

A SHORT GUIDE TO THE



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PRAMBANAN COMPLEX

A SHORT GUIDE TO THE PRAMBANAN COMPLEX

BY

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PUBLISHER'S PREFACE

The Kanari Publisher Jogjakarta, feels very happy, to have the opportunity to publish this booklet, titled :

A SHORT GUIDE TO THE PRAMBANAN - COMPLEX

because just within this recent days, it will constitute a contribution, though it is very slight, for the foreign tourists, who will conceive intensely about the greatness, the national character, the culture, the art and the pure culture-features of the Indonesian's mutual ways of life (gotong-rojong), before the colonial period.

In this modern time, no nation can proof the skill, as we can see at Prambanan, a magnificent huge heritage in the ancient times, and also many others, which are spread through whole Indonesia.

The Publisher expects, that this booklet will be useful for the tourists and an example for us too. —

Jogjakarta, 1972 May

MANAGER.

FOREWORD

We were very delighted that this booklet can be published again large in amount, corrected and added somewhat. It is able to give service to visitors of Prambanan-Complex, especially to foreigners.

Possessing this booklet means knowing the pictures and naturel function of the temple.

Although this booklet is simple, practical and lack of explanation, it has good intentions and gives sufficient knowledge to visitors.

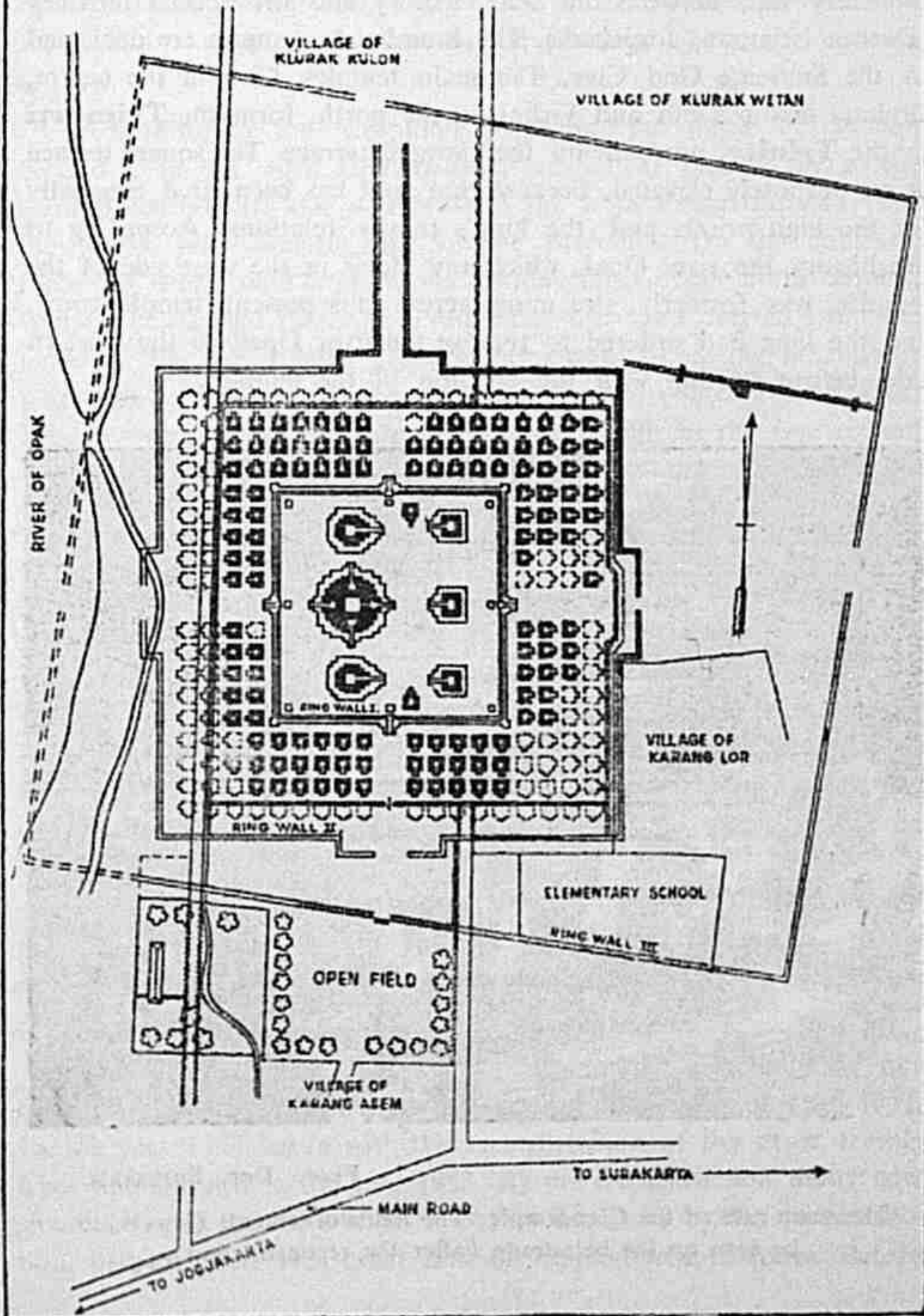
It is guide certain that the Indonesian Culture of the Middle age in Old Mataram Dynasty is clearly known.

The publisher expects that after the visitors have come to their home-countries, these references will not disappoint but have great impression on them.

The author.

THE SITUATION MAP OF THE PRAMBANAN TEMPLE-COMPLEX

SCALE 1:2000



P R A M B A N A N

SITE

The Prambanan temples form a complex and are situated on the boundary line between the Solo territory and the Special territory (Daerah Istimewa) Jogjakarta. The Prambanan temples are dedicated to the Supreme God Civa. The main temples, Civa in the centre, Brahma in the south and Vishnu in the north, form the **Trimurti** or the **Trinity**, are built on the elevated terrace. The square terrace is on purposely elevated, because that spot has been used especially for the high priests and the king's family relations. According to the history, the river Opak, which now flows in the west side of the temples, was formerly streaming across this present temple court, and the king had ordered to remove the river Opak to the western side, before starting with the erection of the temples.



Photo Doc. Purbakala.

The main gate of the Civa-temple; The Ratna-ornaments (jewels) to be seen on the balustrade (after the reconstruction).

The consequence of this deed is, that the first ringwall which has surrounded the temples, does not run parallel with the second, and the third ringwall. At the south side we see the range of mountains "Gunung Kidul", where one of the kings of Mataram named **Prabu Baka** had resided, and at the north side we see the still active and dangerous volcano, named **Merapi**.

NAME

According to the acceptable suspicion, the name Prambanan derived from the word **Brahmana**, was slowly blended in to the word **Brambanan** and afterwards to the word **Prambanan**. Thus the temple was formerly due for the Brahmins. On the contrary, there has been found a stone inscription, dated in the ninth century, which records that the name Prambanan has been derived from the name of the free village territory Paramwan, where the inhabitants need not to pay tax to the king, but on the contrary they must keep maintenance to the temples, which are built in the free region. In those days the common people considered the temples as the houses of their ancestor's spirits.

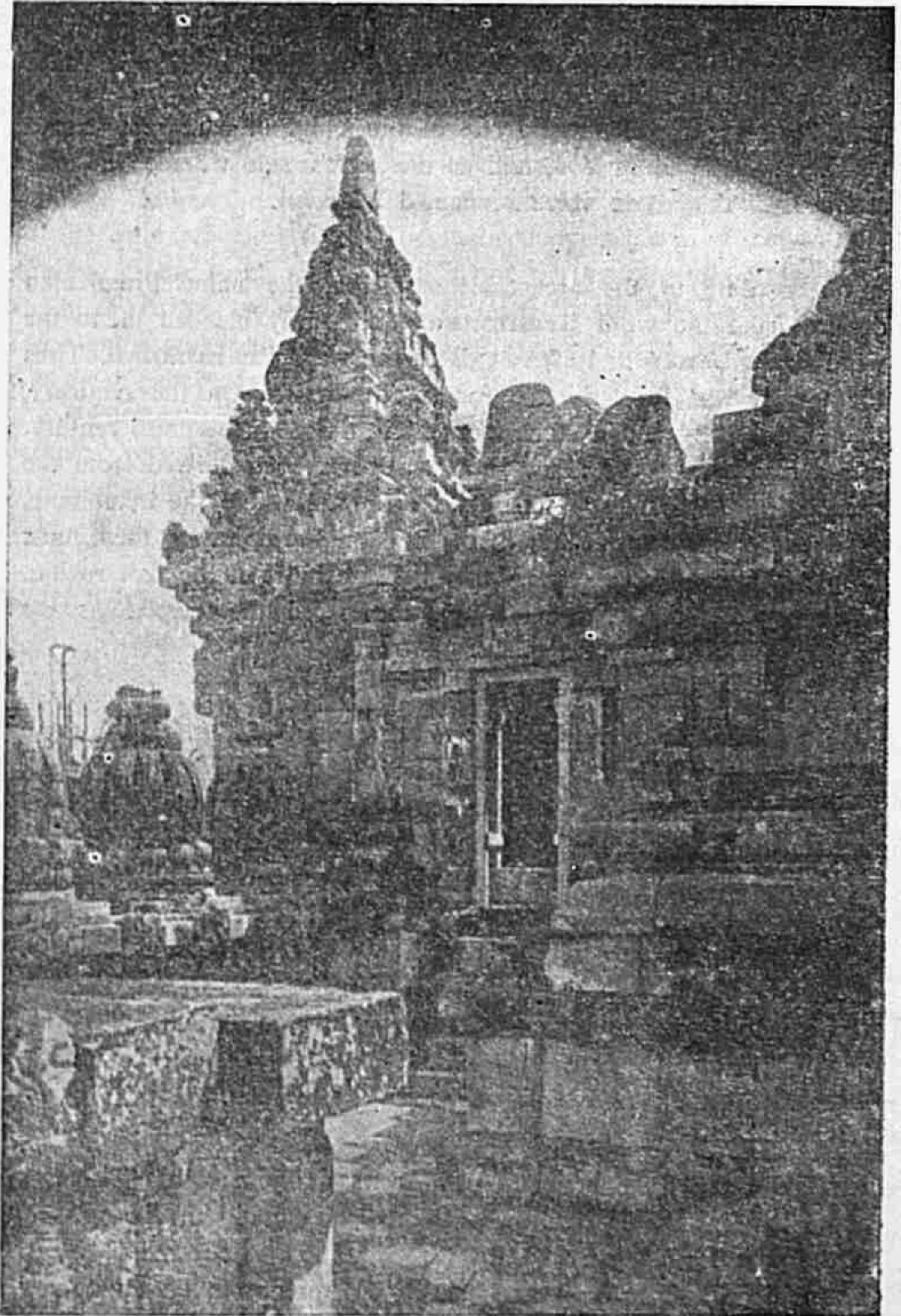
RELIGIOUS MEANING.

According to Mr. Suhamir: At the hand of the Old Javanese scripture Bhuvanakosa is spoken of an eight-topped Manasa (mental, heart) mountain, which is surrounded by the Chakrayada (horizon) mountains. Presumably the eight temples in the inner court correspond with the eight tops of the Manasa mountains and the surrounding periphery temples represent the Chakrayada mountains. The eight tops are said to be inhabited by the eight guidances of the cardinal-points.

In the Prambanan temples however the eight lokopalas are represented on the Civa temple in the centre. This seems to fit better to the system of the Lara-Jonggrang temples.

RECONSTRUCTION.

The Prambanan complex had been totally a ruin. That was caused by the terrible earthquake, occurred about in the year 1549. In the year 1937 began with the reconstruction of the main temple Civa, and finished in the year 1953. By the reconstruction many new stone are used for the edifice. It is very necessary by the reconstruction, because there is a great lack of original temple-stones. Before



A part of the gallery of the Çiva temple and a part of the encased reliefs.

the temples in Indonesia are maintained by the Government, many stones have been stolen and used as foundations materials for bridges and factories.

Hitherto we can distinguish the new stones by a plummet-mark chiseled in it. Those plummet-marks are very needful for our descendants. After a year or ten for example, the new stones are very weathered and look almost similar as the original ones. To diminish the weight of the temple-body or the die and the summit (torana), the upper part of the temple-cell is not massive but on purposely made hollow. Based on this method the soubasement of the temple can support the weight of the great mass of stones better. The system applied to the reconstruction of the main temple Civa has been the "Anastylose" system. The height of the centre-temple Civa is 47 M.

HISTORY

The colossal Prambanan temple-group is nothing else than the creation of the Indonesian hands during the Hindu Javanese period, between the year 732 - 928, what is called the Mid-Javanese period. The Prambanan-temple group (often called by Archaeologists as well as the people the „Loro Jonggrang" group), was the Royal Mausoleum of some vast ancient city. The relic of the mighty king Rakai Balitung is kept in the stone case accompanied by his funeral gifts, put in the gravepit under the pedestal of the image Civa as Maha-Deva in the east chamber of the main temple.

The gravepit is about 14 M deep and the stonecase is so-called "hanging" 9 M deep from the pedestal of the Civa image.

The temple was built by Rakai Balitung, continued by Rakai Daksa in the second half of the ninth century. The temple like Prambanan could not be finished during the reign of one king. On both sides of the main temple we see two smaller temples, in the north side the **Wishnu temple**, the Deva (god) of Preserver and in the south side the temple of **Brahma**, the Deva (god) of Creator. And the main temple is dedicated to god Civa, the **Destroyer** and also the **Rebuilder**. His attributes in the tyara (crown) are the skull and the bones while underneath is the crescent. God Brahma has four faces, while god Wishnu has a conch (shell) in his left back hand and the Chakrawheel in his right back hand.

There are four chambers constructed in the die of the main temple. The east cell is inhabited by god Civa as Maha-Deva, the

south chamber by Civa as Maha-Guru (highteacher). He has a **ka-mandalu (water-jar)** in his left hand and a pray-cord in his right hand. The west cell is inhabited by God Ganeca, son of God Civa and his sakti (wife) Doerga. God Ganeca has a remarkable body-form, consisting of the elephant's head and the human body. He acts as the god of the **Science**. In his left hand he hold a **Science-pot**, while in his right hand he keeps a part of his broken ivory tusk (the hand is broken). The north cell is inhabited by the goddes **Doerga** or **the Slender Virgin Lara Jonggrang**, the wife (sakti) of god Civa. She stands on the back of the bull, while her left hand hold firmly the frizzy hair of the dwarfgiant, named **Mahisasura**.



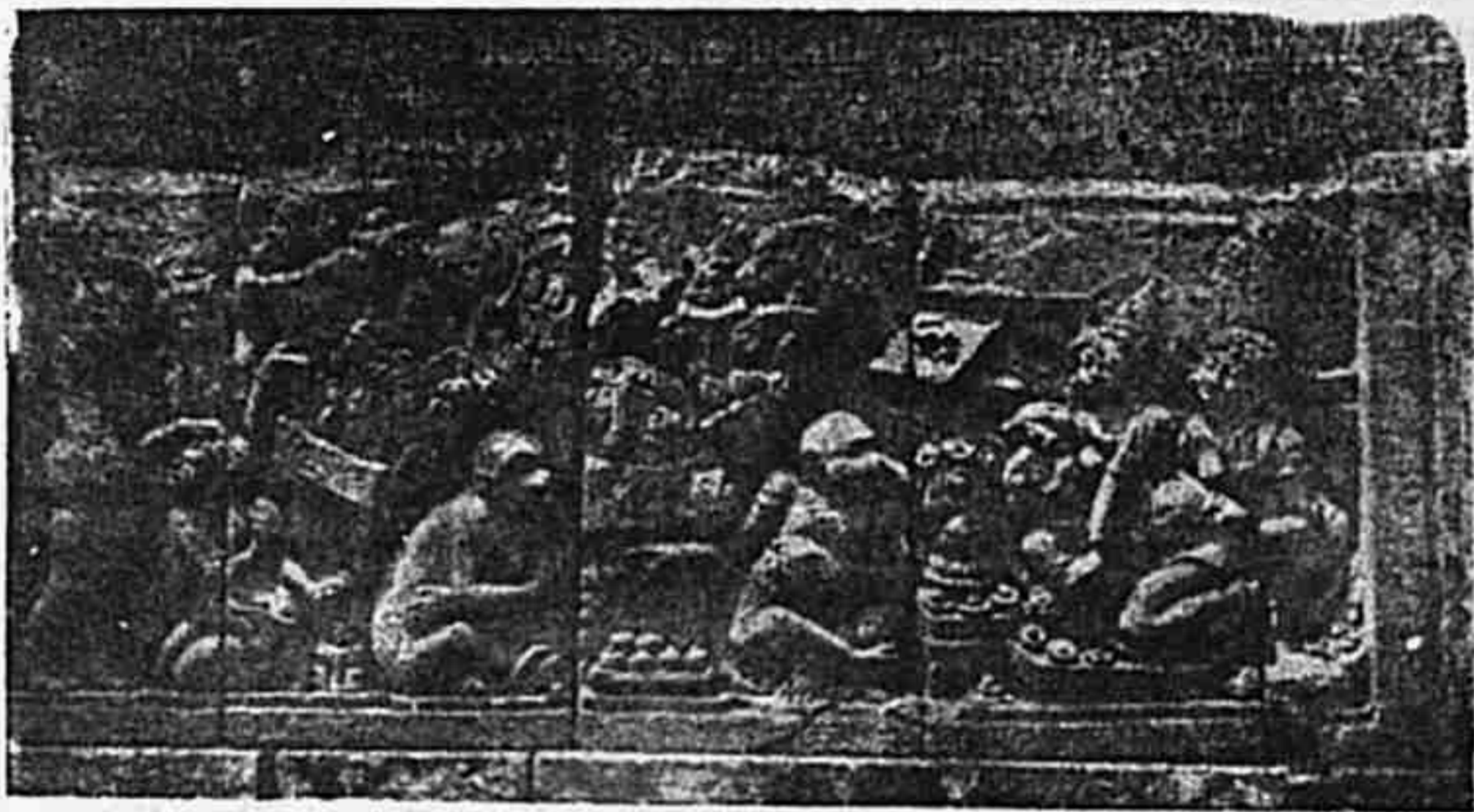
One of the relief-panel near the West-gate; Rama kills the Giant Kabanda.

The encased reliefs against the low balustrade, represent the **Ramayana-story**. (see s.v.p. the appendix). The encased reliefs against the low balustrade of the Brahma temple show the continued story of Ramayana. And the encased reliefs in the low balustrade of the Wishnu temple depict the **Krisnayana-story**.

In front of the Civa temple we see the smaller temple of Nandi, the riding animal of god Civa. In front of the Wishnu temple there stands the smaller temple, used for the riding animal of the god Wishnu, the bird Garuda or the Eagle. The image is now kept in the

south side of the Archaeological office, while in the front of the Brahma temple is to be seen the smaller temple, most probably due for the riding animal of god Brahma, the Swan. Untill now we can not find that image.

Near the entrance of the third ringwall we see in the south and in the north part two temples, called the **Apit temples**.



The ape-leader Hanuman appears before Sita.

Out of the third ringwall there are four rows of sub-temples, in total 224 pieces, which are called the **Pervara-temples**.

We see the site of the second ringwall partly reconstructed near the state for Ballet performances, while the first ringwall is buried near the present main-road for the traffic Jogjakarta - Sala. There is a legend told among the Prambanan population, just as follows:

THE LEGEND OF THE SLENDER VIRGIN LORO - JONGGRANG

The legend goes that Bandung Bondowoso, the son of the sorcerer Damar Moyo, was engaged by the King of Pengging to kill Prabu Boko, the giant king, who wished to marry his adopted son to the beautiful daughter of the king. Aided by the magic of his father, Bandung (Bandoong) attacked the giant army and finally killed Prabu Boko, by heaving him bodily into a lake, where he was drowned. As a reward the king of Pengging made Bandoong his regent in the territories of Prabu Boko. Now Prabu Boko had a pretty daughter named Mbok Loro Djonggrang (Loro Jonggrang) and

Bandoong aspired her hand to marry. She knew him, however for the slayer of her father, and fearing to refuse him outright, tried to put him off by imposing an impossible task as the price of her hand. Bandoong must dig within one day six deep wells in six great buildings, the like of which no mortal eye had ever seen, decorated with thousand images of the kings and legendary rulers of Prambanan. Bondowoso, the son of the sorcerer had no difficulty in summoning sufficient gnomes to do the work and towards daybreak the task was almost finished. By a little magic of her own, Loro Jonggrang succeeded in preventing the placing of the thousandth statue, only nine hundred and ninety nine being present, when the cock crowed and the time was up. Bondowoso was furious at his frustration, and lacking one statue of a ruler of Prambanan, he thundered out that the daughter of a ruler would do as well, pronouncing to Loro Jonggrang a curse, and changed her into stone. So is the legend about the establishment of the temple complex of Prambanan, which are also called the „Tjandi Loro Jonggrang”.

THE PLAOSAN TEMPLES

The Plaosan temples are situated at about three miles distance in the North-East side from the Prambanan temples. The temples face to the west and form a temple-group. Truly there are two big temples, standing in one row, separated by a division wall, in which in the middle is to be found a gate. Those two temples are encircled by two stone enclosers. The external ringwall consists of two gates. Before each gate are sitting two big giants, which are called in Sanskrit the **Dwarapala** or the gate-guards. From that gate we come in the court, where are standing many sub-temples in total 175 pieces, which have surrounded the main-temples. Having passed the sub-temples we come to the gate of the second ringwall. From that second ringwall we come in the second court, on which stand the main temples, one of them, the south one has been restored and finished in the year 1960. The North temple is not yet restored.

There are three rows of sub-temples, surrounding the main temples. The first ridge counts 66 sub-temples, the second row 59 temples while the third ridge counts 50 temples. The ringwalls have a rectangular form. The sub-temples near the second enclosure have the temple (tjandi) shape, while the others two rows a stupa-form

have, with the exception the temple on the corners, have the **Tjandi-form not a Stupa-form** like others. The Stupa-form sub-temples have been used for keeping a relic of a holy man or a Buddha. There are to be found Buddha-statues among the sub-temple ruins. It is most probable, that those Buddha-statues must have been stood in the interior of the sub-temples in the form of a **Tjandi**, near the second ringwall. The remarkable attributes of the Plaosan-statues are the flames-wreath, crowning the Buddha image.

Regarding the restored temple, we can find out that the temple-architecture look very similar with the temple of **Sari**. There is an annexbuilding before the temple-entrance, which has served as a vestibule. The interior is divided into **three rooms**. Every room is separated by a division wall, with door-opening. Thus there are two division walls. In **each cell** there must be truly three images, but the centre one is missing. The **Lotus-seat** is still left. On both sides of that vacant lotus-seat there are perceivable two Bodhisattvas. Presumably the left side depicts the **Lokecwara**, the right one the **Vajrapani**, while in the centre is sitting the **Buddha Cakyamuni**. Those three images symbolize the **Trinity in the Unity**. There is an upper floor over the images, if we consider the stone-projections, with grooves, in which have been laid up wooden floor. The upper floor has been used either for the living house of the priests or for keeping ceremony materials. The temples have been a ruin, caused by the terrible earthquake in the year 1867.

From the ruins we have ever found a stone-inscription, which is known the exact date of the edifice. According to that inscription the Plaosan temples have been built in the year 850 A.D., by the Cailendra-king named **Rakai Pikatan**. During the erection of the temple Rakai Pikatan had god assistance from the **Civatic king**. In those days two different religions could exist peacefully together.

The Sodjiwan temple.

At the South-Eastern part of the Prambanan-complex about two miles distance we find the Sodjiwan temple. The name of the temple is called after the hamlet, the village of Sodjiwan. It was also told, that the name of the former village-chief was „Sodjiwo”. It is most probable, the temple name is called after the village-chief's name. We

had ever found a stone inscription near tjandi Sodjiwan written in old Nagari scripture, which is almost similar as the stone inscription, found near Kalasan temple. We can constitute that the Sodjiwan temple belongs to the mergel-stones monuments. At the hand of the inscription's form, we can approximate, that the temple was built by one of the Cailedra-kings, thus in the first half of the ninth century.

The most part of the bas-reliefs, chiseled against the basement were almost all of them indentified. They did not depict strictly the Jataka tales (the former rebirths of Buddha) but on the contrary mostly of them represented the stories of the Pancatantra, fable-reliefs which had a didactic meaning. The form of the Sodjiwan temple looks very similar as the Mendut temple, only the bas-reliefs carved at the Sodjiwan temple are not so fine as we have seen at the Mendut temple.

Presumably the Sodjiwan temple was dedicated to the Dyani-Buddha Amitabha. Mostly of the statues were missing, only the Amitabha and the Padmapani images are still present in the temple-cell and also the image of Manjuceri. Recognizing the statues with a flames-wreath, crowning the Buddha image, we can find out that the art looks almost the same as the statues we have found in the Plaosan temples.

It is very remarkable too, that during the examination of the temple a grave-pit had been found in the centre of the temple cell. We had found important discoveries in the grave-pit, e.g. carbonized bones, golden leaves in the form of a naga (mystical snake) and a turtle, but an urn was not to be found. At the hand of those discoveries, we can guess that the Sodjiwan temp'e most probable is a grave-temple.

The Kalasan temple.

On the way from Jogjakarta to Prambanan, we pass the temple Kalasan, which is situated about 14 km, from Jogj karta. The temple stands on the right side of the main-road. According to the history, not so far from the temple was former'y found an o'd monastery, which was due as a resthouse for the ancient foreign pilgrims, who came to Indonesia to fulfil the pilgrimage. In the neighbourhood of the Kalasan temple we have found many pillar-pedestals made of stone. The edifice itself was surely made of wood. We see only rests of the stupa foundations, surrounding the main-temple.



THE KALASAN TEMPLE.

Considering those stupas, which have encircled the main temple, we can find that the temple is built for the benefit of Buddhism.

Underneath and among those stupas, we have ever found 81 (eighty-one) stupa-cases, buried in the ground, in which was kept relic in a bronze-or terra-cotta urn. Together with that relic are also to be found remnants of monk's clothes, mirrors, golden and silver blades, carved with mantram (magic spells), needles, chains and magic-loaded stones etc. Sometimes the stone-cases were wrapped up in monk's clothes.

In the centre of the main-temple is not present a grave-pit like in the main temple of Prambanan or Sodjiwan.

About thirty years ago, a stone inscription was found, which described that the Kalasan temple was built in the year 700 Caka or 778 A.D. by the Cailendra king Cri Maharaja Rakai Panangkaran. The temple itself was dedicated to Devi Tara, the **Sakti** or **Spirit** of Buddha. The original old name of the temple was **Kalasa**. The language of the stone-inscription is **Sanskrit**, written in the Pre-Nagari scripture. This scripture derived from the North-Eastern part of India and was specially used by the Buddhists in India and further spread throughout whole Indonesia, which was used for writing of the Buddhistic prasastis, (stone-inscriptions).

The edifice itself had **undergone** several times architectural modifications. We can see that proof-modification at the temple-basement.

The Kalasan temple is very richly ornamented against the dies. We see many faces of the bas-reliefs stuccoed with a grey-coloured plaster, done by the former sculptors. We call that plaster in Sanskrit „Vajra'epa" or in French „demasqué". The faces of the bas-reliefs look much better and smoother with a „demasqué".

The temple faces to the east and has been restored in the year 1927 till 1929.

The Sewu temple.

At the North-East side of the Prambanan complex at about two km. distance, we see a large group of the Sewu temples. Considering the numerous stupas, we can immediately fix, that the Sewu temples symbolize the reflexion of the Buddhism.

The main temple faces to the east and only from the east gate we can reach the central interior of the temple-cell. At the south, west and north dies of the main temple we find an annex-building

with a hall in it. Together with those annex-buildings the main-temple-form looks very similar as the Greek-cross. The main temple is encircled by a stone enclosure. Outside this enclosure we see two rows of sub-temples. At the front of each sub-temple we see an annex building projected. The **first row** counts 28 sub-temples while the **second row** 44 sub-temples. And then we see a wide court, in which are present 5 bigger temples than the sub-temples, two temples at east part and two temples at the western part, while only one temple in the north part stands. Outside this wide court we see two ridges of sub-temples more. The **first row** counts 80 sub-temples and the **second row** 88 sub-temples. Thus there are at all 240 sub-temples, and 5 a little bigger temples than the sub-temples. The complex is now encircled again by the **second ringwall**. In the middle of each side of this ringwall we see an entrance gate. **Each gate** is watched by two giants or the **Dwarapalas** (gate-guards), weaponed with a club in his right hand. Thus there are 8 gate-guards (Dwarapalas).

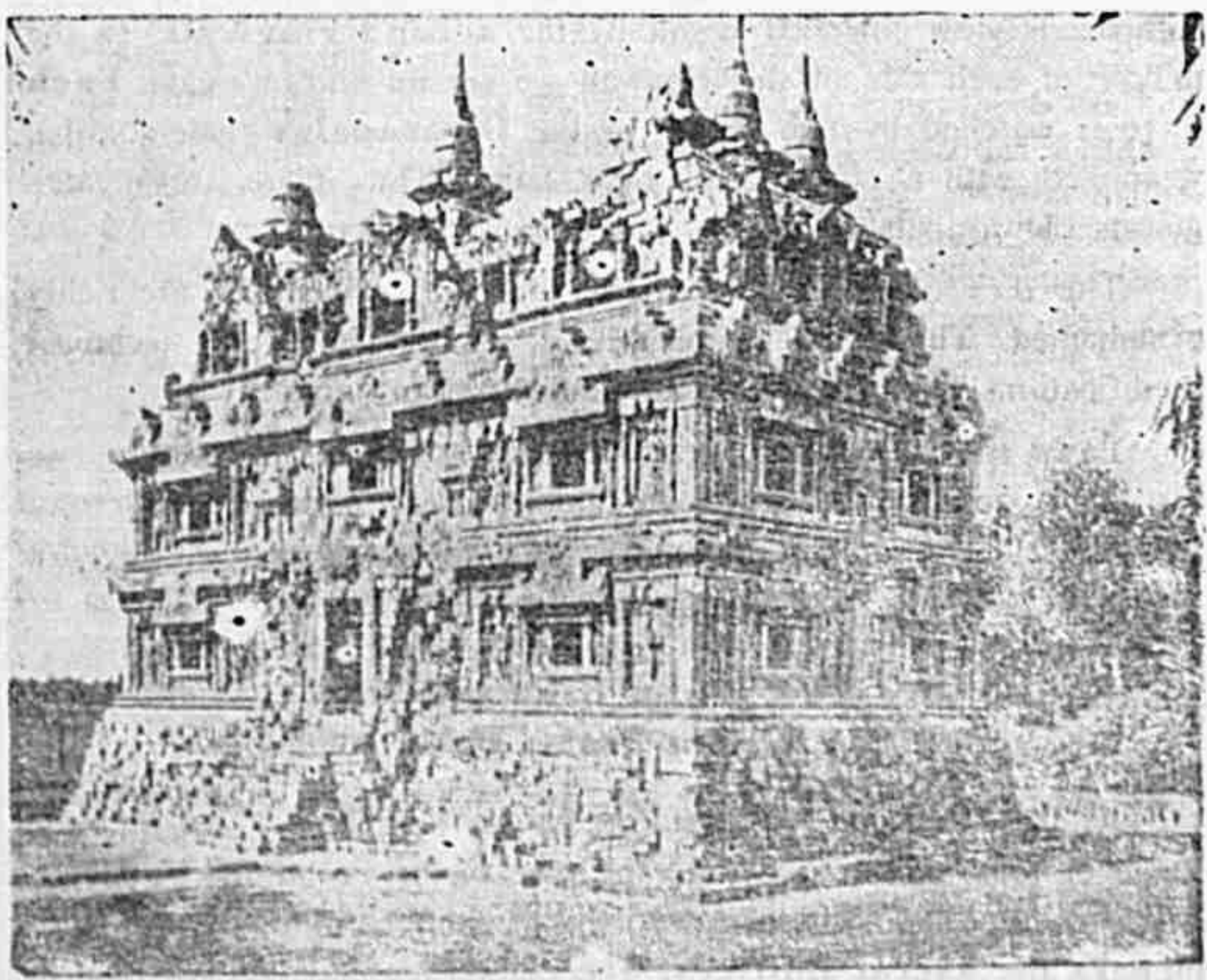
The dies of the main temple and the sub-temples are richly ornamented. The Sewu temples have undergone several technical modifications like the Borobudur and Kalasan temple.

Based on the style of the carvings and the architecture, we can approximate that the Sewu-temples were built in the second half of the eight century and most probable by one of the Cailendra king Cri Maharaja Rakai Panangkaran.

The Prabu Baka's Palace (Kraton Prabu Baka).

At the South side of the Prambanan temples we see on the range of hills „Gunung Kidul” the rests of the Prabu Baka's palace. According to the architecture we call the edifices of the Kraton Prabu Baka the **Sacral Edifices**. The complex sacral edifices face to the west. The gates have been already restored. To reach the spot of the palace one must climb up the hill. From the hill-top, one can enjoy the scenery of whole stretch. The whole palace-aerial is encircled by a stone-ringwall. At the left side of the restored front-gate (north) we see a square platform, in which in the centre is to be seen a square-form pit. According to Mr. Suhamir, that pit was formerly

with a tall shikhara (tower) with three tiers. The tower is topped with a kalasha (sacred pot). The temple is surrounded by a low wall and a courtyard. The temple is situated on a hillside. The temple is a fine example of the architecture of the region. The temple is a fine example of the architecture of the region. The temple is a fine example of the architecture of the region.



THE TEMPLE SARI

The temple is a fine example of the architecture of the region. The temple is a fine example of the architecture of the region. The temple is a fine example of the architecture of the region. The temple is a fine example of the architecture of the region. The temple is a fine example of the architecture of the region.

used for burning the corpses of the king's relations. In that pit have been found carbonized bones and against the pit-walls is perceivable very clear the black soot. About half a mile to the south east from the front-gate we see stone-platforms, which has a square shape and behind that square platform we see a rectangular-form terrace. At the east of those platforms, there are water - basins for taking a bath. Whole the palace - aerial is not yet excavated.

According to the history, one of the Mataram kings, named Baka had resided in that palace. He was a giant king and had a pretty daughter named mbok Lara Jonggrang. When the palace was built, is until now still dubious.

The Temple Sari.

The temple Sari is situated at the North-East side of the temple Kalasan about 1 mile distance. The temple faces to the east. Regarding the external shape and the division of the temple's interior, we are able to guess that temple Sari has been a pray-house and most probable be attended too as a living house for the priests. Truly there must be an annex-building built before the entrance, which is used as an entrance-hall. Now that annex-building is already damaged.

Inside the temple there are three chambers, each room separated by a division-wall of the rooms, are still perceivable traces of the former altars, used for worshipping to the Buddha images, but it is very pity, the Buddha statues are now missing. Truly there are two floors at temple Sari. The ground-floor consists of three rooms, while the first floor also three chambers has. Thus there are six cells. The wooden floor of the first story is already damaged, while the grooves, needed for the wooden shelves are still present.

The groundplan of the base has a rectangular shape. Considering the numerous stupas on the top we can immediately recognize that temple Sari is a Buddhistic temple.

At the hand of the art of the reliefs and the architecture, we can presume that the temple has been built in the second half of the eight century by one of the Cailendra-kings, most probable Cri Maharaja Rakai Panangkaran. The dies of the temple are richly ornamented with celestial beings and Bodhisattvas (beings of Enlightenment).

APPENDIX

THE RAMAYANA - RELIEFS AGAINST THE LOWER - WALL OF THE CIVA TEMPLE, BEGINNING FROM THE EASTERN GATE TO THE LEFT SIDE.

1. Five deva's (gods) begged to the upper-God Vishnu, to incarnate on earth, and killed Rawana.
2. The wise-man Wisvamitra payed a visit to Dasarata and his consort in the Ayodya palace.
3. King Dasarata received the wise man with great hospitality
4. Rama killed the female giant Tanaka.
5. All of them betook themselves to the hermit-place Wisvamitra. The hermits made offering. Rama killed the giants.
6. Wisvamitra, Laksmana, Rama and Djanaka held the archery. Rama stretched the bow.
7. After the marriage Rama and Laksmana returned home to Ayodya. Rama met Parasurama.
8. Rama was able to stretch Parasurama's bow.
9. Dasarata desired, to place Rama on the throne, but Kaikeyi, Dasarata's by-wife refused Dasarata to do that. Dasarata had ever promised her, to put her son Bharata on the throne, if he renounced from the throne.
10. Bharata becomes king of Ayodya. Everywhere were festivals and dances celebrated.
11. Dasarata and Kausalja were very sorrowful, after the departure of Rama to the forest.
12. Rama, Sita and Laksmana left Ayodya and betook themselves to the wood, where they would live as wanaprastha. (forest-wanderers).
13. Preparations of the burning of Dasarata's corpse and Kausalja, and Bharata shared alms to the poor.
14. Bharata looked for Rama in the forest, and begged him to return and to become king of Ayodya, but Rama refused and gave Bharata his sandals. The sandals were put on the throne and Bharata reigned over Ayodya as a representative of Rama. (Rama taught Bharata about the philosophy of **Asthabrata**).



The image of Durga,
the consort of Çiva.



The image of Çiva as
Mahadewa, the god of
Destroyer and Rebuilder.

15. Rama, Sita and Laksmana in the wood. Rama and Laksmana fought against Wirada.
16. The episode about Rama, Sita and the black crow.
17. The female giant Surpanaka to aspired her hand to Rama, but Rama refused her.
18. Rama ordered Surpanaka to aspire her hand to Laksmana, but Laksmana was very angry and tatouated Surpanaka's face. Surpanaka wept and hurried to her brother Ravana.
19. Laksmana watched to Sita, while Rama followed the golden deer.
20. Rama killed the golden deer with his arrow. The golden deer changed into the giant Maritji, uttered a cry for help. His voice looked like the same as Rama's voice. Sita heard it.
21. Sita was carried away by Ravana very rude, who disguised himself as a Bhrahmin.
22. A fight between Ravana and Djatayu. Djatayu lost the fight.
23. Before Djatayu's dead, he gave Sita's ring to Rama.
24. Rama and Laksmana fought againt Kabanda, the giant, with a face on his belly.
25. Rama and Laksmana set forth their wandering in the forest, met a crocodile, which had been an angel formerly, who was hit by a curse.
26. Rama and Laksmana met Hanuman, the white monkey, which would later on become the ape-leader.
27. Rama was thirsty, and Laksmana looked for drinkwater for Rama. Really, that drinkwater was Sugriva's tears, who performed ascetic on the branches in the tree. Rama met Sugriva.
28. Rama shew his strength.
29. The fight between two brothers Sugriva and Subali.
30. Subali was killed by Rama's arrow.
31. Sugriva was replaced again as a king.
32. Rama, Laksmana and Sugriva held a conference about ;
33. The attack to Langka, where Ravana resided.
34. Sugriva, begged. to Rama, to order the ape-army to seek Sita.
35. The female-attendant Tridjata informed to Sita, that there was a white monkey, which had hidden in the bush, in the parkfield.

36. Hanuman appeared before Sita.
 37. Hanuman was captured and condemned to death. Hanuman must be burned into fire.
 38. On the contrary, Hanuman was not dead, climbed and jumped on the roofs of the houses and spread the torch throughout the town of Lanka, so in short time, whole the town was in flame.
 39. Hanuman appeared before Rama, and informed Rama about his experiences in Lanka.
 40. Rama was angry to the sea-god, and the sea-god appeared before Rama immediately.
 41. Rama, helped by Sugriva and the ape-army, made a cross-bridge to Lanka, assisted by the sea-gnomes.
 42. Rama, Sugriva and whole the ape-army crossed to Lanka, with the meaning to destroy the king Ravana and his subjects.
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