

Huludayeuh

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Palaeographic description

This inscription makes use of a remarkably thick script, lacking the sharp-angled ductus that is characteristic of Sundanese script as seen in the Kebantenan and Kawali inscriptions, and is in that sense comparable to the Linggawangi inscription. The aksara *ra* has a much longer “tail” than we see in any of the other inscriptions, and the almost box-like shape of *ma* is even more exceptional.

Edition

<1> [...] (ra)tu (ña)rana, (ta) [...] <2> [...] sri mah(ha)ra(ja) ra (t)[u] <3> [ha](j)[i] ri pakvan·
sya sarñ ra(t)[u] <4> [de](va)ta pun; masa sya <5> ñratakən· bumi ñaha <6> li <m> pukən·
na bvan-na <7> ñuruḥ sarñ (di)si suk·laja <8> (t)i ñaḥbuḥkən· Ikañ ka <9> yu si
pr <n> dakah, ñalaAn· <10> na Udubasu, mipati <11> kən·n ikañ kala

Apparatus

⟨1⟩ (ña)rana ◇ *purana* HD • The sign read as *pu* by HD is quite faded, but resembles much more closely the *ña* in line 8. Moreover, the vocalization *u* below the sign to the left (*tu*) is perfectly clear, so it is very hard to suppose the presence of another such vocalization which would be totally invisible right next to it.

⟨3⟩ [ha](j)[i] • In Hasan Djafar's eye-copy, the consonant *j* is clear, but the estampages do not allow to confirm this reading. Nevertheless, comparison with Batutulis, line 3, strongly suggests that indeed one needs to restore *haji*.

⟨5⟩ ñratakən ◇ *ñratakən* HD. — ⟨5⟩ ñaha⟨6⟩li⟨m⟩pukən ◇ *ñaha[...]**lipukən* HD • HD notes that some aksaras are lost in a gap between *ñaha* and *lipukən*, due to damage suffered by the end of line 5 and in the beginning of line 6. But in our opinion, there is no reason to presume any loss of *aksaras* here at all.

⟨7⟩ ñuruḥ ◇ *ñarahu* HD • It is clear in the estampage that there are two *panyukus*. —

⟨7⟩ (di)si suk·laja(t)i ◇ *dv isi suk·laja[...]**i* HD • There indeed seems to be some element below the *akṣara* *di* (cf. Hasan Djafar's *dv*), but in our opinion it is most likely to be accidental.

⟨8⟩ ñaṛbuhkən ◇ *ñaRbahkən* HD • There is clearly a *panyuku*. — ⟨8⟩ ka⟨9⟩yu ◇ *ka[...]**su* HD • Although damage to the stone has made some part of the left vertical stroke of *y* disappear, the aksara *yu* can still be read with certainty. Its width is definitely greater than that expected for *su*.

⟨9⟩ si pr⟨n⟩dakaḥ ◇ *si padakaḥ* HD • We see quite clearly a round stroke under *p* that must represent *pasangan ṛ*. — ⟨9⟩ ñalaAn ◇ *ñalasan* HD • The shape of *A* is slightly different than that of *sa* (cf. *sarṇ* in line 3).

⟨10⟩ mipat(i)kən ◇ *mipatā[...]**iś* HD.

Translation

[...] Ratu by name, [...] Sri Maharaja king of kings in Pakuan. He was Sang Ratu Déwata, when he made the world prosperous, pleased the earth, by ordering the *disi* Suklajati to fell the widely branching trees, removed Udubasu, killed Kala.

Commentary

Hasan Djafar 1994 indicated with ellipsis at the beginnings and ends of all lines except line 3 that an undetermined number of *akṣaras* has been lost there. This, we feel, is too imprecise. In fact it seems that a rather small number of *akṣaras* is lost, because we can read uninterrupted words at the transitions between lines 5–6, 7–8, 8–9 and 10–11. This means that not more than 1 *akṣara* is lost at the right ends of lines 1, 2, 3 and 6. It is not possible to estimate with precision the number of *akṣaras* that might have been lost at the openings of lines 1 and 2.

⟨4⟩ *masa sya* ◇ The word *masa* has two functions in Old Sundanese. It can be a noun meaning “time”, as in *The Sons of Rama and Ravana* 758–759 *ulah rea kasauran, hese lamun lain masa* “do not waste too many words on it, it is difficult when it is not the proper time”. Its second function, which seems to be the one we are dealing with here, is as conjunction “when”, usually at the beginning of the clause. Cf. *Pakean Raga* 24r4–v1 *masa siya ti manusa, nu ma⟨ñ⟩ku sañ hyañ hayu, ma⟨ñ⟩katkən sañ hyañ ajñana* “when he was in the form of a human, endowed with the holy weal, bringing with him the holy knowledge” and *Carita Parahyañan* 15b *rahiyañtañ vərəh masa siya ti⟨ñ⟩gal anak sapilañcəkan* “[It is] Rahiyangtang Werek, when he had left all his children”.

⟨5–6⟩ *ñahalimpukən* ◇ The form *ñahalimpukən* is derived from the base *halimpu* which is still used in Mds, meaning “melodious, sweet-sounding, harmonious (of the voice: not shrill or high-pitched)”. It seems that the meaning was broader in OS, not only connected with sound. Cf. *Siksa Kandañ Karəśian* 3: *lamunna pahi kaopeksa sañ hyañ vuku lima, na bvana boa halimpu* “if all five segments had been noticed, the earth would be harmonious”; Kaviñ Paniñkəs 848–849: *hamo ñaho di pamali, moha di sabda nu halimpu* “Ignorant about forbidden things, confused about harmonious sound”.

⟨7⟩ *ñuruḥ* ◇ There is no verb *nyuruh* in Mds, but we find *pañuruhan*, a nominal derivation from the same base, in *Siksa Kandañ Karəśian* 6: *jaga rañ kəna pañuruhan, mulah mo raksa sañ hyañ siksa kandañ karəśian, pakən urañ satya di pivarañan* “If one has been given the order, one shall not fail to guard the holy precepts from the ascetic milieu, so that one is faithful doing the service”.

⟨7–8⟩ *suklajati* ◇ *Tutur Bvana* 9v contains a dialogue between Kala and Darmajati. Kala asks: *lamun aya viku haji putih suklajati, tərus ajñana, viku vruh tan paguru, viku batarañ tan pamitra [...]* “[I wonder] if there is a royal hermit Suklajati, whose knowledge is penetrating, a hermit who knows without being taught, a solitary hermit without companions?” Then Darmajati replies: *oh aya anakiñ, viku haji putih suklajati, ratu jadi mañuyu* “He exists, my child, the white royal hermit Suklajati, the king who became an ascetic”. Could there be a connection with the *śuklabrahmacāri* discussed in some Old

Javanese treatises transmitted on Bali? Cf. *Ślokāntara* 1.5 *śuklabrahmacāri naranira, tan parabi saṅka rare, tan mañju tan kumiṅ sira, adyapi tṛka riṅ vṛddha tuvi sira tan pañucap arabi saṅka pisan* “Śuklabrahmacāri is one who has not married since childhood. He is neither averse nor impotent. Even when he comes to old age, he does not marry. He does not talk to women even once” (ed. and trans. Sharada Rani 1957, pp. 35, 76). If so, the *disi suklajati* would have been a celibate ritual practitioner.

⟨8⟩ *narəbuhkən* ◇ This must be connected with *rubuh/robok* in Modern Sundanese, Old Javanese and Malay. Cf. also *rəbah* in Old Sundanese and Old Javanese.

⟨9⟩ *kayu si prndakah* ◇ The reading *prndakah* can be interpreted as equivalent to *prandakah*, since *-r* is interchangeable with *panyakra* in the writing system of West Javanese manuscripts, especially on *gebang* (e.g., *ciḍṛ* for *cidra*, Perpusnas L 642 fol. 8v1). The spelling *paṛbu* for *prabu* in Kawa1a.3 shows the reverse phenomenon. The word *prandakah* can then be interpreted as equivalent to *parandakah*, i.e. a *pa-* derivation from the base *randakah* that means “spread out widely, branch off widely (of a tree, deer antlers)” in MdS.

⟨9⟩ *ṅalaAn* ◇ On the relation between this word and Kala, who figures in line 11 of our inscription, cf. *Sevaka Darma* 18: *madəman kalavisaya, ṅalaan kala murka, ṅaləbur dudu ti<m>buru* “to extinguish the power of Kala, to remove the evil Kala, to dissolve fault and envy”.

⟨10⟩ *Udubasu* ◇ Cf. *Svavar Cinta* 28v. In Old Javanese contexts, this figure is called *Vudubasu*. See *Pārthayajña* 40.8 as cited in OJED (1982, s.v. *wudubasu*): *ndak qjar putuṅku ri katattvan iṅ kurukula, ya dumeḥnya durjana kalā manahnya yan ala, dadiniṅ surākala lavannikaṅ vudubasu* “I will tell you, my grandchild, about the reality of Kuru race, the reason that they became malicious Kāla. When their minds are evil, they are becoming *Surākala* and *Udubasu*.”

⟨10⟩ *kala* ◇ According to HD, the text is not completely preserved and after the word *kala*, which he presumes means “time”, an expression of date would follow. Our analysis shows that *Kala* here means the evil god of that name, and inspection of the stone gives no reason to suspect loss of any text after it. Moreover, several occurrences in Old Sundanese and Old Javanese literature mention *Udubasu* and *Kāla* in the same context.

Bibliography

The inscription was first discovered in the early 1990s (Tony Djubiantono 1994) and first published by Hasan Djafar (1991, pp. 28–29 and 1994). The last mentioned publication

contains an eye-copy. There is no translation available until now. A photo of the stone was published in SNI ed. 2008, p. 380 . We visited the site in June and September 2013, and during our second visit were able to make two estampages which are now part of the EFEQ collection in Paris (inventory numbers n. 2309 and n. 2310). Re-edited here by Aditia Gunawan & Arlo Griffiths, using Hasan Djafar's eye-copy and comparing it first with the photos we had taken of the original, and subsequently we reverified our reading based on the EFEQ estampages.

Primary

Hasan Djafar. 1991. "Prasasti-prasasti dari masa kerajaan-kerajaan Sunda." In: *Seminar nasional sastra dan sejarah Pakuan Pajajaran: Proceedings*. Bogor: Universitas Pakuan Bogor dan Yayasan Pembangunan Jawa Barat, pp. 1–35. Pages 28–29.

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Secondary

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