love is treated as an absolute. Human love becomes apotheosized, and the human lovers are raised to a much higher level. One has only to observe how often Pañji, the prince of Kuripan, and the Princess of Daha are depicted in terms of Smara and Ratih, the god and goddess of love (Robson 242, 245).[12] For example, one notes the reactions of the servants.[13]

> The servants saw how Apañji Wireswara formed a perfect pair with the princess, and said, "They are like Smara and Ratih!" (p.89)

Several times, Pañji is said to have the appearance of Smara: 3, § 47b, p.177; 3, § 69a, p.187; 3, § 69b, p.187; 3, § 70a, p.187; 3, § 148a, p.233; 3, §150b, p.223. Nor is Smara the only god that Pañji resembles. Sometimes he is compared to the incarnated Parameswaratmaka[14] come down to earth: 2, § 11b, p.119; 2 § 52a, p.141; 2, § 29b, p.169. At other times, he is said to be Atanu[15] in human form (3, § 19b, p.165) or the incarnation of the god Pasupati[16] in taking away the impurities of the world (2, § 22b, p.125). In battle his glory shines brightly like the thousand-rayed sun (2, § 22b, p.125). This last simile recalls the hero of *The Knight of the Panther Suit (Vephkhistgaosani)* of Shota Rustaveli, a Georgian poet of the twelfth century (Bowra 46). It is very striking how the lovers in this romance are batched in solar imagery, and not only the main pair, Tariel and Nestan-Darejan, but also the secondary pair, Avtandil and Tinatin (Thomas, "Chiaroscuro", 9). When Tariel first appears in *The Knight*.....

> "He is like the sun, too dazzling
> to look on —..." (Vivian 45-46).[17]

When some hunters from Khataeti describe Tariel to Avtandil:

> "If the sun were to put on

human form, he might dazzle
us with just such a brilliant
presence." (Vivian 57)

When Avtandil meets Tariel :

"You are the image of the one
sun, the source of the light that
no grief or anguish obscure" (Vivian 66)

In speaking to the vizir, Avtandil portrays Tariel in a similar fashion :

"He is of the nature of the
sun, so that all who come
within his orbit take fire
from him" (Vivian 113)

For all intents and purposes, Tariel is treated like a sun god. And yet, paradoxically, before love these romantic heroes are humble slaves of passion. Pañji's first clandestine communication with the Princess is a poem couched in pitiful words (1, § 101b, p.105). In another letter, he underlines his unhappy state:

I know nevertheless that you could not possibly be concerned --- for why should you,delightful one, prefer the homage of a miserable wretch. (p.107)

Ken Bayan, a servant of the Princess, remarks how unbelievably low the Prince had placed himself (1, §106a, p.106). Later, he goes so far as to call himself her slave (3, §103b, p.203). Under this aspect, Pañji reminds one of Bernart de Ventadorn,[18] whose work is the culmination of troubadour poetry (Cholakin 8).

Et s'a leis platz quem retenha,
far pot de me so talen,
melhs no fai vens de la rama
qu'enaissi vau leis seguen
com la folha sec lo ven.
("Amors, enqueraus preyara," vv. 29-33)[19]

And if it please her to keep me on, she can have her way with me, more than the wind does with the branch...(Nichols 20).

Before his *domna*, Bernart is humility itself :

Tan sui vas la bela doptans,
per qu'em ren a leis merceyans,
si lh platz, quem don o quem venda !
("Lancan vei per mei la landa," vv. 26-28).

I am so fearful of her, I surrender myself, a suppliant, to her. If it pleases her, let her give me away or sell me (Nichols 116).

It is contrary to the troubadour tradition for the poet to be apotheosized. On the other hand, it is the lady who is the absolute ruler of the heart and the epitome of perfection:

am la plus bel e la melhor.

("Non es meravelha s eu chan," v. 18)

I love the best and the most beautiful lady. (Nichols 134)

car sai c'am e sui amatz

per la gensor qued anc Deus fei.

("Lancan folhan bos e jarric," vv. 21-23)

Because I know that I love and am loved by the most beautiful woman God ever made. (Nichols 108).

Domna, I genser c' anc nasques

e la melher qu'em anc vis

("Gent estera que chantes," vv. 37-38)

Lady, the most beautiful ever born and the best I have ever seen (Nichols 96).

Whereas the Lady of the troubadours is implicitly treated as if she were a goddess, in *Wangbang Wideya* the Princess of Daha, like the Prince of Kuripan, is explicitly described in terms of a deity: "the deity of the 'sugar-shore' in human form" (1, § 67b, p.91), "the splendour of flowers sent down from heaven" (1, § 71b, p. 91), "the deity of flowers in human form" (3, §7b, p. 159), the goddess of the palace [21] (1, § 83a, p.97). In trying to persuade the Princess to come with him to Kuripan, Pañji exclaims:

> The only comfort now would be to die in the fragrant bedchamber --- I am not afraid of being found out. It would be heaven to die with your charms as means of release, young lady. My treasure, let us go forth from the land of Daha and take refuge in Kuripan, you shall later rule over me. Come, then, let me be recompensed, divine one. (p.177)
>
> Touched by the fiery finger of love, the lover is both elevated and humbled.
>
> There is an element of Fate in such an absolute passion. Raden Warastrasari has a prophetic dream in which Siwa, the Three-Eyed god, tells her :
>
> Well, young princess, that Wangbang Wideya Apañji Wireswara will be your husband; he is my son Ino Makardwaja, [22] and his intention in coming here is to try to succeed in marrying you. Oh, do not be too down-hearted, for you will indeed be married--- I grant you this favor (p.81).
>
> As to the Prince, he dreams about catching a white turtle dove and putting it in a cage (1,

§11b, p. 65), a dream in Canto 1 that prefigures his successful elopement in Canto 3. In the *Tristan*, fate is embodied by the philter [24] which Triustan and Yssolde drink by accident. [25]. Near death, Tristan makes reference to this *vin herbé*:

Together we drank the drink
At sea when we were surprised,
The drink was our death,
We have never drawn comfort from it,
At such an hour we were given over
To death, which we drank.

(My translation)

Love as fate is also indicated in the dying words of Yssolde :

Since I could not come in time
And since I did not have luck on my side,
I have come to death.
Likewise from the drink I have taken comfort.

(My translation)

For Bernart de Ventadorn that first look of love is a fated moment[26]

Anc non agui de me poder
ni no fui meus de l'or en sai
Quem laisset en sos olhs vezer.
("Can vei la lauzeta mover," vv. 17-19).

Never have I been in control of myself from the hour she let me gaze into her eyes : --- (Nichols 168).

These verses recall Pañji who feels faint and swoons upon seeing the Princess (1, § 63a, p. 87). The remarks of the servants are apropos later on when the lovers are in the same social gathering.

> Now the palace servants were whispering about the way Wangbang was also wearing the *Kain* which he had received from Raden Warastrasari as a reward for painting the pattern earlier. They said, "It's clear from their glances that they are mingled and joined together, like honey mixed with sugar" (p. 159).

One remembers the first moment when Tariel, the hero of *Vephkhistqaosani*, beholds Nestan-Darejan :

> Asmat drew the curtain aside. As I was standing, facing towards the entrance, my gaze fell upon her who was within. For a moment I looked è and the sight of

her penetrated my heart like a shaft of light and set a fire within me--- The strength went out of my limbs and I fell down in a trance. (Vivian 71-72).

Although love is a source of ecstasy, it can also be a source of woe. Bernart de Ventadorn is caught between life and death because his lady keeps him in suspense :

De ben far se deu penar,
car se·m ten en lon pensar,
no posc viure ni morir.
("Can la verz folha s'espan," vv. 26-28)

She ought to strive to do rightly (by me), for if she holds me in suspense for long, I can neither live nor die (Nicholas 152) [27]

With reason Ḥāfiz, a Persian poet of the 14th century, proclaims the difficulty of the lover's way :

Tariq-e eshq por āshub o fetnesh-ast
ay del :
biyoftad ān-keh dar-in rāh bā
shetāb ravad (QG § 221)[28]

The road is full of tumult and trial, O heart; he who goes in haste along this road will stumble (tr. Meisami, "Technique," 8)

So unbearable is Pañji's burden of frustrated passion that at dawn he cannot get out of bed because the pain in his heart could not be soothed [29] (3, § 79b, p.193). Insofar as love is as strong as death (*Canticle of Canticles* 8.1), one is not surprised that the courtly lover's emotions are metaphorically connected with death. After seeing the Princess of Daha, Pañji's reactions is ecstatic. Indeed, he seemed to have lost life and soul (1, § 71a, p.91). When the troubadour first looked into his lady's eyes, that moment was for him a kind of death :

Miralhs, pus me mirei en te,
m'an mort li sospir de preon,
("Can vei la lauzeta mover," vv. 21-22).

Mirror, since I saw myself reflected in you, deep sighs have been killing me. (Nichols 168)

Furthermore, love's desire can be so extreme that the pain of frustrated desire can resemble a kind of death:

Aissim part de leis em recre;
Mort m'a, e per mort li respon,
("Can vei la lauzeta mover,' vv. 53-54).

I leave her and renounce her. She has slain me and with death I shall answer her. (Nichols 168).

Ai las ! com mor de talen !
("Tuih cil quem preyon qu'eu chan," v.8)
Alas ! How I die from desire!

Pañji's desire for the Princess is no less strong. After being tormented by the vision of her beauty, Wangbang says that he would prefer to die if he could not have her (1. § 67b, p.90). In one of his letters to her, Pañji writes to his beloved that he will die of longing and the pain of relentless heartache (3. § 45a, p.176). Such a sentiment could have been expressed by Bernart de Ventadorn. In another letter, Pañji expresses the desire to be joined to the princess in death wrapped in one of her *kain*[301] as a shroud.

The only thing, young lady, that I request of you, divine one, is this: when I am dead
I ask to be shrouded in a cast-off *kain* of yours (p.107).

One thinks of that ghazal in which Ḥāfiz proclaims :

be go-šāy torbat-am-rā ba'd az
va-fāt-am o be-negār
ke-z ātaš-e daron-am dud az kafan
bar-āyad (QG § 233.2).

Open my grave after my death and look: because of my eternal fire (of love) there comes smoke out of my shroud (tr. Skalmowski 586) for these poets of obsessive passion, love is unending.

Sometimes Nature, like a verdant mirror, reflect the poet's mood, be it happy or sad. Bernart de Ventadorn, for example, becomes one with burgeoning Nature of Spring when he describe his ebullient emotions. ß

Lacan folhon basc e jarric,
elh flors pareis elh verdura
pels vergers e pels pratz,
elh auzel, c'an estat enic,
son gai desotz los folhatz,
autresi·m chant e mesbaudei
e reflorisc e reverdei
e folh segon ma natura.

(Lazar, vv. 1-8)

When woods and thickets shoot forth their leaves, and the flowers and greenery appear throughout the gardens and meadows, and the birds, who have been sulking, are gay beneath the

foliage, then I too sing rejoice and blossom. I am renewed and put forth leaves according to my nature (Nichols 108).

In *Wangbang Wideya*, the lush description of the garden Bagenda is an exteriorization of the blossoming passions of the hero. For the lover, everything is love. Panji sees Nature through the eyes of desire.

The scent of the *syama* flowers pervaded the air like the perfume of a woman's *kain*, parted from her waist, and the ivory bamboo sighed, rustling its leaves.

The fruits of the ivory coconut palm were as desirable as a girl's breasts and the internode of the ivory *petaß* was like her waist, laid bare in the bed-chamber. The *Puciak* flowers in bud were like her calves uncovered, and the *saßga-laßit* creeper was like her hair, loosened and spilling over the pillow, and the white flowers of the *srigadiß* were like her teeth, becoming visible when she is given a betal quid in the bed-chamber.

The lotuses were open, like the eyes of a girl casting amrous glances, and the leaves of the *imba* tree were the like the quivering of her eyebrows in annoyance. The flowers of the *jamani* were like a girl's golden complexion, and the water-weed was spread on the pond like curls on her forehead swaying when her face is washed, awakening the passion of the one oppressed by desire (p. 103).

On the other hand, Nature can also reflect the lover's sorrow. Although a typical, here is an example of an autumnal poem of Bernart.

Lancan vei la folha
jos dels arbres chazer,
cui que pes ni dolha,
a me deu bo saber.
No crezatz qu'eu vohla
flor in folha vezer,
car me s'orgolha
so qu'eu plus volh aver.
(Lazar, vv. 1-8).

It should please *me* to see the leaves fall from the trees, whomever else it may pain or grieve. Do not believe that I am interested in seeing flowers or leaves : the one I want most to have is haughty to me. (Nichols 112)

The autumn mood is more typical of the "Palace Style Poetry" of early medieval China :[31]

Ever since you went away,
me tense face near the porch
won't soften,

In front of the garden purple
orchids[32] bloom.
Nature withers, sensing the change
of season, . . .
(Pao Ling-hui, "Poem sent to a traveller," p. 123)
Who can long endure separation ?
Autumn ends winter is here, once more.
(Hsieh T'iao, "Autumn nights," p. 129).

In Wangbang Wideya the lover's sadness is mirrored by nocturnal nature :

> That night the light of the moon[33] shone brightly as if knowing of the heartache of one afflicted by passionate longing ; the weeping of the *cucur* was like the weeping of someone who has lost his loved one; and the *tadah-arsa* wept pitifully awakening his heartache, oppressed by longing; while the buzzing of the bees wanting the flowers was like the sobbing of a girl overcome on her bed (p. 93).

Clearly the melancholy call of the *cucur* and the *tadah-asih*[34] represents the Javanese lover. Just as these birds are siad to be so much in love with the moon that they pine away as it wanes,[35] so also Pañji languishes out of his desire for the Princess, who in her father's dream is identified with the moon[36] (1, §17a, p. 67). One has remarked on the importance of the nightingale in the versos of Bernart de Ventadorn. In spite of his famous poem on the lark,[37] it is the *rossignol* that appears most frequently in his *cansos* of exquisite incandescence (Pfeffer 210). As an example:

Pel doutz chan que'l rossinhols fai
la noih can me sui adormitz,
revelh de joi totz esbaitz,
d'amor pensius e cossirans; (vv. 1-4)

During the night when I am asleep, I wake with joy at the nightingaleâs sweet song, all confused, troubles, and pensive in love; (Nichols 139)

For the troubadour, the song of the nightingale is an invitation to love and, without doubt, reifies the poet's predisposition to passion. In the Persian courtly *ghazal* of Ḥāfiz, the nightingale has a more active role insofar as he symbolizes the lover romancing the rose, the coy but enticing lady: [38]

Fekr-e bolbol hameh ān-ast keh
gol shod gārash ;
gol dar andisheh keh chon eshveh
konad dar kārash (QG 277)

The nightingale thinks only that the rose become his love; the rose thinks only of when she should be coy. (tr. Meisami, "Technique," 21)

A part of Nature, the poet uses Nature to mirror the ebb and flow of his own emotions.

And then there is the obstacle. There is always some hindrance that prevents the lover from immediately fulfilling his desire. In the case of Bernart de Ventadorn, it is the lady's indifference, her refusal to reciprocate the troubadour's love. He sometimes threatens to turn his back on *midons*.

A tal domna m'a rendutz
c'anc nom amet de coratge,

.....

oi mas segrai son uzatge :
de cui que'm volha, serai drutz,
e trametrai per tot salutz
e aurai mas cor volatge.
("Estat ai com om esperdutz," vv. 9-16)

I gave myself to a women who never loved me in her heart, . . . I shall no longer follow her ways. I shall be the lover of anyone who wants me ; I shall send greetings to everyone, and I shall have a fickle heart. (Nichols 92-93).

Predictably, however, he still remains faithful to his lady:

Fis-jois, ges no·us posc oblidar,
ans vos am e·us volh e·us tenh char,
car m'etz de bela compenha (Lazar vv. 52-54)

Fis-jois, I cannot forget you, rather, I love you, want you, and cherish you because you are good company to me. (Nichols 93)

In *Wangbang Wideya*, the princess discreetly reciprocates the amorous desire of the hero. In contrast to the inner psychological barrier of troubadour poetry, the obstacle here is external: the marriage of the heroine. At the same time, it is to be noted that the marriage was never consummated, which leaves open the possibility for justifying the hero's kidnapping and ravishment of the princess.[39]

> To hurry over the story of the wedding — the princess was in fact married to Raden Siŭhamatra. The news spread that the princess was keeping her distance from her husband, and that they had not slept together; Raden Warastrasari was unwilling, and was revolted by the idea of making love with him (p. 69).

Of course, Raden Sißhamatra, of lower rank, forms an interesting contrast to Wangbang Wideya:

> (The husband) is not the model prince, a hero possessing all manly virtues to an exemplary degree, but someone approaching much more nearly our idea of a normal human being[40] (Robinson 26).

This barrier of marriage reminds one of the *Tristan* where Ysseit is married to the hero's uncle. King Mark. However, there is at least one difference. Although Brangien, the heroine's maid, replaced her mistress on the wedding night so as not to reveal the lovers' carnal consummation on the boat, there is no reason to assume that the maid replaced Ysseit any other night. Let us also observe that, because of a series of unresolvable conflicts, the love of Tristan and Ysseit can ultimately be consummated only in death (Thomas, "Circle," p. 52). As to the Georgian masterpiece *Vephkhistgaosani*, there are two barriers. First, the heroine is to be married to another, the Khvarazmshah's son, for reasons of state. At the heroine's urging, Tariel slays his rival. In the ensuing political turmoil, Nestan-Darejan is kidnapped in a chest by Kadji slaves. Obsessed by this one love, the hero spends the rest of his days overcoming all sorts of obstacles until he finally achieves happiness in the arms of his inamorata. In any case, the function of the obstacle is to enhance the lover's passion until it becomes close to being volcanic.

The final verses of Wangbang Wideya reminds one of the ending of Thomas's Tristan. In the Javanese poem we read:

This is the end of the tale which I have composed from the *wayaß anteban*,[43] told in verse; now I do not mind being thought presumptuous ---. For it serves as the tears of those bowed down under the pain of heartache and longing. But how could it give relief ? --- By becoming a Kiduß in the metre Rara Kaḍiri. (P. 241)

The ostensibly ascetic purpose of this romance recalls the final words of Thomas's *Tristan*:

I have recited words and verses :
I have created here an exemplum
In order to embellish the story,
To give pleasure to lovers,
That they may find here and there
Things they can recall
To take great comfort
Against inconstancy, Against wrong,
Against pain, Against sorrow,
And all the ruses of love !

(My translation)

Like his Javanese counterpart, the French poet suggests that lovers can find relief from their sorrows by identifying with the literary lover's pain and, by such externalization of their miseries, find relief in an aesthetic ascesis.[44] This seems to be true despite the fact that Tristan and Ysseit find ultimate consummation in the grave whereas *Wangbang Wideya* ends on a happy note of marriage.

As we have seen, despite the noted differences, there are significant similarities among courtly lovers worldwide. Within the context of an inner world of refinement, human love becomes apothesosized, and the lovers take on a praeternatural aura. With the exception of the troubadour tradition, both hero and heroine are seen as gods, as it were. In spite of such apotheosis, the male lover in all traditions studied becomes a slave of passion. Love is kismet. That fate is expressed sometimes in a dream, a philter, or that first look. Like the Roman god Janus, love faces ecstasy one way and woe in another. Such absolute passion is frequently associated with death. At times it seems the lover loses his life and soul or, despite his demise, the eternal flame of love burns on. Nature can reflect the joy of love as in spring or autumnal miseries. On the positive side, the song of a bird can betoken amorous desire, whether it be the Provencal or Persian nightingale or the Javanese *cucur*. On the negative side, there is always an obstacle to the immediate fulfillment of desire. It may be an internal barrier like the lady's diffidence or something external like marriage or a kidnapping. Both the Javanese poet and Thomas of Bute suggest that their poems can bring relief to lovers who listen through an aesthetic ascesis. East is East, and West is West; but beneath the cool surface of cultural differences flows the lava of desire for a refined passion that erupts in the courtly poetry of Eurasian literature.

Notes and References

1. See Thomas, "Mystic," 1994; "Shaman," 1995; "Chiaroscuro," 1996. Our comparative study on Persian literature will be forthcoming in *Lugman* (Iran).
2. In many stories, Pañji is forever becoming involved in amorous affairs with women of all ranks; he loves them and leaves them (Hooykaas 10). However, in the particular story we will be concentrating on, his emotions are centered on one woman, and this in spite of the fact that he has more than one wife. Furthermore, even after his marriage, the heroine Raden Warastrasari remains his principal wife (3, §§148a-149a, p. 223), although Raden Kesawati is also respected but placed on a lower plane of affection. Indeed, both are compared to the heavenly nymphs, Supraba and Nilotama (3, §179a, p. 237; also see pp. 313-14). Furthermore, let us note that, when the Queen of Daha offers the hero a gift of seven noble girls, he rejects it for fear of offending the princess (3, §§ 11b-12a, p. 161).
3. In his *Pañji-verhalen*, R.M. Poerbatjaraka gives full summarises of eight Pañji stories : 1 Malay, 1 Cambodian, 5 Modern Javanese, and 1 Middle Javanese. Pañji appears under various names: Mantri Koripan, Ino Kertapati, Inao (Hooykaas 62).
4. Something similar occurs in Jayadeva's Indian masterpiece, *Gitagovinda*: union, separation, reunion (Siegel 159).
5. In 1876, R. Van Eck translated another Pañji story, the *Bagus Umbara*, into Dutch.
6. All citations from *Wangbang Widaya* will be from this edition.

7. Old Javanese literature was written from the 9th to the 15th centuries. The period of Middle Javanese is from the 15th to the 18th centuries (Robson 57). Modern Javanese dates from the 18th century to the present (Robson 59) Thus *Wangbang Wideya* can be said to be "medieval" because of its position between Old and Modern Javanese literature.

8. *Kakawin* literature, predating that of *Kidung*, is epic literature frequently dealing with subjects taken from Indian epics or *purānas*. *Kidung* literature treats "historical" works on the past of Java, the *Alis-alis*, Ijo, to which magical powers are ascribed, *wayang* (shadow play) stories of a strongly ballad flavor, although overlaid with courtly refinements (Robson 19). Despite the oversimplification, let us say that *Kakawin* is epic and *Kidung* is romance. The *Kidung* style is a continuation of the *Kakawin* insofar as the former harks back to the latter for its learned or ornate embellishments (Robson 7). There is no such continuation between *Kidung* and modern post-Islamic Javanese literature. In actuality, the distinction between Javanese and Balinesian *Kidung* during this period is not an easy one. Although written in Middle Javanese, the origin of the *Kidung* seems to be Bali and the Balinesian influence becomes more and more marked as time goes on. Furthermore, much of this *Kidung* literature has been preserved in Bali (Robson 7). Finally, it is not surprising that these romances were sung (Robson 16) as were the poems of Bernart de Ventadorn. Wangbang Wideya, the troubadours, and Tristan are all praised as musicians.

9. *Wangbang Wideya* is divided into 3 cantos. The *tengahan* is composed of 2 meters (or metrical complexes). Cantos 1 & 3 have the same meters, i.e., Rara Kadiri. In Canto 2 we find the Pamandara meter. Within the canto not all stanzas are alike; there are two kinds which alternate in pairs, the only exception being the first and second pairs;

A) For the meter Rara Kadiri, the canto contains stanzas with the following number of syllables : 62, 62 ; 84, 84; 80, 80 ; 33, 33 ; 80, 80 ; 33, 33 ; etc. (The canto has no fixed length.)

B) For the meter Pamandara, the pattern is : 43, 43 ; 73, 73 ; 60, 60 ; 66, 66 ; 60, 60; 66, 66 ; etc. In addition to the number of syllables per stanza, another principle of the *tengahan* meter is the occurrence of fixed vowels in final position:

A) For Rara Kadiri (from the beginning of the canto) : 0, 0 ; i, i ; a, a ; i, i ; a, a ; i, i ; etc.

B) For Pamandar, the pattern is : i, i ; u, u ; a, a ; a, a ; a, a ; a, a; etc. (Robson 21)

10. Since the story of this romance is not too well known in the West, here is a summary of the plot.

Although betrothed to the prince, the princess has been married to another; in disguise, the prince defeats an enemy, and demonstrates his superiority in the arts; he then carries off the princess, marries her, and finally all are reconciled. We are told that the young couple are only two months short of being happily married when the difficulties arise: first the disappearance of the princess, then the prince's infatuation with another, and finally her marriage to someone else. All is seemingly lost; in the guise of a young brahman, however, the prince establishes himself at the court of Daha and takes the first steps toward winning her back. The next great difficulty is a military one: an alliance of kings under the king of Lasem has to be defeated. When this is done, the prince has already put the king of Daha and Raden Singhamatra in his gratitude by his mastery of the arts, and thus the time is ripe to seize the princess, carry out his desire, and return home in glory (Robson 25).

For a more detailed summary, see Robson 2-6.

11 At this point in times, both in Europe and in Java/Bali, the religious and the secular are integrated. After the medieval period, the West has tried to disentangle the two, whereas in Java/Bali the trend has been in the direction of greater integration (Lansing 52).

12. One thinks immediately of Kṛṣṇa and Rādhā in Jayadeva's *Gîtagovinda*. In the Indian poem, Kṛṣṇa is a god who acts like a man; in the Javanese work Wangbang Wideya is a man who acts like a god. The ultimate effect is not dissimilar.

13. According to the literary convention of the time, these servants are females of humble position whose function is to supply mischievous asides at the dramatically necessary junctures. Their comments are not coarse, but to the point (Robson 261). One might also add that their down-to-earth attitude forms a counter-balance to the more idealistic aspect of the romance.

14. Etymologically the name already means "Incarnation of Parameswara", but in this text it is apparently equivalent to Parameswar, the Supreme Lord (Robson 262).

15. Another name for Siwa (Robson 263).

16. A name of the god Smara (Robson 311).

17. All citations from *The Knight of the Panther Suit* are from the translation of Katherine Vivian.

18. Bernart's *Persona* is that of the timid, humble lover, his trademark (Kendrick 170).

19. All citations of Bernart's poetry are taken from the edition of Moshe Lazar.

20. All translations of Bernart's poetry are taken from the Nichols's edition.

21. See Robson, P.249, n. 39b.

22. Makaradwaja is a name of Smara, the god of love, meaning "he who has a *makara* (sea serpent) on his flag" (Robson 242, n.la). Could this sea-serpent be a phallic symbol? Compare the dragon candles of "Palace Style Poetry" of China (6th century A.D.), where the dragon could potentially be a fertility image (Birrell, *Songs*, p. 18).

23. In the *Bagus Umbara*, the Princess dreams that Pañji is making love to her :

When finally (at dawn)
She fell asleep a little,
She dreamed of the prince
The crown prince of Koripan
In Bali, renowned for his beauty
His hair was in her hair, and while
She sat on his knees, he carressed her.

(My translation)

24. In the "courtly" version (Thomas and Gottfried von Strassburg), the passion lasts forever; in the "common" version (Beroul and Eilhart von Oberge), it lasts for three and four years respectively.

25. The mother of Ysseit had brewed the philter for her daughter and King Mark, her future husband.

26. One should distinguish between the external fate of the Tristan as objectified by the philter and the more internal, psychological fate of Bernart the troubadour.

27. And yet, paradoxically, Bernart indicates that it is love that gave him life :

Que'en non pose viure ses amar,

que d'amor sui engenoïtz.

("Can la boschatges es floritz," vv. 15-16)

I cannot live without love, for I was engendered by love (Nichols 158).

28. We will be using the Qazvīnī and Ghanī edition of Ḥāfiz's poems, henceforth abbreviated as QG followed by the section number.

29. Panji is spurred on to action by his pain, i.e., he makes plans for his elopement with the Princess.

30. An article of clothing. This reference makes one think of Guilhem de Cabestanh's Canto II:

C'ab un fil de son mantel var,

s'a lieis fos plazen qe·m dones,

mi fera plus javzen estar

ancar mais que no pogra far

autra del mon c'ab sm volgues.

"Anc mais nom fo semblan," vv. 40-50).

For with a single thread from her mantle of squirrel fur, if it should please her to give it to me, she would make me more happy and richer than could any other woman who would grant me the last favors.

(My translation)

31. All poems cited will be from Anne Birrell's edition of *New Songs from a Jade Terrace* (1986).

32. Although *lan* is translated by "orchid", in fact the flower is a thoroughwort (equatorium Chinese) (Waley 17).

33. The presence of the moon here is, without doubt, a carry-over from the *kakawin*, in which the heavenly luminary plays an important role (Zoetmulder 191). Also see W.H. Rassers' doctoral dissertation, *De Pandji roman*, in which he proposes that the Panji story is basically a moon myth reflecting an exogamous tribal division into two fratries.

34. Male and female respectively of the same species (Zoetmulder 200).

35. Likewise for the *walik*, another bird ((Zoetmulder 199).

36. Ratih is goddess of the moon (Basset 87).

37. "Can vei la lauzeta mover."

38. In *Li sao* (4th century B.C.), Ch'u Yuan also uses a bird as a messenger of love. On the literal level it involves the quest for a beautiful woman. However, on a deeper level it is a complex political allegory in which Ch'u Yuan seeks a reconciliation with the prince of Ch'u who had sent him into exile (Wang 70-71). As distinguished from the previous three examples, the ultimate interest is political, not romantic.

39. See Robson, p.287, n. 117a.

40. A lesser obstacle, though still formidable, is the King of Lasem who declares war on the King of Daha because, when he failed to find Raden Warastrasari when she had disappeared, she was married to another. He is described as having a mania for women (2, § 2a, p.115). Whereas, in comparison with the husband, it is a question of mediocre vs. superior, here it is lust vs. love. Of course, love in the personage of Pañji wins out.

41. See Robson 30 for an explanation.

42. For the Javanese poem, may these words not reflect the ancient belief of South-east Asian people in the power of "formed sounds", word magic (Lansing 77-78).

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