RĀMAYANA IN LAOS

Sachchidanand Sahai

RAMAYANA

Various Versions of

GVay Dvorahbi - ควายเผือกระพี้ (เผือกระพี้)

Brah Lak Brah Lam - พระลักพระลาม

Bommahcak - พัมมะจัก

The Rama Jataka - พระรามชาดก

The Ramakien (Thai version)

ภาคผนวก ก ศัพท์ศาสนาพุทธ

ศัพท์ อักษรย่อ (หน้า 88)

ศัพท์ บัญญัติ (88)

ศัพท์ อรรถ (= ศัพท์) (88)

ปาฬิ ประติชาติ (ธรรมชาติผู้รับปฏิบัติตาม-ปฏิ) (87) ปาฬิ ปกรณ์ ปาฬิประจำ

ราชพระบาลี ปัญญาสมัย (87)

พัฒนา (พะ ระ มา) = พัฒนะนา (ถูกมีว่า พัฒละนา) (85)

อะนิมิยาย (86)

จาตุมะหาราชิกา (สะหวัย ชั้น จาตุม) (86)

ตาวะติงสา (สะหวัย ชั้น ดาวะดึง) (86)

ชูธาลาด (= ไหมระสาด) (86)

จาตุรุสะเสมาอาพาด (89)

จิบรพด ทำลาย (ไตรงรพด = รวด (veda)

สะหัสสะ มะหาพะ + หะยุ = (หะยุ ขึ้นมา ลบ ยุ พัน ที่ ยัก ไว้) (90) สะหัสสัตถุมะหะยุ (94)

ราชพัด (93)

อัฏฐะพะหาริ (94)

อุปะนิสิด (94)

ราชพัธนะ เรือ (94)

ปิระมาตุภะพัก หมา

สวย ภ (อ้วน) = ภู พะอิ้น สวย (97)

ปะติพัดปาฏิ (97)

ข้าราชพะหาราช (97)

ม้าสวยอ่าตัวขึ้นวิน (97)

ม้าปาภิด (97)

ราชพัดละนี (98)

ยุวมหาราช (98)

จิบตุละหยุ (98) จับหรือหยุด?

ฉิบหักสะดึงๆ (98)

พริยา (99)

เม้ยๆ (99)

อาจริยะวัด

RĀMĀYANA IN LAOS

A STUDY IN THE GVĀY DVÓṚAḤBĪ

By
SACHCHIDANAND SAHAI

Foreword by
Prof. SUNITI KUMAR CHATTERJI

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To

Rev. Father Camille Bulcke, S.J.
The Author of the **Ramakatha**
As a Token of Gratitude,
Admiration and Respect

24/VII

ห้ามจำหน่าย

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FOREWORD

The Sanskrit *Rāmāyaṇa* of Vālmīki, which perhaps attained to something like its present form some time during the beginning of the Christian era, is unquestionably one of the greatest books of the world, and has been a work of paramount importance practically throughout the greater part of Asia. In modern Europe also the value of this work as the repository of a great historical or romantic saga, which has helped to build up the moral character of peoples among forty nations, has been universally admitted. The importance of the *Rāmāyaṇa* in the national life of most of the peoples of Asia outside the Christian and Islamic worlds is acknowledged by everyone and a recent *Rāmāyaṇa Seminar* held at Djakarta in Indonesia and at New Delhi in India testify to the value of the *Rāmāyaṇa* as a great creation of literature. The Second International Seminar on the Rāmayaṇa held at New Delhi from the 7th to the 10th December 1975, which was attended by eminent scholars who have been working on the *Rāmāyaṇa* in different languages not only in India but in the countries of Asia as well as in some of the European countries and also in America, created great enthusiasm, and the sixty and more scholars who took part in it all composed and read or delivered lectures on certain aspects of the *Rāmāyaṇa* in various languages of the world. It was realised by the participants, in a way which was not appreciated before, how the *Rāmāyaṇa* formed a sort of a National Epic for ever so many nations in their own languages - not only in Sanskrit and the ancient languages of India, but in all the various medieval and modern Indian languages as well as languages outside India like Indonesian in its various forms, "Thai, Lao and other related languages, Cham, Khmer or Cambodian, Mon or Talaing, Burmese, Sinhalese, Chinese in its various forms, Korean, Japanese, Mongolian, Tibetan, old Khotanese, etc. etc.".

The basic story of Rāma and his adventures as in the Sanskrit *Rāmāyaṇa* of Vālmīki has on the whole been retained intact. But in all the countries both in India and outside India, there have been a series of variations in the Rāma story which gave us new versions or recensions in most of these languages. And these differ in some cases in certain fundamental matters from the Sanskrit version of Vālmīki. It is to be noted that within India itself there are other versions than that of Vālmīki which give new topics and new situations in the story not found in Vālmīki. This

means that within India itself there were, in addition to the version presented by Vālmīki, other forms of the *Rāmāyaṇa* story which give the legend in different forms. The relationship between these various versions within India itself and also in the *Rāmāyaṇa* story as current in the various non-Indian languages becomes a subject of study of highest importance in Comparative Literature.

Among the various non-Indian versions of the *Rāmāyaṇa*, the Indonesian and the Thai or Siamese have their own special importance, and they show certain characteristics which are well worth a study, to find out how and when these versions took their form. In that great book written in Hindi by the Belgian scholar in Ranchi, India, Father Camille Bulcke S.J., *viz.* "*the Rāma-Kathā*", we see the extent and variations of the *Rāma* saga in its different versions in the various languages. A detailed study of the Indonesian and the Siamese versions of the Rāma story for instance bring to us quite a mass of fresh material not known to the Sanskrit, and among these extra-Indian versions, the most aberrated and bizarre appears to be the version of the *Rāmāyaṇa* as current in the country of the Lao in Indo-China.

There has been already some kind of study of the various versions of the Rāma story in most of the countries outside India, and we have some very good works on the Indonesian *Rāmāyaṇa* and the Thai *Rāma-kien* (i.e. *Rāma-Kīrtti*) in the Thai or Siamese language. Their contents and deviations from the Sanskrit *Rāmāyaṇa* are well known. But the Lao *Rāmāyaṇa* so far has remained not properly studied, although it was noticed by French scholars as early as 1932 (by Henri Deydier and others).

After the preliminary work of the French and Dutch scholars, the Rāma story in Indo-China and Indonesia attracted the attention of some of the scholars from India. They have now taken to the study of the Rāma story as presented by the Indonesian and Indo-Chinese traditions, and the importance of this comparative study is now becoming very clear to us.

Finally, we have the attention of a few Indian scholars drawn to the Lao version of the Rāma story in the original language.

Dr. Sachchidanand Sahai of Magadha University in Bodh Gaya, Bihar, has now come forward to fill the great lacuna in Indian scholarship in this matter. Dr. Sahai has been for some years in the different countries of Indo-China, including Laos, Thailand or Siam, and he also studied in France. We feel happy to note that he has fully qualified himself for useful work in this line by acquiring a very good knowledge of French to start with, and also of the Thai or Siamese and the Laotian speeches. We have no Indian scholar who can be mentioned as possessing this qualification for this very special kind of literary work. Dr. Sahai has now to his credit the *Editio Princeps* of one version of the Rāma story in Laotian, namely the *Phra Lăk Phra Lām* or the *Phra Lām Sadok*, in two volumes, pages 489 and 422, published from India in the original Laotian script in 1973. This is the first book

in the Laotian language published from India. (The proper transcription of this version of the Rāma story in Laotian in the Roman script in *Brăḥ Lăk Brăḥ Lām*.)

Dr. Sahai was working on the Laotian Rāma story in his edition of the text in this way. In the meanwhile, Professor V. Raghavan, the doyen of present-day scholars of Indology and one of our outstanding Sanskritists and authorities on Sanskrit literature, brought out his very valuable book. *The Rāmāyaṇa in Greater India*, which was published in 1975 by the Registrar, South Gujarat University, Post Box No.49, Surat-395001. This very remarkable work gives a detailed conspectus of how the Rāma story in all the countries of Asia outside India, and its value, has been enhanced by a number of useful plates as well as by a very comprehensive and quite helpful index. For the present this work may be looked upon as quite a classic in English on the subject of the *Rāmāyaṇa* outside India. Here there is a section on the Rāma story among the Laotian people, where Prof. Raghavan has given all previous works done on the subject, mentioning also the contributions of Dr. Sachchidanand Sahai which came to Dr. Raghavan's notice.

At the Second International Seminar on the *Rāmāyaṇa* which was held at New Delhi, as mentioned above, during December 1975, Dr. Mrs. Kamala Ratnam also read an interesting paper on some of the versions of the Laotian Rāma story as preserved in hitherto unpublished manuscripts found in Vien-Tiane and other places in Laos. This paper drew the attention of the members and it is expected to be published in the proceedings of this Second International Seminar on the *Rāmāyaṇa*, together with the illustrations.

And now, finally, we have another work, from Dr. Sachchidanand Sahai, which may be described as being of capital importance in the study of the Laotian Rāma story. He has given in the present work, to which I am very happy to contribute this little *Foreword*, a full translation of one of the lesser version of the Rāma story, the *Gvāy Dvóraḥbī*. A full translation of this version is given, and it would be easy to compare it with the *Phra Lăk Phra Lām* as already edited in the original Laotian by Dr. Sahai. This English translation has been furnished with a very readable introduction by Dr. Sahai, giving a comparison of the story-material of the *Gvāy Dvóraḥbī* in relation to Indian and extra-Indian versions of the story of Rāma, and this Introduction is certainly quite precious as furnishing very important material of new additions to the Rāma story.

It would appear that the Rāma story took a new line of development among the Laotian people, and there it became mixed up with a number of Laotian folk-tales and legends. The scene of the *Rāmāyaṇa* and the various peoples mentioned in it were all translated from India to certain areas in the Lao country, and it would be quite easy to see how far the original story of the *Rāmāyaṇa* as in Vālmīki has

become aberrated and even transformed in the Laotian version as given in his two books by Dr. Sahai.

Another noteworthy point in the present work of Dr. Sahai is the series of illustrations he has given of the Rāma stories from the Laotian temple frescoes which he has utilised. These stories or plates number 33, and they are of frescoes in the walls of the temple.

It is intriguing to note that in this Laotian version, Sītā is given out as the daughter of Rāvaṇa. This story has its analogies with a certain late Indian version of the Rāma story also. There is also reference to brother and sister marriages in the confused stories in the Laotian version, as much as we find similar stories of marriages between brothers and sisters in some Indonesian legends and in some (possibly pre-Buddhic) stories which give some fragments of the Rāma saga as scattered ramnants of folk-tales, which were not specifically of Brahminical origin and probably originally had nothing to do with the Ur-Rāma saga dealing with the court intrigue connected with either Vārāṇasi or Ayodhyā when the ruler Daśaratha had to send away his two sons Rāma and Lakṣmaṇa and their sister Sītā to the Himālayas to save them from the harm which might come to them from their ambitious step mother.

In this way the present work on the Laotian version of the Rāma-Kathā with its translation into English and its notes as well as with the reproduction of the frescoes is a publication of very great value in the study of the *Rāmāyaṇa* problem ; and for this we are quite grateful to the scholarship of Dr. Sachchidanand Sahai.

National Library Campus,
Calcutta—27
June 17, 1976.

Suniti Kumar Chatterji
National Professor of India
In Humenities.

PREFACE

In 1972, I visited the Royal Palace, Luang Prabang, to collect materials for a critical edition of the *Braḥ Lăk Braḥ Lām*, a project which I had undertaken under the auspices of the Indian Council for Cultural Relations, New Delhi. In the course of an audience graciously granted to me during this visit, His Majesty Sri Savang Vatthana, the king of Laos, observed : "Though the *Bṛaḥ Lăk Bṛaḥ Lām* constitutes the most important Lao version of the Rāma legend, a study of the theme cannot be complete without examining several minor versions of the story prevalent in Laos." With His Majesty's kind permission, a palm leaf manuscript of one such version entitled the *Gvāy Dvṛ̀rahbī* was loaned to me from the collection of the Royal Palace, Luang Prabang.

The present volume offers for the first time this manuscript with a critical study and a translation of the text in English. Since the text of this manuscript was composed in Laos for off-set printing at a later stage, its translation could not be set facing each page of the text. However, each folio of the manuscript has been numbered in the text as well as in the translation by putting the numeral in bracket. The mural paintings of Vat Oup Moung have also been re-examined here since some significant points have escaped the notice of previous authors.

For the transliteration of Lao, the system proposed by P.B. Lafont has been adopted with minor modifications. However, common romanized spelling has been preferred for well-known place-names and ethnic names.

I express my grateful and warm thanks to Mr. A.S. Gonsalves, the then Indian Ambassador to Laos for supporting this project in every way. Thanks are due to Mr. Si Saveuy Souvanny and Mr. Khamphoumy Toui Sitthiphonxai for invaluable assistance given in the preparation of the press copy, and in the proof reading of the Lao text, and to Mr. Sombun Khounsrivong for interpreting difficult passages and expressions. I am also deeply grateful to Mrs. Rosemary Borthwick for offering me meticulous and creative editorial assistance. In fact, without her erudite collaboration I would not have ventured to translate this text bearing so many serious lacunae and difficult passages. Finally, I wish to acknowledge my sincere gratitude to Professor Suniti Kumar Chatterji for his kindness in contributing a foreword to this monograph.

I naturally assume responsibility for errors that have slipped in this work past so many expert hands.

I hope this monograph will be useful to the scholars interested in the study of the extra-Indian versions of the Rāma saga.

Bodh Gaya,
2nd October, 1975

Sachchidanand Sahai

LIST OF ILLUSTRATIONS

With Descriptions of Frescoes as Given in the Explanatory Inscriptions

Figure	1	City of Indraprasthamahānagara.
,,	2	House of the parents of Dāv2 Lum Lū2.
,,	3	Father of Dāv2 Lum Lū2 takes his son to the field and ploughs the land. The god In (Indra) comes and asks riddles to the child.
,,	4	Indra takes the child to remould him in the mould of Thēn. This mould does not work. Finally he is remoulded in the mould of Indra. Indra asks the child to live with him.
,,	5	Turning himself into Indra Dāv2 Lum Lū2 seduces Sītā.
,,	6	Indra and Sītā discussing by the side of a pond under the shade of the Pārijāta tree.
,,	7	Laṅkā. Sītā descending from Heaven to be reborn to the chief queen of Rāvaṇa.
,,	8	Rāvaṇa throws Sītā into a pond.
,,	9	A sage, while going for alms begging, finds Sītā and adopts her.
,,	10	Vārāṇasīmahānagara, the city of Lakṣamaṇa and Rāma.
,,	11	The sage invites the kings of hundred and one kingdoms to pass the test (of lifting the bow). The hundred and one kings fail. Rāma passes the test and obtains Sītā as his wife.
,,	12	Lakṣamaṇa and Rāma escorting Sītā (to their kingdom). Sītā comes across a golden deer and asks Rāma to follow the animal.
,,	13	Rāvaṇa, carrying Sītā away from Rāma, meets Garuḍa. Garuḍa spreads his wings (to obstruct Rāvaṇa's flight).
,,	14	Maḥṇīgōs tree. Lakṣamaṇa and Rāma, travelling on the horse back, come across a Maḥṇīgōs tree. (Rāma) turns into a monkey, after eating its fruit, and meets Nāṅ Bēṅ Sī.
,,	15	Cave of a sage and cave of Nāṅ Gai Sī. The sun and the moon come stealthily and seduce Nāṅ Gai Sī.
,,	16	The sage is angry. He throws his sons into a pond.

Figure 17 Meū'aṅ Kukuṭṭaḥvaḥtīr becomes the city of Dāv2 Sǎṅgīp (Sugrīva) and Baḥlīcǎn (Vālin) after the demise of its king.

,, 18 Sǎṅgīp fights with the buffalo Dȧlaḥbī. He indicates to Blaḥlīcǎn, "Cloudy blood would be the blood of the buffalo. The clear one would be the blood of your elder brother."

,, 19 Having been driven out by Sǎṅgīp, Baḥlīcǎn weeps.

,, 20 In search of Sītā, Rāma meets Sǎṅgīp and Baḥlīcǎn. Baḥlīcǎn asks Rāma to help him. Rāma then shoots an arrow.

,, 21 Lakṣamaṇa and Rāma find Hulaḥmān (Hanumān) on a tree. After enquiry it is revealed that Hanumān is the son (of Rāma). Hanumān volunteers himself to go to search for Sītā.

,, 22 Hanumān passes over the city of Laṅkā and goes to the sage Tā Bai. The sage opens his eyes, reducing Hanumān to ashes. Then he brings water to sprinkle (on the ashes).

,, 23 Hanumān burns the city of Laṅkā.

,, 24 Troops of Sǎṅgīp to march on to the city of Laṅkā with the generals (senā).

,, 25 Troops of Rāma.

,, 26 Troops of Hanumān.

,, 27 Phī Seū'a2 Nāṃ2, the ally of Rāvaṇa lives in water.

,, 28 Jīvhā, the ally of Rāvaṇa.

,, 29 Bibek (Vibhīṣaṇa) asks Rāvaṇa to send Sītā back to Rāma. Rāvaṇa becomes angry and throws his son (Bibek!) away.

,, 30 Troops of Rāvaṇa and Kumbhakarṇa preparing to fight against Rāma and Hanumān.

,, 31 Troops of Rāvaṇa, and troops of Rāma, Hanumāna and Sǎṅgīp engaged in duel.

,, 32 Hanumāna goes to search for medicine and brings a mountain.

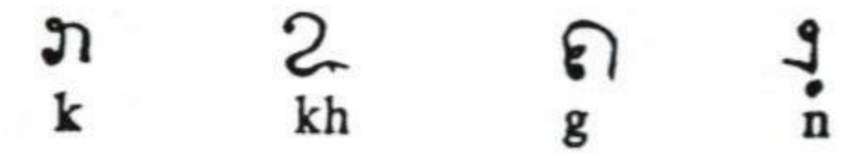
,, 33 Rāma, Hanumān and Sǎṅgīp leading the troops back to the city of Bālā (Vārāṇasī).

ABBREVIATIONS

BEFEO	Bulletin de l'Ecole Francaise d'Extreme-orient.
BSOS	Bulletin of the School of Oriental Studies.
BC	*Bómmaḥcăk*, cited from the *Pa Lak Pa Lam Pommachak* by P.B. Lafont.
GD	*Gvāy Dvóṛaḥbī*
HSR(Ro)	Hikayat Seri Rama (Roorda Van Eysinga version).
HSR(Sh)	Hikayat Seri Rama (Shellabear version).
JGIS	Journal of the Greater India Society.
JRAS	Journal of the Royal Asiatic Society.
JSS	Journal of the Siam Society.
Kash. R.	*Kashmiri Rāmāyaṇa*
KR	*Kamba Rāmāyaṇa*
LL	*Phra Lak Phra Lam* (*Bṛaḥ Lăk Bṛaḥ Lām*) ed. *Sachchidanand Sahai*
MRC	*Mairāvaṇacarit*
RK	*Ramakien*, cited from Ray A. Oysson's translation.
UP	*Uttarapurāṇa*
VH	Vasudevahiṇḍi
VR	*Vālmīki Rāmāyaṇa*

BIBLIOTECA

TRANSLITERATION



INTRODUCTION

The composition of the Rāmāyaṇa by the celebrated Saṃskṛta poet Vālmīki[1] marks the beginning of a continued process of literary creations in Saṃskṛta, Pālī, Prākṛta, Apabhraṃśa and in several regional languages of India, which narrate the story of Rāma in its various forms and versions. However, in spite of all efforts to record the prevalent versions of the story in some literary form or the other, several versions of the story continue to exist in oral and folklore traditions.

In addition to the Valmikian version of the story, many non-Valmikian versions travelled to South East Asia with the Indians of different origins and areas, who visited the region or settled there from time to time. The pioneering researches on the Rāma saga in South East Asia have already revealed the existence of a surprising number of versions of the story in this region.

In Laos, which has rightly been described by Coedès as an "out-post" of Indian civilization,[2] and where the story of Rāma is prevalent in a number of versions as part of the living tradition, no attempt had been made to edit and publish the text of any of these versions before I took up the editing of the *Bṛaḥ Lăk Bṛaḥ Lām* during the two and half years of my stay in Laos from 1971 to 1973. The manuscripts had lain undiscovered by the outside world in Buddhist monasteries or private homes and had been at the mercy of copyists while being transmitted from generation to generation.

Laos has strangely remained an area of darkness for those scholars who have been interested in the study of cultural contacts between India and South East Asia. While scholars have already made some study of the Thai, the Burmese, the Khmer, the Malay and the Indonesian versions of the Rāma story, the absence of such studies of the Lao versions can largely be explained by the fact that the first step of establishing the texts which would be the basis of these studies had yet not been taken.[3]

1. Majority of scholars are of the opinion that the Rāmāyaṇa of Vālmīki in its present form was composed in the second century A.D. Cf. M. Winternitz, *History of Indian Literature*, pp. 500, 517.
2. Rene De Berval, *Kingdom of Laos*, Saigon, 1959, p. 23.
3. For preliminary studies of the Lao versions of the *Rāmāyaṇa* by Henri Deydier, P.B. Lafon and Vo Thu Tinh, see the bibliography.

Though considerably smaller than the *Bṛaḥ Lăk Bṛaḥ Lām*,[1] the text of the *Gvāy Dvóṛaḥbī* offers new data for comparative study and constitutes an independent version of the story. It provides a unique example of adaptation of this Indian theme to local habits and mores.

Manuscript used for the present edition

The original palm leaf manuscript of the *Gvāy Dvóṛaḥbī* preserved in the Royal palace, Luang Prabang, is written in the Yuan script and dialect and consists of two sections. This dialect is prevalent in the region of Xieng-Mai and in northern Laos.

The manuscript bears several lacunae and is copied in a confused and careless way. Nevertheless the story is quite clear in its general outline. The Royal Palace manuscript is the only copy so far known of the *Gvāy Dvóṛaḥbī*. In the absence of parallel manuscripts, it was not possible to prepare a critical edition of the text.

The text of the present edition is not directly reproduced from the original Yuan manuscript, but from a Lao copy of the original inscribed on palm leaves by an erudite Lao scholar in the Royal Palace, Luang Prabang. The Lao copy was loaned to me with the assurance that it was prepared by a copyist of the Royal Palace, specially trained to reproduce the ancient manuscripts in their original form. In fact, the copyist of the Royal Palace has noted at the end of the text; "I finished the copying of the original text on the 30th May, 1971. Though the original manuscript carries many lacunae from page 70 onwards, I have not added any thing."[2]

The original Yuan manuscript does not bear any date. However, the popular interpretation of names of some characters suggests that the Rāma legend as presented by this manuscript should have been prevalent in the region of Xieng-Mai and northern Laos for many centuries before it was finally recorded in its present written form.[3] According to the present version a child abandoned by Rābaḥnāsvn was given the name of Sītā because the sage Kassapa, after opening the golden casket in which she was concealed, found her rubbing (*sī*) her eyes (*ṭā*) with her raised hands.[4] Another example is the name of Óṅgót. He was named Óṅgót, as the text

1. Sachchidanand Sahai, *The Phra Lak Phra Lam*, part I, XCIV+484 pages, part II, 422 pages, ICCR, New Delhi, 1973.
2. *Infra.*, p. 132.
3. Ayuthaya which was founded in 1350 and Lavo which was flourishing in 11th century under the Khmer occupation are mentioned in this text. However, it would not be prudent to date the text on this ground since we cannot rule out the possibility of these place names being included in the story at a much later stage.
4. *Infra.*, p. 38.

explains, because he was born with his limbs (*ón*) curved (*gót*), after his mother was wounded by the buffalo Dvó̱raḥbī.[1]

Title of the text

The story of the buffalo Dvó̱raḥbī corresponds to the episode of Dundubhī in the *Rāmāyaṇa* of Vālmīki.[2] In Vālmīki as well as in the present version, this episode occupies a very small portion of the story. However, this example of the narration of the Rāma legend under the title, Gvāy Dvó̱raḥbī points to the great popularity enjoyed by this episode in some parts of Laos and Thailand. In Luang Prabang, a monk related to me a popular legend according to which the bones of the buffalo Dvó̱raḥbī are supposed to be lying in the vicinity of Meū'aṅ Kāsī in northern Laos. The mountain Khao Khuai (horn of the buffalo) near Vientiane is also believed to be named after the buffalo Dvó̱raḥbī.[3]

The geographical setting of the story

The whole story is built around three princes descending from the same royal line: Rābaḥnāsvn, Rāma and Bā̱rī ruling over the kingdoms of Laṅkā, Ku̱ru̱ăthaḥnaḥgan and Kāsī.

The kingdom of Kāsī seems to be identical with the city of the same name situated in the northern part of Laos. In fact, according to the local legends, the bones of the buffalo Dvó̱raḥbī are still preserved in the vicinity of Kāsī.

In the present state of our knowledge, it does not seem easy to locate the island kingdom of Laṅkā mentioned in this text. Prince Dhani Nivat suggested that Laṅkā, mentioned in the Lao text, should be identified with Lankasuk in the

1. *Infra*., p.48
2. VR, IV. 11.
3. In the *Phra Lak Phra Lam* (Part II, pp. 199—266), the story of the buffalo is narrated at great length. The Malay version of the story (HSR) also describes this episode. According to one version of this text, Sultan Abd-el Malik narrates this story to his son to be a warning to him. A. Zieseniss, *The Rāma Saga in Malaysia*, Singapore, 1963, p. 51. For the Thai version of the episode see *The Ramakien* (translation) by Ray A. Olsson, Bangkok, 1968, pp. 54, 86—88. In modern Thai, some expressions of proverbial value can be traced back to this episode. "To measure the hoof prints" means to be contemptuous of one's parents. In fact, the young buffalo Dvó̱raḥbī (Thoraphi) measures his hoof in the hoof print of his father because he wants to kill him as soon as he is grown up. "A child like Thoraphi" is one who does not obey his parents. Some place-names in Thailand are also associated with this episode. Near Bang Wra in the province of Lopburi, "the stream of Sukhrip issues from a cave in which, following the legend, Phali killed the buffalo Thoraphi—this cave bears Phali's name. Near Pak Thongchai in the province of Nakhon Ratchasima is mount Thoraphi, from which Phali threw the buffalo 200 kilometers through the air to Lopburi". Cf. Christian Velder, *Notes on the Saga of Rāma in Thailand*, JSS, 1968 LVI (1), p. 38, 46.

Malay Peninsula.[1] In my opinion, in the Laotian versions of the Rāma story, Laṅkā corresponds to Śrī Laṅkā, since the Buddhist writers of Laos are expected to be more familiar with this island[2].

The narrator includes Kuṟuṟăthaḥnaḥgan in Jambudvīpa and describes Rāma, the king of Kuṟuṟăthaḥnaḥgan[3] as the overlord of one hundred and one kings of Jambūdvīpa.[4] From his description, it seems that the island of Laṅkā was outside the territory of Jambūdvīpa.

The Kingdom of P̱ăṯṯaḥhlum[5] situated in the bed of the ocean appears to be a mythical place name. Utankuṟudvīp (Uttarakurudvīpa)[6] and Mount Yugăndăn (Yugandhara),[7] mentioned in the text, are well-known from Indian sources, but we do not know if these mythical place names were actually used in the Laotian topography.

After the victory of Laṅkā, the narrator relates the founding of new settlements by Rāma. It is significant that the legend regarding these settlements in modern Thailand is identical to the one which is narrated in the *Phra Lak Phra Lam*.[8] It seems that the legend was popular in Laos and some parts of Thailand, and was incorporated independently into two versions.

After shooting his arrow Dătsaḥ bón to the northwest, Rāma orders Hanumān to follow the arrow carrying Mount Săpbyā on his palm, and to place the Mount where it falls. Accordingly Hanumāna places that Mount where the arrow falls, and after clearing the area, he waits for Rāma. Since Hanumān clears the

1. Dhani Nivat, "The Rāma Jātaka" (*Collected Articles by H.H. Prince Dhani Nivat*, the Siam Society, Bangkok, 1969), p. 88.
2. LL. I, p. XIII, n.6.
3. The country of Kuru, one of the sixteen Mahājanapadas, is frequently menticned in the Buddhist literature. According to a tradition recorded by Buddhaghoṣa, when Māndhātā returned to Jambūdvipa from his sojourn in the four Mahādvīpas and in the devalokas, there were in his retinue a large number of the people of Uttarakuru. They settled down in Jambūdvīpa, and their settlement was known as Kururaṭṭha. G.P. Malalasekera, *Dictionary of Pāli Proper Names*, London, 1960, vol.I., p. 641.
4. Jambudvīpa is one of the four Mahādvīpas or great continents included in the universe. According to Buddhist texts (*Vinaya Piṭaka*, I,30; Sutta Nipāt, II.443; *Visuddhimagga*, I.205f.; *Sāmantapasādikā* I.II), this continent derives its name from the Jambū tree. This explanation is also offered by the author of the *Gvāy Dvōṟaḥbī*. *Infra*., p.70.
5. For the identification of this kingdom with Phattalung near Naknon Sri Thammaraja, see Prince Dhani Nivat, *op. cit.*, p. 88.
6. Uttarakuru is often mentioned in the Buddhist literature as a mythical region. *Cf.*, G.P. Malalasekera, *op. cit.*, vol. I. p. 355. Some of the Laotian monks identify it with Udon in the north-east Thailand.
7. Yugandhara is supposed to be one of the mountains of the Himālaya. *Cf.*, G.P. Malalasekera, *op. cit.*, vol. II, p. 695.
8. LL II, p. 391 ff.

area without fixing an auspicious day for the work, Rāma abandons (*laḥ*) that place, and as such it is called Laḥvō2. (Lavo).[1]

Rāma establishes another city called Bitsaḥnulōk.[2] He descends the river still further and stays in an area where his people make festivities for seven days. The place is called Naḥgansvăn[3] (the heavenly city) because people enjoyed there the happiness of heaven (*svăn*). An aged man tells Rāma that the area around a neighbouring hill is suitable for settlement if a demon named Năndīṛāj and his one thousand attendants who protect the hill could be killed. Rāma proceeds to the hill and shoots an arrow at the demon who flees to the north east of Lavo. The hungry demon orders his attendants to bring sour fruits for him. But due to supernatural powers of Rāma's arrow, all fruits of the area turn sweet. The demon dies since he could not get sour fruits. A mound called Năndıṛāj comes into being after his dead body is covered with rocks and earth. In the vicinity of this mound, Rāma builds a city and a boundary wall around it. The city is called Aḥyutdiyā (Ayutthaya).[4]

Folklore in the story

Folklore elements have been introduced in the story in an effort to enhance the popular appeal of the narrative. Though the legends are quite naive, they lend local colour to the story. The text offers some interesting motifs and new material for the study of folklore in Laos.

Origin of the skirt (sin)

Năṅ Kāsīṛājditā, the wife of Bāṛī is wounded in a duel with the buffalo Dvóṛaḥbī. She rolls naked on the ground since her skirt (*sin*) is torn to pieces. People reassemble these pieces, and adding some new pieces they make a new skirt. The art of making beautiful skirts with several pieces dates from that event.[5]

Horns of the buffalo

While fighting with the buffaloes, Năṅ Kāsīṛājditā is pierced by one of them. Because she falls on the buffalo's horns they are bent backward and curved. Since

1. Lopburi in modern Thailand.
2. Phitsanulok in modern Thailand.
3. Nakhon Sawan in modern Thailand.
4. *Infra.*, p. 67.
   According to the HSR (p. 102), after the victory of Laṅkā Rāma establishes the city of Ayodyā (Sh : Andyā) pūrī nēgārā at the dwelling place of ascetics (?) where he lives with Lakṣamaṇa , Sīta and Hanumān and declares it to be the inheritance of his descendants.
5. *Infra.*, p. 49.

then all the buffaloes have their horns curved and bent backward.[1]

The monkeys

On his way to Laṅkā, the monkey Hanumān arrives at the dwelling of a sage and stays there for a night. Next morning, a blood sucking leech bites him while he is washing his face in the pond of the hermitage. The leech drops from his forehead when he applies his saliva on it. With the tip of a towel, he wipes off the blood from his forehead and then strokes his body with the towel. Since then the monkeys have red hair.[2]

The sage offers a small ball of rice to Hanumān. The monkey eats to his fill, but he is unable to finish the small quantity of rice due to supernatural powers of the sage. So he puts the remaining rice in his jaw. Since then the monkeys have the habit of putting things in their jaw.[3]

When Hanumān's body catches fire, he runs up to the palace of Laṅkā's king and burns the palace. Since then, when a monkey's body catches fire, he dares to go up to the roof of a house.[4]

When Rāma does not believe Hanumān's claim that he had burned the palace of Rābaḥnāsvn in Laṅkā, the monkey says, "I beg you, Great King, to cover your ears with your hands and listen. You will hear the crackling sound, "Hup ! Thup !!" of fire burning the palace of Laṅkā's king". This kind of noise is heard even this day.[5]

The bat plays trick

When Rāma begins the construction of rafts over the ocean in order to link the island of Laṅkā with the opposite shore, not only men but all quadrupeds and bipeds except the eagle, Ruṅ2 Gāv, the pigeon and Cak Bā2 volunteer their services for this enterprise.

All the beasts came to work except the bat who plays tricks to avoid work. Thus, when a bird comes to ask the bat to work, he replies, "I am a bird."

When Rāma knows this, he orders, "Do not let him perch anywhere on my earth." Since then the bats have been perching on trees, on cliffs and in the caves.[6]

1. *Infra.*, 54 Praphulladatta Goswami, in his work *Ballads and Tales of Assam* (Gauhati, 1969, 2nd ed., p.185), refers to a motif explaining why the buffalo's back became arched.
2. *Infra.*, p. 56.
3. *Infra.*, p. 56.
4. *Infra.*, p. 58.
5. *Infra.*, p. 59.
6. *Infra.*, p.60"There are many folktales, fables and myths in which the bat is a principal character : in the Philippines, Africa, North and South America, among the Arabs, Europeans, and Polynesians. The European fable of the bat, who joined both sides in a war between

When the birds come to ask the pigeon to work, he also refuses to work. Since then the pigeons have been moaning. The bird Cak B̲ā2 is also not allowed to perch on the earth.[1]

the animals and the birds, has been shown to be literary and not of folk making. But the Greek and Cherokee have a story in which the bat is refused by both sides as being neither animal nor bird, but when tolerated by animals (he has teeth) he wins the game for them". *Standard Dictionary of Folklore Mythology and Legend* (editor : Maria Leach, Funk & Wagnalls. Co.), New York, 1949, vol. I, p. 121.

The Laotian version of the story is similar to a folktale popular among the Lap-Chas. According to this folktale, the bat plays tricks for not paying tax. When the king of the birds demands tax, he shows his teeth and says that he is not a bird. He argues that since he belongs to the family of rats, he would not pay any tax. On the other hand, to the king of rats he declares that he is not a rat and does not belong to his tribe. "Look", he says, "I have wings so I belong to the birds". G. De Beauvoir Stocks, "Folk-Lore and Customs of the Lap-Chas of Sikhim", *Journal and proceedings of the Asiatic Society of Bengal*, New-series, XXI, 1925, pp.371-372.

1. *Infra.*, p60 For the motif "green pigeon is always mourning" see Stith Thompson and Joans Baly, *The Oral Tales of India*, Bloomington, 1958, p. 42.

CHAPTER II

THE GVĀY DVÓṚAḤBĪ IN RELATION TO INDIAN AND EXTRA-INDIAN VERSIONS OF THE STORY OF RAMA

A comparative study of different versions of the story of Rāma is a difficult task, because of surprisingly large number of these versions. Many of these versions are still in manuscript form, and are not easily accessible. In the absence of a comprehensive motif-index of various versions, any meaningful comparative study does not seem possible.

In view of these limitations, I have preferred to compare the Gvāy Dvóṛaḥbī with the *Rāmāyaṇa* of Vālmīki in order to determine its position *vis-à-vis* the Indian epic. The divergences as well as similarities with the Indian Epic have been fully recorded. Other Indian versions have been referred to only when they offer a parallel motif.

Of the various Laotian versions, the *Bṛaḥ Lăk Bṛaḥ Lām* has been chosen for a detailed comparison, since the entire text is now available. The resumé of the *Bómmaḥcăk* given by P.B. Lafont has also been used. Attempt has been made to fully record the divergences and similarities with these two versions with a view to determining the position of the *Gvāy Dvóṛaḥbī* in relation to the Laotian versions. Parallel motifs from some South East Asian versions have been also noted.

To facilitate the comparison, each episode has been studied in two sections. The first section offers the summary of the episode as narrated in the *Gvāy Dvóṛaḥbī*. The second section contains the comparative study.

Genealogy

I

In the first aeon (*kalpa*), a *Mahā Brahma* named Ṭăppaḥṛaḥmĕnsvn rules the kingdom of Kāsī. Later his three sons, Dăṭṭaḥṛătthaḥ, Vilunlaḥhaḥ and Viṛūppăkkhaḥ rule the kingdoms of Kāsī, Laṅkā and Kuṛuṛăthaḥnaḥgan. Dăṭṭaḥṛătthaḥ has two sons—Bāṛī (Vālin) and Sugīp (Sugrīva), and a daughter Nāṅ Kāsīṛājditā. Nāṅ Kāsīṛājditā is married to her elder brother Bāṛī.

Vilunlaḥhaḥ the king of Laṅkā has three sons—Ṛābaḥnāsvn (Rāvaṇa), Bikbī (Vibhīṣaṇa) and Indaḥjik (Indrajit). Viṛūppăkkhaḥ, the king of Kuṛuṛăthaḥnaḥgan has two sons—Rāma and Lakkhaṇa.

II

The genealogy as presented in the GD is the result of a long process of transformation and adaptation. It corresponds neither to any Indian nor to any extra-Indian version except the LL with which it partly agrees. In the LL, Dăṭṭaḥṛătthaḥ and Vilunlaḥhaḥ are the sons of Ṭăppaḥṛaḥmĕnsvn. Rāvaṇa, Vibhīṣaṇa and Indrajit are the sons of Vilunlaḥhaḥ. Dăṭṭaḥṛătthaḥ's sons are Rāma and Lakṣamaṇa and his daughter is Nāṅ Căndaḥ. Vālin and Sugrīva are the sons of the wife of a sage born as a result of her illegitimate connections with the sun god.[1]

The episode of Dundubhī being quite popular in Kāsī, the oral tradition has tried to bring Vālin and Sugrīva, the principal figures in this episode at par with Rāma and Rāvaṇa, the two main characters in the Indian epic. Thus, the parentage of Rāma has been transferred to Vālin and Sugrīva, and a new parentage has been invented for Rāma in the *Gvāy Dvóṛaḥbī*.

Birth of Sītā

I

Assuming the form of Indra, Ṛābaḥnāsvn seduces Nāṅ Sujātā, the chief queen of Indra. To take revenge upon him Nāṅ Sujātā reincarnates herself on the lap of Ṛābaḥnāsvn. On the advice of the astrologers who predict that the child will cause his death, Ṛābaḥnāsvn casts her adrift on a raft shutting her up in a golden casket. When her raft arrives at the shores of Jambūdvīpa a sage named Kassapa adopts her. He calls her Sītā because after opening the casket he sees inside the little girl raising her hand and rubbing (*sī*) her eyes (*ṭā*).

II

In the GD, Sujātā, the wife of Indra, reincarnates herself on the lap of Rāvaṇa to take revenge upon him. The VR offers the story of Vedavatī as a parallel to this episode: Offended by Rāvaṇa, Vedavatī reincarnates herself as Sītā, emerging from the sacrificial ground of Janaka.[2] In the UP, Princess Maṇīmatī of Alkāpurī reincarnates herself as Sītā, the daughter of Rāvaṇa, because the latter tries to seduce her.[3] The Kash. R. mentions that Mandodarī was originally a fairy. She takes human form merely to compass Rāvaṇa's destruction.[4]

However, no known Indian or extra-Indian version seems to mention Sītā's birth on the lap of Rāvaṇa. The LL describes her as the daughter of Nāṅ Căndaḥ,

1. LL, I, p. 3, pp. 77-82, 53-54, 66-67; LL,II, p. 163.
2. VR, VII. 17
3. UP, 68.
4. G.A. Grierson, *The Kāshmīri Rāmāyaṇa*, Calcutta, 1930, p. XIX.

the wife of Rāvaṇa.[1] In the BC, she emerges from a tree in the garden of Brahmachakra (Rāvaṇa).[2] The VR does not agree with these versions according to which Sītā is either the daughter of Rāvaṇa or is in some way associated with him at the time of her birth. According to Vālmīki she is supposed to have sprung from the furrow (Sītā) made by king Janaka while ploughing the ground to prepare it for a sacrifice instituted to obtain progeny.[3] The episode of Vedavatī is also influenced by this version.[4]

The GD and many other versions offer the same reason for the abandonment of Sītā: It is predicted that she will cause the death of Rāvaṇa, her father.[5] In the LL, however, she is cast adrift because she tries to kill Rāvaṇa with a knife.[6] In the BC, this is because she turns herself into a *yakṣiṇī* after emerging from a tree.[7]

The UP and the VH mention Sītā as the daughter of Rāvaṇa, but do not refer to her being cast adrift. Due to the Valmikian influence on both these versions Sītā is buried at the instance of her parents, and is later discovered by Janak. According to the Kash. R., Mandodarī, the wife of Rāvaṇa ties a stone to the neck of her daughter (Sītā) and casts her into a river. The GD and the other South East Asian versions should be based on some early tradition from which the Kash. R., an eighteenth century text has drawn its information.

According to the LL and the BC also, Sītā is cast adrift by Rāvaṇa. In the LL, however, she travels up to the age of 15 in a magical boat before meeting the sage who adopts her. In the course of her journey, she frequently encounters young men who make amorous proposals and once accepts the hospitality of the Nāga king in the under world. All these details are missing in the GD and seem to be later additions.

Marriage of Sītā

I

The news of Sītā's beauty spreads all over Jambūdvīpa through hunters. Hundred and one kings of Jambūdvīpa arrive at the hermitage of her adoptive father to seek the hand of Sītā. The sage agrees to give Sītā to him who is able to lift the bow named Saḥhătsaḥthānaḥdaḥnū. The bow was given to the sage by Indra who was fellow ascetic before being reborn in the heaven. As many as one thousand men could lift this bow.

The hundred and one kings, unable to lift the bow, camp at the hermitage for years until Rāma and Lakkhaṇa arrive there after completing their study in Takkasilā. Having arrived in the vicinity of the hermitage, they hear great noise

1. LL, II, pp. 20—28.
2. P.B. Lafont, *Pa Lak-P'a Lam P'ommachak*, EFEO, 1967 p. 21.
3. VR, I,65.
4. VR, VII. 17. Cf. Camille Bulcke, *Rāmakathā*, Allahabad, 1971, p. 109.
5. Forsimilar Indian and South East Asian versions cf. Camille Bulcke, *op. cit.*, pp 366-369.
6. LL, II, p.25.
7. P.B. Lafont, *op. cit.*, p. 21.

made by the troops of hundred and one kings. On the request of his elder brother, Lakkhaṇa first goes alone to the hermitage, enquires about the matter and examines the bow. Then both of them proceed to the hermitage.

While they are on their way to the hermitage, Sītā sees them from the window of her palace, and overpowered by passion, becomes unconscious.

Rāma raises the bow on to his elbow as easily as a woman raises her cotton gin, and flicks the bow-string with an arrow, producing a mighty sound like thunder in the ocean.

After witnessing his great prowess, the hundred and one kings of Jambūdvīpa accept Rāma as their overlord and the sage gives the hand of Sītā to him. Accompanied by his younger brother and his wife, Rāma sets forth on his journey back home.

II

Like the GD, the BC and one of the panels of Vat Oup Moung mention the hundred and one kings making vainful efforts to draw the bow.[1] According to the GD these kings submit to Rāma when the latter draws the bow.

In the VR, a large number of kings fail to draw the bow of Śiva. Disappointed they beseige Mithilā, but are defeated by Janaka. After this event, Rāma breaks the bow and wins the hand of Sītā.[2] In the later Indian sources, Rāma draws the bow in the presence of other suitors.[3]

Neither the GD nor the VR refers to Rāvaṇa's presence in the suitors' contest. In the LL, however, Rāvaṇa tries in vain to draw the bow. To console him the sage offers him Nāṅ Suddō, a maiden magically created by him. After Rāvaṇa's departure, Rāma arrives on the scene and wins the hand of Sītā.[4]

According to the VR Śiva offers the bow to Devarāta, the forefather of Janaka.[5] The GD presents an altogether different version of the origin of the bow. A companion of the foster father of Sītā passes away from this world, and is reborn

1. *Infra.*, p.77.
2. VR, I, 65-66, In the Cambodian version, Rāma bends the bow and shoots an arrow to show his strength. The. sculptors of Angkor Wat follows this version, discarding the Valmikian account. F. Martini, "En marge du Rāmāyaṇa Cambodgien", BEFEO, 38, pp. 285-295.
3. *Nṛsiṁha Purāṇa, 47*; *Bhāgavat Purāṇa, 9, 10*; *Ādhyātma Rāmāyaṇa, I.6, 24.* Cf. HSR: Rāvaṇa and Indrajita are present at suitors' contest. A Zieseniss, *The Rāma Saga in Malaysia*, Singapore, 1963, p. 21.
4. LL, II, pp. 76-80, 118.
5. VR, I.65.8-5. In some other Indian sources, Janaka himself receives the bow from Śiva. Cf. *Padma Purāṇa*, chap. 112; Kṛttivāsa. I.51; For the Kash. R. See G. A., Grierson, *op. cit.*, p. XXIV; RK, p. 77 : The bow belongs to Isuan (Śiva). HSR: The bow is made of the backbone of a Mahārisi. Betara Guru offers it to Brahmā. Brahmā, in his turn, offers it to the sage Kali, the foster father of Sītā. Cf. A. Zieseniss, *op. cit.*, p. 21.

as Indra in the heaven. This Indra offers him a bow. The bow is so heavy that one thousand men are required to raise it.[1]

In the VR, Viśvāmitra takes Rāma and Lakṣamaṇa from Daśaratha to kill Mārīca and Subāhu, and to protect his sacrifice. After they accomplish this task, he leads them to Mithilā where Rāma wins the hand of Sītā.[2] In the GD, Rāma and Lakṣamaṇa go to study in Takkasilā. On their journey back home they visit the hermitage of the foster father of Sītā. According to the LL, they set forth from their kingdom to search for Sītā after learning about her beauty.[3]

The GD's version that Lakṣamaṇa first goes to the hermitage and examines the bow has its parallel in other South East Asian versions. In the RK., Rāma asks Lakṣamaṇa to ascertain the weight of the bow. After he picks it up, he realises that it would be a very simple thing to draw the bow. But he does not shoot it, knowing about Rāma's love for Sītā.[4] In the HSR also, Rāma commands Lakṣamaṇa to try out the bow. Lakṣamaṇa touches the bow with the tip of his foot at which it rears up of its own accord. He then goes back to Rāma to accord him the honour of taking the shoot.[5] In the LL and the VR, Lakṣamaṇa does not come in picture.

Some post-Valmikian works (from 8th century onwards) describe Rāma and Sītā falling in love at first sight. In the KR, this happens when Rāma enters Mithilā: Sītā standing by the window of her lofty mansion, and Rāma standing below see each other and fall in love. Rāma vanishes out of sight, Sītā feels helpless, and unable to control her passion for Rāma, she moans and laments for him.[6] According to the RK., when Rāma arrives in Mithilā, he sees Sītā sitting at the window of the palace, and falls in love with her.[7]

The GD describes the reaction of Sītā alone: Seeing Rāma from the window of her palace, she is overpowered by passion, and losing consciousness, collapses

1. LL, II p. 76. The bow is one *kōt* (*koṭi*) heavy. One *koṭi* is equal to ten million. In Lao, this term signifies a countless number.
2. VR, I, 29-30; HSR: the sage Kali, the foster father of Sītā, himself visits Daśaratha and invites his sons to participate in the suitors' contest. Cf. A. Zieseniss, *op. cit.*, p. 20: RK, p. 78: Rāma and Lakṣamaṇa go to the kingdom of Janaka on an invitation to participate in the contest.
3. LL, II, p. 93.
4. RK, pp. 78-79.
5. A. Zieseniss, *op. cit.*, p. 22.
6. S. Singaravelu, A Comparative Study of the Sanskrit, Tamil, Thai and Malay Versions of the Story of Rama, JSS, LVI (2) July 1968, p. 174. Cf. *Asamīyā Bālakāṇḍa*, chap. 39. In another version, Sītā falls in love with Rāma, seeing him in the suitors' contest. *Mahānāṭaka*, I; *Kalki Purāṇa*, 3.3.29; *Ānanda Rāmāyaṇa* I, 3, II—120; *Kṛttivāsa Rāmāyaṇa* I, 60-61, cf. Camille Bulcke, *op. cit.*, p. 353.
7. RK., p.78

inside her palace. The KR and other Indian works refer to both Sītā and Rāma falling in love at first sight. The RK, on the other hand, notes only Rāma's reaction. Neither the VR nor the LL describes this episode.

Abduction of Sītā

I

To help his chief queen Nāṅ Sujātā, reincarnated as Sītā, Indra turns himself into a golden deer, and passes in front of Sītā. Since Sītā insists on getting the golden deer, Rāma follows the animal, leaving her to the care of Lakṣamaṇa. Worried by the long absence of his brother, Lakṣamaṇa goes out to search for Rāma after entrusting Sītā to the care of the Earth goddess.

Perceiving with his divine eyes that Sītā is alone in the forest, Rāvaṇa hurries off from Laṅkā to abduct her. His first two attempts are vainful since the Earth goddess holds her firmly. But later she releases Sītā since Rāma expresses his distrust in her. Finally Rāvaṇa takes Sītā off to Laṅkā. The golden deer then disappears. On his return Rāma does not find Sītā. Weeping and wailing, he searches for her in the forest and mountains remembering her qualities as a perfect wife.

II

While the GD, describes Indra as instrumental in the abduction of Sītā, the VR, mentions Śūrpaṇakhā as the instigator. She incites Rāvaṇa to abduct Sītā after Lakṣamaṇa mutilates her nose and ears.[1] According to the LL Rāvaṇa plans the abduction on his own initiative after perceiving with his divine eyes Rāma's success in winning the hand of Sītā. He sets off from Laṅkā to abduct her.[2]

Unlike the GD which mentions Indra in the form of a golden deer, the VR refers to Mārīca, turned into a golden deer at the command of Rāvaṇa.[3] The HSR mentions two demons, one in the form of a gold deer and the other in the form of a silver deer.[4] According to the LL Rāvaṇa magically creates a golden deer after using many magical devices in vain.[5]

In the VR, the golden deer utters "Sītā, Lakṣamaṇa" simulating the voice of Rāma at the time of its death.[6] According to the LL, Sītā hears Rāma crying for

1. VR, III. 17, 30-33.
2. LL, II. 125. In the BC, Lakṣamaṇa kills the two daughters of Nang Tharikhata, the sister of Brahmacakra (Rāvaṇa). P. B. Lafont, *op. cit.*, p. 24.
3. VR, III. 35-40.
4. A. Zieseniss, *op. cit.* p. 41.
5. LL, II. pp. 126-134. In the BC, Nang Tharikhata turns herself into a golden deer. P.B. Lafont, *op. cit.*, p. 24. According to the Burmese version Bambi (Śūrpaṇakhā) takes the guise of a golden deer. J. P. connor, "The Rāmāyaṇa in Burma", Journal of the Burma Research Society , Vol. XV, 1925, pp. 80-81.
6. VR, III. 42.14.

help due to the sins of her past life.[1] The GD has omitted this motif—the golden deer disappears after the abduction of Sītā.

In the GD, Lakṣamaṇa goes on his own initiative to search for Rāma. In the VR, on the other hand, he goes out because Sītā accuses him of the evil intention of marrying her after the death of her husband.[2] The same accusation is found in the LL and the HSR.[3]

The GD agrees with the BC and the LL, in describing the role of the Earth goddess under whose protection Lakṣamaṇa leaves Sītā. The goddess releases Sītā from her firm hold only after Rāma expresses his distrust in her.[4] The VR does not mention any measure taken by Lakṣamaṇa for the protection of Sītā. In the later works, Lakṣamaṇa draws a circle around Sītā's hut.[5] According to the HSR, Lakṣamaṇa bids the Earth to hold fast the foot of any man who attempts to cross the circle drawn around Sītā's hut.[6]

Rāma's Meeting with Sugrīva

I

One day, while in search of Sītā, Rāma drinks some water brought by Lakṣamaṇa from a stream. The water tastes of tear. He suspects of a man weeping nearby. Finally he discovers Sugrīva at the source of that stream, weeping and being enveloped by the gum secreting from his eyes. Seeing Rāma and Lakṣamaṇa, Sugrīva wants to get up, but he is unable to do so. Rāma and Lakṣamaṇa then wash him to remove the gum around him.

II

With some minor variants the LL and the HSR (Ro) narrate the same circumstances under which Rāma and Lakṣamaṇa meet Sugrīva. In the LL, Lakṣamaṇa instead of Rāma, tastes the water. It tastes foul and sour. Braḥ līcăn (Vālin) is enveloped by the gum secreting from his eyes, but he gets up by himself without the aid of Rāma and Lakṣamaṇa.[7] In the HSR (Ro), Rāma sends his arrow in search of water. Lakṣamaṇa follows the arrow and fetches the water that tastes of fish.[8] The

1. LL, II, p. 136. In the BC, the golden deer actually simulates Rāma's voice. P.B. Lafont, *op. cit.*, p. 24. According to the HSR, Rāvaṇa himself simulates the voice of Rāma. A. Zieseniss, *op. cit.*, p. 44.
2. VR, III. 43. 5-6.
3. LL, II, p. 137; A Zieseniss, *op. cit.*, p.45.
4. P.B. Lafont, *op. cit.*, p. 24; LL, II. p. 139.
5. *Hanumān Nāṭaka*, Act III, v. 59,
6. A Zieseniss, *op. cit.*, p. 45.
7. LL, II, p. 226, 232.
8. In the HSR (Sh), the water tastes of tears. *Cf.*, A. Zieseniss, *op. cit.*, p. 53. The Tibetan version mentions a black stream formed by tears flowing from the eyes and nostrils of the monkey Sugrīva. V. Raghavan, *The Rāmāyaṇa in Greater India*, p. 12.

VR offers an altogether different version according to which the encounter is made possible through Hanumān.[1]

It has been suggested that the above non-Valmikian version of Rāma's encounter with Sugrīva is derived from some Indian sources. In the *Ṭīkā Rāmāyaṇa* of Māheśvaradāsa, Rāma's thirst is mentioned in the context of this encounter. Instead of tears of Sugrīva, this work of the 17th century refers to his saliva.[2]

Episode of the Buffalo Dvóṛaḥbī

I

Sugīp (Sugrīva) relates the episode of Dvóṛaḥbī to Rāma and Lakṣamaṇa :

"A group of buffaloes, Dvóṛaḥbī—with huge body and sharp horns—came to the city of Kāsī and pierced the people with their horns. Those buffaloes instructed each other to gore accurately. The elder among them struck at the *hmāk khām pam*2 tree. When the fruits fell down, he intercepted them all with his horns.

"My elder brother Bāṛī (Vālin) announced a reward of one thousand gold (pieces) to one who could chase those buffaloes away. However, none was able to do so. When Nāṅ Kāsīṛājditā was unable to persuade both of us to fight with the buffaloes, she proceeded herself to fight with them, though she was in an advanced stage of pregnancy. In course of the duel, a buffalo rendered her blind, piercing both of her eyes. Wounds that she sustained resulted in the abnormal delivery of twin sons —Óṅgót and Vaṛaḥyót.

"Then both of us went out and killed many of the buffaloes. The surviving buffaloes ran into a cave. Before entering into the cave, Vālin, my elder brother, said to me, 'If you see thick blood coming out, it will be buffalo's blood. In this case, you should wait for me. If you see clear and thin blood, it will be my blood. Then you should go back and rule the kingdom of Kāsī'. As clear and thin blood streamed out, I thought my brother dead and returned to rule the kingdom of Kāsī. After killing all the buffaloes, Vālin came out, but he did not see me. He was very angry, and after returning to Kāsī, he drove me out of the city".

II

According to the GD Vālin fights with a herd of buffaloes called Dvóṛaḥbī, not with a demon or the leader of a herd. In the VR, he fights with a demon called Māyāvī, the son of Dundubhī.[3] According to the LL, the HSR and the RK, Vālin faces

1. VR, IV. 1-4.
2. Camille Bulcke, *op. cit.*, p. 462.
3. VR, IV. 9.4. It has been pointed out that Māyāvī was infact Dundubhī's brother. According to the *Vāyu Purāṇa* (68.28) and *Brahma Purāṇa* (III.6 29), Māyāvī, Dundudhī and Mahiṣa were the sons of Maya and Rambhā. In the Bombay edition of the *Rāmāyaṇa* (VII. 12.13), Māyāvī and Dundubhī are mentioned as Maya's sons and Mandodarī as their sister. It is believed that by some confusion in the text, Māyāvī is called both *pūrvaja* and *suta* of Dundubhī. Cf. *The Vālmīki Rāmāyaṇa (Critical Edition)*, IV, p. 457. It is significant

the leader of a herd.[1]

Neither the VR nor the GD refers to the episode of patricide. However, in the LL, HSR and RK, the buffalo kills all the bull calves. One calf escapes, and after killing his father, challenges Vālin.[2] In the VR, Dundubhī challenges the Ocean who directs him to Himavān. The latter directs him to Vālin.[3]

Like the VR, HSR, LL and RK, the GD mentions the colour of blood as the indicator of the death of Vālin and the buffalo[4]. In all these sources, Sugrīva seals the mouth of the cave, since he thinks his elder brother dead, after observing the colour of the blood flowing from the cave.

In the VR, HSR and RK, the wife of Vālin does not fight with the buffalo. In the LL, Nāṅ Kóṭṭaḥṛāt, the wife of Sugīp goes to fight with the buffalo on her own accord. In the GD, Nāṅ Kāsīṛājditā, the wife of Vālin fights because Vālin and Sugrīva are unwilling to face the buffalo. In course of duel, she is rendered blind by one of the buffaloes. In the LL, Nāṅ Kóṭṭaḥṛāt is rendered blind not by one of the buffaloes but by the younger brother of her husband at a later stage[5].

Both the GD and the LL refer to the abnormal delivery as a result of wounds sustained by Nāṅ Kāsīṛājditā/Nāṅ Kóṭṭaḥṛāt. In the GD, Nāṅ Kāsīṛājditā gives birth to Óṅgót and Vaṛaḥyót. In the LL, Nan Kóṭṭaḥṛāt gives birth to Jāṭā Bṛaḥyā and Kăllaḥhā Bṛaḥyā.[6]

In the HSR, Sugrīva gives a week's grace to his brother's wife at her request.

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that the South East Asian versions (HSR, RK, LL) mention a son of the buffalo Dundubhi. This suggests that there might have existed a tradition in India according to which Māyāvī was the son of Dundubhī.

Dundubhī is mentioned as a buffalo in the VR, IV. II. 7. Elsewhere, he is said to have assumed the form of a buffalo with sharp horns—*dhārayanmahīsam rūpam tīkṣṇa śṛṅgo bhayāvavaḥ*. (VR, IV. 11.75). The editor of the critical edition holds that Dundubhī was actually Mahiṣa's brother, and attributes this discrepancy to some confusion in the text. Again, it is significant to note that Dundubhī is described as a buffalo in the South East Asian versions (HSR, RK, LL).

While the cantos 9-10 of the Kiṣkindhākāṇḍa describe a duel between Vālin and Māyāvī, the son of Dundubhī, the canto 11 narrates a duel between Vālin and Dundubhī himself. It is not easy to explain as to why the VR first describes the duel with Māyāvī and then with his father Dundubhī.

1. LL, II, p. 197 ff.; RK, pp. 86-87; A. Zieseniss, *op. cit.*, p. 51.
2. LL, II, p. 197 ff; RK, pp. 86-87; A. Zieseniss, *op. cit.*, p. 51.
3. VR, IV. 11. Cf. LL, II, pp. 210-212; the young buffalo challenges the guardian deities of an ant hill, a tree, and of the sea. The latter directs him to Săngīp and Brahlicăn. In the HSR, the buffalo destroys some ant hills, and then the ants direct him to Vālin. A. Zieseniss, *op. cit.*, p. 51
4. VR, IV. 9. 17. Cf. A. Zieseniss, *op. cit.*, p. 51; RK, p, 87; LL, II, p. 221.
5. LL, II, pp. 214-215, 240.
6. LL, II, p. 218.

In the meantime, Vālin returns.[1] According to the LL, Nāṅ Kóṭṭaḥṛāt asks permission to go and ascertain if her husband was really dead. Finally, she returns with him.[2] The GD simply mentions the return of Vālin after killing all the buffaloes.

Episode of Năndīyăk

I

King Dăṭṭaḥṛăṭṭhaḥ announces a reward for killing Năndīyăk, a demon endowed with the power of destroying anyone by pointing at the head of that person with his fingers. Nāṅ Găndăpbī offers herself for this task. She approaches the great demon and allures him using the thirtytwo characteristics of women. She says, "I am worthy to be your wife, but you are not worthy to be my husband." Thereupon the great demon assures her, "I shall do what you want me to do." Nāṅ Găndăpbī dances and the demon also dances with her. As she raises her arm and points at her head with her finger, the demon also points at his head with his finger, and is instantly killed.

II

Like the GD, the LL and the RK mention Năndīyăk as a demon with the power of killing any one by pointing at him. However, both these works describe him as an attendant of Śiva.

In the RK, Nāray turns himself into a beautiful maiden to kill the demon. In the LL and the GD, a Gandharva maiden does this. In these two works, the demon points at his head, but in the RK, he points at his thigh, and is reborn as Daśakaṇṭha with ten heads and twenty arms.[3]

The episode of Năndīyăk corresponds to a Puranic story. According to the *Skanda Purāṇa*[4] Śiva bestows upon a demon named Kālapṛṣṭha the power of reducing any one to ashes by touching the head of that person with his hand. Later the demon wants to test his power on Śiva himself. Transformed into an enchantress (*mohinī*), Viṣṇu persuades the demon to place his hand on his own head. Thus the demon is reduced to ashes. The same story is found in the *Bhāgavat Purāṇa* which mentions the demon Vṛkāsura in place of Kālapṛṣṭha. Viṣṇu turns himself into a *brahmacārin* to kill the demon.[5]

Birth of Hvóṛaḥmān (Hanumān)

I

King Dăṭṭaḥṛăṭṭhaḥ enquires how Nāṅ Găndăpbī could kill the demon Năndīyăk. In order to explain this, she makes a demonstration of the dance which she had executed before the demon. Seeing her exquisite dance, the king is so much

1. A. Zieseniss, op. cit, p. 51.
2. LL, II, p. 223.
3. LL, II, pp. 245-247; RK, pp. 16-18.
4. *Skanda Purāṇa*, 5.3.67.
5. *Bhāgavat Purāṇa.*, 10.88.13-16.

over-powered by passion that his semen flows down. Nāṅ Găndăpbī collects the semen and wanders about to dispose it off. She meets Nāṅ Kāsī, the blind mother of Óṅgót and Vaṟaḥyót, lying under the shade of a fig tree. She puts the semen in the mouth of the blind woman who consequently bears a son called Hanumān.

II

The GD radically differs from the VR which describes Hanumān as the son of Anjanā, the wife of Kesarī, and the wind god.[1] According to the LL, both Rāma and Nāṅ Bēṅ Sī are turned into monkey. As a result of their union, a monkey son Hanumān is born.[2]

The GD's version seems to be based on the story given in the *Śiva Purāṇa* according to which Śiva's semen flows out seeing Viṣṇu in the form of an enchantress (*mohinī*). The seven sages put the semen in the ear of Anjanā, the daughter of Gautama. Anjanā gives birth to Hanumān, incarnation of Śiva in the form of a monkey.[3] In the GD, Śiva is replaced by Dăttaḥṟătthaḥ, the enchantress (*mohinī*) by the Gandharva maiden and Anjanā by the blind Nāṅ Kāsī.

Hanumān Leaps Towards the Sun

I

Seven days after Hanumān's birth, his mother passes away. Before her death she advises her son to take the ripe fig as his food, recalling how she survived for sometime under a fig tree. One day Hanumān rises into the sky taking the shining red sun to be a ripe fig. His body is completely burnt as he perches on the chariot of the Sun god. Only some bubbles of his blood are stuck to the chariot. The god then restores Hanumān to life by applying the liquid *nāṃ cài gài* 1 to the bubbles. Hanumān now possesses more spiritual powers than before, and is able to turn himself into anything he likes.

II

This episode is found in the VR and some extra-Indian versions with varying details. Both in the VR and the GD, Hanumān confounds the Sun with a ripe fruit. In the VR, he leaps towards the Sun, but does not perch on the chariot of the Sun as he does in the GD.[4]

1. VR, IV. 65; VII 35-36. In the RK, he is the son of Svāhā and the wind god. As a result of her mother's curse Svāhā stands on one foot. The wind god puts his celestial weapons in her mouth and consequently she bears Hanumān. RK, pp. 26-28.
2. LL, II, pp. 165-196. According to the BC Nāṅ Liṅ Lām, the daughter of a sage has the form of a she-monkey and swallows wind. She is enamoured of Pavana, the king of Monkeys, who pours his urine in her mouth. Ten months later she gives birth to Hanumān. P.B. Lafont, *op. cit.*, p. 23. In the HSR, the wife of Gautama curses her daughter Anjanā saying that her mouth will remain open for a hundred years for betraying her secrets. Anjanā begins the ascetic life and lives on the point of a needle in the midst of the sea. Rāma falls passionately in love with her. Two drops of Rāma's sperm are put in her mouth by Rājā Bāyu Itu. She gives birth to a son in the form of a white ape. Cf. A. Zieseniss, *op. cit.*, p. 38.
3. *Śiva Mahāpurāṇa* (*Śatarudra saṃhitā*), chap. 20.
4. VR, IV, 65; VII, 35-36.

While in the GD and the HSR, he is burnt by the rays of the Sun, in the VR, he is struck by Indra with his *vajra*. According to the VR Brahmā brings Hanumān back to life. In the HSR, fish gather up the remains of Hanumān. The Sun stands on him for an hour. In the GD, the Sun restores him to life by an altogether different method.[1]

Rāma kills Vālin

I

Rāma considers it unrighteous to invade Vālin's kingdom keeping in view the antique maxim— "a king who follows his enemy in a foreign territory is guilty". He suggests Sugrīva to bring Vālin out of his kingdom by provoking him for a duel. He also advises his ally to put a white piece of cloth around his head as an identifying mark.

Sugrīva executes Rāma's plan. When Vālin crosses his territory in course of a duel with Sugrīva, Rāma shoots at him. Grasping the arrow firmly Vālin asks the reason for Rāma's attack. Rāma accuses him of having trespassed into other's territory and asks him to let the arrow wound him slightly and take out of his body as much of blood as is required by a fly to satisfy itself. Vālin refuses this proposal saying, "I belong to the lineage of a great monarch. I shall be greately ashamed before my people even if a little of my blood like a grain of sesame drops (from my body). It is better, I die." The powerful arrow, which Vālin is unable to hold any longer, pierces him to death.

II

Unlike the VR and the LL which mention respectively two and three rounds of battle between Vālin and Sugrīva, the GD mentions only one battle.[2]

According to the VR Rāma offers a garland of *gajapuṣpa* to Sugrīva as an identifying mark.[3] In the LL, Rāma's ally puts a white cloth around his head in course of the first round of battle, and wears a red garment in the second round, but his adversary also uses these devices to foil the plan. Finally on Rāma's advice he paints his sole white with lime.[4]

In the GD, Sugrīva puts white cloth around his head.

1. In the BC, when Hanumān leaps forward to swallow the Sun Indra makes him captive. On the intervention of Pavana, his father, Brahmā gets him released and endows him with supernatural powers. P. B. Lafont, *op. cit.*, p. 23. cf. A. Zieseniss, *op. cit.*, p. 39.
2. VR, IV, 12, 16, cf. RK, pp. 123-125, HSR, p. 56; LL, II, pp. 237-245. In the *Mahābhārata* (*Rāmopākhyānam*) Poona edition 3, 264, 19-26, and in the *Nṛsimhapurāṇa*, only one round of battle is described. Cf. Camille Bulcke, op. cit. p. 475.
3. VR, IV. 12. 35-36
4. LL, II, pp. 241-242. In the Tibetan and the Khotanese versions, a mirror serves as identifying mark. Cf. V. Raghavan, *op. cit.*, p, 13,21. In the Thai version, Rāma ties on Sugrīva's arm a piece of his own cloth. RK, pp. 123-125. According to a text in Balinese called *Koetir*, Rāma ties a leaf to the body of Sugrīva. Cf. V. Raghavan, *op.*

In the VR, Vālin accuses Rāma of attacking him unawares. Rāma justifies his action by declaring Vālin guilty of taking away the wife of his younger brother.[1] In the GD and LL also, Vālin accuses Rāma. Rāma in his turn accuses Vālin of trespassing into his territory.[2]

While, in the GD and some other extra-Indian versions, Vālin himself catches the arrow of Rāma before it penetrates in his body, in the LL, Lakṣamaṇa holds it to save Vālin.[3] This episode is omitted in the VR, but it is described in the KR.[4]

In the GD and the RK, Rāma demands a little of Vālin's blood before granting him grace.[5] In the LL, Vālin is asked to bear a scar as little as a grain of rice, a grain of sesame, a hair or the seventh part of a hair.[6] In the HSR, no such demand is made. Rāma simply asks Vālin to return the arrow.[7]

The grounds on which Vālin rejects Rāma's offer are more or less similar in the GD, LL and RK.[8] In the HSR, he does not accept Rāma's offer on the ground that the arrow of Viṣṇu must reach its target.[9]

While, in the VR, Vālin entrusts his only son Aṅgada to Rāma before his death,[10] in the GD, Sugrīva offers Óṅgót, Varaḥyót and Hanumān to Rāma after the death of Vālin. In the HSR, Vālin has two sons—Anggada and Anila whom he offers to Rāma.[11]

Hanumān in Search of Sītā

I

All the kings of Jambūdvpīa assemled at the court of Rāma at Kuruṟătthaḥnaḥgan suspect Rāvaṇa of having abducted Sītā. Óṅgót suggests the name of Hanumān for a mission to Laṅkā. Since Rāma doubts Hanumān's capabilities, the

cit., p. 97. In the HSR (p. 56), a root is tied round Sugrīva and his anus is painted red with cocoanut juice. In the shadow play version, Rāma gives Sugrīva a yellow cloth and asks him to tie it on his head to facilitate his identification. P.L. Amin Sweeney, *The Rāmāyana and the Malay shadow play*. The National University of Malaysia Press, Kuala Lumpur, 1972, p. 105.

1. VR, IV. 17, 12-45; VR, IV. 18.18; KR, IV.7.
2. LL, II. p. 243.
3. HSR, cf. A. Zieseniss, *op. cit*, p. 56; RK, p. 123; LL, II, p. 243.
4. KR, IV. 7.
5. RK, p. 144.
6. LL, II, p. 244.
7. A. Zieseniss, *op. cit.* p. 56.
8. RK, p, 124; LL, II, p. 244.
9. A. Zieseniss, *op. cit.*, p. 56.
10. VR, IV, 18. 46-48.
11. A. Zieseniss, *op. cit.*, p. 56.

latter demonstrates his powers by hovering into the sky, rising up to the heights of Mount Yugandhara and running around the universe.

Hanumān sweeps into the air, and passing over the city of Laṅkā, travels further for a distance normally covered in seven days. He is reduced to ashes at the hermitage of the sage Baḥ Rat Tā Bai when the sage opens his eyes.

The sage restores Hanumān to life by sprinkling *nāṃ cài gàil* on a patch of his blood stuck to the door of the hermitage. Hanumān spends the night at the hermitage. The next morning, after the sage goes away for alms begging, he uses a bamboo twig to brush his teeth, washes his face in the pond of the hermitage where a leech bites him, and finally he sits on the towel with which he has wiped the blood on his forehead. For these three reasons he loses his supernatural powers for seven days.

After returning from the alms begging, the sage offers a small ball of rice to Hanumān which he is unable to exhaust due to the incantation pronounced by the sage. Finally the sage explains to Hanumān the way to Laṅkā. But as he has lost his supernatural powers, he is unable to go through the sky. He takes out "his monkey (self)", transforms it into a horse and rides for seven days before reaching the city of Laṅkā.

In Laṅkā, Hanumān turns himself into an old man and gathers from two maid-servants that Sītā is kept in a garden in the outskirts of the city. After offering her the signet ring of Rāma, Hanumān requests Sītā to return with him. Sītā refuses his proposal saying that she would go only when Rāma releases her by negotiation or war.

Hanumān then enters into the royal palace and finds Rāvaṇa sleeping with his wife. He ties their hair tightly together and writes on the window, "The queen should clench her fist and strike at the head of the king in order to untie the knot." Rāvaṇa loses his divine vision after his wife strikes at his head.

Finally Hunumān is caught. After vainful efforts to kill him by a sword and by a pestle, he is wrapped with oil soaked cloth on the suggestion of one of the men of Rāvaṇa and fire is set to his body. After burning the city of Laṅkā, he jumps into the ocean, extinguishes the fire on his body and then returns to Rāma.

II

The GD does not follow the Valmikian version according to which Jaṭāyu reveals the abduction of Sītā.[1] It also differs from the LL in which the role of Jaṭāyu has been given to Gut (Garuḍa).[2] In the GD, the kings of Jambūdvīpa suspect the hand of Rāvaṇa behind the abduction.

1. VR, III, 63.
2. LL, II, p. 149. In the BC, the monkey Kaḥliṅ informs Rāma [of the abduction. Cf. P.B. Lafont, *op. cit.*, p. 25.

In the VR, Sugrīva recommends the name of Hanumān for a mission to Laṅkā[1], but in the GD, Óṅgót suggests his name, and Hanumān demonstrates his power to convince Rāma of his suitability.

While describing the happenings during Hanumān's journey to Laṅkā, the GD again seems to follow some non-Valmikian version. In the VR, Hanumān neither passes over Laṅka nor he is reduced to ashes by a sage.

The *Torave Rāmāyaṇa* mentions Hanumān travelling 700 *yojana* beyond Laṅkā and his meeting with the sage Tṛṇavindu. The sage tests the strength of Hanumān by making him lift his lotus seat, and then indicates the location of Laṅkā. But he does not reduce Hanumān to ashes as he does in the GD.[2] The LL agrees with the GD in this respect. Hanumān passes over the city of Laṅkā and travels seven days journey beyond Laṅkā. He is reduced to ashes by the fire emerging from the eyes of the sage. The same three reasons for the loss of Hanumān's powers are mentioned in this text. Hanumān's failure to exhaust a lump of rice given by the sage is also recorded.[3] In the HSR, Hanumān's jump takes him to the hermitage of a sage twelve days journey beyond Laṅkā. Hanumān is fed on rice from a bowl which is never empty due to the magical powers of its owner.[4] The RK mentions Hanumān's meeting with the sage Nārada, but the sage does not reduce him to ashes nor does he offer lump of rice. It records how Hanumān is bitten by a leech in somewhat different way, but does not mention the loss of Hanumān's power.[5]

The G.D does not follow the Valmikian version in describing Hanumān's meeting with Sītā. Hanumān first meets the two maid servants of Sītā from whom he learns about her. In the VR, he directly enters the Aśoka grove and meets Sītā.[6] The LLoffers the same version of Hanumān's meeting as given in the GD.[7] In the GD, LL and the VR, Hanumān directly offers the signet ring to Sītā.[8] The HSR records a different version: Hanumān meets forty maidens carrying water for Sītā. He puts the signet ring in the vessel of one of the water carriers.[9]

1. VR, IV, 43.
2. *Torave Rāmāyaṇa*, 5. 1, cf. Camille Bulcke, *op. cit.*, p. 495.
3. LL, II, p. 268 ff. The LL offers an additional episode: the trial of strength between the sage and Hanumān through a small piece of cloth. LL, II, p. 283, 286.
4. A. Zieseniss, *op. cit.*, p. 62. In the Malay version, the sage does not reduce Hanumān to ashes.
5. RK, p. 141 ff. Hanumān makes his body larger, and the sage makes his garden house larger in the same proportion. Finally, the sage wins in this trial of strength by producing cold rain. *Ibid.*, pp. 141-142.
6. VR, V, 12-13.
7. LL, II. p. 289.
8. VR, V, 34; LL, II, p. 289.
9. A. Zieseniss, *op. cit.*, p. 62.

Both in the VR and the GD, Sītā rejects Hanumān's proposal to carry her away from Laṅkā on the ground of chastity, but in the VR additional arguments are offered against this proposal.[1] The HSR mentions the same ground as given in the GD.[2]

Like the GD, the LL describes how Hanumān ties the hair of Rāvaṇa and his wife together. The text presents only two significant points of differences: Rāvaṇa loses not only his divine vision, but also his divine ears, and he himself catches Hanumān with his noose.[3] In the GD, the men of Rāvaṇa catch him.

The GD and the LL seem to follow some non-Valmikian version. In a South Indian version, Hanumān ties the hair of Mandodarī with the foot of the couch and steals her ornaments.[4]

Again while describing the circumstances leading to the burning of Laṅkā, the GD deviates from the VR according to which the destruction of Aśoka grove leads to the capture of Hanumān. Indrajita ties him with the Brahmapāśa. Rāvaṇa orders to set fire to his tail.[5] In the GD, on the other hand, one of the men of Rāvaṇa suggests to wrap Hanumān with oil soaked cloth and set fire to his body (not only to his tail). In the LL, HSR and RK, Hanumān himself suggests this device.[6] Unlike the GD, the LL mentions a second journey of Hanumān to Laṅkā to extinguish the fire left on his tail.[7]

Óṅgót's Mission to Laṅkā

I

Rāma sends Óṅgót (Aṅgada) to Laṅkā with a letter and adequate presents to request for Sītā's release. Rāvaṇa declares that Sītā would be released if Rāma constructs rafts over the ocean linking the city of Laṅkā with the opposite shore.

II

The GD does not follow the sequence of the VR according to which Aṅgada's

1. VR, V. 35.
2. A. Zieseniss, *op. cit.*, p. 63. In this version, Sītā refuses Hanumān's proposal because no man may touch her save Rāma. Cf. RK, p. 147 : Sītā refuses the proposal saying "without revenge there is no victory". In the Kash. R. Sitā refuses the proposal first because Rāvaṇa is her father, and she should not act against his wishes, and secondly because the report that she had been secretly carried off from Rāvaṇa, would injure Rāma's fair fame. Rāma must come himself and take her. G.A. Grierson, *op. cit.*, p. XXXV.
3. LL, II, p. 293.
4. J.S. Fenicio, *Livro da Seita*, ed. J. Charpentier, Upsala, 1933, p. 96. Cf., Camille Bulcke, *op. cit.*, p. 498.
5. VR., V., 46. Cf., A. Zieseniss, *op. cit.*, pp. 62-63; RK, pp. 148-149.
6. LL. II, p. 294; A. Zieseniss, *op. cit.*, p. 63; RK, p. 150. In the Kash R. also, the suggestion comes from Hanumān who kicks Rāvaṇa and overturns his throne. Then he pretends to become senseless, and as if śpeaking to himself, says," I hope they won't tie a mountain round my neck, or set fire to my tail." The demons hear this. They tie a mountain to his neck, and wrapping cotton wool round his tail, set fire to it. G.A. Grierson, *op. cit.*, p. XXXV.
7. LL, II, p. 299.

mission takes place after the construction of the bridge.[1] The BC, on the other hand, follows the Valmikian sequence.[2] In the LL, Rāma sends his arrow as messenger. The mission precedes the construction of the causeway.[3]

Construction of Rafts over the Ocean

I

With the assistance of all the kings of Jambūdvīpa, and all the quadrupeds and bipeds, barring a few exceptions, rafts are constructed over the ocean in succession, linking the city of Laṅkā with the opposite shore. It takes seven years to complete the construction. Hanumān plays the key role in this enterprise.

II

The GD has discarded the Valmikian version according to which the causeway is built by the apes under the direction of Nala, the son of Viśvakarman.[4] It agrees with the LL, RK, and HSR which assign key role to Hanumān in the construction of the causeway.[5]

Hanumān's Relation with the Princess of the Underworld

I

One day, troubled by great noise the king of the underworld city of P̱ăṭṭaḥhlum asks his daughter to look into the matter. Turning herself into a fish, she goes out and sees Hanumān toiling and sweating over the construction of rafts. Having swallowed his sweat, she becomes pregnant and gives birth to Ṟătdaḥyī.

II

In the GD, the princess of the underworld does not destroy the rafts, but in the RK, a mermaid, who is the daughter of Rāvaṇa removes every stone the monkeys place in the ocean in order to delay the construction of the causeway.[6] In the LL also, the four princesses of the underworld destroy the causeway.[7] According to the HSR, (Patani version) the queen of fish orders to destroy it.[8]

Like the GD, the RK, HSR and LL mention the birth of a son as a result of Hanumān's union with the maiden. However, these works do not mention "the sweat of Hanumān" as the cause of pregnancy.

1. VR, VI, 31. Cf., RK, p. 175 ff.
2. P. B. Lafont, *op. cit.*, p. 26.
3. LL, II, p. 309. In the HSR, Hanumān, instead of Aṅgada, is sent to Rāvaṇa after Kumbhakaraṇa is killed. A. Zieseniss, *op. cit.*, p. 65, 161.
4. VR. VI. 15 Cf., Camille Bulcke, *op. cit.*, p. 542.
5. LL, II, p. 321 ff : Hanumān and his three companions build the causeway in three days. In the HSR also, Hanumān directs the construction, but he quarrels with Nula Nila, who assist him. Cf. A Zieseniss, *op. cit.*, p. 67. In the RK (pp. 165-167), Hanumān and Nīlapat begin the work, but as they fight with each other, Nīlapat is removed and Hanumān is ordered to finish the causeway in seven nights.
6. RK, pp. 168-170.
7. LL, II, p. 322 ff.
8. Camille Bulcke, *op. cit.*, p. 599.

Some of the non-Valmikian Indian versions mention the fish attacking the bridge, but do not refer to the birth of a son.[1] According to some other Indian sources, after the burning of Laṅkā, a fish consumes the sweat of Hanumān in the ocean and becomes pregnant.[2]

Banishment of Vibhīṣaṇa

I

Rāma sends Va̱raḥyót with a letter announcing the completion of rafts over the ocean and requesting the release of Sītā. Rāvaṇa refuses to give Sītā back and calls his younger brother Bikbī (Vibhīṣaṇa) for an astrological consultation. Since Vibhīṣaṇa predicts bad luck for the kingdom of Laṅkā and its king in the presence of the enemy's messenger, Rāvaṇa becomes very angry and banishes him from Laṅkā. Vibhīṣaṇa joins the camp of Rāma.

II

Unlike the GD, the VR, RK and LL place Vibhīṣaṇa's banishment before the construction of the causeway.[3] The HSR places this episode after the construction of the causeway.[4]

In the VR, Rāvaṇa is enraged due to Vibhīṣaṇa's counsel to release Sītā. Since Rāvaṇa insults him, he defects with four demons. In the GD, Vibhīṣaṇa's prediction of bad luck in the presence of the enemy's messenger leads to his banishment. Vibhīṣaṇa joins alone the camp of Rāma.

In the RK, Vibhīṣaṇa interprets the dream of Daśakaṇṭha, instead of making astrological calculations, and suggests the release of Sītā. Driven out from the palace he goes alone to the camp of Rāma.[5] In the HSR, Vibhīṣaṇa leaves Laṅkā with his sons and wife.[6] The LL offers a more developed version—Rāvaṇa's brothers, Bikbī (Vibhīṣaṇa), Iddaḥji (Indrajit) and his son *Jeṭṭaḥkummān* advise him to return Sītā. Bikbī's astrological calculations also suggest the same course of action. Rāvaṇa is enraged and throws three of them to the other side of the ocean in front of Rāma's camp.[7]

1. *Setubandha* 7.8; *Jānakīharaṇa*, 14.46; *Bāla Rāmāyaṇa*, 8.52; *Raṅganātha Rāmāyaṇa*, 6.25; *Torave Rāmāyaṇa*, 6.5. Cf. Camille Bulcke, *op. cit.*, p. 678.
2. *Jaiminī Bhārata*, *Narmakathākośa*, *Ānanda Rāmāyaṇa*. I, II, 88, *Bhāvārtha Rāmāyaṇa*, 5.2. Cf. Camille Bulcke, *op. cit.*, p. 678.
3. VR, VI, 10; RK, pp. 153-156; LL, II, p. 309 ff.
4. A. Zieseniss, *op. cit.*, p. 71.
5. RK, pp. 154-155.
6. A. Zieseniss, *op. cit.*, p. 71.
7. LL, II, p. 311.

Abduction of Rāma

I

As Vibhīṣaṇa predicts bad luck for Rāma on the seventh day, all protective measures are taken for his safety. Hanumān expands his palm and protects the sky. Others protect the earth.

On the seventh day, the king of the underworld city of P̱ăṭṭaḥhlum aggrieved by the birth of an illegitimate child to his daughter, carries Rāma off to his palace, and puts him in an iron cage.

Following the indication of Vibhīṣaṇa, Hanumān enters into the underworld through a lotus stalk. Turning himself into an old man he kills two servants of the king of the underworld, who were going to bring from the world of mortals some poisonous liquid to kill Rāma.

He meets two maid-servants. Transformed into a fly, and perching on the shoulder of one of the maid-servants, he enters the palace, and delivers Rāma after smashing the cage into pieces. In a battle, which follows Rāma's release, the king of the underworld is defeated. Ṟătdaḥyī challenges Hanumān, but it is revealed that he is the son of Hanumān. Finally he is crowned as the king of P̱ăṭṭaḥhlum.

II

The abduction of Rāma is described in the post-Vālmikian works. Like the GD, these sources mention Vibhīṣaṇa's forecast or warning. In the MRC, Vibhīṣaṇa warns the monkeys.[1] In the LL, he predicts, "Tonight Rāma will be put in chains or in a cage."[2]

In the GD, Hanumān expands his palms to meet the challenge. In the MRC and other works, he expands his body.[3] In the LL, twelve princes protect the sky, and others guard the area around the camp.[4]

In the GD, the king of P̱ăṭṭaḥhlum abducts Rāma to retaliate the birth of an illegitimate child to his daughter. In the MRC, Mairāvaṇa, the king of Pātālalaṅkā, who is the friend of Rāvaṇa, carries Rāma and Lakṣamaṇa to his kingdom to kill

1. Camille Bulcke, *op. cit.*, p. 595.
   Kṛttivāsa (6, 79-88): Vibhīṣaṇa overhears the deliberation regarding abduction disguised as a bird. RK, p. 183: He indicates this danger after interpreting a dream of Rāma.
2. LL, II, p. 337.
3. Camille Bulcke, *op. cit.*, p. 595. HSR (Sh) Hanumān encircles the palace of Rāma with his body. Cf. A. Zieseniss, *op. cit.*, p. 75. RK., p. 183 : Hanumān makes himself as large as a gigantic fortress and conceals Rāma, Lakṣamaṇa and Vibhīṣaṇa in his mouth. *Kṛttivāsa:* Hanumān expands his tail to protect Laṅkā. Cf. Camille Bulcke, *op. cit.*, p. 557.
4. LL, II, p. 337.

them before the goddess Durgā in order to help his friend.[1]

A stalk of lotus mentioned in the GD, LL, RK and HSR(Sh) as entrance to the underworld[2] is also attested by the MRC.[3]

Both in the GD and the LL, the king of the underworld sends his two servants to bring poisonous liquid to kill Rāma.[4] In the MRC, Mairāvaṇa sends his two spies in advance before he himself goes to abduct Rāma and Lakṣamaṇa.[5]

According to the GD Hanumān, turned into a fly, perches on the shoulder of one of the two maidens carrying water-pitcher in order to enter into the palace of the king of the underworld. In the MRC, he conceals himself in the water pitcher of the sister of Mairāvaṇa.[6] The LL mentions Hanumān and his three brothers assuming the form of green flies.[7]

In the MRC, HSR and RK, Hanumān secures the help of the sister of Mairāvaṇa (Patāl Maharāyan/Maiyarap) after promising to install her son as the king of the underworld.[8] This has been omitted in the GD and the LL.

In the GD and the LL,[9] Hanumān fights with his son after liberating Rāma. According to the MRC and the HSR Hanumān fights with his son (Matsyarāja/Hanumān Tugangganh) at the main gate of the palace.[10]

According to the GD the king of the underworld is defeated and the son of Hanumān is made the king. In the MRC, Mahirāvaṇa is killed and his sister's son Nīlamegha is installed as the king.[11] The LL mentions the establishment of friendly relations with the king of the underworld after the release of Rāma.[12]

1. Camille Bulcke, *op. cit.*, p. 595. Kṛttivāsa (Camille Bulcke, *op. cit* , p. 597); Mairāvaṇa, the son of Rāvaṇa, is summoned by his father to abduct Rāma and Lakṣamaṇa. RK, p. 181: Maiyarap, the king of the underworld, is the cousin of Rāvaṇa. He kidnaps Rāma on the advice of Rāvaṇa. HSR, p. 75: Patāla Maharāyan, the son of Rāvaṇa, executes his father's plan to abduct Rāma.
2. LL, II, p. 339; RK, p. 185; HSR, p. 76.
3. Camille Bulcke, *op. cit.*, p. 595.
4. LL, II, p. 340.
5. Camille Bulcke, *op. cit.*, p. 596.
6. Camille Bulcke, *op. cit.*, p. 596. *Kṛttivāsa Rāmāyaṇa* (Camille Bulcke, *op. cit.*, p. 597): Hanumān enters the palace of Mairāvaṇa assuming the form of a fly. RK, p. 188: He turns himself into a tiny lotus fiber and enters the palace concealed in the breast cloth of the sister of Maiyarap. HSR, p. 77: He conceals himself in the water pitcher of a princess, assuming the form of a lizard/bird.
7. LL, II, p. 340.
8. Camille Bulcke, *op. cit.*, p. 596; HSR, p. 77; RK, p. 188.
9. LL, II, p. 341 ff.
10. Camille Bulcke, *op. cit* , p. 595; HSR, p. 77; RK, pp. 186-187: Hanumān fights with his son Matchanu who guards a lotus pond.
11. Camille Bulcke, *op. cit.*, p. 596, cf. RK, p. 191.
12. LL, II, pp. 345-347.

Battle of Laṅkā

I

After a battle between Lakkhaṇa (Lakṣamaṇa) and Indaḥjik (Indrajita), Rāma and Rāvaṇa fight several battles. Going up to the heights of Mount Yugandhara the two warriors shoot arrows at each other. Each time when Rāma beheads Rāvaṇa, a new head emerges. The divine and the semi-divine beings come to witness the great war, and wish victory for Rāma over Rāvaṇa who had committed two sinful acts; namely, (i) he had seduced Indra's wife, Sujātā, and (ii) he had carried Sītā away.

Vibhīsaṇa informs that Rāvaṇa could not be killed with any weapon other than Dătsaḥbón, lying in the bed of the ocean and guarded by a mighty demon.

Turning himself into a red fly, Hanumān enters into the space between the teeth of the demon, and presses the demon's neck with his hands, forcing him to surrender the arrow. When Hanumān pulls out the arrow, a big hole is formed in the bed of the ocean. The water pours in the hole and the level of the ocean lowers down. Thus Rāma knows about Hanumān's success in advance.

In the final battle, Rāvaṇa stretches himself to the heights of Mount Yugandhara. To encounter him, Rāma rides on Hanumān's shoulder and shoots the arrow Dătsaḥbón which instantly kills Rāvaṇa. After crowning Vibhīṣana as the king of Laṅkā, Rāma returns to his kingdom of Kuṛuṛăt thaḥnaḥgan in the company of Sītā and Lakṣamaṇa. Since the kingdom of Kuṛuṛăt thaḥnaḥgan is overcrowded, Rāma makes new settlements and transfers his capital to Aḥyutdiyā.

II

The GD describes briefly the war of Laṅkā in comparison to the VR.[1] Most of the episodes mentioned in the VR are missing in this text. Neither the battle with Kumbhakarṇa nor with Indrajita is mentioned. The HSR, LL, and RK offer detailed descriptions of various battles.[2]

In the VR, as many times Rāma severes the head of Rāvaṇa, new head emerges in its place.[3] This fact is also recorded by the GD. In the VR, Rāvaṇa is killed by the *Brahmāśtra* offered to Rāma by Agastya,[4] but in the GD, he is killed by Dătsaḥbŏn or Vaḥjiṛaḥ. Like the GD, the LL refers to Rāvaṇa's invulnerability to all weapons except Vaḥjiṛbcd. This weapon is described with details similar to those

1. VR, VI, 31-97.
2. A. Zieseniss, *op. cit.*, pp. 72-87; LL, II, pp. 324-382; RK., pp. 193-309.
3. VR, VI, 96.
4. VR, VI, 97.

given in the GD.[1]

Exile of Sītā

I

One day Sītā draws the portrait of Rāvaṇa on the request of palace maidens. As Rāma returns from his tour of the capital, the portrait is concealed under the royal seat. When Rāma takes his seat, the portrait speaks, "Both of us belong to the royal lineage. Why are you sitting on my head?"

Having discovered Rāvaṇa's portrait from under his seat, and having learned that Sītā had herself drawn it, Rāma suspects her in love with Rāvaṇa.

Lakṣamaṇa takes the responsibility of executing her in the forest, but he renounces to do so as she is pregnant. Intervening in the matter, Indra turns himself into a dead dog. Lakṣamaṇa slashes the dead dog and carries his sword stained with blood to convince Rāma of Sītā's execution.

II

The GD has discarded the Valmikian version which mentions the criticism of people as the cause of Sītā's exile.[2] It follows another Indian version according to which drawing of a portrait of Rāvaṇa leads to her exile.

As in the GD, in the LL, the palace maidens request Sītā, out of curiosity, to draw the portrait of Rāvaṇa.[3]

In the *Kṛttīvāsa Rāmāyaṇa* also, the companions of Sītā make this request out of curiosity.[4]

1. LL, II, p. 374 ff.
   In the *Kṛttīvāsa Rāmāyaṇa* (6, 104), Vibhīṣaṇa informs that Rāvaṇa is vulnerable to the *Brahmāśtra* which Brahmā has given to him. Rāvaṇa has entrusted Mandodarī with the care of this weapon. Cf., Camille Bulcke, *op. cit.*, p. 582. According to the BC Rāma is able to kill Bómmaḥcǎk (Rāvaṇa) after Hanumān brings his heart which he had kept with a sage. Cf., P.B. Lafont, *op. cit.*, p. 26.
2. VR, VII, 42-51.
3. LL, II, p. 397.
4. *Kṛttivāsa Rāmāyaṇa*, VII. 44-45, Cf. Camille Bulcke, *op. cit.*, p. 697. In the Jain sources, the co-wives persuade Sītā to draw the feet of Rāvaṇa out of jealousy, and then accuse her of unfaithfulness. Cf. V.M. Kulkarni, "The Rāmāyaṇa of Bhadreśvara as found in his Kahāwalī," JOR, vol. II, p. 336. Cf. *The Jain Rāmāyaṇa* by Hemachandra. In the Kashmiri version, a sister of Rāma is mentioned behind the plot. G.A. Grierson, *op. cit.*, p. XII. A similar version is found in the Rāmāyaṇa of Candrāvatī, which refers to a daughter of Kaikeyī named *Kakua. Cf. Dineshchandra Sen, *The Bengali Rāmāyaṇas*, p. 196 ff. In the HSR, Kikewidewi, the sister of Bharata and Śatrughna plays the same role. A. Ziesenniss, *op. cit.*, p. 97. In the Javanese Rāmāyaṇa, Dewi Gotakju (*i.e.* Kaikeyī) draws a picture of Rāvaṇa on Sītā's fan, and lays it on her bed where Rāma finds it. Cf, W. Stutterheim, *Rāma-legenden und Rāma-Reliefs*, Munchen, 1925, p. 79. In the Khmer version, a Yakṣiṇī of demon race, determined to separate Sita from Rāma, persuades her to draw a

While, in some versions, the portrait is brought to the notice of Rāma by the person conspiring against Sītā,[1] in the *Kṛttivāsa Rāmāyaṇa*, Rāma himself sees the portrait drawn on the floor.[2] In other versions, when Sītā conceals the portrait under the couch, the revelation is made through a supernatural phenomenon.[3] According to the GD, LL and BC the portrait of Rāvaṇa, concealed under the royal couch, speaks when Rāma sits on it.[4]

In some versions, Rāma orders to abandon Sītā.[5] In some other versions, he orders to kill her. Indra intervenes to save her and turns himself into an animal. Lakṣamaṇa brings the heart of the animal as a proof of Sītā's execution after setting her free.[6]

Both in the GD and the LL, Indra intervenes, assuming the form of a dead dog.[7] But in both these sources as in the Ceylonese tradition,[8] Lakṣamaṇa brings his sword dipped in the blood of the animal. He does not bring its heart.

Birth and Adventures of Bṛaḥ Put and Bṛaḥ Rūp

I

In the hermitage of the sage Dipbaḥcăkkhu, where she had taken shelter, Sītā gives birth to a son called Bṛaḥ Put. The sage creates an image of Bṛaḥ Put so that Sītā may not be worried in the absence of her son. The image is made of the bark of tree. On the request of Sītā the sage gives life to the image and names him Bṛaḥ Rūp.

Bṛaḥ Put asks Sītā about his father, and with Bṛaḥ Rūp leaves for the city of Ayuthaya in search of Rāma. On the issue of the payment of tax, they fight with

portrait of Rāvaṇa on a slate. She then incarnates herself in the portrait, which Sītā is unable to rub out. Sītā, in a fright, hides it under the bed, on which Rāma subsequently lies down, and is seized with violent fever. The portrait is found out. Sītā confesses that she was the artist, and Rāma orders Lakṣamaṇa to take her away and kill her. S. Karpeles, "The influence of Indian civilization in Further India" *Indian Arts and Letters*, vol. I, no. 1, (1927) pp. 33. ff. According to a Ceylonese tradition, Umā requests Sītā to draw a portrait of Rāvaṇa. C. E. Godakumbara, "The Rāmayaṇa: A version of Rāma's story from Ceylon," JRAS, London, 1946, pp. 14-22, 125, 131.

1. Supra, p 29, foot note 4.
2. *Kṛttivāsa Rāmāyaṇa*, VII, 44-45.
3. In the Ceylonese tradition, the couch shakes when Rāma sits on it. C.E. Godakumbura, *op. cit.*, pp. 14-22. In the RK, (p. 377), the couch catches fire. For the Khmer version see supra, p. 29, foot note 4.
4. LL, II, p. 398; P. B. Lafont, *op. cit.*, p. 28.
5. VR, VII, 44. Cf., V.M. Kulkarni; *op. cit.*, p. 336.
6. RK, pp. 378-381. Cf. P.B. Lafont, *op cit.*, p. 28.
7. LL, II, p. 401.
8. C.E. Godakumbara, *op. cit.*, pp. 14-22.

Hanumān in favour of two female vendors of cucumber. Wounded in the battle, Hanumān goes away to live on the jambu tree, the symbol of the continent (Jambūdvīpa).

Rāma follows the two princes, but he is unable to defeat them. Then Bṛaḥ Put formulates the following vow: "If the person, who is shooting at me, is really my father, may my arrow entwine his body like a liana, and then return to me." His vow came to be true, and thus he recognises his father Rāma. The two princes are escorted to the palace, and are crowned to rule half of the kingdom.

Rāma brings Sītā back to Ayuthaya from the hermitage of the sage, and then installs Bṛaḥ Put and Bṛaḥ Rūp as rulers of Ayuthaya.

After passing away from the world of mortals, Sītā reincarnates herself as Sujātā, the chief queen of Indra.

II

Both in the GD and the VR, Sītā takes asylum with a hermit (Dipbaḥcă-kkhu/Vālmīki).[1] In the LL and the HSR, on the other hand, she goes to live with her foster father.[2]

The GD has not, however, followed the Valmikian version according to which twin sons, Lava and Kuśa were born to her.[3] It appears to be influenced by a later version in which the one is Sītā's own son and the other is created by Vālmīki from Kuśa grass.[4]

In the GD, the sage models a figure of Bṛaḥ Put with the bark of tree. In the LL, he fashions a piece of wood into an image of Bṛaḥ Put.[5]

Like the VR which describes Lava and Kuśa as the pupils of Vālmīki,[6] the GD mentions Bṛaḥ Put and Bṛaḥ Rūp as the pupils of Dipbaḥcăkkhu. According to the LL Sītā herself imparts magical knowledge to them.[7]

The circumstances leading to the union of Rāma with his sons are altogether different in the GD, in comparison to those described in the VR. According to the VR the identity of Lava and Kuśa is disclosed when they sing the Rāmāyaṇa on the occasion of the horse sacrifice of Rāma.[8] In some other versions, they fight with

1. VR, VII, 48. Cf., RK, p. 383: Sītā goes to live with the sage Watchamaruk with the face of a deer. BC: She goes to live with a sage. P.B. Lafont, *op. cit.*, p. 28.
2. LL, II, p. 402; A. Zieseniss, *op. cit.*, p. 98.
3. VR, VII, 58.
4. C.H. Tawney, *The Ocean of Story (Somadeva's Kathāsarit Sāgara)*, ed. N.M. Penzer, Delhi, 1968, Vol. IV, p. 128.
5. LL, II, p. 404.
6. VR, VII, 84.
7. LL, II, p. 405.
8. VR, VII,. 84-86.

Rāma's army and with Rāma himself for the sacrificial horse.[1]

The LL offers a version which is quite close to that given in the GD: Bṛaḥ Put enquires about his father from Sītā. Hanumān is challenged on the issue of the payment of tax on cucumbers, and is defeated in the ensuing encounter. It differs from the GD on some points: In addition to Bṛah Rūp, Sītā accompanies Bṛaḥ Put in his search for Rāma. (GD: Bṛaḥ Put is accompanied by Bṛaḥ Rūp alone). The fighting with Hanumān takes place at the market of Căndaḥpuṛī Sī Sắṭṭaḥnāk instead of Ayuthaya. Hanumān is defeated and goes back to Rāma[2] (GD: he goes away to live on the Jambū tree). The HSR and the RK offer altogether different versions.[3]

According to the VR, Sītā enters into the earth in the end.[4] The GD refers to her reincarnation as Sujātā, the wife of Indra at the end of the story. The LL mentions the death of Rāma, Lakṣamaṇa, and Hanumān.[5]

Conclusion

It results from the foregoing analysis that the process of localisation and naturalization of the story of Rāma has gone very far in this version. The whole genealogy has been recast in order to give a prominent position to Vālin and Sugrīva, and to locate an important part of the story in Kāsī in northern Laos. The legend regarding the origin of Laotian skirt and other folk-tales incorporated in this version lend a local colour to the story.

Barring a few exceptions, the motifs and story elements in this version are non-Valmikian in their origin. They are traceable to versions prevalent in different parts of India. The motif "Sītā being cast adrift" is found in the Kashmiri version. "Vālin catching the arrow of Rāma" appears in the *Kamba Rāmāyaṇa*. The *Ṭīkā Rāmāyaṇa* of Māheśvaradāsa seems to suggest an Indian origin for the motif—"a stream formed by tears of Sugrīva." The episodes relating to Năndīyăk and the birth of Hanumān are based on the *puranic* versions "Hanumān passing over the

1. RK, p. 386, Cf., A Zieseniss, *op. cit.*, p. 89 for the HSR (Sh); P.B. Lafont, *op. cit.*, p. 29 for the BC.
2. LL, II, pp. 405-406.
3. A. Zieseniss, *op. cit.*, p. 97 ff. In the HSR, when Sītā is banished due to the plot of Kikewidewi, she pronounces curse on the slanderous woman. As a result of her curse Kikewidewi becomes dumb and no animal utters a sound for 12 years. Convinced of Sītā's innocence, Rāma goes to bring her back. In the RK. (p. 386), Mongkut, the son of Sītā, shatters a huge Rang tree by his arrow, producing a tremendous thunderclap. Rāma sends an army to find out the person capable of producing such sound. This leads to a series of battles.
4. VR, VII, 88.
5. LL, II, p. 416.

city of Laṅkā" occurs in the *Toravė Rāmāyaṇa*. And finally, the motif "portrait of Rāvaṇa drawn by Sītā" points to the Jain sources.

Several new motifs and story elements have been introduced in the story; for example, "Sujātā's reincarnation as Sītā *on the lap of Rāvaṇa*," the origin of the bow, "Indra taking the form of a golden deer," construction of rafts (not the bridge with stones) over the ocean, etc.

The Vālmīkian account of the episode of Dundubhī has been considerably modified and presented in a more developed and folk-tale form. The motif "Hanumān leaping towards the Sun" which is found in the *Vālmīki Rāmāyaṇa* has been presented with new story elements. The episodes describing the exile of Rāma have been omitted: Rāvaṇa is made to abduct Sītā after the contest of the bow on Rāma's journey back home.

Though the present version is linked with two other Laotian versions—the *Bṛaḥ Lăk Bṛaḥ Lām* and the *Bómmaḥcăk* and with some other South East Asian versions by a common stock of motifs, it could be easily distinguished as an independent version keeping in view numerous innovations in the story. A closer view of all the transformations and modifications in this version suggests that the story had circulated for a considerable time in oral tradition before it was given its present form.

CHAPTER III

THE GVĀY DVOR̲AḤBĪ : TRANSLATION

Section—I

Salutation! I bow my head to the three jewels, Buddha, Dhamma and Saṅgha. O people! The preceptor will describe the first aeon (kăp).[1] In the beginning of the first aeon, there was a king named T̲ăppaḥr̲aḥmensvn (who) descended (from the heaven) in order to be (born as) a man. Formerly he had a long life of countless years (*aḥsóṅkhaiy p̲ī*).[2] King T̲ăppaḥr̲aḥmensvn had three sons—one was named Dāv 2 Dăttaḥr̲ătthaḥ,[3] one was named Vilunlaḥhaḥ,[4] one was named Vir̲ūpp̲ăkkhaḥ.[5] (They) were born the same day in the same month and in the same year because (they were born) to different mothers (2).

When the three princes attained six years of age, (their) father King T̲ăpp̲aḥr̲aḥmensvn thought, "In future, these three sons of mine will fight among themselves" to seize the royal fortunes and the kingdom, and indeed an internecine strife will arise. It is proper that I, who am (their) father, should send them to rule alike (over different kingdoms). It will be indeed good!" Having reflected thus, he summoned his three sons and officials together.

Then their father T̲ăppaḥr̲āḥmensvn spoke thus, "Kāsī, this kingdom of ours is overcrowded with elephants, horses, oxen, buffaloes, servants and men. My sons,

1. *kăp* (*kappa*) represents an incalculable period of time. Four *kappa* are generally mentioned in the Buddhist literature. Cf., G. P. Malalasekera, *op. cit.*; vol. I. p. 522.
2. *Aḥśóṅkhai* (*assaṅkheyya*) signifies the highest of the numerals; a numeral followed by 140 ciphers. As an adjective it means 'incalculable' or 'countless'. Cf. R.C. Childers, *A Dictionary of the Pāli Language*, London, 1875; M. Reinhorn, Dictionnaire Laotien—Francais, Paris, 1970.
3. Dhataraṭṭha is the regent of the Eastern quarter. Cf., G.P. Malalasekera, *op. cit.*, vol. I, p. 1128.
4. Viruḷha is the regent of the south. Cf. G.P. Malalasekera, *op. cit.*, vol. II, p. 894.
5. *Virūpakkha* is the regent of the West. Cf., G.P. Malalasekera, *op. cit.*, vol. II, p. 895. In another Lao version of the story, Dăt̲taḥr̲ătthaḥ, the father of Rāma is the regent of the East. His younger brother Vir̲ūlhaḥ, the father of Rāvaṇa is the regent of the South. His two other younger brothers, Vir̲ūppăkkhaḥ and Kuver̲aḥ, are the regents of West and North respectively. Cf., Sachchidanand Sahai, *The Phra Lak Phra Lam*, (Indian Council for Cultural Relations, New Delhi), 1973, part I, p. 481.

you must go out to establish kingdoms (3) for future expansion. It will be indeed good. As for you, Dăṭṭaḥṛătthaḥ, my eldest son, you shall rule this kingdom in my place. As for you, my second son named Vilunlaḥhaḥ, you shall go to rule over the island kingdom of Lăṅkā. As for you, my third son named Viṛūppăkkhaḥ, you should go to rule over the kingdom of Kuṛuṛătthaḥnaḥgan.[1]

Thereupon his three sons saluted their father and worshipped his feet. (Vilunlaḥhaḥ) prepared his family and officials, and having embarked on a boat, sailed off to settle in the far off kingdom of Lăṅkādvīp.

As for the son named Viṛūppăkkhaḥ, he took his officials and went on foot (4) to settle in the city of Kuṛuṛătthāḥnaḥgan.

As for the eldest son named Dăṭṭaḥṛătthaḥ, he had not enjoyed the royal fortunes of the kingdom of Kāsī with his father for very long when king Ṭăppaḥṛaḥmensvn, his father died. The officials consecrated the son, Prince Dăṭṭaḥṛătthaḥ to rule the kingdom of Kāsī in place of his father. The supernatural powers of the son, (the new) king were well-known upto the yonder Cāṭumaḥhāṛājkā[2] and Ṭāvaḥṭiṅsā[3] stages of heaven. Since the power of his *blóhm* (*brahma*) ancest ry had not yet by any means disappeared, *devaḥtā*,[4] *kumbăntaḥ*[5], *găndăpbaḥ*[6] and *yăk*[7] (5) all came to sing, dance and worship in his honour without missing one day or even one watch of night. As for King Dăṭṭaḥṛătthaḥ, he had three issues; that is, two boys and one girl. The eldest was called Bāṛī and the younger Sugīp. The daughter was called Nāṅ Kāsī. Together they enjoyed the royal fortunes in place of their august father.

(Now we shall) speak of another son named Viṛunlaḥhaḥ who had gone to rule over the island kingdom of Lăṅkā. That King Viṛunlaḥhaḥ had three sons: one was named Ṛābaḥnāsvn (Rāvaṇa), the second was named Bikbī (Vibhīṣaṇa) and the third was named Indaḥjik (Indrajit). As for that Ṛābaḥnāsvn, he had great

1. For the Location of Kāsī, Laṅkā and Kuṛuṛătthaḥnaḥgan Cf. *supra*, introduction.
2. Cātummahārājikā is the lowest *deva* world. This world derives its name from the four great kings (*cattāro mahārājāno*) who dwell there as guardians of the four quarters. Cf., G.P. Malalasekera, *op. cit.*, vol. I, p. 861.
3. Tāvatiṃsā is the second of the six *deva* world. It stands at the top of Mount Sineru (or Sudassana). Sakka is the king of Tāvatiṃsā and Cātummahārājikā. Cf., G.P. Malalasekera, *op. cit.*, vol. I, p. 1002-1003.
4. Devatā, the divine beings.
5. Kumbhāṇḍas constitute a class of spirits whose lord is Viruḷha, one of the four kings of Cātummahārājikā. They have huge stomachs, and their genital organs are as big as pots, hence their name. Cf., G.P. Malalasekera, *op. cit.*, vol. I, p. 638.
6. Gandhabbas represent a class of semi devine beings living in Cātummahārājikā realm. They are regarded as heavenly musicians. Dhataraṭṭha, the ruler of the eastern quarter is their lord. Cf., G.P. Malalasekera, *op. cit.*, vol. I, p. 746.
7. Yakkhas represent a class of non-human beings. Vessavan (Kuvera) is their lord. Cf., G.P. Malalasekera, *op. cit.*, vol. II, p. 676.

supernatural powers from birth. He had two types of magical powers (*aḥbinyān*)[1]: *aḥdivitdıyān*[2] and (6) supernatural vision. His younger brother named Bikbī had great knowledge of astrology. (His) youngest brother was named Indaḥjik. When their father King Viṟunlaḥhaḥ died, together those three princes ruled in the island kingdom of Lăṅkā.

Now (we) shall speak about King Viṟūppăkkhaḥ who had gone to rule the kingdom of Kuṟuṟătthaḥnaḥgan. This king had two sons—(the elder) one was named Blāmmaḥṟāj[3] and the younger was named Ṟăkkhaḥnaḥ (Lakkhaṇa).....[4]

.....(Ṟābaḥnāsvn) lived with Nāṅ Sujātā.[5] Even those *devaḥtā* who have divine eyes, if they do not see (the matter) or do not think about it, they do not know about it. Even (those who) have gone as far as attaining the stage of *arhanta*-ship (7), if they do not see, they do not know.

When the time came, the lord *In* went to visit Nāṅ Sujātā. Having considered (the matter), (he) realized that it was Ṟābaḥnāsvn from the city of Lăṅkā, who had come. The lord *In*.....Nāṅ Sujātā, having come to know the matter craved a boon from the lord *In*, saying, "Ṟābaḥnāsvn, who is a common man, has without reason looked down upon you, great king, and upon me, your slave in such a way as this. I beg (leave) to go down to kill Ṟābaḥnāsvn. I beg you, great king, not to abandon me." She became angry and thus fell from Heaven. She went down and reincarnated herself on the lap of King Ṟābaḥnāsvn that very day. In fact, (8) *devaḥtā* fall from the heavenly state for four reasons.....[6]

Before too long, the king their father died. As for the two brothers, Blaḥ Ṟāmaḥṟāj and Blaḥ Lăkkhaḥnaḥ, together they ruled the kingdom of Kuṟuṟătthaḥnaḥgan.[7]

Now we shall speak of Rābaḥnāsvn. At that time there was a lord *In*. (He) ordered the present lord *In*. That lord *In* had four billions and five million maids in waiting. The first of (these) heavenly maids was named Nāṅ Sujātā. She was the first as was the custom with each of the Indā from generation to generation. The

1. The *Dīgh Nikāya* (III.28f) enumerates six types of *abiññā* (psychic powers): 1. *iddi;* 2, the heavenly ear; 3, knowing others' thought; 4. recollecting one's previous births; 5, knowing other people's rebirths; 6. certainty of emancipation already attained. Cf. T.W. Rhys Davids and William Stede, *Pali-English Dictionary*, London, 1972, p. 64.
2. *Aḥdivitdiyān* probably represents the Laotian form of *iddhividhañaṇa* (knowledge of various kinds of *iddhi*). A list of ten *iddhi* (psychic powers) frequently appears in Pali literature. Cf. T.W. Rhys Davids and William Stede, *op. cit.*, *p.* 120.
3. Read Bṟaḥ Ṟāmṟāj.
4. The text is incomplete.
5. The text reads Jujātā.
6. The text is incomplete. The four reasons are given at the next folio. The scribe has inadvertently done this.
7. This passage should be placed earlier. Cf., *n.* 4.

lord *In* alone goes to see Nāṅ Sujātā alone (9). The four billions and five million maidens felt as if Blaḥ *In* had gone to sleep with each of them. According to the customs of these Indā (they) went to the maidens every seven days. If (we) count in the scale of year in the world of we mortals, they visited (them) once in one hundred years. Ṛābaḥnāsvn had divine eyes, and so he assumed the form of Indā and went up to indulge himself in sexual pleasure.[1] .....; that is, diminution of spiritual merits, diminution of life-span, diminution of food and *kōdaḥ khaiyaḥ*.[2] Some (of the *devaḥtā*) accomplish a few deeds of merit, and thus they are born in the heaven, but when their spiritual merits are exhausted, they die. Some perform many deeds of spiritual merits and live as long as their destined life-span lasts. When they fall (10) from the stages of heaven, they come down to be born in the world of men. Some, preoccupied with their entourage, forget to take food for one day in Heaven and thus fall from there like this Nāṅ Sujātā.

As Ṛābaḥnāsvn saw the small girl born on his lap in this way, the *blāhmaḥnaḥ* and the Paḥṛōhit came to examine the characteristics according to (the circumstances) of her birth. (p. 4) The *blāhmaḥnaḥ* (*brāhmaṇa*), and the Paḥṛōhit predicted, "This princess has many spiritual merits. But she will harm you, great king, who are her father. She will cause your death." Thus we predict. "You must put her on a raft and cast her adrift on the water. It will indeed be good." (11)

Ṛābaḥnāsvn had the people construct a raft, and having brought a golden casket, place the little princess in it. After sealing the casket securely, they lifted it and put it on the floor of that raft. Then they cast the raft adrift on the ocean that day. The wind blew the raft rocking violently back and forth upon the waves. The wind blew and buffeted it gradually from the kingdom of Lăṅkā until it arrived on the shores of this Jumbūdvīp. Flowing with the ocean winds, the raft got lodged in the fence of the bathing place of a hermit named Kăssaḥpaḥṛaḥsī. The hermit was afraid that crocodiles and dragons would come to harm him. So he had made a fence in order to make it a place (12) convenient for going down to bathe. Thus the small princess's raft got lodged in the fence of the hermit's bathing place.

When the appropriate time came for the hermit's bath, he descended to the landing stage to take bath. He saw the raft on which was placed a golden casket,

1. The text is incomplete. From the point of view of sequence, this passage should occur on the folio 8. Cf., supra, p. 36 n. 6.
2. "Diminution of anger" is the literal translation of the above expression. A divine being will naturally fall from Heaven as a result of diminution of spiritual merits, life-span and food. "Diminution of anger" does not give any good sense in the present context. The expression should be interpreted as loss caused by anger (*krodhāt kṣaya*) though this is not in agreement with the translation of the three similar expressions. It is not possible to emend *kōdaḥ* (*krodha*) since the text says earlier that Nāṅ Sujātā fell from Heaven due to anger. Cf., supra p. 36.

lodged there in the fence. Then he opened the golden casket and looked into it. He saw the small princess raise her hand and rub her eyes.

When he had opened it and looked inside, the hermit had compassion on her, thinking, "This maiden has great abundance of merit. It is well that I take her (with me) and rear her." So saying, he gave her the name (of Sīṭā) in accordance with the attribute of raising her hands to rub (*sī*) her eyes (*ṭā*). In time to come her name was changed to Nāṅ Sītā (13).

The hermit then took Nāṅ Sītā to rear her. He searched for fruits and roots to feed her with and did not let her cry for anything. When Nāṅ Sītā had grown to the age of three years, none could be found to compare with the beauty of her form. Indeed she was like a goddess.

Then Indādiṛāj dwelling in the Ṭāvaḥṭiṅsā stage of Heaven saw that that maiden would be successful according to her desires. Thereupon he made Visukăm-maḥ devaḥput go down and create a heavenly palace together with all kinds of decorative objects for Nāṅ Sītā, not very far from the hermitage of the sage.

While wandering in search of game, hunters (14) arrived there, and saw Nāṅ Sītā in the dwelling of the hermit. Every one of them returned, and bowing before their respective king, (reported the matter) which thus spread all over Jumbūdvīp.

Each of the kings independently prepared his four-fold army, officials, elephants and horses, and moved onwards. Each of them independently arrived at the dwelling of the sage named Kătsaḥpaḥṛaḥsī. In all there were hundred and one kings.

Having arrived (there), each of them went in to request for the hand of Nāṅ Sītā from her foster father, the hermit. Her foster father, the hermit did not say anything. The hermit reflected, "If I give her to any one of them (15), the kings who do not get her will be offended. There is, however, for me a way out. In fact, I still have the bow named Saḥhăssaḥmaḥthāmaḥdaḥnū which lord *In*, who is my friend, gave to me. I will have the kings try to draw this Saḥhăssaḥmaḥthāmaḥdaḥnū bow and see what happens. If any one of them has such an abundance of magical powers and spiritual merits that he can lift the bow, I will give my daughter Nāṅ Sītā to that one." Thus thought the hermit!

But still the question may be asked, "Why does he have such a bow as this? Where did he get it? Who gave it to him?"(16)

In reality, (the following is the story) concerning this bow: "Formerly that hermit was of the lineage of the sovereign who ruled the kingdom of Bāṛānaḥsī (Vārāṇasī). There was a son born to another king in the same year. Thus they became friends and loved one another dearly. Wherever they lived, it was

together. Together they went to acquire learning in the city of Ṭăkkaḥselā.[1] They became well versed in three *bet* (*veda*). On returning home, they perceived darkness and suffering in the cycle of rebirth. Therefore, together they went out and became ascetics in the forest of Himmaḥbān. (One of them) spoke thus (17), 'Being ascetics, it is not proper for us to be together in the same place. You must go and live on the mountain which is in front. As for me, I will remain here. When the night is moonless and on the night of full moon with one accord together we must change places. Then only it will be (in keeping with) the precepts of we ascetics.' Thus saying the ascetic who was the friend went to dwell (there) in accordance with the words of the one who was the elder.

"Not very long thereafter, that ascetic who was his friend died. After his death, he went up and was reborn as lord *In*, and ruled the two stages of heaven.[2]

"Then he thought, 'My friend, the hermit, how is he?' Having spoken thus, he perceived his friend, the ascetic living well, still practising the laws of the *saḥmaḥnaḥ* (*śramaṇa*) in his usual tranquil manner (18).

"Then that lord *In* turned himself into a young man, and approaching his friend the hermit's dwelling, he bowed before him and then sat at a place befitting to him. The hermit asked, 'O devotee, whence did you come to reach us here?' Lord In said, 'Setting forth from Bāṛānaḥsī I have travelled to this place. Do you already not recognise me ?' The hermit said, 'We do not know you.' Lord *In* said, 'Your companion, the hermit, where has he gone to live?' The sage replied, 'The appointed time for going to meditate together not having arrived, we do not know about our friend, the hermit.'(19).

"Lord *In* said, 'It is I who am that hermit, your companion. Dying, I passed from being a sage and was reborn as lord *In*. Then thinking of you, I came down to your abode.' Having spoken thus, he caused refulgent beams to radiate forth into the ascetic's dwelling, as it were the Ṭāvaḥṭiṅsā Heaven.

"That lord *In* brought forth the bow named Saḥhăssaḥthāmaḥdaḥnū which

1. Takkasilā, the capital of Gāndhāra, is identified with Taxial in Rawalpindi (Pakistan). It is frequently mentioned as a centre of education in the *Jātaka*. The three *veda* and eighteen sciences were taught at the university. G.P. Malalasekera, *op. cit.*, vol. I, pp. 982-983. It was the custom for enthusiastic young men of Vārāṇāsī to go to the university at Takkasilā. G.P. Malalasekera, *op. cit.* vol II, p. 275.
2. The expression "*kin saṅ svăn*" frequently occurs in the Lao texts, but it is not included in the lexicographical works of modern times. The erudite Lao claim that the correct reading should be *svṅ svăn*. However, the manuscripts invariably offer the above reading. There is no convincing ground for the proposed emendment. The expression will literally mean "to eat the two heavens." In fact, Indra is regarded as the king of the two stages of heaven, *i.e.*, Ṭāvaṭiṃsā and Cātummahārājikā. Cf., G.P. Malalasekera, *op. cit.*, vol. I, p. 1002.

could only be drawn by as many as one thousand men, and placed it there in acknowledgement of the hermit's beneficence. The hermit accepted that bow."

The sage spoke to the kings, saying, "Whoever from amongst you, great kings, is able to draw (20) this bow, thus to him we will give our daughter Nāṅ Sītā. To him who is unable to draw our bow, we will not give Nāṅ Stīā."

When the sage Kătsaḥpaḥ had spoken thus, each of the kings wishing to have (Nāṅ Sītā) turned and saw that the bow was very small. Then after bowing before the hermit, they went in and grasped the bow, but none of them could draw it. So placing the bow before the hermit, they hurried off to their own encampments. These encampments were pitched around Nāṅ Sītā's palace on all four sides (21).

Nāṅ Sītā displayed her feminine artifices through the power of 32 attributes of women for the kings to see. When they saw Nāṅ Sītā displaying her wiles thus, each of them believed Nāṅ Sītā to be satisfied with him. She again performed artifices of many different kinds.

Some (of the kings) poked out their tongues, rolled their eyes, clinched their teeth and made grimaces. Some clenched their fists and pressed their hands together. Some strummed, sawed, struck or blew musical instruments, *bīn* (*vīṇā*) and gong. Some of them danced embracing (each other). Some danced using their feet and hands. Some crawled and chased about playing like small children at cows and buffaloes.

Nāṅ Sītā looked through the door and window. (When) the kings (22) saw Nāṅ Sītā looking thus, they were even more enamoured of her and were unable to control themselves, as if demented. (When) Nāṅ Sītā saw the kings disporting themselves thus, she thought, "These kings are shameless. They are behaving like beasts. It is not proper for me to look at them." Having thought thus, she closed her doors and windows, and remained there in tranquility, as was her wont.

The hundred and one kings intended to flee and return to their countries, but they could not do because (23) their hearts were enamoured of Nāṅ Sītā. "For one thing, if I return earlier, those remaining will gain Nāṅ Sītā." Each of them, thinking thus, stayed back for months and years until Blaḥ Ṟāhmaḥṟāj and Blaḥ Lăkkhaḥnaḥ arrived there. In that epoch, men had life-span of countless (aḥsóṅkhai) years before they died.

Now we shall speak of Blaḥ Ṟāhmaḥṟāj and Blaḥ Lăkkhaḥnaḥ who were the sons of King Viṟūpăkkhaḥ who ruled over the kingdom of Kuṟuṟătthaḥnaḥgan. When their father also died (Ṟām) went together with his younger brother to acquire learning from disaḥpaḥmōkkhaḥācān[1] (24) in the city of Ṯakkaḥselā. After completing

1. The principal teacher at the university of Takkasilā was called Disāpāmokkhācāriya. Cf. G.P. Malalasekera, *op. cit.*, vol. I, pp. 982-983.

the three *veda* in two years and after bidding farewell to disaḥpaḥmōkkhaḥācān, together they travelled for many months and years through many countries in succession by immeasurably protracted routes which flanked the shores of the ocean. Then reaching the territories of the sage Kăssaḥpaḥ, they heard the joyous voices of men, elephants and horses and of people singing and playing violin. There was a great tumult throughout the forest of Himmaḥbān due to the noise of the troops of the hundred and one kings who had come to seek hand of Nāṅ Sītā from the sage(25).

When the two brothers Blaḥ Ṟāhmaḥṛāj and Blaḥ Lăkkhaḥnaḥ, having been to acquire learning in the city of Ṭăkkaḥsel arrived there and heard that noise assail their ears thus, they stopped there.

Then (Ṟām) said to his younger brother, "You must go and observe those people. It is not clear what kind of noise this is."

Thereupon Blaḥ Lăkkhaḥnaḥ went in to investigate and saw the whole state of affairs. He then inquired of the entourage of all those kings, "For what reason have all of you come here? Why have you come in such great numbers?" The people spoke thus, (26) "None of the hundred and one kings was able to draw the bow. So they have waited and watched in vain for many years already. That which they are to obtain is not manifest."

When the attendants of those kings who had come first had deliberated thus with Blaḥ Lăkkhaḥnaḥ, (they) asked (him), "From what country came you forth that you have arrived here? Do you live in this kingdom?" Blaḥ Lăkkhaḥnaḥ, seeking words to dissemble a little, said, "We are without a kingdom or without relatives or kinsmen. From childhood until the present time we have only wandered in the kingdoms of others." Having spoken thus, he went into the hermitage, bowed (27) before the sage and sat down. Observing the bow he thought of the abundant virtues of his elder brother Blāhmaḥṛāj. Then saluting the hermit, he returned to his elder brother. He reported fully to his elder brother Blāhmaḥṛāj on the state of affairs which he had observed.

Then both of them went together to the hermitage. While they were still approaching the hermitage, Nān Sītā, who was in her palace, opened her windows. With her own eyes seeing Blāhmaḥṛaj on his way, her heart became as if (28) it had melted away from the surface of her skin, penetrating her sinews, large and small, biting into the bones of her skull, as if it had melted all through her body. Her body shook as if she was a sorceress possessed by a spirit. Thus due to past and future misdeeds, her heart trembled, and losing consciousness, she fell down inside the palace.

When Blāhmaḥṛāj reached the hermitage of the sage, the sage, having seen him, hailed, "You have fared well, great king, my son?" Having bowed before him with the posture of the five bodily members, Blāhmaḥṛāj sat down at a place befitting

his state. The hermit asked (29), "Your purpose in coming here arises from what matter? Are you in danger because of riots and brigandage that you come like this to seek men, elephants, horses and transport?" Blāhmaḥṟāj, saluting the sage, said, "O Venerable sage! I am in no danger whatsoever. In fact, my brother and I are the sons of a certain king named Viṟūpăkkhaḥ who ruled over the kingdom of Kuṟuṟătthaḥnaḥgan. As for the king, our father, he is dead. We two brothers, having been to study at the city of Ṯăkkaḥselā in the abode (30) of disaḥpaḥmōkkhaḥācān, were ṟeturning, when, approaching your dwelling here, and hearing such sounds as these, we came on here." (The sage) related the whole matter concerning the king s' coming to ask for the hand of Nāṅ Sītā so that Blāhmaḥṟāj might be fully informed. As for that Blāhmaḥṟāj, he requested the sage for the hand of Nāṅ Sītā, saying "As for me, this son (of yours), I cannot find a maiden to be my chief queen. I beg for hand of Nāṅ Sītā, your daughter to take her to the kingdom of Kuṟuṟătthaḥnaḥgan to be my queen."

When Blāhmaḥṟāj (31) had thus paid his respects, the hermit said, "O great king! If you really want to get Nāṅ Sītā as your chief queen, first you must go (and try) to draw this bow just like all the other kings. If you cannot draw it, I shall not give her to you. If you can draw it as I want, I shall give her to you to be your chief queen."

Thereupon, (the sage) brought out that bow named Saḥhăssătthāmaḥdaḥnū which could be drawn by one thousand men, and put it in front of Blāhmaḥṟāj. Blāhmaḥṟāj, having grasped that bow, raised it on to his elbow as easily as a woman raises her cotton gin (32). Taking an arrow, he flicked the bow-string. There arose a mighty sound like a thunder in the ocean.

As for those kings, each of them secretly arranged for an agent (and asked him), "Go and observe Blāhmaḥṟāj (in order to know) whether he is like us or not." (The agents) went to observe. Each of them saw the supernatural powers of Blāhmaḥṟāj. They returned and respectfully informed their lords of what they had known or seen with their eyes. As for those men who could not see Blāhmaḥṟāj flicking the bow-string, they said, "It has been thundering today. Friends, please wait and watch. Tonight it will rain heavily, because the thunder has been crashing loudly today." Those who had seen Blāhmaḥṟāj flicking the bow-string said, "That sound was not of thunder. It was simply the sound of the bow-string that Blāhmaḥṟāj flicked with an arrow."

The attendants of the kings who had come first were very happy because they could return home. They uttered "cries of approbation" (*sādukān*) and shouted loudly. It was very noisy.

The sage, having uttered "*sādu*", walked slowly out of his hermitage and called his daughter Nāṅ Sītā (34), pearl among maidens. When she heard the voice

of the hermit, her father, Nāṅ Sītā readily[1] descended from the palace. She was so brilliant and beautiful that her equal could not be found.

Those kings, seeing Nāṅ Sītā descending from the palace, (felt) as if they would die of broken heart. Every one of them rocked to and fro.

When she had come down to the hermit from her palace, the hermit related the whole state of affairs so that she might know about all the events. The hermit, having led Princess Nāṅ Sītā into (35) his hermitage, taught her thoroughly the code of conduct which women should follow.[2]

Nāṅ Sītā bowed her head worshipping the feet of her father. Her two eyes were full of tears. She cried out of great sorrow as if her heart would break and she would die. Full of tears, her eyes were red like blood since she had not ceased crying even for a watch. The sage had compassion and affection for the little princess Sītā, and stroked her back with his soft palm, consoling her (36) with loving words, "O Nāṅ Sītā, my beloved child! You should go and take care of Blāhmaḥṛāj in the kingdom of Kuṛuṛătthaḥnaḥgan over there, as that prince has taken you as his chief queen. You shall enjoy happiness in that kingdom for whole of your life."

Thereupon she got up and bowed before the sage with the posture of the five bodily members. Then she circumambulated from left to right, paying respects with perfume, and having begged pardon from the hermit, she sat down behind him. The hermit said, "O great king, my son! Please[3] take this Nāṅ Sītā to the kingdom of Kuṛuṛătthaḥnaḥgan to be your chief queen (37) for the whole of your life. Today we offer you Nāṅ Sītā, this daughter of ours. Thereupon Blaḥ Lāmmaḥṛāj, having promptly accepted Nāṅ Sītā in the dwelling of the hermit, and having bowed before the hermit with the posture of the five bodily members, bade farewell to him. As for Blaḥ Lăkkhaḥnaḥ, he bowed before the sage and bade farewell to him. As for Nāṅ Sītā, she bowed before the hermit and made a circumambulation of the hermitage of the sage, her father, from left to right. She thought of his good deeds from the very beginning when the hermit, her father took her out from the golden casket in the water (38) and reared her with roots, and with warm and cold water until she was grown up. His good deedswere countless. Thus she thought over and again. She wept and wailed and her eyes were full of tears. Then she set forth with Blaḥ Lāmmaḥṛāj and Blaḥ Lăkkhaḥnaḥ that day.

As for those hundred and one kings who had come in first to try to obtain Nāṅ Sītā, they saw such supernatural powers of Blāmmaḥṛāj as these. Being afraid, together they came in to bow before Blāhmaḥṛāj and beg for the life of each of them.

1. The meaning of the expression *kà mī cai mál* is not certain.
2. The text is either incomplete or corrupt. The translation is most tentative.
3. I have emended *cin* 1 into *ɓoṅ2*.

"We wish to accompany you back to your kingdom" (39), thus spoke each of them (39).

Blāmmaḥr̲āj, having great compassion on those kings, said, "O kings! It is long ago that you came here in the territories of the big forest. You must return to your respective kingdom and enjoy royal fortunes happily."

After Blaḥ Lāmmaḥr̲āj had spoken thus, each of the kings uttered the cries of approbation. Then those kings made Blaḥ Lāmmaḥr̲āj overlord of the whole Jumbūdvīp. When Blaḥ Lāmmaḥr̲āj became king (40), he said "From now on if we have ever any problem, do not abandon us. We ask you all kings." Having spoken thus, he sent each of the kings to their respective kingdom.

As for the three royal personnages; that is, Blaḥ Lāmmaḥr̲āj, Blaḥ Lăkkhaḥnaḥ and Nāṅ Sītā, together they advanced gradually through many countries, mountains and rivers along an immeasurably protracted route.

At that moment Indādir̲āj reflected in his divine mind, "Nāṅ (41) Sŭjātā, who became angry and displeased and thus fell from heavenly state, said, 'I shall go to revenge Rābaḥnāsvn by causing his death. I beg you, great king, do not abandon me.' Now that she has descended to be (re)born in the world of mortals, the realization of her desire should not be delayed". Having thought thus, he looked downward and saw Nāṅ Sītā attached with Blaḥ Lāmmaḥr̲āj and Blaḥ Lăkkhaḥnaḥ, and still far away from the future course of fate. "I, *In*, should go down to help her in realizing her desire." Having spoken thus, he came down, and turning himself into a golden deer, made himself limp with his head bent downwards as if he had no strength (42). He passed in front of the three persons when they were going along the way. Nāṅ Sītā saw that golden deer and wanted to obtain it in order to stroke it and to embrace it for fun. She saw this with her eyes due to her misdeeds (*ven*) of the past and those of future. Then she said, "O great king! I beseech you to follow this golden deer and catch it to offer me. If I do not get this golden deer, I shall not survive."

Blaḥ Lāmmaḥr̲āj, having heard such words of Nāṅ Sītā, his (43) beloved wife as these, had compassion on her. Taking his bow and quiver, he bade Blaḥ Lăkkhaḥnaḥ, "You should stay here with your elder sister and wait for me. As for me, your elder brother, I shall go to fetch that golden deer." Having spoken thus, he followed the golden deer.

(The golden deer) acted as if it would be caught. Then after running a little further, it pretended to limp and lowered down its neck as if it would die. The king followed it closely. But it was not evident that he would be able to catch that golden deer. Tired and exhausted, he sat down reclining against the base of a banyan tree.

Together Blaḥ Lăkkhaḥnaḥ and Nāṅ Sītā patiently remained there, waiting for (R̲ām), but they did not see him coming (44). Blaḥ Lăkkhaḥnaḥ spoke to Nāṅ Sītā,

his younger sister, "Why has my elder brother been away for so long? I shall go to search for him. You should stay here." Nāṅ Sīta said, "Please go quickly to search for my elder brother.[1] I shall stay here waiting for both of you, elder and younger brothers. Do not worry for (me)."

Blaḥ Lăkkhaḥnaḥ entrusted Nāṅ Sītā to the Earth where she was standing, saying, "O Mother Earth! Please protect this Nāṅ Sītā. Do not give her to any body else." Having spoken thus, he set off following the footprints of his elder brothers.

(Let us) speak of Lābaḥnāsvn[2] who ruled the kingdom of Lăṅkādvīp. He looked with his divine eyes, and having seen Nāṅ Sītā standing alone in the middle of the forest, sped off (45) to carry her away with his supernatural powers. The earth did not release her. She was stuck to the earth. Since Blaḥ Lăkkhaḥnaḥ had entrusted her to the earth, (the latter) did not release her. Then Lābaḥnāsvn advanced for the second time to carry her away, but again the earth did not release her (from its) firm hold.

When Blaḥ Lăkkhaḥnaḥ reached King Ṟām, his elder brother, the king asked, "Where did you leave your elder sister?" Then Blaḥ Lăkkhaḥnaḥ, his younger brother said, "I, having entrusted her to the Earth goddess, came to search for you." Thereupon Blāmmaḥṟāj said, "How the earth will be her shelter?" (46). Consequently the earth released her. Ṟābaḥnāsvn sped forward for the third time to carry her away. He got Nāṅ Sītā and took her to the kingdom of Lăṅkādvīp to be his chief queen.

When Ṟābaḥnāsvn got Nāṅ Sītā that golden deer disappeared. As for Blaḥ Lāmmaḥṟāj and Blaḥ Lăkkhaḥnaḥ, they returned to that place, but did not see Nāṅ Sītā. Then Blaḥ Lāmmaḥṟāj, beating his chest, went on crying and wailing in a most pathetic way. Together the two brothers searched for her every where in the forests and mountains, but she was not found anywhere (47). Blaḥ Lāmmaḥṟāj wept and recited the following verse: *kākōlāpī n(aḥ) c(aḥ) săntī mattamenun bṟiyā.*[3] "Oh! It seems that the *ṟājsī*,[4] the yellow tiger or the bird *ḥătsaḥtīlīṅ* has devoured her. Otherwise, it seems that *ṟājsī* or *diblaḥyādan*,[5] who move in the forest, have taken my wife away." Blaḥ Lāmmaḥṟāj slowly walked and sobbed most pathetically. He

1. A Lao woman addresses her husband as "elder brother", probably because in Laos, one can take his younger cousin as wife.
2. Read Ṟābaḥnāsvn.
3. It is not possible to make any sense out of this passage, since the verse is incomplete. *Kakōlā* is probably derived from *kākalaḥ* (the raven). The first part of the passage would mean: the ravens are also not there.
4. Ṟājsī (P. rājasīha, S. rājasiṃha) denotes a mythical animal in the Lao literature. It is supposed to be the king of animals having the body of lion and trunk of elephant. Sometimes it is identified with unicorn. Cf., Marc Reinhorn, *Dictionnaire Laotien-Français*, p. 1703
5. Read *dibyādan* (*divyādhara*).

spoke to Blaḥ Lăkkhaḥnaḥ, his younger brother, "This maiden was (not) like other maidens in this world. She was unparalleled. She behaved well with her husband. Her equal could not be found. She observed seven rules of conduct with regard to her husband; that is, (48) to get up before the husband, to go to bed after the husband, to behave well when one sees her husband, to love him, to have beautiful countenance wherever one goes, to be self-restrained whatever may be the degree of one's displeasure, and not to let her (state of mind) be known. A woman who observes these rules with regard to her husband is a jewel among women, an excellent woman. After her death, she will surely go to be reborn in the heaven. For this reason the narrators of the ancient lores say, "The women should serve their husbands like Nāṅ Sītā served King Rām!" Nāṅ Sītā served the king in this way because the hermit, her father had tought her when she lived with him in the hermitage those days (49). Blaḥ Lāmmaḥṛaj spoke to Blaḥ Lăkkhaḥnaḥ—his younger brother, "This deer came simply to cause our seperation." When he was relieved of his grief, he said to his younger brother; that is to Blaḥ Lăkkhaḥnaḥ, "All depends upon our spiritual merits. If our spiritual merits attain perfection (pālaḥmī), we shall certainly see our enemy and Nāṅ Sītā."

Together the two princes travelled in the forest in search (of Sītā) along an immeasurably protracted way. Being thirsty, together they went to sit under the shade of a banyan tree. (Rām) then asked his younger brother Blaḥ Lăkkhaḥnaḥ to go and bring drinking water (50). Blaḥ Lăkkhaḥnaḥ, having brought water, offered to Blaḥ Lāhmaḥṛāj, his elder brother. Blaḥ Lāhmaḥṛāj took the water from his younger brother and raised it in order to drink. The prince, after drinking a little, moved his head back and forth in reflection. Being sure of the matter, he spoke, "This is not water, to be sure. Probably this is the tears of a man, because it smells sour and foul. Perhaps some one, having unfathomable sorrow in his heart, has been sitting and weeping here. Tears of that man are streaming forth indeed." Having reflected thus, he told (the fact) to his dear younger brother (51).

Together they travelled up-streams for many days until that stream receded. They saw Sugīp sitting there and weeping out of sorrow. Tears rolled down (his face). Gum streamed out and submerged his body up to the neck. (He) looked like an ant hill situated at a pond in the field of people. Then Blaḥ Lāhmaḥṛāj asked, "What is your name? What sorrow do you have that you have been sitting here and weeping in such a pathetic way as this?" Sugīp, having heard Blaḥ Lāhmaḥṛāj asking such questions, asked in reply, "Are you a god, a *kumbăn*(*ṭaḥ*), a *găndăbbaḥ*, a *yăk*, a *nāk*, a *gut* or a *dipblaḥyādan*?" Blaḥ Lāhmaḥṛāj replied (52) to Sugīp, "We are not a god, a *kumbăn*(*taḥ*), *găndăbbaḥ*, a *yăk*, a *nāk*, a *gutdaḥ*, a sage (*raḥsī*) or a *dipblaḥyādar*. A certain great king known by the name of Viṛūppăkkhaḥmaḥhāṛāj, a sovereign ruling the kingdom of Kuṛuṛătthaḥnaḥgan was the father

of both of us. You should know that our name is Blaḥ Lāhmaḥ̱rāj. Our younger brother is named Blaḥ Lăkkhaḥnṟāj."

When Sugīp had known (this), he wanted to get up by himself, but he could not. The two brothers; that is, Blaḥ Ṟām and Blaḥ Lăkkhaḥn brought water and washed carefully gum from Sugīp's eyes. Then (Sugīp) got up and bowed before King Ṟām and Blaḥ Lăkkhaḥn (53): "May you, two great kings, having great spiritual merits and possessing more strength than all other kings, be my shelter! However, I shall first relate my faults of the past to both of you, great kings. I beg you to listen."

"Thereupon Sugīp narrated (his story) from the beginning to the end: "O great king! My name is Sugīp. My elder brother's name is Bālī. Our father's name is King Dăṯtaḥṟătthaḥ. We have also a younger sister named Nāṅ Kāsīṟājditā. My elder brother Bāṟī took Nāṅ Kāsīṟājditā as his chief queen. Together three of us ruled (54) the kingdom of Kāsī in place of our father. (Now) let us speak of Dvóṟaḥbī.[1] A herd of buffaloes Dvóṟaḥbī came in the middle of the city of Kāsī. (They) searched to gore people and did not let them go out to do any work. That herd of buffaloes Dvóṟaḥbī, having huge bodies and sharp horns, gored very accurately. None whom they chased could escape death.

"Those buffaloes instructed each other to gore accurately. The eldest among them gored at the base of the[2] *hmāk khām pām2* tree. (When the fruits) fell, (he) entercepted them all with his horns not letting any one fall on the ground. They instructed each group in this way. In such great numbers they were that it was not possible to count those buffaloes (55). The inhabitants of Kāsī died of starvation because they could not work in their fields.

"Then the officials came and bowed before Bālī and Sugīp, their lords, and then said, 'These buffaloes Dvóṟaḥbī are great in number. The property of your kingdom will surely be destroyed.' Bāṟī, my elder brother put thousand gold (pieces) at the end of a bamboo pole and announced in the city, 'Any one who can go out and chase this group of buffaloes, should come and take these thousand gold (pieces).' But no one was able (to do this). The buffaloes (56) destroyed paddy fields and gored many inhabitants of the kingdom to death. The inhabitants of the kingdom were very much afraid. (People from) small villages assembled in the big villages. Nobody could be found going out to work.

1. This is the stereotyped phrase with which the narrator introduces new episode. It seems that this phrase has been used here inadvertently. The major part of the following story has been narrated by Sugīp in the first person. Sometimes the third person is used due to confusion. To avoid this confusion an (I) or (me) has been added at some places.
2. Phyllanthus emblica.

"Then Nāṅ Kāsīṟājditā spoke to us—her two brothers, 'Please go quickly, both of my elder brothers, and destroy these enemies. If you do not go to chase these enemies our kingdom will surely be destroyed.' But Bāṟī, the elder brother of Sugīp[1], did not utter a word. Much displeased, Nāṅ Kāsīṟājditā said, 'If there is no one able to fight, I, who am a woman, (57) shall go to fight.' Having spoken (this), she got up and went away.

"At that time she was in advanced stage of pregnancy. Her womb was heavy and big. She was strong like an elephant. She put on unique ornaments. Wherever there were the buffaloes she went there. When the buffaloes saw her, they advanced in groups of hundred and thousand to gore her. When they reached near her, she grasped the neck of those buffaloes and threw them away. Sometimes she grasped their leg and threw them away. Many of them died, but those buffaloes were in countless number. Her strength being reduced, she was very tired. A buffaloe advanced and gored her, piercing her eyes. Thus her eyes were lost (58). Her waist was broken. The skirt, which she had put on, was torn into pieces and scattered all over. She was all naked and rolled there. Blood oozed out from all over her body. (It looked) as if she had taken bath with *nāṃ2 pẖāṅ*.[2]

"Thinking that she was dead, together all the buffaloes fled away. When the buffaloes had fled away, people went and carried her to the city. A child had come out from her womb and was lodged in her vagina. People introduced their hands inside and took out a male child. His body was curved at many places because her mother had her waist broken, and was wounded all over her body; no spot could be found intact (on her body). Therefore people named him Óṅgót (curved limbs). Seeing her womb still bulging out, people (59) again introduced their hands in her vagina and took out yet another child. People saw her womb again and so (they) named (the child) Valaḥyót.[3] Bāṟī, their father, ordered the wet nurses to raise them.

"The princess had great pain because the buffalo had gored her. Bāṟī who was the father (of the new-born) did not take care of her. She rolled up and down. From wherever she heard the voice of men, she rolled down to that place. Some people put balls of rice in her hand. Some people put rice in her mouth. She suffered as sins of her many past lives had befallen her (60). Any one beset with sinful acts suffers like Nāṅ Kāsīṟājditā. She rolled up and down on her back taking shelter under the tree from which fruits fell down. She rolled down and picked up fruits to

1. The text reads 'Bāri and Sugīp who was elder brother.' The reading is corrupt so I have proposed the above translation.
2. *Nāṁ2 pẖāṅ* seems to be the liquid derived from *pẖāṅ t̄eṅ* tree. (Cesalpinia Sappan). *Cf.*, Marc Reinhorn, *op. cit.*, p. 1505.
3. The explanation given for the name Valaḥyót is not at all clear.

eat. These were figs (*gaw2 mai2 teū'al*). She lived there till the end of her life. As for the skirt that Nāṅ Kāsī̱rājditā had been wearing when she went out to fight the buffalo, it was worth ten thousand/one hundred thousand gold (pieces). When she returned after fighting with the buffaloes, her skirt was all torn out. People collected (the torn pieces) and sewed them together with the needle. Some pieces they brought from elsewhere to add. Some pieces they left aside so that (the skirt) may be slit up to the waist. As (they) have learned (the art) from that time, (61) skirts of maidens have remained beautiful up to the present time.

"We two brothers; that is, Bā̱rī and Sugīp, talked to each other, 'Now a buffalo has gored our younger sister. She has withdrawn herself (from the duel) and perished, but all the buffaloes have not been killed. Had Nāṅ Kāsī̱rājditā not been killed, all the buffaloes Dvólaḥbī would certainly have been killed. If both of us do not go to slash those buffaloes to death, all the inhabitants of the kingdom of Kāsī shall be displeased with us.'

"Having spoken thus, (we) took our weapons and went to slash those buffaloes. Wherever were (the buffaloes) (we) went to that place. Together we two brothers chased those buffaloes. (We) killed (those whom we) could really reach. But all the buffaloes were not killed. (The remaining) ran into a cave (62) which was their dwelling place. Both of us reached there at the mouth of the cave. Bā̱rī, my elder brother, said, 'My younger brother, please wait for me here. If you see thin blood coming out, it is the blood of your elder brother. If you see cloudy blood, it is the blood of the buffalo. You should wait for me. If you see clear and thin blood flowing out it would be the blood of your brother. You should go back to enjoy the kingdom and the royal fortunes in my place in the kingdom of Kāsī. Having ordered thus, Bā̱rī entered the cave, and having gone far (inside) met the buffalo. Infact he killed that buffalo. The blood streamed out. Seeing that it was clear and thin (blood) that was flowing out I, Sugīp reflected, "My elder brother has told me, 'if you see cloudy blood streaming out, it is the blood of the buffalo. If clear blood flows out, it is the blood of your elder brother (63). You should then return to the kingdom of Kāsī. Now this blood is really very clear and thin as my brother told me. Probably this is the blood of my elder brother. Now I shall return!

"Having spoken thus, (I), Sugīp returned to rule the kingdom in place of (my) brother and to enjoy the sensual pleasures according to my desire. When Bā̱rī, my elder brother came out after killing all the buffaloes, he did not see me. He was angry, 'I am not yet dead, but he has abandoned me thus, and has gone to rule the kingdom in my place. I shall go to kill him now.'

"Having spoken thus he returned (64). When he reached his palace, he saw (me), Sugīp, his younger brother, sitting on the throne of the precious stone in his place. He grasped his sword and advanced to kill (me) there. (I), Sugīp jumped off from the palace. Bā̱rī chased (me), but could not catch (me), Sugīp, because

there are many doors and hiding-places in the palaces of the kings. (I), Sugīp knew every place (in the palace) because it was my residence in the past. Having made careful considerations, (I) escaped the kingdom of Kāsī. Gradually my sufferings have increased. Thus I have been sitting here and weeping. My tears have been enough to turn into a stream. Gum has come out and enveloped my body, as you see, great king, with your own eyes." (65)

Blaḥ Lāmhmaḥrāj said, "Sugīp, now that you have met both of us, the elder and the younger brothers in such a way as this, will you go to the kingdom of Kuruṟătthaḥnaḥgan with us or will you go back to enjoy royal fortunes in the kingdom of Kāsī as in the past?"

In reality, we took our younger brother Blaḥ Lăkkhaḥn to study.....[1]

Năndīyăk had poisonous hand. When he danced and pointed at anybody, that person died. King Dăttaḥrătthaḥ said, "To one who will be able to kill this demon I shall offer a reward."

Thereupon Nāń Găndăpbī replied, "O great king! I can kill that great demon." (66) King Dăttaḥrătthaḥ (agreed to) offer a reward to Nāń Găndăpbī. She approached the great demon and spoke deceitful words (*gaṃ itthī māyā*) using thirty-two bodily postures (*iriyāpót*). That demon was deceived by the woman. Nāń Găndăpbī said, "My lord, you are not befitting to be my husband. As for me, I am befitting to be your wife." The great demon said, "What you want me to do I shall do." Nāń Găndăpbī said, "If you really want me, I shall dance (and then) take you as my husband." Thereupon Nāń Găndăpbī (began to) dance. The demon also got up and began to dance. Nāń Găndăpbī raised her arm and pointed her fingers exactly at her head (67). The demon did not realise that his hand was poisonous. He pointed his fingers (towards his head) in an effort to learn every thing from her. Năndīyăk fell down and died there. Nāń Găndăpbī returned and bowed before King Dăttaḥrătthaḥ. The king spoke, "How did you dance to cause the death of the demon?" She danced for the king to see. (The dance) was joyful and without any parallel. When the king saw this, he fell in love with her. Passion overflowed in his body and descended up to the sexual organ. Thus the fluid of passion arose, and overflowing in his body, streamed out through the genital tract. Nāń Găndăpbī saw this with her divine eyes (68). She collected the semen and went around. She saw a woman who had lost both of her eyes; that is, the mother of Ońgót and Varaḥyót, who was lying under the shade of a fig tree with her face towards the sky. She lived on figs. When figs fell near her mouth she ate them. Nāń Găndăpbī put the semen in the mouth of that woman. She swallowed the semen. When it descended to her womb, she became pregnant, and after ten months gave birth to a child. After seven days, the mother died. When the mother was approa-

1. The text is incomplete.

ching death, she spoke to her child, "O my beloved son! If you see a fully ripe fig, please take it as your food (69). We have survived since both of us, mother and child took shelter with this fig tree." Having spoken thus, she expired.

People named that child Ăy2 Hvólaḥmān. Later (they) changed (his name) into Āy2 Hvólaḥmān.[1]

Hvólaḥmān had heard the instruction of his mother when she was at the point of death that day, 'If you see fully ripe figs, please take it as your food." He saw the Sun emerging from the summit of the mountain, having beautiful red luster. Thinking that it was a ripe fig, he rose up and perched on the Sun god's chariot. Because of the rays of the Sun god, he got dried up and stuck with the chariot of the god (70).

The Sun god heard a sound of shaking reaching his seat. He got up to look into the matter. He saw blood bubbles stuck there at the head of the chariot. The Sun god thought, "Probably some creature possessing great spiritual merits is there. I must not let him die."

Thereupon he sprinkled *nāṃ cải gdil* on those blood bubbles, causing him to rise again as Hvólaḥmān of the past. He had more supernatural powers than before. He could turn himself into anything he liked.

In some places, in lack of men,[2] they shall offer (themselves) as your servants, great king. Thereupon Blaḥ Lāmmaḥ̱rāj and Blaḥ Lăkkhaḥnaḥ took Sugīp to the kingdom of Kāsī (71).

Having reached the kingdom, they invaded small villages and big cities and procured countless troops, elephants and horses. Since every one wished to see him, wherever Sugīp arrived, the inhabitants of the kingdom of Kāsī came in countless number to live under his protection.

King R̲ām said, "We are great kings. Advancing upon the territory of other's kingdom,[3] if we win, we are guilty. If we run away, people will be dejected. Since both of you,[4] elder and younger brothers, have quarrelled, but (you) have taken us as your shelter, one who will chase you in our territory (72) will be our enemy. It will not be improper even if we slash him. In whatever way Bā̱rī will come into our territory, you should go and try to bring him in that way. As the preceptors of the past have said, 'No matter whether kings quarrel with their subjects or with their relatives, children or wives. No matter whether those relatives, children or wives

1. The same name is repeated inadvertently by the scribe.
2. The text is not complete.
3. *Măccuṟāj* means the Lord of death in Pālī, but the term has been glossed in Lao as "other's kingdom". Probably the scribe intends to use some other Pālī term.
4. The text reads "we", but this does not offer any sense in the present context. The passage is rather obscure.

run away in the kingdom of any other king or in the house of anybody else. That person who will follow them into that territory will be guilty.'

Blaḥ Lāmmaḥṛāj offered a piece of cloth (*phā2 kāmbón*) to Sugīp to put around his head as an identifying mark.

Having reached the boundary wall of the city (73), Sugīp rose to the sky and called his elder brother Bāṛī, insulting him, "O Bāṛī! You chased me, your younger brother, saying that I have taken away your kingdom by force. So you said, devil. You said, 'The cloudy blood will be the blood of buffalo. If the blood is clear, it will be the blood of your elder brother. You should then go to rule in my place.' In fact, the blood that flowed out was clear, so I came to rule the kingdom in your place. There are good words (to ask about the matter). Why did you not enquire before chasing me thus? Now I have got a shelter. Will you share the kingdom with me or will you fight with me?" Remaining in the sky Sugīp shouted thus.

Bāṛī, having heard Sugīp insulting him thus, bubbled with anger and said, "The troops have already clustered in such a way as this (74). I am certainly not a woman." Thereupon Bāṛī grasped his bow and quiver and rose into the sky to fight. Sugīp fought and then fled away to Blaḥ Lāmmaḥṛāj. Blaḥ Lāmmaḥṛāj, having (seen)[1] this, took his bow and shot at Bāṛī. Bāṛī was very strong. He grasped that arrow not letting it hit him. That arrow was very powerful. If it was left, it would have pierced Bāṛī's body and caused his death.

Bāṛī asked, "Why have you shot at us?" Blaḥ Lāmmaḥṛāj said, "Sugīp took us as his shelter and then came into our dwelling? Why did you follow him in our territory? You are guilty. If you (75) love your life, please let the arrow wound you slightly and let as much of blood flow out as is required by a fly to satisfy itself." Bāṛī said, "I belong to the lineage of a great monarch. I shall be greatly ashamed before my people, even if I let as little of my blood as a grain of sesame drop (from my body). It is better that I die." Bāṛī persisted thus. That arrow was so powerful that it could not be withheld. It pierced his body and Bāṛī died.

Then Blaḥ Lāmmaḥṛāj and Blaḥ Lăkkhaḥnaḥ, having ordered the people to carry Bāṛī's dead body to show to the inhabitants of Kāsī, installed Sugīp as king to rule the kingdom of Kāsī.

"The enemy is not killed. (76) In future (I) will be guilty." (Thus thought Sugīp). Having obtained the kingdom, Sugīp offered his three nephews; that is, Óṅgót, Vaṛaḥyót and Hvólaḥmān to Blaḥ Lāhmaḥṛāj and Blaḥ Lăkkhṃ and prepared the four-fold army, elephants and horses. Sugīp, having made preparations, sent (the army) to escort the two great princes to the royal city of Kuṛuṛătthaḥnaḥgan.

1. The scribe might have omitted a big passage.

The inhabitants of Kuṛuṛătthaḥnaḥgan, having learned that their lords have arrived at the city, prepared four-fold army, went and received them and escorted them to the palace which was comfortable with (its provisions of) rice, wine, meat, fish and many sorts of food.

Kings of all over Jumbūdvīp learned that (77) Blaḥ Lāhmaḥṛāj and Blaḥ Lăkkhn had already reached their kingdom. Each of them brought presents and their daughters to offer them.

After becoming king, Blaḥ Lāhmaḥṛāj assembled the kings of all over Jumbūdvīp. (He) spoke thus to the kings and (his) subjects, "Everyone of you know about Nāṅ Sītā who is our beloved wife and whom the hermit our father (-in-law) gave us. What should we do (for her)?"

The kings respectfully said, "Great king, you must look for her everywhere in Jumbūdvīp; for example, (78) we know that in Lăṅkādvīp Ṛābaḥnāsvn possesses supernatural powers and divine eyes. Probably he has stolen her away, one cannot know. That Ṛābaḥnāsvn has stolen her, we can (not) say because we, kings should never say uncertain things. Otherwise, in future, we shall have remorse like the *brāhmaḥnī* who killed a mongoose. The mongoose had not bitten her child. A snake had bitten him. But she killed the mongoose. Later she knew (the truth) and repented for whole of her life. If we know that Ṛābaḥnāsvn has really stolen (Nāṅ Sītā), we must go to fight and bring (her back)." The kings respectfully spoke thus. (79) Blaḥ Lāhmaḥṛāj said, "It is fine!!" Thereupon he thought of getting a man who could properly execute the royal work, and could report the matter within seven days. No (such) person could be found.

Óṅgót respectfully said, "My younger brother Āy2 Hvólaḥmān can accomplish the royal work." Blaḥ Lāhmaḥṛāj replied to Óṅgót, "Sugīp, your uncle has told us (about him). However, Hvólaḥmān is still very young and we have never seen any of his supernatural powers. We are not satisfied." Thereupon, having summoned Hvólaḥmān, he said, "We want to know your strength first. Then we shall send you to the kingdom of (80) Lăṅkādvīp."

Hvólaḥmān then demonstrated his supernatural powers. Any word that he spoke looked like seven suns.[1] Having bowed before Blaḥ Lāhmaḥṛāj, he rose (into the sky) and made three rounds of the city of Kuṛuṛătthaḥnaḥgan. Then he rose to the heights of Mount Yugăndan and ran around the universe like *hlāy pun*.[2] It was very surprising.

Blaḥ Lāmmaḥṛāj was happy and said, "In the past, you did not let us see such (feats) as these." Hvólaḥmān said respectfully, "One who has this quality

1. According to the That version of the story, if Hanumān took a deep breath, he could breath out moons and stars. RK, p. 26.
2. The meaning of this expression is not clear.

never demonstrates it unless asked to do so. (He is) like a red burning charcoal covered by some one. If there is no one to blow it, it will never be ablaze."

After Hvólaḥmān had submitted thus, Blaḥ Lāmmaḥr̲āj said, "In the past, Sugīp, your uncle said (81) to us, 'When the buffalo Dvólaḥbī came to fight in the kingdom of Kāsī that day, there was a maiden named Kāsīr̲ājditā. She was displeased with her husband and elder brother Bār̲i, and Sugīp, (her younger brother). She was carrying a child in her womb. Pregnant, she went to fight the buffalo. The buffalo gored her. Her skirt was torn upto her "little belly". She was blown up and then fell down, causing the buffalo's horns to be curved and bent backwards. That is why the buffaloes have their horns curved and turned backwards upto the present time. She exerted herself in fighting the buffaloes. She forced herself so much that the child came out from her womb and was lodged in her vagina. People introduced their hands inside and took out two boys. One was named Óṅgót and the other was named Valaḥyót. Her skirt (82) was torn and then she was defeated by the enemy. That is why the women who live in the city of Kāsī have been wearing the skirt obliquely,[1] up to the present time.

Hvólaḥmān had additional supernatural powers because the Sun god sprinkled *nāṃ cải khảỉ*[2] on him. Moreover, his *bóm* (*brahma*) ancestry had not disappeared because he was (born) from the semen of King Dăt̲taḥr̲ătthaḥ,[3] the son of a *bóm* named Ṭăppaḥr̲aḥmĕnsvn who had come down to establish this world. Consequently he had supernatural powers.

Sugīp, the younger brother of the father of you people; that is, of Óṅgót, Var̲aḥyót and Hvólaḥmān did not tell me before. Now that (he) has said about (you), you should go and enquire about the whole state of affairs in the kingdom of Lăṅkādvīp (83). If you really meet Nāṅ Sītā, you should bring her, if it is proper to do so." Blaḥ Lāmmaḥr̲āj took out from his finger the ring of *dāṃr̲ōṅ* that Nāṅ Sītā had seen in the past and offered it to Hvólaḥmān as a testimony.

Hvólaḥmān, having received the order of his lord, bowed before Blaḥ Lāmmaḥr̲āj and descended from the lawn (of the palace). Pressing his heel (against the earth), he rose into the sky and went to the yonder Lăṅkādvīp. The place from where Hvólaḥmān sprang off became so deep as to engulf the back of an elephant For this reason wherever there are palace grounds, there are ponds too up to the present time. As Hvólaḥmān sprang off with great force, he passed over the city of Lăṅkā and went further a distance (normally) covered in seven days. Then he arrived at the hermitage of a sage named Baḥ R̲at Ṭā B̲ai who possessed great supernatural powers (84). Hvólaḥmān knocked at the panel of the door of the hermitage. The

1. The meaning of the expression *nuṅ1 sin2 pāy1* is not clear.
2. Earlier the text reads *gai*.
3. For the story of the birth of Hvólaḥmān, *cf. supra*, p. 49-50.

sage exclaimed, "Who is there?" Consequently Hvólaḥmān was reduced (to ashes). Only a blood bubble from his heart was stuck to the frame of the door of hermit. The hermit opened the door, looked around and saw a blood bubble stuck to the frame of the door. The sage reflected, "This blood bubble is probably of a creature possessing spiritual merits. I must not let him perish." Having reflected thus, he brought *nāṃ2 cäi khäi1* and sprinkled (on the blood bubble). Consequently Hvólaḥmān rose to life again. Having got up and bowed before the hermit, he sat at a place befitting his state. The sage asked, "Whence came you that you have arrived at this place?" (85).

Hvólaḥmān bowed before the hermit and said, "Blaḥ Lāmmaḥṛāj who lives in the yonder Jumbūdvīp has sent me here in Lǎṅkādvīp. Which way will lead me to the city of Lǎṅkā?"

The sage asked, "How many days have you taken to come?" Hvólaḥmān said, "Leaving Jumbūdvīp today, I have arrived here." The sage said, "You have passed over the city of Lǎṅkā and have travelled a distance (normally covered in) seven days. You are our precious guest. Please sleep here with us. Next day, I shall tell you the way."

"Why did the sage asked Hvólaḥmān to pass one night first?" In reality, (this is) because he perceived that Hvólaḥmān had great supernatural powers (86). Had the sage let him go, he would have passed over the city of Lǎṅkā and arrived again in Jumbūdvīp. That is why he asked Hvólaḥmān to stay (there). Since (the sage) wanted to make him lose some of his supernatural powers, he asked him to stay.

As for Hvólaḥmān, (he had) more powers than the magical powers derived from *lōkuṭaḥṛaḥjān*. (The magical powers derived from) *lōkiyaḥjān* were also not equal to (his powers).[1] (Magical power of) Hvólaḥmān could be equalled to his own magical powers and *lōkiyaḥjān*. He could sweep up into the air with his own power, but he could not easily stop. Since the sage had already perceived this, he asked him to stay.

At the dawn (before) going to the yonder Utan Kuṛudvīp for begging alms, the hermit bade Hvólaḥmān, "When you get up in the morning, please go and pull out a bamboo (twig), and after brushing your teeth with it (87) wash your face in that pond. In that pond, there is a blood sucker (*pīṅ kǎp lōk*).[2] That blood sucker may bite you. You will pull it, but it will not drop. The medicine which will cause the blood sucker fall is in your body. If the blood sucker bites

1. *Lōkiyaḥjān* (*Lokiya ñāna*) means the knowledge of the mundane when opposed to lōkutaḥraḥjān (lokuttara ñāna). The term lokuttara means supra/mundane, transcendental, spiritual. Cf. T.W. Rhys David and William Stede, *The Pali English Dictionary*, London, 1972.
2. The expression would literally mean "blood sucker with the world."

you and blood comes out, please wipe it out with the tip of your towel. You should roll the tip of your towel and wipe out (the blood). Please roll the tip of your towel and sit on it". Thereupon the sage further commanded, "Please wait for me until I return from alms begging." Then the sage went out.

When Hvólaḥmān got up, he brought a twig of bamboo, and (88) after brushing his teeth, went to wash his face in the pond. When the blood sucker saw (him), it advanced and indeed bit the forehead of Hvólaḥmān. He pulled the blood sucker, but could not make it drop. He jumped and wiped his forehead against a palm tree, but it did not drop. He jumped and rose to the height of Mount Yugăndan, but it did not fall. The tail end of blood sucker remained in the pond as before. No matter how far (he went) up, the blood sucker remained stuck (with his forehead). He pulled it, but it did not drop. Then he thought of the hermit's instruction, "The medicine which will cause the blood sucker drop is in your mouth." "There is nothing else but saliva" (in my mouth, he thought). Thereupon he applied his saliva to the blood sucker. And then it left him. Blood streamed out. Having wiped the blood with the tip of his towel, he stroked his body. For that reason the monkeys have their hair red (89) up to the present time.

Hvólaḥmān lost his supernatural powers in three ways: In the first place, he took a twig of bamboo as tooth brush. Secondly a blood sucker bite him. Thirdly he wiped his blood with the tip of his towel and then sat on it. Hvólaḥmān, having lost his supernatural powers for these three reasons, was waiting for the hermit.

The hermit, having returned from alms begging, offered him a small ball of rice. He reflected, "How this much of rice will suffice for me?" Hvólaḥmān reflected thus. The hermit, having understood his mind, formulated the following vow, "May Hvólaḥmān not finish that ball of rice." When he had eaten to his fill, (the rice) was not exhausted. Then he put (the remaining rice) in his jaw. Thenceforward (90), (the monkeys have been doing so).

The hermit said, "Now you have no supernatural powers for going into the sky. After seven days you will have your supernatural powers (again)." The hermit told Hvólaḥmān the way to the city of Lăṅkā. (Hvólaḥmān) could not go through the sky. He had lost (his supernatural powers). He took out his monkey,[1] transformed it into a horse and rode for seven days. Then he reached the city of Lăṅkā. He looked around all through the city but did not see Nāṅ Sītā any where. He turned himself into an old man and roamed about in the outskirts of the city. He saw two maid servants of the palace carrying baskets of rice by beam ends to Nāṅ Sītā in the garden. The two maidens were coming talking together, "The king has

1. The meaning of the sentence is not clear.

stolen other's wife and kept her in the garden. He has (91) ordered us to carry rice in such a manner as this. It is really too much."

The old Hvólaḥmān, having known that Nāṅ Sītā was there, entered and hid himself in the forest at the edge of the road. Having carried rice to Nāṅ Sītā the two maidens returned. At that moment, having heard them he asked, "My two granddaughters, where are you going together?" To the old Hvólaḥmān the two maidens fully related what they had been talking together.

The old Hvólaḥmān, having known that Nāṅ Sītā was there, went to hide himself in the forest by the road side. The two maidens, having carried rice to Nāṅ Sītā, returned to the city. When the two maid servants of the palace had gone away, Hvólaḥmān entered (92) into the garden and saw Nāṅ Sītā. Having seen her, Hvólaḥmān approached her. She saw him and asked, "Where do you live? From where have you come?"

Hvólaḥmān replied, "I come from Jumbūdvīp. Are you Nāṅ Sītā?" She said, "I am called Nāṅ Sītā."

Hvólaḥmān took out the *dāṃmaḥṛōṅ* ring that King Ṛām had offered him as a testimony so that Nāṅ Sītā might see it. Having known (the fact), she wept and wailed. Hvólaḥmān fully described the order that the king had given to search for her. She said, "What has Blaḥ Lāmmaḥṛāj said for me?" Hvólaḥmān said, "The king has ordered me, saying, 'If you really meet her and if she intends to come, you should bring her (93). If she does not come, it is up to her.' Thus he ordered me."

Then she spoke, "If I go with you, there will be suspicion, [since] you are a man and I am a woman. The world will criticise. Ṛābaḥnāsvn has carried me off and brought me here. Now you will steal me away and carry me back again. In one life, people carry me off and then abduct me back. It is not pleasant. When Blaḥ Lāmmaḥṛāj along with his envoy comes across the water in his boat and begs Ṛābaḥnāsvn for my release, if Ṛābaḥnāsvn will allow me, I shall return. If not, Blaḥ Lāmmaḥṛāj will prepare his army and will come and fight to take me back. Then I shall return." Thus spoke Nāṅ Sītā. Hvólaḥmān bowed before Nāṅ Sītā and went away (94).

Hvólaḥmān reflected, "I have been for some time the servant of a great king. Yet in this life as a servant, I have not accomplished any official task. That is not befitting. I shall first go to burn the palace of the king of Lăṅkā. Then I shall return."

Thereupon, he entered into the city of Lăṅkā and ascended to the palace of King Ṛābaḥnāsvn. At that time Ṛābaḥnāsvn was sleeping with his wife. Hvólaḥmān tiptoed near them. Then he grasped the hair of the king and the queen, and tied them tightly together. He wrote on the front of the window, "The queen should clench her fist and strike at the head of the king. Then (the knot) will be untied."

After that he pulled away the pillow from under their heads and threw it. Their Majesties' heads both fell down from the pillow (95). After waking up their Majesties saw the writing and thought, "Probably some deity has here demonstrated his supernatural powers."

Thereupon, (Rābaḥnāsvn) made the queen clench her fist and strike his head. Their hairs got untied. Thereupon Rābaḥnāsvn lost his supernatural power; that is, his divine vision. He had ordinary eyes like those of we common men. Thus it is not proper for a great king to sleep on the same bed with a woman. Even while travelling, if one allows a woman to go first, he will indeed lose his supernatural powers. So much the more then when he left the woman strike his head with her clenched fist. (Rābaḥnāsvn) lost his divine vision. Rābaḥnāsvn was very angry. He made his people search everywhere for (the evil doer).

Hvólaḥmān demonstrated his prowess by climbing up, hiding himself and then appearing again so that people might see him (96). Thereupon they caught him. The officials said, "We see only this small monkey. There is nothing else (here). Probably some one possessing magical knowledge has done this. One cannot know. We should take this monkey and kill him."

Thereupon, they put him in a mortar. When the pestle descended towards him, he turned and climbed to the other end of the pestle. He did not allow himself to be hurt. In this way he was not killed. (The king) asked the people to slash him. When the sword descended upon him, however, he climbed upon the blunt edge of the sword. Whatever they did, he did not die. An officer said, "No matter what you do, he will not die. Trust what I have concluded (97). To put him to death there is only one (way): wrap his body very tightly in an oil soaked cloth and then set fire to him. Then he will die." When the officer had said this, Hvólaḥmān realized (what was about to happen). He screeched loudly, "Oh! This time I will really die."

Thereupon they took the cloth, soaked it with oil, wrapped the monkey firmly with it and set fire (to him). After (his body) had caught fire, he ran up to the palace of the king of Lǎṅkā. The fire burned the palace of Rābaḥnāsvn. Therefore when a monkey catches fire he dares to run up to the roofs of the palace and houses. When the fire was kindled, he jumped into the ocean (98), then sprang up again and reached Blaḥ Lāmmaḥrāj.

Therefore[1]...For that reason the tip of the monkey's hand resembles a pond even up to the present time.

Blaḥ Lāmmaḥrāj (did not) believe Hvólaḥmān's word, "I have easily burned the palace of Lǎṅkā's king". Hvólaḥmān then bowed before the king and said, "If I have not really burned the palace of the king of Lǎṅkā as (you believe), I beg you, great king, to cover your ears with your hands and then listen. You

1. The reason is not given here. The text seems to be incomplete.

will hear the crackling sound—hup !!, dup !!—of fire burning the palace of Lăṅkā's King." (The noise is heard) until the present time.

This completes the first section of the story of Gvāy Dvóṛaḥbī.

Section II

Salutation! Now the astrologer[1] explained that Ṛājaḥbaḥnāsvn* had really stolen Nāṅ Sītā away. King Ṛām made efforts along with (other) kings, and ordered Óṅgót to prepare satisfactory and sufficient royal presents and go by boat. After reaching Lăṅkādvīp, he carried a letter and presents to Ṛājaḥbāsvn*, and begged for (the release of) Nāṅ Sītā following in every respect the instructions that King Ṛām had given.

Ṛājaḥbaḥnāsvn* said, "We shall not part with (Nāṅ Sītā) till (we) believe that we have intentionally stolen the wife of someone else.[2] We shall give her back when king Ṛām has force to build rafts over the ocean upto the kingdom of Lăṅkā(2).

Thereupon, Óṅgót, the servant (of Ṛām) bade farewell to Ṛābaḥnāsvn and returned to his lord. (He narrated fully) to Blaḥ Lāmmaḥṛāj what Ṛābaḥnāsvn had told him.

Blaḥ Lāmmaḥṛāj, having known (the matter), assembled the kings from all over Jumbūdvīp. (They) offered him countless troops. Not only men, but every one of quadrupeds and bipeds, barring *ṛuṅ2 gāv*,[3] pigeon, and *cak ḅā2*,[4] volunteered himself.

King Ṛām, having prepared his four divisions of army, moved his troops and camped on the sea shore where rafts were to be made on the ocean(3).

Then Hvóṛaḥmān said boastfully roaring like a lion, "(I) shall take a wood and hammer all the posts. I beg to volunteer myself to construct (rafts) covering (the ocean) for animals and men." Hvóṛaḥmān did not have a divine body. He could make himself invisible and could turn himself into as many (forms) as he liked. He went on constructing (rafts) covering the ocean. There was no creature-bird, mouce, tiger, bear, *ṛājsī*, rhinoceros or elephant which did not go (to work for Ṛām).

As for the bat, when the birds came to summon[5] it, it said, "I am mouce." When mouce came to summon it, it said, "I am bird." (4). King Ṛām, having

1. The mention of the astrologer seems to be irrelevant here because it has already been narrated how Hvólaḥmān found out that Ṛābaḥnāsvn had abducted Sītā.
   * Read Ṛābaḥnāsvn.
2. The interpretation of the passage is not definitive.
3. *Ṛuṅ2*, the crested serpent eagle, *Spilrnis chula*, *cf.*, G.B. McFarland, *Thai English Dictionary*, California, 1969, p. 715.
4. The Malay weaver bird, *Plocaus-atrigula infortunatus cf.*, G.B. McFarland, *op. cit.*, p. 234.
5. *Căt* literally means to prepare, to arrange.

known this, said, "Do not let it perch on my earth." Consequently, it has been hanging on tree, tree top, flank of the clif or in the cave up to the present time.

As for the pigeon, when the birds came to summon it, it said, "I cannot go." Consequently, it has been moaning up to the present time. The bird *cak b̲ā2* has also not been allowed to perch on the earth up to the present time.

Blaḥ Lāmmaḥr̲āj constructed rafts across the ocean for seven years and seven months, and then reached the kingdom of Lǎṅkādvīp.

While constructing rafts over the ocean Blaḥ Lāmmaḥr̲āj arrived that day (where) there was a kingdom (5) named P̲ănnaḥhlum in the bottom of the ocean. The king of P̲ăṭṭaḥhlum heard great noise as if (the earth) will sink. (The king) did not know the prowess (of R̲ām). He had a daughter. He ordered that daughter to go up and look into the matter in order to know the whole state of affairs. That maiden turned herself into a fish and came out to look into the matter. She saw Hvólaḥmān hammering upon the posts running up and down, placing tie-beams and frames. The fish saw his sweat rolling down and falling into the ocean. She consumed the sweat of Hvólaḥmān and became pregnant.

Having descended to the kingdom of P̲ăṭṭaḥhlum, she narrated fully to the king, her father the whole state of affairs that she had herself seen. Not very long thereafter, she gave birth to a son. The king of P̲ăṭṭaḥhlum (6) named that prince R̲ătdaḥyī. R̲ătdaḥyī possessed great strength like Hvólaḥmān.

For that reason the eyes of the monkeys are deep up to the present time.[1] The posts that king R̲ām planted for making rafts across the ocean have been found there up to the present time, transformed into rocks. If the ships of merchants stray to that place, they remain stuck up there and perish.

Filling the ocean for seven years and seven months, (they) arrived indeed at Lǎṅkā. Having arrived (there), they camped and arranged the troops to carefully protect (the area).

(They) asked Var̲aḥyót to carry a letter, saying, (7) "We, the kings from all over Jumbūdvīp with King R̲ām as our chief have arrived in the island of Lǎṅkā, making (rafts) from the north of the ocean. Now will the king of Lǎṅkā fight with us or will he send Nāṅ Sītā back in a decent way?"

Thereupon, King R̲ābaḥnāsvn said, "The great army having drawn nearer, if (I) do not fight first,.and rush to abandon arms, you will be considered as man and I as woman". Having spoken thus, he summoned Bikbī, his younger brother to examine bad or good luck of the kingdom of Lǎṅkā. Bikbī foretold, "The destiny of the kingdom of Lǎṅkā and the destiny of His Majesty are very bad. All will be lost." (8).

1. The reason is not given here. The text seems to be incomplete.

Va(ɾaḥyót), the servant (of Ɽām), having returned to his lord, narrated fully all that Ɽābaḥnāsvn had told him. When Valaḥyót had gone away, Ɽābaḥnāsvn was very angry. (He) reflected, "The words that are very bad must be concealed. Why has Bikbī spoken before the enemy? I would have killed him had he not been my younger brother." Then Ɽābaḥnāsvn drove him out.

As for Bikbī, he left the city of Lăṅkā, but he did not go anywhere else. He approached Blaḥ Lāmmaḥɾāj. Blaḥ Lāmmaḥɾāj, having received Bikbī, was as much happy as (he would have been) after getting the whole kingdom of Lăṅkā.

Blaḥ Lāmmaḥɾāj made all the kings assemble and then asked Bikbī to examine in detail bad luck as well as good luck. Bikbī foretold, "During next seven days you have very (9) bad luck, your Majesty. You will almost die. Please take protective measures on all sides. If you pass (this period), your Majesty, you will certainly get the kingdom of Lăṅkā. This is beyond doubt."

Then Hvólaḥmān said, "Please entrust me the entire sky to protect and leave the entire earth to all the kings and officials." Thereupon Hvólaḥmān expanded his palm and controlled all. Animals and men to whom all the surface of the earth was entrusted, kept watch over it.

As for the king of Ɽăṭṭaḥhlum, he was aggrieved because his daughter, having consumed the sweat of Hvólaḥmān, conceived an illegitimate child, when she had gone to look around after turning herself into a fish (10). When that day King Ɽām arrived in the middle of the ocean planting posts across the water, he resolved to kill (Ɽām) saying, "In future, I shall certainly see King Ɽām for a watch."

Thereupon, on the seventh day the king of Ɽăṭṭaḥhlum came out, stole King Ɽām away through the hole of the lotus stalk and put him in an iron cell with seven enclosures built very carefully near his palace in the yonder kingdom of Ɽăṭṭaḥhlum.

As for the kings who protected King Ɽām, they had dug a ditch, and having fashioned the wood, put it across (the ditch). The floor and the roof (of the ditch) were made of panels (of wood).

On the seventh day the cooks carried food over there for King Ɽām (11). The cooks looked around, but did not see their lord. (They) informed the kings. Together they were all surprised.

The kings asked Bikbī to examine the (horoscope). Bikbī said, "According to my astrological calculations, the king of Ɽăṭṭaḥhlum has carried him away to the yonder kingdom of Ɽăṭṭaḥhlum. However, he is not yet dead. Please rush to bring him" Hvólaḥmān said, "I shall go to take him (back), but please tell me the way."

Bikbī said, "Fine! you go along[1] this water. You will see a very big pavilion (*sàlā*). Whichever lotus is bigger (than others), you should pluck that

1. The meaning of the term *jyṅl* is not certain in the present context.

one. You should go through the hole of that lotus stalk. You will certainly reach (your destination). Hvólaḥmān went on following every word that Bikbī had said (12). Indeed, he reached the city of P̱ăṭṭaḥhlum.

Hvólaḥmān reflected, "The ancient people have said—whatever country you arrive in be of that country."

Thereupon he turned himself into an old inhabitant of the city and walked on with a stick. There were two servants of the king of P̱ăṭṭaḥhlum. The king had ordered them to bring the poisonous liquid from the yonder world of mortals so that King (Ṟām) might consume it and die.

Thereupon the old Hvólaḥmān asked, "Where are you going together in such great hurry, my two grandsons?" Both the servants said, "Our lord has brought a living person from some place not known to us, and has put him in an iron cage in a quarter near the palace, over there. He has ordered both of us to bring a (poisonous) liquid from the world of mortals to offer him to drink and die." The old Hvólaḥmān caught the two servants (13) and crushed them to dust.

The old Hvólaḥmān entered the city. Two maidens were carrying jars to fetch water. They were talking together, saying, "Our lord has found a living man possessing a beautiful physical form. There is no one comparable to him. It is pity (we do not) have him as our husband. If (our) master[1] allows us (we) shall accept (him as our husband) because he possesses (such a) beautiful physical form that no young man comparable to him could be found here in the kingdom of P̱ăṭṭaḥhlum." Both the maidens were going on the way talking together thus, "Now (the king) has sent men to bring a mortal liquid from the yonder world of men and to offer him to drink so that he may die (14). It is really very regrettable."

Hvólaḥmān asked, "O my two granddaughters! I, your old grandfather, live here in the city of P̱ăṭṭaḥhlum. My teeth are hardly enough to talk. My hair is enough grey as this. But I have never seen a living person. I, your grandfather, wish to go with you to look (at him). Can I go or not?"

Those two maidens said, "(He) is put in front of our lord. No man can go over there." The old Hvólaḥmān said, "If it is so, I, your grandfather, wish to turn myself into a small fly and perch on your shoulder. I request you, my granddaughter to go in to look from close quarters."

Thereupon Hvólaḥmān transformed himself into a small fly, and perching on (her) shoulder went inside. Having reached the cage in which king Ṟām was imprisoned, Hvólaḥmān struck at it, with his foot (15).

Having kicked the cage and reduced it to dust, Hvólaḥmān carried his lord on his shoulder. He defeated the king of P̱ăṭṭaḥhlum, and put those who had come

1. The term *dānl* literally meaning "Mr., gentleman", seems to be used here for the Lord of the underworld.

there to death. Consequently great tumult arose there. Carrying his lord on his shoulder, Hvólaḥmān went out of the city of P̲ăṭṭaḥhlum.

Then R̲ótdaḥyī—the son of the maiden who, having turned herself into a fish and consumed the sweat of Hvólaḥmān, became pregnant and gave birth to him—took a sword and rushed on brandishing it like Hvólaḥmān. He was strong like Hvólaḥmān. R̲ótdaḥyī shouted, "I am not afraid of any one. I shall stop shouting only when my father called Hvólaḥmān comes from the yonder world of mortals." (16).

Hvólaḥmān heard that child shouting thus. Then he inquired into the matter to know all about it. He came to know that (the child) was really his son.

R̲ótdaḥyī bowed before his father. (He) fully described to Hvólaḥmān, his father, all the happenings that his mother had narrated to him. When R̲ótdaḥyī had bowed before his father and begged pardon from him, together King R̲ām and Hvólaḥmān asked him to rule the kingdom of P̲ăṭṭaḥhlum. Through the hole of the lotus stalk, Hvólaḥmān brought King R̲ām back. Having arrived at the great camp which was his abode, R̲ām collected the officials and the kings. (All of them) wished to volunteer themselves to cause him (17) no worry. King R̲ām said, "This task is too much for us. To fight with R̲ābaḥnāsvn is our burden. All the kings, officials and troops have built for us the way to Lăṅkādvīp. All the kings have sincerely volunteered themselves for us."

Then Blaḥ Lăk respectfully said, "All the events that have led to such war as this happened due to me. When that day you asked me, great king, to guard Nāṅ Sītā, if I had not abandoned her, she would not have been lost. The cause giving rise to this war has been created by me. Therefore I beg to volunteer myself (in this war)."

Thereupon King (R̲ām) gave to Blaḥ Lăk the bow which he had received from (18) Disāpāmōkgaḥ ācān. (Blaḥ Lăk)[1] went into the dwelling of R̲ābaḥnāsvn (and said,) "Tomorrow we shall fight." Thereupon R̲ābaḥnāsvn ordered a person named Indājit to carry the javeline named *mokgaḥsăk* and go out to fight with Blaḥ Lăk. Indājit hurled his javeline on Blaḥ Lăk. Blaḥ Lăk shot his arrow at the same time. The arrow hit Indājit to death. Then the javeline of Indājit stuck. . on the shoulder of Hvólaḥmān....Rising to the height of Mount Yugăndan,[2] the two great kings shot at each other back and forth. None of the arrows of R̲ābaḥnāsvn hit King R̲ām. (They) fell on the earth and became banana leaves in the world of we human beings (19). The arrow of King R̲ām hit R̲ābaḥnāsvn and severed his head, but immediately (new) head emerged in its place.

1. "*Kȧ sail*" does not offer any suitable meaning. I have emended it as *kȧ tai2*.
2. The scribe seems to have omitted some passage.

Even if the arrow hit him in the middle of his body, it simply went through making a hole, but he did not die. Then together *devaḥtā*, *kumbăn* (*taḥ*), *găndaḥbaḥ*, *yăk*, *gut* and *nāk* all came to witness the great war. Every one of *devaḥtā* wished for the victory of King Ṟām, because Ṟābaḥnāsvn had committed sin in two ways; he had committed adultery with the wife of Lord *In*; that is, with Nāṅ Sītā when she was wife of Lord *In* (in her past life). In addition, he had carried Nāṅ Sītā off. Even then (20) Ṟābaḥnāsvn did not surrender. When it was appropriate time tc retreat, each person remained (off).

Then Blaḥ Lāmmaḥṟāj asked Bikbī, "No one whom our arrow hits can survive, no matter whether he is a *kumbăn*(*taḥ*), *găndaḥbaḥ*, *gut* or *nāk*. As for this Ṟābaḥnāsvn, he does not have divine body. He is only endowed with supernatural powers. Why is he not killed?"

Bikbī[1] said, "I have heard that Ṯăppaḥṟaḥménsvn had said, 'this Ṟābaḥnāsvn will not be killed with the javeline, sword or gun of any one in this wcrld. In fact, (he will be killed if) any one (21) possessing great supernatural powers brings the arrow named Dătsaḥbón or Vaḥjiṟaḥ, the arrow (born) with the world, buried in the bottom of the ocean (and) watched (from) the southern part of the universe.'

"There is a demon possessing great supernatural powers. If he wishes to eat animals; for example, *ṟājsī*, tiger, bear, rhinoceros and elephants (which) are hundred *yōt*[2] off, he could catch each of (those) countless (animals). (They) rush in his mouth. If he wishes to eat fish, he opens his mouth on the surface of the water. A fish, even hundred *yōjnaḥ* off, flows into his mouth: Who can really go to bring (the arrow)?"

"I shall turn myself into a *mēṅ tēṅ*[3] (22), and then fly into his mouth and lodge myself in the space between his teeth." Having spoken thus, Hvólaḥmān went out to really do so. Having lodged himself in the space between the teeth (of the demon), he slowly crawled out to the nape and pressed the neck of the demon with his hands as if it would be shattered. That demon could not dare to do anything. He kept uttering with a death yell—*vāk! vāk!*

"If I make him die, he will really die. But he is a demon living with the world,[4] and guards the mighty arrow. I must not make him die." (Having reflected thus), Hvólaḥmān forced that demon to surrender, and then said, "Blómmaḥṟāj has ordered me to bring the arrow named Dătsaḥbón that you guard

1. The text reads *bikkhu*, but this does not offer any suitable meaning.
2. One *yōt* (=*yojana*) is equal to two geographical miles.
3. *Mēṅ* is a collcquial class term for insects. However, *mēṅ tēṅ* does not figure in the dictionaries.
4. The expression seems to mean that the demon was as old as the world.

here (23). Will you give it to me or not? If you do not give it to me, your life will certainly end to-day."

The demon, being afraid of death, said, "I shall give it to you. My Lord, I beg you to spare my life."

Thereupon Hvólaḥmān pulled out the arrow. The water of the ocean receded half from the bank since it rushed into the hole of that arrow.

Lord Blānmmaḥ* asked Bikbī, "I ordered Hvólaḥmān to bring the arrow from the demon. Has or has he not got it yet?" Bikbī said, "Great king, please send some one to ascertain (if) the water of the ocean has really receded half from the bank."

The servant bowed before King Ṛām and said, "What I have seen, the water has receded half from the bank." King Ṛām was very happy. Not very long thereafter Hvólaḥmān carried the arrow on his shoulder and placed it before Blāmmaḥṛāj*(24).

King Ṛām sent a letter to Ṛābaḥnāsvn, saying, "On the seventh day we shall go to fight together." The seventh day having arrived, Ṛābaḥnāsvn made his body as high as Mount Yugăndan like ṛótdaḥ.[1] King Ṛām perched on the shoulder of Hvólaḥmān and grasped the arrow named Dătsaḥbón. (They) fought with each other back and forth. As for King Ṛām he shot the arrow Dătsaḥbón. Ṛābaḥnāsvn actually died.

When Ṛābaḥnāsvn was dead, Blāmmaḥṛāj conquered the whole of the kingdom of Lăṅkādvīp, five hundred *yōjnaḥ* in extent (25). In fact, he appointed Bikbī, the younger brother of Ṛābaḥnāsvn to rule over the kingdom of Lăṅkā. As for him he took Blaḥ Lăk, Nāṅ Sītā, all the troops and the kings (with him), and having travelled gradually for days and nights along the bridge across the ocean, before too long he reached his kingdom that day. Having reached his kingdom, after a festivity for seven days and seven nights, he gave reward to everyone of the kings and sent them to their (respective) kingdoms.

Later King Ṛām reflected thus, "This kingdom of Kuṛuṛătthaḥnaḥgan is full of people (26). (I) must move to find a spacious area. It would be propitious." Having reflected thus, the king took the arrow Dătsaḥbón, and having formulated a vow, shot it to the north west, and ordered Hvólaḥmān to follow that arrow carrying Săpbyā on his palm. "The place where the arrow falls will be the land of victory. We shali make a settlement there. You shall take Mount Săpbyā and place there," (said King Ṛām).

The arrow named Dătsaḥbón fell in the city of [2]Laḥvō2. Hvólaḥmān had

* Read Bṛaḥ Ṛāmṛāj.

1. The meaning of the term *ṛótdaḥ* is not clear. Probably it means *ṛót*-a chariot.
2. Lavo (Lopburi) in Ṭhailand.

been following the arrow. (He) stopped when the arrow fell. He placed Mount Săpbyā there. (It has been lying there) up to the present time (27). *Blāmmaḥr̲āj moved his troops, and having marched for one month, reached the place where the arrow Dătsaḥbón had fallen. Hvór̲aḥmān wiped out trees and vignes with his tail, making (the place) beautiful like the area of a *maḥhā cedī*, and waited for King Rām, his lord.

King R̲ām, having arrived there, asked Hvór̲aḥmān, "Did you look for an auspicious day or watch for clearing the area?" Hvór̲aḥmān respectfully said, "I could not at all look for an auspicious day or watch. I cleared (the area) according to my strength wishing to do it rapidly,[1] and I was waiting for you, great king."

Thereupon *Blāmmaḥr̲āj said (28), "(Since), you have not first looked for an auspicious day and cleared (this area) in such a hurry as this, it would not be propitious." Consequently he did not settle there and said to his officials, "O friends! We should abandon this place." For that reason (the place) was called *meū'aṅ* Laḥvō2.[2] Thus it has been called up to the present time.

*Blāmmaḥr̲āj took his troops, and going up-streams along a river, saw a beautiful place. (He) ordered to rapidly build a city there.[3] (It looked) as if Visukămmaḥ devaḥput had built it. Consequently (the city) was called Bitsaḥnhūlōk.

Then he moved his troops down the river and arrived at a place where it merged in another (river) (29). (He) stayed there. Since festivities were made for seven days and seven nights in great joy like in heaven, thenceforward the place has been called Naḥgan Svăn[4] (heavenly city).

King R̲ām looked for an aged man to ask him about some place suitable for building a propitious city. The oldest among many men respectfully said, "O great king! In the past, my grandfather (*pūl manl*)[5] told me, 'There is an amazing hill not very far from here. However, there is a demon named Năndir̲āj there. Possessing an entourage of one thousand demons, he protects the hill. The king, who would establish a city there after conquering the demon (30), will not have any worries." Our grandfather has thus said.

Blāmmaḥr̲āj, having known (this), moved all his troops and officials to the hill. Taking the bow named Saḥhătsaḥthānaḥ daḥnū, which Disāpāmōkkhaḥ,

*Read Br̲aḥ R̲āmrāj.

1. Read *săp blăn*.
2. *Laḥ* means to abandon.
3. The scribe has inadvertently added a phrase "waiting for you, great king" which does not offer any suitable link either with the preceding or succeeding sentence.
4. Nakhon Sawan in Thailand.
5. The meaning of the term *manl* is not clear.

ācān had given him, he advanced, and having taken his position at a place, shot at the demon named Năndiṟāj. He (the demon) fled away with his entourage to the north east of the city of Laḥvō2. He was very hungry and ordered the demons to bring sour (fruit) to eat. Due to the supernatural powers of the arrow Dătsaḥbón which had fallen there at the city of Laḥvō2 all sour fruits turned sweet (31). The king of the demons could not eat sour (fruit). Consequently he fell there and died. The demons, who formed his entourage, pulled trees and brought rocks and earth to cover him. Thus came into being a mound called Năndiṟāj (which exists) up to the present time. Blāmmaḥṟāj built a city there (with its) boundary wall made of rocks. Its *dāt*, *dāv2*, *paḥkān*, *hả hliṅ1* (and) *hả leīy* were solid and beautiful like (those) magically built. This was (all) due to unparalleled majesty and spiritual merits of Blāmmaḥṟāj. He lived there amidst royal fortunes. Consequently (the city) was called Āyutdiyā. The future generation of sons and the generation of grandsons and great grandsons (32) would understand the name (of the kingdom) either by making additions or by making retraction. (The kingdom) will be the burden of those who will be the kings.[1] Later, after making addition (to the name), it was called *Sī* Aḥyutdiyā[2] (In) the whole of Jumbūdvīp, that kingdom could not be attacked and conquered (since) water formed its boundary.

Baḥ Lāmmaḥṟāj had 16000 maidens. Nāṅ Sītā was senior among (these) maidens. One day, when Nāṅ Sītā was already in advance stage of pregnancy, King Ṟām went out on circuit of the capital city of Ăutdiyā. All the palace maidens living behind talked together, "King Ṟābaḥnāsvn was known[3] to have supernatural powers, prowess and (33) most beautiful form. A person comparable to him could not be found in this world. But none of us has seen him. Only Nāṅ Sītā, the chief queen has seen him." Nāṅ Sītā said, "As for this Ṟābaḥnāsvn, he had indeed a beautiful form as you know." The maidens said, "We request you, Queen! Please draw a portrait of Ṟābaḥnāsvn so that we may see it."

Thereupon, Nāṅ Sītā drew a fascinating (portrait) on a stone slab with fragrant surface and gave it to the maidens. All the maidens had not yet seen the portrait, (34) when Baḥ Lāmmaḥṟāj, having returned from circuit of the city, went up to the palace and came across (the maidens admiring the portrait). The portrait had not yet been erased. (They) put it under the royal seat. Blāmmaḥṟāj, having arrived (there), went up and took his seat.

(The portrait of) Ṟābaḥnāsvn which Nāṅ Sītā had drawn, spoke, "We belong to the royal lineage alike. Why are you sitting on my head?"

1. The meaning of the passage is obscure.
2. Ayuthaya, the ancient capital of Thailand.
3. The meaning of the term *syṅl vāl* is not clear. I have taken it as *syṅ*=sound, voice. The interpretation of the expression *syṅ vāl* as "known to" is tentative.

King Ṟām, having got that seat removed, saw the portrait of Ṟābaḥnāsvn that Nāṅ Sītā had made on the stone slab. King Ṟām asked, "Who has drawn this portrait?" The palace maidens said, "Nāṅ Sītā has drawn it."

King Ṟām (35) was very angry with Nāṅ Sītā, "Devil! I could get you back after the efforts of many years and months and after the loss of men, elephants and horses. Now you have a lover in addition to your husband. Having drawn his portrait, you are admiring him in this way!" Thereupon King Ṟām ordered the executioners to take Nāṅ Sītā away to kill her.

At that time Blaḥ Lăk bowed before King Ṟām and said, "O great king! As for this Nāṅ Sītā, she is not grateful to you. Therefore I wish to volunteer myself to go and kill Nāṅ Sītā with my own hands." Thereupon Blaḥ Lăk took Nāṅ Sītā to the graveyard. Nāṅ Sītā (36) was pregnant then. Blaḥ Lăk said, "I have volunteered myself to kill Nāṅ Sītā with my own hands.....[1]

Because he had pity on her and also because of might and merit of the child in her womb, who had practised meditation during many past lives, Blaḥ Lăk said to Nāṅ Sītā, "I have compassion on you, my elder (sister). Can you protect yourself, not allowing any one to know about you or to see you?" Nāṅ Sītā said, "If you really have mercy on me, I shall certainly protect myself, not allowing any one to see me."

Duc to the might and merit of both of them, the mother and the child, Indādiṟāj came and turned himself into a newly dead dog (37). Blaḥ Lăk took his sword and slashed the dead dog so that the sword might be (stained) with blood. He took, (the sword) to display so that (her execution) might be quite obvious to King Ṟām, his elder brother.

King Ṟām and Blaḥ Lăk, both the brothers ruled in the kingdom of Aḥyutdiyā. Since then up to the present time there have been two great kings (in the kingdom).

Nāṅ Sītā entered the forest miserably. Sometimes she sat down and wept in most pathetic way. Sometimes she travelled without any companion. She was unhappy and had no one to console her.

Alone she travelled gradually (38) for many days and nights and then she met a hermit named Dīpbaḥcăkkhu. She went in, and having bowed before the hermit, related to him all the events in detail. That hermit was worried and felt pity for her. Not very long thereafter, she gave birth to a son possessing most beautiful form. The hermit and Nāṅ Sītā named that prince Baḥ Put. Having grown up, he developed great intelligence, and was beloved of the hermit and Nāṅ Sītā, his mother.

1. The passage appears to be incomplete.

Then the sage Dīpbaḥcăkkhu made him skilled in the art of archery, the greatest of the arts (39). Not very far from the hermitage there was a banyan tree with very bright and beautiful branches. Baḥ Put used to shoot at the leaves of the banyan tree with arrow. Every day hundreds of leaves were torn down in row.[1] Each leaf had ten holes, twenty holes, thirty holes, forty holes (or) fifty holes. Up to hundred holes had each leaf. Sometimes, having walked[2] in the forest for a little while, he returned. "As for Nāṅ Sītā she usually takes care of the hermit and goes to search for fruits every day. On returning to the hermitage, if she does not see her son in the dwelling of the sage (40), she cries for him. On her arrival if she sees Baḥ Put, she is happy." The hermit, having reflected thus, brought a door panel and drew a portrait of Baḥ Put on it. (He) thought, "When Nāṅ Sītā comes and does not see her child, she will insult me. I should animate (it) making (it) like Baḥ Put for not letting her cry as in the past."

That day when it was the time for Nāṅ Sītā's arrival, Baḥ Put came back together with his mother. The hermit brought the bark and took out water to model the figure that he had drawn.

Nāṅ Sītā bowed before the hermit, "I beg you, my lord, to be so kind as to give life (41) to (this image) for serving as playmate of Baḥ Put."

Thereupon the hermit gave life to the image made by him to be the playmate of Baḥ Put and named him Baḥ Rūp. Baḥ Put and Bah Rūp had big and small limbs alike. As for Nāṅ Sītā, the mother, she could not recognise, "this one is Baḥ Put (and) this one is Baḥ Rūp. Except this prince....[1]

"This is the city of the king, my father. There is no doubt about it because the vendor says that Hvóṛaḥmān has the face of a monkey. My mother has told me that this Hvóṛaḥmān possesses more supernatural powers than any man in this world 42). (He) is a great supporter of King Rām. My mother had spoken thus. I shall go with these two female vendors of cucumber to know and see the whole state of affairs." Thereupon the two princes went in the city with the two female vendors of cucumber and sat down behind them. At that time King Rām had ordered Hvóṛaḥmān to collect tax in the city of Aḥyutdiyā. The servants of Hvóṛaḥmān were collecting tax that day. The two princes did not pay (tax). For the second day also (they) wanted to take (tax), but the two princes did not offer. The servants (43) of Hvóṛaḥmān informed Hvóṛaḥmān. He was very angry. On the third day, Hvóṛaḥmān went to see those two princes who were small boys. He believed that he was very strong. He stretched his hands to take cucumbers from the two female vendors. Baḥ Put directed a blow on the (neck) of Hvóṛaḥmān. (His neck) was

1. The meaning of the expression "*lēm' thēv pai*" is not clear.
2. The meaning of the expression "*pēv pai*" is uncertain.

broken. Blood spread out and fell *sut*! *sut*!. He shouted loudly, "The enemy has come to the city." Having spoken thus, he did not return to his house. He left the city of Aḥyụtdiyā and went to the west to the *jumbū* tree, the symbol of the continent. When the neck of (Hvór̲aḥmān) was shattered, tumult and fear prevailed everywhere in the city (44). As for the two princes, they left the city.

Then Blāmmaḥr̲āj asked (some one) to go and look into the matter. People said....the hermit alone....

Baḥ Put, having grown up, asked Nāṅ Sītā, his mother. (She) narrated the whole state of affairs from the time the hermit named Kătsaḥpaḥraḥsī adopted her till Blaḥ Lăk abandoned her and she came to the hermit named Dīpbaḥcăkkhur̲ătsī. She narrated what happened from the beginning up to the end to her two sons so that they might listen fully.

Baḥ Put and Baḥ Rūp, having known the entire state of affairs from Nāṅ Sītā, their mother (45), and having bowed before the hermit and Nāṅ Sītā, their mother, grasped their bow that the hermit had given to each of them, and travelling through countless mountains, reached in the territory of the city of Āyutdiyā.

The two princes met two female vendors of cucumber who were going to sell cucumber in the market in Āyutdiyā. The two female vendors talked to each other, "Good merits! (We) hate Hvór̲aḥmān (who) is accustomed to collecting land rent for cucumber (shop). No one among many other people is like him (46). Whenever we sell cucumber, he comes to collect land rent."

The two princes heard (them) and asked "My aunts, who does collect from both of you market commodities for eating?" The female vendors of cucumber said, "(He is) the old Hvór̲aḥmān. His face is like that of a monkey. He comes to collect and eat cucumber every time."

Thereupon both the nephews said, "Both of us shall go to the market with you, my two aunts. Do not be afraid." Baḥ Put reflected and knew:

"What (I) saw is surprising. There were only two boys and (they) fled over there." Then Blāmmaḥr̲āj took his bow and followed them, but he could see only the back of the two princes (47). As for the two princes, they turned back, looked at King Rām and slowly went away. King Rām shot with his bow. As for the arrows of (his) bow, they went off very fast. Hundred and thousand arrows were shot, but none could hit them.

Then Baḥ Put formulated a truthful vow, raising his hands and saying, "If the person who is shooting the arrow at me is not my father, may this arrow of mine instantly hit him to death. If he is really my father, may this arrow of mine entwine the body of that man like a liana, putting him to difficulties. Then may that arrow return to my hand as before."(48)

1. The text is incomplete.

Having formulated such vow as this, Baḥ Put shot an arrow. That arrow[1] entwined the body of King Ṛām and then that arrow was caused to return to the hand of Baḥ Put as before.

Baḥ Put knew that (Ṛām) was his father. He went in, bowed down to the feet of Blāmmaḥṛāj and begged pardon from his father. Then Baḥ Put made a vow and the arrow left the body of King Ṛām. (He) described the whole state of affairs to King Ṛām, his father.

Blāmmaḥṛāj, having known that it was his son, asked Blaḥ Ṛăk, his younger brother, "When you took Nāṅ Sītā out (49) to kill her, (what did you do with her)?"

Blaḥ Lăk described fully to King Ṛām how he abandoned Nāṅ Sītā to spare her life. King Ṛām's doubts were over. Having taken the two princes in his arms, and having pressed them against his chest, he wept and wailed most pathetically.

Then the officials assembled there in great number. Having brought vehicles palanquin, elephants and horses, they invited the four princes to ride the vehicles, palanquin, elephants and horses and led them to the city which was the place of their residence. (The princes) ascended to their palace (50).

Having assembled all the officials that day, (King Ṛām) invited both Baḥ Put and Baḥ Rūp for coronation and offered them half of the kingdom to rule as sovereign in place of the father.

After Baḥ Put and Baḥ Rūp left the hermit, Nāṅ Sītā, their mother was very sad and disheartened. She continuously wept and wailed for her two sons. Her eyes were filled with tears and were red like blood. With love her heart was attached to her two sons. Consequently she could not eat even bamboo shoots and roots. She became thin and pale. Sorrowful, she wailed (51), "Both of my beloved sons, you have not returned so that I, your mother, may see you. Whether *ṛājsī*, tiger, bear, (or other) wild animals have harmed you, causing your death, I do not know. Whether you, my both sons have lost your way in the forest, I do not know." She wailed in many different ways, "Having been born as a human being in this life, I have been many times subjected to sufferings. I suffered when the hermit, my father gave me away to serve the feet of King Ṛām. On the way Ṛājaḥbaḥnāsvn[2] stole me and kept me in the garden. I suffered beyond any measure. After my birth when I did not know at all the human speech, (52) people put me on a raft and cast me adrift on the ocean. I have suffered since sins of my past life have befallen me. In this life, I became the wife of King Ṛām. (He) ordered Baḥ Lăk to take me away and kill me due to a misunderstanding. Past sins have followed and attained me. As such, I have suffered beyond measure. At this juncture, I am separated from

1. The text reads "my arrow". However, this reading does not offer any suitable meaning.
2. Read Ṛābaḥnāsvn.

both of my beloved sons. Born in this life, I do not have happiness in my heart even for a watch. The past sinful acts retaliate upon whomsoever, he certainly suffers." With great sorrow, she kept wailing for her sons (53).

Then the hermit named Dīpbaḥcăkkhu *ṟătsī* with whom Nāṅ Sītā had taken shelter perceived the future, and saw Nāṅ Sītā weeping and wailing pathetically out of love for her two sons. The hermit asked, Nāṅ Sītā, "Why are you wailing sorrowfully in so many different ways?"

Nāṅ Sītā bowed before the hermit and fully narrated to him all the happenings in the past due to which she had been weeping and wailing.

The hermit, having known the matter, consoled her so that her sorrow might be removed and she might feel relieved (54). The hermit said, "O Nāṅ Sītā! Do not be sad and disheartened, at all. Before too long, both Baḥ Put and Baḥ Rūp, who are your sons, shall obtain great glory and entourage and come here to the hermitage." Having heard the hermit speaking thus, she was very happy.

At that time Baḥ Put and Baḥ Rūp had returned to King Ṟām, their father, and King Ṟām had coronated them to rule the kingdom. Then King Ṟām asked, about Nāṅ Sītā, his beloved wife in the past, "O my two beloved sons! Where does Nāṅ Sītā, your mother live? (55) With whom has she taken shelter? Which village or city does she live in?"

Then both the princes, having bowed before the king, their father, narrated the whole state of affairs in detail, (describing) how their mother suffered due to their father.

Then King Ṟām spoke thus to the two princes, his sons, "Please prepare the troops and go to beg for your mother from the hermit and bring her to our kingdom to enjoy royal fortunes and happiness with us, father and sons."

Then Baḥ Put, his son, said, (56) "O great king! Both of us, your sons, shall go to bring Nāṅ Sītā, our mother, to enable her to enjoy happiness with you. But it does not seem possible that she would come easily, because our mother had committed grievous offense, and you ordered the executioners to take her away to kill her. At that time your younger brother Baḥ Lăk, having volunteered himself to take her away and to kill her with his own hands, took her away, as if he would really kill her. But he released her to allow her to escape death because Baḥ Lăk, your younger brother had pity on her. Our mother had been separated from you, (57) great king, as a result of reciprocal distrust. When our mother had been separated thus (from you), she would not come easily indeed (even if) you ask us to go and invite her to come. As I, your son, understand, let me suggest you, great king, to go yourself to beg for Nāṅ Sītā, our mother, from the hermit. Then she would come indeed."

Blaḥ Lāmmaḥṟāj, having heard Baḥ Put saying such words as these, felt as if his heart will ooze out. Blāmmaḥṟāj ordered a high official to go and prepare

quickly the four division army (58). The high official, having accepted the order of his lord, went and prepared the four division army along with countless princesses, young and old women of the palace and princes.

King R̲ām rode an auspicious elephant and Baḥ Lăk got on the neck of the elephant. Baḥ Put and Baḥ Rūp rode vehicles drawn by excellent elephants and horses. *Gudesăkkaḥ*[1] went ahead. Flocking around the carriages of their lords, attendants left the city of Aḥyutdiyā that day and went on happily strumming, sawing, striking or blowing musical instruments and producing harmonious sounds (59).

The princes travelled gradually for many days and nights, and having arrived in the area of the hermit named Dīpbaḥcăkkhu who had adopted Nāṅ Sītā, ordered to camp[2] not very far from the hermitage.

As for Baḥ Put and Baḥ Rūp, they went in first. When Nāṅ Sītā saw her two sons, she fainted and fell down, weeping and wailing. Baḥ Put and Baḥ Rūp (also) fainted and fell down crying, feeling sorry for their mother. Both the princes cried out of great love for their mother. The maidens and the old women of the palace (60) saw Nāṅ Sītā crying loudly. Feeling sorrow for Nāṅ Sītā, together they surrounded her and cried loudly that day.

Having regained consciousness, Nāṅ Sītā got up and sat down with her sons. (She described) fully and affectionately her sufferings from the time they left her.

Tears rolled down from the eyes of King Rām and Baḥ Lăk. Nāṅ Sītā went in and bowed before both the princes. (She) wailed (narrating the events) from the time when the hermit named Kătsaḥpaḥr̲aḥsī gave her away to King R̲ām and Baḥ Lăk.

The two princes went in, and having bowed before the hermit with the posture of the five bodily members (61), sat at proper places.

The hermit, having seen King R̲ām arrived, asked, "What is the matter that you have come to us in such a way as this, great king? Why have you brought in your entourage, elephants and horses in large number, great king? Have you fled away, great king, due to some danger arising in your kingdom?"

Then King R̲ām and Baḥ Lăk bowed before the sage and said, "O noble hermit! No danger has befallen us or our kingdom. In reality, we have come to the dwelling of the great sage to take Nāṅ Sītā, the mother (62) of the two princes back to enjoy happiness with us in the yonder kingdom of Aḥyutdiyā. I request you, noble sage, to give us Nāṅ Sītā, Baḥ Put and Baḥ Rūp so that I may be happy. For one thing, I was angry with Nāṅ Sītā. She did not act in accordance with the

1. The term *gudesăkkaḥ* does not figure in the Lao dictionaries. It may have been derived from *garuḍa+sakka* (the king of the *garuḍa*).
2. The term *khăndaḥ* do not appear in Lao dictionaries. It may have been derived from *khanḍāvāra* (p.) meaning camp. Cf. Marc Reinhorn, *op. cit.*, p. 226.

traditional customs of women in this world. Therefore, in fact, I took measures in proportion to her offense. Now I feel sympathy (for her). All was due to the bad actions of the past. Therefore I have fully pardoned her."

The hermit, having fully understood the words of King Rām, said (63), "O great king! We have kept this Nāṅ Sītā (with us), because she came (here) without any shelter. Then Baḥ Put, your son, was born. We have reared (him) here in our hermitage. Now that you have come, great king, to ask for Nāṅ Sītā, Baḥ Put and Baḥ Rūp from us, we shall offer them to you."

When the hermit had thus parted with Nāṅ Sītā, the maids in waiting, having surrounded her forming the entourage of Nāṅ Sītā, sprinkled[1] her with perfumed water for consecration, and (64) offered her costly presents, clothes and ornaments. Nāṅ Sītā, Baḥ Put and Baḥ Rūp, having worshipped the sage with puffed rice and flowers, begged pardon from him, and then bade farewell to him.

Nāṅ Sītā thought of her sufferings in the past and had tears in her eyes. She wailed in many different ways, and having bade farewell to the hermit, came out and stayed there with King Rām and Baḥ Lăk. (King Rām) and Baḥ Lăk, having bowed before the sage with the posture of the five bodily members, bade farewell to him and came down to the army camp which was the place of their residence (65). They mounted the excellent elephants and moved towards their kingdom. Travelling gradually not for very long, (they) reached their city named Aḥyutdiyā which was the place of their residence.

Having reached their city, they ascended to their palace that was comfortable. (They) made announcement for festivities for seven days and seven nights and coronated Baḥ Put and Baḥ Rūp to rule as lords of the people of Aḥyutdiyā. From generation to generation up to the present time there have been two great sovereigns (ruling together). When that tradition is broken in default of two kings (66) there will indeed be turmoil (in the kingdom).

Then the officials consecrated Nāṅ Sītā as the chief queen to enjoy happiness with King Rām as in the past. Nāṅ Sītā, the chief queen served King Rām entirely in accordance with what the great sage had taught her. She lived for her destined life span. Having passed away from the world of men she rose up and was reborn in the dwelling of lord Indādipaṭṭirāj. (She) was named Sujātā[2] and became the wife of lord *In* as in the past (67). She enjoyed divine bliss till she was destined to live. This completes the narration of the last section of the story of Gvāy Dvólaḥbī.

1. Literally "bathed her body and sprinkled her hair,"
2. The text reads *jujātā*.

CHAPTER IV

THE MURAL PAINTINGS OF VAT OUP-MOUNG

The Vat Oup Moung, a well known Buddhist monastery in Vientiane is distinguished by the mural paintings illustrating the episodes from the Lao version of the story of Rāma. These mural paintings depict a related series of thirty-three episodes.[1] They are executed on the interior walls of the temple, measuring, 20m long × 5, 30m wide. In 1938, a Lao artist named Thit Panh made these paintings with cheap house paints.

Earlier these paintings have been noticed twice[2]. However, no effort has been made to explain some significant differences between the version presented by these mural paintings and the literary versions prevalent in Laos. Nor any effort has been made to assess their value as a work of folk art. These mural paintings are, therefore, being reproduced in the present volume and described below.

The opening scene represents the city of Indraprasthamahānagara. The house of the parents of Lum Lū2 is depicted next, thereby indicating that the family lived in this city (pl.1-2).

The father of Lum Lū2 takes the child to the field and ploughs the land. Indra descends from the heaven and poses riddles to the child (pl.3).

Indra takes the deformed child Lum Lū2 to heaven. After many vainful efforts to remould him in the mould of the *Thēn*, the god gets him remoulded in his own divine mould and asks him to stay in the heaven (pl.4). Turning himself into Indra, Lum Lū2 violates Sītā, the wife of the god (pl.5). After consulting Indra (pl.6) she descends to be born to the chief queen of Rāvaṇa in Laṅkā (pl. 7). Rāvaṇa throws Sītā into a pond and a hermit adopts her (pl.8-9).

1. H. Deydier counted 31 episodes, Cf. "*L'Introduction à la Connaissance du Laos*, pp. 100-101. Vo Thu Tinh has described 34 panels. Cf. "Phra Lak Phra Lam", *Bulletin des amis du Royaume Lao*, no. 6, 1971, p. 4. However, no. 11 of Vo Thu Tinh is actually part of no. 10 since no inscription has been given below the supposed no. 11.
2. H. Deydier, *op. cit.*, pp. 100-101; Vo Thu Tinh, *op. cit.*, p. 1 *ff*. Deydier simply listed the episodes illustrated by these frescoes. Vo Thu Tinh has offered more interesting details by including in his study a very useful interview with the artist who executed them. However, he has not carefully examined the inscription below each panel. Thus some important features of these frescoes have escaped his notice.

Thus the first nine episodes describe the early life of Rāvaṇa and the birth of Sītā in the same sequence and with similar details as in the *Bɼaḥ Lăk Bɼaḥ Lām*. Earlier life and deeds of Rāvaṇa precede those of Rāma in both the sources. However, keeping in view the space at his disposal, the artist appears to have condensed the story.

In the *Bɼaḥ Lăk Bɼaḥ Lām*, Indraprastha is the ancestral home of Rāvaṇa and Rāma, who were cousins. In his former life, Rāvaṇa was a *mahā brahma* living in the Akaniṭṭhā stage of heaven. He left his heavenly abode and was reborn as a deformed child called Lum Lū2 in the family of a farmer in Indraprastha. According to the Lao belief any one who descends from the heaven to be reborn in the world of mortals should have his "spirit" remoulded by the *Thēn* in the Catummahārājikā stage of heaven. The *mahā brahma* did not allow himself to be remoulded. and as a result he was born deformed. Then Indra descended from the heaven and asked riddles to the deformed child kept in the corner of the field[1]. In the fresco, the child has been depicted in the corner of the field exactly in the same way as described in the *Bɼaḥ Lăk Bɼaḥ Lām*. The text describes in detail the remoulding of his spirit in the heaven.

Immediately after Lum Lū2 is remoulded in the heaven, the artist depicts Rāvaṇa's attempt to seduce Sītā, the wife of Indra. In the *Bɼaḥ Lăk Bɼaḥ Lām*, however, after being remoulded, Lum Lū2 was reborn as Rāvaṇa to the queen of Viruḷha in Indraprastha. His activities in Indraprastha are described in detail, particularly the abduction of Rāma's elder sister Nāṅ Căndā by him.[2] Later Rāvaṇa abandoned Indraprastha and settled in Laṅkā. Then, he visited Indra to acquire magical powers. Indra remoulded him for the second time in his own mould and Rāvaṇa became just like Indra in his physical form. Taking advantage of his resemblance with Indra, he seduced the wives of the god.[3] The frescoes do not illustrate the abduction of Nāṅ Căndā by Rāvaṇa. Unlike the *Bɼaḥ Lăk Bɼaḥ Lām*, the inscription below one panel says that Rāvaṇa changed himself into Indra to seduce the wife of the latter. After depicting Lum Lū2 in Indraprastha, the fresco shows Rāvaṇa in Laṅkā, suggesting thus the abandonment of the old kingdom in favour of the new one.

It is also remarkable that one of the inscriptions under the mural representation describes Sītā as the wife of Indra, in spite of the fact that Sujātā is well known as the chief queen of Indra. This may have resulted from an effort to simplify the fact that Sujātā, the wife of Indra was reborn as Sītā, the daughter of Rāvaṇa to take revenge upon the latter.

1. LL, I, p. 13 ff.
2. LL, I, pp. 58-320.
3. LL, II, pp. 1-20.

According to the *Bṛaḥ Lăk Bṛaḥ Lām* when Sītā was yet a small child she attempted to kill Rāvaṇa, her father, with a knife. Rāvaṇa threw her in the ocean, and after much travelling, she arrived at the hermitage of the sage.[1] In the fresco, the ocean has been replaced by a pond.

The *Gvāy Dvóṛaḥbī*, on the other hand, does not include the episode of Lum Lū2 in its narration. The violation of Sujātā, the wife of Indra and her rebirth as Sītā, the daughter of Rāvaṇa are, however, described in this text also.[2]

After the above nine episodes, Rāma and Lakṣamaṇa enter the scene. Unlike the *Bṛaḥ Lăk Bṛaḥ Lām* in which Rāma is described as the king of Căndaḥpuṛī Sī Săttaḥnāk (Vientiane), the fresco represents him as the lord of Vārāṇasī. Accompanied by Lakṣamaṇa, Rāma sets off from Vārāṇasī to win the hand of Sītā (pl.10). The artist has drawn this information from a source other than the *Bṛaḥ Lăk Bṛaḥ Lām*. It is significant that Daśaratha, the father of Rāma, is described as the king of Vārāṇasī in the *Daśaratha Jātaka*.[3]

Before Rāma's arrival at the hermitage of the sage, the 101 kings make vainful efforts to win the hand of Sītā. Finally Rāma succeeds by lifting the bow (pl.11). It is remarkable that the *Gvāy Dvóṛaḥbī* and *Bŏmmaḥcăk*[4] also refer to these vainful efforts by the hundred and one kings. Here again the mural representation disagrees with the *Bṛaḥ Lăk Bṛaḥ Lām* in which the hundred and one kings are not mentioned . According to this text, first Rāvaṇa tries to lift the bow, but he does not succeed. Then Rāma lifts the bow and marries Sītā.[5]

On their way home Rāma, Lakṣamaṇa and Sītā come across a deer. Sītā asks Rāma to follow the animal (pl.12). Rāvaṇa comes in the meantime, and carries Sītā off. Garuḍa attacks Rāvaṇa and tries to rescue Sītā (pl.13). These episodes are narrated in the *Bṛaḥ Lăk Bṛaḥ Lām*. The *Gvāy Dvóṛaḥbī* describes the abduction of Sītā, but does not mention the Garuḍa.

While in search of Sītā, Rāma eats a fruit of Manīgót tree and turns into a monkey. In this state, he meets Nāṅ Bēṅ Sī (pl.14). This episode is omitted by the *Gvāy Dvóṛaḥbī*. The *Bṛaḥ Lăk Bṛaḥ Lām*, on the other hand, describes it in detail; Nāṅ Bēṅ Sī is the daughter of a sage. She is also turned into a monkey after eating a fruit from the same tree. As a result of her union with the monkey Rāma, a monkey son Hanumān is born to her.[6] The fact that Hanumāna is the son of Rāma is described at a later stage by the artist.

1. LL, II, pp. 20-59.
2. Supra, p. 9.
3. *Jātaka*, ed. Fausboll, vol. IV, pp. 123-130.
4. P. B. Lafont, *op. cit.*, p. 22.
5. LL, II. pp. 59-83, 93.
6. LL, II, pp. 165-196.

The fresco then depicts side by side the cave of a sage and another of (his wife), Nāṅ Gai Sī. The sun god and the moon god are shown riding to the cave. They seduce the wife of the sage. This illicit connection results in the birth of Vālin and Sugrīva. In the cave, the wife of the sage is actually shown with three children: Vālin, Sugrīva and Nāṅ Bēṅ Sī (pl. 15). In the following scene, the sage is shown throwing away his sons as he is angry with them (pl.16). The *Bṛaḥ Lăk Bṛaḥ Lām* explains that the sage was angry because he was suspicious about the legitimacy of their birth. Later his suspicion was confirmed by his daughter.[1]

The mural representation of the birth of Vālin and Sugrīva differs in one respect from the description of the *Bṛaḥ Lăk Bṛaḥ Lām* according to which the wife of the sage had illicit connection with the Sun god only. The fresco brings the moon god also in picture. The *Gvāy Dvóṛaḥbī* offers an altogether different version of the birth of Vālin and Sugrīva describing them as sons of Dăṭṭaḥrătthaḥ, the king of Kāsī. The king had a daughter named Kāsīṛājaditā who was married to Vālin, her own brother.[2]

When the sage throws away his sons in the pond, a person, probably a king, (since soldiers are shown behind him), takes them out (pl.16). The next panel depicts the city of Kukuṭāvatī. The inscription below the panel explains that Kukuṭāvatī became the kingdom of Săṅgīp (Sugrīva) and Baḥlicăn (Vālin) after the demise of its king (pl.17). Sugrīva, the elder brother is shown fighting with the buffalo Dvóṛaḥbī in the cave. Before going to fight he says to Vālin, "The cloudy blood will be the blood of the buffalo and the clear one will be the blood of (your) elder brother." Vālin is shown sealing the mouth of the cave thinking his elder brother dead (pl.18). Sugrīva banishes Vālin who weeps sitting in the forest. A stream is shown being formed with tears rolling down his eyes. Lakṣamaṇa takes water from this stream for Rāma who is sitting under the shade of a tree (pl.19). The *Bṛaḥ Lăk Bṛaḥ Lām* says that Rāma suspected some one weeping nearby because the water tasted like tear. He finally discovered Vālin weeping. The latter requested for his help.[3] In the following scene, while Vālin fights with Sugrīva in the air, Rāma shoots an arrow which kills Sugrīva (pl.20).

The mural paintings offer a version of the career of Sugrīva and Vālin slightly different from the written versions. Both in the *Bṛaḥ Lăk Bṛaḥ Lām* and the Gvāy Dvóṛaḥbī, the kingdom of Vālin and Sugrīva is Kāsī. According to the *Braḥ Lăk Bṛaḥ Lām*, after being thrown away by their father, Sugrīva and Vālin were carried away to the kingdom of Kāsī where they installed themselves as king and viceroy

1. LL, II, pp. 163-164.
2. Supra, p. 8
3. LL, II, pp. 232-233.

respectively. The mural painting, on the other hand, depicts Kukuṭāvatī as their kingdom and seems to mean that they got the kingdom after the death of its king.

However, like the *Bṛaḥ Lăk Bṛaḥ Lām*,[1] he mural representation has reversed the role of Vālin and Sugrīva: Sugrīva is the elder brother who fights the buffalo Dvóṛaḥbī, and later banishes his younger brother, Vālin. Finally to help Vālin Rāma kills Sugrīva. In the Rāmāyaṇa of Vālmīki, on the other hand, Vālin is the elder brother who fights Dundubhī, banishes his younger brother Sugrīva and is finally killed by Rāma. In this respect, the *Gvāy Dvóṛaḥbī* follows the Rāmāyāṇa of Vālmīki.

In the right half of the following panel, Rāma and Lakṣamaṇa are shown sleeping under a tree. The horse is grazing nearby. The monkey Hanumān is on the tree. Lakṣamaṇa gets up and points to the monkey. In the left half, Rāma is sitting and Lakṣamaṇa is standing by his side. From beside them Hanumān springs off and rises into the sky to go to Laṅkā. The inscription below this scene adds, "Rāma learns after enquiry that Hanumān is his son."[2] Hanumān volunteers himself to go to search for Sītā (pl.21). In the *Bṛaḥ Lăk Bṛaḥ Lām*, Hanumān is accompanied by his younger brother.[3] According to the *Gvāy Dvóṛaḥbī*, however, Hanumān goes alone to Laṅkā.

Hanumān passes over the city of Laṅkā and comes to the hermitage of the sage Ṭā Ḅai (pl.22). The sage is shown sitting in the right half of the pavilion, and Hanumān kneeling down before him. The explanatory inscription adds, "When the sage opened his eyes, Hanumān was consumed by the fire of his eyes." The sage is shown pouring water over flames. According to the *Bṛaḥ Lăk Bṛaḥ Lām* and the *Gvāy Dvóṛaḥbī*, after Hanumān was burnt, only some blood drops from his heart were stuck to the door frame of the hermitage. The sage applied his saliva to the blood drops to restore him to life.[4] In the right half of the pavilion, Hanumān is shown sleeping and expanding his body. This refers to an episode described in the *Bṛaḥ Lăk Bṛaḥ Lām*: The sage offers to Hanumān and his younger brother each a piece of cloth as small as the palm of his hand. They wonder how they could cover themselves in the night with such a small piece of cloth. The sage, however, asks them to try these small pieces. These pieces cover them perfectly. Then they turn themselves bigger and bigger, but the pieces of cloth are expanded more and more by the magical power of the sage.[5] This episode is not mentioned in the *Gvāy Dvóṛaḥbī*.

1. LL, I, p. XXI.
2. In the *Ramakien*, Rāma meets Hanumān under similar circumstances, RK, p. 120.
3. LL, II, p. 278.
4. LL, II, p, 281, Cf. Supra, p. 21.
5. LL, II, pp, 283-284.

The following scene illustrates the burning of Laṅkā. (pl.23) With great concision and brevity the artist has depicted the episodes relating to the battle of Laṅkā. Many important episodes have been omitted. Three panels show the march of the troops of Săṅgīp (Sugrīva)[1], Rāma and Hanumān to Laṅka (pl.24-26). These are followed by the representation of Phī Seū'a Nāṃ, an ally of Rāvaṇa (pl.27). This ally is mentioned neither in the *Bṛaḥ Lăk Bṛaḥ Lām* nor in the *Gvāy Dvóṛaḥbī*. In the *Ramakien*, a demoness is mentioned under the same name. She is appointed by Rāvaṇa to protect the ocean. Hanumān meets her on his way to Laṅkā. Failing to kill him she decides to swallow him alive. However, Hanumān slashes her from within with his trident.[2] The fresco also represents Hanumān attacking Phī Seū'a Nāṃ with a trident from above.

Jīvhā, the ally of Rāvaṇa is shown stretching his tongue in the form of a bridge to trap the army of Rāma. Hanumāna cuts his tongue with a sword (pl.28). This episode is found in the *Bṛaḥ Lāk Bṛaḥ Lăm*,[3] but it is omitted in the *Gvāy Dvóṛaḥbī*,

Vibhīṣaṇa advises Rāvaṇa to send Sītā back. Rāvaṇa is angry and throws him outside the compound wall of the pavilion (pl.29). The Gvāy Dvóṛaḥbī does not allude to Vibhīṣaṇa being thrown away by Rāvaṇa; he is simply banished. The LL offers a version closer to that followed by the mural painting—Rāvaṇa throws away Vibhīṣaṇa, Indrajit and Jeṭṭaḥkummān.[4]

Then the army of Rāvaṇa and Kumbhakarṇa proceeds to fight with Rāma and Hanumān (pl.30.) Kumbhakarṇa figures neither in the *Bṛaḥ Lăk Bṛaḥ Lām* nor in the *Gvāy Dvóṛaḥbī*, but he is mentioned in the Bómmaḥcăk under a different name. According to this text, Brahmā had granted him the boon of sleeping throughout the year.[5] The *Ramakien* also describes his adventures in the battle of Laṅkā.[6]

The troops of Rāvaṇa are shown fighting with the troops of Rāma, Hanumāna and Săṅgīp (pl.31). Then Hanumān goes to search for a medicinal plant. He carries the entire mountain as he is unable to find out the desired plant (pl.32). The person for whom the medicinal plant is required remains unknown in

1. The inscriptions below two preceding panels say that Săṅgīp banished Baḥlicăn. The latter asked the help of Rāma against Saṅgīp (pl.19-20). According to these inscriptions Saṅgīp was killed by Rāma. Thus it seems that some confusion has been made while writing the inscriptions below panels nos. 24, 31 and 33. In view of the reversed role of Vālin and Sugrīva as noted above, the name of Vālin instead of Sugrīva (Săṅgīp) should be mentioned in these inscriptions.
2. RK, p. 140.
3. LL, II, p. 312 ff.
4. LL, II. p. 311.
5. P. B. Lafont, *op. cit.*, pp. 20, 26.
6. RK, p. 193 ff.

the fresco. According to the *Bṛaḥ Lăk Bṛaḥ Lām*, Rāvaṇa shoots an arrow which wounds Rāma in the sole. To cure him Hanumān brings Mount Gandaḥmāt with its medicinal plants.[1] In the final scene, Rāma, Hanumān and Sugrīva lead the army back to the city of Bālā (Vārāṇasī).

The artist has chosen to terminate the story after the victory of Laṅkā. The events after the battle of Laṅkā, *i.e.*, the banishment of Sītā and the birth of her son are not illustrated, though the *Bṛaḥ Lăk Bṛaḥ Lām* and the *Gvāy Dvóṛaḥbī* narrate these episodes in detail.

Some of the inscriptions below the mural paintings reveal definite Thai influence; for example, the Thai spelling of the word *ṛṣi* has been used in some of these inscriptions.[2] For the word "heaven" also the Thai spelling has been used.[3] In the word *Kukuṭṭāvaḥtīr*, the twelfth Thai consonant is used for *ṭ*. Another word written in the Thai form is "*triam*". The Thai influence on these inscriptions also lend support to our conclusion that the artist of these frescoes has derived some of the episodes from the *Ramakien*.

Though the mural paintings at Vat Oup Moung do not offer an example of a masterpiece of Lao art, they can easily be considered as a unique specimen of Lao folk-art. With the skill of a gifted folk-artist, Thit Panh has depicted the story of Rāma in the background of Lao culture and society. He has vividly painted the Lao people, their costumes and ornaments, houses and household articles.

The opening scene illustrates the city of Indraprastha with its palace in purely Lao style, and its streets displaying the serenity and calm of the traditional Lao life. Women are shown carrying commodities on beam ends, a quite familiar scene in the street in Laos. Some of them are shown walking leisurely, and a man is shown pulling a hand cart. Equally lively is the representation of the house of the parents of Lum Lū2—a Lao house with all its simplicity and grace, displaying the uniqueness of Lao architecture and family life. The wooden thatched house stands on posts. A ladder takes us to the apartments in the upper portion. The parents are shown swinging their child. An earthen water jar is placed in the corner. As is usual in Laos, the area under the house shelters the ox. The plough is kept nearby. The ploughing of the field represents another realistic scene of the Lao rural life. Thus the frescoes offer a fine example of the naturalisation of a foreign theme in Laos.

1. LL, II, p. 369, ff. In the *Bṓmmaḥcăk*, Rāma is wounded by Khannapa, the counterpart of Kumbhakarṇa, and is cured by the medicine that Hanumān brings from Mount Gandaḥmāt. Cf. P. B. Lafont, *op. cit.*, p. 26.
2. *Cf.*, pls. 15-16, 22.
3. *Cf.*, pls. 7, 17.



PLATE 1 City of Indraprasthamahānagara

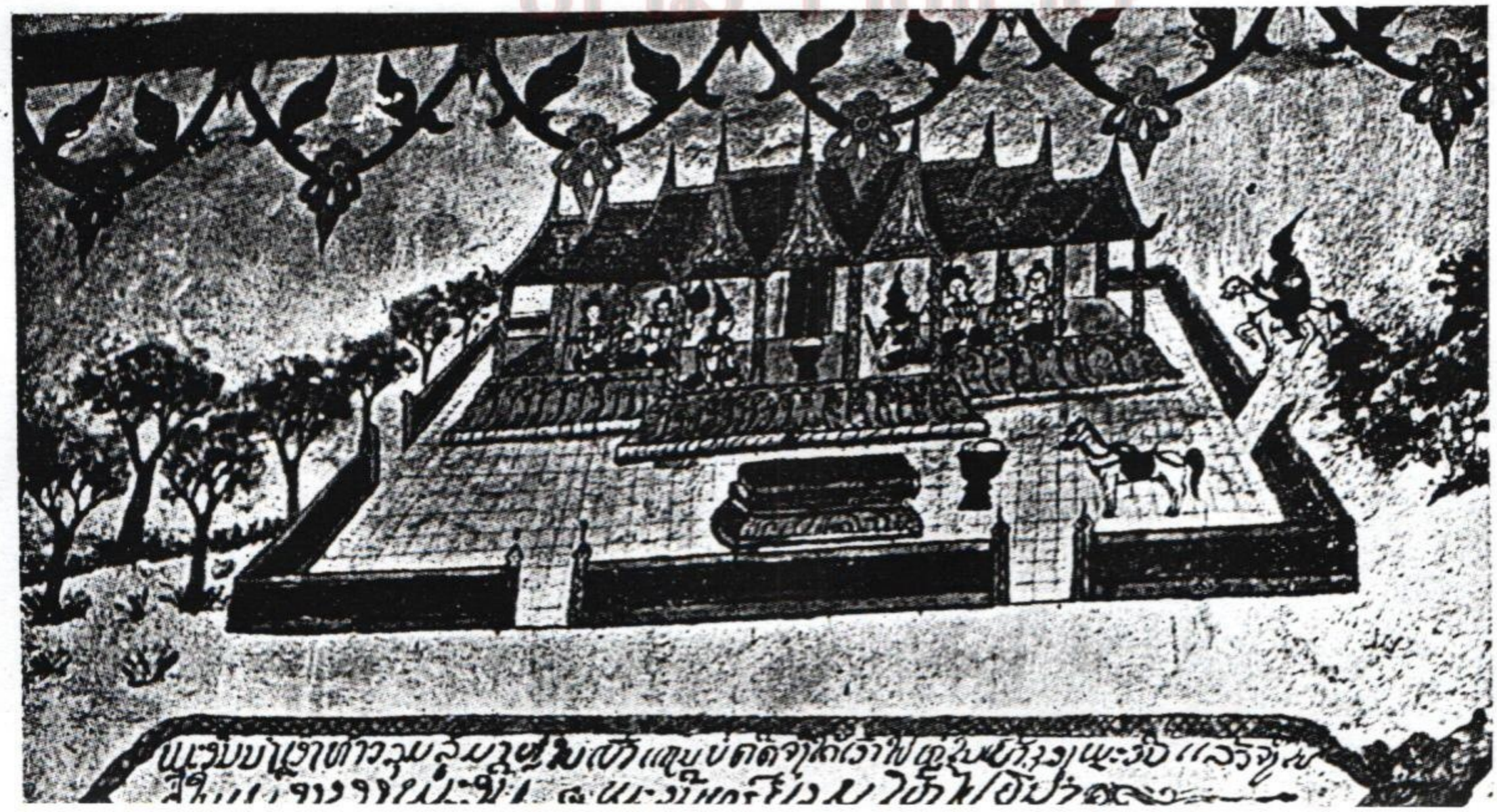
PLATE 2 House of the parents of Dāv2 Lum Lū2





PLATE 3 Indra puts riddles to Dāv2 Lum Lū2

PLATE 4 Dāv2 Lum Lū2 is remoulded in the mould of Indra



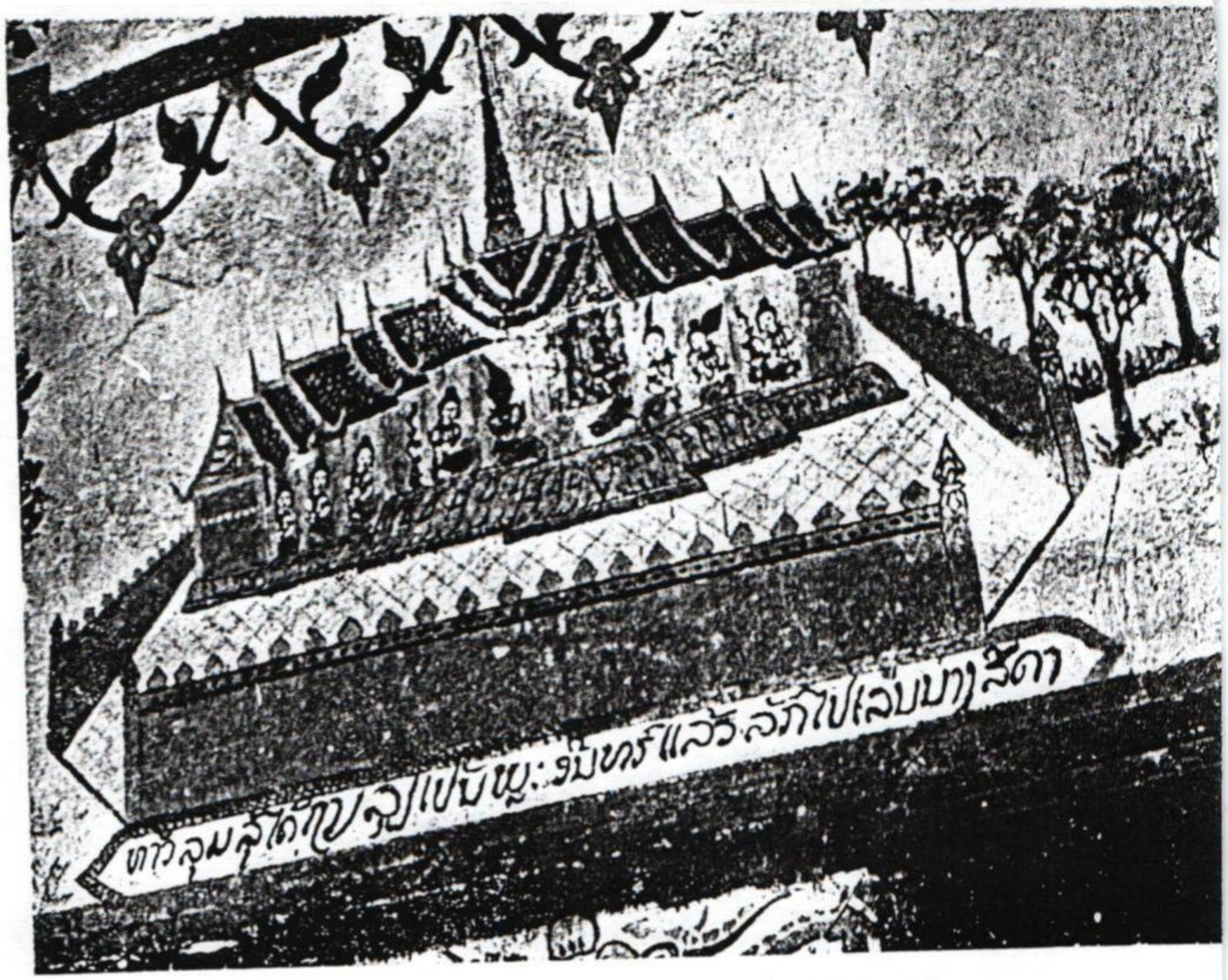


PLATE 5 Turning himself into Indra, Dāv2 Lum Lū2 seduces Sītā

PLATE 6 Indra and Sītā discussing by the side of a pond under the shade of the Pārijāta tree



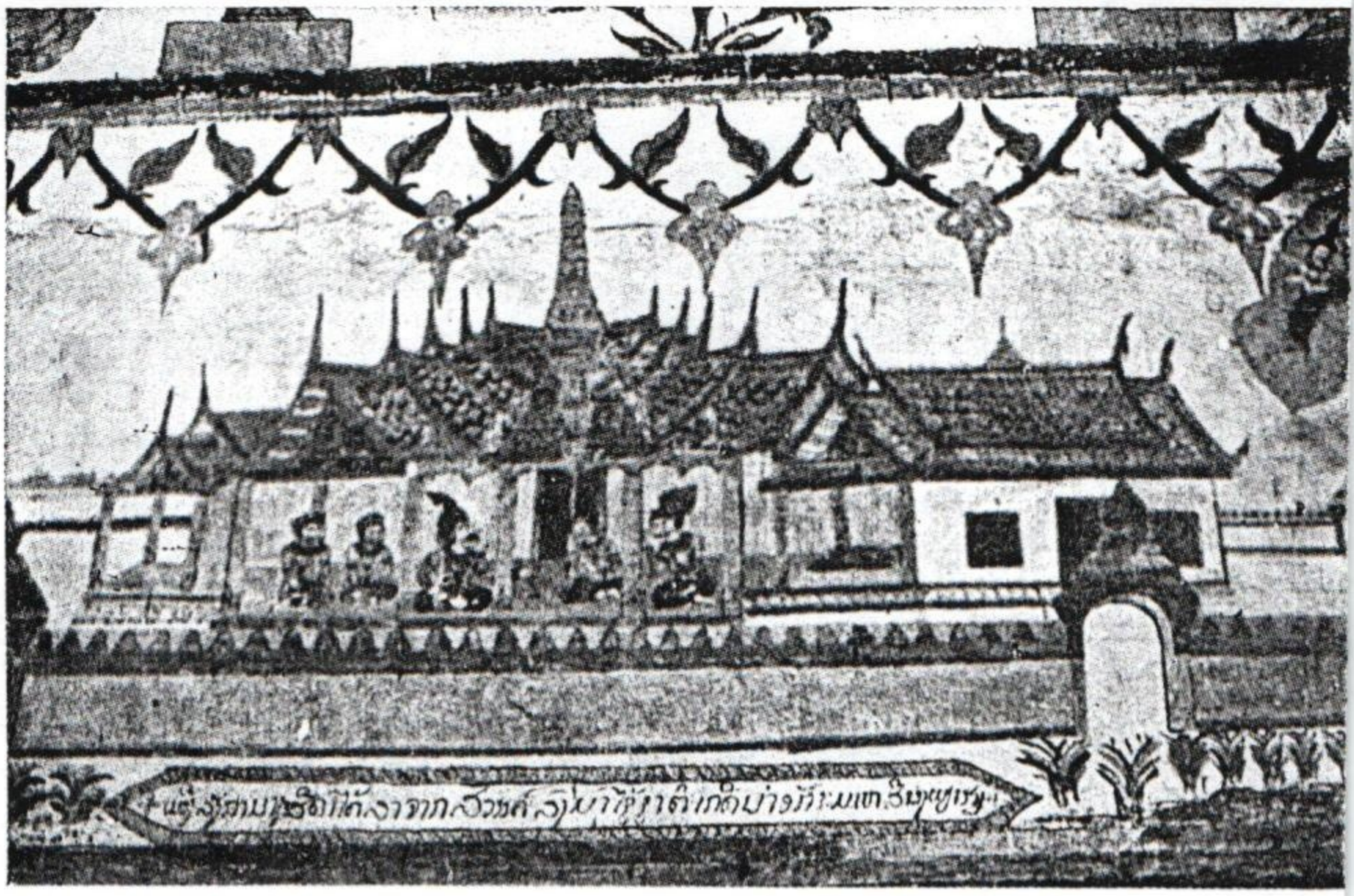


PLATE 7 Laṅkā. Sītā descending from Heaven to be re-born to the chief queen of Rāvaṇa

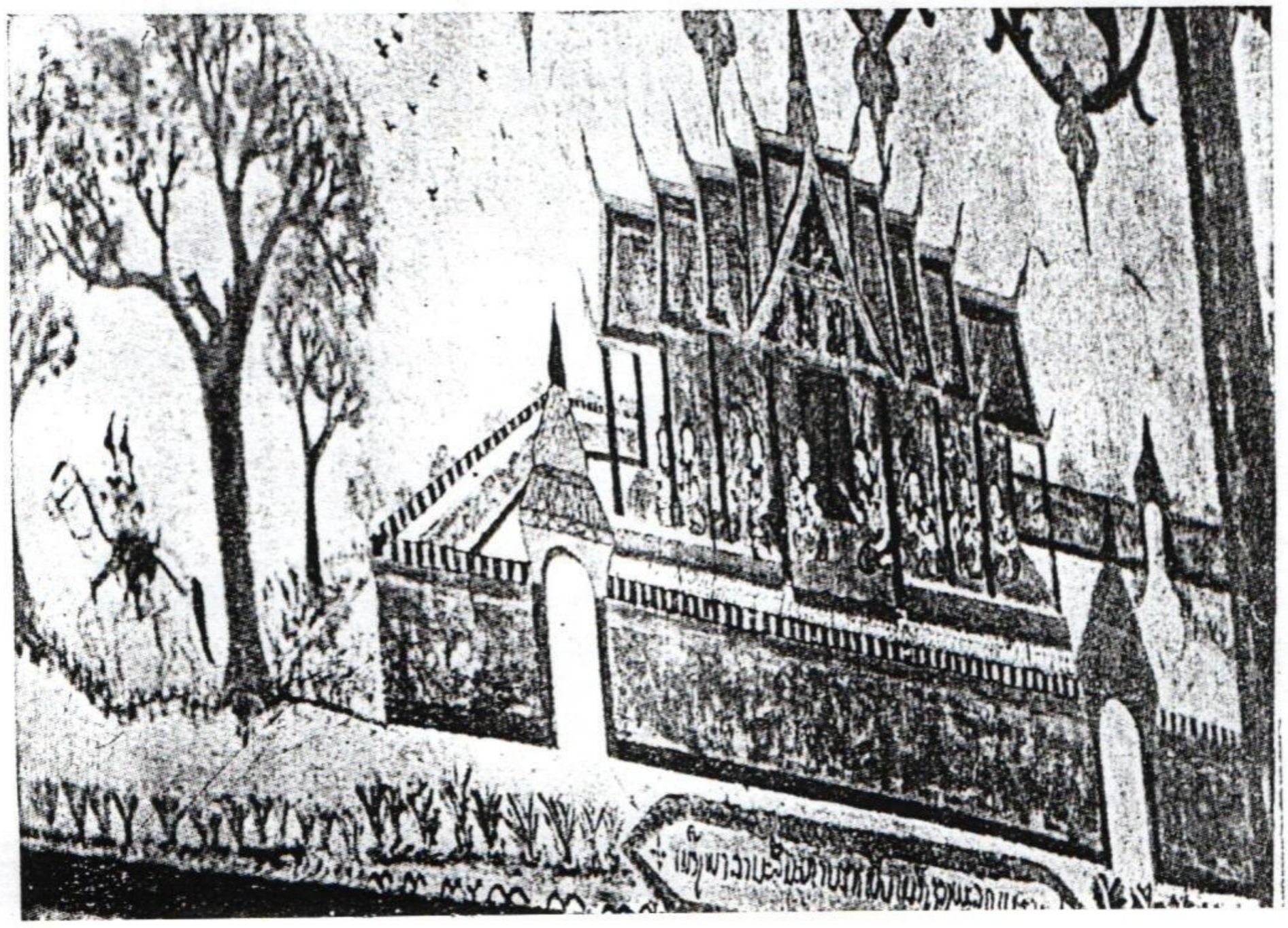
PLATE 8 Rāvaṇa throws Sītā into a pond





PLATE 9 A sage adopts Sītā

PLATE 10 Vārāṇasīmahānagara, the city of Lakṣamaṇa and Rāma



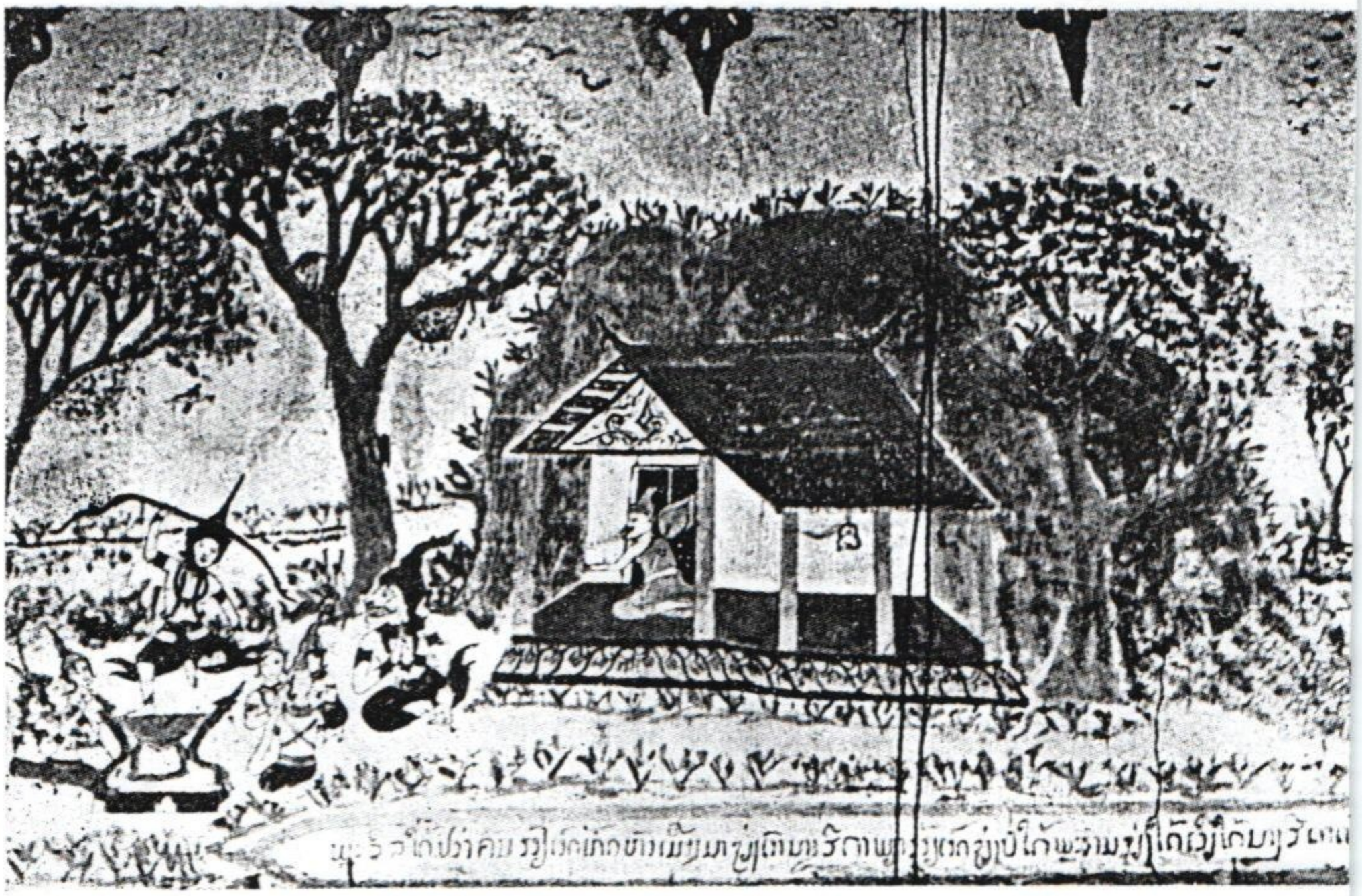


PLATE 11 Lifting of the bow. Rāma wins the hand of Sītā

PLATE 12 Rāma following the golden deer



PLATE 13 Garuḍa attacks Rāvaṇa carrying Sītā away

PLATE 14 Rāma, turned into a monkey meets, Nāṅ Bēṅ Sī.



PLATE 15 The sun and the moon seduce Nāṅ Gai Sī, the wife of a sage

PLATE 16 The sage throws his sons into a pond



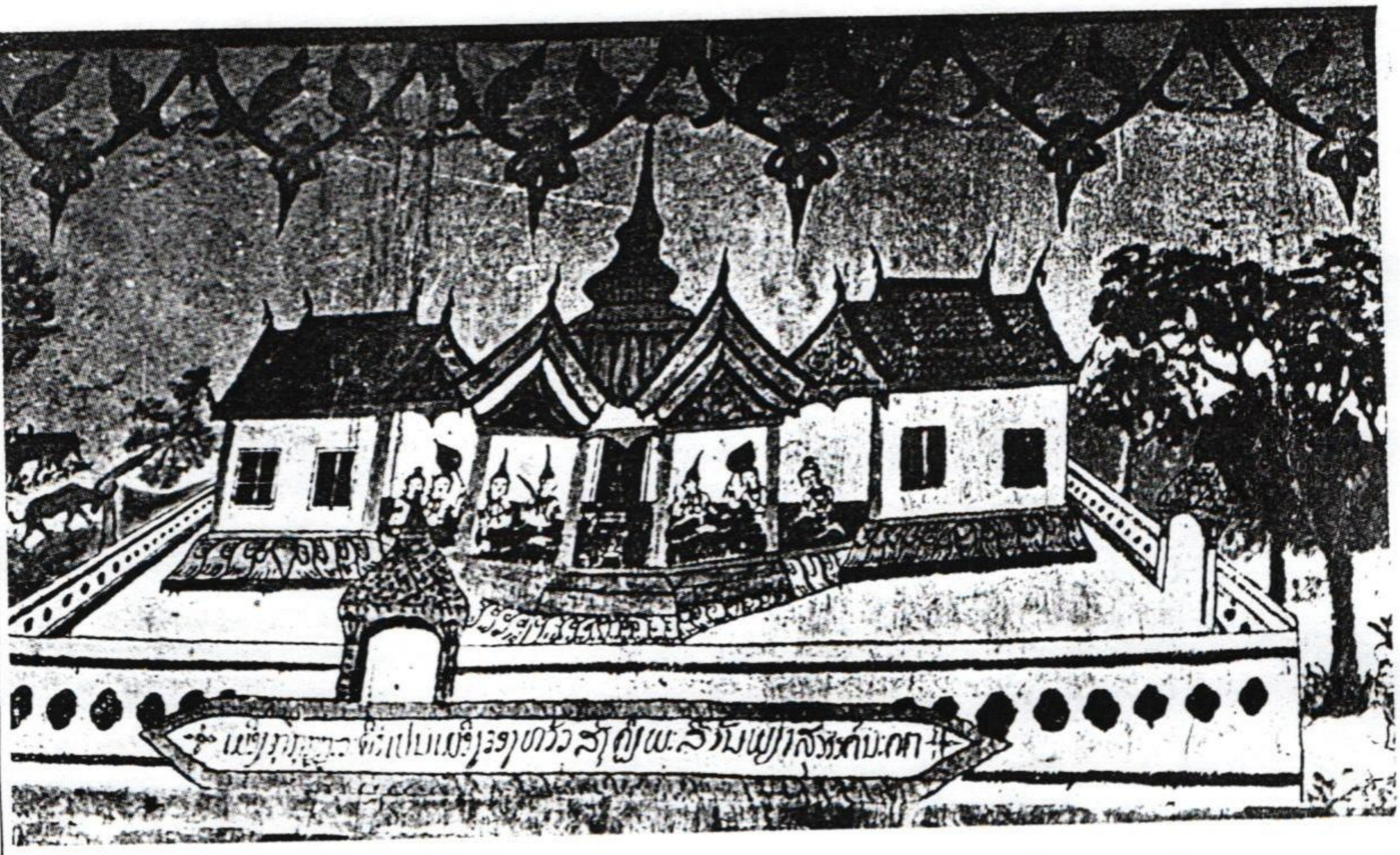


PLATE 17 Kukuṭāvati, the city of Sāṅgīp (Sugrīva) and Baḥlicăn (Vālin)

PLATE 18

Sāṅgīp fights with the buffalo Dălaḥbī. Baḥlicăn seals the mouth of the





PLATE 19
Having been driven out by
Sāṅgīp, Baḥlīcān weeps

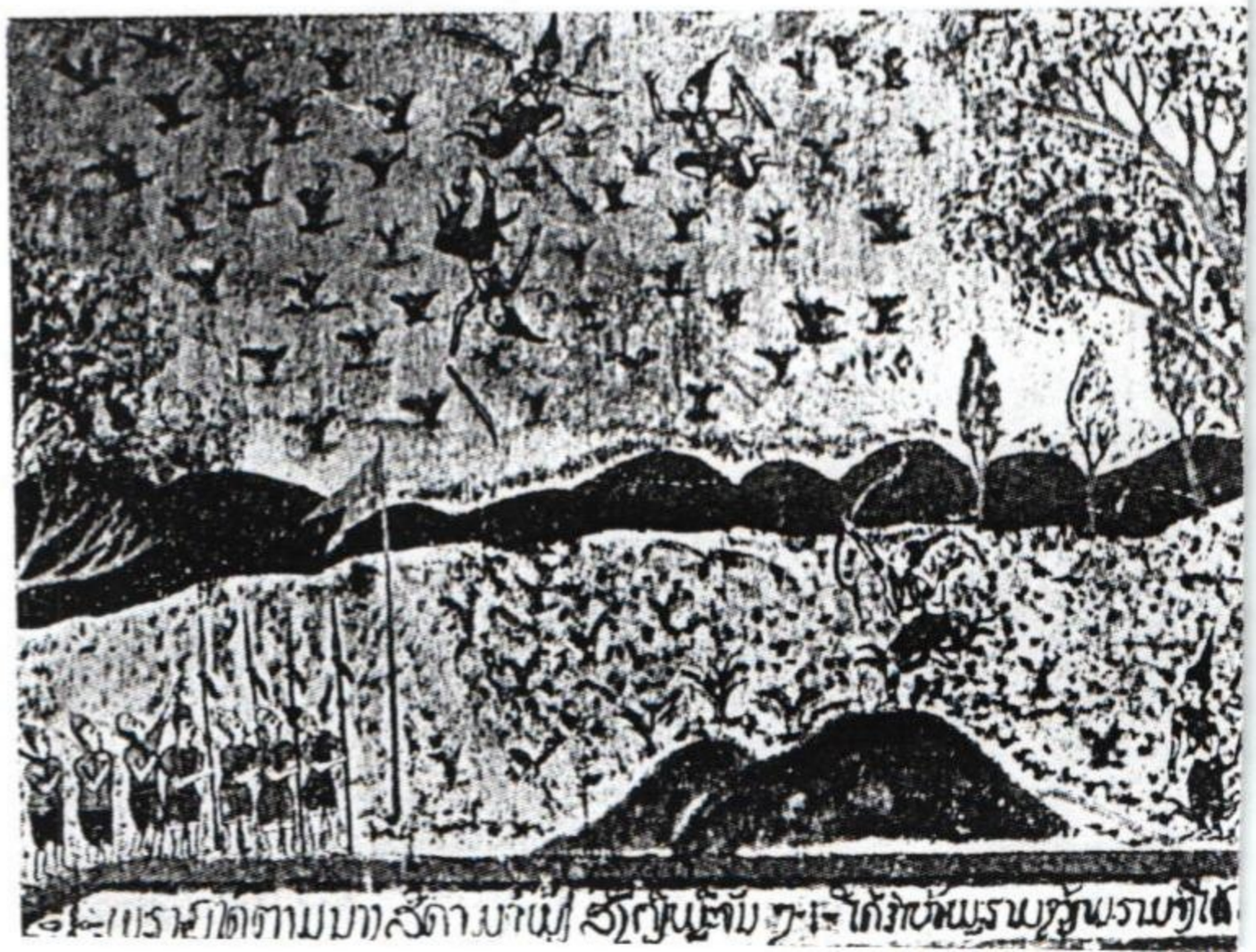


PLATE 20
Rāma shoots at Sāṅgīp
to help his ally Baḥlīcān



PLATE 21
Rāma meets Hanumān.
Hanumān's mission to
Laṅkā

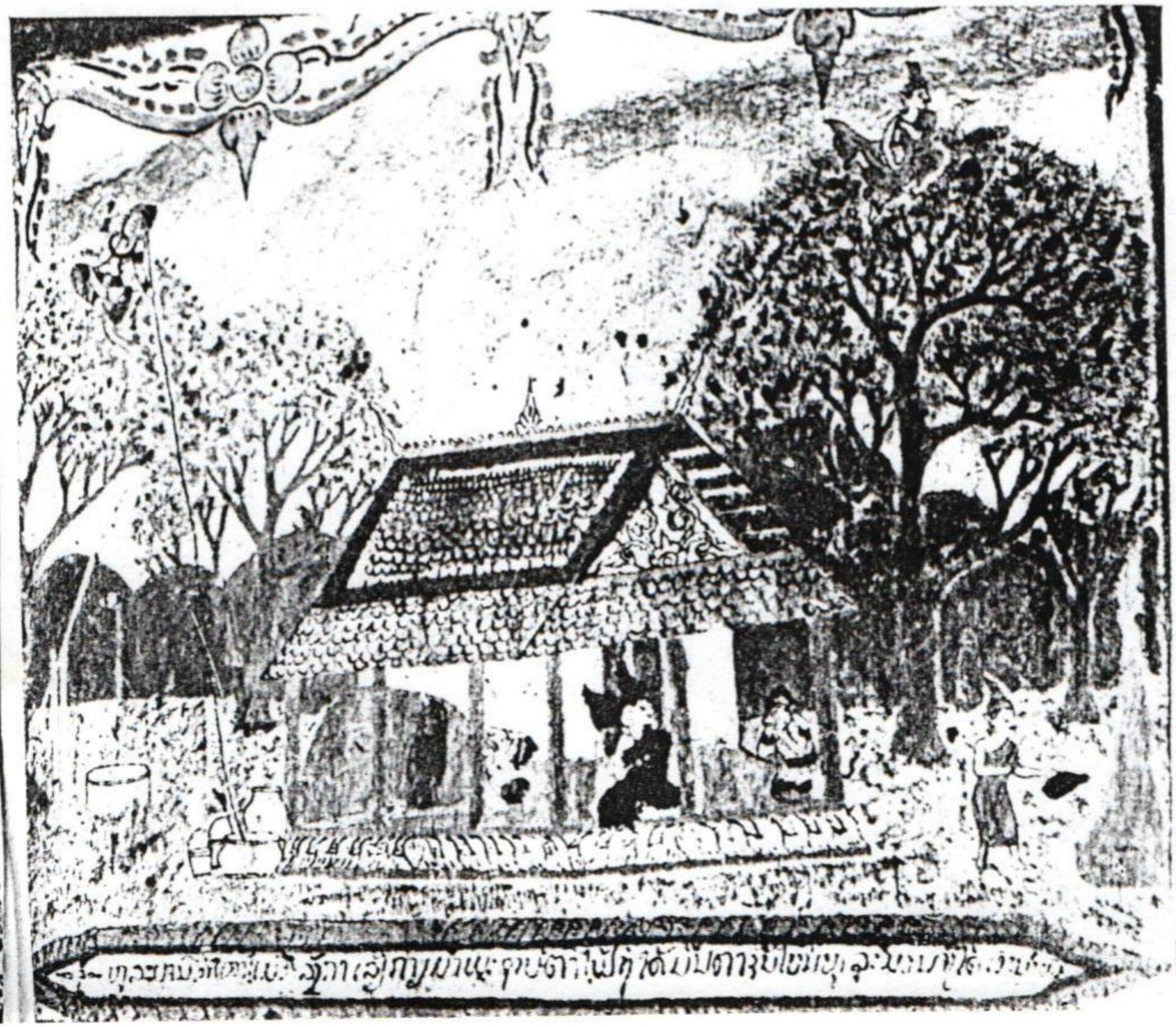
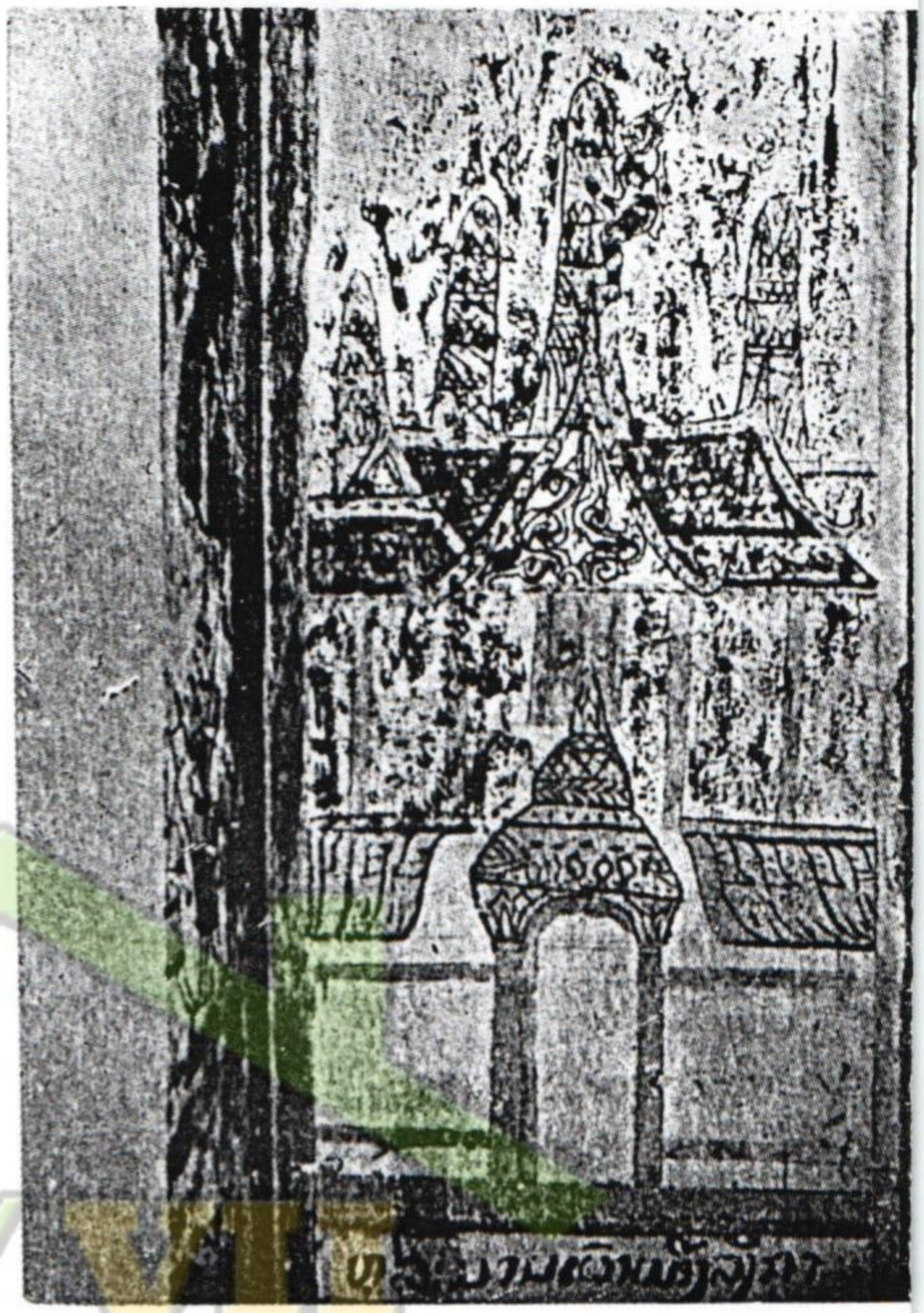


PLATE 22
Hanumān reduced t
ashes by the sage T
Bai

PLATE 23
Hanumān burns the city of Laṅkā



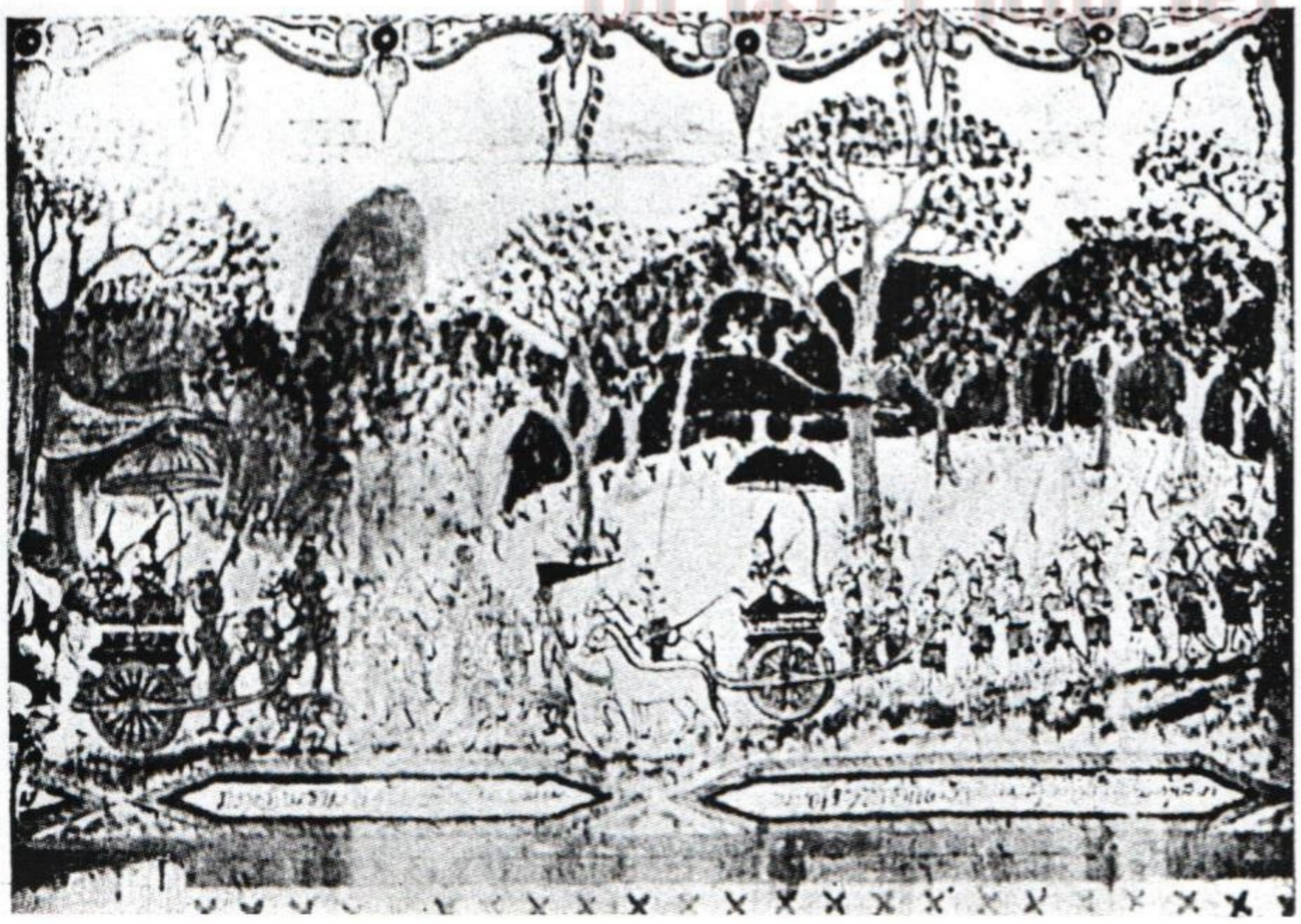


PLATE 24
Troops of Săṅgīp to march on to the city of Laṅkā with the Generals (senā)

PLATE 25
Troops of Rāma



PLATE 26
Troops of Hanumān



PLATE 27
Phī Seū, a2 Nāṃ2,
the ally of Rāvaṇa

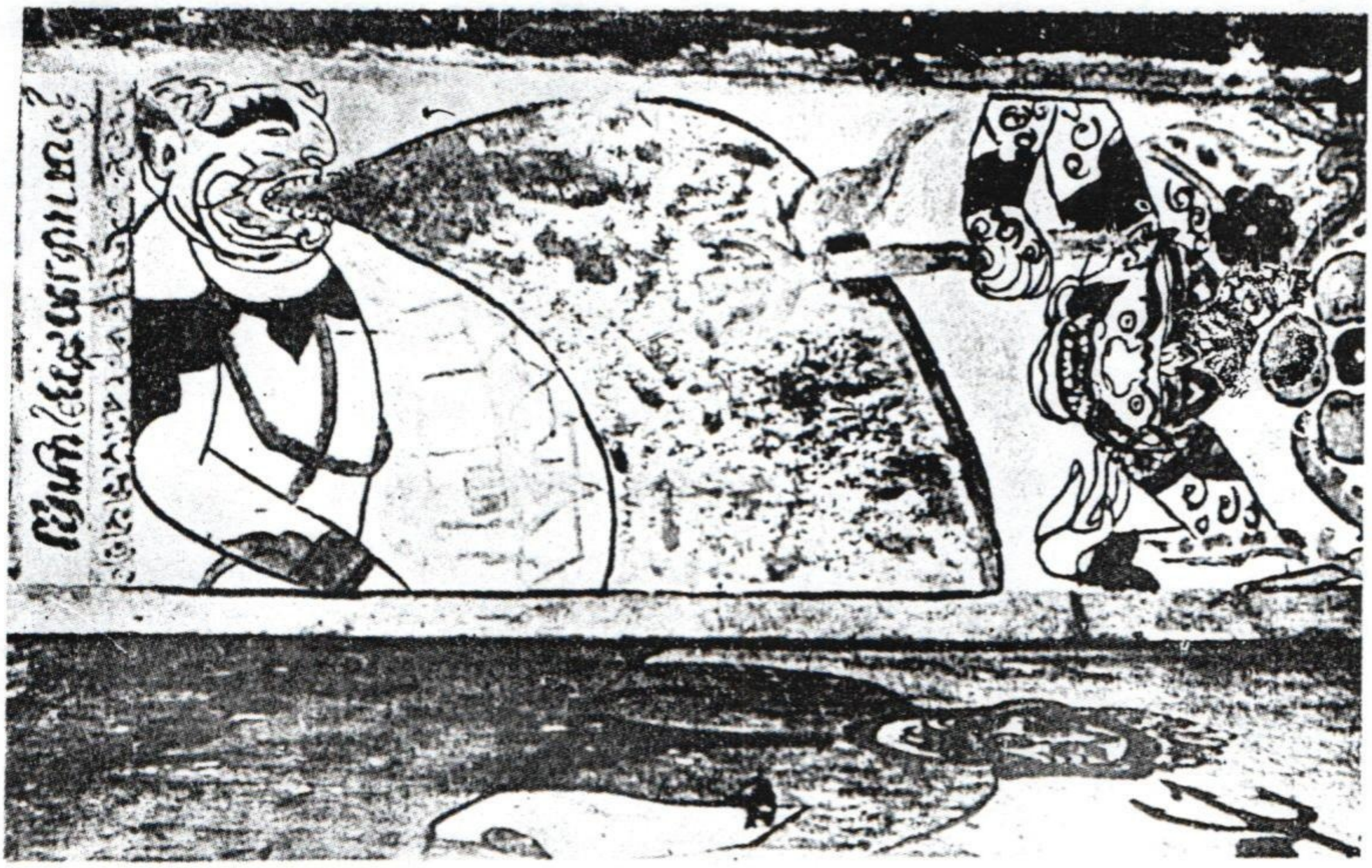


PLATE 28 Jīvhā, the ally of Rāvaṇa

PLATE 29 Rāvaṇa throws away his son (!) Bibek (Vibhīṣṇa)



PLATE 30
Troops of Rāvaṇa and Kumbhakarṇa preparing to fight against Rāma and Hanumān



PLATE 31
Troops of Rāvaṇa and troops of Rāma, Hanumān and Sāṅgīp engaged in duel





PLATE 32
Hanumān goes to search for medicine and brings a mountain

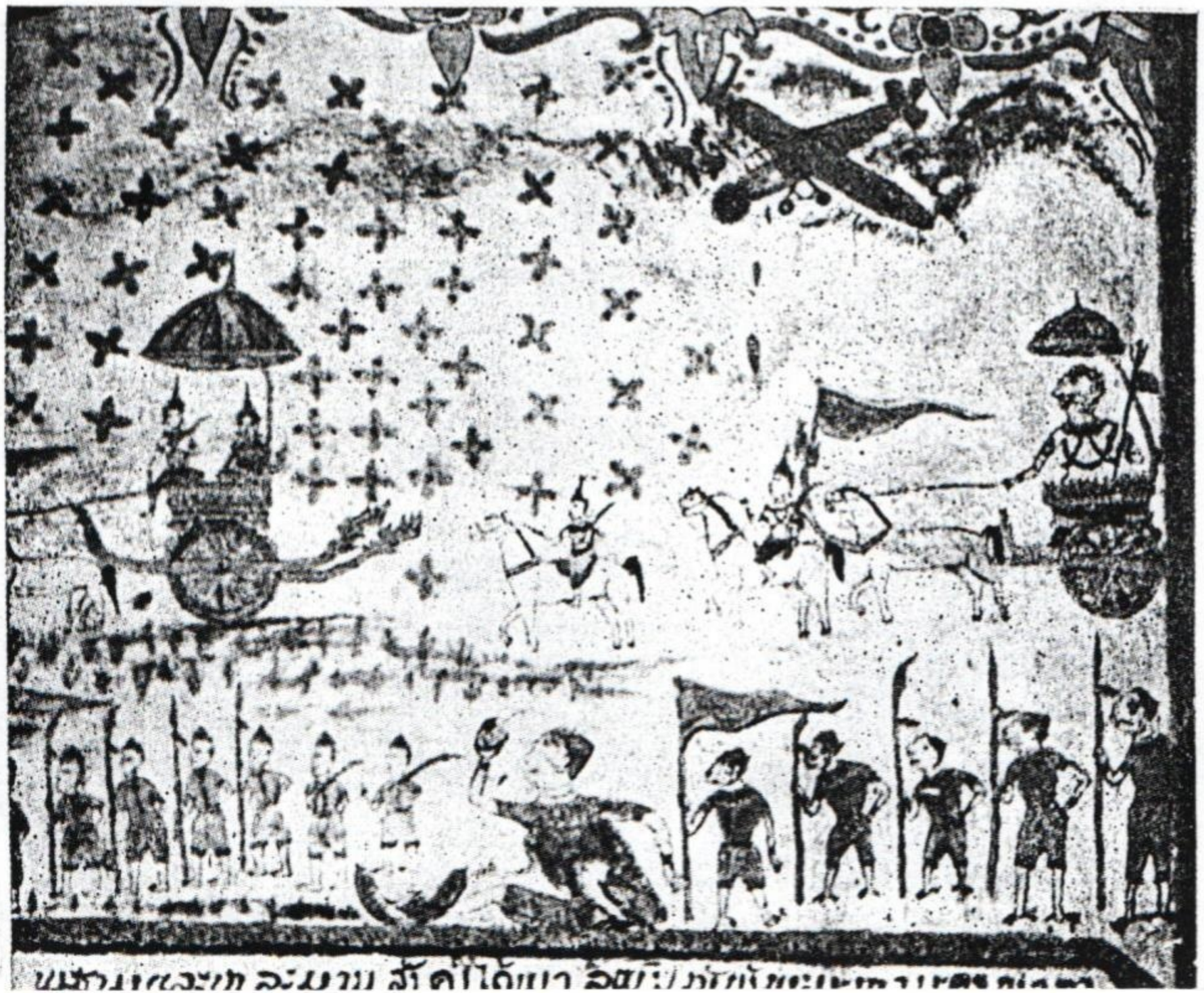


PLATE 33
Rāma, Hanumān and Sāṅgīp leading the troops back to the city of Bālā (Vārāṇasī)

CHAPTER V

THE GVĀY DVÓṚAHBĪ : TEXT

ถวายหิวธะพี ผูก ๑

บะโมตัสสัตถุ วันทิตวา สีธะสาบะมามิธัมมัตตะบ้า พุทธ้า ทัมม้า สังกัมจะถ้านี้ ถูลาสับปุธิสะท้าหฺาง อัจจะเบบะ อาจาธิยะ เจ้าติมจะอิฐสัฐฐะบา๑ สังถาบะบาหากแต่งแปงบ้าพันบา๒ ถาวปะถิม ภับอันนี้ไว้เพื่อวิวัตตะกะถาบิปะถิมภับ ตั้งต้นหิวหิ บ้ามิพุทธบาถิน ๑ บามชื่อว่า ฉ๓ตับปะธะเมันสวนลิงบาเพื่อะปันกิน เมื่อก่อนมีอายุบี๊นได้อะสิงไธยปี และลุกแห่งพุทธบาตับปะธะเมันสอนบั๊นมี ฉ ซาวผู้ ๑ ชื่อว่าท้าวหัถะธัถะ ผู้ ๑ ชื่อว่า อิสุนละหะ ผู้ ๑ ชื่อว่า วิธุบปักขะ เกิดมาปีถาว เถือนถาว วันถาวภันเหถถว่า ต่างแม่ (๔) ภับถ้วงภัน ทั้นแล ภุนมาน ฉ ถิบนั้น เมื่อใหง่มามีอายุได้ ฉ ปีแล้ว พุทธบา ตับปะธะเมันสอน ผู้เปันพ่อจิงพิจาธะบาว่า ภาละพางหน้าลูกภูหัง ฉ ถิบนี้ จะบาถชิงเอาธาชสิมบัถบ้านเมืองภับถ้วงภัน ภ่จักบังเกิดเปัน ไภลาหิบภ่จักมีชุะแล ถวนภูอันเปันพ่แต่งแปงให้ได้ ไปภึบเมือง เหมือนภับถีชุะแล ร่ำเพิงถ้านี้แล้ว จิงรงภหาลูกหัง ฉ ถิบ และเสบา อามาถหัถาบมาพ้อมภันแล้ว ตับปะธะเมันสอน ผู้เปันพ่จิงก่าวว่า ถ้านี้ อันเมืองภาสีแห่งเราหัถาบนี้ ภ่เปันอันเตันไปถ้วง ช้างม้าข้า ถิบวิถาวาง ถวนเจ้าหัถาบอันเปันลูกออกไปตั้งบ้านแปง (ฉ) เมืองใหักอ้างขวางไปพางหน้าจิงถีแล สอนถ้าเจ้า ทักถะธัถะพี้ อ้างให้ไปปู่แหนพ่ สเวิงธาชสิมบักในเมืองหี้นี้แหน ถ้าเจ้าติมเปันลูกภาวชื่อว่า วิสุนละหะให้ไปภึบเมืองลังภาหวิบแหน ถ้าเจ้าติมเปันลูกถ้วน ฉ ชื่อว่า วิธุบปักขะจิงไปสเวิงเมือง ภุธุธัถะนะถอนแหน ก่าวว่าถ้านั้นแล้ว ลูกชาบหัง ฉ ถิบนั้นภ่พาภันบ้อมนะมัสสะภามไหอ้ายบาหาพ่แห่งถินแล้ว ภ่ห้างถาถอบถิอแล้ว เสบาอามาถหัถาบขึ้นสู่สะเพิาแล้ว ภ่หนีไปตั้งปู่เมืองลังภาหวิบพุ้นแล ส่อนลูกผู้ชื่อว่า วิธุบ

๑ ถวนเปัน วิสัฐฐะบา
๒ ถวนเปัน พันนะบา (พะนะบา)
๓ ถวนเปัน ตับปะธะเมสวน

ปักขะนั้น ก่เอ๊าะอบถ้วะเสบ่าอามาวะหัวหูางก่บ่างไป (๔) ต๊ั้ปู่เมือๆ ภุธุรัถะนะถอบหั้นแล ถ้ำลูกผู้เป้นพี่ชื่อว่า หัถะธัถะนั้น ก่ปู่สเวิ้งบ้ำ ธาตุสิมบัถ ในเมือๆภาสีกับถ้วงพ่ำเหง่าถิบ บ่ำบางเห๊าใด พุะบา ตับปะธะเมันสอบ อันเป้นพ่ำจุถีตางไปอันนั้นแล . เสบาอามาถหัวหูางก่อุสสาธาชาพิเสกเจ๊าหัถะธัถะ ผู้เป้นลูกให้สเวิ้งธาตุสิมบัถขึ้นเป้นพุะบาแหบพ่ำปู่สเวิ้งเมือๆ ภาสี หั้นั้นแล ถะหาในภาละ เมื่อนั้นพุะบาถิบลูกนั้นก่มีธิถหิเตอะชาบขึ้นไปพางบิบ ธอถจาถุมะหาธาชิกา แลถาวะถ๊ำสาสอันถ์เหวะโลกพุ้งแล ถ้วงเตอะเชื้อพุิหมบ้ำบ่เห๊ำ หางเห๊อ เหถนั้นเหวะถาภุมพันถะถันหับพะบัก (๕) หัวหูางมา สำเสบอับพ้อมบูชาบ่อาดจักอันจักบามหั้นแล ถ้ำพุะบาหัถะธัถะถินนั้น มีพุะธาตุไอธิสสามพุะอ๊าๆ ถือชาง ๖ บ๊าๆ ๑ ผู้พี่นั้นชื่อว่า พาธิ ผู้น้อๆ ชื่อว่า สุถิบ ลูกบ๊าชื่อว่า บาวภาสี ก่เอ๊าภับปู่สเวิ้งธาตุสิมบัถแหบพุะบิถา ก่มีแล

จาเถ๊าลูกชางอ๊างบ๊าชื่อว่า วิธุบละหะหิ , ไปก่บเมือๆลัวภาหวิบก่อบแล พุะบาวิธุบละหะถินนั้นมีลูก ฆ ชางถือผู้ ๑ ชื่อว่า ธาพะบาสอบ ผู้หิ ๖ ชื่อว่า พิภพิ ผู้หิ ฆ ชื่อว่า อิบหะชิภถ้วงนั้นแล ถ้วงธาพะบาสอบนั้นเกิวมามีเตชาอานุพาบมากนัก ใถ้อะพิบบางสอๆปะภางถือว่า อะหิวิถ (ฉ) หิบางและหิบพะจักขุบาบ บ้อๆถ้วบสอๆชื่อว่า พิภพินั้นรู้สาตสิลปะ หุธา สาถบ๊าบัก ผู้บ้อๆชู้ชื่อว่า อิบหะชิภว่าถ้วงนั้นแล ในภาละนั้น พุะบาวิธุบละหะอ๊างพ่ำ ก่จุถีตางไปแล้อกุมมางหัว ฆ ถินนั้น ก่เอ๊าภับปู่สเวิ้งเมือๆ บ้ำธาตุสิมบัถในเมือๆลัวภาหวิบหิ้นนั้นหั้นแล

หิ้นี้ จักจาถ้วง พุะบาวิธุบปักขะ ผู้อันไปสเวิ้ง ในเมือๆภุธุรัถะนะถอบนั้นหั้นแล พุะบาถินนี้มีลูก ๖ ชาง ผู้ ๑ ชื่อว่า พามมะธาตุผู้น้อๆชื่อว่า ๑ธักขะนะ ๖ปู่ภับถ้วงบางอุชุชาถาหั้นแล เหวะถาหัวหูาง แม่นเป้นตาหิบ ถ้ำนั้นภถิ บ่ใถ้อะวิชูาถู ร่ำเพิๆ ภ่ลวถบ่ รู้แล แม่นว่า ล่อาสุถไป (ภ) อ่ธะหับถาเจ๊าหัวหูาง ถับบ่อะวิ

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๑ ถวนเป้น พุะลักขะนะ

๖ ในลานฆบถิภปู่บ่อนนี้ หิ้นี้อาถจะแม่นเธ๊อๆหัวธาพะบาสอบขึ้นไปปู่ภับพธะบาอิบ

ຊ້ວງດຸກໍ່ບໍ່ຮູ້ແລ ເມື່ອກາລະວັນຍາມມາເຖິງແລ້ວ ສ່ວນວ່າຕົນພຼະ
ບາອິນກໍ່ໄປຫານາງສຸຊາດາ ຈຶ່ງຮໍ່າເພິ່ງດູຈຶ່ງຮູ້ວ່າແມ່ນ ຣາພະນາສວນລຸກແຕ່
ເມື່ອງລັງກາມາພຼະບາອິນ[1] ນາງສຸຊາດາໄດ້ຮູ້ແລ້ວ ກໍ່ເລີ່ງກ່າວຂໍ່ພອນແຕ່ສໍ່ານັກ
ພຼະບາອິນວ່າຣາພະນາສວນອັນເປັນຄົນສາມັນ ບໍ່ດ່ຽງພຸດູແຄວນບ້ານມະຫາ
ຣາຊເຈົ້າແລະທ້ວງຕົນຕົວຂ້າສັນນີ້ ຂ້ານ້ຽຂໍ່ລ່ຽງໄປຂ້າບ້ວງຣາພະນາສວນເສັ່ງ
ຂໍ່ນະຫາຣາຊເຈົ້າປ່ວລະຂ້າເສັ່ງເທີ້ນ ນາງບ້ວງເກີດດ້ວງໂກທະລວດຈຸດຕິດ່ຽງຈາກ
ຊັ້ນຟ້າ ລ່ຽງມາເກີດເອົາໃອປາ:ປະປ້ວຕິສົນທິ[2] ເໜືອຕັກແຫ່ງ່ຣາພະນາສວນອັນນັ້ນ
ແລດ້ວງແທ້(ຊ)ເທວະດາທ້ວງຫ້ວງຈັກຈຸດຕິມີດ້ວງເຫດ ๔ ປະການ ປຸ່ງ່ບ່ນ່ານເທົ່າໃດ
ພຼະບາຕົນພໍ່ກໍ່ຈຸດຕິ:ລ່ຽງໄປທັ້ນແລ ສ່ວນດ້ວງພຼະຣາບະອາຊຸແລະພຼະລັກຂະນະທ້ວງ ๒
ພົ້ນ້ອງກໍ່ເອົາກັນປຸ່ສເວີ່ງບ້ວງຣາຊ໌ສົມບັດໃນເມື່ອງກຸຣຸຣັດຖະນະຄອນທ໌ນັ້ນທັ້ນແລ

ທ໌ນ໌ຈັກຈາດ້ວງຣາພະນາສວນເລ້ົ່າແລ ໃນກາລະເນ້ັນບ້ວງມ໌ີພຼະບາອິນຕົນ ๑
ກໍ່ໃຊ້ພຼະບາອິນຕົນບ້ວງບັດນ໌ີ ພຼະບາອິນຕົນນັ້ນກ໌ມ໌ີນາງຟ້າ ๔ ຕ໌ ๕ ລ້ານເປັນ
ປາທາປະຣິຈາກແຫ່ງອິນທາທ໌ິຣາຊຕົນນັ້ນທັ້ນແລ ນາງຟ້າ:ລົນເປັນເຄ້ົ່າ ຊ໌ືວ່າ
ນາງຊຸຊາດາ[3] ຫາກເປັນເຄ້ົ່າເປັນປະເວນ໌ີແຫ່ງອິນທາສ໌ືບໆມາສູ່ຕົນທັ້ນແລ ພຼະ
ບາອິນຕົນດ່ຽວກໍ່ໄປຫາບ້ວງນາງສຸຊາ:ດາຕົນດ່ຽວ (ດ) ຫາກຊາບໄປບ້ວງນາງທ້ວງຫ້ວງ
ອັນໄດ້ ๔ ຕ໌ ๕ ລ້ານສູ່ຄົນເປັນດ້ວງພຼະອິນທາກ ໄປປູ່ໄປນອນກັບ ດ້ວງຕົນນາງສູ່
ຕົນນັ້ນແລ ປົກກະຕ໌ິແຫ່ງອິນທາທ້ວງຫ້ວງນ໌ີ ๗ ວັນໃດ ໄປຫາ(ນາງ)ທ້ວງຫ້ວງແລະ
ເທ໌ືອ ນັບເປັນປ໌ີໃນເມ໌ືອງຄົນເຮົານ໌ີ້ຮ້ັ່ງປ໌ີໃດຈ໌ຶ່ງໄປເທ໌ືອນ໌ຶ່ງເຫດດ້ັ່ງນ໌ັ້ນຣາພະນາສວນ
ມ໌ີ:ວາທ໌ິບລວດເອົາເພດເປັນດ້ັ່ງອິນທາ:ຂ້ຶ້ນໄປເສບຄ໌ືບຸນ:ບະ:ໄອບະ ອາ:ບຸ:ໄອບະ ອາ:ທາ
ຣ:ະ:ໄອບະ ໂກທະ:ໄອບະ ກໍ່ແລະເທວະດາທ້ວງຫ້ວງ:ລ່ຽງພ່ອງ:ໄດ້ກ:ະທໍ່າບຸນນ້ັ່ງ:ນ໌ຶ່ງ ໄດ້
ເກີດ:ໃນ:ຊັ້ນ:ຟ້າ:ຄັນ:ວ່າ:ບຸນ:ສ້ັ່ງ:ກໍ່:ຈຸດ:ຕ໌ິ:ຕ່ຽງ ລ່ຽງ:ພ່ອງ:ໄດ້:ກ:ະທໍ່າ:ບຸນ:ມ:າ:ກ:ນ:ັ:ກ:ປ:ູ່:ຕ:າ:ບ:
ອາ:ບຸ:ທ໌ິ:ນ:ັ:ນ:ຄັນ:ຕ:ານ:ວ:່:ານ:ຈຸ:ດ:ຕ໌ິ(๑๐)ຈ:າ:ກ:ຊ:ັ:ນ:ຟ:ໍ:ານ:ທ໌ິ:ນ:ັ:ນ:ແ:ລ:ວ: ກ:ໍ:ໄ:ດ:ໍ:ເ:ອ:ົ:າ:ຕ:ົ:ນ:ລ:ົ:ງ:ມ:ານ:ເ:ກ:ິ:ດ
ເມ໌ືອງຄົນກ໌ມ໌ີແລ ລ່ຽງພ່ອງກ໌ປູ່ມ໌ືອເມ໌ົ້າດ້ວງ:ມ:ົ:ສ:ສ:ະ:ບ:ໍ:ຣ:ິ:ອ:ານ:ລ:ວ:ດ:ລ:ືມ:ກ:ິ:ນ:ອ:າ:ຫ:ານ:ວ:ັ:ນ
๑ ເມ໌ືອງ:ຟ:ໍ:ານ:ລ:ວ:ດ:ຈ:ຸ:ດ:ຕ:ິ:ຕ:ຸ:ງ:ຈ:າ:ກ:ເ:ມ:ື:ອ:ງ:ຟ:ໍ:ານ:ກ:ໍ:ມ:ີ: ເປັນດ້ັ່ງນາງສຸຊາ:ດ:ານ:ັ:ນ:ແ:ລ: ດ້ັ່ງ
ຣາພະນາສວນເທ:ັ:ນ:ເ:ດ:ັ:ກ:ບ:ິ:ງ:ນ:ໍ:ງ:ອ:ັ:ນ:ເ:ກ:ິ:ດ:ເ:ທ:ົ:ເ:ອ:ັ:ກ:ແ:ຫ:ໍ:ງ:ຕ:ົ:ນ:ສ:ັ:ນ:ນ:ີ: ພ:ຼ:າ:ຫ:ມ:ະ:ນ:ະ:ປ:ະ:ໂ:ອ
ຫ໌ົດ ທ້ວງຫ້ວງມາພ໌ິຈາ:ອ:ະ:ນ:ານ:ຸ ລ:ັ:ກ:ຂ:ນ:ະ:ກ:ຸ:ນ:ມ:າ:ຣ:ິ:ນ:ັ:ງ ຜ:ູ:ໍ:ນ:ັ:ນ:ຕ:ານ:ນ:ານ:ອ:ັ:ນ:ເ:ກ:ິ:ດ:ມ:ານ:ານ

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๑ ບ່ອນນ໌ີ້ໃບລານອາດຂຸນດ:ົ:ກ

๒ ຄວນເປັນ ໂອ:ປ:ະ:ປ:ານ:ິ:ກ:ະ:ປ:ະ:ຕ:ິ:ສ:ົ:ນ:ທ:ິ

๓ ຄວນເປັນ ສຸຊາດາ

ພ້ຳຫມະນະປະໂຣຫິດທ້ຳຫຼ້ຳງກໍ່ທ້ວຳງວ່ຳນ້ຳງກຸມມ້ຳຣິ ມີບຸນມ້ຳກນັກເທ້ຳຈັກໃຫ້
ເປັນໃທສແກ່ມະຫ້ຳຣ້ຳຊເຈ້ຳຕົນເປັນພ່ ຈັກໃຫ້ສ້ຳງຊີວິດຊະແລ ທ້ວຳງສັນນີ້ກ່ອນ
ແລ ຄ້ວນມະຫ້ຳຣ້ຳຊເຈ້ຳເອ້ຳໃຊ່ [1]ແພໃຫຼ່ນ້ຳຈ້ຳງດ້ຳຊະແລ (๑๑) ຣ້ຳພະນ້ຳສ້ວນ
ຈ້ຳງໃຫ້ຄົນທ້ຳຫຼ້ຳງແປງແພແລ້ວ ເອ້ຳກະອຸບຄ້ຳມ້ຳໃຊ່ກຸມມ້ຳຣິນ້ຳງຜູ້ນັ້ນ ຫັນໄວ້
ໃຫ້ດີແປງຝ້ຳຫັນໄວ້ໃຫ້ ດີແລ້ວ ກໍ່ບົກຂຶ້ນຕ້ັ້ງໄວ້ເໜືອແປ້ນແພເຫຼ ້ນນັ້ນແລ້ວກໍ
ເອ້ຳແພໃຫຼ່ນ້ຳແມ່ສມຸດ ເສ້ງວັນນັ້ນຫັ້ນແລ ແພເຫ ້ນນັ້ນລົມກໍ່ພັດໄປ[2]ຕ້ຳມ
[2] ປ່ອງນ້ຳເປ້ນຫ້ວັນໃຫ້ວໄປນ້ຳ ລົມກໍ່ພັດກ໋ວີແຕ່ເມ້ືອງລ້ຳງກ້ຳ ເປ້ນລ້ຳດັບໄປຕ້ຳບ
ເທ້ຳເຖ້ຳງຝ້ັ່ງນ້ຳຊຸມພຸທ້ວິບເຮ້ຳນ້ີແລະ ໃຫຼ່ໄປຕ້ຳມລົມນ້ຳ(ສ)ມຸດໄປຄ້ຳງປູ່ຮ້ວ
ອ້ຳບນ້ຳຂ້ອງເຈ້ຳອະສ໋ີຕົນນ້ຳ ຊ໋ື່ວ່ຳກັສສະປະອະສ໋ີຫັ້ນແລ ເຈ້ຳອະສ໋ີຕົນນັ້ນກ໋ໍ່ກ໋ວ
ແຕ່ຈ໋ືແຂ້ແລະນ້ຳງກອນທ້ຳຫຼ້ຳງມ້ຳກະທ້ຳຮ້ຳງ ໃຫ້ ແກ່ຕົນ[ຈ]ຳ້ງລ້ອມຮ້ວໄວ້ ໃຫ້ເປ້ນທ໋ີ
ລ້ຳງ(๑๒)ອ້ຳບນ້ຳສະບ້ຳງ ແພອັນໃຊ່ກຸມມ້ຳຣິນ້ຳງນັ້ນເລ້ືງໃຫຼ່ໄປຄ້ຳງປູ່ທ໋ີນັ້ນຮ້ວອ້ຳບ
ນ້ຳເຈ້ຳອະສ໋ີເມ ້ືອອັນແລ ເຖ້ຳງກ້ຳລະອັນ[ດ]ີອ້ຳບນ້ຳແຫ່ງເຈ້ຳອະສ໋ີມ້ຳແລ້ວ ດ້ັ່ງ
ນັ້ນ ເຈ້ຳອະສ໋ີ ຈ້ຳງລ້ຳງອ້ຳບນ້ຳໄປທ່ຳ ເພ ້ືອອ້ຳບນ້ຳ ເຈ້ຳອະສ໋ີກ໋ໍ່ເຫັນບ້ຳງແພ ອັນໃຊ່
ກະອຸບຄ້ຳ ຄ້ຳງປູ່ຮ້ວທ໋ີນັ້ນເຈ້ຳອະສ໋ີກ໋ໍ່ໃຂເບ ້ຳງ ກະອຸບຄ້ຳອັນນັ້ນກ໋ໍ່ເຫັນບ້ຳງກຸມມ້ຳຣ໋ີ
ນ້ຳງຜູ້ນັ້ນບົກມ ້ືຂຶ້ນສ໋ີຕ້ຳບ້ຳມເມ ້ືອເຈ້ຳອະສ໋ີໃຂເບ ້ຳງນັ້ນ ເຈ້ຳອະສ໋ີຕົນນັ້ນກ໋ໍ່ມ ້ືຄ້ຳວ
ອ ້ືນດູກູນ້ຳ ຈ້ຳງຮ່ຳເພ ້ຳງວ່ຳນ້ຳງຜູ້ນ ້ືມ ້ືບຸນສ ້ືມພ ້ຳນມ ້ຳກນັກ ຄ້ວນກູເອ ້ຳເມ ້ືອລ ້ຳງ
ໄວ້ດ ້ືຊະແລ້ວ ອັນແລ້ວກ໋ໍ່ໃສ ້ຊ ໋ືຕ ້ຳມລ ັກຂນະອັນມ ັນສ ໋ີຕ ້ຳບ ົກມ ້ືຂຶ້ນ ສ ໋ີຕ ້ຳວ ່ຳອ ັນ
ຫັ້ນແລ ກ ້ຳລະພ ້ຳງໜ ້ຳລ ອ ດ ແປ ໋ືເສ ້ຳງວ ່ຳນ ້ຳງສ ໋ີດ ້ຳວ ່ຳອ ັນຫັ້ນແລ(๑๓)ເຈ ້ຳອ ະ
ສ ໋ີກ ໍ່ເອ ້ຳນ ້ຳງຜ ູ້ນ ັ້ນເມ ້ືອລ ້ຳງໄວ ້ ຫ ້ຳຫ ົ ວ ມ ັ ນ ແ ລ ລ ຸ ກ ໄ ມ ້ ນ ້ຳ ປ ້ ອ ນ ບ ່ ໃ ຫ ້ ຮ ້ ອ ງ ໃ ຫ ້
ປ ້ຳ ກ ສ ້ຳ ສ ັ ກ ອ ັ ນ ນ ້ຳ ງ ນ ັ ້ ນ ໃ ຫ ່ ງ ຂ ຶ ້ ນ ມ ້ ຳ ອ ້ ຳ ບ ຸ ໄ ດ ້ ມ ີ ຂ ວ ບ ເ ອ ້ ຳ ມ ີ ຮ ູ ບ ຮ ່ ຳ ງ ເ ມ ້ ື ອ ຕ ົ ນ
ອ ັ ນ ສ ອ ງ ງ ຳ ນ ຫ ້ຳ ທ ໋ ີ ຈ ະ ປ ຽ ບ ທ ຽ ມ ບ ່ ໄ ດ ້ ເ ຝ ັ ນ ດ ້ ັ ່ ງ ນ ້ຳ ງ ເ ທ ວ ະ ດ ້ຳ ນ ັ ້ ນ ກ ໍ ່ ມ ີ ແ ລ ເ ມ ້ ື ອ
ນ ັ ້ ນ ອ ິ ນ ທ ້ຳ ທ ໋ ີ ຣ ້ຳ ຊ ປ ຸ ່ ຊ ັ ້ ນ ຟ ້ ຳ ດ ້ຳ ວ ະ ຕ ິ ງ ສ ້ຳ ເ ຫ ັ ນ ນ ້ຳ ງ ຜ ູ ້ ນ ັ ້ ນ ຈ ະ ສ ິ ມ ຣ ຶ ດ ທ ິ ເ ປ ັ ນ ດ ້ ັ ່ ງ ຄ ້ຳ
ປ ້ຳ ຖ ນ ້ຳ ເ ແ ຫ ່ ງ ນ ້ຳ ງ ຊ ະ ແ ລ ວ ່ຳ ອ ັ ນ ແ ລ ້ ວ ກ ໃ ຫ ້ ວ ິ ສ ຸ ກ ັ ມ ມ ະ ເ ທ ວ ະ ບ ຸ ດ ລ ິ ງ ມ ້ ຳ ນ ິ ຍ ະ
ນ ິ ດ ຜ ້ຳ ສ ້ຳ ດ ທ ິ ບ ເ ຄ ື ້ ອ ງ ອ ະ ລ ້ ັ ງ ກ ້ຳ ນ ອ ັ ນ ເ ປ ັ ນ ທ ິ ບ ທ ້ ັ ງ ນ ວ ນ ແ ຕ ່ ງ ໄ ວ ້ ໃ ຫ ້ ແ ກ ່ ນ ້ຳ ງ

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[1] ຄ້ວນເປ້ນ ໃສ່
[2] ຄ້ວນເປ້ນ "ປ່ອງ"

ສິດາບ່ໃກແຕ່ອາສົນ ເຈ້າອະສິເທົ່າໃດຫັ້ນແລ ໃນກາລະເມື້ອນັ້ນວັນເມຈອນ
ພານປ່າທັ້ງຫຼາງກໍໄປທ່ຽວຕະເດີນຫາດ້ວງເນື້ອທັ້ງ (๑๔) ຫຼາງກໍໄປຮອດໄປເຖິງທີ່ນັ້ນ
ກໍໄດ້ເຫັນບັ້ງນາງສິດາໃນສຳນັກເຈ້າອະສິ ເຂົາທັ້ງຫຼາງ ຕ່າງຄົນກໍຕ່າງຄຶດເມື້ອ
ໃຫ້ວ່ເຈ້າພຸຍະບາຄົນ ເປັນເຈ້າແຫ່ງເຂົາ ກໍລວດປາກົດທີ່ໄປໃນສັກກະຣະຊຸມພຸ
ທວີບທັ້ງມວນ ຕ່າງຄົນກໍຕ່າງຫ້າງຈາຕຸຣົງຄະເສນາອາມາດ ຊ້າງມ້າຣົພົນ
ນິກເຂົ້າໄປ ຕ່າງຄົນກໍຕ່າງໄປຮອດໃນສຳນັກເຈ້າອະສິຄົນຊື່ວ່າ ກັລສະປະອະສິ
ທີ່ນັ້ນ ທັ້ງມວນຮ້ຽເອົາຄົນນັ້ນກໍມີຫັ້ນແລ ຄັນວ່າໄປຮອດແລ້ວ ກໍເຂົ້າໄປຂ່ເອົາ
ນາງສິດາ ເຊິ່ງເຈ້າອະສິຄົນພໍ່ລ້ຽງແຫ່ງນາງສູ່ຄົນໆຫັ້ນແລ ເຈ້າອະສິຄົນເປັນ
ພໍ່ລ້ຽງກໍປຸ່ບ່ໍ່ປາກຫັ້ນແລ ເຈ້າອະສິຈ້ຽມີຄຳຮ່ຳເພິ້ງວ່າອຸບາງອັນນ້ຶ່ງ ກໍບ້ັມີແກ່ກຸ
ແລ ເມ່ນວ່າກຸຈັກໃຫ້ຄົນໃດຄົນ ๑ ດ້ັງອັນ(๑๕)ທ້າວພຸຍະບາຊຸມອັນບ່ໍ່ໄດ້ກໍຈັກນ້ຽໃຈ
ຈັກໜອງໃຈຊະແລ ດ້ວງແທ້ບ້ັມີທະນູອັນນ້ຶ່ງຊື່ວ່າ ສະຫັສສະມະຄາມະທະ
ນູອັນພຸຍະບາອຶນຄົນເປັນສະຫາງແຫ່ງກຸມາໄວ້ໃຫ້ກໍບ້ັມີແລ ກຸລອງຈັກໃຫ້ທ້າວ
ພຸຍະບາຂຶ້ນບ້ັງທະນູສະຫັສສະມະຄາມະທະນູອັນນ້ັ້ນເທ້ັ້ນ ຄົນໃດຫາກບ້ັມີຣິດທິ
ແລະບຸນສົມພານຫາກຂຶ້ນບ້ັງທະນູອັນນ້ັ້ນໄດ້ ກໍຈັກໃຫ້ບ້ັງນາງສິດາອັນເປັນລູກແຫ່ງ
ກຸນ້ັ້ນແກ່ທ້າວພຸຍະບາຄົນນັ້ນຊະແລ ເຈ້າອະສິນິຄຳຮ່ຳເພິ້ງດ້ັ່ງນ້ັ້ຫັ້ນແລ ພຸງບ້ັມີ
ຄຳປຸຈສາໃຈທະນາຖາມວ່າເຈ້າອະສິພຸງວ່ານິທະນູສັນນ້ັ້ເທດໃດຈາ ເຈ້າອະສິ
ພຸງໄດ້ແຕ່ທີ່ໃດມາ ບຸກຄະລະຄົນໃດມາໃຫ້ນັ້ນຈາ (๑๖) ວ່າສັນນ້ັ້ຫັ້ນແລ ດ້ວງແທ້
ທະນູອັນນ້ັ້ແຕ່ກ່ອນເຈ້າອະສິຄົນນັ້ນ ເປັນເຊ້ືອມະຫາກະສັດ ປູ່ສເວ້ິຽາຊສົມບັດໃນ
ເມ້ືອງພາຣານະສີ ບ້ັມີລູກພຸຍະບາຄົນນ້ຶ່ງ ເກ້ີດມາປິດງວກັນລວດເອົາກັນເປັນ
ສະຫາງຮັກແພງກັນປູ່ທີ່ໃດ ກໍປູ່ກັບດ້ວງກັນ ຈ້ຶ່ງພາກັນໄປຮຽນເອົາສາດ
ຕະສິນໃນເມ້ືອງຕັກກະເສລາ ຈົບເພດທ້ັ່ງສາມແລ້ວ ກໍເອົາກັນຄຶນມາຮອດບ້ານ
ເມ້ືອງແລ້ວ ກໍມາເຫັນອະນັດສະການເປັນອັນມ້ຶດມ້ົວເຜ້ືນໜາ ເປັນການອັນ
ຂ້ອງຄ້ຽງປູ່ໃນວັດຕະສ້ຽງສານ ເຫດສັນນ້ັ້ນຈ້ຶ່ງພາກັນອອກໄປບວດໃນປ່າໄມ້ຫິມ
ມະພານ ບວະເປັນຣະສີປູ່ໃນອາສົມມະບົດ ອັນດຽວກັບດ້ວງກັນ ຈ້ຶ່ງຈັກມີຄຳ(๑๗)
ວ່າດ້ັ່ງນ້ັ້ການອັນເປັນນັກບວດນ້ັ້ ບ່ໍ່ຄວນປູ່ທີ່ດຽວກັບດ້ວງກັນແລ ເຈ້າຈ້ຶ່ງໄປປູ່ທີ່ດຽ
ລຸກນ້ັ້ນພຽງໜ້ານ້ັ້ເທ້ັ້ນ ສ່ວນຕົນຂ້າຈັກປູ່ທີ່ນ້ັ້ຊະແລ ເຖ້ິງກາລະເດ້ືອນດັບເດ້ືອນ

ເພັ້ງໃຫ້ ໄປປ່ຽນວ່າງກັນພ້ອມພຽງກັບດ້ວງກັນ ຈົ່ງຈັກແມ່ນຄອງອະສີແຫ່ງເຮົາ
ແລ ວ່າອັນແລ້ວອະສີຕົນເປັນສະຫງ ກໍ່ໄປປູ່ຕາມຄຳເຈົ້າຕົນ ເປັນແກ່ນັ້ນຫັ້ນ
ແລ ໄປປູ່ທີ່ນັ້ນ ບ່ນານເທົ່າໃດເຈົ້າອະສີຕົນເປັນສະຫງນັ້ນກໍ່ຈຸດຕິຕາງໄປຫັ້ນແລ
ຄັນວ່າຕາງໄປແລ້ວ ກໍ່ໄດ້ຂຶ້ນເມື່ອເກີດເປັນພຼະບາອິນ ກິນ ໒ ສວັນຊັ້ນຟ້າຫັ້ນແລ
ຈົ່ງຮ່ຳເພິ່ງວ່າເຈົ້າອະສີຕົນເປັນສະຫງແຫ່ງກູບ້ງເປັນສັນໃດຈາ ວ່າອັນແລ້ວກໍ
ເຫັນບ້ງອະສີຕົນນັ້ນ ບ້ງຄ່ຽປູ່ສ້ວງສະມະນະທັນປູ່ຕາມປະກະຕິສຳຣານ(໑໗)ແລ
ພຼະບາອິນຕົນນັ້ນ ກໍ່ນິຣະມິດຕົນເປັນຊ້ວງໜຸ່ມຜູ້ ໑ ກໍ່ເຂົ້າມາສູ່ ๑ ບ່ານັກເຈົ້າ
ອະສີຕົນເປັນສະຫງແລ້ວກໍ່ນ້ຳປູ່ໄຫວ້ເຈົ້າອະສີແລ້ວ ກໍ່ນ້ຳປູ່ທີ່ຄອນແກ່ຕົນຫັ້ນແລ
ເຈົ້າອະສີຕົນນັ້ນກໍ່ຖາມວ່າ ອຸປາສົກລຸກແຕ່ທີ່ໃດມາຣອດ ມາເຖິ່ງເຮົາທີ່ນີ້ຈາ
ພຼະບາອິນກ່າວວ່າ ຂ້າລຸກແຕ່ປະເທສເມືອງພາຣານະສີເດີ້ນມາແລ ເຈົ້າກູ
ບ່ຮູ້ຈັກຂ້າເສັ້ງແລ້ວຮຶ ເຈົ້າອະສີກ່າວວ່າ ເຮົາກໍ່ບ່ຮູ້ຈັກທ່ານ ວ່າອັນພຼະບາ
ອິນກ່າວວ່າອະສີຕົນສະຫງແຫ່ງເຈົ້າກູນັ້ນ ໄປປູ່ທີ່ໃດນັ້ນຈາ ອະສີກ່າວວ່າ
ອະສີຕົນເປັນສະຫງແຫ່ງເຮົານັ້ນ ກາລະອັນຈັກໄປສັ້ນມາທິກັບດ້ວງກັ້ນກັບ່ມາ
ຣອດເທື່ອ ເຫດນັ້ນເຮົາກໍ່ບ່ຮູ້ບ້ງເຈົ້າອະສີ(๑๙)ຕົນນັ້ນ ເພື່ອອັ້ນແລພຼະບາ
ອິນກ່າວວ່າຕົວຂ້ານີ້ກໍ່ຫາກແມ່ນ ອະສີຕົນເປັນສະຫງແຫ່ງເຈົ້າກູແລ້ວແລ ຂ້າ
ຈຸດຕິຕາງຈາກອັນເປັນອະສີນັ້ນແລ້ວ ກໍ່ໄດ້ເກີດເປັນພຼະບາອິນຈົ່ງຮ່ຳເພິ່ງເຖິ່ງເຈົ້າ
ກູແລ້ວ ຈົ່ງລົ່ງມາສູ່ສ້ານັກແຫ່ງເຈົ້າກູເພື່ອອັ້ນແລ ວ່າອັນແລ້ວກໍ່ໄປ້ງ
ອອກບ້ງຣັສມີອ້ງສີ ໃນສ້ານັກເຈົ້າອະສີທີ່ນັ້ນເປັນດ້ງເມືອງຕາວະຕິ່ງສາສວັນເທ
ວະໂລກນັ້ນກໍ່ມີຫັ້ນແລ ພຼະບາອິນຕົນນັ້ນກໍ່ເອົາທະນູອັນນ້ຳຊື່ວ່າສະຫັສສະຄາມະ
ທະນູ ຄົນພ່ພັນນ້ຳຈົ່ງຂຶ້ນໄດ້ເອົາມາໄວ້ ຕອບຄຸນກັບດ້ວງອະສີເຈົ້າ ກໍ່ຮັບເອົາ
ບ້ງທະນູອັນນັ້ນໄວ້ ຫັ້ນແລ ເຈົ້າອະສີຕົນນັ້ນຈົ່ງກ່າວເຊີ່ງທ້າວພຼະບາທ້ງຫຼ້ງວ່າ
ມະຫາຣາຊຕົນໃດຫາກຂຶ້ນ (๒๐) ສາມາດຂຶ້ນທະນູໄດ້ອັນນີ້ ໄດ້ດ້ງນັ້ນເຮົາກໍ່ຈັກວາງ
ໃຫ້ບ້ງນາງສີດາອັນເປັນລຸກແຫ່ງເຮົານີ້ ໃຫ້ແກ່ມະຫາຣາຊເຈົ້າຕົນນັ້ນຊະແລ
ຄັນວ່າພຼະບາຕົນໃດຂຶ້ນທະນູເຮົາບ່ໄດ້ ເຮົາກໍ່ບ່ວາງໃຫ້ນາງສີດານີ້ໃຫ້ໄດ້ແລ ກັດສະ
ປະອະສີເຈົ້າ ຄັນວ່າກ່າວຄຳສັນນີ້ແລ້ວທ້າວພຼະບາທ້ງຫຼ້ງຕາງຄົນຕ້ງຕ້ອງການ
ປາກໄດ້ ຫຼ້ງວເຫັນທະນູນັ້ນບ້ງນັກ ຈົ່ງໄຫວ້ເຈົ້າອະສີແລ້ວ ກໍ່ເຂົ້າໄປຈັບເອົາບ້ງທະນູ

๑ ຄວນເປັນສ້ານັກ

ອັນນັ້ນກໍບ່ອາດຈັກຂຶ້ນໄດ້ຈັກຄົນ ກໍເອົາທະນູອັນນັ້ນວາງໄວ້ຊ້ອງໜ້າ ເຈົ້າຣະສີ
ແລ້ວກໍໜີໄປສູ່ທີ່ປູ່ແຫ່ງຕົນຫັ້ນແລ ທີ່ປູ່ແຫ່ງທ້າວພຼະບາທັງຫຼາງຝູງນັ້ນກໍຕັ້ງປູ່
ແວດລ້ອມພາສາດແຫ່ງນາງສີດາ ๔ ໜ້າດ້ານແລ (๒๑) ຄັ້ງນາງສີດາກໍກະທຳນາ
ບາມ່າງດ້ວຍອິດຖິລັກຂນະ๖ ນາບາແຫ່ງຜູ້ບິງທັງຫຼາງໃຫ້ທ້າວພຼະບາທັງຫຼາງ
ໄດ້ເຫັນຄັນເຂົາໄດ້ເຫັນນາງສີດາກະທຳນາບາສັນນັ້ນ ເອົາທັງຫຼາງ [๑]ໃຊ່ໃຈວ່ານາງ
ສີດາເພິ່ງໃຈຕົນວ່າອັນສູ່ຄົນໆ ນາງກໍຊ້ຳກະທຳນາບາຫຼາງປະການຕ່າງໆລາງ
ພ່ອງກໍ ແມບລົ້ນປົ້ນຕາ [๒]ບິ່ງແຂ້ວບ້ຽວປາກ ລາງພ່ອງກໍກ່ຳກ້ຳປັ້ນຍັ້ນມື
ລາງພ່ອງກໍດິດສີຕີ ເປົ່າດ້ວງຕຸຣິຍະນິນຕີດ້ວງພາດພິນ ລາງພ່ອງກໍຟ້ອນ ສາວ
ສີ ກ ຟ້ອນຕົນມື ລາງພ່ອງກໍຄາບປົບຫຼິ້ນເປັນດ້ຳເດັກນ້ຳ ເປັນງິວເປັນຄວາງ
ຫຼິ້ນນັ້ນແລ ນາງສີດາກໍຫຼ້ຽງເໜັ້ນດ້ວງປະຕູປ່ອງເບ້ຽຊອນ ທ້າວພຼະບາ
ທ້ຳ(๒๒)ຫຼາງໄດ້ທອດພຼະເນດເໜັ້ນນາງສີດາ ຫຼ້ຽງເໜັ້ນສັນນັ້ນ ກໍຊ້ຳແຮ່ງມີໃຈປະ
ຕິພັດກັບດ້ວງນາງ ເປັນອັນຕັ້ງຈິດໃຈຕົນຕໍ່ປູ່ບ່ໄດ້ ເປັນດ້ຳ ອຸມມະຕັກກະນັ້ນ
ນາງສີດາ ຫຼ້ຽງເໜັ້ນທ້າວພຼະບາທັງຫຼາງຝູງ ກະທຳຕົນຕໍ່ປູ່ສັນນັ້ນ ນາງຈຶ່ງ
ມີໃຈຮ່ຳເພິ່ງວ່າ ທ້າວພຼະບາທັງຫຼາງຝູງຫາຄຳເພິ່ດລະອາງບ່ໄດ້ ກະທຳ
ຕົນຕົວເໝືອນດ້ຳສັ ກເງ້ຣະສານນັ້ນ ບ່ຄວນກູຈັກໜ່ ຈັກຫຼ້ຽ ບັ ບັ ງທ້າວພຼະບາ
ທັງຫຼາງຝູງນີ້ແລ ວ່າດັ່ງນັ້ນແລ້ວ ກໍຫັບປະຕູປ່ອງເບ້ຽຊອນ ແຫ່ງຕົນເສັ້ງແລ້ວ
ກໍປູ່ຕາມສຳຣານແຫ່ງຕົນຫັ້ນແລ ທ້າວພຼະບາທັງຫຼາງຮ້ຽເອັດຕົນນັ້ນຈັ ພ່ຽງໜີ
ເມືອຫາບ້ານ ຫາເມືອງແຫ່ງຕົນ ກໍເມືອບ່ໄດ້ເຫດນີ(๒๓)ໃຈປະຕິພັດກັບດ້ວງ
ນາງສີດາ ປະການ ๑ ຄັນ ຈະໜີເມືອເສັ້ງກ່ອນ ຕົນອັນປູ່ພຽງຫຼ້ຽງນັ້ນໄດ້ນາງສີດາ
ຊູ່ຕົນຊູ່ຮ່ຳເພິ່ງສັນນັ້ນກໍລອດພາກັບປູ່ສ້ຽງຫຼາງປີ ຫຼ້ຽງເດືອນວາບຕໍ່ເທົ້າພຼະຣາ
ຫມະຣາດແລະພຼະລັກຂະນະ ໄດ້ເດີນສັນຈອນມາເຖິງທີ່ນັ້ນຫັ້ນແລກາລະບາມ
ນັ້ນອາບຸຄົນປົ້ນໄດ້ອ້ຽສິງໄຂປີ ຈຶ່ງສ້ຽງຊີວິດແລ.

ທີ່ນີ້ຈັກກ່າວເຖິງພຼະຣາຫມະຣາຊ ແລະພຼະລັກຂະນະ ອັນເປັນບຸດຕາຂອງ
ພຼະບາວິຊຸປັກຂະ ຕົນປູ່ສເວີງເມືອງກຸຣຸຣັດຖະນະຄອນທີ່ນັ້ນ ດັ່ງວ່າ ສ້ຽງເຊັ່ນ
ກັ ດ້ວງພໍ່ແຫ່ງຕົນໄປແລ້ວ ກໍພາກ້ອງກັ ດ້ວງກັ ໄປຣຸງເອົາສາດຕະສິນ

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๑ ຄວນເປັນ "ໃສ່ໃຈ"
๒ ຄວນເປັນ "ຫຼ້ຽງແຂ້ວ"
๓ ຄວນເປັນ "ບ່"

(๒๔)ในเมืองๆ ตักกะเสลากับด้วยหิสะปะโมกขะ อาจารยบวชได้ ๒ ปีจบเพท
ทั้ง ๓ บริบูรณแล้ว ก็ให้ส่งอำลากับด้วย หิสะปะโมกขะ อาจาร
แล้ว ก็พากับด้วยกับลำดับประเทสราชบ้านเมืองๆ ถวายทางลำดับไป
ตามหนทางอันลุบข้างฝั่งแม่น้ำสมุท อันบึกบาวถาวใหญ่นัก บ่อาจ
คณะนาได้ เป็นอันสูงหลายปีหลายเดือนมากนักก็เข้าไปรอกเขตแดนตาปัต
สะธะสีเจ้าถึงชื่อว่า ภัสสะปะธะสี ก็ได้ยินสูงผู้คิน ช้างๆ ม้าหื่นละแห่น
และถึงไร่ร้องอับชุ เป็นอันมีนับไปทั่วป่าไม้หิมมะพานที่นั้น ด้วยสูงธิ
พิบแห่งท้าวพระยาทั้งหลาย ร้องเอ็กถึงนั้น อันเข้ามาขอเอาบาง(๒๕)สิถากับ
ด้วยเจ้าธะสี ท้าวทั้งสองพี่น้องพระธาตมะธาตุ และพระลักขะนะ อัน
ไปรงเอาสาถตะสิบในเมืองตักกะเสลา มารอถที่นั้น ได้ยินสูงปา
ภิถแก่หูสันนั้น ก็พากับปับปั้งในที่นั้น จึ่งบอกพระลักขะนะ ผู้เป็นน้อง
ว่า เจ้าจึ่งไปดูบังถึงทั้งหลายฝูงนั้นดูเทื่น จักเป็นสูงอันใดก็บ่แจ้ง
เหื่อแล ว่าอันแล้ว พระลักขะนะก็เข้าไปดู ก็รู้เห็นบ้องอากางทั้งมวล
สู่อันแล้ว จึ่งถามถึงทั้งหลายฝูงเป็นบ่อื่วาน แห่งท้าวพระยาทั้งหลาย
ฝูงนั้นว่า เจ้าทั้งหลายมาปู่ในถานะที่นี้ด้วยเหตภางอันใด เป็นสันใด
พากับมาหลายมากสันนี้จา ถึงทั้งหลายก่าวสันนั้น(๒๖) แล้วท้าวพระยาทั้ง
หลายร้องเอ็กถึง ก็บ่สามากขึ้นบังหะบูอันนั้นได้จักถึง ก็เอากับตั้งปู่เฝ้า
เป้าดางหลายปีแล้วแล ที่อันจักได้ก็บ่ปาภิถหั้นแล บ่าวท้าวพระยา
ทั้งหลายฝูงมาก่อนนั้น ถันพิจาระนากับด้วยพระลักขะนะสันนั้นแล้ว ก็
จึ่งถามพระลักขะนะว่า เจ้าลุกแต่ประเทสราชที่ใด มานี้จาเจ้าปู่บ้านปู่
เมืองที่นี้ธี พระลักขะนะสแดงก่าวถ่ำล่วงเสียน้ ๑ ว่า ถึงเราก็หาบ้านหา
เมืองบ่ได้ หาชาดเชื้อชาถิภาอิ่งสาบ่ได้ เห็นหงอประเทถบ้านเมืองๆ แห่ง
ท่านมาแต่น้ ถามเห็นเถิงภาละบัดนี้แล ว่าแล้วก็เข้าไปหงอในอาสิม
มะบิถสาลาแห่งเจ้า (๒๗) ธะสี ให้เจ้าธะสีแล้ว ก็บ่ำปู่ผ่อหูงดูบังหะบู
อันนั้น ก็จึ่งร่ำเพิงเถิงบุนสิมพานพูาหมะธาตุอันเป็นพี่แห่งถึงแล้ว ก็
ให้เจ้าธะสีกับถึงมาหาพี่ แห่งถึงบอกเล่าบ้องอากางทั้งมวลอันถึงได้ไป

ຮູ້ໄປເຫັນນັ້ນແກ່ພຼາຫມະຣາຊ ອັນເປັນພີ່ແຫ່ງຕົນຜູ່ປະການນັ້ນແລ ແລ້ວກໍ
ພາກັນໄປຮອດອາສົນມະບົດສາລາ ແຫ່ງເຈົ້າອະສີຫັ້ນແລ ໃນກາລະເມື່ອ
ພຼາຫມະຣາຊ ແລະພຼະລັກຂະນະທຸງວທາງມາ ບັງບ່ທັນເຖິງອາສົນມະບົດ
ເທື່ອດັ່ງນັ້ນ ນາງສີດາອັນປຸ່ໃນພາສາດກ່ໄຂບັງສີຫະໜ້າປ່ອງເບັ້ງຊອນຫຼ ງເຫັນ
ພຼາຫມະຣາຊອັນທຸງວທາງມາເຫັນດ້ວງຕາແຫ່ງຕົນ ດັ່ງນັ້ນກໍມີຫົວໃຈເປັນດັ່ງ
(ໜ) ຈະເຊື່ອມໄປແຕ່ຜິວໜັງເຂົ້າໄປເຖິງເອັນໃຫ່ງເອັນບ້ງກັດເຂົ້າໄປເຖິງຂະໜອງ
ດຸກເປັນດັ່ງຈະເຊື່ອມໄປທັງຕົວ ມີຕົນອັນສັ່ນສ ງເໝືອນແມ່ນົກ ອັນບິເຂົ້າຖືຕົນນັ້ນ
ແລ ດ້ວງໃບຮານເວນຫຼ ້ງມາແລ ອະນາຄົດເວນອັນຈັກມາພ ງໜ້າລວດມີຫົວໃຈ
ເປັນອັນຫວັ່ນໄຫວຫາສະຕິບ່ໄດ້ທ່າວນອນໄປໃນພາສາດທີ່ນັ້ນຫັ້ນແລ ຄັນວ່າພຼາ
ຫມະຣາຊເຂົ້າໄປຮອດອາສົນມະບົດ_ແຫ່ງເຈົ້າອະສີແລ້ວ ເຈົ້າອະສີກໍຫຼ ງເຫັນ
ພຼາຫມະຣາຊແລ້ວ ກໍຫວັ້ງວ່າ ມະຫາຣາຊຕົນເປັນລູກມາແລະຮ ວ່າອັນແລ້ວ
ພຼາຫມະຣາຊ ກໍໄຫວ້ເຈົ້າອະສີດ້ວງທີ່ຕິດທີ່ເທົ້າ ๕ ແຫ່ງແລ້ວ ກໍນ້ ງປຸ່ທີ່ຄວນ
ແຫ່ງຕົນຫັ້ນແລ ເຈົ້າອະສີກໍຖ ມວ່າ (ໜ) ມະຫາຣາຊມີປະໂຫ ງດດ້ວງການ
ເບື້ອງໃດ ແລະເຂົ້າມາຮອດມາເຖິງເຮົາທີ່ນີ້ອັນຈາ ເຂົ້າມາຫາພິນເສນາອິພິນ
ຊ້າ ງ ມ້າ ບ ວບານ ສິ ວິ ກ ງສັນນີ້ວ່າ ອົນຕ ງບ ງເກີດດ້ວງ ໂກລາຫົນຂ ຳ
ເຂ ຍກມີກັບດ້ວງມະຫາຣາຊເຈົ້າອັນ ຶ ພຼາຫມະຣາຊໄຫວ້ເຈົ້າອະສີວ່າ ພັນ
ເຕຂ້າແດ່ພຼະອະສີເຈົ້າ ອັນຕຣ ງອັນໃດແລ ຈັກມາເກີດກັ ດ້ວງຕົນຜູ້ຂ້າກ ໍ
ຫາບ່ໄດ້ຈັກອັນແລ ດ້ວງເທ ເພື່ອຂ້າພີ່ນ ້ອ ງກ ໍເປັນລູກພຼະບາຕົນຊ ໍ່ວ່າ ວິ ຸປັກຂະ
ຕົນປຸ່ສເ ງເພື ອ ງກຸ ຸຣັດຖະນະຄອນ ດ ້ງພຼະບາຕົນເປັນພ ່ ກ ຸຈຸດຕິ ຕ ງໄປແລ ວ
ເພື ອຂ ້າທ ັ ງ ๖ ພີ ່ ນ ້ ອ ງ ພ ກ ັ ບ ດ ້ ວ ງ ກ ັ ນ ໄ ປ ຣ ງ ບ ເ ອ ົ າ ສ າ ດ ຕ ະ ສ ິ ນ ໃ ນ ສ ໍ າ ນ ັ ກ ທ ິ (ฝ๐)
ສ ປ າ ໃ ນ ກ ຄ ະ ອ າ ຈ ານ[1] ໃ ນ ເ ພ ື ອ ງ ຕ ັ ກ ກ ະ ເ ສ ລ າ ໄ ດ ້ ແ ລ ວ ກ ົ ບ ມ າ ຮ ອ ດ ສ ໍ າ ນ ັ ກ ພ ຼ ະ
ອ ະ ສ ິ ເ ຈ ົ າ ທ ີ ່ ນ ີ ້ ໄ ດ ້ ຍ ິ ນ ສ ຽ ງ ມ ີ ນ ັ ນ ປ ຸ ່ ສ ັ ນ ນ ີ ້ ຂ ້ າ ຈ ົ ຶ ງ ເ ຂ ົ ້ າ ມ າ ຮ ອ ດ ມ າ ເ ຖ ິ ງ ໃ ນ ສ ໍ າ ນ ັ ກ
ພ ຼ ະ ອ ະ ສ ິ ເ ຈ ົ າ ເ ພ ື ່ ອ ນ ັ ນ ແ ລ ເ ຈ ົ າ ກ ໍ ບ ອ ກ ເ ລ ົ າ ບ ັ ງ ກ ິ ຈ ຈ ະ ກ ານ ທ ັ ງ ມ ວ ນ ອ ັ ນ ທ ້ າ ວ
ພ ຼ ະ ບ າ ທ ັ ງ ຫ ຼ ານ ມ າ ຂ ່ ນ າ ງ ສ ິ ດ າ ນ ັ ້ ນ ກ ັ ບ ດ ້ ວ ງ ພ ຼ າ ຫ ມ ະ ຣ າ ຊ ໃ ຫ ້ ຮ ຸ ້ ສ ຸ ່ ປ ະ ກ ານ
ທ ັ ້ ນ ແ ລ ສ ່ ວ ນ ວ ່ າ ພ ຼ າ ຫ ມ ະ ຣ າ ຊ ນ ັ ້ ນ ກ ໍ ຖ ານ ລ ວ ດ ຂ ໍ ເ ອ ົ າ ນ າ ງ ສ ິ ດ າ ກ ັ ບ ດ ້ ວ ງ ເ ຈ ົ ້ າ ອ ະ ສ ິ
ວ ່ າ ດ ັ ່ ງ ຕ ົ ວ ຂ ້ າ ຜ ູ ້ ເ ປ ັ ນ ລ ູ ກ ນ ີ ້ ກ ໍ ຫ ານ ນ າ ງ ອ ັ ນ ຈ ັ ກ ເ ປ ັ ນ ອ ັ ກ ຄ ະ ມ ະ ເ ຫ ສ ີ ບ ່ ໄ ດ ້ ຜ ູ ້ ຂ ້ າ ຂ ່

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๑ ຄວນເປັນ "ທິສາປາໂມກຂະອາຈານ"

ເອົາບາງສິດາເປັນລູກ ແຫ່ງພຼະອະສິເຈົ້າ ເມື່ອໄວ້ເປັນອັກຄະມະເຫສີເທວີແຫ່ງ
ຂ້າໃນເມືອງກຸຣຸຣັດຖະ ນະຄອນທີ່ນັ້ນເທີ້ນ ພຼາຫມະ (ນ໑) ຣາຊໂຫວ້
ເຈ້ານະສີສັນນັ້ນແລ້ວ ເຈ້ານະສີຈຶ່ງກ່າວວ່າ ມະຫາຣາຊເຈ້ານາກໄດ້ນາງສ້
ດ່າເປັນອັກຄະມະເຫສີເທວີແທ້ ດັ່ງອັນໃຫ້ມະຫາຣາຊ ໄດ້ຂຶ້ນທະນູອັນນີ້ເໝືອນ
ດັ່ງທ້າວພຼະບາທ້ຽງຝຽງນັ້ນກ່ອນເທີ້ນ ຄັນວ່າຂຶ້ນບ່ໄດ້ເຮົາກໍ່ບ່ປັນໃຫ້ແກ່ທ່ານ
ໄດ້ແລ ຄັນມະຫາຣາຊຫາກບົກຂຶ້ນໄດ້ດັ່ງອັນເຮົາ ກໍຈັກປັນໃຫ້ມະຫ່າຣາຊ
ໃຫ້ໄດ້ເມື່ອເປັນອັກຄະມະເຫສີເທວີຊະແລ ວ່າອັນແລ້ວກໍເອົາທະນູອັນຊື່ວ່າ
ສະຫັສສັດຖາມະທະນູ ຄົນພໍພັນຈຶ່ງຈັກບົກຂຶ້ນໄດ້ນັ້ນ ນາຕັ້ງໄວ້ຊ້ອງໜ້າ
ແຫ່ງພຼາຫມະຣາຊທັ້ນແລ ພຼາຫມະຣາຊ ກໍຈັບເອົາບັ້ງທະນູອັນນັ້ນໄດ້
ແລ້ວ ກໍຂຶ້ນໃສ່ສອກເຟັນອັນງ່ຽນັກ ເປັນດ້ງຜຸ (ນ໒) ບ໊ຽງຂຶ້ນກ໊ຽດຝ້ຽງນັ້ນກໍ
ເອົາປືນຕ່ຽງສ້ຽງກ໊ຽທະນູອັນນັ້ນ ເປັນອັນດ້ງນາກນັກ ເຟັນດ້ງສ້ຽງຟ້າຮ້ອງ
ສນັ່ນກ້ອງໃນມະຫາສມຸດນັ້ນກໍມີແລ ດ້ງທ້າວພຼະບາທ້ຽງຝຽງນັ້ນ ລັກແຕ່ງ
ອຸປະນິກຂິດຄົນໃນໃຈ ແຫ່ງຕົນຊູ່ຕົນຊູ່ຄົນໄປເຟັນ ອຸປະນິກຂິດ ຊອນຄຸ
ພຼາຫມະຣາຊວ່າ ບ້ຽຈະເໝືອນເຮົາ ຫ້ຼືຮູ້ວ່າບ່ເໝືອນອັນຈາແລ້ວ ກໍ່ໄປ໋ຫ້ຼ
ດຸ ເອົາກໍເຫັນຫ້ຽຣິດທິເດຊະແຫ່ງພຼາຫມະຣາຊສັນນັ້ນຊູ່ຕົນ ຊູ່ຄົນ ເອົາກໍ
ເມື່ອໄຫວ້ເຈ້ານ່ຽເອົາ ເປັນດ້ງເອົາຫາກໄດ້ຮູ້ ໄດ້ເຫັນກັບຕານັ້ນແລ ດ້ງ
ຄົນທ້ຽງຝຽ ອັນບ່ໄດ້ຮູ້ເຫັນພຼາຫມະຣາຊຕ່ຽບ້ຽສ້ຽກ໊ຽທະນູນັ້ນ ເອົາກໍ
ກ່າວວ່າ ໃນອັນນີ້ຟ້າຮ້ອງແລ ຟ້ຽງດູເທີ້ນສຸເຈ້ານ (ນ໓) ທ້ຽບາມຄ່ຳນີ້ຝົນຈັກຕົກໃຫ່ຽ
ຊະແລ ເຫດວ່າ ວັນນີ້ຟ້າຮ້ອງເປັນອັນດ້ງໜັກໜາເຊັ່ນເດ ວ່າອັນຄົນທ້ຽ
ຫ້ຽງຝຽ ອັນເອົາໄປຮູ້ໄປເຫັນບ້ຽພຼາຫມະຣາຊຕ່ຽບ້ຽສ້ຽກ໊ຽທະນູນັ້ນ ເອົາກໍ
ກ່າວວ່າ ສ້ຽງອັນນັ້ນບ່ໃຊ່ສ້ຽງຟ້າແລ ຫາກເປັນສ້ຽງແຫ່ງພຼາຫມະຣາຊຕ່ຽບ້ຽສ້ຽ
ທະນູດ້ອງປືນດ້ຽ ວ່າອັນຄົນຫ້ຽຫ້ຽງເປັນຂ້າແຫ່ງທ້າວພຼະບາທ້ຽງຫ້ຽງມາ
ກ່ອນນັ້ນ ເອົາກໍມີຄຳນຶນດີເຫດວ່າຈັກໄດ້ ຄົນເມືອບ້ານເມືອງຂອງເອົາກໍ່ສາທຸ
ການໃຫ່ຮ້ອງເຟັນໃກລາຫົນ ມີກ້ອງເປັນອຸກະຫຼກມີນັນ ນາກນັກທັ້ນແລ
ພຼະອະສິເຈ້ານ ກໍ່ສາທຸການວ່າອັນແລ້ວກໍ [1]ຄະປຸງຄະບ້ຽງອອກໄປຈາກອາສົນ

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[1] ຄວນເປັນ ຄະປຸ ຄະບ້ຽ

ມະບົດແຫ່ງຕົນແລ້ວ ກໍຮຽກຫາ (ນ໔) ນາງແກ້ວສິດາອັນເປັນລູກແຫ່ງ
ຕົນ ນາງຜູ້ນັ້ນຄັນວ່າໄດ້ບິນສຽງແຫ່ງເຈົ້າອັດສິຕົນພໍ່ ນາງສິດາກໍມີໃຈມ່ ລົງມາ
ຈາກຜາສາດດູວິຣາວອົງອາດງາມມາກນັກໜາ ຫາທົ່ຈະປຽບທຽມບໍ່ໄດ້ທ້າວ
ພຣະບາທ້າຫຼ້ານຝຸງນັ້ນຫຼ້ຽງເທັ່ນ ນາງສິດາລົງມາຈາກຜາສາດ ເປັນດ້ັ່ງໃຈຈັກ
ຂາດຕ່ຽງໄປກໍມີຕົນອັນສະບັ້ນສັ່ນສ່ຽງໄປມາມາກນັກປູ່ສ້ຽງສູ່ຕົນສູ່ຄົນກໍມີແລ ໃນກາ
ລະເມ່ືອນັ້ນ ຄັນວ່ານາງລົງຈາກຜາສາດເຖ່ິງເຈ້ົາຣະສີ ແລ້ວເຈ້ົາຣະສີກໍຈັກບອກ
ເລ້ົາບ້ັງກິຈຈະການທ້ັງນວນ ໃຫ້ນາງໄດ້ຮູ້ບ້ັງປະວັດຕິທ້ັງນວນແລ້ວເຈ້ົາຣະສີກໍ
ນ່ຳເອົານາງສິດາແກ່ນໃຫ້ເຂ້ົ້ามาสู่อาสมมะบิด (ນ໕) ພຣະປ້ັນນະສາລາແຫ່ງ
ຕົນແລ້ວເຈ້ົາກໍສ້ັ່ງສອນສ້ັ່ງນາງບ້ັ່ງອາຈະອິບະວັດປະຕິບັດ ເປັນຄອງອັນບ່ິງທ້ັ່ງ
ຫຼ້ານບໍ່ປະຕິບັດອັນເປັນເຈ້ົ່ານແຫ່ງບໍ່ລະບວນສ້ັ່ງຊູ່ປະການແລ້ວ ນາງສິດາກໍນ້ອມ
ຫົວລົງຂາບໄຫວ້ແທບບາດໃຫ້ປ່ານາທາຕົນພໍ່ ນາງກໍມີຕາທ້ັ່ງ ๖ ເຕ້ັ່ມໄປ
ດ້ວງນ້ຳຕາ ນາງກໍໃຫ້ໃສກທຸກນັກໜາເປັນດ້ັ່ງອົກຈັກແຕກຕ່ຽງໄປນັ້ນແລ
ຊິ້ນລະເບດນ້ຳນ່ຳ ຕາທ້ັ່ງ๖ ກໍຄຸແດງເປັນດ້ັ່ງເລ້ືອດນັ້ນແລ ເພຣະໃຫ້ບໍ່ເຫ້ືອຄຈັ
ບານແລ ເຈ້ົາຣະສີກໍມີຄວາມອ້ືນດຸຮັກດ້ັ່ງໆ ກັບດ້ວງນາງບາດນ້ັ່ງສິດາກໍມີແລກ່ຈ້ົ່ງ
ເອົາພຣະຫັດພ້ັ່ນມ້ືອັນອ່ອນສຸຂຸມານມາລູບຫຼ້ານແຫ່ງນາງມາເລ້ົ່າໂລມ ດ້ວງປິຍະ
(ນ๖) ວາທະສເນຫາວ່າ ດູຮານາງສິດາອັນເປັນລູກຮັກແກ່ພໍ່ ເຈ້ົ່າຈ້ົ່ງເ້ມ້ືອປະ
ຕິບັດພຸທທມະຣາດໃນເ້ມ້ືອງກຸຣຸຣັດຖະນະຄອນທ້ິ່ນນ້ັ້ນເທ້ິ່ນ ດ້ັ່ງທ້ົ່ານນ້ັ້ນກໍເອົາ
ນາງເ້ມ້ືອເປັນອັກຄະມະເຫສ້ິເທ້ວ້ີຊະແລ ນາງກໍຈັກໄດ້ສເວ້ີງສຸຂໃນເ້ມ້ືອງທ້ິ່ນນ້ັ້ນສ້ັ່ງ
ບາວະຊ້ີວ້ັ່ງຊະແລ ວ່າອັນແລ້ວນາງລຸກມານະມັດສະການ ນ້ອມໄຫວ້ເຈ້ົ່ານ
ສ້ິທ້ິດທ້ິເທ້ົ່ານ້ັ້ນ ແຫ່ງແລ້ວນາງກໍປະທັກ້ືນ ໃຫ້ວດ້ວງຄັນທະຂອງທອມ
ຂ່ໃຫ້ພຣະຣະສ້ິເຈ້ົ່ານ້ັ້ນ ມະເສ້ັ່ງບ້ັ່ງໃຫດບໍ່ຣະບວນແລ້ວ ນາງກໍນ້ັ່ງປູ່ພາງຫຼ້ານເຈ້ົ່ານ
ຣະສ້ິນ້ັ້ນແລ ເຈ້ົ່ານ້ັ້ນກໍກ່ານວ່ານ້ັ້ນວ່ານ ดูธรรมะหาธาวะตินเป็นลูกเจ้าจ้ิงเอานางสิดานี้เมือเป็นอัครมะเหสิเทวีใน (นก) เมืองกุรุรัฐถะนะคอนทิ้นนั้นตาบต่เท้าบาวะชิวังเทิ้น เราก่ปล่งไว้บ้างนางสิดา อันเป็นลูกแห่งเรานี้มอบเวนปันให้มะหาธาชุในอันนี้ชะแล ว่าอันแล้วพระลามมะธาชุก่รีบเอานางสิดาในสำนักเจ้าระสีแล้ว ส่วนตินก่ไหว้เจ้าระสีด้วงอันโคธิบ

ແລະປ່ຳດ້ວງທີ່ຕິດທີ່ເທົ້າ ๕ ແຫ່ງແລ້ວກໍ່ສ້ັງອຳລາບັງເຈົ້າອະສີ ສ່ວນພຼະ
ລັກຂະນະກໍ່ໄຫວ້ເຈົ້າອະສີແລ້ວ ກໍ່ສ້ັງອຳລາບັງເຈົ້າອະສີ ສ່ວນນາງສີດາກໍ່ໄຫວ້
ເຈົ້າອະສີແລ້ວປະທັກຂຶ້ນ ຊ້ຳອາສົນມະບົດສາລາເຈົ້າອະສີ ຕົນເປັນພໍ່ແລ້ວ
ນາງກໍ່ຮ່ຳເພິ້ງບຸນ ... ແລະຄຸນແຕ່ປະຖົນ ອັນພໍ່ອະສີເຈົ້າເອົາອອກຈາກນ້ຳຈາກອຸບ
ຄຳ (ฉฎ) ນາລ້ຽງໄວ້ໃຫ່ງນາລ້ວງມຸນລະມັນລຸກໄມ້ແລະນ້ຳອຸ່ນນ້ຳເປັນບ່ອາດຈະຄະ
ນະນາອ່ານນັບໄດ້ບ້ຽບຸນຄຸນແຫ່ງທ່ານ ນາງຮ່ຳເພິ້ງສັນນັ້ນໃຈອ້ຽ ນາງກໍ່ຮ້ອງໄຫ້ນ
ຕາທ້ັງສອງ ອັນເຕັນໄປດ້ວງນ້ຳຕາແລ້ວກໍ່ອອກໄປກັບດ້ວງພຼາມມະຣາຊແລະພຼະລັກ
ຂະນະກໍ່ມືອັນນັ້ນແລ ສ່ວນທ້ຳວພຼະບາທ້ັງຫຼ້ງຮ້ງເອັດຕົນນັ້ນ ເຂ້ົ້ານາປອງ
ເອົານາງສີດາແຕ່ກ່ອນນັ້ນ ເຂົ້າໄດ້ເຫັນບ້ັງຮິດທີ່ອານຸພາບແຫ່ງພຼາມມະຣາຊ
ສັນນັ້ນ ເຂົ້ານກໍ່ມືຄຳປ້ານແລະກົວະແລ້ວ ກໍ່ພາກັນເຂ້ົ້ານາໄຫວ້ພຼາທມະຣາຊ
ຂໍຄວາງອາໄພ່ງຊີວິດຈິ ๑ ແຫ່ງເຂົ້ານສູ່ຕົນ ຂໍ່ສ້ັງເມືອໃຫ້ຮອດບ້ານເຖ້ົງເມືອງແຫ່ງ
ມະຫາຣາຊເຈ້ົ້ານ (ฉ๗) ວ່ານັ້ນນັ້ນສ້ັງສູ່ຕົນທ້ັນແລ ສ່ວນພຼາມມະຣາດ
ກໍ່ມີ ๖ ມະກາກະຮຸນາອັນອົ່ນດຸບ້ັງທ້ຳວພຼະບາທ້ັງຫຼ້ງຝຸ່ງນັ້ນກໍ່ກ່ຳວວ່ຳ ດຸຣາ
ທ້ຳວພຼະບາສ່ວນສູ່ເຈ້ົ້າທ້ັງຫຼ້ງກໍ່ເຂ້ົ້ານາໃນອານາຣັດຖະປ່ຳໃຫ່ງທ້ີ ກໍ່ເປັນຈິລະ
ກາບນ້ຶນນານແລ້ວ ກໍ່ຄວນເຈ້ົ້າທ້ັງຫຼ້ງເມືອຫາບ້ານຫາເມືອງໃຜນັນປຸ່ສເວ້ີ ບ້ັ
ຣາຊສົນບັດປຸ່ສ່ຳຣານເທ້ົ້ນ ພຼະລາມມະຣາຊກ່ຳວວ່ານັ້ນແລ້ວ ທ້ຳວພຼະບາ
ທ້ັງຫຼ້ງກໍ່ສາທຸການຊູ່ຕົນທ້ັນແລ ເມ້ືອນັ້ນ ທ້ຳວພຼະບາທ້ັງຫຼ້ງກໍ່ຕ້ັ້ງໄວ້ບ້ັ້ງພຼະ
ລາມມະຣາຊໄວ້ໃຫ້ເປັນພຼະຣາຊາປ່ຳບຊຸມພຸທວິບທ້ັງມວນທ້ັນແລ້ວໃນກາລະ ເມ້ືອ
ນັ້ນພຼະລາມມະຣາຊແລະ (๔๐) ໄດ້ເປັນພຼະອາຊ๓ ແລ້ວກໍ່ກ່ຳວວ່ຳຕ້ັ້ງແຕ່ນ້ີໄປພາງ
ໜ້ຳ ຄັນກິຈຈະປະໂຫງດຕົວເຮົານ ເມ້ືອໃດດ້ັ່ງນັ້ນຈ້ົ່ງໃຫ້ເຈ້ົ້າທ້ັງຫຼ້ງ ອັນເປັນທ້ຳວ
ພຼະບາທ້ັງມວນ ບ່ຳໄດ້ລະຕົວເຮົາເສ້ັງແດ່ ກ່ຳວສັນນັ້ນແລ້ວກໍ່ສ້ັງໃຫ້ທ້ຳວພຼະບາທ້ັ
ຫຼ້ງເມ້ືອຫາບ້ານເມ້ືອງແຫ່ງຕົນຊູ່ຄົນທ້ັນແລ້ວ ດ້ັ່ງທ້ຳວພຼະບາທ້ັງນ້ີກ໋ວ່ານພຼະລາມ
ມະຫາຣາຊພຼະລັກຂະນະແລະນາງສີດາ ກໍ່ເອົາກັນທ່ຽວທາງໄປພາງໜ້ຳດ້ວງລຳ
ດັບປະເທສຫ້ວາງ๔ ດຸງທ້ັງຫຼ້ງເປັນອັນບ້ຶດບາວຄາວໃກນັກ ບ່ອາດຈະຄະນະນາສ້ັ

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๑ ຄວນເປັນ "ชีวิตจิต"
๖ มะภาภะธุนา ຄວນເປັນ "มะหาภะธุนา"
๓ ຄວນເປັນ "ธาชา"
๔ ຄວນເປັນ "ห้วย"

ຂຍາມັບ ๑ ບ่ໄດ້ກ່ມີແລ ໃນຂນະນັ້ນອົນທາທິຮາຊ ກ່ມີຄຳຮ່ຳເພິ້ງໃນທິພະຫະ
ຮິໃຫ້ໃຈວ່າດ້ັ້ງນີ້ກ່ນາງ (๔๑) ສຸຊາດາທີ່ໄດ້ຄຳຄ່ຳໃກດເຄືອງຄຸດກ່ລວດຈຸຕຕິຕາງວ່າ
ຈັກໄປທ່ຳເວນກັບຮາພະນາສວນໃຫ້ສຸ້ງຊີວິດຂ່ມະຫາຮາຊເຈ້ົ້ວ ປ່ານ້ໃຫ້ໄດ້ທ່ອ
ລະຄົນວິວ ຂ້ານ້ເຫ້ັ້ນແກ່ວ່າສັນນີ້ ບັດນີ້ນາງກ່ລ້ັ້ງໄປເກີດໃນມະນຸດສະໂລກເນ້ືອງຄົນ
ພຸ້ນແລ້ວ ຢ້ັ້ງສົມອ້ົດທີ່ດ້ວ່ງຄຳປາຖນາແຫ່ງນາງບ่ຊ້ຳ ມີຄຳຮ່ຳເພິ້ງສັນນັ້ນ
ແລ້ວເລ້ິງຫ້ ັ້ງລ້ັ້ງມາເຫັນຢ້ັ້ງນາງສີດາຕິດນ່ຳ ພ້ະລາມມະຮາຊແລະພ້ະລັກຂະນະ
ຢ້ັ້ງໃກແຫ່ງເວນອັນຈັກມາພາງໜ້ ຄວນກ້ອຶນລ້ັ້ງຄ້ຳຊ້ນາງໃຫ້ະເລ້ວແຫ່ງຄຳ
ປາຖນານາງເທ້ົ່ນວ່າ ອັນແລ້ວກ່ສເດ້ັ້ຈລ້ັ້ງມານ້ີອະນິດ ຝ້ັ້ນກວ້ັ້ງຄຳລ້ັ້ນ້ໍ້ງແລ້ວ
ກ່ໃຫ້ນ້ີຂ້ວ່ອັນຫ້ານນ້ີຄ່ອັນກ້ົ້ນ (๔๒) ລ້ັ້ງເປ້ັ້ນດ້ັ້ງຫ້ວ່ກ່ຳລ້ັ້ງບ่ໄດ້ ນ້ວ່ກ້ງທ້ັ້ດຊ້ອ
ໜ້ານ້ແຫ່ງທ້ັ້ວທ້ັ້ງ ฉ ຫ້ານຜ້ົ້ອຫ້ງວທ້ັ້ງໄປນ້ັ້ນ ນ້ັ້ງສິດ້ວ່ໄດ້ເຫ້ັ້ນກວ້ັ້ງຄຳ
ຕ້ວນ້ັ້ນກ່ນ້ີປະຕິພ້ັ້ດປ້ວ່ກໄດ້ ນ້ວ່ລຸບນ້ວ່ຄຳກ້ວ່ດ້ັ້ນ ເພ້ວ່ະວ່ານ້ໃບ້ວ່ານ້ວ່ນ້ວ່ນ້ວ່ນ
ພ້ັ້ງຫ້ ັ້ງແລ້ວ ອ້ະນ້ວ່ກ້ົ ເວນອັນຈັກໃຫ້ເຝ້ັ້ນໄປພ້ັ້ງໜ້ານ ນ້ັ້ງກ່ໄດ້ເຫ້ັ້ນແກ່ວ່ານ
ສ້ນນ້ັ້ນ ກ່ລວດໄດ້ກ່ານ້ວ່ານ້ວ່ນ້ວ່ນ້ວ່ນ້ວ່ນ ຂ້ານ້ແ່ນ້ະຫ້ານ້ວ່ນ ๖ ເຈ້ົ້ວຂນ້ັ້ງຂ່ອ້ັ້ງ
ເຊ້ີນນ້ະຫ້ານ້ວ່ນເຈ້ົ້ວ ໄປນ້ຳເອ້ົ້ວກວ້ັ້ງຄຳຕ້ວນ້ັ້ນ້ີໃຫ້ໄດ້ນ້ານ້ໃຫ້ທ້ານ້ວ່ນ້ວ່ນ ຄ້ັ້ນ້ວ່ນ
ນ่ໄດ້ກວ້ັ້ງຄຳຕ້ວນ້ັ້ນ້ີ ຊ ີ ວິດ ແຫ່ງ້ວ່ນ້ັ້ງ ້ໍ້ງ ້ວ່ ນ ້ວ່ ນ ້ວ່ ນ

ກ່ອນຊະແລ ນາງຈ້ຳປູ່ທີ່ນີ້ກ່ອນເທີ້ນ ນາງສີດາກໍ່ກ່າວວ່າ ຂໍເຈົ້າຈ້ຳໄປນ່ຳຫາ ພີ່ແຫ່ງຂ້ານຸດ້ວງອັນຣິບເທີ້ນ ຂ້ານ້ຳຈັກປູ່ທີ່ນີ້ ຖ້າເຈົ້າທ້ຳສອງພີ່ນ້ອງຊະແລ ປ່າເຕົ້ອງໃຈດ້ວງເທີ້ນ ພຼະລັກຂະນະກໍ່ຝາກນາງສີດາ ໄວ້ກັບແຜ່ນດິນທີ່ນາງປົ້ນ ປູ່ນັ້ນວ່າ ດຸຣາແຜ່ທໍລະນີ ທ່ານຈ້ຳຣັກສາບ້ັງນາງສີດານີ້ ປ່າໃຫ້ແກ່ຜູ້ໃດເນີ້ວ່າ ອັນແລ້ວກໍ່ນ່ຳຣຸງຕົນພີ ແຫ່ງຕົນໄປໃນກາລະນັ້ນແລ

ກ່າວເຖິງ ๑ ລາພະນາສອນສເວີ້ງເນ້ືອງລ້ັງກາທວີບ ໄດ້ ຫ ຼ ງເຫັນນາງ ສີດາປົ້ນປູ່ໃນກາງປ່າໄມ້ ຜູ້ດຽວດ້ວຸຕາທີ່ບ (๔๕) ແຫ່ງຕົນກໍ່ສຸງອາໄປອຸ້ມເອົານາງ ສີດາດ້ວງອິດທິແຫ່ງຕົນ ແຜ່ນດິນກໍ່ບ່ໃຫ້ ๆ ຕິດເສ້ັງແຜ່ນດິນທີ່ນັ້ນຫັ້ນ ແລ , ເຫດພຼະລັກຂະນະໄດ້ຝາກໄວ້ກັບແຜ່ນດິນ ລວດບ່ໃຫ້ເພ້ືອອັນແລ ເນ້ືອນັ້ນ ລາພະນາສອນ ກໍ່ຊ້ຳເຂ້ົາອຸ້ມດ້ວນ ๖ ທີ່ເລ້ົາແຜ່ນດິນກໍ່ບ່ໃຫ້ບ່ວາງເປັນອັນໝັ້ນບ້ົງ ນັກແລ ຄັນວ່າພຼະລັກຂະນະໄປຣອດພຼະບາຣມ ອັນຝັ່ນພີ້ແຫ່ງຕົນແລ້ວ ພຼະບາຣມກໍ່ຖາມວ່າ ເຈ້ົາພຸລະພີ້ບ້ົງແຫ່ງເຈ້ົາເສ້ັງທີ່ໃດນັ້ນຈາ ເນ້ືອນັ້ນ ພຼະລັກຂະນະ ຜູ້ເປັນນ້ອງກ່າວວ່າ ຂ້ານ້ຳໄດ້ຝາກໄວ້ກັບນາງທໍລະນີແຜ່ນດິນ ທີ່ນັ້ນແລ້ວ ຈ້ຳໄດ້ນ່ຳນາຫາພີ້ແລວ່າອັນແລ້ວ ເນ້ືອນັ້ນ ພຼາມມະຣາຊກໍ່ກ່າວ ວ່າຈັກເປັນ (๔๖) ທີ່ເພ້ິງດ້ວງແຜ່ນດິນດ້ັງ ນັ້ນຈາວ່າ ອັນໃນກາລະນັ້ນ ແຜ່ນ ດິນກໍ່ລວດວາງນາງເສ້ັງຫັ້ນແລ ຣາພະນາສອນ ກໍ່ສຸງອາເຂ້ົາອຸ້ມເອົານາງ ດ້ວນ ๗ ທີ ກໍ່ລວດໄດ້ນາງສີດາ ເນ້ືອໄວ້ໃນເນ້ືອງ ລ້ັງກາ ທວີບ ເອົາເປັນ ๑ ອັກຂະນະເທສີເທວີຫັ້ນແລ ຄັນວ່າຣາພະນາສອນ ໄດ້ນາງສີດາໄປແລ້ວ ດ້ັງນັ້ນ ສ່ວນວ່າກວາງຄຳຕ້ອນັ້ນ ກໍ່ລວດອັນຕ ຼ ະຫາງກັບຫາງໄປແລ ສ່ວນ ພຼະລາມມະຣາຊ ແລະພຼະລັກຂະນະກໍ່ລວດຄືນມາສູ່ທີ່ນັ້ນ ບ່ເຫັນບ້ັງນາງສີ:ວ ພຼະລາຫມະຣາຊກໍ່ຕ້ອກຮ້ອງໄຫ້ ຮ່ຳໄຮ ໄປນາປູ່ໃຈວ້ຳ ໜ້ານ້ອຶນດຸກະອຸນາສລົດໃຈ ບ້ົງນັກ ກໍ່ນ້ີໃນກາລະເນ້ືອນັ້ນແລ ເຈ້ົາທ້ັງ ๖ ພ້ີນ້ອງເອົາກັນໄປຊອກສແວງ ຫາໃນປ່າໄມ້ ດຽວ ຊ່ແຫ່ງກໍ່ບ່ປາກົດໃນທີ່ໃດ (๔๗) ຈັກແຫ່ງພຼະລາມມະຣາຊ ຈ້ຳຮ້ອງໄຫ້ກ່າວຄາຖາວ່າ ภาโกลาปี บจ สัมติ ມັດຕາເນນຸນພອິຍາດ້ັງນ້ີ ໃອນ່ຽງວ່າອາຊສີ ເສ້ືອເໜ ຼ ືອ ແລະນົກຫັດສະດີລ ຼ ຄັນຄາບໄປກິນເພ ຼ ົ້ານ້ີຊະ

๑ ຄວນເປັນ ຣາພະນາສອນ
๖ ຄວນເປັນ ອັກຂະນະເທສີ

ແລ ບໍ່ອັນກໍ່ປ່ຽວວ່າ ຣາຊສີ ແລະທົ້ພະບາທອນສັນຈອນກາງປ່າເອົາພຣິບາ
ກູໄປຊະແລ ພຼະລາມມະຣາຊຄ່ຽໄປຄ່ຽໄຫ້ຄ້ວນສລົດໃຈ ອິນດູກຸນາມາກນັກ
ໜາແລ້ວ ກໍຈາກັບດ້ວງພຼະລັກຂະນະ ອັນເປັນນ້ອງວ່າ ດ້ັ້ນ້ັ້ນາງຜູ້ນ້ັ້ຈັກ
ເປັນດ້ັ້ນາງຜູ້ບິ່ງທ້ັ້ງຫຼ້ງໃນໂລກນ້ັ້ ບໍ່ມີພໍ່ທຽມ ໒ ໄດ້ບ່ອນມີອາຈຣິ່ງະວັດປະຕິ
ບັດແກ່ຜິວຕົນເປັນອັນດີ ຫາທ້ັ້ປຽບທຽມບໍ່ໄດ້ ນາງບ່ອນມີຄອງວັດປະຕິບັດແກ່
ຜິວຕົນ ກ ປະການອັນ ๑ ຄ້ື (๔๒) ວ່າ ບຸບພະຄາບ້ັນ້ີລຸກກ່ອນຜິວຕົນ ๑ ປັດ
ສາບ້ັນ້ີ ๑ ນອນລຸນຜິວ ຄັນເຫັນຜິວກ່ໃຫ້ດີ ຮັກເພ່ງໄປທ້ັ້ໃດເຮ້ັດໜ້ານ້ັ້ຕາ
ງາມຮ່ ແມ່ນວ່າ ມີຄ່ຳຄຸງດເທົ່ານ້ັ້ໃດຄ່ຽອ້ັດໃຈປຸ ບ່ໃຫ້ປາກ້ັດບ່ຽງຜູ້ໃດ ມີຄອງວັດ
ປະຕິບັດແກ່ຜິວຕົນມ້ີສັນນ້ັ້ ອ້ັດຖ້ັປຮນວາ ເປັນນາງແກ້ວຜຸ້ປະເສ້ັດບ່ຽງນັກ ຄັນ
ຈຸດຕ້ັດາງກ່ທ່ຽງວ່າ ຈັກໄດ້ໄປເກ້ັດສວັນເທວະໂລກແລ ເທດດ້ັ້ງນ້ັ້ນ້ັ້ໄປອານະ
ກະຖາຈານເຈ້ົ້າກ່າວວ່າ ຜຸ້ບ່ຽງໃຫ້ມ້ີວັດປະຕິບັດແກ່ຜິວຕົນ ເປັນດ້ັ້ງນາງສ້ີດາ
ອຸປະຖາກພຼະບາຣາມນ້ັ້ນແລ ນາງສ້ີດາກ່ອຸບປະຖາກພຼະບາສັນນ້ັ້ ເທດພຼະ
ຣະສ້ີເຈ້ົ້າຕົນພ່ໍ່ທາກສ້ັ້ງສອນ ນາງບານເມ້ືອປຸ່ຍາສ້ົມມະນ້ັ້ກ ກັບດ້ວງເຈ້ົ້າຣະສ້ີ
ວັນ (๔๗) ນ້ັ້ນແລ ພຼະລາມມະຣາຊ ກໍຈາກັບດ້ວງພຼະລັກຂະນະ ອັນເປັນນ້ອງ
ແຫ່ງຕົນວ່າ ກວາງຕ້ົວນ້ັ້ເທົ່ານ້ັ້ມາໄຫ້ຣາທ້ັ້ງ ໒ ພ້ີນ້ອງເປັນເຫດໃຫ້ຣາພ້ັດພາກ
ຈາກກັນຊະແລ ທ້ົ້າວຄ່ຽນ້ັ້ນເທົ່ານ້ັ້ເອົາເສ້ັ້ຍບ້ັ້ງຄວາມໂສກທຸກ ໃຫ້ນ້ັ້ງເບ້ົ້າບາງ
ແລ້ວກໍຈາກັບດ້ວງນ້ອງ ຄ້ືວ່າພຼະລັກຂະນະວ່າ ຕາ(ນ)ບຸນເຮ້ົ້າຣາພ້ີນ້ອງກ່ອນເທ້ົ້ນ
ພ້ີວ່າ ບຸນ ໒ ຣາພ້ີນ້ອງໄດ້ ພ່ໍ່າເພ້ັ້ງປາລະນ້ີນາກ ກໍ່ຫາກຈັກໄດ້ເຫັນໜ້ານ້ັ້ເສ້ົ
ແລະນາງສ້ີດາຊະແລ ວ່າອັນທ້ົ້າວທ້ັ້ງ ໒ ກໍ່ພາກັນ!ປຫາຕາມປ່າເປັນອັນບ້ົ
ບາວຄາວໄກ ຫາທ້ົ້ຈັກຄະນະນາບ່ໍ່ໄດ້ເປັນອັນຫ້ົ້ວນັກ ກໍ່ພາກັນດ້ວງກັນໄປນ້ັ້ງປຸ່
ກ້ອງຣ້ົມໄມ້ນ້ີ້ໃຄ່ຄ້ົ້ນ ๑ ຈ້ົ້ງຕັດບອກພຼະລັກຂະນະ ອັນເປັນນ້ອງແຫ່ງ (๕๐)
ຕົນໃຫ້ໄປຕັກນ້ໍ້າມາກ້ົນຫ້ັ້ນແລ ຄັນພຼະລັກຂະນະໄປຕັກນ້ໍ້າມາແລ້ວ ກໍ່ບ້ົກໃຫ້
ພຼະລາຫມະຣາຊເປັນພ້ີຫ້ັ້ນແລ ພຼະລາຫມະຣາຊ ກໍ່ບ້ົກເອົານ້ໍ້າອັນນ້ັ້ນກັບດ້ວງນ້ອງ
ແຫ່ງຕົນແລ້ວກໍ່ບ້ົກຂ້ຶ້ນ ເພ້ືອຈັກກ້ົນຫ້ັ້ນແລ ທ້ົ້າວກໍ່ກ້ົນອັນນ້ັ້ນນ້ັ້ງ ๑ ແລ້ວກໍ
ງ່ຽງຫ້ົ້ວໄປມາ!ຈາຣະນາຄຸບ່ຽງແມ່ກໍ່ໃຈແຫ່ງຕົນດ້ວງເຫດ(ນ້ັ້)ຈ້ົ້ງກ່າວວ່າ ສັນນ້ັ້
ນ້ໍ້າອັນນ້ັ້ບ່ໍ່ໃຊ່ນ້ໍ້າເດ ຣງວ່າເປັນນ້ໍ້າຕາແຫ່ງຄົນ ດ້ວງເຫດວ່າມ້ີກ້ົນອັນສ້ົມ ອັນ

ถาวเหนัง ธมมิถิบผู้ใด ผู้ ๑ มิใสภทุกในใจ ทาปะมาบบ่ได้ มาน้ำ ใหัปู่ น้ำตามันผู้นั้นไหลมา เหมือนมิขะแล พระลามมะธาฉพิจาธะบาสันนั้นแล้ว กับอกกับด้วงน้อยแก้วแห่งถิบว่า อันแล้วกำพา (๕๑) กันไปนำหัวงน้ำอันนั้นขึ้นไป สังวันหัวหางอันมาก ตาบต่เห้ำน้ำอันนั้นบิกบางไป กำเหนันบ้าสุถิบ น้ำใหัปู่ด้วงใสภทุก มิน้ำตาไหลออกอีตาไหลออกพอกพันถิวขึ้นไปพ่พางถำ เป็นถ้ำจอมปวก อันถ้ำปู่หัวน้ำเหมือนางแห่งถิงหัวหางนั้นแล เมื่อนั้นพระลาพมะธาฉ กำจ้างถามว่า ท่านเป็นผู้ชื่อี มิเหดทุกใสภเกือยใจป่างใด พมมาน้ำใหัปู่หีนี้ เป็นหน้าอินกุภุนามากนัก สันนี้ อันจา สุถิบได้ยินถำพระลาพมะธาฉ ถามว่า สันนั้นสุถิบตอบ ถามต่ไปว่าเจ้าภูเป็นเทอะดา อีรู้ว่าเป็นภุมพันถะถันหัพพะบักและนาภถุดหีบพระบาทอน อันจาพระลามะธาฉ จ้างก่าวตอบ (๕๒) สุถิบว่าเธาบ่ใช่ว่า เป็นเทอะดา และภุมพันถันหัพพะบักนาภถุดทะธะสีหีบพระบาทอน กำบ่มีแล มะหาภะสักถินใด มีชื่าภิดในโลภนี้นามว่าวิธูปักขะมะหาธาฉถินนั้น เป็นภะสักปู่สเวิงธาฉสิมบัก ในเมืองภุธุรัดถะนะถอน กำหากเป็นพ่แห่งเธาหัง ๖ นี้แล ท่านจ้างรู้บ้าเธานี้ ชื่อว่าพระลาพมะธ์าฉน้องแห่งเธาชื่อว่า พระลักขะน์ธาฉนั้นแล เมื่อนั้นสุถิบรู้แล้ว จักขึ้นมาถึบถองกำบ่ได้ เจ้าหัง ๖ พี่น้องถือว่า พระธาม และพระลักขะน์ กำไปเอาน้ำนาล้างมาช่วยบ้าตา แห่งสุถิบถ้วามแล้ว กำลุกมาขาบไหว้บ้าพระบาธาม และพระลักขะน์อ่มะ (๕๓) หาธาฉเจ้าหัง ๖ มิบุนสิมพานอันใหญ่กว้างปะกอบด้วย กำล้ำบึกว่าห้าวพระบาหัวหางบอนจ้างเป็นที่เพิงแก่ข้าแด่เทิ้น เห้าว่าด้วยมิแท้ข้าจัก(ไหว้)สามะหาธาฉเจ้าหัง ๖ ถึบไห้แจ้งรู้บ้าไหด ๑และก่อนแห่งผู้ข้าก่อนแล อ่มะหาธาฉเจ้าหัวสอง จ้างฟังเทิ้นว่าอันแล้วสุถิบกำเล้าแต่ปะถมหัวหี แต่เถ้าเถิงปางว่าข้าแด่มะหาธาฉเจ้า ถือข้าชื่อว่าสุถิบ พี่ผู้ข้าชื่อว่าพาลิพ่แห่งเพื่อข้าชื่อว่าพระบาหัถตะธัดถะ น้องแด่แห่งเพื่อข้ากมีบิง ๑ ชื่อว่า

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๑ ถวนเป็น "แต่ก่อน"

ນາງກາສິຣາຊທິດາແລະ ພີ່ແຫ່ງຂ້າພາຣິນັ້ນ ກໍເອົານາງກາສິຣາຊທິດາເປັນ
ອັກຄະມະເຫສິຣາຊເທວີຫັ້ນແລ ເມື່ອຂ້າທັ້ງ ຢ ພີ່ (ຫ໔) ນ້ອງກໍເອົາກັນສະ
ເວີ້ງບັ້ງຣາຊສົມບັດແທນພໍ່ໃນເມືອງກາສິທີ່ນັ້ນແລ ก่าวเถิงทิวຣະພີ່ກ່ອນແລ
ບັ້ງມີຄວາງທິວລະພີ່ໜຸ່ ๑ ເຂົ້າມາປູ່ກາງເມືອງກາສິທີ່ນັ້ນ ກໍຫາກຊອກຂວີກ
ຊອກຊຶບ. ๑ຄັ້ງຄົນທັ້ງຫຼາງບໍ່ໃຫ້ອອກໄປເຮັດວຽກການກະທຳສັ້ງໃດ ຄວາງທິວ
ລະພີ່ໜຸ່ນັ້ນມີຕົວອັນໃຫ່ງ ມີເຂົ້າອັນແຫຼມຂວີກກໍແມ່ນມາກນັກຄົນໄລ່ນຳຜູ້ໃດກໍ
ບໍ່ພົ້ນທີ່ຕາງສັກຄົນຫັ້ນແລ ຄວາງຝູງນັ້ນເຂົ້າກໍສ້ັງສອນກັນຂວີດ ແມ່ນມາກ
ນັກຕົວເປັນແກ່ນັ້ນເຂົ້າກໍຊຶບເຄົ້າໄມ້ໜາກຂານປ້ອນ ๑ລົ້ນຕົກລົງມາ ກໍເອົາເຂົ້າຮັບ
ເອົາບໍ່ໃຫ້ຕົກລົງຮອດດິນສັກໜ່ວງແລ ເຂົ້າທັ້ງຫຼາງຝູງສ້ັງສອນກັນສັນນັ້ນຊູ່ໜຸ່ຊູ່
ຊຸມເປັນອັນຫຼາງນັກບໍ່ອາດຈະ(ຫ໕)ຄະນະນາ ບັ້ງຄວາງຝູງນັ້ນໄດ້ແລຊາວເມືອງກາສິ
ລວຄພາກັນຕາງປາກເຂົ້າປາກນ້ຳ ເຫດບໍ່ໄດ້ກະທຳການໄຮ່ນາຫັ້ນແລ ເມື່ອນັ້ນ
ເສນາອາມາດທັ້ງຫຼາງ ມາໄຫວ້ພາລີ ແລະສຸຄີບອັນເປັນເຈົ້າຈົ້ງວ່າ ຂ້າແດ່
ມະຫາຣາຊເຈົ້າ ດັ້ງຄວາງທິວລະພີ່ນີ້ ເປັນອັນຫຼາງໜັກໜາສົມບັດບ້ານເມືອງ
ມະຫາຣາຊເຈົ້າ ຈັກວິນາດຈິບຫາງແທ້ບໍ່ສົງໄສຊະແລ ພາຣີອັນເປັນພີ່ແຫ່ງ
ຂ້າ ກໍເອົາຄ່ຳພັນ ๑ ໃສ່ປາງໄມ້ສ້ົາວຄ້ຽງຮ້ອງປ່າວໃນວຽງໄປວ່າ ຄັນຜູ້ໃດ
ອອກໄປຂັບໄລ່ຄວາງໜຸ່ນີ້ໃຫ້ ພ່າງໜີໄປໄດ້ດັ້ງນັ້ນ ຈົ້ງມາເອົາຄ່ຳພັນນີ້ເທີ້ນວ່າ
ອັນກໍບໍ່ມີຜູ້ຈັກອາດສາມາດໄດ້ສັກຄົນຫັ້ນແລ ຄວາງທັ້ງຫຼາງ ກໍ (ຫ໖) ຊ້ຳກວນ
ນາຂວີກຊາວບ້ານຊາວເມືອງຕາງມາກນັກ ຊາວເມືອງທັ້ງຫຼາງກໍເປັນອັນປ້ານ
ກົວມາກນັກ ບ້ານນ້ຽ້ອນຫາບ້ານໃຫ່ງ ຫາຜູ້ຈັກໄປກະທຳການບໍ່ໄດ້ສັກຄົນ
ຫັ້ນແລໃນກາລະນັ້ນນາງກາສິຣາຊທິດາ ກໍຈາກັບດ້ວງພີ່ທັ້ງ ๖ ວ່າເຈົ້າທັ້ງ
๖ ອັນເປັນພີ່ຈົ້ງອອກໄປຊ່ຳລະເສ້ັງ ບັ້ງຂ້າເສິກທັ້ງຫຼາງຝູງຣີບນີ້ເທີ້ນ ຄັນ
ບໍ່ໄປໄລ່ຂ້າເສິກອັນນີ້ເສ້ັງ ດັ້ງນັ້ນບ້ານເມືອງແຫ່ງເຮົາກໍທ່ຽງວ່າຈັກຈິບຫາງເສ້ັງ
ສ້ັງຊະແລ ວ່າອັນດັ້ງພາຣີແລະສຸຄີບອັນເປັນພີ່ ກໍປູ່ບໍ່ປາກສັກຄ່ຳຫັ້ນແລນາງ
ກາສິຣາຊທິດາ ກໍມີຄ່ຳໂກດເຄືອງຄຽດມາກນັກ ຈົ້ງກ່າວວ່າຄັນບໍ່ມີໃຜຈັກ
ອາດສາມາວຈັກອິບໄດ້ ດັ້ງອັນຕົວຂ້າອັນເປັນຜູ້ (ຫ໗) ນ້ຽ້ນກໍຫາກຈັກໄປ

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๑ ถอนเป็น "บ้างถึงทั้งหลาย" ๖ ถอนเป็น "หลิ่น"

ลิบຊะแล ว่าอันแล้วนางก่ลุกไปหั้นแล ในกาละเมื่อนั้น น้องก่
ทิ้งกับแก่แล้ว มีท้องอันนัก อันใหญ่หั้นแล นางผู้นั้นก่มีกำลังเท่า
ช้างสาน นางก่ทิ้งเถื่องอะลังกางถอน อัสะจันนัก ถวางทิวละพีปู่
ในที่ใด นางก่เข้าไปในที่นั้น ถันว่า ถวางเหันนางแล้วก่แร่งเข้ามา
เพื่อจักยวิดจักชิน หมู่ร้ง หมู่พัน ถันว่าเอามารอดนางแล้ว นางก่จับ
เอาถ่ถวางนั้นชักไป ลางก่จับแถ่งถวางชักไปตางมากนัก แต่ถวางนั้น
ก่เปันอันหญ้างมากนัก บ่อาดจักถะนะนาได้หั้นแล นางก่มีกำลังญ
เสังแล้วอึดหือมากนัก ถวางก่เข้าขวิดนางมาชิน ตานางลอดบอดเสัง
หัง ๒ ก้า (๔๒) แถอก่หักสั้นผืนบุ่งปู่ปุกขาวเร้งธวางไปสั้งแล เท้า
บ่มีแต่ถือเป่าถาง แลนอนกิ้งปู่ที่นั้นหั้นแล เลือดก่อาบย้งหัวถัว
เปันถ้งอาบน้ำฝางนั้นแล ถวางหัวหญ้างก่ใจ่ใจว่า นางตางแล้วก่เอา
กับห่างหีไปหั้นแล ถันว่าถวางนั้นหีไปแล้ว ถ้งอันถืนหัวหญ้างก่ไป
หามเอานางเข้ามาสู่อยู่งหั้นแล ส่วนว่า ถับแห่งนางก่ออกมาถารุ
ใบนิ แห่งนางปู่หั้นแล ถืนหัวหญ้างก่จิกถวัดออกมาเปันลูกชายผู้ ๑
มีถืนอันถืดขิดหญ้างแห่ง เหดว่าแม่แถอ ๑ธักเจับปอดหัวถัวหาที่ปอด
บ่ได้ถืนหัวหญ้าง ก่ลวดชื่อว่า อิงถืดเพื่ออันแล ถืนหัวหญ้าง
พัดเหันท้องนางผู้นั้น สวดพอง (๔๙) นักปู่สันนั้นก่ช้าจิกเข้าไปตาม
ธูใบนิแห่งนาง ก่จิกออกมาจอบปู่ในท้องแห่งนางก่จิกออกมา ช้า
ได้บ้าเด็กน้งแถมอีกผู้ ๑ หั้นแล ถืนหัวหญ้างพัดเหันท้องก่ใจ่ชื่อว่า อ่
ละบิดว่าอันหั้นแล พาธิ อันเปันพ่ ก่ให้แม่นิมหัวหญ้างเอาไปล้งไว้
หั้นแล นางธาชุทีดาน้องก่เจับปอดเอหนาอันถวางขวิดนั้น พาธิอัน
เปันพ่ก่บ่ถงปืนปิอ นางผู้นั้น ก่กิ้งกับไปมา ได้ยินสง่า แห่งถืนหัวหญ้าง
มีที่ใดนางก่กิ้งกับไปในที่นั้น ลางพ่อางก่เอาปั้นเข้าใส่มีให้ ลางพ่อง
ก่เอาเข้าใจ่ปากให้ นางก่มีเอหนาถ้องปาปะกันอิบาก แต่อะผนก
ชาดก่อนพางหญ้างมาบำหันนาง ก่มีปาปะ (ป๋อ) กันมาเกิงแก่บุกถืนผู้ใด
ก่เปันทุกกับผู้นั้นแล. เปันถ้งนางภาสิธาชุทีดานั้นส้งแล นางผู้นั้นก่กิ้ง

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๑ ถวนเปัน "หัก เจับ"

ກັບໄປນາກ້ວງຫ ົ ວ ົ ວ ົ ອາໄສເຊິ ງເຄົ ້ າໄມ ້ ອັນມີ ລູ ກ ອັ ນ ມີ ບ ່ ວ ງ ຫ ົ ນ ຕົ ກ ລ ົ ງ ມ ານ ານ ງ ກ ົ ງ ໄ ປ ເ ກ ັ ບ ກ ິ ນ ແ ມ ່ ນ ະ ເ ຄ ົ ້ າ ໄ ມ ້ ເ ດ ົ ື ອ ນ ານ ງ ກ ໍ ລ ອ ດ ປ ູ ່ ທ ີ ່ ນ ັ ້ ນ ຕ ານ ຕ ່ ໍ ເ ທ ົ ້ າ ສ ້ ານ ງ ຊ ີ ວ ິ ດ ແ ຫ ່ ານ ງ ຄ ົ ນ ຫ ັ ້ ນ ແ ລ ້ ວ ດ ັ ່ ງ ພ ື ້ ນ ຜ ້ າ ນ ຸ ່ ງ ນ ານ ງ ກ ານ ສ ິ ຣ າ ຊ ທ ິ ດ ານ ັ ້ ນ ຍ ານ ມ ເ ມ ົ ື ອ ນ ານ ງ ຈ ັ ກ ອ ອ ກ ໄ ປ ຣ ົ ບ ຄ ວ ານ ງ ນ ັ ້ ນ ນ ານ ງ ກ ໍ ເ ອ ້ ປ ້ ອ ານ ງ ຜ ້ າ ພ ື ້ ນ ຄ ວ ນ ຄ ່ າ ຫ ມ ື ້ ນ ຄ ໍ ານ ແ ສ ນ ຄ ໍ ານ ກ ໍ ມ ີ ແ ລ ຍ ານ ມ ເ ມ ົ ື ອ ຣ ົ ບ ຄ ວ ານ ງ ຄ ືນ ມ າ ຊ ້ ໍ ານ ສ ິ ້ ນ ທ ັ ້ ງ (ພ ື ້ ນ) ກ ໍ ປ ຸ ກ ກ ໍ ຂ ານ ວ ຄ ົ ນ ທ ັ ້ ງ ຫ ານ ງ ໄ ປ ເ ກ ັ ບ ເ ອ ົ າ ມ ານ ິ ບ ມ ານ ຕ ່ ໍ ກ ັ ນ ດ ້ ວ ງ ເ ຂ ັ ນ ລ ານ ງ ອ ັ ນ ກ ໍ ເ ອ ົ ານ ທ ີ ່ ອ ື ່ ນ ມ ານ ໃ ສ ່ ນ ານ ງ ກ ານ ລ ອ ດ ກ ໍ ລ ະ ເ ສ ັ ງ ໃ ຫ ້ ແ ລ ່ ານ ງ ເ ຖ ິ ງ ແ ອ ວ ເ ຫ ດ ນ ັ ້ ນ ແ ລ ະ ສ ິ ້ ນ ແ ຫ ່ ານ ງ ຜ ູ ້ ນ ິ ານ ງ ທ ັ ້ ງ ຫ ານ ງ ກ ໍ ລ ອ ດ ຣ ານ ງ ແ ຕ ່ ນ ັ ້ ນ (ຝ ๑) ວ ່ າ ຄ ື ວ ່ າ ງ ານ ມ ານ ານ ງ ກ ານ ນ ານ ງ ຕ ານ ຕ ່ ໍ ເ ທ ົ ້ າ ກ ານ ລ ະ ບ ັ ດ ນ ີ ້ ແ ລ ທ ັ ້ ງ ຂ ານ ທ ັ ້ ງ ๒ ພ ີ ້ ນ ້ ອ ານ ງ ຄ ື ພ ານ ິ ແ ລ ສ ຸ ຄ ົ ບ ຄ ື ວ ່ າ ຕ ົ ວ ກ ໍ ພ ້ ອ ມ ກ ັ ບ ດ ້ ວ ງ ກ ັ ນ ວ ່ າ ບ ັ ດ ນ ີ ້ ຄ ວ ານ ງ ກ ໍ ຂ ົ ວ ິ ດ ນ ້ ອ ານ ງ ຣ ານ ງ ທ ັ ້ ງ ສ ອ ານ ງ ກ ໍ ຖ ອ ນ ເ ສ ັ ງ ຕ ົ ວ ໄ ປ ແ ລ ້ ວ ເ ຝ ັ ນ ຄ ວ ານ ງ ກ ່ ບ ້ ັ ງ ບ ່ ໍ ຕ ານ ງ ສ ້ ານ ງ ດ ານ ງ ບ ່ ໍ ຕ ານ ງ ເ ສ ັ ງ ດ ້ ັ ງ ອ ັ ນ ຄ ວ ານ ງ ທ ົ ວ ລ ະ ພ ິ ກ ໍ ທ ່ ານ ງ ວ ່ າ ຈ ັ ກ ຕ ານ ງ ເ ສ ັ ງ ສ ້ ານ ງ ຊ ະ ແ ລ ຄ ັ ນ ວ ່ າ ຣ ານ ງ ທ ັ ້ ງ ສ ອ ານ ງ ພ ີ ້ ນ ້ ອ ານ ງ ແ ລ ະ ບ ່ ໍ ໄ ປ ຂ ້ ານ ເ ມ ົ ື ອ ງ ກ ານ ສ ິ ທ ັ ້ ງ ບ ວ ນ ກ ໍ ຈ ັ ກ ຊ ຸ ມ ຄ ຸ ມ ກ ະ ່ ຣ ານ ງ ທ ັ ້ ງ ສ ອ ານ ງ ພ ີ ້ ນ ້ ອ ານ ງ ຊ ະ ແ ລ ວ ່ າ ອ ັ ນ ແ ລ ້ ວ ກ ໍ ພ ານ ກ ັ ນ ເ ຜ ົ ານ ເ ຄ ື ອ ານ ງ ອ ານ ວ ຸ ດ ອ ອ ກ ໄ ປ ຂ ້ ານ ບ ັ ງ ຄ ວ ານ ງ ນ ັ ້ ນ ປ ູ ່ ທ ີ ່ ໃ ດ ກ ໍ ໄ ປ ໃ ນ ທ ີ ່ ນ ັ ້ ນ ທ ັ ້ ນ ແ ລ ເ ພ ື ່ ອ ຂ ້ ານ ທ ັ ້ ງ ๖ ພ ີ ້ ນ ້ ອ ານ ງ ກ ໍ ເ ອ ົ ານ ກ ັ ນ ໄ ລ ່ ຄ ວ ານ ງ ນ ັ ້ ນ ກ ໍ ທ ັ ນ ແ ທ ້ ກ ໍ ໄ ດ ້ ຂ ້ ານ ຄ ວ ານ ງ ກ ່ ວ ານ ງ ບ ່ ໍ ສ ້ ານ ງ ກ ່ ໍ ແ ລ ່ ນ ເ ຂ ົ ້ າ ຄ ໍ ້ ານ ອ ັ ນ (ຝ ๖) ເ ຝ ັ ນ ທ ີ ່ ປ ູ ່ ແ ຫ ່ ານ ງ ເ ອ ົ າ ເ ພ ື ່ ອ ຂ ້ ານ ທ ັ ້ ງ ສ ອ ານ ງ ພ ີ ້ ນ ້ ອ ານ ງ ກ ໍ ໄ ປ ຣ ອ ດ ປ ານ ກ ຄ ໍ ້ ານ ທ ີ ່ ນ ັ ້ ນ ພ ານ ິ ອ ັ ນ ເ ປ ັ ນ ພ ີ ້ ແ ຫ ່ ານ ງ ຂ ້ ານ ກ ່ ານ ວ ວ ່ ານ ເ ຈ ົ ້ ານ ອ ັ ນ ເ ປ ັ ນ ນ ້ ອ ານ ງ ຈ ົ ່ ງ ປ ູ ່ ຄ ໍ ້ ານ ກ ູ ພ ີ ້ ນ ີ ້ ແ ທ ້ ນ ຄ ັ ນ ວ ່ ານ ະ ຫ ັ ນ ເ ລ ືອ ດ ແ ຫ ຼ ວ ໄ ຫ ຼ ອ ອ ກ ມ ານ ານ ງ ເ ປ ັ ນ ເ ລ ືອ ດ ພ ີ ້ ແ ລ ຄ ັ ນ ເ ຫ ັ ນ ເ ລ ືອ ດ ຊ ຸ ້ ນ ໄ ຫ ຼ ອ ອ ກ ມ ານ ານ ງ ເ ປ ັ ນ ເ ລ ືອ ດ ຄ ວ ານ ງ ເ ຈ ົ ້ ານ ອ ັ ນ ຈ ົ ່ ງ ປ ູ ່ ຄ ໍ ້ ານ ພ ີ ້ ຄ ັ ນ ວ ່ ານ ເ ຫ ັ ນ ເ ລ ືອ ດ ແ ຫ ຼ ວ ໃ ສ ຂ ອ ອ ກ ມ ານ ານ ງ ເ ປ ັ ນ ເ ລ ືອ ດ ພ ີ ້ ແ ລ ເ ຈ ົ ້ ານ ອ ັ ນ ຈ ົ ່ ງ ຄ ືນ ເ ມ ົ ື ອ ສ ເ ວ ົ ້ ານ ງ ເ ມ ົ ື ອ ານ ງ ແ ລ ະ ຣ ານ ງ ສ ິ ມ ບ ັ ດ ແ ທ ນ ພ ີ ້ ໃ ນ ເ ມ ົ ື ອ ານ ງ ກ ານ ສ ິ ທ ີ ່ ນ ັ ້ ນ ເ ຫ ົ ື ນ ສ ້ ານ ງ ດ ້ ັ ງ ນ ັ ້ ນ ແ ລ ້ ວ ພ ານ ິ ກ ໍ ເ ອ ົ ້ ານ ້ ໍ ານ ໄ ປ ໃ ກ ນ ັ ກ ແ ລ ້ ວ ກ ໍ ໄ ປ ພ ົ ບ ຄ ວ ານ ງ ທ ີ ່ ນ ັ ້ ນ ກ ໍ ຂ ້ ານ ບ ້ ັ ງ ຄ ວ ານ ງ ອ ັ ນ ນ ັ ້ ນ ວ ານ ງ ແ ທ ້ ເ ລ ືອ ດ ກ ໍ ໄ ຫ ຼ ອ ອ ກ ມ ານ ານ ງ ສ ຸ ຄ ົ ບ ກ ໍ ເ ຫ ັ ນ ອ ັ ນ ນ ັ ້ ນ ະ ແ ຫ ຼ ວ ໃ ສ ອ ອ ກ ມ ານ ານ ງ ສ ັ ນ ນ ັ ້ ນ ສ ຸ ຄ ົ ບ ຮ ່ ໍ ານ ເ ພ ິ ງ ວ ່ ານ ພ ີ ້ ກ ູ ນ ີ ້ ໄ ດ ້ ສ ້ ານ ງ ໄ ວ ້ ວ ່ ານ ຄ ັ ນ ວ ່ ານ ເ ຫ ັ ນ ເ ລ ືອ ດ ຊ ຸ ້ ນ ອ ອ ກ (ຝ ๗) ມ ານ ານ ງ ເ ປ ັ ນ ເ ລ ືອ ດ ຄ ວ ານ ງ ຄ ັ ນ ວ ່ ານ ! ສ ອ ອ ກ ມ ານ ານ ະ ເ ປ ັ ນ ເ ລ ືອ ດ ພ ີ ້ ແ ລ ເ ຈ ົ ້ ານ ້ ໍ ານ ຈ ົ ່ ງ ຄ ືນ ເ ມ ົ ື ອ ານ ງ ກ ານ ສ ິ ເ ຫ ົ ື ນ ວ ່ ານ ອ ັ ນ ແ ກ ່ ກ ູ ແ ລ ບ ັ ດ ນ ີ ້ ເ ລ ືອ ດ ອ ັ ນ ນ ີ ້ ກ ໍ ໃ ສ ໄ ຫ ຼ ອ ອ ກ ມ ານ ານ ງ ເ ປ ັ ນ ດ ້ ັ ງ ຄ ໍ ານ ພ ີ ້ ສ ້ ານ ງ ໄ ວ ້ ແ ທ ້ ສ ັ ນ ນ ີ ້ ຣ ານ ງ ວ ່ ານ ເ ປ ັ ນ ເ ລ ືອ ດ ແ ຫ ່ ານ ງ ພ ີ ້ ກ ູ ເ ສ ັ ງ ແ ລ ກ ູ ຈ ັ ກ ຄ ືນ ເ ມ ົ ື ອ ເ ສ ັ ງ ບ ັ ດ ນ ີ ້ ເ ຫ ົ ື ນ ວ ່ ານ ອ ັ ນ ແ ລ ້ ວ ສ ຸ ຄ ົ ບ ກ ໍ ຄ ືນ ຜ ອ ກ ຄ ືນ ເ ມ ົ ື ອ ານ ງ ແ ທ ນ ພ ີ ້ ແ ຫ ່ ານ ງ ຕ ົ ນ ສ ເ ວ ົ ້ ານ ງ ບ ັ ງ ກ ານ ມ ມ ະ ຄ ຸ ນ ຕ ານ ມ ໃ ຈ ມ ັ ກ

ແຫ່ງຕົນກໍມີແລ ເມື່ອນັ້ນພາຣີອັນເປັນພີ່ແຫ່ງຂ້າ ກໍໄດ້ຂ້າບັງຄວງທັງຫຼາງ ຕາງເສັງສ້ຽງແລ້ວກໍອອກມາບໍ່ເຫັນນ້ອງແຫ່ງຕົນສັນນັ້ນ ກໍມີຄຳໂກດໃນໃຈວ່າບັດ ນີ້ກູບໍ່ທັນຕາງເທື່ອໜຶ່ງໜຶ່ງລະກູເສັງ ເມື່ອລເວີ້ງເມືອງແທນກູສັນນີ້ມາກູຈັກເມື່ອຂ້ານັ ເສັງບັດນີ້ເທົ່ານ ວ່າອັນແລ້ວກໍຄືນ (ป๔) ເມື່ອຫັ້ນແລ ຄັນວ່າເມື່ອຮອດຜາສາດ ແຫ່ງຕົນແລ້ວ ກໍເຫັນບັງສຸຄົບອັນເປັນນ້ອງແຫ່ງຕົນນັ້ນ ນັ່ງຢູ່ເໜືອແທ່ນ ແກ້ວແຫ່ງຕົນ ພາຣີກໍກຳດາບເຂົ້າໄປ ເພື່ອວ່າຈັກຂ້າໃຫ້ຕາງໃນທີ່ນັ້ນວ່າອັນ ສຸຄົບກໍເຕັ້ນໂຕນຕົກໄປໃນຜາສາດທີ່ນັ້ນ ພາຣີກໍຂັບໄລ່ນ້ຳບໍ່ທັນສຸຄົບໄດ້ ເທດ ວ່າຜາສາດແຫ່ງທ້າວພຸງທັງຫຼາງ ບ່ອນມີຝາປະຕູຫຼາງແຫ່ງຫຼາງທີ່ມີທີ່ຮັບທີ່ບັງ ສຸຄົບກໍຫາກຮູ້ຫາກເຫັນໄວ້ສູ່ແຫ່ງສູ່ທີ່ເທດວ່າເປັນທີ່ຢູ່ແຫ່ງຕົນແຕ່ກ່ອນ ກໍຄ່ຽ ພິຈາຣະນາໜີ້ອອກໄປພົ້ນຈາກວຽງກາສີທີ່ນັ້ນຄ້ວງລຳກັບມາ ບ້ຽເປັນທຸກມາກ ນັກກໍລວດນ້ຽໃຫ້ຢູ່ທີ່ນີ້ ນ້ຳຕາແຫ່ງຂ້ານ້ຳເປັນນ້ຳຫ້ວຽຂ້ຕາ ກໍອອກພັນຕົວ ປູ່ເປັນດ້ຽຕາ (ป๕) ມະຫາຣາຊເຈ້ົາເຫັນນີ້ແລ ພຼະລາມຫມະຣາຊກ່າວວ່ານັ້ນ ສຸຄົບໄດ້ຈວບພົບເຮົາພີ້ນ້ອງທ້ັງສອງແລ້ວສັນນີ້ ຈັກຕິດຕາມກັບຄ້ວງເຮົາທ້ັງ ๖ ເມື່ອປູ່ເມືອງກຸຣຸຣັດຖະນະຄອນອັນຊຸຣຶ ຮູ້ວ່າຈັກຄືນເມື່ອປູ່ສເວ້ີງຣາຊສົມບັ ໃນເມືອງກາລິດ້ຽເກ້ົາອັນຊຸຣຶ ຄ້ວງມີແທ້ເຮົານີ້ກໍພາເອົານ້ອງເຮົາພຼະລັກຂະນ໌ນີ້ ໄປຮຸງ๑ ....ນັນທີ່ບັກມີມືອັນພິດ ຄັນມັນຟ້ອນປຸງຄມືໄປຊຸ້ຜູ້ໃດຜູ້ນັ້ນກໍຕາງຫັ້ນແລພຼະ ບາທັຕຕະຣັດຖະ ຈ້ົາກ່າວວ່າບຸກຄົນໃດເປັນຜູ້ສາມາດຂ້າບ້ຽບັກຜູ້ນີ້ ໃຫ້ຕາງໄດ້ ດ້ຽງນັ້ນກູພຼະອົ້ງຈະໃຫ້ຣາງວັນຊຸະແລ ວ່ານັ້ນແລ້ວບ້ຽມີນາງຄັນທັບພີ້ຜູ ๑ ຂານ ວ່າຂ້ານ່ມະຫາຣາຊເຈ້ົາຜູ້ຂ້ານ້ອາດສາ (ป๗) ນາດຂ້ານ້ມະຫາບັກ ๖ໄດ້ຜູ້ນັ້ນໃຫ້ຕາງ ໄດ້ຊຸະແລ ພຼະບາທັຕຕະຣັດຖະ ກໍປ້ຽງຣາງວັນໃຫ້ແກ່ນາງຄັນທັບພີ້ຜູ້ນັ້ນແລ ນາງ ກໍເຂ້ົາໄປສູ່ມະຫາບັກຜູ້ນັ້ນ ແລ້ວກ່າວຄຳອິດຖິ່ນາບາລັກຂນະ ป๖ ອິຣິຍາບົດ ບັກຜູ້ນັ້ນກໍຫ້ຽງນາຕຸຄາມ ແລ້ວນາງຄັນທັບພີ້ກໍກ່າວວ່າ ເຈ້ົາກູບໍ່ຄວນເປັນຜົວ ແຫ່ງຂ້ານ້ດ້ຽຕົວຂ້ານ ຂ້ານ້ຄວນເປັນຜົ້ວແຫ່ງເຈ້ົາກູຊຸະແລ ມະຫາບັກກໍກ່າວ ວ່າຈະໃຫ້ຂ້ານກັບຕາມສັນໃດ ຂ້ານ້ກໍຈັກກັບຕາມທຸກອັນຊຸະແລ ນາງຄັນທັບພີ ກໍກ່າວວ່າ ຄັນເຈ້ົ້ກູຕ້ອງກາມກັບປາກໄດ້ຂ້ານ້ແທ້ ຂ້ານ້ກໍຈັກຟ້ອນເອົາເຈ້ົ້ກູ ເປັນຜົວຂ້ານ້ແທ້ຊຸະແລວ່າອັນແລ້ວ ນາງຄັນທັບພີ້ກໍຟ້ອນ ບັກຜູ້ນັ້ນກໍລຸກຟ້ອນ

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๑ ๓ອນນ້ີເຫັນວ່າເຕ້ືອງບ່ພຸງພໍ ๖ "ໄດ້" ๓ວນຕັດອອກ

ນາງຄັນທັບ (ฝก) ພີ່ກ໋ບ໊ກແຂນຂ໊ົ້ນພາງ໋ບ ເອົາປາງ໊ນ໊ອ໋ມ໊ີ ຊ໊ີ ລ໋ົ ງ ທ໊ັ ດ ຂ ມ ່ ອ ມ ບ ໊ ັ ກ ຜ ໊ ຸ ້ ນ ໊ ັ ້ ນ ກ ໍ ່ ບ ່ ຮ ໊ ຸ ້ ວ ່ າ ມ ໊ ີ ແ ຫ ່ ງ ຕ ິ ນ ມ ີ ພ ິ ດ ກ ໍ ເ ອ ົ າ ມ ໊ ີ ແ ຫ ່ ງ ຕ ິ ນ ຊ ໊ ີ ລ ໋ ົ ງ ຮ ຽ ນ ເ ອ ົ າ ນ າ ງ ຊ ູ ່ ອ ັ ນ ນ ັ ນ ທ ີ ່ ບ ໊ ັ ກ ຜ ໊ ຸ ້ ນ ໊ ັ ້ ນ ກ ໍ ່ ທ ່ າ ວ ຕ າ ງ ໄ ປ ໃ ນ ທ ີ ່ ນ ໊ ັ ້ ນ ຫ ໊ ັ ້ ນ ແ ລ ນ າ ງ ຄ ັ ນ ທ ັ ບ ພ ີ ່ ກ ໍ ເ ມ ໊ ື ອ ໃ ຫ ້ ພ ໊ ະ ຍ າ ທ ັ ດ ຕ ະ ອ ັ ດ ຖ ະ ຫ ໊ ັ ້ ນ ແ ລ ພ ໊ ະ ຍ າ ກ ໍ ່ ກ ່ າ ວ ວ ່ າ ນ າ ງ ໄ ປ ພ ້ ອ ມ ເ ຮ ັ ກ ດ ັ ‌ ‌ ‌

ทีดร่ำเพิงว่า รงสัดติวไดติว ๑ กมีบุบสิมพานได้ภะตาทีภานมีมากหลวง
หลางแล้วชะแลว่า อันแล้วบ่ถวนภูจักละไห้ตางแลว่า อันแล้วกเอาน้ำใจ
ใค่มารีดบังก่อมเลือดอันนั้นแล้ว กให้ถืบมาเป็นหัวละมานถั่งเก้า กำ
ช้ำมีเตชะธีดทีภว่าเก้าแล แม่นว่าจะมีละมีดเป็นอันใดกได้ใจ๑ ถั่งใจมัก
ทุกอันแท้แล ในลางแห่งขาดถึบ เอากเถวนไห้เป็นข้าบำเธีใช้สง
แก่มะหาธาชุเป็นเจ้าชะแลว่า อันพุธลามมะธาชุ แลพุธลักขะนะกเอา
สุถีบเมือสู่เมือง (ก๑) ภาสี ถังว่าเอาไปรอดเมืองแล้ว กประจำเขา
บ้านบ้งเมืองใต่งหัวหลาง ได้บังบิดสะบ่อีวานธีพินช้างม้าเป็นอันมาก บ่
อาจจักนับได้เหดว่า ถึนหัวหลางมีถ่ำปาถนา ปากเหนังหน้าสุถีบทุกถง
ถังสุถีบมารอดทีใด ชาวเมืองภาสีหัวหลางทุกถึน กเอ้ามาอาไสเป็นบ่
อาถนับได้หั้นแล พุธบาธามจิงก่าวว่า เธาเป็นมะหาภะสัดถินใต่งจะ
เอ้าป่าแดนเมืองท่านชื่อว่า มัจจุธาช แม่นว่าแพ้กำจักเป็นโทส แม่น
ว่าหนีเพิ่นกำจักถูผางร้าง เหดว่า เธาหัง ๖ พีน้องหากผิดกับด้วยกัน
เหาเอาเธาเป็นทีเพิงแล ผู้ใดยับไล่ท่านเอ้ามาเถิงทีแดนเธาผู้นั้น (ก๑)
ชื่อว่า เป็นข้าเสิกแก่เธาแล แม่นข้าเสิงไห้ตางกบ่มีโทสแล สันใด
พาธีจักเอ้ามาสู่เถิงทีเธาแดนเธา ถั่งอันท่านจิงไปปองเอาหั้น เหด
ถั่งอันโบธามะจามก่าวไว้ว่า ท้าวพุธบาหัวหลางผิดชาวบ้านชาวเมือง
หัวหลางกดี ผิดพี ผิดน้องลูก แลผังถินสันนั้น พีน้องลูกแลผัง
แห่งถินหีกหนีไปเพิงบ้านเมืองท้าวพุธบาแลเรือนผู้ใดกดี พงนำไป
ด่าไปตีข้าพันบังทีเธอกแดนสันนั้น ผู้นั้นชื่อว่า เป็นโทสแล พุธลามมะ-
ธาชุจิงเอาผ้าก่ำพินผืน ๑ ไห้สุถีบถากหัวชุ่หมางไห้รู้จักหั้นแล สุถีบ
กเอ้าไปเถิงก่ำแผงอางแล้ว กสงองหั้นอากาดพางบินแล้วกๆ (ก๗) ร้อง
ด่าพาธีอันเป็นพีว่า ดูธาพาธีท่านไล่ข้ากูอันเป็นน้องสุถีบว่า กูมาชิง
เอาธาชุสิมบัด มีงว่าอันสันนั้น ท่านก่าวว่า เลือดชุ้นเป็นเลือดถวาง
ถันเลือดใสเป็นเลือดพีแล เจ้าจิงเมือกินเมืองแหนพีเหั้น ว่าอันเลือด
อันนั้น กหากใสออกมาแท้เหดนั้น กูกได้มาแหนเมืองแท้หั้นแล ถ่ำ

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๑ "ใจ" ถวนถัดออก

ດີມີສັງບ່ມາຖ້ຽຖາມກັບດ້ວງກັນກ່ອນ ພຸມາໄລ່ຂ້າກູສັນນັ້ນ ບັດນີ້ກູຫາທີ່ເພິ່ງໄດ້ ແລ້ວ ບັງຈະປັນອາຊສົມບັດແກ່ກູ ບ່ຈາວ່າ ຈະສູ້ຣົບ ສຸຄີບປູ່ອາກາດຮ້ອງວ່າ ສັນນັ້ນ ພາຣີໄດ້ຍິນຄຳສຸຄີບເອີ້ນວ່າສັນນັ້ນ ກໍມີຄຳໂກດຂຶ້ນທັນໃຈ ກໍກ່າວວ່າ ຊາດຫົວເສິກຈຸກັນສັນນີ້ (ກ໔) ແລ້ວ ບ່ໃຊ່ກູເປັນຜູ້ບິ່ງລາງວ່າ ຍັນແລ້ວພາຣີ ກໍຈັບທະນູ ແລະແຫ້ງປືນສອນຂຶ້ນຣົບກັບດ້ວງກັນໃນອາກາດ ສຸຄີບ ກໍຣົບກໍ ແພ້ວົນໄປສູ່ພຸະລາມມະຣາຊທັ້ນແລ ຄັນວ່າ ພຸະລາມມະຣາຊແລ້ວຄ້ຽງນັ້ນ ພຸຣະລາມມະຣາຊ ກໍເອົາທະນູບິ່ງຂຶ້ນຖືກພາຣີທັ້ນແລ ພາຣີມີກຳລັງນັກ ກໍ ທຸ ບປ໊ະອັນນັ້ນ ບ່ທັນໃຫ້ຖືກຕົນປືນອັນມີກຳລັງນັກ ຄັນວ່າກໍປັກເຂົ້າຄ້ຽງ ພາຣີຕ່ຽງທັ້ນແລ ພາຣີ ຈ້ຽງຖາມວ່າທ່ານຈະມາບິ່ງເຮົາເທວາສັນໃດຈາ ພຸຣະ ລາມມະຣາຊ ຈ້ຽງກ່າວວ່າ ສຸຄີບເອົາເຮົາເປັນທີ່ະພິ່ງ ກໍກ່ຽງເຂົ້າມາສູ່ສຳນັກ ແຫ່ງເຮົາແລ້ວ ທ່ານພຸໄລ່ເລີ່ງເຂົ້າສູ່ແດນເຮົາສ້ຽ ກໍຫາກເປັນໂທສແກ່ທ່ານແລ ພິວ່າທ່ານ (ກ໕) ບັງຮັກຊີວິດແຫ່ງທ່ານ ກໍຈ້ຽງໃຫ້ປືນຖືກເສັງນ້ຽ ๑ ກໍໃຫ້ ເລືອກອອກພໍ່ແມ່ງວັນກົບອົ່ມຕົວ ๑ ກ່ອນເທີ້ນ ພາຣີກ່າວວ່າ ເຮົາກໍເຊື່ອທ້າວ ພຸຣະຍາມະຫາກະສັດພຸ້ໃຫ່ງຕົນ ๑ ດ່ຽງຈະໃຫ້ເລືອກຕົກມາຕ້ານແມ່ດ່ຽງນ້ຽ ດັ່ງ ອັນເຮົາກໍບິນອ່ຽງແກ່ໂລກນັກແລ ເທວ່າ ດ່ຽງກໍແຄວນປະເສີດແລ ພາຣີ ມ່ານສັນນັ້ນປືນເຫ້ຼມນັ້ນ ກໍມີກຳລັງມ່ານກນັກບ່ອ່ານຈັກກ່ຳໄວ້ໄດ້ສລອ່ຽເຂົ້າຕົນ ພາຣີດ່ຽງທັ້ນແລ ເມື່ອນັ້ນພຸຣະລາມມະຣາຊ ແລະພຸຣະລັກຂະນະ ກໍໃຫ້ຄົນທ້ຽ ຫ້ຽງເອົາຊາກພາຣີ ເມື່ອສ່ຳແດ່ງແກ່ຄົນ ແລະຊາວບ້ານຊາວເມ້ືອ່ຽງກາສີທ້ຽ ຫ້ຽງແລ້ວ ກໍປຸກະເປ່ຽງບ້ັງສຸຄີບໃຫ້ເປັນທ້ຽວພຸຣະຍາກົບເມ້ືອ່ຽງກາສີທີ່ນັ້ນທັ້ນແລ ຂ້າເສິກ ຂ້າບ່ (ກ๗) ດ່ຽງເມ້ືອພ່ຽງລຸນພຸເປັນໂທດມີສັນນີ້ແລ ສຸຄີບໄດ້ສເວີ ຣາຊສົມບັດແລ້ວ ກໍເອົາຫ້ຽງ ๓ ຄົນຄືວ່າ ອ່ຽງຄົດວ່ຣະບົດແລະຫົວລະມ່ານ ມາເວນມອບໃຫ້ແກ່ພຸຣະລາຫມະຣາຊທັ້ນແລ ພຸຣະລັກຂ໌ ກໍແຕ່ງແປ່ຽຈັຕຸຣ໋ຽ ຄະເສນາຣິພົນ ຊ້ຽງມ້າ ສຸຄີບກໍແຕ່ງແປ່ຽບ່ຣະບວນແລ້ວ ກໍສ໋ຽໃຫ້ມະຫາ ກະສັດທ້ຽ ๖ ເມ້ືອສູ່ເມ້ືອ່ຽກຸຣຸຣັດຖະນະຄອນຣາຊທານີວັນນັ້ນແລ ຊາວເມ້ືອ່ຽ ກຸຣຸຣັດຖະນະຄອນທ້ຽມວນ ຮູ້ວ່າເຈົ້າແຫ່ງຕົນມາຮອດເມ້ືອ່ຽແລ້ວ ກໍທ້ຽ່ຽຈະ

ตุอิวคะเสนา ๔ จำพวกกไปต้อนไปรับบำผ็อสุปาสาดธาตุมุนทงง อัน
สุขะเสินด้วงเข้าเหา้ฉันปาอาหานหัวหูางกมีแล ท้าวพูะบาหัวหูาง
ในสักกะละตุมพูทวีบ (๓๓) หัวมวนรู้ อ่า พูะลาหมะธาตุ
แลพูะลักขบ์มารยดผ็อางแล้อ กมีธาตุบันบากหนขอางฝาก แลธาตุ
ทีดา มาดวางสู่ตินกมีหั้นแล พูะลาหมะธาตุได้ฝันพูะธาตุาแล้อกำ
ตุมบุมมาบัวท้าวพูะบาหัวหูาง ในสักกะธะตุมพูทวีบหัวมวนแล้อกำ
ก่าวแก่ท้าวพูะบาหัวหูางไพ่ว่าดั่งนี้ ดั่งนางสีดาอันเป็นผังธักแห่ง
ติน เธาอันพูะธะสีเจ้าตินเป็นพ่ ทากใพ้แก่เธาเป็นดั่งท้าวพูะบาทาก
รู้สู่ตินหั้นแล จักถวนเธาหัวหูางถึดดั่งอีนั้นจา ท้าวพูะบาหัวหูางไปใทว้
ว่าถวนมะหาธาตุเจ้าไปดูทุกแห่ง ทุกหินในตุมพูทวีบหีนี้สู่หีเห็นเชั่นดั่ง
ลั่ง (๓๕) ภาทวีบหีนั้นได้รู้ว่าธาพะบาสอนเป็นผู้มีธึทและตาทีบหูอนมา
ลักเอาทำบ่รู้ได้แล จักว่าธาพะบาสอนลักเอาแท้ทำว่าได้แล เทดว่ามะหา
กะสัดเจ้าหัวหูางนี้ถ้งถำบ่ แจ้งบ่ถวนก่าวจักเหื้อแลบ่อมมีถำกินแหนงใจ
เผื็อพางลุนเป็นดั่งบางพธาหมะนีได้ข้าพ้างพอนเสังนั้นแล พ้างพอนบ่ใช่
ขิบลูก, ๒ ทากขิบลูกถือตาง พมมาข้าพ้างพอนเสังนั้นแล "พ้างพอนบ่ใช่
ขิบลูก๒ทากขิบลูกถือตางพมมาข้าพ้างพอนเสัง"๑ พางลุนรู้แจ้งแล้อกำลวด
กินแหนงตาบต่แท้าส้างชีวิดตางถังรู้ว่าธาพะบาสอน ทากลักเอาไปแท้
ดั่งอันถวนเธาไปธิบเอาแท้แลท้าวพูะ (๓๗) บาหัวหูางใหว้สันนี้
แล พูะลาหมะธาตุจึงก่าวอ่าดีงแล ว่าอันแล้อกำพีจาธะบาหาผู้ใช้ อัน
จักใพ้แล้วแก่ธาตุกิจจะภาบอันถวนสู่ปะภาบ อัน ๑ ไปสับใพ้ ทันป่าใพ้
ภาบ ๓ อัน ทาบ่ได้ จักถิน อิงถิดจึงใหว้ว่าบ้องข้าอ้างหิวละมาบ อาจ
ใพ้แล้วบัง " ธาบชะแลภาบ"๒ และพูะลาหมะธาตุจึงก่าวตอบอิง
ถิดว่าสุถิบ อันเป็นอาวแก่เจ้าหัวหูางกำบังบอกแก่เธาแล เท้าว่า
หิวละมาบบังบ่งักอันเธากำบ่เถิงเหัน บังลืดหีแห่งหิวละมาบจักอันแล
เธาบ่เต้มใจเธาเหื้อแลว่าอันแล้ว กำจึงใพ้หิวละมาบมาแล้วจึงก่าวอ่า

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๑ ใบลานขบน ซ้ำ ๒ ถวนเป็นธาตุภาบ

เธาปากธู้จักบังกำลังท่านก่อนแลเธาจะ (๒๐) ใช้ไปเมืองลังกา ทวีบ ขะแล ทิวละมาบ จิ่งก่าวแจ้งสำแดงธิดทีแล้วไทว้สาปาจำลำไก เปันด้งตาอับออก ๗ ลูก ไทว้พูะลาทมะธาขุ แล้วสงอายืนแล้วแวดวงภุธุอัดถะบะลอบ ๓ รอบ แล้วกำสงอายืนพงาเอาบุถังทอง แล้วกำแล่นก้งอจักกะวานทังเปันด้งหงาปุนอัสะจันมากบักแล พูะลามมะธาขุจิ่งบินวิแล้วก่าวอ่า แต่ก่อนเจ้ากบ่ไก้ไห้เธาเหับสับบุ้อับจา ทิวละมานไทว้ว่าบุกลินผู้มีคุนบุ้บ่ถาม บ่ร่อนสำแดงจักเหื้อแล เปันด้งถ่านไฟแดงอับท่านปิกไว้นั้น บ่มีผู้เป้ากบ่ร่อนว่าจักเธ็อยจักเหื้อแล ทิวละมานไห้วสับบุ้พูะลามมะธาขุจิ่งก่าวอ่าแต่ก่อนสุถิบผู้เปันอาวแห่งเจ้ากำบังก่าว (๒๑) แก่เธาว่าเมื่อถวางทิวละพิมาธิบเมืองกาสี อันนั้นบังมีบาง ผู้บื่งชื่ว่ากาสีธาขุทิดากำลูกไห้ผิวดินและพี่อ้างถือว่าพาธีแลสุถิบ บางกำมานลุกในท้องบ่ทันเกิดเหื้อ กำพามางไปธิบถวางทั้นแล ถวางกำขวิดผ้าบุ่งกำลอดอากจิกขึนเถิงท้องบู่ บางกำสเดับขึนแล้วตกลงมา แล้วพักเอาเธ้าถวางบิดแป้ เมื่อหูว้ เทดนั้นเธ้าถวางหังหงางลอดบิดแป้ เมื่อหูว้ตาบเหื้าเถิงกาละบักนี้แล บางกำใส่ใจธิบถวางกำเบ้างนักลูกในท้องกำออกมาถารูหวางแม่ปู่หนั้นแล ถินหังหงางกำจิกเอาออกมาได้สองขาง กำใช้ชื่ว่าอิงถิกผู้ ๑ ชื่ว่าอำละบิดแลอับผ้าบุ่งแห่ง (๒๒) บางกำพ่จิกจ้างแพ้ข้าเสิกถวางเทดด้งนั้นผู้บิงหังหงาง อันปู่ในเมืองกาสีหังมวนลอดบุ่งสิ่น บ่างมกาบเถิงกาละบักนี้แลทิวละมาน นี้ข้ามีธิดทีตื่นอีกเพาะพูะอาทิดเอาน้ำใจใส่๑ ธิดทิ ๑ อัน ๑ เชื้อน้ำพิมบ่เทิงเหื้อ เทดว่าเปันน้ำแห่งพูะบาทัดตะธัดถะอันเปันลูกพิมดินชื่ว่าดับปะธะผันสวน อันลิงมาตั้งโลกอันนี้ลอดมีเดชะธิดทีอานุพาบเพื่ออันแล สุถิบอันเปันน้องพ่แห่งเจ้าหังหงาง ถือว่าอิงถิกอำธะบิด และทิวละมานกบ่บอกแก่เธาแต่ก่อนแล บักนี้จักกิดตะนาสงก่าวอ่าดั่งนี้ ท่านจิ่งไปพิจาธะนาดูบังอากางหังปวงในเมืองลังกาทวีบขู่อันเหิ้นพิ (๒๓) ผิ ว่า" ๒จิ่วบางสีดาแห้ดั่งอัน ถวงเอาได้

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๑ แต่ก่อนเหับฮูงเปัน "น้ำใจใส่"
๒ ถวงเปัน "จวบ"

ກ່ນາເອົາເທິ້ນ ພຼະລາມມະຣາຊກໍ່ຖອດບັງແຫວນທຳໃຣ່ລູກນັ້ນໃນນິ້ວມືແຫ່ງ
ຕົນ ອັນນາງສີດາໄດ້ເຫັນແຕ່ກ່ອນນັ້ນ ໃຫ້ແກ່ຫົວລະມານໄປຝັ່ນສັກຂີທັ້ງ
ແລ ຫົວລະມານຄັ້ນໄດ້ຮັບອາຈຍາເຈົ້າແຫ່ງຕົນແລ້ວ ກໍ່ໂຫ້ ບັງພຼະລາມມະ
ຣາຊລົງໄປຈາກສນາມແລ້ວ ກໍ່ເອົາສົ້ນຕົນປັ້ນຂຶ້ນສູ່ອາກາສໄປລ້ຽງກາທ່ວີບພຸ້ນ
ແລ ແຜ່ນດິນທີ່ຫົວລະມານປັ້ນໄປນັ້ນ ເປັນຂຸມເລິກລົງກໍ (ບ່ອນມີຂຸມສຣະ)
ຖ້ວນຫຼ້ງຊ້ຳງເຫດຄ້ຳອັນສນາມແຫ່ງ ທ້ຳວພຼະບາທ້ຳຫຼ້ງປູ່ທີ່ໃດບ່ອນມີຂຸມສຣະ
ດາບກາລະບັ້ນີ້ແລຄ້ຳຫົວລະມານນັ້ນໆປັ້ນໄປແຮງນັ້ກ(ກາງ)ລ່ຳວ່ຽງລ້ຽງກາໄປໃກ້ໄ
ກ ວັນກ່ໄປຕົກຂ່ວ່ຽງອາສົນບົດແຫ່ງເຈ້ຳຣະສີຕົນ ๑ ຊື່ວ່າ (๗๔) ພະຣອດຕາໄຟ
ມີຣິດທິອານຸພາບມາກນັ້ກແລ ຫົວລະມານກ່ຕ່ງແປ້ນກະດານປະຕູສາລາທັ້ນແລ
ເຈ້ຳຣະສີທ້ວ່ຽງວ່ຳ ໃຜນັ້ນວ່ຳອັນຫົວລະມານລອດເປ້ນກະຈ່ວນໄປເທ້ຳບ້ງແຕ່ເລືອດ
ຫົວໃຈຕ່ອມ ๑ ຕິດແມ່ທອດປະຕູເຈ້ຳຣະສີປູ່ທັ້ນແລ ເຈ້ຳຣະສີນ່ຳໄຂປະຕູ່ພ
ຸ ຈ້ຽງເຫັນເລືອດອັນນັ້ນຕິດແມ່ທອດປະຕູປູ່ຕ່ອມ ๑ ຕິດແມ່ປະຕູປູ່ຕ່ອມ ๑
ເຈ້ຳຣະສີ ຈ້ຽງຮ່ຳເພ້ຽງວ່ຳ ເລືອດຕ່ອມນີ້ ຮຽ່ຳແມ່ນເລືອດສັດຕ໊ວບຸນມີຊຸະແລ
ກູບ່ຄວນໃຫ້ຈົບຫ້ຽງເທ້ຶ່ອ ຮ່ຳເພ້ຽງສັນນີ້ແລ້ວ ຈ້ຽງເອົ່ານ້ຳໃຈໃຂ່ມ່ານຣິດລອດເປ້ນ
ຫົວລະມານຄືນມາຄ້ຳເກ່ຳແລ້ວ ລຸກມ່ານໂຫ້ເຈ້ຳຣະສີແລ້ວ ກ່ນ້ຳງປູ່ທີ່ຄວນແກ່
ຕົນຫັ້ນແລ ເຈ້ຳຣະສີຈ້ຽງຖ່ນວ່ຳ ທ່ຳນລຸກແຕ່ທີ່ໃດ່ນ່ຳຣອດເຮ່ຳທີ່ນີ້ ອັນຈ
(๗๕) ຫົວລະມານຈ້ຽງໂຫ້ເຈ້ຳຣະສີວ່ຳ ພຼະລາມມະຣາຊປູ່ຊຸມພຸທ໊ວີບພຸ້ນ
ໃຊ້ຜຼ້ຂ້ຳມ່າສູ່ລ້ຽງກາທ໊ວີບທີ່ນີ້ແລ ຈັກໄປ່ວ່ຽງລ້ຽງກາທ່ຳງໃດໃຫ້ຮອດຈາເຈ້ຳ
ຣະສີ ຈ້ຽງຖ່ນວ່ຳ ທ່ຳນ່ຳໄດ້ຈັກອັນແລ້ວຈາ ຫົວລະມານໂຫ້ວ່ຳຂ້ຳ
ພາກຈາກຊຸມພຸທ໊ວີບ່ຳວັນນີ້ແລ ເຈ້ຳຣະສີຈ້ຽງກ່ຳວວ່ຳ ທ່ຳນກ່ກ່ຽງລ່ຳວ່ຽງ
ລ້ຽງກ່ຳ່ຳໄດ້ເຈ້ດອັນນີ້ແລ້ວແລ ທ່ຳນເປ້ນແຂກແກ້ວແກ່ເຮ່ຳແລ ທ່ຳນຈ້ຽ
ນອນນີ້ກັບດ້ວ່ຽງເຮ່ຳກ່ອນເທ້ຶ່ນ ວັນໜ້ຳເຮ່ຳຫ່ກຈັກບອກແກ່ທ່ຳນຊຸະແລ ດ້ຳ
ເຈ້ຳຣະສີພ່ຽວ່ຳໃຫ້ຫົວລະມານ່ມ່ານອນນີ້ຄືນ ๑ ກ່ອນວ່ຳ ສັນນັ້ນຈາ ດ້ວ່ຽແທ້ເຫດ
ຫ້ຽ່ງເຫັນຫົວລະມານມີຣິດທິ (๗๖) ນາກນັ້ກ ຄັນຈັກໃຫ້ ມັນໄປ ກ່ຈັກກ່ຽ
ວ່ຽງລ້ຽງກາ ໄປ:ກຊຸມພຸທ໊ວີບເລ້ຳແລ ເຫດນັ້ນຈ້ຽຈັກວ່ຳ ໃຫ້ຫົວລະມານປູ່
ເພ່ຳະປ່ກໃຫ້ເສ້ຽງຣິດທິ່ມັນ ຈ້ຽວ່ຳໃຫ້ປູ່ເພ້ຶ່ອອັນແລ ດ້ຳຫົວລະມານນັ້ນຈັ

ເປັນດ້ງອິດທີ ແຫ່ງໃລກຸ ກະ ຣະ ຊາງ ບໍ່ ມີ ເທົ່າ ແລ ໃລ ກິ ບະ ຊາງ ກໍ ບໍ່ ເໝືອນ ກັນ
ໄດ້ ແລ ຫົວ ຣະ ມານ ນັ້ນ ເທົ່າ ແຮງ ດ້ວງ ອິດ ທີ ແຫ່ງ ຕົນ ແລະ ໃລ ກິ ບະ ຊາງ
ຜູ້ ດຽວ ກໍ ສຽ ອາ ໄປ ລ້ວງ ແຮງ ມັນ ແມ່ນ ຈັກ ປູ ດ້ວງ ງ່ວງ ກໍ ບໍ່ ໄດ້ ເຫດ ວ່າ ພຼະ ຣະ ສີ ເຈົ້າ
ຫຼິ ງ ເຫັນ ແລ້ວ ຈຶ່ງ ຈັກ ໃຫ້ ປູ່ ເພື່ອ ອັນ ແລ ຕຶກ ວັນ ລຸນ ຮຸ່ງ ເຊົ້າ ພຼະ ຣະ ສີ ເຈົ້າ ໄປ ຄຸມ
ບາດ ໃນ ອຸ ດອນ ກຸ ຣຸ ທ ວິ ບ ພຸ ທ ກໍ ສັ່ງ ຫົວ ລະ ມານ ໄວ້ ວ່າ ຄັນ ທ່ານ ລຸກ ເມື່ອ ຊ້ຳ
ຈຶ່ງ ໄປ ຫຼິ ກ (ຊຸ ກ) ເອົາ ໄມ້ ໄຜ່ ມາ ສີ ພັນ ແລ້ວ ໄປ ຊ່ອງ ໜ້າ ບ້ຽ ສ ຣະ ອັນ ນັ້ນ ເທິ ນ ໃນ
ສ ຣະ ທີ ນັ້ນ ບ້ຽ ມີ ປີ ງ ກັບ ໃລ ກ ຕົ ວ ນ້ຳ ຫຼອນ ວ່າ ປີ ງ ຕົ ວ ນັ້ນ ຫາ ກ ຂົ ບ ທ່ານ ງ ປົ ດ
ບໍ່ ຕົ ກ ດ້ວງ ນັ້ນ ນ້ຳ ປາ ອັນ ຈັກ ໃຫ້ ປີ ງ ຕົ ວ ນັ້ນ ຕົ ກ ກໍ ຫາ ກ ມີ ໃນ ຕົ ວ ທ່ານ ຫັ້ນ ຄັນ ປີ ງ
ຕົ ວ ນັ້ນ ຂົ ບ ເລືອ ດ ຫາ ກ ອອ ກ ທ່ານ ຈຶ່ງ ເອົາ ທ້ຽງ ຜ້າ ແຫ່ງ ທ່ານ ເຊັ ດ ເສັ ງ ເທິ ນ ແລ້ວ
ທ່ານ ຈຶ່ງ ມ້ວນ ທ້ຽງ ຜ້າ ແຫ່ງ ທ່ານ ເຊັ ດ ເສັ ງ ເທິ ນ ແລ້ວ ທ່ານ ຈຶ່ງ ມ້ວນ ເອົາ ທ້ຽງ ຜ້າ
ແຫ່ງ ທ່ານ ຮອງ ບ້ຽ ເທິ ນ ວ່າ ອັນ ແລ້ວ ເຈົ້າ ຣະ ສີ ກໍ ຊ້ຳ ສັ່ງ ໄວ້ ວ່າ ເມື່ອ ໃດ ເຮົາ ໄປ
ບິ ນ ດ ະ ບາດ ເອົາ ເຂົ້າ ບໍ່ ທັນ ມາ ເທື່ ອ ທ່ານ ຈຶ່ງ ປູ ຖ້າ ເຮົາ ກ່ອນ ເທິ ນ ວ່າ ອັນ ແລ້ວ
ເຈົ້າ ຣະ ສີ ກ ໄປ ຫັ້ນ ແລ ຫົວ ລະ ມານ ຄັນ ວ່າ ລຸກ ມາ ກ ໄປ ເອົາ ຣ ງ ໄມ້ ໄຜ່ ມາ (ຊຸ ຊ)
ເປັນ ສີ ພັນ ແລ້ວ ກ ໄປ ສ່ອງ ໜ້າ ບ້ຽ ສ ຣະ ຫັ້ນ ແລ ເມື່ອ ນັ້ນ ປີ ງ ຕົ ວ ນັ້ນ ເຫັນ ມັນ
ກໍ ເຂົ້າ ບາ ຂົ ບ ໜ້າ ພາ ກ ແຫ່ງ ຫົວ ລະ ມານ ແທ້ ຫັ້ນ ແລ ມັນ ປົ ດ ປີ ງ ຕົ ວ ນັ້ນ ມັນ ກໍ
ບໍ່ ອາ ດ ຈັກ ໃຫ້ ຕົ ກ ໄດ້ ມັນ ກໍ ເຕັ້ນ ເຊັ ດ ຕົ້ນ ຕາ ນ ກໍ ບໍ່ ຕົ ກ ມັນ ພັ ວ ເຕັ້ນ ຂຶ້ນ ພຽ ງ ເອົາ
ບຸ ຄັນ ທອນ ກໍ ບໍ່ ຕົ ກ ກົ້ນ ປີ ງ ຕົ ວ ນັ້ນ ກໍ ບ້ຽ ປູ່ ສ ຣະ ດ້ວງ ເກົ່າ ແມ່ນ ວ່າ ສູ ງ ເທົ່າ ໃດ ກໍ ດີ
ປີ ງ ຕົ ວ ນັ້ນ ກໍ ຕິ ດ ນ ຳ ປົ ດ ເສັ ງ ກໍ ບໍ່ ຕົ ກ ຈຶ່ງ ຈັກ ຄຶ ດ ຮູ້ ຄຳ ເຈົ້າ ຣະ ສີ ສັ່ ງ ວ່າ ປາ ອັນ
ຈັກ ໃຫ້ ປີ ງ ຕົ ກ ກໍ ຫາ ກ ມີ ໃນ ປາ ກ ທ່ານ ວ່າ ອັນ ສິ ງ ອື ນ ບໍ່ ມີ ສັ ງ ເທົ່າ ມີ ແຕ່ ນ້ຳ ລ ງ ນີ້
ແລ ວ່າ ອັນ ນັ້ນ ກໍ ເອົາ ນ້ຳ ລ ງ ມັນ ໃຊ່ ປີ ງ ຕົ ວ ນັ້ນ ກໍ ຈຶ່ງ ຄ ງ ເສັ ງ ຫັ້ນ ແລ ເລືອ ດ ກໍ
ໄຫຼ ອອ ກ ມາ ນັ້ນ ກໍ ເອົາ ທ້ຽງ ຜ້າ ມັນ ເຊັ ດ ເລືອ ດ ແລ້ວ ມັນ ກໍ ຮຸ ບ[1] ຕົນ ມັນ ເຫດ ນັ້ນ ລິ ງ
(ຊ ລ) ທ້ຽ ງ ຫຼ ງ ມີ ຂົ ບ ອັນ ແດ ງ ມາ ຕາ ບ ເທົ່າ ເຖິ ງ ກ າ ລ ະ ບັ ດ ນີ້ ແລ້ວ ຫົວ ລະ ມານ
ລ ວ ດ ເສັ ງ ອິ ດ ທີ ຢ ປ ະ ກ ານ ອັ ນ ໑ ເອົ າ ຣ ງ ໄມ້ ໄຜ່ ມ າ ເປັ ນ ໄມ້ ສີ ພັ ນ ໒ ປີ ງ
ຂົ ບ ຢ ເອົ າ ທ້ ຽ ງ ຜ້ າ ເຊັ ດ ໜ້ າ ເລືອ ດ ຕິ ດ ພັ ກ ເອົ າ ຣ ອ ງ ບ້ ຽ ດ ້ ວ ງ ເ ຫ ດ ຢ ປ ະ ກ ານ
ນັ້ ແ ລ ຫ ົ ວ ລ ະ ມ ານ ຈ ຶ ່ ງ ເ ສ ັ ງ ກ ໍ າ ລ ັ ງ ອ ິ ດ ທ ີ ໄ ປ ຫ ັ ້ ນ ະ ເ ລ ແ ລ ້ ວ ກ ໍ ຈ ຶ ່ ງ ປ ູ ່ ຖ ້ າ ເ ຈ ົ ້ າ ອ ະ ສ ິ
ຫັ້ ນ ແ ລ ຄ ັ ນ ເ ຈ ົ ້ າ ອ ະ ສ ິ ໄ ປ ຄ ຸ ມ ບ າ ດ ມ າ ະ ເ ລ ້ ວ ກ ໍ ປ ັ ້ ນ ເ ອ ົ ້ າ ໃ ຫ ້ ຫ ົ ວ ລ ະ ມ ານ ປ ັ ້ ນ ນ ້ ຽ

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๑ ถวนเป็น "ลุบ"

๑ แล้วมันก็คิดว่า เอ้าเท้านี้เผอไดจะพ่ากินอิ่มจา หัวละมานคิดใจ
ว่าสันนั้นเจ้าอะสิก็รู้ใจมันแล้ว ท่านก็อักคิดานว่า หัวอะมาน
กินเข้าปั้นนั้น ป่าใหม้ หมิดเหื้น เมื่อมันกินอิ่มแล้วก็บ่สังลวดเอาบัก
ไว้ในถาดตั้งแต่ (๗๐) นั้นถามเท้าเถิงบักนี้แล เจ้าอะสิจิ่งว่า ปาบี้
ธิดหิ ท่านจักไปในอากาดบ่ได้แล้วแล เจ้ดวันเมื่อหน้าธิดหิแห่งท่าน
จิ่งจักมิชุะแล เจ้าอะสิก็บอกบ้าหินทางไปสู่อ่างล้างภากับด้องหัวอะมาน
จักไปอากาด บ่ได้เสังแล้วมันจิ่งชักเอาลิงแห่งมันมิอะมิด ให้เป็นม้า
ขี่ไปได้ ๓ วันก็ไปรอดอ่างล้างภาหั้นแล แล้วท่องดูในอ่างหัวมอนก็บ่
เหันบ้านางสิดาในหิใดจักแห่ง กมิอะมิดเป็นคิงเก้าผู้บ่างท่องไปพาง
นอกอ่าง จิ่งได้เหันบ้านางเรือนหูวางสองคิงถอนช้า เอ้าไปสิ่งให้นางสิดา
ในสวนอุดหิบาน นางทั้ง ๒ ลืมกันมาว่า พ่ะบาเจ้าไปลักผู้ท่านมาก็เอาไปละไว้เสังบ้าสวนอุดหิ (๗๑) บาน ให้เราไปสิ่งเอ้าให้กิน
ดู่อันสันนี้ก็ไหดแท้แล ว่าอันปู่เก้าหัวอะมานรู้ว่านางสิดาปู่หินั้นแล้ว
ก็เอ้าไปลี้ปู่ป่าธิมทางหินั้นปู่หั้นแล นางทั้ง ๒ นั้นถันไปสิ่งเอ้าให้นางสิดา
เล้วก็กับมา ทันนั้นได้ยินแล้ว ถามว่าเจ้าหูางทั้ง ๒ จักเอากันไปหิใดจา
นางทั้ง ๒ ก็ก่าวต้าน ตามคำอันขาทั้งสองหากได้ลืมกันมานั้นกับ ปู่เก้า
หัวอะมานนั้นดู่ปะการหั้นแล ปู่เก้าหัวละมานได้รู้ว่านางสิดาปู่หินั้นแล้ว
ก็เอ้าไปผิกลี้ในป่าใก้ธิมทางหินั้นปู่หั้นแล นางทั้ง ๒ นั้นถันไปสิ่งเอ้านาง
สิดาแล้วก็เอากันคืนมาดู่อ่างหั้นแล ถันว่านางเรือนหูวาง ทั้ง ๒
หนีเมื่อแลดั่งนั้น หัวละมานก็เอ้าไป (๗๒) สู่สวนอุดหิบาน ก็
เหันบ้านางสิดา เมื่อหัวอะมานได้เหันบ้านางแล้ว ก็เอ้ามาหานางๆ
ได้เหันเลิงถามว่า เจ้าปู่หิใดลุกหางใดมานี้จา หัวอะมานก่าวตอบว่า
ข้าลุกลูมพูหอิบพุ้นแล ดั่งตัวเจ้านี้ชิ้นางสิดาแล้วอื้ นางก่าวว่าตัว
ข้านี้ก็ชิ้นางสิดาแล้วแล หัวอะมานก็เอาแหวนทำมะโรงอันพ่ะบาธาม
หากให้ไปเป็นสักอินั้น ออกมาให้นางเหันหั้นแล นางรู้จักแล้วก็
ร้องไห้ ร่ำหัวละมาน ก็บอกเล้ากิจอันพ่ะบาสั่งมาหานางสู่ปะการหั้น
แลนางสิดาก่าวว่าพ่ะลามมะธาดุเจ้าบ้าก่าวสั่งมาสันใดจา หัวละมาน

ว่าพะบาเจ้าก็สั่งข้ามาว่าจอบพบบางแห้ถ้วยอัน ถ้ามบางจักมาก็จ้ำ
!ห้ (๙๖) เอาบางมาถับบ่มาก็ตามเห็ม สั่งมาว่าสับนี้แลบางจ้ำก่าว
ว่า เมื่อข้าจักไปบำท่านๆเป้นผู้ชาย ข้าเป้นผู้บิงแต่ ๖ ธาไปบำกับถอ่า[๑]
สิงกาก่จักมีอับบ้ำโลกก่ จักบินหาชะแล อับบ้ำธาพะบาสอบลักมาทีนี้
แล้ว บัดนี้ท่านพงจักลักเอาเธาเม็ออีก เกิดมาเป้นถินชาถถงอท่าน
ลักไปลักมาปู่สับนี้ก่บ่เพิงใจแล เมื่อใกแลพุะลามมะธาชบ้ำธาชทูถ
มาถ้วง สะเพาข้ามบ้ามาอ่กับถ้วงธาพะบาสอบ ถ้มธาพะบาสอบหากก
วางเมือ เธาก่จ้ำจักได้เมือแล พิบ่อับพุะลามมะธาชเจ้าห้าง
เอาหมู่ลิพินมาธิบเอาเมือก่จ้ำได้เมือชะแลบางสีดาก่าวว่าสับนี้ หิวธะ
มางไหวับางสีดาออก (๙๔) หนีไปทั้นแลหิวธะมางถะบิงใจว่าภูเป้นถิน
ใช้ มะหากะสัดมาแล้วชาดเป้น ถินใช้ นี้บ่ให้แล้วธาชกิจจะกางปะไบชุมะ
แก่เจ้าะเห่งถินสักอับ บ่ถอบแก่ภูแลมาภูจักเม็อเผาบ้ำผาสาดพุะ
บาลังกาเสังก่อบ แล้วจ้ำถ่งเม็อเห็มว่าอับแล้วก่เข้าไปในองงลังกาแล้ว
ก่ขึ้นสู่ผาสาดแห่งพุะบาธาพะบาสอบทั้นแล บามนั้นธาพะบาสอบบอบ
ห้ บกับถ้วงเม้งถินปู่หิวละมางก่ปองลักเข้าไป จับเอาผิมพุะบากับบางเหวิ
มักก้องใจ่กับให้หมั้นแล้วมับก่ยงบหน้าสีไว้บ้างหน้า ป่องว่าให้บางเหวิเอา
ก้ำปั้นสิกหิวพุะบา ก่อบจ้ำจักหุดได้ชะแล ว่าอับแล้วมับก่ถ้ง
เอาหมอบแบ่บถิ้มหิวหุดหมอบ พุะบา (๙๕) หัง ๖ ถิ้นแล้วก่ห้ำงเหับ
บ้างหน้าสีอับนั้บ จ้ำร่ำเพิงว่า ธงว่าเหอะถาเผงธิดหิมาใหเป้นเหตุ
อับ ๑ เพิงมีชะแลว่าอับแล้ว ก่ให้บางเหวิเอา ก้ำปั้นชิกหิวพุะบา
แล้วผิมก่จ้ำหุดจากกับแห้แล ธาพะบาสอบ ก่ลอกเสังเตชะถิ้ว่ามี
ตาหิบก่หางเสังเห้ามีตาเป้นปิกกะติ ถ้งถินเธาหิมมะถานี้แล เหตถ้วยอับ
มะหากะสัด บ่ถอบบอบกับถ้วงผู้บิงใบธาชอาสบา อับงงวกับแล มา
ถาว่าไปหางให้ผู้บิงไปก่อบ ก่บ้างเสังเตชะถางพักช้า ให้ผู้บิงชิกหิว
เล้าก่ลอกเสังตาหิบเพื่ออับแล ธาพะบาสอบ ก่งงบักก่ให้ถินหัง
หางชอกหาหุกแห่งหุกหินหิวละมาบ ก่เผงสำแดงถินปิ้นขึ้นเม็อลี้ปู่

๑ ถอบเป้น ถอามสิงกา

(๙๕) บอกผาสาวพาบินปากิดให้ถึงหัวหูางเหับ เอิาลอ่กจับได้แล้วเสบา อามาดหัวหูาง ก่พ้อมกับว่า อับอื้นบ่มีสัางจักอับแลเห็าเหับเต่ลี้าม้งับ้สัาง ดงอแลธงว่า ผู้รู้สาดตะสิบสิบปะถุบมาแต่างให้เป้นสับี้ ก่บ่รู้ได้แล ถวบเราเอิาลี้างต้อบี้ไปข้าเสังเห็บ ว่าอับแล้อ เอิาก่เอิาไปใส่ถิกต่ำ ถับว่า สากหู่ ลี้างเถิางต้อมับๆก่พึกขึ้บเมื่อปู่ทอบสาก ๑ บ่หาดจะ ให้ถืก ต้อมับจักเหื่อกะท่าสับี้ ก่บ่ตางแล้อก่ให้ถึบหัวหูางพับเล้า ถับว่า ดาบลี้างเถิางต้อมับๆ ก่ขึ้บปู่สับดาบถั้างเก้า เล้าท่าสับใดก่บ่ตาง บัางมี อ่ามาดผู้ ๑ ก่าวอ่า ท่าสับใดมับก่บ่ตาง ให้เชื่อตามข้าพิจาอะบาดูบี้ (๙๓) เห็บอับจักให้มับตางบั้บ เห็ามีแต่เอิาผ้ามาจุบบ้ามับ แล้อก้างอ ต้อมับให้ถัดแล้อ เอิาไฟจุดมับจี้างจักตางอุะแล อามาดผู้บั้บว่า อับ แล้อเทิอธะมาบธู้ ก่ธ้องสูงใหู่สูงดังขึ้บว่า ไธูบ่ ภูตางปาบี้แพ้ และบ่ ว่าอับแล้อเอิา ก่เอิาผ้ามาจุบบ้ามับมาก้างต้อลี้างบั้บ ให้หมั้บ แล้อ ก่เอิาไฟมาเผิา ถับว่า ไฟใหม้ติดแล้อก่ลอดแล่บขึ้บเมื่อผาสาด พูะบาลังกา ไฟก่ลอดใหม้ผาสาดธาดุมุบหูบ แห่างธาพะบาสอบ เสัง และเหาดั้างบั้บ ลี้างหัวหูางบี้ถับมับได้ ไฟแล้อบ่อมก้าแล่บขึ้บ หู้างห่ หู้างเรือบเพื่ออับแล ถับว่าไฟติดแล้อ มับก่ไตบลี้างบ้าสมุด แล้อก่สูงอา (๙๔) ออกมาเถิางพูะลามมะธาดุหั้บแล เหาดั้างบั้บปางมื ลี้างหัวหูาง ถือหบอาปู่ตาบต่เห้าเถิางภาละบัดบี้แล พูะลามมะธาดุเชื่อ ถ่าหเทอละมาบอ่า ข้าพะเจ้าเผิาผาสาดพูะบาลังกาเสังแล้อ ว่าอับ เป้นอับว่างบักแพ้ หเทอละมาบจิ้างไหอ้พูะบาวา ๒พิอ่า ข้าบ่ได้เผิาบาสาด พูะบาลังกาแพ้เสังแพ้ถั้างบั้บข่มะหาธาดุเจ้าเอิามืออัดธูหูไว้แล้อ ฟังดูเห็บ พิอ่า ได้ยินสูงแตกหุบๆหุบๆบั้บว่า ไฟใหม้ผาสาดพูะบาเมื่อๆ ลังกาแลอ่า อับมาถาบเห้าเถิางภาละบัดบี้แล ถ่ามาบถวางหเทอละพี พุกลืบก่สเดัดบ่ละบอบถวบภาละเห้าบี้ก่อบแล...

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๑ ถวบเป้น "บ่ อาดจะ"

๒ ถวบเป้น "พิว่า"

ถวายหิอละพิ ผูก ๖

ขะไมตัดสะหฺ๑ หิบิ๊ธุธา แจ้งว่าธาฉุะพะบาสอบลักเอาบาวสิดา เมื๊อแห้แล พุะบาธามก่ปู่พ้อมพวกกับด้วย ห้าวพุะบาห้วหูางก็จิ๋ใช้ชา อิวคิดไปเอาด้วย แต่วแปวเป้นธาฉุะบับบากางถวบเพิวพ่ใหไปด้วยสะเพิา ถับว่ารอดลัวภาหอิบแล้วก่เอาหน้วสื และบับขะกางขอวฝาก เอ๋าไป รอดอาฉุะพาสอบข่เอาบาวสิดา ตามถำพุะบาธามสั่วไปบั๋นสู่ปะกางหั๋น แล ธาฉุพะบาสอบก่าวว่าเธาบ่แบ่วด้วยว่างได้แล ตาบใดใจ่ใจว่าเต้ม พื๋นจิ๋ลักเอาเม้งท่างมาก่อนจะลิวไปด้วยว่างได้ฉุะแล เมื๊อใดพุะบาธาม มิถำลั๋ติแผแปวพวางเหมื๊อน้ำสมุดเป้นมารอดจู่เมื๊อวา (๒) ลั๋วภาได้ก็จิ๋ว ลักได้บั๋งบาวสิดาฉุะแล ว่าสั่นบั๋นอิวคิดผู้เป้นถิบใช้ ก่สั่วอำลาภับด้วย ธาพะบาสอบแล้วก่หมื่มารอดเจ๊าแห่วถิบหั๋นแล..... ๒พุะลามมะธาฉุตาม ถำแห่วธาพะบาสอบ หากสั่วมาสู่ปะกางหั๋นแล พุะลามมะธาฉุได้รู้ แล้วก่จิ๋วฉุมบุมมา บั๋งท้าวหั๋วหูางในสักกะละฉุมพุหอิบหั๋มอบมา แล้ว ไห้ลิพิบสะกิบละเสบาหั๋มอบ บ่อากจะถะบะบางบับอ่านได้แล บ่เห้าแต่ถิบสิวางอเห้าบั๋น แม่นว่าสัด ๔ ถิบสอวถิบเห้าเอ๋ไว้แต่ฮุ้วคาวและบิกภาวแก และจอกเฟ้าก่อาสาสู่ถัวสัดแล พุะบาธามก็ห้าวจัดฉุอิวถะเสบา บ่ธะบอบแล้วก่บิกเอาธีพิบไพ่ตั๋ว ปู่แถมบ้าแม่สมุดที่อับจักห้าว(๕)แต่วแปวบั๋งพวางแก่ ๓รอวง บ้าสมุดบั๋นหั๋นแล เมื๊อหัวธะมางจิ๋วจาอิวอาว สิหะบาดถั๋วจักเอาไม้แลตอกถี่หูักหั๋มอบ บั๋นข้าข่อาสาอับแวงแต่๔ อับถิมขึ๋นบั๋นไว้ แก่สัดและถิบหั๋มอบเห็๋น หัวธะมางบ่ใฉ้ถิบหิบ จักบ่ธะมิดบ่ไห้เป้นถิบ หากบ่ธะมิดถิบเห้าใดก่ได้แล ตั๋วถิแต่วถิมเหมื๊อสมุดไป ถั๋วบั๋นสัดห้าหูางและหมางมีพวกบิกหมู่หั๋วหูาง และหมางมีพวกบิกหมู่เสือหมี่อาฉุสี และแรดช้าวสัดวิอใดบ่ไปบ่มีสักติวสัด แล เซิ้นว่าเจ้าบั๋น ถับว่าบิกมาจัดมับก่ว่าข้านี๊แม่นหมู่ ถับว่าหมูมาจัด มับก่

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๑ ถวบเป้น "บะไมตัดสัดถุ"

๒ เบื๊อถวามบ่พวางพ่

๓ ถวบเป้น "แพะห้าวบ้า"

๔ ถวบเป้น "แต่ว"

ว่าข้านี้เฝ้ันบิก (๔) อ่าถั้งนั้นพุะบาธามได้รู้แล้จิ๎งก่าวอ่า ป่าไห้มันจับ
เหมือแผ่นดิน ภูอ่าถั้งนั้นมันลอดจับแขอนปู่ตั้นไม้ปางไม้ และแขอนปู่
เวนเกือมผา และถ้าลุพาตาบเห้าเถิงภาละบักนี้แล บิกภาวแคนั้นถังอ่า
บิกมาจักมันๆ ก่อ่าข้านี้ใส่ไปบ่ได้อ่าถั้งนั้นก่ลอดถาวๆ ปู่ตาบเถิงภาละ
บักนี้แล บิกจอกเห้าก่เลิงบ่ไห้จับดินตาบเห้า เถิงภาละบักนี้แล พุะ
ลามมะธาชุถ้ำติแต่งแปวพอวแผ ข้ามน้ำสมุดไปได้ ๓ ปีปาง ๓เดือน
จิ๎งรอดเมืองลังกาทีบแล บามเมื่อพุะลามมะธาชุติพอวแผห้อวงน้ำ
มะหาสมุด ไปรอดอันนั้นบังมี (๕) เมืองอัน ๑ ชื่อ่าปันนะพูม
มีบ้าพื้นน้ำสมุดที่นั้น ได้บินสูงมีนันนัก เป้นถ้ำจักหื้มลิงรอด
ตินพุะบาปักตะพูม บ่รู้อานุพาบนั้น มีลูกสาวผู้ ๑ ก่ใช้บ้าลูกสาว
ผู้นั้นขึ้นมาดูไห้รู้สู่อัน บาวผู้นั้นก่เบธะมีดเฝ้ันปาตัว ๑ ออกมาดูก่
เหันหัวละมาน ตอกลัก๑ แล่นขึ้น แล่นลิง ๒ใส่ขึ้น ใส่แป มี ๒เรื่อไปูไก
บ้งตกน้ำสมุดปาตัวนั้นเหัน มันก่ได้กินน้ำ ๓เรื่อไก แห่งหัวละมาน ลวด
หิวถับหันแล ถันถ้ำผู้นั้นลิงไปรอดเมืองปักตะพูมแล้ว ก่บอกเล่าอา
ภานหั๊งปวง อันดินหากได้ไปเหันนั้นแก่พุะบาดินพ่อผู้ปะภานหันแล ปู่
บ่นานเห้าใด บาวก่ปะสูกได้ลูกชาวผู้ ๑ พุะบาปัก (๖) ตะพูมก่ใช่ชื่อ
ภุมมานผู้นั้นว่าธัดทะบีอ่าถั้งนั้นหันแล ถ้ำธัดทะบีผู้นั้นก่มีกำลัง
แรงบึ๊งนักเหมือนถ้ำหัวละมานนั้น ก่มีหันแล เหตนั้น ตาแห่งลิงหั๊ง
พูาง ลวดเลิกตาบเห้าเถิงบักนี้แล หินั้นพุะบาธามตอกลัก๔ ดีพวงข้าม
น้ำสมุด ก่บ้าเป้นพูักภาวเป้นหินตาบเห้าเถิงภาละบักนี้แล หินั้น ถัน
สะเพ้าแห่งพ่อค้าหั๊งพูางมา หากหิวเข้าไปในหินั้นลวด ถ้างปู่เสังสั๋ง
ถึมน้ำสมุดไปได้ ๗ ปี ๗ เดือนก่รอดลังภาหีนั้นแท้หันแล ถันว่าไป
รอดแล้ว ก่ตั๊งหับปู่แต่งแปวหมู่ธีพิมไห้ธัดสาดีแล้ว ก่ใช้วอ่ะบิกไห้
เอาจิดหมางเข้าไปว่า ถั้งนี้ ตูหั๊ง(๗)พูางอันเป้นห้าวพุะบาในสักภะ(ละ)
ภูมพูทวีบหั๊งมวนมีพุะบาธามเป้นต้น เป้นปะหาน ก่ดีแต่เหนือน้ำสมุด

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๑ ถวนเป้น "หั๊ก" ๒ ถวนเป้น "ใส่อื๊"

๓ ถวนเป้น "เหื๊อ" ๔ ถวนเป้น "หั๊ก"

ก่เอ้ามารอาลักกาทีบทีบั้นแล้วแล บัดนี้พระบาลักภาจักสู้ธิบกับตูข้า
ยันจะลีรู้อ่า จะสิงบาวสิดาออกมาใหก้วงดีบั้นจา ว่าดั่งบั้นธาชายัน
ว่าธาพะบาสอนก่าวอ่า จะถิหัวเสิกหูวาจุกับแล้ว พงอ่าบ่ธิบไว้ทั้น
ก่อน ธิบอาวบิน ท่านก่ใช่ผู้ชาย แลถิะเธาธาชานี้ ก่ใช่อ่าเป็นผู้บิวา
แลอ่าดั่งบั้นแล้ว ก่ให้หาพิกเผิ ผู้เป็นน้องมาดูเกาะลูใจกเมืองลักกา
พิกพิหวางอ่า เกาะเมืองลักกา แลเกาะมะหาธาตุเจ้าร้างนักหนาเสิง
หุกอันแล อ่าดั่งบั้นทั้นแลดั่งอ่ (๗) อันเป็นผู้ใช้ก่ออกมาธอกเจ้าแต่วา
ดินแล้ว ก่เล่าบังกิจจะห้วมถิะอันธาพะบาสอน หากก่าวแก่ดินสู่ประ
ภาบทั้นแล ถังอ่า อ่ละบิดหนีไปแล้ว ธาพะบาสอน ก่ลวดมีถ่าใกล
มากบักก่พิจาระบาว่า ถ่าอันย่ากิหูางบิกไว้เสิงก่อนพงมาเว้าต่หน้าข้าเสิก
บั้นจา จักข้าเสิงก่ว่าเป็นน้องลวกอับหนี ส่วนว่าพิกพิก่ลวดหนีออก
จากวงลักกาไป ก่บ่ไปทีอื่นก่หนีออกมาหาพระลามมะธาชา ได้พิกพิ
แล้ว ก่ลวดมีถ่าบิงดีสมิได้เมืองลักกาห้วมวงแล ว่าดั่งบั้นทั้นแล พระ
ลามมะธาช ก่ให้ชุมนุมมาบังห้าวพระบาห้างหลาง มวงมาแล้วก่ให้ พิก
พิกูเกาะ แลไชกชู่อัน พิกพิหวางว่า ก อัน (๙) พางหน้าบั้เกาะ
มะหาธาตุเจ้า จักมีมากเกือบจะเสิงติวชะแล ให้แต่งธักสาไห้ธอกหุก
ก้าหุกฝ่างเทิ้น ถังว่าพั้นบั้นไปแล้วมะหาธาตุเจ้าก่ห่างว่า จักได้เมืองลัก
กาแห้บ่สิงไสชะแล ห้วละมาง จิงก่าวว่าหางบินอากาดห้วมวน
ไว้ไห้ข้าธักสาเทิ้น เหนือหน้าแผ่นดินห้วมวน ไว้แก่ห้าวพระบาเสบาอา
มาดห้วมวนเจ้าชู่ดินเทิ้น ว่าดั่งบั้นแล้วห้วละมาง ก่ผนธะมิดฝ่ามือไห้
ไห่งลวบห้วมวนไว้ทั้นแล เหนือหน้าแผ่นดินห้วมวนไว้แก่สัว และดิน
ปู่ธักสาทั้นแล ดั่งพระบาปัดตะหูมบั้น มันผิดใจบ้องว่าลูกสาวมันมาง
หาง บ้องว่าอันได้ดินบ้าะหื้อห้วละมางบามเมือมา (๑๐) ผนธะมิดเป็น
ปามาพ่ะ[๑] เมือพระบาธาม ตอกหักข้ามน้ำไปธอดภาวน้ำสมุดอันบั้น
มันอาดาดชะวงหมั้นว่า พางหน้าหางจักเหันพระบาธาม บามบ่ำบ่ำป่าชะ
แล ว่าดั่งบั้นแล ในวันถ้วน ก บั้น พระบาปัดตะหูมก่ออกมาลักเอา

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๑ ดวมเป็น "บ่ะ"

ພຣະບາຣາມ ໄປດ້ວຽຮູກ້ານດອກບົວໄປໃຊ່[1] ຄອກເຫຼັກໄວ້ ๗ ຊັ້ນຂັງໄວ້ທີ່ຈົ່ມໃກ້ ນາສາດແຫ່ງຕົນແຕ່ງແປງດີນັກ ໃນເມືອງປັດຕະຫຼົມພຸ້ນຊະແລ ດັ່ງພຣະບາ ອັນປູ່ຮັກສາພຣະບາຣາມນັ້ນ ເຂົາກໍຂຸດໃຫ້ເປັນຂຸມແລ້ວ ເອົາໄມ້ແປງໃສ່ທາງ ຂ້ານ ແລະທາງພື້ນແລະພາງບົນກໍ່ແລ້ວດ້ວຽແປ້ນທັງມວນ ແລໃນອັນຄ້ວນ ๗ ນັ້ນ ພໍ່ຄົວທັງຫຼາງເອົາເຂົ້າໄປສົ່ງໃຫ້ແກ່ພຣະບາຣາມພຸ້ນວ່າດັ່ງ (๑๑) ພໍ່ຄົວ ທັງຫຼາງພໍ່ທາດຸ ກໍ່ເຫັນເຈົ້າແຫ່ງຕົນກໍ່ບອກແກ່ທ້າວພຣະບາທັງຫຼາງແລ້ວກໍ່ເອົາ ກັນຖົ່ນທ້ວງທົ່ວທັງມວນຫັ້ນແລ ທ້າວພຣະບາທັງຫຼາງຈົ່ງຖາມພິກພີດຸພິກພີວ່າ ຕາມດັ່ງຂ້າດຸຮຸຣາແຫ່ງຂ້ານີ້ ພຣະບາປັດຕະຫຼົມເອົາເມືອໄວ້ເມືອງປັດຕະຫຼົມພຸ້ນຊະ ແລເທົ້າວ່າບໍ່ຕ້ວງເທື່ອຮີບໄປເອົາເທິ້ນຫົວລະມານກ່າວວ່າຂ້າຈັກໄປເອົາຊະແລ ເທົ້າ ວ່າ ບອກຫົນທາງໃຫ້ຂ້າເທິ້ນ ພິກພີວ່າດີແລເຈົ້າລອງຊ່ຽງນ້ຳອັນນີ້ໄປກ່ຈັກ ເຫັນບ້ວສາລາ ອັນ ๑ ໃຫ່ຽນັກ ດອກບົວດອກໃດແຄວນໃຫ່ຽ ທ່ານຈົ່ງປິດ ດອກນັ້ນເສັ່ງແລ້ວ ເຈົ້າຈົ່ງເຂົ້າໄປຕາມຮູກ້ານດອກບົວນັ້ນ ຫາກຈັກຮອດຊະແລ ຫົວລະມານ ກໍ່ໄປຕາມຄຳພິກພີຫາກບອກ (๑๒) ຊູ່ອັນກໍ່ໄປຮອດເມືອງ ปัดตะหฺมแท้หั้นแล ทิวละมานจิ๋งคะนิ๋งใจอ่าบูธานท่านอ่าไอ้อ่าติกเมืองๆ ใดใหัเป้นเมืองนั้นอ่าดั่งนั้น มันกำเนธะมิดดีนเป้นชาวเมืองเก๋าแก่ผู้ ๑ สัก เท้าไปหั้นแล บังมีบ่าวพฺระบาปัดตะหฺม ๖ คัน พฺระบากใช้ใหัไปเอา น้ำกินตางในเมืองคันพุ้นมาใหัพฺระบากินตาง อ่าดั่งนั้นผู้เก๋าทิวละมานกำ ถามอ่า เจ๋าทฺวานทังสองจะพากันไปใสเป้นอันธีบด่วนนักนั้นจา คัน ใช้ทัง ๖ ก่าวอ่า พฺระบาเจ๋าได้คันถึบทีใด มาบ่ธู้แลใช้ดอกเหฺลักขัง ไว้ในคุ้มใกัผาสาดพุ้นแล ใช้ผู้ข้าทัง ๖ ใหัไปเอาน้ำปาในเมืองคันพุ้น มาใหักินตางว่าอันบา ผู้เก๋าทิวละมานกำจับเอาข้าใช้ ๖ (๑๓) คันนั้นบิใหัเป้นละจอน[2] ไปหั้นแลผู้เก๋าทิวละมานกำเข๋าไปในวางบังมีผู้บิว๖คันอุ้มโหน้ำออกมาเพื่อว่าจักไปตักน้ำเอาเว้ากับมาว่า พฺระบาเจ๋าแห่งเราได้คันถึบ ผู้บิวมีรูบร่างอันงาม บ่มีผู้จักหงบหงมได้แล เสังกางได้มาไว้เป้นผัวแท้นั่ คันว่าท่านปันใหัแก่ข้า กำจะเอาเหตว่ามีรูบอันงามหาผู้ซางในเมืองปัด ตะหฺมที่นี้จักปงบหงมบ่ได้จักคันแล นางทัสองจากันไปตามทางสันนี้

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๑ ถวนเป้น "ใส่"

๖ ถวนเป้น "กะจอน"

ຫັ້ນແລ ບັດນີ້ກໍ່ບ້ຳໃຊ້ຄົນໄປເອົ້ານ້ຳກິນຕ່ວ ໃນເມືອງຄົນໝຸ້ນມາໃຫ້ກິນ (๑๔)
ຕ່ວງເປັນໜ້ຳເສັ້ງຕ່ວງນັກແທ້ນໍ ຫ້ວລະນ່ວນຈ້ຳຖ່ວນວ່ຳເຈ້ົ້ຳຫ້ຳງນ້ຳງທ້ຳ້ສອ
ເຮ້ົ້ງຂ້ຳເຖ້ົ້ຳປູ່ປູ່ເມືອງປັດ:ະຫ້ຳມທ້ົ້ນ ແຂ້ວປູ່ກໍ່ພໍ່ເວ້ົ້ຳ ຫ້ວປູ່ກໍ່ພໍ່ຫ້ຳອກປ່ວນນ້ົ້
ແລ້ວກໍ່ບ່ໍ່ເຫ້ັນຄົນດ້ົບໃສຈັກເທ້ົ້ອແລ ປູ່ຂ່ໍໄປຖ້ນ້ຳຫ້ຳງນ້ຳງແດ່ບ້ຳ້ຈະໄດ້ແດ່ບ່ໍ່ໄດ້ຈ້ຳ
ຜ້ົ້ນ້ຳງທ້ຳ້ ๖ ນ້ັ້ນກ່ວ້ຳຫ້ຳກໄວ້ຊ່ໍອ້ຳງໜ້ຳພ:ະບ້ຳ ເຈ້ົ້ຳຫ້ັ້ນເດ ຜ້ົ້ຊ້ຳງເຂ້ົ້ຳໄປໝຸ້້ນ
ບ່ໍ່ໄດ້ແລ ປູ່ເຖ້ົ້ຳຫ້ວລະນ່ວນວ່ຳ ຖ້ຳ:ັ້ງນ້ັ້ນປູ່ຂ່ໍເປັນແນ້ງມ້ົ້ຕ້ວ້ນ້ຳງຈ້ບ່ຳ້ໄລ່ຂ່ໍເຈ້ົ້ຳ
ຫ້ຳງເຂ້ົ້ຳໄປຖ້ຈ້ມໃກ້ເທ້ົ້ນ ວ່ຳແລ້ວຫ້ວລະນ່ວນກໍ່ເນ:ະນ້ົ້ດເປັນແນ້ງມ້ົ້ຕ້ວ້ນ້ຳງ
ຈ້ບ່ຳ້ໃຫ້ ๑ຂ່ໍເຂ້ົ້ຳໄປຫ້ັ້ນແລຄ້ັນວ່ຳເຂ້ົ້ຳໄປຮ:ດຄ:ກເຫ້ັ:ກອ້ັນຂ້ັ້ງພ:ະບ້ຳຮ້ຳມແລ້ວ
ຫ້ວ:ະນ່ວນກ໋ຖ້ບຄ:ກເຫ້ັ:ກ (๑๕) ອ້ັນຂ້ັ້ງພ:ະບ້ຳຮ້ຳມແລ້ວຫ້ວລະນ່ວນກ໋ຖ້ບຄ:ກ
ເຫ້ັ:ກອ້ັນນ້ັ້ນໃຫ້ເປັນ:ະຈ:ວນໄປແລ້ວກ໋:ະເ:ກເ:ົ້ຳເຈ້ົ້ຳແຫ່ຳ້ງຕ້ົນໃສ່ບ່ຳ້ແລ້ວ ກ໋ພ:ະບ້ຳ
ປ:ະ:ະຫ້ຳມເສ້ັງແລ້ວໝຸ່້ຊຸມອ້ັນ:ຳໃນທ້ົ້ນ້ັ້ນໃຫ້ຕ່ວງສ້ຳ້ງຫ້ັ້ນແລ ທ້ົ້ນ້ັ້ນ:ວ:ເກ້ົ:ເປັນ
ອຸ:ະ:ຸ:ມ້ົ້ນ້ັ້ນມ:ກ:ັ້ນ ຫ້ວ:ະນ່ວນກ໋ແ:ກເ:ົ້ຳເຈ້ົ້ຳແຫ່ຳ້ງຕ້ົນ:ອ:ກຈ:ກ:ວ:ງ
ປ:ະ:ະຫ້ຳມໄປຫ້ັ້ນແລ ເມ້ົ້ອນ້ັ້ນ:ົ:ທ:ບ:ີອ້ັນເປັນ:ຸ:ແຫ່ຳ້ງບ:ງ:ານ:ເນ:ະນ້ົ້ດເປັນ:ຳ
ແລະໄດ້ນ:ກ:ຶ:ເຮ້ົ້ອ๖ ໄ:ແຫ່ຳ ຫ້ວລະນ່ວນ:ວ:ກ ທ້ົ:ຄ້ັບໄດ້:ຸ:ຊ:ງຜ້ົ ๑ ຊ້ົ້ວ່ຳ:ົ:ທ:
ບ:ີນ້ັ້ນ:ໍ່ໄດ້ ດ:ບ:ຸ:ງ ๑ ກ໋ຂ້ັບເໝ້ົ້ອນຫ້ວລະນ່ວນໄປຮ:ບນ້ົ້ແ:ງເໝ້ົ້ອນ:ັ້ງຫ້ວ:ະ
ນ:ງນ້ັ້ນ ົ:ທ:ບ:ີ:ໍ່ຮ້ອ:ວ່ຳ:ຸ:ບ່ໍ່:ົ:ໄ:ເ:ົ້ອໃ:ເ:ົ້ອໃ:ພ່ໍ່:ຸ:ຜ້ົ້ຊ້ົ:ວ່ຳຫ້ວລະນ່ວນ:ຸ:
ເ:ົ້ອ:ົ:ນ:ຸ:ງພຸ້:ນ:ຳ:ັ:ນ:ັ້ນ ກ໋ (๑๗) ຈ້ົ:ບ່ໍ:ຮ້ອ:ຈ:ວ:ວ່ຳ:ັ:ນ:ັ້ນຫ້ວລະນ່ວນໄ:ບ້ົ:ນ
ເ:ົ້ກ:ົ:ຜ້ົ:ນ:ັ້ນ:ຮ້ອ:ວ:ວ່ຳ:ັ:ນ:ັ້ນ ຈ້ົ:ຖ:ນ:ຸ:ໃ:ຮ້ົ:ຮ:ູ:ຜ:ູ:ອ:ັ:ນ:ຮ:ຸ:ວ:ວ່ຳ:ເ:ັ:ນ:ຸ:ແ:ກ:ັ:ນ:ແ:ທ:ະ:ເ:ລ
:ົ:ທ:ະ:ບ:ີ ກ໋:ຈ:ຍ:ວ:ໃ:ຫ:ວ:ໍ ພ:ໍ່:ແ:ຫ:ຳ:ຕ:ົ:ນ ກ໋:ບ:ອ:ກ:ບ:ັ:ກ:ິ:ຈ:ະ:ກ:ານ:ທ:ັ:ນ:ວ:ນ
:ົ:ນ:ໄ:ວ:ໍ:ແ:ກ:ໍ:ຄ:ົ:ນ:ກ:ັ:ບ ດ:ວ:ງ:ຫ:ວ:ລ:ະ:ນ:ວ:ນ:ອ:ັ:ນ:ເ:ປ:ັ:ນ:ພ:ໍ່ ສ:ູ:ປ:ະ:ກ:ານ:ທ:ັ້:ນ:ແ:ລ
:ົ:ທ:ະ:ບ:ີ:ກ:ໍ:ໃ:ຫ:ວ:ໍ:ພ:ໍ່:ແ:ຫ:ຳ:ຕ:ົ:ນ:ຂ:ໍ:ສ:ິ:ມ:ນ:ະ:ກ:ານ:ລ:ະ:ວ:ະ:ພ:ໍ່:ແ:ຫ:ຳ:ຕ:ົ:ນ:ແ:ລ:ວ ພ:ະ:ບ: າ:ຣ:ານ
ກ:ັ:ບ:ຫ:ວ:ຣ:ະ:ນ:ວ:ນ:ຈ:ຳ ພ:ອ:ມ:ກ:ັ:ນ:ໃ:ຫ:ັ:ຣ:ົ:ກ:ທ:ະ:ບ:ີ:ກ:ຸ:ມ:ນ:ວ:ນ:ກ:ິ:ນ:ເ:ມ:ືອ:ງ:ປ:ັ:ດ:ຕ:ະ:ຫ:ຸ:ມ:ທ:ີ:ນ:ັ:ນ:ຫ:ັ:ນ:ແ:ລ
ຫ້ວ:ະ:ນ:ວ:ນ:ເ:ອ:ົ:າ:ພ:ະ:ບ: າ:ຣ:ານ:ຂ:ຶ:ນ:ມ:ານ:ວ:ານ:ກ:ໍ:ານ:ກ:ໍ:ານ:ອ:ອ:ກ:ບ:ົ:ວ ກ:ໍ:ານ:ຣ:ອ:ດ:ທ:ັ:ບ:ຫ:ູ:ວ:ງ:ອ:ັ:ນ:ເ:ປ:ັ:ນ
ທ:ີ:ປ:ູ:ຂ:ອ:ງ:ຕ:ົ:ນ:ແ:ລ້ວ ກ:ໍ:ຊ:ຸ:ມ:ນ:ຸ:ມ:ນ:ານ:ບ:ັ:ງ:ເ:ສ:ນ:າ:ອ:ານ:ານ ທ:ົ:າ:ວ:ພ:ະ:ບ:າ:ທ:ັ:ງ:ຫ:ູ:ງ:ນ:ານ:ພ:້:ອ:ມ:ກ:ັ:ນ
ຕ:່:ວ:ງ:ຂ:ໍ:ອ:າ:ສ:າ:ບ:ໍ:ໃ:ຫ:ັ:ນ (๑๗) ເ:ກ:ືອ:ງ:ໃ:ຈ:ສ:ັ:ກ:ອ:ັ:ນ:ແ:ລ ພ:ະ:ບ:າ:ຣ:ານ:ກ:ໍ:ານ:ວ:ວ:ວ:ວ:ານ:ວ:ານ:ກ:ານ:ອ:ັ:ນ:ນ:ີ:ນ:ີ:ຫ:ານ:ກ
ເປັນ:ານ:ແ:ຣ:ໍ:ງ:ເ:ຮ:ົ:ານ:ແ:ລ:ອ:ັ:ນ:ຈ:ັ:ກ:ລ:ັ:ບ[ฉ] ກ:ັ:ບ:ດ:ວ:ງ:ຣ:ານ:ພ:ະ:ບ:ານ:ສ:ອ:ນ:ນ:ີ:ໍ ເ:ປ:ັ:ນ:ນ:ັ:ກ:ແ:ກ:ໍ:ເ:ຮ:ົ:ານ:ແ:ລ
ຫ:ົ:ວ:ພ:ະ:ບ:າ:ເ:ສ:ນ:າ:ອ:ານ:ານ:ກ:ໄ:ປ:ຫ:ານ:ທ:ັ:ງ:ມ:ວ:ນ:ຫ:ານ:ກ:ແ:ປ:ງ:ຫ:ິ:ນ:ທ:ານ:ງ ໃ:ຫ:ັ:ແ:ກ:ໍ:ເ:ຮ:ົ:ານ:ມ:ານ:ຣ:ອ:ດ

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๑ ຄວນເປັນ "ກໍ"
๖ ຄວນເປັນ "ເທ໊ອ"
ฉ ຄວນເປັນ "ຣ:ົ:ບ"

ลัวกาทีบท้าวพระยาทังมวงก่ได้ชื่อว่าใส่ใจอาสาแก่เราแล้วแล ทีนั้นพระลัก
จิงไหว้อ้ว่า ถ้งคำทังมวงหากเกิดเปังเสิกสันนี้เปังเพาะข้าแล ในเมื้อ
มะหาธาตุเจ้าให้ข้าปู่เฝ้านางสิดาอันนั้น ถ้งข้าบ่ละเสังกบ่เสังนาง
สิดามูนละจะเกิดเปังเสิกก่เหดข้าพ่อๆแล เหดนั้นข้าก่ขอาสาพ่อๆแล
ว่าถ้งนั้นแล้วพระยาจิงให้ทะบูอันถิบ (๑๒) ได้แต่ทิสาปาโมกละอาจาบ
นั้นแก่พระลักแล้ว ก่ใส่เอ้าไปสู่สำนักธาพะนาสอน ในอันพุ่งนี้เราทัง
หลายจะได้อิบชะแล ว่าถ้งนั้นธาพะนาสอนจิงให้ถิบ[1] ผู้นึงชื่อว่าอินทาชิด
ถือหอกเหล้มนึง ชื่อว่าโมกละสัก ออกมาอิบกับด้วงพระลักทั้งแล อิน
ทาชิดชักหอกใส่พระลัก พระลักก่บิงทะบูไปขามดงอกับ ทะบูก่ไป
ถือกอินทะชิดก่ตาม บัดนั้นหอกแห่งอินทาชิดก่จับเหนือบ่าแห่งหัวละ
มาน สูงพงเอาขุดันหอนนั้นแล้ว มะหากะสัดทัง ๖ ก่บิงกันไปมาแล
ปันแห่งธาพะนาสอนก่บ่ถือพระยาสักเหล้มแล ก่ดิกเหนือแผ่นดินก่
ลอดเกิดเปังใบก้อยทังหลายในเมือๆ (๑๗) ถิบเราหนี้แล ปันแห่งพระ
ยาธามบิงไปถือธาพะนาสอนหัวกุดไปแล้ว ก่ออกแหงขามดงอนั้น
แผ่นว่าถือภาวถินก่เหาแผอไปเปังธูปู่บ่ตางแล เมื้อนั้นเทอะดาและภุม
พันถันทะนักและถุดนากทังมวน ก่เอากันมาดูบ้างมะหาขุดทะมากหนักแล
เทอะดาทังหลาง(ทัง)มวน ก่ปาถนาให้พระยาธามแผ้ดู่ถิงทั้งแล เหดว่า
ธาพะนาสอนได้กะทำบาบ ๖ ปะการหนัก ถือว่าได้กะทำมิดสาจาน
กับด้วยผังพระยาอิน ถือว่านางสิดาเมื่อเปังผังพระยาอินที ๑ แล อัน ๑
นั้นท่านเมื่อลักเอานางสิดาที ๑ แล แผ่นถ้งนั้นก่ดี (๒๐) ธาพะนา
สอนก่บังบ่อ่อนบ่ยอมแล เถิงภาละเมื่อถวนถุงเสิกต่างถินก่ปู่ก่อนทั้ง
แล พระลามมะธาชูจิงถามพิกพีว่า ปันบอกนี้ทะบูเรานี้แผ่นว่า
บิงไปถือผู้ใดก่ดี แผ่นว่าภุมพันถันทะนักฤดนากถ้งนั้นก่ดี ก่บ่ห่อนได้
บังชีวิดสักถินแล ถ้งธาพะนาสอนนี้ก่บ่ใช่ว่าเปังถินทิบเท้าปะกอบ
ด้วงเตชะธิดทีสิดถงอชะแล เหดถ้งธือว่าบ่ตางนั้นจา [2]พิกขุเล้าให้ผู้
ข้าฟังว่า ตับบ่ระผมสอนก่าวเว้าว่า ธาพะนาสอนนี้จักตางด้วง

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๑ ถวนเปัน "ถิน" ๒ ถวนเปัน "พิกพี"

ຫອກດາບແລະປືນໄຟແຫ່ງຜູ້ ໃດໃນໂລກນີ້ບໍ່ມີແລ ດ້ວຍມີແທ້ແລຜູ້ ໃດມີຣິດ (๖๑)
ທີ່ອານຸພາບມາກຫາກໄປເອົາມາບັງປືນເຫຼັ້ມຊື່ວ່າທັດສະພິນກ່ວ່າ ວະຊິຣະກ່ວ່າ
ຫາກເປັນປືນກັບໂລກບັງຈົມຢູ່ພື້ນນ້ຳມະຫາສມຸດ ຈອບປູ່ຂອບຈັກກະວານກ້ຳ
ໃຕ້ພຸ້ນແລ ບັງມີບັກຜູ້ນຶ່ງມີອານຸພາບມາກນັກ ຄັນມັນປາກກິນຊຶ່ງສັດທັ້ງຫຼາຍ
ເປັນຕົ້ນວ່າ ຮາຊສີ ເສືອໂຄ່ງ ໝີ ແລແຮດ ຊ້າງທັ້ງຫຼາຍ ປູ່ໂກໄດ້ຮ້ຽໂບດ
ກໍບ່ອາດຈະຄະນະນາຈະຈັບປູ່ໄດ້ສັກຕົວກໍປົວເຂົ້າປາກມັນ ຈັກກິນປາ ມັນກໍອ້ຳ
ປາກນັກໄວ້ເໜືອນ້ຳປາຕົວໃດແມ່ນປູ່ໂກໄດ້ຮ້ຽໂບຊຸນະ ກໍໂຫຼເຂົ້າປາກມັນສ້ຽງ
ແລ ຜູ້ ໃດຈັກອາດຈັກໄປເອົາໃນທີ່ນັ້ນໄດ້ແທ້ແລ ວ່າດັ່ງນັ້ນ ຂ້າຈັກເຜຣະນິດຕົວ
ຂ້າ (๖๒) ໃຫ້ເປັນເຜິ້ງແຕ່ງຕົວ ๑ ແລ້ວຈັກປົວເຂົ້າປາກມັນແລ້ວຈະຈັບປູ່
ຫວ່າງແຂ້ມັນກ່ອນຫັ້ນແລ ວ່າດັ່ງນັ້ນຫັ້ນແລ ຫົວຣະນາງກໍໄປກະທຳດັ່ງນັ້ນ
ແທ້ ຄັນວ່າເອົາໄປຄ້າງປູ່ຫວ່າງແຂ້ ຄ່ຽໄຕ່ໄປອອກໄປທາງງ່ອນຄົ້ນແລ້ວ
ກໍເອົາມືມັນຫຍ່ວາມຄໍບັກບີບຮັດໄວ້ຄືດັ່ງຈັກແຕກນັ້ນ ບັກຜູ້ນັ້ນຫາຫ້ຳອັນຈັກເປ້ຍ
ສັ່ງບ່ໄດ້ກໍຮ້ອງຕ່ຽປູ່ວ່າກວ່າກຫັ້ນແລ ຜິວ່າຈະໃຫ້ມັນຕ່ຽກໍຕ່ຽງແທ້ແລ ເທົ່າ
ວ່າມັນເປັນບັກປູ່ກັບໂລກປູ່ຮັກສາປືນຫຼວງເສັ້ງ ກໍບ່ຄວນຈັກໃຫ້ມັນຕ່ຽງແລ ຫົວ
ຣະນາງກໍຂບາບ[1] ບັກຕົວນັ້ນໃຫ້ອ່ອນໃຫ້ໂຍນແລ້ວຈົ່ງກ່າວວ່າ ພຼົ້ມມະຣາຊເຈົ້າ
ໃຫ້ກຸມາເອົາປືນເຫຼັ້ມຊື່ວ່າທັດສະພິນ ອັນນຶ່ງປູ່ຮັກ (๖๓) ສານີ້ແລ ນຶ່ງຈັກ
ໃຫ້ກຸບ່ຈາ ຄັນວ່ານຶ່ງບັງບ່ໃຫ້ແກ່ກູດັ່ງນັ້ນຊິ ວິດທ່ານກໍທ່ຽງວ່າຈັກສ້ຽງໃນວັນນີ້
ຊຸະແລ ບັກຕົວນັ້ນກ່ວຕ່ຽງກໍກ່າວວ່າຂ້າຈັກໃຫ້ແລ ຂໍເຈົ້າກູໄວ້ ຊີ ວິດແກ່ຂ້າເທີ້ນ
ວ່າດັ່ງນັ້ນແລ້ວ ຫົວລະນາງກໍໄປຖອດເອົາປືນເຫຼັ້ມນັ້ນ ນ້ຳສມຸດກໍແຫ້ງບົກລົງ
ເຖິງຝັ່ງກ່ວ່າໂຫຼເຂົ້າຮູປືນເຫຼັ້ມນັ້ນແລ ພລາມມະເຈົ້າຈົ່ງຖາມພິກພີ່ວ່າໃຫ້ຫົວ
ລະນາງໄປເອົາປືນກັບບັກບັ້ງໄດ້ບ່ໄດ້ ພິກພີ່ວ່າມະຫາຣາຊເຈົ້າໃຊ້ຄົນໄປດູນ້ຳ
ສມຸດກໍລົງໄປເກິ່ງຝັ່ງແທ້ ຄົນໃຊ້ກໍໄຫວ້ພຼະບາຣາມວ່າ ຕາມອັນຕົນຫາກ
ໄດ້ເຫັນນ້ຳບົກລົງເກິ່ງຝັ່ງນັ້ນຫັ້ນແລ ພຼະບາຣາມກໍມີຄວາມຍິນດີຫັ້ນແລ ປູ່ບ່ນ່ານ
(๖๔) ເທົ່າໃດ ຫົວລະນາງກໍແຍກປືນເຫຼັ້ມນັ້ນມາຕັ້ງໄວ້ຊ້ອງໜ້າພລາມມະຣາຊ
ຫັ້ນແລ ພຼະບາຣາມກໍໃຊ້ໜັງສືບອກແກ່ຣາພະບາສວນວ່າ ໃນວັນຖ້ວນ ๗

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๑ ຄວນເປັນ "ຂນາບ"

ໜ້ານີ້ເຮົາຈັກໄປຣົບກັບດ້ວງກັນເລົ້າຊະແລ ວັນຖ້ວນ ๗ ນາຣອດແລ້ວຣາພະ
ນາສວນກໍເນລະນິດຕົນໃຫ້ສູງພຽງເຂົ້າບຸຄັນທອນ ເໝືອນດັ່ງຣິດທະກອນແລ້ວ
ພຣະບາຣາມກໍຈັບເໜືອບ່າແຫ່ງຫົວຣະນານແລ້ວ ກໍເອົາປົ້ນເຫຼ້ມຊື່ວ່າທັດສະພິນ
ນັ້ນກໍລົບກັບໄປນາຫັ້ນແລ້ວ ສ່ວນພຣະບາຣາມກໍເອົາເຫຼ້ມຊື່ວ່າທັດສະພິນນັ້ນບິ
ຣາພະນາສວນກໍຕາງແຜ້ຫັ້ນແລ ຄັນວ່າຣາພະນາສວນຕາງໄປແລ້ວ ພລາມ
ນະຣາຊກໍໄດ້ປະຈົນແພ້ບັງເມືອງລັງກາທິບທັງນວນອັນ (๒๕) ກວ້າງໄດ້
๕๐๐ ໂยຊນະແລ້ວ ກໍແຕ່ງພິກພີອັນເປັນນ້ອງແຫ່ງພຣະຣາພະນາສວນນັ້ນໃຫ້
ກິນເມືອງລັງກາແຜ້ແລ ສ່ວນຕົນກໍເອົາພຣະລັກແລະນາງສີດາກັບທັງໝູ່ອິພິນແລະ
ທ້າວພຣະບາທັງຫຼາງນວນ ໄຕ່ຂ້ອຍ້ານນ້ຳສມຸດດ້ວງລ່ວງກັບວັນຄືນບ່ໍ່ນານເທົ່າໃດ
ກໍນາຣອດບ້ານເມືອງແຫ່ງຕົນກໍມີວັນນັ້ນແລ ຄັນວ່ານາຣອດບ້ານເຖິງເມືອງແຫ່ງ
ຕົນແລ້ວ ຫຼັ້ນນະຫ່ລະສິບ ๗ ວັນ ๗ ຄືນ ກໍປົ່ງຣາຊທານລາງວັນໃຫ້ແກ່
ທ້າວພຣະບາທັງຫຼາງຊູ່ຕົນແລ້ວ ກໍສົ່ງເມືອຫາບ້ານຫາເມືອງແຫ່ງເຂົ້າກໍມີຫັ້ນ
ແລ ເມື່ອພາງລຸນພຣະບາຣາມກໍມີຣາຊຮ່ຳເພິງດັ່ງນີ້ ເມືອງກຸຣຸຣັດຖະນະຄອນ
ທີ່ນີ້ກໍເປັນອັນເຕັມໄປດ້ວງຜູ້ຄົນນາກຫຼາງນັກ (๒๖) ຄວນບ້ານຫາທີ່ອັນກວ້າງ
ຂວາງເປັນມັ່ງຄະລະເທົ້ນ ຮ່ຳເພິງສັນນີ້ແລ້ວຈົ່ງເອົາປົ້ນເຫຼ້ມຊື່ວ່າທັດສະພິນ
ພຣະບາກໍອະທິຖານເສັ່ງແລ້ວ ກໍບົ່ງຂຶ້ນໄປຫົນເໜືອແລ້ວສ່ງຕາວັນຕົກແລ້ວ ກໍ
ໃຫ້ຫົວຣະນານເອົາສັບພຽງໃຊ้[๑] ຝ່ານືສ່ງໄປຕາມປົ້ນເຫຼ້ມນັ້ນ ຄັນວ່າປົ້ນເຫຼ້ມ
ນັ້ນຕົກທີ່ ໃດກໍເປັນໄຊງາພົນແລ້ວ ເຮົາຈັກສ້ານ້ານແປງເມືອງທີ່ນັ້ນຊະແລ
ທ່ານຈົ່ງເອົາດງສັບພຽງໜີ ໄປໄວ້ທີ່ນັ້ນເທົ້ນ ວ່າສັນນີ້ແລ້ວປົ້ນເຫຼ້ມຊື່ວ່າທັດ
ສະພິນກໍໄປຕົກເມືອງລະໄວ້ແລ ຫົວລະນານກໍສ່ງ๗ໄປດ້ວຍປົ້ນ ຄັນວ່າຕົກຫົວ
ຣະນານກໍຣອດ ນັນກໍເອົາດງສັບພຽງໄປໄວ້ເໜືອທີ່ນັ້ນບ້ານຕາບເທົ້ານ້ານກາລະ
ບັດນີ້ (๒๗) ແລ ພລາມນະຣາຊກໍບົກຣີພິນໜີ ໄປຕາມຫາງນາ[๖] ໄດ້ເດືອນ ๑
ຈົ່ງຣອດທີ່ປົ້ນທັດສະພິນຕົກ ຫົວຣະນານກໍເອົາຫາງນັນກວາດຕົ້ນໄມ້ແລເກືອ
ເຂົ້າເສັ່ງໃຫ້ໝົດດີ້ງານ ເປັນດ່ັ່ງຂ່ວງມະຫາເຈດີ ໄວ้ຄ้ຳພຣະບາຣາມນັ້ນອັນເປັນ
ເຈ้ົ້ານ້ານ້ານ້ານ ພຣະບາຣາມກໍນາຣອດແລ້ວຈົ່ງຖາມຫົວຣະນານວ່າ ภา
ລະເມືອທ່ານຈະແຜ้ວຖາງນັ້ນ ບັງຫາວັນຫາບານອັນເປັນມັ່ງຄະລະນັ້ນຈາ ວ່າ

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๑ ຄວນເປັນ "ໃສ່"

๖ ຄວນເປັນ "ໄປຕາມທາງ"

ດ້ວຍອັນຫົວອະນານໃຫວ້ວ່າ ຂ້າກໍບໍ່ໄດ້ຫາວັນແລຍາມອັນຝັນໃຊ້ມ້ວງຄະລະສັກ
ອັນແລ ຂ້າກໍກວາດແຜ້ວຕາມກຳລັງແຫ່ງຂ້າປາກໃຫ້ສັບພ້ຽບໄວ້ຖ້ານະຫາຣາຊ
ເຈ້ົ້າ ແລວ່າດ້ວງນັ້ນ ພລານມະຣາຊກ່າວ (໒໗) ວ່າບໍ່ຫາວັນຫາຍາມ
ດີກ່ອນພຽບກວາດແຜ້ວສັນນີ້ ບໍ່ຝັນໃຊ້ມ້ວງຄົນແລວ່າດ້ວງນັ້ນ ກໍລອດບໍ່ຕ້ົ້ງປູ
ທີ່ນັ້ນກ່າວເຊ້ົ້ງເສນາອາມາດທ້ັງຫຼາງ ວ່າໃພດູຣາເພ້ົ້ອນທ້ັງຫຼາງທີ່ນີ້ເຮົາກໍ
ຄວນລະເສັ ແລ້ວວ່າດ້ວງນັ້ນເທດນັ້ນຈ້ົ້ງໄດ້ຊ້ົ້ວ່າເມ້ົ້ອງລະໄວ້ ວ່າດ້ວງນັ້ນມາຕາບ
ເທ້ົ້າເຖ້ົ້ງກາລະບັດນ້ົ້ແລ ພລານມະຣາຊກໍເອົາຣິພົນຂ້ົ້ນມາຕາມແມ່ນ້ຳ
ກໍຫ້ຽງເຫັນ ບ້ັງຖານະເທດທ້ີ ๑ ງານກໍໃຫ້ສ້ົ້າງແປງເປັນເມ້ົ້ອງດ້ວງພ້ຽນ ໄວ້ຖ້ຳ
ມະຫາຣາຊເຈ້ົ້າເປັນດ້ັ້ງວິສຸກັມມະເທວະບຸດ ຫາກມາເນຣະມິດໃຫ້ນັ້ນແລ
ລວດໃສ່ຊ້ົ້ວ່າພິດສະໜູໂລກ ວ່າອັນຫ້ັ້ນແລ ແລ້ວລວດບົກໜ່ຣິພົນລ່ອງໄປ
ຕາມແມ່ນ້ຳ ກໍເຫັນເຖ້ົ້ງແມ່ນ້ຳມາປະ (๒๙) ສົບກັນລວດບ້ັງປູ່ທ້ີນັ້ນເທດວ່າ
ຫ້ຽນມະຫໍຣະສົບ ๗ ວັນ ๗ ຄືນ ບ້ົ້ງສຸກຂະເສ້ົ້ນນັກເໝ້ົ້ອນດ້ັ້ງເມ້ົ້ອງຟ້ຳຕາ
ວະຕ້ົ້ງສາສວັນເທວະໂລກນັ້ນແລ ຖານະທ້ີນັ້ນລວດໄດ້ ຊ້ົ້ວ່ານະຄອນສວັນຕາບນັ້ນ
ມາເຖ້ົ້ງກາລະບັດນ້ົ້ແລ ພຣະບາຣາມຈ້ົ້ງຫາຜູ້ມ້ົ້ອາບຸມາຖາມດູບ້ັ້ງຖານະທ້ີອັນ
ຄວນສ້ົ້າງແປ່ງເມ້ົ້ອງຝັນມ້ວງຄະລະນັ້ນ ຜູ້ມ້ົ້ອາບຸເປັນອັນແຣກຄົນທ້ັງຫຼາງໃຫວ້
ວ່າ ຂ້າແດ່ມະຫາຣາຊເຈ້ົ້າແຕ່ກ່ອນປູ່ມ່ອນ[1] ຂ້າເຖ້ົ້າສ້ັ່ງໄວ້ວ່າ ບ້ັ້ງມີ ໂພນອັນ ๑
ຄວນອັດສະຈັນມາກນັກບ່ໄກແຕ່ນ້ົ້ເທ້ົ້າໃດເທ້ົ້າວ່າບ້ັ້ງ(ມີບັກ)ຜຸ ๑ ຊ້ົ້ວ່ານັນທິຣາຊມ້ີໜຸ່
ບັກໄດ້ພັນໜ້ົ້ງເປັນບ່ອິວານປູ່ຮັກສາໂພນທ້ີນັ້ນແລ ທ້ົ້າວພຣະບາຕົນໜ້ົ້ງໄດ້ຟັນ
ໄປຈົບແພ້ບັກຜຸ (๓๐) ນັ້ນແລ້ວ ແລະສ້ົ້າງບ້ານແປງເມ້ົ້ອງປູ່ທ້ີນັ້ນຫາຄ່ຳກ້ັ້ງວົນ
ບ່ໄດ້ແລ ຕາມປູ່ເຖ້ົ້າໜຸ່ຂ້ານ້ັ້ງສ້ັ່ງໄວ້ວ່າສັນນັ້ນຫັ້ນແລ ພລານມະຣາຊໄດ້ຮູ
ແລ້ວ ກໍເອົາໜຸ່ຣິພົນສະກຸລະເສນາອັນຝັນປະທ[2]ອິວານ[1] ທ້ັງນວນ ບ້ັ້ງລ້ົ້ງ
ໄປໂພນທ້ີນັ້ນແລ້ວ ກໍເອົາທະນູອັນຊ້ົ້ວ່າສະຫັດສະຖານະທະນູອັນທ້ິສາປາໂນກ
ຂະອາຈານໃຫ້ແກ່ຕົນນັ້ນເຂ້ົ້າໄປປູ່ທ້ີໜ້ົ້ງແລ້ວ ກໍ້ົ້ງບັກຜຸ້ຊ້ົ້ວ່ານັນທິຣາຊນັ້ນມັນ
ກໍ່ຳງໜ້ີກັບດ້ວງບ່ອິວານນັ້ນ ກໍໜ້ີ ໄປທ້ິສະຫົນວັນອອກກັບຂ້ົ້ນຫົນເໜ້ົ້ອເມ້ົ້ອງ
ລະໄວ້ນັ້ນຫັ້ນແລ ມັນອົດທ້ົ້ອນັກໃຫ້ບັກໄປຫາສ້ົ້ມມາກິນຫັ້ນແລ ດ້ວງເຕຊ

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๑ "ມ່ອນ" ບ່ເຂ້ົ້າໃຈ
๒ ຄວນເປັນ ປາທະປຣິຈາ

ป็นหัดสะพิบไปตักเม็ดอาละไว้ห้นบ ขนาดสัมหิ (ฆ๑) บั้นหัวมอบลอด
หวางเสังสัวงแลธาดุบักบ่ได้กินสัมกลอดท่าวตางไปในหิบั้นหั้นแล บัก
หัวหูางอับบ่ธิวางบั้นกไปดอดเอาไม้มาถุมพ่อางกเอาหินเอาดินมาถุม ลอด
เกิดเปันดงได้ชื่อว่าบันหิธาดุตาบเห้าภาละบัดนี้แล พลามมะธาดุกตั้งปู่
สัางบ้านแปางอางหิบั้น ปาภางกำแพางอางแล้วด้องหินและหาดห้าว
ปะภางหห่ำหูางหห่เลิงเปันอับหมั้นถิงดีงามเปันดังเมธะมีดบั้น กด้องเตดุะบุบ
แห่างพลามมะธาดุหาหิ่จะปางบหงมบ่ได้ กปู่ในธาดุสิมบักหิบั้นกลอดได้ชื่อว่า
อาบุดทิบาแลอ่าไอ้เมือหน้าสิบเชั้นลูกเชั้นหูางเหัน เอ้าใจชื่แถมกี (ฆ๒) อายุกษัย
ดีผ่อนไปกดีบังเมืองหิบั้น จักเปันพาธาห่านจักเปันอิงอินหาบะดุะแล
เมือพางลุนมานี้ ธงกชื่แถมว่าสีอะบุดทิบา อ่าดังบั้นบ้านเมืองหิบั้น
มาบุดทะกันมัง บ่ได้ปาบสักกาละดุนพูทิบหัวมอบ มีสมุดเปัน
แดนกมีหั้นแล พะลามมะธาดุ มีนางนาดสนิมหัวหูางได้ ๑ฆ๐๐๐
นาง มีนางสีดา เปันแก่กว่านางหัวหูางหั้นแล เมือบั้นนางสีดา
กหิงคับแก่แล้อ บังมีในวัน ๑ พระยาถามก่อยกไปปักหักอินแวดเมืองา
อาบุดทิบาธาดุหานีดังบั้น นางนาดสนิมหัวหูางมอบปู่พางหูังจากับ
ว่าดังธาดุธาพะบาสอบ สั่งว่ามีธิดหิเดดุอานุพาบ แลมีรูบโสมอัน
(ฆ๓) งามบิงนัก หาดินในโลกนี้จักปางบหงมบ่ได้อ่าบั้นนา เราก
บ่ได้เหันสักดินแล เห้ามีแต่นางสีดาเจ้าอันเปันอักคะธาดุเทวี ได้
เหันผู้ดงอแล ดังนางสีดาก่าวอ่า ดังธาพะบาสอบนี้ กหากมีรูบโสม
อันงามเปันดังนางหัวหูางได้รู้แห้แล นางหัวหูางจิงก่าวอ่าดะพระ
เทวีเจ้าจิงแต้มรูบธาพะบาสอบ ใหัวุฮ้าหัวหูางได้เหันก่อนเหิ้น ว่า
สันบั้นแล นางสีดาก่แต้มใดุ่เปันหินอันมีพั้น ถันทุอันหอม
ถวนละเมาะอาใจแล้อ กเอาบิ้นใหันางหัวหูาง ลางพ่อางก่าวอ่า
งามแห้แลหม่ อ่าดังบั้นนางหัวหูางกบ่ได้เหันด้วนหน้ากันมิว๑ ทุก
(ฆ๔) ถินเหื่อ เมือบั้นพระลามมะธาดุกกับมาจากปะหักอิน อ้อมอางแล้ว
กขึ้นสู่ปาสาดมาจวบ รูบอันบั้นมุดบ่หันกเอาใดุ่เอ้าไว้ใต้ธาดุอาดสนา

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๑ ถวนเปัน "หมิด"

ทั้งแล ถังพลามมะธาถมารอกแล้ว ก็ขึ้นบ้ำเหนือฮาสนาอัน
นั้น ส่วนธาพะนาสวน อันนางสิถาหากแต้มใจ่แป้นหินไว้นั้น ก็ปาก
ขึ้นก่าวว่า เจ๊อมะหากะสัดถั่งกันพมามาบ้ำบินหิวกันสัมนี้จาว่านั้นแล้ว
พะยาธามก็ให้บิกเอาฮาสนาอันนั้นออกมาแล้ว เหันบ้ำรูบธาพะนา
สวนอันนางสิถาหากแต้มใจ่แป้นหินไว้นั้น พะยาธามจึ่งถามว่าใผ
มาแต้มรูบนี้จา นางนาดสนิมหัวหูางก่า(อ)ว่านางสิถาแต้มแล ว่าถั่งนั้น
พะยา (๓๔) ธามก่ำงดแล้นให้แก่นางสิถามากนักว่าภูไปปอางเอามึางนาง
ได้หูางปีหูางเถือนจิบหางไพ่ใท ช้าง ม้า ข้าถินภูมากมางแล้วจึ่งได้มึาง
ถินมาแล บัดนี้นางพมามารักฮู้เหิ็ยผิว มาแต้มรูบไว้แยงสันนี้จา ว่าถั่งนั้น
พะยาธามก็ให้พวกข้าถินเอานางสิถาออกไปเพื่อว่าจะข้าเสังหั้นแล ใน
ภาละนั้นพะลักใหว้พะยาธามว่า ข้าแด่มะหาธาชเจ้าถั่งนางสิถานี้
เป้นผู้บ่รู้ถุนแห่างมะหาธาชเจ้าแล ทังตัวข้าผู้เป้นน้องนี้แล เหถ
ถั่งนั้นข้าจักอ่อาสาไปข้านางสิถาถ้วมีแห่างข้าแล ว่าถั่งนั้นแล้วพะลัก
ก็เอานางสิถาออกไปสู่ป่าช้าผีถิบ ผื่อนั้น (๓๕) นางสิถาก็หางถับแล
พะลักขานว่าข้าอ่อาสา(ข้า)นางสิถานี้ถ้วม มีแห่างข้าว่าสันนี้ ก็เพาะ
เหถว่าพะลักมีถวามอินดูกะธุนานางสิถาถั่งนั้นแล ปะภาบ ๑ ก็
ถ้วงอานุพาบบุนสักน้ำ ลูกอันบ้ำปู่ในท้องนางสิถาอันใด พ่ำเผ้ามาแต่
อะเนกะชาดหินหูางเหถ นั้นพะลักจึ่งก่าวแก่นางสิถาว่า ข้าอ๋ กะธุนา
พีแล พีบ้ำจักธักสาถินได้บ่ให้ใผรู้ในเหันตัน บ้ำจักได้บ่จา นางสิถา
ก่าวว่า ถันว่าเจ้าน้องบ้ำจักกะธุนาข้าแท้ถั่งนั้น ข้าก็หากจักธักสา
บ้ำตันแห่างข้า บ่ให้ใผเหันสักถินแลถ้วงเตาะบุนแห่างบุกละละหัวสอง
เผ่าลูกนั้น อินทาทิธาชก็มาเนระมิกเป้นหมาตางถ้อหึางตาง (๓๗) ใหม่ๆ
พะลักก็เอาดาบฟันหมาถ้อนั้น ให้ดาบเป้นเลือดแล้วก็เอาเมื่อสำ
แดงให้ปากิดแก่พะยาธามอันเป้นพีแห่างถินสู่ปะภาบหั้นแล พะยาธาม
และพะลักหัวสองพีน้องๆ ก็ปู่สเวิงธาชสันปัดติ ในเมื่องอะบุดทิบาแล

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๑ ถวนเป้น "ก็"

ຕັ້ງແຮກແຕ່ນັ້ນມາບ່ອມມີມະຫາກະສັດ ທັງສອງຕົນມາຕາບເທົ້າເຖິງກາລະບັດ
ນີ້ແລ ນາງສີດາກໍເຂົ້າໄປສູ່ປ່າຝັ່ງອັນຫາສຸກບ່ໄດ້ ບາງຄາບບາງກໍນ້ຳປຸ່ຮ້ອງ
ໄຫ້ປູ່ຄວນສລົດໃຈອຶນດູກູນາມາກໜັກຍາງຄາບກໍທ່ຽວທາງໄປ ຫາບຸກຄະລະຜູ້
ໃດຈັກມາເປັນຄູ່ພໍສອງບ່ໄດ້ ເປັນອັນທຸກຖນັດໃຈຫາຜູ້ຈັກລ່ຳຄຽງບ່ໄດ້ ນາງກໍ
ລ່ຳ(ນີ້ຊ) ດັບໄປຜຸ ๑ ຜຸ້ດຽວເປັນອັນຫຼາງວັນຫຼາງຄືນຈົ່ງຈະຈວບພົບເຈົ້າຣັດສີຕົນ ๑
ຊື່ວ່າທົບພະຈັກຊຸ ນາງກໍເຂົ້າໄປໄຫ້ວເຈົ້າຣັດສີ ບອກເລົ່າບ້ຳກິຈຈະທ້ຳມະນ
ເຊີງເຈົ້າຣັດສີທຸກປະການທັ້ນແລ ເຈົ້າຣັດສີຕົນນັ້ນກໍມີຄຳກ້ຳວິນອຶນດູກູນາ
ບ້ຳນາງ ເຈົ້າຣັດສີກໍຮັກສາບ້ຳນາງນັ້ນເປັນດ້ຳນ້ອງຄ້ຳແຫ່ງຕົນນັ້ນແລ ປຸ່ບ່ໍ
ນານເທົ້າໃດ ນາງກໍປະສູດໄດ້ລູກຊາບຜຸ ๑ ມີຮູບໂສມອັນງາມນັກ ເຈົ້າຣັດສີ
ແລນາງສີດາກໍໃຊ້ຊື່ກຸມມານຜຸ້ນັ້ນວ່າພະບຸກ ເຖິງໄວໃຫ່ງ່ຍົ້ນມາ ມີປັນຍາອົງອາດ
ປ່ຽງນັກ ກໍເປັນທີ່ຮັກຈະເອີນໃຈແກ່ເຈົ້າຣັດສີແລະນາງສີດາຜຸ້ອັນເປັນແມ່ນາກ
ນັກແລ ທີ່ນັ້ນທົບພະຈັກຊຸຣັດສີ (ນີ້ວ) ເຈົ້າກໍສ້ຳສອນບ້ຳສິບປະຄຸນອັນປ່ຽງ
ໃຫ່ງປ່ຽງທະນຸສລາດນັກ ບ້ຳມີໄມ້ນິໂຄດຕົ້ນ ๑ ກໍບ່ໃກແຕ່ອາໂສມມະບົດເຈົ້າຣັດສີ
ເທົ້າໃດ ມີກ້ຳໄມ້ໃສ່ງາມປ່ຽງນັກແລ ພະບຸກບ່ອມເຖິງໄປປ່ຽງໃບໄມ້ນິໂຄດຕົ້ນນັ້ນດ້ວຍ
ປ້ນແລ ເລັ່ນແຕ່ວໄປຝັ່ນຮ້ຽໃບພ້ຳໄປຊູ່ວັນ ໃບໄມ້ນິໂຄດແລະໃບໄມ້ຝັ່ນຮູ
ແລສິບຮູ ຊາວຮູ ສາມສິບຮູ ສີ່ສິບຮູ ຫ້ຳສິບຮູ ຕາບຕ່ໍເທົ້າເຖິງຮ້ຽຮູມີສູ່ໃບ ບາງ
ຄາບກໍແຜ່ວໄປໃນປ່ຳນ້ຽ ๑ ແລ້ວຈົ່ງຄືນມາກໍມີແລ ສ່ວນວ່ານາງສີດາບ່ອມ
ອຸບປະຖາກບ້ຳເຈົ້າຣັດສີ ໄປຊອກໜາກໄມ້ຊູ່ວັນ ຄັນນາຮອດອາສົນມະບົດກໍບ່ໍເຫັນ
ລູກຊ້ຽງແຫ່ງຕົນປຸ່ໃນສ້ຳນັກເຈົ້າຣັດສີດ້ຳນັ້ນ (๔๐) ນາງກໍນ້ຳມາໄຫ້ຫາລູກ ຄັນນາ
ຮອດແລ້ວບ້ຳເຫັນພະບຸດອັນເປັນລູກແຫ່ງຕົນ ກໍຈົ່ງດີໃຈເຈົ້າຣັດສີຮ່ຳເພິ່ງສັນ
ນັ້ນແລ້ວຈົ່ງຈັກເອົາ:ເປັນປະຖຸມາ ແຕ້ມຮູບພະບຸກໄວ້ ໃສ່ໃຈວ່າຄັນວ່ານາງ
ສີດານາບ່ໍເຫັນໜ້າລູກຈັກຈົ່ມດ່ຳໄປຮອດກຸຊະແລ ຄວນກູຈັກຊຸບໃຫ້ເປັນດ້ຳ
ພະບຸດໄວ້ປ່ຳໃຫ້ນາງນາໄຫ້ຫາເປັນດ້ຳພ້ຽງຫ້ຽງເທ້ົ່ນ ວ່ຳດ້ຳນັ້ນແລ້ວ ເຖິງກາ
ລະເມ້ືອນາງສີດານາໃນວັນນັ້ນ ພະບຸດໄປທ່ຽວກໍເຂ້ົ້ານາພ້ອມແມ່ແຫ່ງຕົນ
ເຈົ້າຣັດສີກໍຈົ່ງເອົາຜ້າເປ້ືອກໄມ້ ນັ້ນນາສຸບເອົານ້ຳເພ້ືອວ່ຳປັ້ນຮູບຮຸ່ນອັນແຕ້ມໄວ້
ນັ້ນເສ້ັງວ່ຳດ້ຳນັ້ນ ນາງສີດາຈົ່ງໄຫ້ວເຈົ້າຣັດສີ ຂໍເຈ້ົ້າກຸກະຣຸນາພຸ້ບເປັນ

(๔๑) ถึงพ่เป็นเพื่อนหฺ้นกับด้วยพระบุดเท็น ว่าถ้วนั้นเจ้าอัคสิก่อุบน้ำรูบ
อันแต้มนั้นให้เป็นเพื่อนหฺ้นกับพะบุด ให้เป็นถึงใจ่ชื่อว่า พะรูบว่าถ้วนั้น
บาวสิดาก่มีแล พะบุดและพะรูบมีอิงถะเบื้อถึงใหง่บ้งสเมิกัน ส่วน
บาวสิดาอันเป็นแม่จักรู้ว่า ผู้นี้เป็นพะบุดาผู้นี้เป็นพะรูบแลว่าถ้วนั้น ก่บ่
อาดสามาดจักรู้ได้เท็า เว้นไว้แต่เจ้านี้ ๑รงว่าแม่นเมื่อางพระบา อัน
เป็นพ่แห่างภูเท้บ่สิางใสจะแล เหดว่าแม่ภาดนี้(เว้าว่า)ท็วอะมานมีหน้า
เป็นถ้วหน้าวอกนั้นว่าถ้วนั้น อันเป็นแม่แห่างภูก่ บอกว่าท็วอะมานนี้เป็น
ผู้มีธิดทีอานุพาบมาก (๔๒) ถว่าถึงท้วงฺางในโลกนี้แลเป็น ที่เพิางแห่า
พระบาธามมากนัก บาวสิดาอันเป็นแม่แห่างภู ก่บอกเล็าสันนี้แล ภูจัก
เอ้าไปน่าแม่ค้าพมากแดางสองถึงนี้ ให้รู้ให้เหันบ้างอาภาบท้วมอบก่อน
เท็น ว่าถ้วนั้นธาดุบุดท้วสองก่เอ้าไปในอาง กับด้วงแม่ค้าพมากแดางท้ว
สองถึง แล้วก่ไปบ่ำปู่พางหฺ้วแม่ค้าพมากแดางท้วสองถึงนั้นแล เมื่อ
นั้นพระบาธาม ก่ไว้ให้ท็วอะมานเกับส่วงใธภาดในเมื่องอะบุดทิบาแล
บ่าวแห่างท็วอะมานเกับส่วงใธภาดในวันนั้น ธาดุบุดท้วสองก่บ่ให้ จัก
เอาในวันถ้วนสองนั้นธาดุบุดท้วสองก่บ่ให้บ่าว (๔๓) แะห่างท็วอะมานก่
บอกท็วละมาน มันก่ถงดนัก ในวันถ้วน ๓ นั้นท็วอะมานก่ไปเหันบ้าง
ธาดุบุดท้วสองอันเป็นเด็กน้งนั้น มันก่ใส่ใจว่ามันมีกำลังแรง ก่ปี้มีไปจิก
เอาหมากแดางแห่างเผ่ค้าท้วสองนั้นพะบุดก่เอา (ธะถุง) ชิก(ถ่)ท็วอะมาน
ก่แดกมีเลือดอันอาบบ้งตึกอุดๆ มันก่แร่างไปร้องว่า เสิกตึกเมื่องแล้ว
แลว่าถ้วนั้นแล้ว ก่ลวดบ่เมื่อเรือนแห่างตัน ก่ออกหนีไปจากอาง
อะบุดทิบาไปสู่ทิสสะ หันอันตึกหนีไปสู่ไม้ฉุมพุหนางทวิบพุ้นแล ภาละ
บามนั้นพาดถ่แดกนั้นท็วอางเป็นใกลาหันเถ็ดนั้น ข่าเอ็อกพ่สะท้าน
ท็วทั้งเมื่อง (๔๔) ทั้นแล ส่วนว่าธาดุบุดท้วสองก่ออกหนีจากอาง ไป
ก่มีทั้นแล เมื่อนั้นพลามมะธาดุก่ใช้ไปถามถู ถึงท้วงฺางก่าวอ่า๑ เจ้า
รัดสิดิงฺวแล พะบุดเถิงใจอันขึ้นใหง่แล้วก่จิงถามบาวสิดา ผู้เป็น
แม่ก่บอกเล็าบ้าอาภาบท้วมอบ ตั้งแต่เจ้ารัดสิดิงชื่อว่าภัดสะปะรัดสีเภับ

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๑ ๓อนนี้เรื่องบ่สมบูบ

ລ້ຽງໄວ້ນັ້ນຕາບຕໍ່ເທົ້າເຖິງພະລັກປຸງນາງສີດາມາຮອດເຈົ້າຣັກສີ ຕົນຊື່ວ່າທິບ
ພະຈັກຂຸຣັກສີເກັບເອົາໜ້ານາງສີດາມາລ້ຽງໄວ້ນັ້ນ ນາງກໍບອກເລົ່າເຮົ່ອງກັບ
ດ້ວຍລຸກທັ້ງສອງຕັ້ງແຕ່ເຖົ້າເຖິງປານ ຕາມອັນມີປູ່ຊູ່ອັນເຊິ່ງລຸກຕົນຟ້ັງຊູ່
ປະການທັ້ນແລ ພະບຸດແລ ພະຮູບໄດ້ຮູ້ບັ້ງອາການທັ້ງນວນກັບດ້ວຽ(๔๕)ນາງ
ສີດາອັນເປັນແມ່ແລ້ວ ກໍໃຫ້ເຈົ້າຣັສສີແລະນາງສີດາ ອັນເປັນແມ່ແຫ່ງຕົນແລ້ວ
ກໍກຳເອົາທະນູອັນເຈົ້າຣັກສີຫາກໃຫ້ນັ້ນຄົນລະເຫ້ັ້ມນັ້ນແລ້ວ ກໍຕະເດີນແອ່ວ
ໄປຮອດຖ້ງທັ້ງຫຼ້ງຫາອັນຄະນະນາບ່ໄດ້ ກໍເຂົ້ານາຮອດມາເຖິງອັນເປັນເຂດແດນ
ເມືອງອາບຸດທິບາທັ້ນແລ ຣາຊບຸດທັ້ງສອງກໍ່ອອກພົບແມ່ຄ້ານາກແຕ່ງສອງ
ຄົນຈະເມືອຂ້ຽງໜາກແຕ່ງບັ້ງຕລາດ ອັນມີໃນວຽງອາບຸດທິບາ ແມ່ຄ້ານາກແຕ່ງ
ສອງຄົນຈາກັນວ່າບຸນດີຊັ່ງປູ່ຫົ່ວຣະນານຊ່ຳງມາເກັບ(ຄ່ຳ)ພົ້ນໜາກແຕ່ງ ຄົນທັ້ງ
ຫຼ້ງຝູ່ງອື່ນກໍ່ບໍ່ເປັນດັ່ງມັນນັ້ນສັກຄົນເມືອ(๔๖)ຂ້ຽງໜາກແຕ່ງ ຄ້ານໍ້ມັນກໍ່ນາເກັບ
ເອົາຄ່ຳພົ້ນທຸກເມືອແລ ຣາຊະບຸດທັ້ງສອງໄດ້ຍິນກໍ່ຖາມວ່າໃຜຊ່ຳງມາເກັບກິນເຄ້ືອງ
ຕາດກັບດ້ວຽປ້າທັ້ງສອງຄົນນັ້ນຈາ ແມ່ຄ້ານາກແຕ່ງກ່ານວ່ານ ປູ່ເຖົ້ານ ຫົ່ວຣະນານ
ນັ້ນມັນມີໜ້ານ ເປັນດັ່ງໜ້ານ ລີ້ງນັ້ນ ມັນຊ່ຳງມາເກັບກິນໜາກແຕ່ງທຸກເມືອແລ ວ່ານ
ດັ່ງນັ້ນເຈົ້ານ ຫຼ້ງນທັ້ງສອງ ກໍ່ບອກວ່ານເມືອຂ້ານທັ້ງສອງຈັກເຂົ້ານໄປຕຽດກັບດ້ວຽປ້ານທັ້ງ
ສອງຊະແລ ປ່ານໄດ້ກົ່ວເທ້ັ້ນ ພະບຸດກໍ່ລະນຶກຮູ້ວ່ານ ເມືອອັນເຫ້ັນຫຼ້ງກໍ່ເທ້ານມີແຕ່
ເດັກນ້ຽງສອງຄົນນັ້ນແລກໍ່ໜີ້ອອກໄປພຸ້ນແລວ່ານດັ່ງນັ້ນ ເມືອນັ້ນພລານມະຣາຊກໍ
ເອົາທະນູໄລ່ທ່ຽວໄປເທ້ານເຫ້ັນຫ້ຽງແຫ່ງຣາຊະ (๔๗)ບຸດທັ້ງສອງ ສ່ວນວ່ານຣາຊບຸດ
ທັ້ງສອງກໍ່ຫ້ຽງຄືນມານ່ຳພະບາຣາມແລ້ວກໍ່ຄ່ຽງໄປຫັ້ນແລ ພ ະບາຣາມກໍ່ບ ິ ງທະນູ
ນັ້ນໄປ ສ່ວນວ່ານປ ິ ນທະນູນັ້ນໄປສັບພ ້ ນໄວນັກປ ິ ນຮ ້ ງເຫ ້ ັ ້ ມພັນເຫ ້ ັ ້ ມ ບ ິ ງໄປກໍ່ບ ໍ່ ຖ ຶ ກສັກ
ເຫ ້ ັ ້ ມ ເມືອນັ້ນພ ະບຸດກໍ່ສ ັ ຈ ະ ອ າ ທ ິ ດ ຖ ານ ບ ິ ກ ມ ື ໃ ຫ ວ ້ ່ ານ ປ ິ ນ ບ ຸ ກ ຄ ະ ລ ະ ຜ ູ ້ ບ ິ ງ ທ ະ ນ ຸ
ໃ ຊ ່ ຕ ົ ນ ຂ ້ ານ ີ ້ ຄ ັ ນ ວ ່ ານ ບ ່ ໃ ຊ ່ ເ ປ ັ ນ ພ ່ ແ ຫ ່ ງ ຂ ້ ານ ໃ ຫ ້ ປ ິ ນ ທ ະ ນ ຸ ແ ຫ ່ ງ ຂ ້ ານ ີ ້ ໃ ຫ ້ ໄ ປ ພ ັ ດ ຖ ຶ ກ
ຕ ານ ບ ັ ດ ດ ຽ ວ ນ ີ ້ ເ ທ ້ ັ ນ ຄ ັ ນ ວ ່ ານ ແ ມ ່ ນ ພ ່ ແ ຫ ່ ງ ຂ ້ ານ ແ ທ ້ ດ ັ ່ ງ ນ ັ ້ ນ ຂ ໃ ຫ ້ ປ ິ ນ ທ ະ ນ ຸ ຂ ້ ານ ເ ຫ ້ ັ ້ ມ ນ ີ ້
ຈ ົ ່ ງ ເ ປ ັ ນ ດ ັ ່ ງ ເ ຄ ືອ ຫ ວ ່ ານ ກ ັ ້ ວ ພ ັ ນ ບ ັ ້ ງ ຕ ົ ນ ແ ຫ ່ ງ ບ ຸ ກ ຄ ະ ລ ະ ຜ ູ ້ ນ ັ ້ ນ ປ ູ ່ ໃ ຫ ້ ໄ ດ ້ ລ ຳ ບ ານ ປ ິ ນ
ເ ຫ ້ ັ ້ ມ ນ ັ ້ ນ ກ ໍ ໃ ຫ ້ ຄ ຶ ນ ມ ານ ປ ູ ່ ມ ື ແ ຫ ່ ງ ຂ ້ ານ ດ ັ ່ ງ ເ ກ ົ ່ າ ເ ທ ້ ັ ນ ພ ະ ບ ຸ ດ ກ ໍ ່ ອ ະ (๔๘) ທ ິ ດ ຖ ານ ແ ລ ້ ວ
ດ ັ ່ ງ ນ ີ ້ ກ ໍ ບ ິ ງ ທ ະ ນ ຸ ອ ັ ນ ນ ັ ້ ນ ໄ ປ ປ ິ ນ ທ ະ ນ ຸ ຂ ້ າ ເ ຫ ້ ັ ້ ມ ນ ັ ້ ນ ກ ໍ ໄ ປ ກ ັ ້ ວ ພ ັ ນ ຄ ົ ນ ພ ະ ບ າ ຣ າ ມ ແ ລ ປ ິ ນ

ເຫ້ ມນ້ັ ນກ ໃຫ້ ຄືນ ມາ ຕ້ ງ ປ ່ ເໜ ືອ ມ ື ພ ະ ບ ຸ ດ ຄ ້ ງ ເ ກ ົ ່ າ ຫ ັ ້ ນ ແ ລ ພ ະ ບ ຸ ດ ກ ໍ ຮ ູ ້ ວ ່ າ ເ ປ ັ ນ ພ ໍ ່ ແ ຫ ່ ງ ຕ ິ ນ ແ ລ ້ ວ ກ ໍ ເ ຂ ົ ້ າ ໄ ປ ກ ົ ້ ມ ຂ າ ບ ໄ ຫ ວ ້ ພ ໍ ່ ແ ທ ບ ຕ ິ ນ ພ ລ າ ມ ມ ະ ຣ າ ດ ອ ັ ນ ເ ປ ັ ນ ພ ໍ ່ ແ ຫ ່ ງ ຕ ິ ນ ຂ ໍ ສ ິ ມ ມ າ ອ າ ນ ຸ ຍ າ ດ ເ ຊ ິ ງ ພ ໍ ່ ແ ຫ ່ ງ ຕ ິ ນ ແ ລ ້ ວ ພ ະ ບ ຸ ດ ກ ໍ ອ ະ ຖ ິ ດ ຖ ານ ປ ື ນ ນ ັ ້ ນ ມ າ ງ ອ ອ ກ ຈ າ ກ ຕ ິ ນ ພ ຣ ະ ບ າ ຣ າ ມ ແ ລ ້ ວ ກ ໍ ບ ອ ກ ເ ລ ົ ່ າ ອ າ ກ າ ງ ທ ັ ້ ງ ມ ວ ນ ກ ັ ບ ດ ້ ວ ງ ພ ຣ ະ ບ າ ຣ າ ມ ອ ັ ນ ເ ປ ັ ນ ພ ໍ ່ ແ ຫ ່ ງ ຕ ິ ນ ຊ ູ ່ ປ ະ ກ າ ງ ທ ັ ້ ງ ແ ລ ພ ລ າ ມ ມ ະ ຣ າ ຊ ຮ ູ ້ ວ ່ າ ເ ປ ັ ນ ລ ູ ກ ແ ຫ ່ ງ ຕ ິ ນ ແ ລ ້ ວ ກ ໍ ຖ າ ມ ບ ັ ງ ພ ຣ ະ ລ ັ ກ ອ ັ ນ ເ ປ ັ ນ ນ ้ ອ ງ ຊ າ ມ ເ ມ ื ่ ອ ເ ອ ົ າ ນ າ ງ ສ ີ ດ າ ອ ອ ກ ໄ ປ ຂ ้ າ (๔๗) ເ ສ ັ ງ ນ ั ้ ນ ພ ຣ ะ ລ ັ ກ ກ ໍ ບ ອ ກ ເ ຈ ้ า ເ ล ้ า ต า ม ล ั บ ป ่ ง บ ั ง น า ง ส ี ด า ใ ห ้ พ ้ น จ า ก ช ี ว ิ ต น า ง ก ั บ ด ้ ว ง พ ร ะ บ า ร า ม ผ ู ้ เ ป ็ น พ ี ่ ส ู ่ ป ะ ก า ง ห ั ้ น แ ล พ ร ะ บ า ร า ม ก ็ ม ี ส ิ ง ก า ใ จ แ ล ้ ว ก ็ อ ุ ้ ม เ อ า บ ั ง ธ า ร ุ บ ุ ด ท ั ้ ง ส อ ง ห อ บ ไ ว ้ ก ั บ อ ก แ ห ่ ง ต ิ น แ ล ้ ว ก ็ ร ้ อ ง ไ ห ้ ห อ ด ถ า ง ถ ว น อ ึ น ถ ู ก ู บ า ม า ก ม ั ก ม ี แ ล เ ม ื ่ อ น ั ้ น เ ส ี ย า อ า ม า ด ท ั ้ ง ห ู ง ก ็ ม า ป ะ ช ุ ม ม ุ ม ก ั บ ใ น ท ี ่ น ั ้ น ม า ก ม ั ก ก ็ เ อ า ข ี ้ อ บ า ง ส ี อ ี ก า ง ช ้ า ง ม ้ า ท ั ้ ง ห ู ง ม า แ ล ้ ว ก ็ ธ า ด ท ะ ย า ท ้ า ว ท ั ้ ง ๔ พ ะ อ ิ ง ข ึ ้ น ช ี ง ข อ ด ย า ง ส ี อ ี ก า ง ช ้ า ง ม ้ า ท ั ้ ง ห ู ง แ ล ้ ว ก ็ น ำ เ อ า เ ข ้ า ไ ป ส ู ่ ว ง ง อ ั น เ ป ็ น ท ี ่ ป ู ่ แ ห ่ ง ต ิ น ก ็ ม ี แ ล แ ล ้ ว ก ็ ข ึ ้ น ส ู ่ ป า ส า ด แ ห ่ ง ต ิ น ก ็ ม ี แ ล ้ ว ก ็ ช ุ ม (๕๐) น ุ ม ม า บ ั ง เ ส ี ย า อ า ม า ด ท ั ้ ง ม ว น ม า แ ล ้ ว ก ็ ธ า ด ท ะ ย า พ ะ บ ุ ด ท ั ้ ง ส อ ง ธ า ช า พ ิ เ ส ก บ ั ง พ ะ บ ุ ด แ ล ะ พ ะ ธ ู ป ใ ห ้ ป ู ่ ส เ ว ิ ง ธ า ช ส ิ ม บ ั ด บ ้ า น ผ ื อ ง เ ป ็ น ม ะ ห า ก ะ ส ั ด แ ท น พ ่ อ ต ิ น ก ิ น ผ ื อ ง เ ก ิ ง น ้ ำ ก ็ ม ี ว ั น น ั ้ น แ ล ห ั ว จ า ก น ั ้ น พ ะ บ ุ ด แ ล ่ ะ พ ะ ธ ู ป ห ิ เ ส ั ง เ จ ้ า ธ ั ด ส ิ น ั ้ น น า ง ส ี ด า ผ ู ้ เ ป ็ น แ ม ่ น ั ้ น น า ง ก ็ ม ี ค ำ ใ ส ก ท ุ ก ม ั ง ใ จ น า ง ก ็ ร ้ อ ง ไ ห ้ ห า ล ู ก ท ั ้ ง ส อ ง เ ป ็ น อ ั น ห า ห ว ่ า ง บ ่ ไ ด ้ ม ี ช ะ ธ ั น เ ต ม น ้ ำ ต า ท ั ้ ง ส อ ง เ ต ็ ม ไ ป ด ้ ว ง น ้ ำ ต า อ ั น แ ด ง เ ป ็ น ก ั ่ ง เ ล ื อ ด น ั ้ น แ ล ด ้ ว ง ค ำ ส ี ผ ห า ม ี ใ จ ต ิ ด ข ้ อ ง ด ้ ว ง ล ู ก ท ั ้ ง ส อ ง ล อ ด บ ่ ก ิ น ล ู ก ไ ม ้ แ ล ะ ห ิ ว ม ั น ไ ด ้ แ ล ม ี ต ิ น อ ั น ช ุ บ ผ ม เ ห ็ น อ ง ม ี เ ว ท ะ ย า ร ่ ำ ไ ห ้ (๕๑) ว ่ า เ จ ้ า ล ู ก ร ั ก แ ก ่ แ ม ่ ท ั ้ ง ส อ ง บ ่ ม า ไ ด ้ ใ ห ้ แ ม ่ เ ห ั น ห น ้ า จ ั ก ว ่ า ธ า ช ส ี เ ส ื อ ห ม ี ส ั ด ป ่ า ม า ท ำ ร ้ า ง ใ ห ้ เ ส ี ย ช ี ว ิ ต ก ว ่ า ง ไ ป แ ม ่ ก ็ บ ่ ร ู ้ ไ ด ้ เ จ ้ า ย า ล ู ก ร ั ก แ ก ่ แ ม ่ ท ั ้ ง ส อ ง ห า ก ไ ป ห ั ว เ ส ี ย ก ว ่ า ป ่ า แ ม ่ ก ็ บ ่ ร ู ้ ไ ด ้ น า ว า ก ็ ไ ห ้ ร ่ ำ ไ ร ห ั ว ป ะ ก า ง ต ่ า ง ๆ ว ่ า เ ก ิ ด ม า เ ป ็ น ค ิ น ใ น ช า ด น ี ้ ไ ด ้ เ ถ ิ ง ท ุ ก ข ะ เ ว ท ะ ย า ห ั ว ก ว ่ า ง เ ห ื อ ห ั ว ก ว ่ า ง ท ี ่ ม ี ค ำ ท ุ ก ข ะ เ ว ท ะ ย า ป ว ง ผ ื อ ม ะ ธ ั ด ส ิ ด ิ น พ ่ อ เ ว น ใ ห ้ เ ป ็ น บ ่ อ ิ จ า ก ั บ ป า ท ะ ด ้ ว ง พ ร ะ บ า ร า ม ม า ร อ ด ท ิ น ท า ง ธ า ช ะ พ ะ บ า ส ว น ก ำ ง า อ ั ก ๑ เ อ า ไ ป ป ่ ง ไ ว ้

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๑ ควรเป็น "ลัก"

ທ້ໍສອນອຸດທິງານຖານທ້ໍນັ້ນກໍເປັນທຸກຫາສ້ງຈັກຄະນະນາບ່ໍໄດ້ ນານກາລະເກ້ິດມາ
ບ່ໍຮູ້ຄໍາຄົນເທ້ໍອດ້ງນັ້ນ ດ້ງນັ້ນທ່ານ (ຮ6)ກໍໄດ້ເອົາໃຊ່ແພໂຫງນ້ໍາແມ່ສມຸດເສ້ງດ້ງນັ້ນ
ກໍມ້ີເວທະນາດ້ອງປາປະກໍາແຕ່ຊາດຫ ້ງມາທັນ ຊາດນ້ ້ກໍຊ ້ໍາໄດ້ມາເປັນພ ້ງ ໍ ະ
ນາຮາມເລ ້ໍາກໍຊ ້ໍາຈ ໍາໃຫ ້ພ ະລັກເອ ້ໍາໄປຂ ້ໍາເສ ້ງດ ້ອງຄ ໍາຄ ້ືດບ ່ໍແ ່ນ ເປັນແຕ ່
ປາປະກັມພາງຫ ້ງຫາກມາຂັບໄລ ່ມາທັນເໝ ້ືອນຮອນມ ້ືຊ ະແລ ຖ ້ໍາ
ດ ້ງນັ ້ນກ ໍມ ້ືຄ ໍາເວທະນາຫາປ ະໝ ານບ ່ໍໄດ ້ຫ ັ ້ນແລ ໃນຖ ານ ະນ ້ ້ກໍຊ ້ໍາໄດ ້ມ າ
ພ ັດພ າກຈ າກກ ັ ນກ ັ ບລ ູ ກຮ ັ ກທ ້ງ ສ ອ ງເ ລ ້ໍາແ ລ ເ ກ ້ ດມ າໃ ນຊ າດນ ້ ້ຫ າຄ ໍາອ ັ ນຈ ັ ກ ສ ຸ ກ ໃ ນ
ໃ ຈ ບ ່ໍໄ ດ ້ ສ ັ ກ ຢ າ ມ ສ ັ ນ ້ ້ ຫ າກ ດ ້ ອ ງ ປ າ ປ ະ ກ ັ ມ ແ ຕ ່ ພ າ ງ ຫ ້ ງ ມ າ ¹ ເ ອ ິ ດ ມ າ ທ ັ ນ ກ ັ ບ ດ ້ ອ ງ
ຜ ້ ູ ໃ ດ ກ ໍ ເ ປ ັ ນ ທ ຸ ກ ກ ັ ບ ຜ ້ ູ ນ ັ ້ ນ ເ ໝ ້ ື ອ ນ ມ ້ ື ຊ ະ ແ ລ ນ າ ງ ກ ໍ ປ ູ ່ ຮ ໍ ່ າ ໄ ຮ ຮ ້ ອ ງ ໃ ຫ ້ ກ ັ ບ ດ ້ ອ ງ ລ ູ ກ (ຮ ມ)]
ໂ ສ ກ ທ ຸ ກ ມ າ ກ ນ ັ ກ ກ ໍ ມ ້ ື ຫ ັ ້ ນ ແ ລ ໃ ນ ກ າ ລ ະ ເ ມ ້ ື ອ ພ ະ ອ ັ ດ ສ ິ ຕ ິ ນ ຊ ື ່ ວ ່ າ ທ ິ ບ ພ ະ ຈ ັ ກ ຂ ຸ ອ ັ ດ ລ ິ ອ ັ ນ
ນ າ ງ ສ ີ ດ າ ໄ ປ ອ າ ໄ ສ ປ ູ ່ ນ ັ ້ ນ ຮ ໍ ່ າ ເ ພ ິ ງ ເ ຫ ັ ນ ບ ້ ັ ງ ອ າ ບ ັ ກ ຂ ັ ດ ຕ ະ ກ າ ລ ະ ພ າ ງ ຂ ້ າ ງ ໜ ້ ໍ າ ໄ ດ ້ ເ ຫ ັ ນ
ນ າ ງ ສ ີ ດ າ ໃ ຫ ້ ຮ ໍ ່ າ ໄ ຮ ດ ້ ອ ງ ຄ ໍ າ ປ ິ ຍ ະ ສ ເ ນ ຫ າ ລ ູ ກ ທ ້ ງ ສ ອ ງ ຄ ວ ນ ສ ລ ິ ດ ອ ຶ ນ ດ ູ ກ ູ ນ າ ມ າ ກ ນ ັ ກ
ເ ຈ ້ ໍ າ ຣ ັ ດ ສ ີ ກ ໍ ຈ ິ ງ ຖ າ ມ ກ ັ ບ ດ ້ ອ ງ ນ າ ງ ສ ີ ດ າ ວ ່ າ ເ ຫ ດ ໃ ດ ຈ ຶ ງ ນ າ ງ ມ າ ຮ ້ ອ ງ ໃ ຫ ້ ດ ້ ອ ງ ຄ ໍ າ ໃ ສ ກ ທ ຸ ກ
ຫ ້ ງ ປ ະ ການ ຕ ່ າ ງ ໆ ສ ັ ນ ້ ້ ຈ ົ ວ ນ າ ງ ສ ີ ດ າ ຈ ິ ງ ໃ ຫ ວ ້ ເ ຈ ້ ໍ າ ຣ ັ ດ ສ ີ ບ ອ ກ ເ ລ ້ ໍ າ ບ ້ ັ ງ ອ າ ການ ທ ັ ້ ງ
ຫ ້ ງ ເ ປ ັ ນ ດ ້ ງ ນ າ ງ ສ ີ ດ າ ຫ າ ກ ໃ ຫ ້ ຮ ໍ ່ າ ໄ ຮ ທ ັ ້ ງ ມ ວ ນ ແ ຕ ່ ພ າ ງ ຫ ້ ງ ກ ັ ບ ດ ້ ອ ງ ເ ຈ ້ ໍ າ ຣ ັ ດ ສ ີ ສ ູ ່
ປ ະ ການ ທ ັ ້ ນ ແ ລ ເ ຈ ້ ໍ າ ຣ ັ ດ ສ ີ ໄ ດ ້ ຮ ູ ້ ແ ລ ້ ວ ກ ໍ ເ ລ ້ ໍ າ ໂ ລ ມ ບ ້ ັ ງ ນ າ ງ ໃ ຫ ້ ຫ ່ ວ ງ ຄ ວ າ ມ ໂ ສ ກ ທ ຸ ກ
ໃ ຫ ້ ບ ້ ັ ງ ເ ບ ົ ່ າ (ຮ ຄ) ນ າ ງ ແ ລ ້ ວ ເ ຈ ້ ໍ າ ຣ ັ ດ ສ ີ ກ ໍ ຈ ິ ງ ກ ່ າ ວ ອ ່ າ ດ ູ ຣ າ ນ າ ງ ສ ີ ດ າ ນ າ ງ ປ ່ າ ໃ ຫ ້
ໂ ສ ກ ທ ຸ ກ ບ ້ ັ ງ ໃ ຈ ສ ັ ງ ບ ່ໍ ທ ັ ນ ນ ານ ເ ທ ົ ່ າ ໃ ດ ພ ະ ບ ຸ ດ ກ ັ ບ ພ ະ ຮ ູ ບ ທ ້ ງ ສ ອ ງ ເ ຊ ິ ງ ເ ປ ັ ນ ລ ູ ກ ຂ ອ ງ
ນ າ ງ ນ ັ ້ ນ ກ ໍ ຈ ະ ໄ ດ ້ ບ ິ ດ ສ ະ ບ ່ໍ ຣ ິ ວ ານ ອ ັ ນ ມ າ ກ ນ ັ ກ ເ ຂ ້ ໍ າ ມ ານ ອ ດ ອ າ ໄ ສ ມ ທ ້ ້ ນ ກ ໍ ຈ ັ ກ ມ ້ ື ຊ ະ ແ ລ
ນ າ ງ ໄ ດ ້ ຍ ິ ນ ຄ ໍ າ ເ ຈ ້ ໍ າ ຣ ັ ດ ສ ີ ບ ອ ກ ເ ລ ້ ໍ າ ສ ັ ນ ນ ັ ້ ນ ນ າ ງ ກ ໍ ມ ້ ື ໃ ຈ ຊ ຸ ມ ຊ ຸ ນ ຍ ິ ນ ດ ີ ໃ ນ ກ າ ລ ະ ນ ັ ້ ນ ພ ະ ບ ຸ ດ
ກ ັ ບ ພ ະ ຮ ູ ບ ເ ມ ື ່ ອ ພ ຼ ະ ນ າ ຮ າ ມ ອ ັ ນ ເ ປ ັ ນ ພ ໍ ່ ແ ຫ ່ ງ ຕ ົ ນ ແ ລ ້ ວ ພ ຼ ະ ນ າ ຮ າ ມ ກ ໍ ອ ຸ ສ າ ພ ິ ເ ສ ກ
ໃ ຫ ້ ສ ເ ວ ີ ຍ ຣ າ ຊ ສ ົ ມ ບ ັ ດ ແ ລ ້ ວ ພ ຼ ະ ນ າ ຮ າ ມ ກ ໍ ຈ ັ ກ ຖ າ ມ ຫ າ ນ າ ງ ສ ີ ດ າ ອ ັ ນ ເ ປ ັ ນ ແ ມ ້ ຮ ັ ກ
ແ ຫ ່ ງ ຕ ົ ນ ແ ຕ ່ ກ ່ ອ ນ ນ ັ ້ ນ ວ ່ າ ດ ູ ຣ າ ເ ຈ ້ ໍ າ ລ ູ ກ ຮ ັ ກ ແ ກ ່ ພ ໍ ່ ທ ້ ້ ງ ສ ອ ງ ນ າ ງ ສ ີ ດ າ ອ ັ ນ ເ ປ ັ ນ ແ ມ ່ ແ ຫ ່ ງ
(ຮ ຮ) ເ ຈ ້ ໍ າ ທ ້ ້ ງ ສ ອ ງ ນ ັ ້ ນ ບ ້ ັ ງ ປ ູ ່ ທ ີ ່ ໃ ດ ນ ັ ້ ນ ຈ ວ ອ າ ໄ ສ ເ ຊ ິ ງ ບ ຸ ກ ຄ ະ ລ ະ ຜ ້ ູ ໃ ດ ປ ູ ່ ບ ້ ານ ໃ ດ ເ ມ ື ອ ງ
ໃ ດ ນ ັ ້ ນ ຈ ວ ເ ມ ື ່ ອ ນ ັ ້ ນ ເ ຈ ້ ໍ າ ຣ າ ຊ ບ ຸ ດ ທ ້ ້ ງ ສ ອ ງ ກ ໍ ໃ ຫ ວ ້ ພ ຼ ະ ນ າ ພ ໍ ່ ແ ລ ້ ວ ບ ອ ກ ເ ລ ້ ໍ າ ບ ້ ັ ງ
ອ າ ການ ທ ັ ້ ງ ມ ວ ນ ອ ັ ນ ແ ມ ່ ແ ຫ ່ ງ ຕ ົ ນ ຫ າ ກ ໄ ດ ້ ເ ປ ັ ນ ທ ຸ ກ ກ ັ ບ ດ ້ ອ ງ ພ ຼ ະ ນ າ ຮ າ ມ ອ ັ ນ ເ ປ ັ ນ ພ ໍ ່
ສ ້ ງ ງ ສ ູ ່ ປ ະ ການ ທ ັ ້ ນ ແ ລ ເ ມ ື ່ ອ ນ ັ ້ ນ ພ ຼ ະ ນ າ ຮ າ ມ ກ ໍ ຈ ່ າ ກ ັ ບ ດ ້ ອ ງ ເ ຈ ້ ໍ າ ຣ າ ຊ ບ ຸ ດ ທ ້ ້ ງ ສ ອ ງ

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¹ ຄວນເປັນ "ເກ ິ ດ"

ອັນເປັນລຸກວ່າດັ່ງນີ້ ຂໍ່ໃຫ້ເຈົ້າລຸກທັ້ງສອງຈົ່ງຈັດເອົາຣິພົນເສນາໃບທາທ້ຳ(ມວນ)
ໄປຂໍ່ເອົາເມ່ແຫ່ງເຈົ້າທັ້ງສອງກັບດ້ວງຕາປັດສະຣັດສີເຈົ້າແລ ນຳມາສູ່ເມືອງເຈົ້າ
ສເວີງຣາຊສົມບັດສຸກກັບດ້ວງເຮົາທັ້ງຫຼາງພໍ່ລຸກເທີ້ນວ່າອັນ ເມື່ອນັ້ນພະບຸດຕົນເປັນ
ລຸກກໍ່ຈົ່ງກ່າວວ່າ(ຂ) ຂ້າແມ່ນະຫາຣາຊເຈົ້າເພື່ອຂ້າທັ້ງສອງອັນເປັນລຸກຈັກໄປນຳ
ເອົານາງສີດາ ອັນເປັນເມ່ແຫ່ງຂ້າທັ້ງສອງໃຫ້ໄດ້ນາປຸ່ສເວີງສຸກກັບດ້ວງມະຫາຣາຊ
ເຈົ້ານັ້ນບໍ່ຍ່ານຈັກນາງ່ານຊະແລ ເຫດວ່າເມ່ເພື່ອຂ້ານີ້ໂທດອັນບັກມະຫາຣາຊເຈົ້າ
ຈົ່ງໃຫ້ເພ້ຊຄາດທ້ຳຫຼາງຊັກອອກໄປເພື່ອຈັກກ່ຳຈັດເສັ ໃຫ້ສ້ຳງຊີວິດໃນກາລະບານ
ນັ້ນ ພຼ ະລັກອັນເປັນນ້ອງນັ້ນ ກໍ່ຈົ່ງຂໍ່ໄດ້ອາສາເອົາໄປຂ້າເສັ ງດ້ວງນ້ຳວ່າດັ່ງນັ້ນແລ້ວ
ກໍ່ເອົາໄປເສັ ງເປັນດ້ຳຈັກຂ້າເສັ ງແທ້ນັ້ນ ເຫດພຼ ະລັກຜູ້ເປັນນ້ອງນັ້ນມີຄວາມອິ່ນດູກຸ
ນາຈົ່ງໄດ້ປ່ຽວາງນາງໄປໃຫ້ພົ້ນໄພຕ່ຽງເຫດນັ້ນ ເມ່ເພື່ອຂ້າບໍ່ອາຈຈະນາໄດ້ດ້ວງ
ງ່ານໄດ້ຊະແລ ຄັນວ່າເມ່ເພື່ອຂ້າຫາກ (ຂ) ໄດ້ພັດພາກຈາກກັບດ້ວງມະຫາ
ຣາຊເຈົ້າດ້ວງໄພຫາກ່ເກີດມີກັບດ້ວງກັນແລ ໄດ້ພັດພາກໄປດັ່ງນັ້ນຈັກໃຫ້
ເພື່ອຂ້າທັ້ງສອງໄປຣາດທະນາອ້ຳເຊີນນາກ່ຈັກບໍ່ນາດ້ວງງ່ານເທ້ຊະແລ ດ້ຳຂ້າຜູ້
ເປັນລຸກຈັກຮ່ຳເພ້ງຄຸນີ້ ຂໍ່ຣາດທະນານະຫາຣາຊເປັນເຈົ້າໄປຂໍ່ເອົານາງສີດາອັນ
ເປັນເມ່ແຫ່ງເພື່ອຂ້າທັ້ງສອງກັບດ້ວງພຼ ະຣັດສີກໍ່ຈົ່ງໄດ້ນາແທ້ຊະແລ ພຼ ະລານ
ມະຣາຊໄດ້ບິນຄຳພະບຸດກ່າວກັບດ້ວງຕົນສັນນັ້ນ ກໍ່ມີຫົວໃຈ ເປັນດ້ຳຈັກບ້ຽໄປນັ້ນ
ພລານມະຣາຊກໍ່ມີອາ ດຸຄາ ກະຮຸນາກັບດ້ວງມະຫາເສນາຜູ້ໃຫ່ຽໄປປ່າວຫ້ຳງດາ
ບ້ຳຈຕຸລ້ຳງຄະເສນາ ຂ ຈຳພວກ ດ້ວງດ່ວນຮິບພລັນເທ້ນວ່າດັ່ງນັ້ນແລ້ວ (ຂ ງ)
ມະຫາເສນາຜູ້ໃຫ່ຽກໍ່ຮັບເອົາອາຈຍາເຈົ້າແຫ່ງຕົນແລ້ວ ກໍ່ໄປປ່າວຫ້ຳງເດົ່າດາໝູ່ລີ
ພົນສະກົນລະເສນາໃບທາ ຂ ຈຳພວກ ບ່ອະບວນແລ້ວທ້ຳງນາງນາດສົມເດ້ຈສາວ
ຊາວເມ່ນາງເຜ້ຳແກ່ເຮືອນຫຼວງ ແລະລຸກທ້ຳວຫຼ ານພຼ ະຍາທ້ຳມວນບ່ອາຈຈະ
ຄະນະນາບັບໄດ້ແລພຼ ະຍາຣາມອ່ກ໋ ຶ້ນຂີ່ຊ້ຳງມ້ຳ ຄະລະ ແລ້ວພຼ ະລັກກ່ສະເດ້ຈ໋ ຶ້ນ
ຂີ່ຄ່ຊ້ຳງ ພ້ອມກັບດ້ວງພະບຸດພະຮຸບກ່ ໋ ຶ້ນທ້ຳງບ້ານຊ້ຳງບ້ານມ້ຳ ຖ ປະເສີດ
ແລ້ວກ່ຄຸເທສັກກະກ່ຳທ້ຳງໄປກ່ອນ ໜ້ານ ີ ປະຣິວ້ານແວດລ້ອມ ຮ ້ ອມ ຣ ິ ດເຈົ້າແຫ່ງ
ຕົນແລ້ວກ່ອອກໄປຈາກວ ງ ງ ອະບຸດທິຍາໄປຝັ ງ ສຸກຂະເສີ ມ ດ ້ ອ ງ ກ ອ ງ ດ ິ ດ ສ ິ ຕ ິ ເ ຝ ້ ຳ ດ ້ ວ ງ
ສ ງ ງ ຕຸ ຣ ິ ຍ ະ ດ ິ ນ ຕ ິ ເ ປ ັ ນ ສ ງ ງ ອ ັ ນ ໑ ອ ັ ນ ດ ງ ວ ກ ັ ນ (ຂ ໗) ມ າ ກ ນ ັ ກ ວ ັ ນ ນ ັ ້ ນ ແ ລ ທ ້ ຳ ວ ພ ຼ ະ ບ ຍ າ

ທັງຫຼາງກໍເອົາລຳດັບຫົນທາງໄປດ້ວງວັນແລະຄືນມາກນັກ ກໍເຂົ້າໄປຮອດອັນເປັນ
ເຂດເປັນແດນແຫ່ງເຈົ້າຣັດສີຄົນຊື່ວ່າທິບພະຈັກຂຸ ຜູ້ເກັບເອົານາງສີດາມາລ້ຽງໄວ້
ກໍປາຍັງຂັນທະບໍ້ ຕ້ຳປູ່ບໍ່ໄກແຕ່ອາສົມມະບົດແຫ່ງເຈົ້າຣັດສີທັງຫຼາງເທົ່າໃດສ່ວນ
ວ່າພະບຸດພະຮູບກໍເຂົ້າໄປກ່ອນຄັນວ່ານາງ ໄວ້ເທັນລູກທັງສອງແລ້ວນາງກໍຮ້ອງ
ໃຫ້ສງົບທົບທ່ວໄປພະບຸດກັບພະຮູບ ກໍມີຄຳໂສກທຸກດ້ວງຣາຊນາດາຄົນເຜ່
ແລ້ວກໍຮ້ອງໃຫ້ສງົບທົບທ່ວໄປສັນນີ້ຣາຊບຸດທັງສອງ ກໍຮ້ອງໃຫ້ດ້ວງປິຍະ
ສເນຫາຮັກເຜ່ແຫ່ງຕົນມາກນັກກໍມີແລ ນາງນາດສນົມແລະ ຊາວເຜ່
ນາງເຖົ້າແກ່ (ຝ໐) ເຮືອນຫຼວງທັງຫຼາງ ເທັນນາງສີດາຮ້ອງໃຫ້ມາກ
ນັກກໍມີແລ ເຂົາກໍມີຄວາມໂສກທຸກກັບດ້ວງນາງສີດາ ກໍເອົາກັນໄປແວດລ້ອມເປັນ
ປະອ໋ວາງແລ້ວ ກໍຮ້ອງໃຫ້ມາກນັກກໍມີວັນນັ້ນແລ ນາງສີດາໄດ້ສະຕິດີແລ້ວກໍລຸກ
ນາບ້ຽ່ງກັບດ້ວງລູກຕົນດ້ວງປິຍະສເນຫາໂສກທຸກແຕ່ປະຖະມະຍັນລູກທັງສອງ ພັດ
ພາກໄປນັ້ນສູ່ປະການຫັ້ນແລ ເມ໊ືອນັ້ນພຼະບາຣາມແລະພະລັກກໍມີສະຣັນເ໑[1] ນ້ຳ
ຕາບ້ຽ່ງຫຼ້ຽງໄຫຼປູ່ແລນາງກໍເຂົ້າໄປໄຫວ້ທ້າວທັງສອງ ກໍຮ້ອງໃຫ້ຮ່ຳໄຮແຕ່ປະຖະມະ
ເມ໊ືອເຈົ້າຣັດສີຄົນຊື່ວ່າກັດສະປະຣັກສີ ຫາກເວນໃຫ້ພຼະບາຣາມແລະພະລັກແລ
ຣາຊບຸດທັງສອງກໍເຂົ້າໄປໄຫວ້ເຈົ້າຣັດສີ ດ້ວງທິ໊ດິດທິ໊ເທົ້າ ๕ ແຫ່ງແລ້ວ (ฝ๑)
ກໍນ້ຽ່ງປູ່ທິ໊ລວນຫັ້ນແລ ເຈົ້າຣັດສີເຫັນພຼະບາຣາມມາແລ້ວກໍກ່າວວ່ານະຫາຣາຊ
ເຈົ້າເ໊ົ້ານາຣອດເຮົາສັນນີ້ ມີເຫດການເ໊ືອງໃດນ໊ັ້ນຈາ ນະຫາຣາຊເຈົ້າເ໊ົ້ານາ
ດ້ວງເຫດສັນໃດ ເອົາບົດສະບໍ່ອ໋ວາງຊ້ຽງມ້າເປັນອັນນາກນັກ ນະຫາຣາຊພ່ຽງໜີ
ດ້ວງອັນຕ໊ຽງບ້ຽເກົດກັບດ້ວງບ້ານເ໊ືອງ ນະຫາຣາຊເຈົ້າຊະຣ໊ີ ທິ໊ນ໊ັ້ນພຼະບາຣາມ
ແລພະລັກກໍໄຫວ້ເຈົ້າຣັດສີ ວ່າຂ້າແດ່ພຼະຣັດສີເຈົ້າອັນຕ໊ຽງອັນໃດຈັກເກົດມ໊ີແກ່ເຮົາ
ຕົນຂ້າແລະບ້ານເ໊ືອງນ໊ັ້ນຈານັດຖິກໍບ່ໍ່ມ໊ີແລ ເທົ່າວ່າດ້ວງມ໊ີແທ້ຜູ້ຂ້າທັງຫຼາງເ໊ົ້ານ
ນາຣອດສ່ຳນັກມະຫາຣັດສີເຈົ້າ ກໍເ໊ືອວ່າຈັກນາຂໍເອົານາງສີດາ ອັນເປັນເ໊ຜ່
(ฝ๒) ແຫ່ງເຈົ້າຣາຊບຸດທັງສອງ ເ໊ືອປູ່ສເວີ້ງສຸກກັບດ້ວງຜູ້ຂ້າທັງຫຼາງໃນເ໊ືອງ
ອະບຸດທິບາພຸ້ນຊະແລ ຂໍພຼະຣັດສີເຈົ້າຈ໋ຽ ປ່ງວາງບັ້ງນາງສີດາແລະພະຮູບ
ພະບຸດທັງ ๒ ພ໊ີ້ນ້ອງໃຫ້ຕົວຂ້າໃຫ້ມ໊ີຄວາມຊົມຊ໊ືນບ໊ິນດ໊ີ ແດ່ເ໊ີ້ນ ປະການ ๑
ພັນດ້ວງນາງສີດານ໊ັ້ຕົວຂ້າກ໊ມ໊ີໄພທະບ້ຽເກົດ ກັບດ້ວງຕົວນາງກະທຳຕົນຕົວບ່ຊອບ
ຜິດບູຮານກາມແຫ່ງຜູ້ບ໊ິງທັງຫຼາງໃນໂລກນ໊ີ ເຫດດ້ງນ໊ັ້ນຕົວຂ້າ ກໍໄດ້ກະທຳ

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๑ ແດ່ກ່ອນເຫັນຢ່ານ "ຊະຍັນເ໑"

ตามโหสาอันนั้นแท้แล บัดนี้ข้ากับ้าเกิดก้องจิดใจอันดีก้องโบธามเวนแต่
ทู้างเหดนั้น ถิอผู้ข้ากับ้าให้อะโหสีกำสู่ปะภามแล้วแล เจ้าธัดสีได้รู้ถำ
พะบาธามสู่ปะภามแจ้างแล้อ กับ่าวอ่า (๓๖) ดูธามะหาธาชุเจ้าพัน
ด้างบาสิดานี้เราับ่เกับกำไว้ เหดอ่าบาเข้ามาหาบ่เพิงบ่ได้ กับ่าบ้า
เกิดได้บ้าพะบุดอันเป้นลูก แห่างมะหาธาชุ เราับ่ได้ลังไว้ให้มาใน
อาสิมมะบิดแห่างเราในบ่นี้หั้นแล บัดนี้มะหาธาชุเจ้าเอาดินเข้ามาอ่
เอานาสิดาและ พะบุดพะรูบกับก้องเราด้างนั้น เราับ่จักป่องาวให้กับ
ก้องมะหาธาชุเจ้าชะแล ถันว่าพะธัดสีเจ้าป่องาวปันให้บ้านาง
สิดาแล้อ ด้างนั้นบาเรือนหูองหัวหูางกับ่เอา กับเข้าไปแอดล้อมเป้นบ่
ธิอานแห่างบาสิดาแล้อ อาบอิงสิงเกดก้องบ้ามุดหาพิเสก ขอางหอม
แล้อกับ่ (๓๔) ดาวางปันบากางขอางฝาก เสื้อผ้าเถื่องปะดับก้องขอางหัว
หูาง อันเพางถ่ามาดบักกับ่มีหั้นแล บาสิดาและพะบุดพะรูบกับ่มีเข้า
ตอกดอกไม้เข้าไป ไหว้เจ้าธัดสีอ่ให้อะมะโหดหัวมวนแล้อ กับ่สั่างอำ
ลาเจ้าธัดสีแล้อ บาสิดากับ่ร่ำเพิงเดิงบ้าดินอันเป้นทุกแต่ก่อน บาางกับ่
ร้องไห้มีชะธันเดบ้าดา บาางกับ่ร้องไห้ร่ำไรก้องปะธิบางหูางปะภามต่างๆ
แล้อ กับ่สั่างอำลากับก้องเจ้าธัดสีแล้วกับ่ออกมาปู่กับก้องพะบาธาม และ
พะลักบ่นั้นหั้นแล พะลักกับ่เข้าไปไหว้เจ้าธัดสีก้องบ่ดีกบ่เท้า ๕ แห่าง
แล้อกับ่สั่างอำลาเจ้าธัดสี กับ่ลิางไปรอกทับหูองอันเป้นบ่จอกปู่ (๓๕)
แห่างดินและขึ้น สู่บานช้างดิอปะเสิดแล้อ ด่าวหน้าสู่เมืองแห่าง
ดินแล้อ กับ่ลำกับหินหางมาบ่บานเท่าใด กับ่เข้ามารอกเมืองแห่างดิน
อันชื่อว่าอะบุดบ่บา อันเป้นบ่ปู่แห่างดินกับ่มีอันนั้นแล ถันว่าเข้ามารอด
เมืองแห่างดินแล้อ กับ่ขึ้นสู่บาสาดาธาชุมุนหงบอันมีสิสวัดดีแล้อ กับ่ไห้
ป่าวห้ามมะหาระสิบก้อน ๓ อัน ๓ ถืน แล้วกับ่ช้าอุดสาธาชุพิเสก
บ้าพะบุดและพะรูบให้สะเวิงธาชุสิมบัด เป้นเจ้าแก่ชาวเมืองอะบุดบ่บา
มีมะหากะสัด ๑ อิง สิบๆ มาเดิงกาละบัดนี้ เมื่อใดปะเวนีอันนั้นขาด
เสังหากะสัดพ่ ๑ บ่ได้ถ้างนั้นกับ่จักเป้น (๓๖) ใกลาหินกับ่จักมีแท้ชะแล

ເມື່ອນັ້ນເສນາອາມາດທັ້ງຫຼາຍ ກໍມາພ້ອມກັນອຸດສາຫ໌ຮາຊາພິເສກບັ້ງບາງ
ສີດາໃຫ້ເປັນເອກອັກຄະມະເຫສີເທວີ ປູ່ສເວີ້ຍສຸກກັບດ້ວຍພຼະບາຣາມເໝືອນ
ດັ່ງແຕ່ກ່ອນນັ້ນກໍມີແລ ນາງສີດາອັກຄະມະເຫສີຜູ້ນັ້ນກໍປູ່ທຳວັດປະຕິບັດກັບ
ດ້ວຍພຼະຣາມເປັນດັ່ງພະມະຫາຣັດສີເຈົ້າ ຕິນຊື່ວ່າກັດສະປະຣັດສີຫາກສັ່ງສອນ
ກັບດ້ວຍນາງນັ້ນທຸກປະການແລ ນາງກໍຕັ້ງປູ່ຄວາມເຂດອາບຸແຫ່ງຕິນຄັນວ່າ
ຈຸດຕິຄາງຈາກມະນຸດສະໂລກແລ້ວ ກໍະອົາຕິນຂຶ້ນເມືອເກີດໃນສຳນັກແຫ່ງພຼະ
ບາອິນທາທິປັດຕິຣາຊ ໄດ້ຊື່ວ່ານາງຊຸຊາດາ ກໍບັງໄດ້ເປັນເມັ (ຝົກ) ແຫ່ງ
ພຼະບາອິນທາດັ່ງເກົ່າແລ້ວ ກໍສເວີ້ງທິບພະສົມບັດສຸກຕາບຕໍ່ ເທົ້າອາບຸແຫ່ງ
ຕິນກໍມີວັນນັ້ນແລ ກິບາສັ້ງວັນນະນາຈາກ່າວບັ້ງຄຳນາງ ຄວາງທິວລະພິພຸກ
ນ ງກໍແລ້ວເທົ້ານີ້ກ່ອນ

(ຜູ້ກ່າບຂອງພຣະມະຫາຣາຊວັ້ງຫຼວງພຣະບາງໄດ້ຂຸງນຕົ້ນດັ່ງຕໍ່ໄປນີ້ "ສຳ
ເຣັຈວັນທີ ມ໐ ຕຸລາ ๑๙๓๑ ກິງວັນເສົາເດືອນ ๑๒ ຂຶ້ນ ๑๒ ຄ່ຳ ວັນບາມກອງ
ງາບ ພ.ສ. ๒๕๑๔ ກ່ຳງຕາມມູນເດີມແຕ່ເນື້ອ ບ່ພໍຫຼາງຕັ້ງແຕ່ໜ້າ ๓๐ ຂາວ
ເນື້ອຄວາມຫຼາງ ບ່ຫາໃຊ້ໄດ້ກໍເລີ້ງຂຸງຕາມເດີມຂອງເພື່ນຜູ້ອ່ານຜູ້ລຸງບລຸງຂໍເຊີນ
ພິຈາຣະນາລື້ມເຖມດ້ວງເພາະຂາດຕົກບົກພ່ອງຫຼາງ ຂໍອະໄພຫຼາງໆດ້ວງເທີ້ນ"
ໜ້າສີ້ນີ້ໄດ້ພິມຕາມຕົ້ນສະບັບລາວທີ່ໄດ້ຂຸງນອອກຈາກ ໂດບຜູ້ກ່າບຂອງພຣະ
ມະຫາຣາຊວັ້ງນັ້ນ ໃນເວລາພິມບ່ໄດ້ປ່ຽນແປງແຕ່ປະການໃດ)

- ๏ เมื่อจุลศักราช ๑๒๓๖ ปีมะแม
- เดือนยี่แรม ๓ ค่ำ ท้าวสุนลัย
- ยั้ง อยู่ท้าวสุนลัยพายาไกษา ยุพะอินยาตาม
บัญชา
- ยุพะอินนำเอา ท้าวสุนลัยยาญี่ในเบ้าแตมข่
ตีด จึ่งได้เอาไปญี่ในเบ้า ๓ ค่ำ ยุพะอิน แล้ว
จึ่งไปย่ำในเมื่อจุล ๓ ค่ำ ยุพะอิน ๐ ยุพะอินหาร์
ยองยี ท้าไปย่ำ
- ท้าวสุนลัยได้ถ่ายสุนเข้ายุพะอินหาร์ แล้ว
ลัวไปเล่นนางสีดา
- ยุพะอิน แลนางสีดาสนิทหนาสัน สาบสะโย-
ธนี ไว้บ่ยุพะลืมสักขาด
- เมื่อจุลศักราช นางสีดาได้ลาจากสวรรค์ลงมา
ไว้ในถ้ำเกือนม่าอัศวะยะเหาสี ๓ ค่ำ หมูปีรวง
- ยุพะยาธรรม์ไว้นางสีดาตกิสะ นางสีดาได้

เจ้า มีดเหลา ขูะ รา จึ่งได้ภัตกิสะ

- ขูะลือสีได้ท่องไปบนหะบาตขูมาสีดาเจ้าไปสู่
- เมื่องพาลามะสีมะหามะครเป็นเมื่องเจ้าขูะลักขูะ
ราม
- ขูะลือสีได้ข่อ่า (ย่อ) คนร้ายเจ็ดเกิดหาอเมื่องมา
ให้ขูาเจ้ามาสีดา ขูมารร้ายเจ็ดให้บ่ได้ ขูะราม
ให้ได้ เลี้ยงดูมาสีดาเป็นผัลละยา
- ขูะลักา ขูะราม ขูมามาสีดาเขาขูมารวางหอกใส่
ที่หน้าขูะรามสิ้นชีพตาย
- ขูมารร้ายได้วันเจ้ามาสีดาจากขูะรามไปขูมารขูมา
กุดได้คืบหักลัด
- ตามไม้มะกีโคมขูะรักขูะรามเดินหาขูาสี (ตี) น้ำ
หาขูมาไม้มุะโคมแล้วกุเป็นรู้ได้มาแขกสั
- ถ้ำเจ้าภาษ และถ้ำมาดสี ขูะหนุ ขูะจันหร์ลัก

- ผู้ชะกาฬซึ่งรู้จักผู้สั่งลูกศรไปดังนี้ชื่อ
- เมื่อบุคคลยิงลูกศรไปเพื่อประสงค์จะฆ่าเนื้อหรือสัตว์ใดๆ
  ก็ตาม ถ้าลูกศรนั้นไม่ถูกเนื้อหรือสัตว์นั้นเลย
- ถึงคนนั้นจะถูกลูกศรนั้นตาย ก็ชื่อว่าไม่ได้ทำปาณาติบาต
- ถ้าสั่งผู้ใดให้ไปฆ่าผู้ชะจนตายก็ดี ให้ทำ(ผู้นั้น)ตายก็ดี
- ผู้ชะรายใดตายนอกจากสิ่งที่สั่งผู้ชะรายนั้นจะต้องอาบัติ
  ถ้าผู้ชะรายใดตาย ผู้ชะรายนั้นจึงจะต้องอาบัติสังฆาทิเสส
- ผู้ชะสัตว์ผู้ชะรายใดตายเพราะยาพิษหรือยาอื่นๆ ไม่ต้องอาบัติ
  ถามว่าเพราะเหตุไร ตอบว่าเพราะไม่ได้ทำด้วยกายสามัคคี

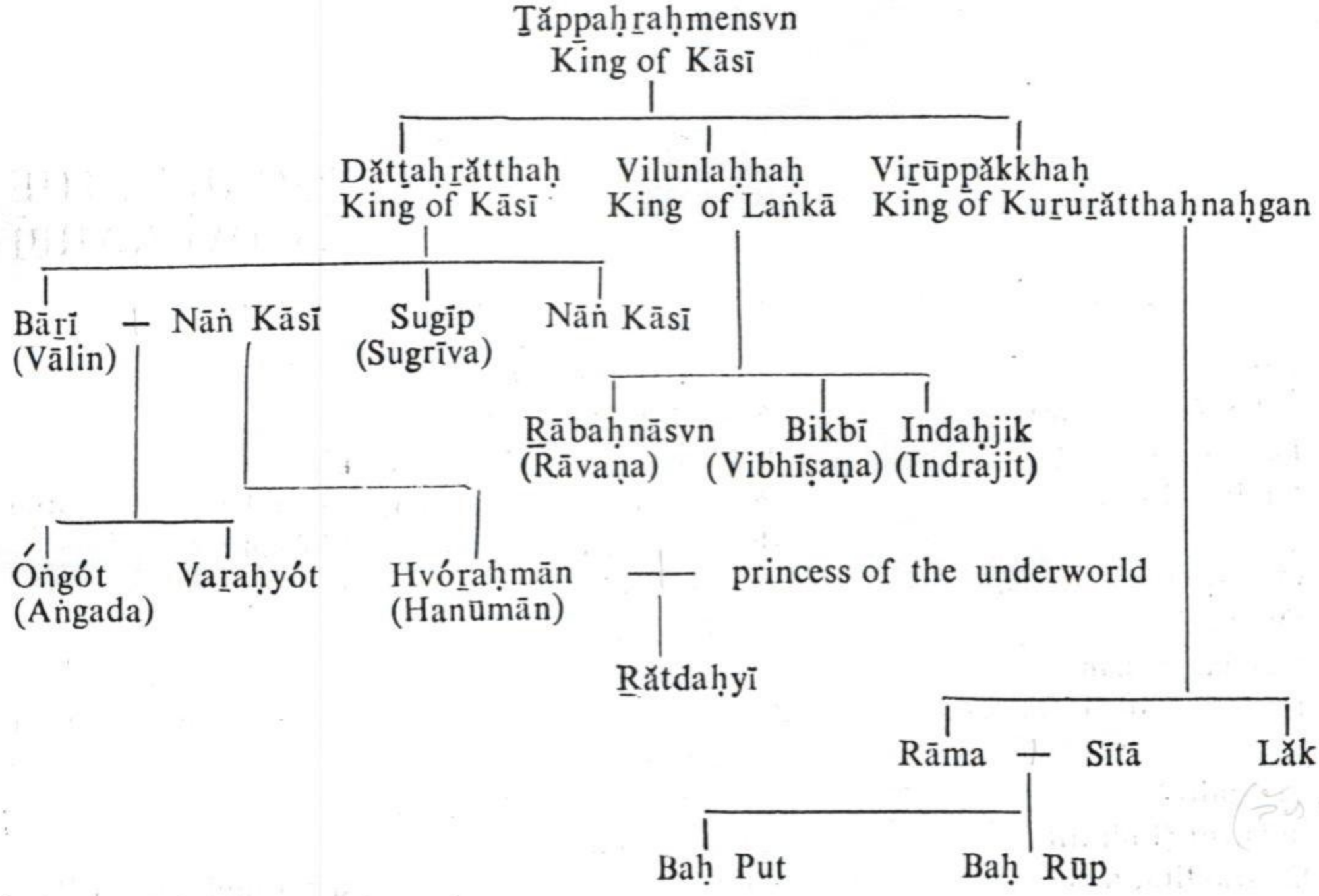
- ผู้ชะสัตว์ที่เป็นลูกของมารดาเป็นต้นว่าลูกโคตัวเมีย
- ผู้ชะสัตว์ใดๆ ที่ไม่ใช่มารดาเป็นต้นว่าลูกโคตัวเมีย
- ผู้ชะสัตว์ใดๆ ที่ไม่ใช่มารดาเป็นต้นว่าลูกโคตัวเมีย
- ผู้ชะสัตว์ใดๆ ที่ไม่ใช่มารดาเป็นต้นว่าลูกโคตัวเมีย
- ผู้ชะสัตว์ใดๆ ที่ไม่ใช่มารดาเป็นต้นว่าลูกโคตัวเมีย
- ผู้ชะสัตว์ใดๆ ที่ไม่ใช่มารดาเป็นต้นว่าลูกโคตัวเมีย
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- ผู้ชะสัตว์ใดๆ ที่ไม่ใช่มารดาเป็นต้นว่าลูกโคตัวเมีย

- ภาษาฮินดีมีรามพร้อมทั้งสิ้นพันล้าน (?)
- ภาษาฮินดีพูดและมีเตรียมพร้อม
- ฉันเชื่อมั่นเป็นคนอินเดียอยู่ในรัฐปัญจาบ
- ผู้ชายเป็นอาชีพอยู่ในรัฐ
- ฉันเขียนหนังสือภาษาฮินดีเพื่อที่จะสื่อสารกับพูดรามและอยู่ในรัฐอุตรประเทศ
- ภาษาฮินดีรัฐพยายามสอนและสามพยายามพร้อมเพื่อที่จะความต่างพูดรามและพูดและมาน
- ฮินดีอยู่ในรัฐและฮินดีพูดรามและพูดและมานอยู่นั้นและสิ่งคุยได้เร็วประจันขายต่างกัน
- พูดพูดและมานไปโดยมาได้ยินพูดเรา
- พูดรามและพูดและมานสิ่งคุยได้ยินกับยินพูดพูดและมานและครยมา (พาราณสี)

DRAMATIS PERSONAE IN THE GVĀY DVÓR̲AḤBĪ

Bār̲ī (Vālin)	Son of Dăt̲ṭaḥr̲ătthaḥ
Bikbī (Vibhīṣaṇa)	Son of Vir̲unlaḥhaḥ
Dăt̲ṭaḥr̲ătthaḥ (Datarṭṭha)	Son of T̲ăppaḥr̲aḥmensvn, king of Kāsī,
Dipbaḥcăkkhu	A sage in whose hermitage Sītā takes shelter, after she is condemned to death by Rāma.
Disaḥpaḥmōkkhaḥācān	Principal teacher at Takkasilā.
Dvór̲aḥbī	Herd of buffaloes.
Găndăpbī, nāṅ	Gandharva princess.
Hvór̲aḥmān (Hanumān)	Son of Nāṅ Kāsīr̲ājditā, born by the semen of Dăt̲ṭaḥr̲ătthaḥ.
In (Indra)	Lord of Tāvatiṃsā heaven.
indaḥjit (Indrajit)	Son of Vir̲unlaḥhaḥ
Kāsīr̲ājditā, nāṅ	Daughter of Dăt̲ṭaḥr̲ătthaḥ, sister and wife of Bār̲ī (Vālin).
Kăssaḥpaḥ (Kassapa)	A sage, the foster father of Sītā.
Lăk	
Lăkkhaḥnaḥ (Lakṣamaṇa)	Son of Vir̲ūpp̲ăkkhaḥ, younger brother of Rāma.
Năndir̲āj	
Năndiyăk	A demon
Óṅgót (Aṅgada)	Son of Bār̲ī and Nāṅ Kāsīr̲ājditā
R̲ābaḥnāsvn (Rāvaṇa·	Son of Vir̲unlaḥhaḥ, king of Laṅkā.
R̲ătdaḥyī	Son of Hvór̲aḥmān and the princess of the underworld.
Sītā, nāṅ	Incarnation of Sujātā; wife of Rāma.
Sujātā, nāṅ	Wife of Indra.
Sugīp (Sugrīva)	Son of Dăt̲ṭaḥr̲ătthaḥ, king of Kāsī.
T̲ăppaḥr̲aḥmensvn	King of Kāsī, grandfather of Rāma, Rāvaṇa, Vālin and Sugrīva.
Var̲aḥyót	Son of Bār̲ī (Vālin) and Nāṅ Kāsī.
Vir̲ūnlaḥhaḥ (Virulḥa)	Son of T̲ăppaḥr̲aḥmensvn, king of Laṅkā.
Vir̲uppăkkhaḥ (Virūpakkha)	Son of T̲ăppaḥr̲aḥmensvn, king of Kur̲ur̲ătthaḥnaḥgan.

GENEALOGICAL TABLE BASED ON THE *GVĀY DVÓṚAḤBĪ*



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