

VERHANDELINGEN DER KONINKLIJKE NEDERLANDSE  
AKADEMIE VAN WETENSCHAPPEN, AFD. LETTERKUNDE  
NIEUWE REEKS, DEEL 79

# KAMA and KALA

Materials for the study  
of shadow theatre in Bali

C. HOOYKAAS

ISBN 72048246 1  
LIBRARY OF CONGRESS  
CATALOGUE CARD NUMBER: 72-96840

*Dust-cover front: Kāma.*  
*Dust-cover back: Kāla.*

AANGEBODEN IN DE VERGADERING  
VAN 14 DECEMBER 1970

KAMA and KALA  
MATERIALS for the STUDY of SHADOW THEATRE in BALI

	Page
Preface . . . . .	5
List of abbreviations . . . . .	7
A. THE DALAÑ, INCARNATION of KAMA	
Ch.	
1. DHARMA PAVAYAÑAN, Introduction . . . . .	11
2. DHARMA PAVAYAÑAN, Text, translation, notes . . . . .	16
Appendices	
3. DHARMA PAVAYAÑAN, text F . . . . .	70
4. DHARMA PAVAYAÑAN, text N, PIVĒLAS (K 59) . . . . .	76
5. DHARMA PAVAYAÑAN, text L . . . . .	82
6. DHARMA PAVAYAÑAN, the mantra Aji Kēmbañ . . . . .	88
7. DHARMA PAVAYAÑAN, the mantra Agni Añlayan . . . . .	94
8. Procuring a clear sky during a performance . . . . .	102
9. Prayer for forgiveness when enacting a play . . . . .	112
10. Pronouncements relating to the base figures . . . . .	124
11. Two witnesses from Java . . . . .	142
INTERLUDE	
12. The Folktale of Dalañ Antēban or Dalañ Govañ . . . . .	146
B. KALA, the EVIL to be DEFEATED	
13. Introduction . . . . .	159
14. The Riddles put to Kāla, in text and translation . . . . .	162
15. Prose Text KALA-PURĀṆA, in text and translation . . . . .	170
16. The Drama SAPU(H) LĒGĒR, in text and translation . . . . .	188
17. Kakavin SAÑ HYAÑ KĀLA and Tuttur [VI]ŚVA-KARMA . . . . .	210
18. The Kiduñ SAPU(H) LĒGĒR, in text and translation . . . . .	220
19. The Kiduñ SAÑ MPU LĒGĒR, in text and translation . . . . .	244
20. Offerings to be brought for the performance of SAPU LĒGĒR . . . . .	269
21. Preparation of water for exorcism, text and translation . . . . .	274
22. The Mantra ASTU-PUNĀKU, in text and translation . . . . .	284
23. Summing up: Kāla conquered by Kāma, the dalañ . . . . .	306
C. ILLUSTRATIONS	
List of illustrations . . . . .	318



## PREFACE

*Aut prodesse volunt aut delectare poetae*  
(Horatius, *Ars Poetica*)

'Poets wish either to amuse or to be useful'. The same can be said about the *dalan*, the (main) performer of the shadow theatre. Were we to call him the *puppeteer* we would wrong him for, though he entertains, much of the time amuses, even edifies, and enlightens, he invariably begins with priestly activities. In many a case he is at the same time supposed to attract benevolent spirits and to chase away the malevolent ones, and in not a few cases ends by acting as an exorcist priest. In the last, his repertoire is limited to a very few *lakon/lampahan*, drama. When he is invited to perform at a celebration of a happy occurrence, he should make a deliberate choice from his repertory.

It is far beyond my forces to deal with the various aspects of the Balinese shadow theatre: I am neither equipped, nor situated, nor of an age to do it. For a general introduction I would point to J. Ensink's eminently useful paper 'Rekha-carmma, On the Indonesian Shadow-Play with Special Reference to the Island of Bali', in the Dr. V. Raghavan Felicitation Volume of the Adyar Library Bulletin, Vols. 31-32, 1967-68, pp. 412-41, and, for Bali in particular, to Colin McPhee's excellent paper 'The Balinese Wajang Koelit and its Music', DJAWA 16, 1936, pp. 1-34 (reprinted in the late Jane Belo's 'Traditional Balinese Culture', Columbia University Press); also to H. Ulbricht's 'Wayang Purwa, Shadows of the Past', OUP, Kuala Lumpur, Singapore, 1970, 4 guineas (well produced, but seriously disfigured by unwarranted statements), and Jeune Scott-Kemball's 'Javanese Shadow Puppets', the Raffles Collection in the British Museum, published by the Trustees of the British Museum, 1970 (also well produced; probably more useful, though limited in scope). James R. Brandon's 'Theatre in Southeast Asia' (Harvard University Press, 1967) and his 'On Thrones of Gold, Three Javanese Shadow plays', 1970, are stimulating books. A closely related field is that covered by Dr. P. L. Sweeney in his 'Malay Shadow Puppets, The Wajang Siam of Kelantan,' published by the Trustees of the British Museum in 1971. This booklet in 1972 was followed by 'The Ramayana and the Malay Shadow-Play', Kuala Lumpur, The National University of Malaysia Press; originally a London Ph. D. thesis.

When I was living in Bali, 1939-41, it became clear to me that no *lakon/lampahan* had ever been written down. The Foundation for the collection of palm leaf mss, the then Kirtya Lieftrinck-Van der Tuuk, now known as the Gedong Kirtya (Singaraja), had collected a dozen of them from Ubud (Gianyar, South Bali), listed as Nos. 2189, 2208, 2309, 2229-35a, 2243, 2244, 2247, and 2249, and one from Singaraja (Bulèlèng, North Bali), No. 2290. The subject of the shadow theatre kept me busy, cf. my paper 'The Function of the Dalang' in 'Akten des XXIV,

Internationalen Orientalisten-Kongresses, München, 1957', pp. 683-86. When on study leave in Bali, 1958-59, I was able to collect a few more copies of the Dharma Pavayañan, the collection of *mantra* that the initiated *dalañ* must know. They enabled me to deliver a lecture at the Royal Anthropological Institute, London, a summary of which was printed in MAN LX, Dec. 1960, as 'Two Exorcist Priests in Bali', pp. 180-81. But it was only after I Gusti Ngurah Ketut Sangka of Puri Gdé, Krambitan (Tabanan) had provided me with considerably more and better material that I felt able to write a book.

*Ars longa, vita brevis.* My aim in this book is as modest as its title and Table of Contents show. First, there is the manual of the *amañku dalañ*, the *dalañ* whose initiation entitles him to perform the rite of exorcism and to prepare the Holy Water for that purpose. Second, there is the repertory used for those performances and the ritual used for the preparation of this Water. Finally, there are photographs of the Balinese *ringit*, puppets—these belong to the collections of the Leiden Museum of Ethnography. Certain *ringit* are called *pandasar*, Base figures: in writing this book, I foster the hope that I have furnished some material on the *pandasar* that will help research students.

Kāla is the Evil One, represented a thousandfold and omnipresent, palpably so in Section B. Kāma is invoked by the *amañku dalañ*, who begins his activities with the assertion that Kāma has arrived, and that, without fail, he will conquer Kāla. *Amor vincit omnia.*

The *amañku dalañ* is not the only priest to invoke or use Kāma; at the occasion of the greatest rituals of lustration, Pañca-Bali-Krama and Éka-Đaśa-Rudra, one meter high puppets, *prin*, representing Kāma & Ratih, are used (cf. my BBB). A *pūjā n prin*, beginning with the word Kāma-déva, forms part of the Śaiva death ritual, though this escaped Crucq and Wirz.

Folktales were repeatedly the starting point of my late wife's research into Balinese religion. I found only one in my field, though there may be more, and, as an inducement for the recording of any others, I have included it as an Interlude, rather than as an Appendix.

Acknowledgements. First, to the School of Oriental and African Studies, which granted research leave and financed it, without which the material for this book could not have been collected. Then there is I Gusti Ngurah Ktut Sangka, to whom I was introduced during my first sabbatical study leave, whose indefatigable help was a never-failing source of support; I Pasek Wayan Riyeh, Bandjar Baturiti, Krambitan (Tab.), who redrew four figures, and I Gusti Ngurah Bagus who helped me with the Kiduñ Mpu Lègèr. The Leiden Museum for Ethnography helped me to the photographs of their collection of Balinese *ringit*, puppets for the shadow theatre. Miss Jeune Scott-Kemball improved my English, and Mr. Tim Verheggen of the Academy helped as an adviser during the writing of the book. To all of them, my warmest feelings of gratitude.

## ABBREVIATIONS

- add. – adds, has added, additional.
- A.T. – Agama Tirtha, Five Studies in Hindu-Balinese Religion, by C. Hooykaas, VKNAW, AL, NR LXX/4, Amsterdam 1964.
- BBB – Balinese Bauddha Brahmans, VKNAW, AL, NR, Amsterdam-London 1973.
- BEFEO – Bulletin de l'École Française d'Extrême Orient, Paris.
- Bh. – Bhaṭṭāra or Bhaṭṭārī.
- Bibl. Jav. – Bibliotheca Javanica, uitgegeven door (published by) KBG.
- BKI – Bijdragen (tot de Taal-, Land- en Volkenkunde published by the Koninklijk Instituut (for idem), Martinus Nijhoff, Den Haag.
- C+C – Cosmogony and Creation in Balinese Tradition, by C. Hooykaas, Bibliotheca Indonesica, to be published in 1973.
- ḍ – ḍalañ.
- Dh.P. – Dharma Pavayañan.
- G.A. – Gunung Agung.
- G.I.S. – Greater India Society, Calcutta.
- Goris – R. Goris, Bijdrage tot de kennis der Oud-Javaansche en Balineesche Theologie, Ph. D. thesis Leiden; Leiden 1926.
- I.A.I.C. – International Academy of Indian Culture (Nagpur) New-Delhi.
- Ju. – Dr. H. H. Juynboll, Supplement op den Catalogus van de Javaansche en Madoereesche Handschriften der Leidsche Universiteits-Bibliotheek, I 1907, II 1911, Brill, Leiden.
- k. – kiva, to the left.
- KBG – Koninklijk Bataviaasch Genootschap (van Kunsten en Wetenschappen).
- KBNWdbk. – Kawi-Balineesch-Nederlandsch Woordenboek, door Dr. H. N. van der Tuuk, Landsdrukkerij, Batavia, I 1897, II 1899, III 1901, IV 1912.
- KI – Koninklijk Instituut (voor de Taal-, Land- en Volkenkunde, Leiden).
- Kirtya – sc. Lieftrinck-Van der Tuuk, Singara(d)ja, Bali, library of palmleaf-mss.
- K+K – Kāma and Kāla, this book.
- LOr. – [University Library of] Leiden, Oriental [section of mss].
- ma. – mantra, formula [not necessarily in 'Sanskrit'].
- MKLvdT – Mededeelingen van de Kirtya Lieftrinck-Van der Tuuk, Singara(d)ja, Bali.
- MKNAW – Medede(e)lingen van de Koninklijke Nederlandse Akademie van Wetenschappen.
- ms(s) – manuscript(s).

- ñaranya - 'is its name'.  
 om. - omission; (XYZ) has left out.  
 OUP - Oxford University Press.  
 p. - pras (an important offering) or pustaka (writing, document).  
 Pi. - Dr. Th. Pigeaud, *Literature of Java*, Nyhoff, Den Haag, I 1967,  
 II 1968, III 1970.  
 S.H. - Sang Hyang.  
 St.St. - Stuti and Stava (Bauddha, Śaiva and Vaiṣṇava) of Balinese  
 brahman priests by T. Goudriaan and C. Hooykaas, VKNAW, AL,  
 NR 76, 1971.  
 Su.Se. - Sūrya-sevana, the Way to God of a Balinese Śiva Priest, by  
 C. Hooykaas, VKNAW, AL, NR LXXII/3, 1966.  
 t. - tēñēn, to the right.  
 TBG - Tijdschrift (voor Indische Taal-, Land- en Volkenkunde, uitgegeven  
 door het) Koninklijk Bataviaasch Genootschap (van Kunsten en  
 Wetenschappen).  
 TKNAG - Tijdschrift Koninklijk Nederlandsch Aardrijkskundig Ge-  
 nootschap.  
 v. - voice.  
 VBG - Verhandelingen van het Bataviaasch Genootschap etc.  
 VG - Verspreide Geschriften van Prof. Dr. H. Kern, Nijhoff, Den Haag.  
 VKI - Verhandelingen van het Koninklijk Instituut etc.  
 VKNAW, AL, NR - Verhandelingen van de Koninklijke Nederlandse  
 Akademie van Wetenschappen, Afdeling Letterkunde, Nieuwe Reeks;  
 Amsterdam.  
 Zieseniss - Dr. A. Zieseniss, *Studien zur Geschichte des Śivaismus*,  
 I. Die Śivaitischen Systeme in der Altjavanischen Literatur, BKI  
 98, 1939, pp. 75-224.  
 II. Die Śaiva-Systematik des Vṛhaspatitattva, IAIC, New Delhi,  
 1958.

A.  
The Dalañ,  
incarnation  
of  
Kama



## CHAPTER 1

### DHARMA PAVAYAÑAN. INTRODUCTION

Only after I had retired from my chair at the University of Indonesia, in Djakarta, did I find the leisure to deal with two subjects that had already interested me intensely before the Pacific became a theatre of war. The first was the Old-Javanese RAMAYANA, its being a translation of the BHATTI-KAVYA, and the probability that it was meant to function as an exemplary *kakavin*. The second was the DHARMA PAVAYAÑAN, which had been dealt with seriously, but not exhaustively, by Colin McPhee in his excellent paper 'The Balinese Wajang Koelit and its Music'. I already knew a *dalan* to be an entertainer and an exorcist, but in McPhee's paper I found much more about his activities than I had anticipated. For McPhee the musicologist the Dh. P. served as an introduction, but to me it seemed worthwhile to enquire into it in its entirety.

The Oriental Section of the Leiden University Library could not help me to a single ms, but the Kirtya of Singaraja, Bali, proved to have no less than four copies. The Kirtya's aim was to make a collection encompassing the whole range of Balinese literature. It seemed to me that before the war this aim had been largely achieved. Several treatises with similar contents had been collected, for a writing might go under another name, or the whole or fragments had been incorporated in other works. When recensions of one and the same work appeared to be more or less divergent, a second or even a third one was copied for the Kirtya. In the case of the DHARMA PAVAYAÑAN, even four different recensions were collected, and when they were examined it appeared that two of them contained two different versions each. So I had six widely differing versions to begin with, differing not only in length but also in the order in which the different subjects were dealt with.

The first impression of their form was that all the treatises consisted of rather short lines; the next, that a greatly varying number of lines formed one subject, as a rule preceded by a caption, or, conversely, that a number of small subjects was dealt with in generally short sentences, sometimes only a few of them, sometimes many. The length of the sentences could be stated not only from the existing punctuation but also from their not infrequently having dropped out. One might, therefore, speak about mnemotechnic entities.

The length of the subjects could be determined not only by the occurrence of a new caption, but also because whole subjects were found to change place.

After this initial examination I felt justified in reading a short paper on this subject in München in 1957, but at that time I did not see how

I could present an exposé that would not bore my readers, or perhaps misrepresent the material.

In 1958, when in Bali, the two mss G & H were added to my collection, but only after I Gusti Ngurah Ktut Sangka had helped me to I, J, L, M and O-Q, and Leiden had found K, and I had come across N, under the title PIVELAS, did I feel solid ground under my feet. The situation is now as follows:

A is a good ms, consisting of 68 subjects in a fairly systematic order; GIKQ, maintaining the same order, contain only a few subjects less; JLOP, having only 35 subjects, have the same order and are closely related in contents, and also geographically;

(L only is considerably longer than these texts)

H, with 28 subjects in common with the majority, shows deviations in their order;

B, giving 47 subjects, adds some 23 to them and deviates in their order; perhaps because one *lěmpir* has been unintentionally misplaced;

M shares 25 subjects with A, but has nothing new to offer;

D shares only 22 subjects with A, and, apart from one interchange, follows its order: one third of it is 'new';

C shares only ten of its subjects with A, their length, however, being different; its size is  $\frac{3}{5}$  that of A, consequently, there are many 'new' subjects;

EF have very little in common with A; they have their own wording;

N deals briefly with the subject Dh. P.; its wording is different from the others.

Having on the one hand 16 or 17 such widely divergent texts added considerably to the difficulty of presenting one DHARMA PAVAYAÑAN. But, on the other, there was the advantage that nearly all of them had their subjects arranged in one and the same order. Opposite the great majority of the fuller and fullest texts, originating from Gianyar, Badung, Tabanan and Karangasĕm, stood a small minority which did not agree with each other. This fact helped me to decide the order in which these texts should be presented.

The next problem was how to give my readers not only an idea of the most widely spread versions of the DHARMA PAVAYAÑAN, but also of the other recensions available. One cannot expect them to go through the best text and then through 16 others with so much in common, nor to be continually sent from one page to the other by innumerable cross-references. To solve this problem, I decided to incorporate all relevant material from the 'minority' texts into the main text and to discuss the *mantra* AJI KEMBAÑ and AGNI AÑLAYAÑ, which appear to live their own independent lives, separately in Appendices. The same has been done with the PAMAHAH/REQUEST for FORGIVENESS when enacting a play. This

procedure has the advantage that each of these subjects can be given adequate attention without interrupting the DHARMA PAVAYAÑAN proper or being dealt with offhandedly. The short texts F & N, due more to difference in wording than matter, have had to be dealt with in Appendices. Due to its valuable 'new' material, L, too, had to be treated separately.

By following this method, almost all my material from all over Bali could be incorporated in one treatise of 100 subjects, in an order according to the majority of the fullest and best mss. The minority raises its voice everywhere and is well registered in the TABLE. My readers can read on without references.

I would not be surprised if some day a more original DHARMA PAVAYAÑAN than the one presented here were to emerge from a Balinese private library, for it looks to me as though the version printed below has been enriched with the accretions 81-100. This suggestion is supported by a survey of the contents:

- 1-20: metaphysical introduction, no *mantra*, clear section-ending;
  - 21-52: acts and *mantra* that every *dalan* is supposed to master;
  - 53-60: acts of exorcism reserved for the Enlightened *Dalan*;
  - 62-65: the *amaniku dalan*'s part in the ritual for the care of the dead;
  - 66: his activities and *mantra* at the 'birth day' of the *ringit*;
  - 67: his preparation of Holy Water with his *ringit* as his means;
  - 68: his sprinkling of his *toya n vayan*, Holy Water of the *ringit*;
  - 69-71: his making of *ringit*, followed by their consecration;
  - 72-76: his 'vows', i.e. what he will only eat and drink and in what manner;
  - 77-80: remarks to the Enlightened *Dalan* regarding his acts of exorcism; the punishment awaiting the ordinary *d.* trying to do the same.
- N.B. This could have been the end, but the texts continue:
- 81: mainly hygienic measures to be taken by the Enlightened *Dalan*;
  - 82: cf. 21; 83 cf. 45; 87 cf. 21; 88 cf. 66; 89 cf. 39-42; 92 cf. 20.

Poems are entities. There are, nevertheless, many fragmented copies of long poems in existence which bear witness that a reader was only interested in a part of the whole. A collection of *mantra* is also open to wilful omissions by a copyist who is not interested in some *mantra* or section, but, it can also easily be added to. Such a theory, if applied to our *mantra*, would assume that copies might be found ending with subject 80. The MCF copies, which belong to the minority, are, however, too few in number and contain too few subjects to prove such a theory.

The abundance of material available made it possible to eliminate scribes' errors and to reduce the notes considerably. But more than one difficulty remains: some are in the text, others in my endeavour at translation. *Kṣāntavyam*.

Here is perhaps the place to deal with the concluding words in many *mantra*: *śuddhāya namaḥ*. They occur in 6e and 7 end, 21 Cl, 22q, 25b, 34o,

42h, 44e, 49b, 51b, 57cgj, 58cm, 65c, 65 end, 67o, 69g, 81bc, 84h, 85b. It would seem to me that these syllables should be pronounced as *sudah ya namaḥ* and translated as, 'this is the completion. Homage'. S. Coolsma in his 'Soendaneesch-Hollandsch Woordenboek <sup>2</sup>', Leiden, 1913, on p. 587 has the entry: 'soeda (Skr. śuddha, afgedaan)'.

My informant writes me that most *amanḥku dalaḥ* are brahman and originate from *griya*, though no definite figures are available.

In conclusion, I feel that I should not omit to mention the existence of the DHARMA PAGAMBUHAN, Codex Djakarta 949. This writing, of which only one copy is known to me, has been copied, and typewritten, for me by one of Dr. Pigeaud's former assistants, so that the number of scribe's errors in the last copy will be minimal. I feel that it would be neither necessary, nor even desirable, in the surroundings of this book to offer more than the bare text: it is to be found in the Appendices, with the consecutive number 11.

To establish the meaning of DHARMA is not difficult. J. A. B. van Buitenen and J. Ensink in their 'Glossary of Sanskrit from Indonesia', VAK 6, 1964, p. 92, are still Indianizing, but J. Gonda in his 'Sanskrit in Indonesia' IAIC, Nagpur, 1952, in one of his ten loci dealing with *dharma* mentions a *dharma usada*, handbook of medicine (192). Th. G. Th. Pigeaud's just published 'LITERATURE of JAVA' III, in its General Index mentions not less than 70 Javano-Balinese writings beginning their name with D(h)arma, and a register of the 2,400 writings in the Gedong Kirtya (Singaradja) has 50 of them. *Darma brata* deals with medicine, *D. caruban* with cookery, *D. kapandéyan* and *D. niḥ pandé* with the work of the smith, *D. laksana* with craftsmanship (another title is *Asta-kosali*, i.e. *Hasta-kausalya*), *D. pagambuhan* with the formulas to be learnt by the player of the *gambuh*, *D. sanḡiḥ* with painters, *D. savita* with all kinds of professions and activities, *D. usada* with diseases. What is committed to writing is generally not practical and technical knowledge but the manner of handling the magical and indispensable formulas. This appears clearly from the titles *D. kancana*, 'the art of [making] gold', and *D. paḥulih*, being the long mantra used by brahman priests to procure a favourable rebirth for the animals to be slaughtered for a religious ceremony.

	A	K	Q	G	I	B	O	P	L	J	H	M	D	C	E	F	CONTENTS of 16 MSS.
1	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	1. Nihan TUTUR PURVA VACANA, DHARMA PAVAYANAN,
2																	2. Iti AJI DHARMA PAV. na, vënañ sumilihana riñ ganal alit,
3																	3. Éliñakëna dénira Sañ Mañku Dalañ, dén apënëd, ayva ima
4																	4. Sañ Amañku Dalañ māvaka gumi, māvaka bhūta, māvaka Déva,
5	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	5. Kavruhakëna kañ dalañ riñ śarira 'niñ sūksma;
6																	6. Ikañ naran Dalañ Catur-Loka-Pāla, éliñakëna dénta S. A. Dalañ,
7																	7. Dalañ 4 kvèhnya: Samirana, Antëban, Sampūrṇa, Jaruman
8	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	8. Punañ vayan pañiva mulih riñ ati, v. panëñen mulih riñ ñali
9																	9. Vus ta pariñāman sa-pratéka niñ sa-rat, sa-lakvan in bhuvana,
10	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	10. Malih kañ pandasar: Dèlëm magënah ri pagantuñan in pupusuh,
11																	11. I Tvalèn: S. H. Acintya, magënah sëlëm in gëni, uvab mantranya,
12	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	12. Déva niñ riñgit S. H. Ísvara, magënah ri pantaran in pupusuh,
13																	13. Iki pañañgèn in Pamañku Dalañ: Sëmar buñkah in lavañan,
14	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	14. Sañ ñamoñ Sañ Mañku Dalañ, tiga Iviran in Hyañ Sūksma,
15	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	15. Mañkana sayogyanira sañ uttama, sinivi riñ jñānanira uttama,
16																	16. Yan anvayan vahu anarëpakën këlir, mantra ... Utpatti na.
17	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	17. Pratéka niñ riñgit: kropaknya riñ vuvus/śabda; capalanya ..
18																	18. Pukulun Pāduka Bhaṭṭāra Brahmā, Bhaṭṭāra Viṣṇu, Bh. Ísvara
19																	19. Ané ñisi sémbéné I Gandèvèr na; né ñisi gëdogé I Gadoñ T.
20	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	20. S. H. Mënët tēnah in ati, S. H. Vayan t. in pupusuh, anërus riñ
21	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	21. Yan sira luña mavayan, yan sira lumaku, mandëg riñ pamësvan,
22	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	22. Yan datën riñ umahnya sañ anupah dalañ, ma. OM Kāma-jaya ...
23																	23. Mantra n pasëpan: OM kukusira kukus arum, kukus S. H. Ísvara
24	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	24. Nëbah karopak piñ tiga, ma.: Antañi S. H. Samirana añriñgit ..
25																	25. Yan namët vayan, ma.: AM UM MAM prayojanam, lila śuddhaya n.
26	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	26. Yan anilakakën kakayonan, idëpakëna: Śambhu mulih riñ Viṣṇu,
27																	27. Iki Rājā Panulah nëgak di nvayané. Vus amūjā, sapvañ tégakané
28																	28. ma.: OM S. H. Sarasvatī atañya añriñgit, mañëmbak svara, ma.:
29																	29. Pañëmbak svara niñ karopak, mvañ svara niñ amuvus, mantra:
30																	30. Tëhër sira mañvayan saporikramanya dañu <sup>2</sup> sapa niñ pëndasar.
31																	31. Pasañana pañgëgër, srana gadëboñé rinajah cakra; tëmbako.
32																	32. Pañgëgër pañirut bhuvana, srana anrak anuvuh, ma.: Brahmā.
33																	33. Pañgëgër, na. I Tuñtuñ Tañis, srana aniduñ muvah anigël, .....
34	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	34. Pañgëgër, srana aninañ, ma.: Pukulun S. H. Tiga-Visëṣa .....
35																	35. Pañgëgër, srana canañ gantal, ma.: OM Sañ Gagak Pëtak, mëtu
36	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	36. Pañalup, srana nusap muka, ma.: Insun anidëp S. H. Guru-rékha
37																	37. Pañalup svara, srana aninañ, ma.: Pukulun S. H. Aṣṭa-giṇa .....
38																	38. Pañalup svara, Ki Dalañ Samirana. Pukulun S. H. Kāma-jaya .....
39	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	39. Pañgëgër, srana tëmbako sisigañ: Insun S. H. Smara andarat .....
40	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	40. Pañgëgër rëhnya maüsapan 3 ×, ma. OM Pukulun S. H. Kāma-Ratih
41																	41. Pañgëgër Ki Dalañ Samirana, rëh .....
42	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	42. Sari niñ Pañgëgër, srana savënañ, ma.: OM Hyañ Amūrva Smara
43																	43. Gagahok, ma.: OM Sañ Gagak Pëtak anagahok, .....
44	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	44. Pañupati niñ mañvayan, mantra dëvèk: OM AM UM MAM .....
45	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	45. Pañrakṣa jīva, ma.: Pukulun S. H. Parama-Visëṣa anrakṣa jīva
46	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	46. Pañurip vayan: OM AM Brahmā muñgah, Déva urip, jën.
47	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	47. Ñimpën vayan: OM AM UM YAM tattva carita mërém, Sañjivāya
48	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	48. Pañimpën pandasar/tarpana: OM YAM 'Mrta-Sarayuya namah
49	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	49. Pañimpën pras, ma.: AM UM MAM 'Mrta-déva-śuddhāya namah
50	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	50. Pañimpën sasantun: OM AM UM MAM Sarasvatī 'Mrṭāya namah
51	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	51. Sasapan caru: Ih Bhūta Prasapa, Kāla Vighraha, nya té sajanira
52	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	52. Sasapan bantënë nvayan: Pukulun Pāduka Bhaṭṭāra Sañ Hyañ Kāla,
	A	K	Q	G	I	B	O	P	L	J	H	M	D	C	E	F	

## MSS of DHARMA PAVAYANAŃAN USED

	Kirya	Griya	
A	106 -----	-----	Abian Basé (Gianyar)
B	1151 (I) ---	-----	Dènpasar (Badung)
C	1610 (I) ---	-----	Paguyangan (Bulèlèng)
D	1610 (II) --	-----	Paguyangan (Bulèlèng)
E	1151 (II) --	-----	Dènpasar (Badung)
F	369 -----	-----	Abian Sěmal (Badung)
G	-----	-----	Dènpasar (Badung)
H	-----	-----	Dènpasar (Badung)
I	-----	Gědé ----	Panarukan (Tabanan)
J	-----	-----	Krambitan (Tabanan)
K	LOr 10.793	-----	
L	-----	Pasėkan	Tabanan
M	-----	Wanasari	Sidēmėn (Karang Asėm)
N	-----	-----	Jěmbrana
O	-----	-----	Krambitan (Tabanan)
P	-----	-----	Samsam (Tabanan)
Q	-----	Tėgėh	Boda Kling (Karang Asėm)

## CHAPTER 2

### DHARMA PAVAYAÑAN

1 a) *OM avighnam astu nama siddham.*

b) *Nihan TUTUR PURVA VACANA ñaranya/ c) DHARMA PAVAYAÑAN/ d) vēnañ inangé dé Sañ Amañku Ḍalañ/ e) riñ voñ tumaki-taki mañvayañ/ f) śuddha maka-uttama niñ ḍalañ.*

1 a) ten texts for a), L ms omits *nama siddham*. A ms inserts *OM Sarasvati phaṭ Astra-suddhāya nama[h]* between 1a and 1b. b) K has *tiñkah in TUTUR PURVA VACANA*, which makes sense for, just as in the numerous *tiñkah*, 'prescription, conduct, method' for dealing with the dead, this treatise consists mainly of *mantra* and their introductory rubrics. The title (Iti) *TUTUR JATI* in the HG mss, "LESSON of WISDOM of the TRUE NATURE", though conveying next to no meaning, would not be so strange, were it not that, according to the next paragraph, this should be the epithet applied to the Supreme Ḍalañ.

The same mss have *iti* (the foregoing) instead of *nihan* (the following); this mistake is frequent. The use of the correct word to announce a following communication is exceptional.

Between lines c and d, the H ms inserts the line *vayañ in carita*.

The f line gave me difficulty, the more so because my Balinese helper explained *śuddha* by *putus, achir*, 'accomplished, the end', as if it were the Malay/Indonesian *sudah*, a translation suggested by the context, but for which I have no evidence in either Malay or Balinese. This *śuddha* is used frequently, cf. pp. 13-14.

2 In its introduction, the C ms is thirteen times more circumstantial than the others. Its recension follows:

a) *Iti AJI DHARMA PAVAYAÑAN ñaranya/ b) vēnañ sumilihana riñ ganal alit/ c) [riñ bhuvana alit] muvañ riñ bhuvana aguñ.*

d) *Yan sira mayun sudi ri putusan in vayañ/ e) phalanya tan lañghana ri jōñira S.H. Catur Loka [-pāla]/ f) apan sira umindahakēñ śuci nirmala tattva/ g) vēruh riñ adoh aparēk/ h) riñ tattva-(a)jñāna/ i) tērus maluña (maluñlañan?) riñ Tri-Bhuvana/ j) sañkanya ana sor luhur, madhya uttama/ k) pati-brata, śabda-bāyu-idēp inala.*

l) *Vēnañ pva sira S.H. Catur-Loka-Pāla umidērakēñ/ m) satatanira S.H. Kavi-carita.*

n) *Sira ta ñaran dadi ḍalañ? o) Sañkanya ana ḍalañ patpat/ p) yvak-tinya Brahmā, Viṣṇu, Īśvara, Mahādēva.*

q) *Yan riñ bhuvana aguñ/ r) Īśvara ākāśa, Mahā-dēva kṣiti-dhārañi, S.H. Viṣṇu rūpa niñ bhuvana, Brahmā tēja niñ bhuvana/ s) sañkanya dadi urip, dadi pati/ t) dadi śabda, dadi bāyu ñaranya.*

u) *Yan riñ bhuvana alit/ v) Īśvara pupusuh, Viṣṇu ampuru, Mahādēva babuwahan, Brahmā ati/ w) anērus ri kuvuñ in ati pakumpulanya/ x) ya sañkanya dadi anrak anuvuhi.*

1 a) May there be no hindrance, may [the aim] be attained.

b) This is the LESSON OF WISDOM called WORDS OF OLD, c) the FORMULAS of the SHADOW PLAY, d) to be applied by the Enlightened Ḍalaṅ, e) and by those studying to become performers of the shadow play, f) having once become enlightened, they may be considered as being Supreme Ḍalaṅ.

D runs: a) *Iti AJI DHARMA PAVAYANAN naranya/* b) *Lvirnya: yan sudi ma[h]yun riṅ vayan/* c) *Yan ya tan vēruh riṅ DHARMA iki, dudu ḍalaṅ/* d) *Yan ya vēruh riṅ PURVA VACANA naranya/* e) *ika Ḍalaṅ Uttama dahat/* f) *vēnaṅ sira tumaki-taki maivayan.*

b) This kind [of treatise is destined] for those desirous of [being performers of] the shadow play. c) Those ignorant of this DHARMA are not ḍalaṅ, d) but those who know the PURVA VACANA e) are the embodied Supreme Ḍalaṅ.

None of the other mss precedes the collection of mantras with these sentences; they use them as a conclusion.

(*dahat* taken as [an] *darat*, is another example of the well known tendency in Balinese to drop the *r* between two vowels: *ara* → *öö*; *dara* → *dēhō*.)

E, after our ab, goes on: c) *yan sira naṣṭa-kosala/* d) *aṅrēgēp krama riṅ ḍalaṅ/* e) *iki kavruhakēna/* f) *narana S.H. NANANA* (recte: *ANANGA?*)-*VIDHI*, followed by our e line.

c) If you wish to master the craft, d) exert yourself in the ḍalaṅ's profession. e) You should learn f) the REVELATION of the BODILESS, (i.e. God Kāma, cf. No. 22c).

2 b) It may be used materially as well as spiritually, c) in the microcosmos and in the macrocosmos.

d) If one is desirous of mastering the wisdom [expressed in] the shadow play, e) the result will be that one will not transgress [the rules set by] the exalted Four Guardians of the World, f) for they extoll the pure Reality, free of stain, g) knowing about 'the far away' and 'the near at hand', h) about Reality and Knowledge, i) continually roaming through the Three Worlds [of earth/sky/heaven], j) One's origin being high and low, middle and superior. k) (The meaning might be: 'devoted to the husband, even if bad in word, deed and thought', but this makes no sense in the context. Even if we were to read *Iḍā Piṅgala* instead of the last 5 syllables this clause still remains obscure.)

l) For the Four Guardians of the World are able to cause m) S.H. Kavi-carita to go round in a circle.

n) Who are those who are called ḍalaṅ? o) Originally there were four ḍalaṅ, p) namely Brahmā, Viṣṇu, Īśvara and Mahā-dēva.

q) In the macrocosmos r) Īśvara is the sky and Mahādēva the earth, Viṣṇu the form and Brahmā the radiance of the world, s) the origin of life and death, t) of speech and of action.

u) In the microcosmos v) Īśvara is the heart, Viṣṇu is the bile, Mahādēva is the kidneys, Brahmā is the liver; w) In due time they come together in the hollow in the liver. x) These are the causes of screaming and moaning.

3 The C ms continues its introduction in the following way:

- a) *Ēliṅakēna dēnira Sañ Maṅku Ḍalañ*/ b) *dēn apēṅēd, ayva ima dēnya rumakṣa (rumasa ?)*/ c) *apan sira vēnañ riñ sor luhur muvah adoh aparēk*/ d) *tan kataman in vighna dēnira S.H. Catur-Loka-Pāla* (cf. 32) *naranya*/ e) *vēnañ sira saka-vuvus* (cf. text 5e).  
 f) *Muvah yan riñ Bhuvana aguñ*/ g) *Īśvara, Ākāśa-tulya, mulih ri kuniñ* (? expected: *putih*) *in nētra*/ h) *Viṣṇu. S.H. Candra, mulih irēñ in tinal*/ i) *matēmahan dadi indra [niñ mata], kiva tēñēñ*/ j) *ya dadi śoca naranya mata, saṅkanya vēruḥ umulat*.  
 k) *Panuṅgalanya ri tuñtuñ in ghrāna*/ l) *maka-naran S.H. Baruṇa naranya, iruñ kalih*.  
 m) *Īśvara matēmahan S.H. Kuvēra*/ n) *ya dadi karṇa kalih kiva tēñēñ*/ o) *matañnya vēruḥ anrēñō*/ p) *vēruḥ riñ ala muvah ayu*.  
 q) *S.H. Mahādēva ya man[d]adi/māvak gumi*/ r) *mulih riñ cankēm*/ s) *matēmu riñ cantik kabuluñan*/ t) *ya dadi molah aśabda*.  
 u) *Matañnya dadi Tri-nāḍī, ya Tri-bhuvana*/ v) *ya saṅka niñ bāyu-śabda-iḍēp naranya*/ w) *lvirnya: rasa-manah-tiñhal ṅa*/ x) *pati-wrip-cchāyā ṅa*/ y) *mañan-aturu-lumaku ṅa*/ z) *mañkana maka-naran Tri-bhuvana*.

The C ms completes its introduction with the following statements:

- 4 *Sañ Amañku Ḍalañ māvak gumi, māvak bhūta, māvak Dēva*/ b) *ḍalañ naranya vanēh*/ c) *kāraṇa dadi Śiva, kāraṇa dadi Parama-Śiva, kāraṇa dadi Sadā-Śiva, kāraṇa dadi Hyañ Acintya*.  
 d) *Mapan S.H. Acintya panuṅgalan in bhuvana kabēh*, e) *vēnañ umilihakēn luñguhnya*/ f) *Samañkana saṅkanya naran ḍalañ*, g) *sira ta vēnañ mañvasakēn kata*.  
 h) *Prayatnakēna dēnira Sañ Mañku Ḍalañ dēn apēṅēd*.  
 i) *Matēmu riñ pupusuh, mētu śabda ṅa*, j) *Mahādēva vit in śabda*/ k) *Viṣṇu pukuh in śabda*/ l) *Brahmā madhya niñ śabda*/ m) *Īśvara tuñtuñ in śabda*/ n) *Bhaṭṭāra Guru māla niñ śabda*.  
 o) *Ya saṅka niñ mulih ri kuvuñ in ati*/ p) *ri vit in ati naranya*.  
 q) *Ya ta dadi Hyañ Ēniñ*/ r) *Ya dadi Hyañ 'Mṛta*/ s) *Ya dadi pati*/ t) *ya dadi wrip lvirnya*.  
 u) *Mētu akṣara roro: AM AH*/ v) *ya dadi sor luhur*/ w) *ākāśa lavan pṛthivī kalinanya*/ x) *ala kalavan ayu*/ y) *Dēva lan bhūta*.

5 a) *Kavēruhakēna*/ b) *kañ ḍalañ riñ śarīra 'niñ sūkṣma*/ c) *Kañ ḍalañ ri pantaran in pupusuh, gagadiñnya*/ d) *rūpanya éndah*/ e) *svaranya sakavuvus-vuvus*/ f) *Sañ Tutur Jāti naranya sūkṣma*/ g) *Tri-Vikrama, tiñkahnya sūkṣma*/ h) *Ndya ta lvirnya?*

5 g) only in ABHL; in H followed by: *Ḍalañ riñ gagadiñ in pupusuh* (our e), *alivēran anērus riñ dēlah niñ cakṣu kalih* (cf. 3ij), *amor in mānuṣa śakti* (absorbed in the man with supernatural power).

3 a) The Enlightened Ḍalañ must bear in mind, b) that he must be careful; that he must not hesitate to give protection (to give due consideration), c) for he has power downwards and upwards, both near and far, d) affords no passage to hindrance to the Four World Guardians, e) he is empowered to say all.

f) In the macrocosmos g) Īśvara, like the Sky, goes to the yellow (white?) of the eyes, h) and Viṣṇu, the Moon, goes to the black of the eyes, i) becoming the pupils to the left and to the right, j) becoming the *śoca*, the eyes, the origin of the faculty of sight.

k) They unite at the tip of the nose, l) this is called God Varuṇa, both nostrils.

m) Īśvara becomes God Kubéra, n) who becomes the two ears, to the left and to the right, o) therefore he is able to hear p) and to have knowledge of right and wrong.

q) The God Mahādéva becomes incorporated in the earth, r) goes to the mouth, s) uniting with the throat, t) so that he (Sañ Amañku Ḍalañ) acts and speaks.

u) Hence the Three Veins, i.e. the Threefold World, i.e. the origin of force-speech-thought; w) otherwise: sense-mind-sight, x) death-life-shadow, y) eating-sleeping-moving: z) that is what bears the name Threefold World.

4 The Enlightened Ḍalañ incorporates the earth, ogres and the Gods, b) his other name is 'Leader', c) for he is Śiva, Sadā-Śiva, Parama-Śiva and the Unfathomable God.

d) For 'Tintya' is the unification of all worlds, e) empowered, he chooses His position.

f) Thus is the origin of Him who is called ḍalañ; g) he is empowered to command speech.

h) The Enlightened Ḍalañ must do his best and not be negligent.

i) As a result of the union in the heart, speech comes forth.

j) Mahādéva is the stem of speech, k) Viṣṇu is the base of speech, l) Brahmā is the middle of speech, m) Īśvara is the culmination of speech, n) Bhaṭṭāra Guru is the root of speech.

o) He is the reason for the return to the depth of the liver, p) at the 'stem of the liver'.

q) He is the Pure God, r) He is the God Immortal, s) He is death, t) He is life as well.

u) Two syllables issue forth: AM and AH, v) they are below and above, w) sky and earth, so to speak, x) right and wrong, y) God and ogre.

5 a) One must know that b) the ḍalañ in the body is pure and incorporeal; c) the ḍalañ is in the interior of the heart, the artery; d) beautiful to look at; e) with his voice he is able to say all that can be said. f) The LESSON of WISDOM of the TRUE NATURE is his name; incorporeal. g) The One of the Three Strides, his stride is incorporeal. h) What are the details?

6 The C ms is the only one to have the following lines on the *ḍalañ* :  
 a) *Ikañ ṅaran ḍalañ Catur Lokapāla*, b) *Ēlīnakēna dēnta Sañ Amañku ḍalañ*; c) *Aja ima-ima dēnta rumakṣa* (cf. 3b), d) *tan siddhi phalanya*.  
 e) ma: *OM Prayojanam suddha ya namaḥ svāhā*. f) *mantranya tuṅgal kéval(y)a*, g) *pilihēn bāyunta mijil*; h) *srana: asēp mēñan majagahu candana*,  
 i) *dèn arum-arum*.

7 D, for 10 lines out of 25 is corroborated by C, and continues on the different kinds of *ḍalañ* :

	D	C	
a	12	179	C: <i>INIDĒP ḍalañ catur kvēhnya</i> , ma: The Enlightened <i>ḍalañ</i>
b	13		D. <i>Samirana ri putih iñ pupusuh</i> ; must know that there are
c	14		D. <i>Antēban riñ abañ iñ pupusuh</i> ; four 'Leaders', in the
d	15		D. <i>Sa[m]pūrṇa riñ irēñ iñ pupusuh</i> ; white/red/yellow and blue-
e	16		D. <i>Jaruman [ri] kuniñ iñ pupusuh</i> ; black of the heart [corre-
f	17		<i>yan ya mañvayan</i> , sponding to the colours of
g	18		<i>vēdalakēna kañ ḍalañ rumuhun</i> ; ma: the Gods of the Four Direc-
h	19		<i>Sa-Ba-Ta-A-I-Na-Ma-Śi-Vā-Ya-</i> tions]. When giving a per-
i	20	179	AM-UM-MAM-OM IDĒP: <i>mijil</i> formance, the <i>ḍalañ</i> must
j	21	180	D. <i>Samirana ri tuñtuñ iñ lidah(D:ku)</i> , take them out of the <i>kotak</i>
k	22	181	D. <i>Antēban ri madhya niñ lidah(D:ku)</i> , (chest) [this means that
l	23	182	D. <i>Jaruman ri pukuh iñ lidah(D:ku)</i> , they are lying on the top
m	24	183	D. <i>Sampūrṇa ri tanēñ(D:ku)</i> , inside it]. They are at the
n	25		AM MAM OM AM. tip/in the middle/ at the

8 a) *Punañ vayan pañiva mulih riñ ati*/ b) *vayan panēñēn mulih riñ ṅali*/ c) *Kṛpa 'Svatthama, mulih riñ tēñēn*/ d) *kakayonan mulih ri tēñah iñ pupusuh*/ e) *mara carita vayan*.

8 C omits ab, but in c adds: *Karṇa*; E has: *vayan sarva pañiva mulih ati pantara*.  
 Between c and d, D inserts: ma: *OM Sañ Yogīśvarāya namaḥ svāhā*.

After *vayan pañiva*, H inserts *dr̥ṣṭi nira Hyañ Prajāpati*; after *panēñēn*: d. H. *Viṣṇu*; after *kakayonan*: d. H. *Īśvara*.

After *carita*, KIBQ have a comma; M has *caritanya*.

9 The D ms, in the preceeding 100 lines dealing with the *ḍalañ*'s PAÑAKSAMAN/PAMAHBAH/PAÑACAH PARVA, then deals with I *ratu/prabhu*; II *dēva*; III [Aji] *Rāja Panulah*; IV *pēndasar*; V *pratēka riñ ringit*; VI *pabērsihan/pararēsikan*.

a) *Vus ta pariñāman sa-pratēka niñ sarat*/ b) *salakvan iñ bhuvana*/ c) *mustika niñ ratu*/ d) *aganti carita dēniñ S.H. Parama-Kavi*/ e) *Varṇan[ēñ] prabhuné*/ f) *yan kēn kacaritayan, ēnto caritayan*.

10 a) *Maliḥ kañ pandasar*/ b) *Dèlēm magēnah ri pagantuñan iñ pupusuh*/ c) *Tvalēn magēnah ri pagantuñan iñ ati*/ d) *Ordah/Vṛdah/Mṛdah magēnah ri pagantuñan iñ babuvahan*/ e) *Sañut magēnah ri pagantuñan iñ ṅali*.

10 H & E use *mulih* instead of *magēnah* four times; D, in b uses *mulih ka gēnah*, in cde *magēnah*, in a: *Vayan mulih ka pandasar*.

E interchanges *Tvalēn/Dèlēm* and again *Sañut/Vṛdah*.

6 Those who are called the Ḍalaṅ Guardians of the Four Directions, b) you must bear them in mind, Enlightened Ḍalaṅ. c) Do not omit to ensure guardianship, d) [for if you do] you will lose the results [hoped for]. e) mantra - cf. note ad 1f. f) There is only one mantra [for the three cases]; g) make a choice of the outgoing breath [you prefer]; h) requirements [for the offering]: frankincense, [fragrant] oil, the mixture called majagahu and powder of sandalwood; i) make sure that it is fragrant.

o	26	184	<i>Ya kon mēdal riṅ jaba: mantra:</i>		base of the tongue; in the
		185	Ḍalaṅ Samirana riṅ arēpku,		throat. He should place one
p	27	186	Ḍalaṅ Antēban riṅ bahu tēñēn,		before him, one to the right,
q	28	187	Ḍalaṅ Jaruman kivaṅku,		one to the left and one
r	29	188	Ḍalaṅ Sampūrṇa riṅ uriṅku,		behind him. These same
s	30		UM AM OM.		places are assigned to their
t	31		<i>Malih paṅavakan ḍalaṅ patpat;</i>		embodiments ( <i>paṅavakan</i> ).
u	32		IDĒP: Tvalēn riṅ taṅan kiva,		The <i>mantra</i> is corrupt.
v	33		Ordah riṅ taṅan tēñēn,		C concludes with a <i>mantra</i>
w	34		Dèlēm riṅ arēp		for the protection of a per-
x	35		Sañut riṅ uri; <i>mantra:</i>		formance; to prevent its
y	36		OM Prayojanam, (m)i yogiśvara,		aim being defeated. c) Cf. K
z			ya namaḥ svāhā.		2079 I Ḍalaṅ Antēban, see
					Interlude. Cf. also Ch. 10.

C concludes this section with these lines:

189	<i>Ya[n] kon maṅrakṣa maṅvayan,</i>	When one invokes protection for the
	<i>tan tulah phalanya, mantra:</i>	performance, its fruits won't be cursed.
190	AM UM MAM OM śarira śuddha ya namaḥ.	

8 a) The *riṅgit* to the left belong to the liver, b) those to the right to the bile. c) Kṛpa and 'Svatthama belong to the right, d) the *gunuṅan* belongs to the centre of the heart; e) the story and the *riṅgit* . . . .

Having completed these subjects, D. proceeds with our 34–42, 45. D's I *ratu/prabhu* lines will be given here; II belongs to 13; III fits in 27; IV belongs to 11; V belongs to 19; VI, unknown in the other mss, has been kept in its original place.

9 a) Once you have named all requirements from the whole world, b) all that is needed from the earth (because of this repetitive b) I gave up considering *sarat* as an abbreviation of *pisarat*, utensils, though I had noted this before as a possibility), c) the jewel of kings, d) the godly Supreme Poet changes his subject: e) the kings are to be described; f) when they ought to be described, describe them.

10 a) Next, the BASE Riṅgit (the so-called 'clowns'): b) Dèlēm belongs to the point from which the heart hangs down, c) Tvalēn to that of the liver, d) Vṛdah to that of the kidneys, e) Sañut to that of the bile.

M concludes with f, *Tēlas pandasar ika*; H adds f *Suratma mulih riṅ vod in lidah* (base of the tongue); g *Baru* (a *cantrik*, attendant of a *ṛṣi*, 'hermit') *mulih riṅ pucak lidah* (tip of the tongue); h *Bhagavān* (e.g. Nārada, 'Byāsa') *riṅ Siva-dvāra* (fontenelle).

11 The D ms gives the following about the five *pēndasar*:

- a) I Tvalèn: S. H. Acintya, magēnah sèlèm in gēni, uvab mantranya;
- b) I Ōrdah: S. H. Tuṅgal, magēnah putih in gēni, baṅkas mantranya;
- c) I Tolé: S. H. Sūkṣma, magēnah ēniṅ in gēni, anacaraka mantranya;
- d) I Sañut: S. H. Ajñāna, magēnah kuniṅ in gēni, śrī yañ mantranya;
- e) I Dèlèm: S. H. Brahmā magēnah abañ in gēni, 'niṅ mantranya.  
riṅ batok aya,

12 a) *Maliḥ Déva niṅ riṅgit*/ b) *S.H. Īśvara*/ c) *magēnah ri pantaran in pupusuh, gēnah in Hyañ*/ d) *śvēta-rūpa*/ e) *MAM svaranya*/ f) *riṅ sari niṅ śabda* (,) *pasuk-vetunya*.

12 H5 consists of: *Déva niṅ vayan magēnah riṅ Gambura nilayan, riṅ OM-kāra mūla, aran S.H. Marékha*.

13 The D ms, after its passage in 9, continues:

- a) *Iki pañangèn Pamañku Ḍalañ*: b) *Sēmar buñkah in lavañan*/ c) *Bhūta Putih 'né riṅ bhuvana alit*.

This first clause presents insuperable difficulties. The only Bhūta Putih, White Ogre, I know of is Sañ Aṅgapati, one of the four concomitants of a human being, which precedes him at birth and helps or hinders him, according to the attention he bestows upon them. They are

The D ms continues:

- d) *AM Cokor Ida Bhaṭṭāra Brahmā,*
- e) *maliṅgiḥ Cokor Ida riṅ putih mata n tityané bēṭenan,*
- f) *UM Cokor Ida Bhaṭṭāri Ratih,*
- g) *maliṅgiḥ Cokor Ida riṅ antēñ batu mata n tityané,*
- h) *MAM Cokor Ida Bhaṭṭāra Sūrya,*
- i) *maliṅgiḥ Cokor Ida riṅ mata n tityané bēduhuran.*
- j) *asiṅ lihatin tityañ mañda pēdas antuk tityané*/ k) *Vus mañkana, raris arad*/ l) *yèn sampun, mētu kadi Pañḍita*/ m) *ika iriṅ, sakarēpé vēnañ.*

14 a) *Mvañ sañ namoñ Sañ Mañku Ḍalañ*/ b) *tiga lviran in Hyañ Sūkṣma*/ c) *S.H. Guru-Rékha riṅ idēp*/ d) *S.H. Sarasvatī riṅ cañṭèl in lidah*/ e) *S.H. Kaviśvara riṅ vayan in śabda*.

14 D has *Pilih Sūkṣma* instead of ab, and wrongly inserts *S.H. Kaviśvara mvañ* between c and d; nevertheless, it is the only ms which in e reads *vāhya niṅ śabda*, 'the outward expression of the words', as opposed to the *sari* 'essence'. The other mss, as a rule, have *vaya niṅ śabda*; K *vadah ni śabda*, B *śabda niṅ vayan*.

15 a) *Mañkana sayogyanira sañ uttama*/ b) *sinivi riṅ jñānanira uttama*/ c) *mañisēp tattva carita*/ d) *mañisēp sarva sastra ganal alit*/ e) *riṅ bhuvana aguñ tēkēñ bhuvana alit*/ f) *panuṅgalan in vayan riṅ jñāna ēniṅ*/ g) *Parama-Śiva ika/ikana uttama*.

11 Brahmā's 'great skull' escapes me; the five *pandasar* are identified with four aspects of the Highest Being, visualized as being the black, the white, the pure, the yellow and the red of the fire, *wab* = yawn, and *bañkas* = sneeze; *anacaraka* are the (first) letters of the alphabet: *śrī yañ* = Holy God; 'niñ = pure.

E adds: f) *CATUR-AKṢARA mulih riñ śariranku*; g) *aku añaji* Dh. P.; h) *aku luput in tuva*; i) *luput in Rāja Pinulah* (cf. 27); j) *luput in ila<sup>2</sup>*; k) *luput in upadrava*.

f) The Four 'Imperishables' (usually, letters; here the *pandasar*) enter into my body. g) I recite the Dh. P. h-k) I escape [the curse of] *ago*, Rāja Pinulah, (or Panulah), disasters and calamities.

12 a) The God of the Rīngit b) is S.H. Īśvara, c) residing in the interior of the heart, d) white in colour, e) His kernel syllable is MAM; f) in the essence of speech He enters and leaves.

The God of the Rīngit resides in G.A., in the primordial OM-kāra. He is called the Creator. (Particulars about Gambura *nlayañ* in Ch. 9.)

imperceptible to the senses until the moment of the final liberation of his soul (cf. Wolfgang Weck, *Heilkunde und Volkstum auf Bali*, Ferdinand Encke Verlag, Stuttgart, 1937, pp. 57-58). They have been dealt with in my recent book 'Cosmogony and Creation'. Sēmar, though well known in Java, is not mentioned elsewhere in any of our Dharma Pavayañan. Our text may be corrupt. I doubt the value of my attempt at translation: a) As follows is the practice (?) of the Enlightened *Ḍalañ*. b) Sēmar is the base of the door, c) the White Ogre is in the microcosm.

d) AM is [the 'seed-syllable' of] the Exalted One, (*Cokorda* is the highest feudal title in Bali) God Brahmā, e) residing in the lower part of the white of my eye. f) UM is [the seed-syllable of] the Exalted One, Goddess Ratih, g) residing in the kernel of the pupil of my eye. h) MAM is [the seed-syllable of] the Exalted One, the God of the Sun, i) residing in the upper part of my eye. j) May everything I see be clear to me. k) When that has been said, draw them to you, l) when that has been said, [rīngit] like the sages are to be brought forth; m) this can be done in any way that is appropriate.

14 a) He who protects the Enlightened *Ḍalañ*; b) there are three aspects of the Unfathomable God: c) God Teacher-Creator in thought, d) Goddess Sarasvatī at the base of the tongue, e) God Lord of Poets in the outward expression of the words.

The *h* is dropped, just as in *jihva* → *jīva*. This opposition, *sari niñ śabda: bāhya niñ śabda*, made me decide to regard them as the last part of a unit. For 14, cf. Sarasvatī in my 'Āgama Tirtha'.

15 a) Thus is the duty of the Supreme *Ḍalañ*, b) that which he worships in his Supreme Wisdom. c) He absorbs the Lesson of Wisdom and the stories, d) absorbs all manuals, material and spiritual e) dealing with the macrocosm and the microcosm. f) Pure knowledge finds its unification in the rīngit. g) Parama-Śiva is the Supreme One.

16 C presents ten short lines, 137–46, preceding our 17

a) *Yan aṅavayaṅ vahu aṅarēpakēn kēlir*| b) *mantra Sa Ba Ta A I, Na Ma Śi Vā Ya, AM UM MAM*| c) *UTPATTI ṅaranya*| d) *I A Ta Ba Sa, Ya Vā Śi Ma Na, UM AM MAM*| e) *a-STHITI ṅaranya: A Ta Sa Ba I, Śi Vā Ma Na Ya, MAM UM AM OM*| f) *PRALĪNA [ṅaranya]; putus*| g) *Asila pva sira: AM AH 3x.*| h) *IŅIDĒP: avakta OM-kāra ṅadēg*| i) *māvak Agni Rahasya*| j) *murub kadī Bhāskara sēdēn tēnah nē.*

17 a) *Pratéka niṅ riṅgit*| b) *kropaknya riṅ wuvus|śabda*| c) *capala-tarumpaknya riṅ pādāṅguṣṭha|talapakan in pāda|gulu niṅ kūrma*| d) *pacék-racik-sulit-nya riṅ tarjinī|jariji kabēh*| e) *kēlirnya riṅ jajariṅan|jala*| f) *(j)hju-|gaḡilik-|gigiliṅ-nya riṅ galih baluṅ*| g) *(sarva) talinya riṅ|otot|sarva nādi|bāyu|aṅin*| h) *sumbu-sémbé-nya ri cankok in tiṅal (kaliḡ)*| i) *mīnyaknya riṅ muluk|sarva uduk*| j) *siginya riṅ jajah|punla|otot*| k) *gēni pāvakan-nya riṅ|ati|nētra kaliḡ*| l) *pati niṅ gēninya sakēn ṅali|ampru*| m) *wriṅnya (?) sakēn pupusuh.*

17 ACEF omit lm; E omits abcdh; F omits abfh; C omits abc; D omits a.

M is the only ms to have *gēnah-nya* after b, a word used so frequently in 10 and 12; F uses *muṅguh riṅ* in cdegjk; *mulih riṅ* is preferred by E in its egk; C has *mijil sakin* in e; consequently, it might be safer to substitute 'residing in', 'returning to' and 'emanating from' by some neutral term like 'is specially related to', or, 'is associated with'.

This paragraph, with its 13 short sentences, is one of the very few that all mss have in common. Regarding its sense: the wording differs. The text as presented explains this clearly; there are, however, several more variations which will be given here, according to the chosen sequence of the mss.

H has *tatva carita, byaktanya vayan* instead of b); *tarumpakanya talampakan in pāda* instead of c); after k) it inserts a partial repetition: *Ana malih, (j) siginya riṅ jajah, gēninya riṅ nābhī* (a commonplace), *lēnismya riṅ ṅali, dilah in gēninya riṅ pupusuh, wriṅnya riṅ ati.*

18 Here, a passage can be mentioned that is found only in LJ; it runs as follows:

a) *Pukulun Pāduka Bhaṭṭāra Brahmā, Bhaṭṭāra Viṣṇu, Bhaṭṭāra Īśvara*| b) *asuṅana mānuṣanira, aṅjaluka ya sraman* (cf. infra) *maṅvayaṅ*| c) *AM vēnaṅ, UM vēnaṅ, MAM vēnaṅ, OM śuddha pariśuddha, OM namo namaḡ svāhā*| d) *AM riṅ pasēpan, UM riṅ gēdēboṅ, MAM riṅ kēlir*| e) *Damar: Sūrya; gēdēboṅ: Pṛthivi; kēlir; Ākāśa*|

f) *Yan vus maṅvayaṅ*| g) *mantra: Brahmā mulih riṅ ati, Viṣṇu mulih riṅ ampru, Īśvara mulih riṅ pupusuh*| h) *Damar mulih riṅ Sūrya, gēdēboṅ mulih riṅ Pṛthivi, kēlir mulih riṅ Ākāśa.*

18 H 163–68, following our 18, has another formula:

*Yan ya vus maṅvayaṅ, mantra dēvēk*| i) *ma: Pukulun S.H. Marēkha, mulih riṅ OM-kāra*| j) *Brahmā amatēniṅ riṅgit*| k) *S.H. Viṣṇu aṅurip riṅgit, mulih riṅ Praṅava* (i.e. *AM AH*), *pūrṅa, 3x.*

But cf. 22.

After having given a performance, say a mantra to oneself: i) Thy humble servant,

16 a) When one is about to perform and has the screen in front of one, b) pronounce APPEARANCE (Su.Se.), ABODE and SOLUTION. When one has done that, g) sit down in a position of reverence [speaking the mantra] AM AH, 3x. h) One must BELIEVE that one has become the syllable OM [written] in an upright position, i) and is the embodiment of the Secret Fire, j) which has a radiance like that of the Sun at noon.

16 The three basic formulas show deviations, cf. Su.Se. AM AH, for life and death, are called Praṇava. The vital Secret Fire resides in the navel (*nābhi-sihāna; kuṇḍa-rahasya*, cf. Su.Se.).

17 a) Requisites of the shadow play: b) the palm-leaf manuscript belongs to speech, c) the 'hammer' to the big toe, d) the vertical support to be stuck into the horizontal banana trunk is in the forefinger, e) the screen is in the omentum, f) the poles are in the bones, g) the cords are in the sinews, h) the (lamp?) is in the sockets of the eyes, i) the oil is in the fat, j) the wick is in the marrow, k) the flame is in the liver, l) The 'death' of the flame emanates from the bile, m) life comes from the heart.

H then continues with I and ends with the offerings: *prasnya riñ ati, sasantunnya riñ nāli, śucinya riñ pupusuh, ya tarpana kusuma, samana juga*.

C, omitting a-c, begins with IDEP, 'one must BELIEVE'; after 8e, C inserts *dadi ākāśa, tanah dadi gadēboñ*, 'the screen becomes the Sky, the banana trunk in which the riñgit are stuck becomes the Earth'.

H, after g, inserts *mētu ri jajañkuñ in bhuvana*, originating in the undulations (?) of the Earth; after j), H continues with *cañkokannya riñ cañkēm*, which sounds well but makes no sense to me, and then ends with the mantra: OM HUM RAH PHAT *Astrāya namañ svāhā*; AH AM, 3x.

E, lacking abcdfhlm, links up with H with its final line: *sarva bantēn mulih riñ nāli*, 'the offerings are located in the bladder'.

C concludes by adding three short lines: *IDĒP mētu gēni sakēñ nābhīnta*, BELIEVE that fire emanates from one's navel; *dumilah rūpa murub ri sēmbēnya*, shining as if it were burning at the wick; *mañkana kēdēpanya*, that is how one must imagine it.

Finally, F, omitting abfhlml), links up with E in its c), *capala muñguh riñ sarva-sandhi ni lēpa-lēpa niñ tañan*, followed by d), *pacēknya muñguh riñ untu*.

18 a) Thy humble servant! God Brahmā, God Viṣṇu, God Īśvara. b) Grant permission to Thy servant, who implores leave to give a performance. c) AM may it be permitted, UM may it be permitted. MAM may it be permitted; OM purified, completely purified. OM homage and honour. d) AM for the censer, UM for the banana trunk, MAM for the screen. e) The lamp is the Sun, the banana trunk the Earth, the screen the Sky.

f) After the performance has been completed, g) speak the following mantra: May Brahmā return to the liver, Viṣṇu to the bladder, Īśvara to the heart; h) the lamp to the Sun, the banana trunk to the Earth, the screen to the Sky.

God Creator, returns to the om-kāra, j) Brahmā kills the riñgit, k) Viṣṇu revivifies the riñgit, returning to the Praṇava. May it be successful, 3x.

E shares with C a long passage which it is best to give here:

*gadëboñ inaranan tanah*, the banana trunk is called the Earth; *kělir inaranan lañit*, the screen is called the Sky; *damar inaranan Sūrya*, the lamp is called the Sun; *mētu mantra: OM Brahmā, Viṣṇu, Īśvara, inṣun ana mānuṣanira, añasti-asti, añaluk pāśraman* (cf. 18b) *añvayañ, I, Thy servant, beseech Thee to give him an opportunity to give a performance of the shadow play; OM śuddha pariśuddha ya namaḥ svāhā. Ana umuñguh ri kuruñ i cakṣu, vindu pantara, ya ta tēmahan sari niñ riñgit*, in the hollow of the eye . . . . that becomes/is the essence of the shadow play.

19 The D ms has several other things to say on this subject:

a) 'Né nīsi sémbéné I Gandèvèr naranya/ b) 'né nīsi gèdogé I Gadoñ Tèñèr Svāra naranya/ c) Patañi, lwirnya Rāja Panulah (cf. 13)/ d) ma: OM buñkar mañik mētu paḍa bisa viśéṣa, A O O/ e) gadëboñ pinaka Prthivī, E I HI/ f) kělir pinaka lañit (,) gumavañ[,] Ham pèpèt/ g) rucik kělir pinaka kañciñ gumī/ h) pañgul gèdogé S.H. Guguh Anèn naranya, AM MAM/ i) 'né ñubétañ gèdogé S.H. Kuñci Mañik naranya/ j) ma: OM minéb mañik (cf. d) paḍa bisa viśéṣa/ k) OM Śrī Gadé ya n. sv./ l) UM YAÑ para YAÑ<sup>2</sup>/ m) bañu kukus añ[g]ulēm in Hyañ, ya nama svāhā.

While this enumeration is not much more than a variant of the best known text, the lines that follow immediately are not found in any other of the Dh. P. *Pararēsikan/ pabrēsihan*, 'means of cleansing/purification', is an ever recurring item in texts on death ritual. For *lis* and *cobloñ*, cf. J. H. Hooykaas-Van Leeuwen Boomkamp's 'Ritual Purification of a Balinese Temple', VKNAW, AL, NR, LXVIII/4, Amsterdam 1961, where these subjects are dealt with to the degree they deserve in Balinese eyes. The following letters a-i are found there in VII, p. 19, lines 58-66:

a) LIS mantra: OM Brahmā jyoti-jyotir svāhā/ b) OM Sañ Janur Irèñ mañadэг/ c) OM Sañ Janur Kuniñ mañadэг/ d) OM Sañ Janur Pètak mañadэг/ e) OM Lis dэгdэг mэдon luñsir mañadэг/ f) OM Lis dэгdэг mèvoh mirah mañadэг/ g) ya nama svāhā/ h) añilañakèn sèbèl kandèl/ i) ya nama svāhā/ j) UM YAÑ<sup>2</sup> para YAÑ<sup>2</sup> (cf. supra 1)/ k) anrēsikakèn Hyañ/ l) ya nama svāhā/

m) TĒPUÑ TAVAR, BAÑU AVAÑ/ n) ma: OM Para Hyañ, mūr[ti?] niñ Viṣṇu tīrtha pavitra/ o) pañlukatan sèbèl kandèl, ya nama svāhā/

p) COBLOÑ, ma: OM Gaṅgā sakiñ tan ana/ q) mrèbuk muñcar sakiñ Ibu Prthivī/ r) mañlèbur sarva pātaka/ s) sakvèh in lara-roga/ t) sakvèh in klésa niñ śarīra/ u) vastu muksah ilañ/ v) dé niñ Bhaṭṭāra Gaṅgā, déniñ Bhaṭṭāri Gaṅgī/ w) sumurup mariñ tan ana/ x) OM siddhi siddha siddhir astu ya nama svāhā/

y) Pañaturan BANTĒN riñ BHATṬĀRA/ z) ma: OM<sup>2</sup> vañi bhukti 'mrta tattva ya nama svāhā.

20 a) Sañ Hyañ Mèñèt tēnah in ati/ b) Sañ Hyañ Va(va)yañ tēnah in pupusuh/ c) anèrus riñ śabda/ d) svāra prakāśa mijil mariñ ati/ e) svāra alus mijil mariñ ñali/ f) svāra galak amañis mijil mariñ pupusuh/ g) svāra (lulut) asiñ mijil mariñ tēnah in ati/ h) riñ Smara Manobhava/ i) Mañkana

H then has another six short lines, introducing our long 17a-m:

*Malih sira ḍalañ riñ bhuvana alit umuñguh riñ pupusuh*, in the microcosm the ḍalañ is in the heart, *gēdognya muñguh riñ ati*, the [riñgit] chest is in the liver; *chāyānya muñguh ri alēp<sup>3</sup>an iñ tañan*, the shadows are in the palms of the hands; *pavēlēknya (?) muñguh riñ untu*, the handles (?) in the teeth; *trampanya riñ bahu*, the vertical supports in his arms.

19 a) He who inhabits the wick is called I Gandèvèr, b) he who inhabits the chest is called Building-Signal-Sound. c) He who awakens, can be Rāja Panulah. d) *ma*: OM the turning foetus is born all-potent, A O O; e) the banana trunk represents the Earth, E I HI, f) the screen represents the clear Sky, HAM PEPET, g) the support (?) of the screen represents the Navel of the Earth, h) the skin-covered hammer in the chest is called Toothless Thought (?); AM MAM. i) He who closes the chest is called Jewel Key, j) *ma*: OM May the secreted jewel be all-potent, exalted; k) OM homage to Śrī Gadé. l) UM the Gods, all the Gods, m) water steaming clouding to the God (?). Homage and honour.

Since Brahmā and Agni are interchangeable, a) reminds one of the formula for frankincense in Su.Se. 24: the sequence of a-d is red (S) - black (N) - yellow (W) - white (E), which is neither clockwise nor anti-clockwise.

a) Mantra of the LIS: OM homage to the glow of Brahmā, b)-d) Lord Black/Yellow/White Palm Leaf stands upright, e) there stands the *Lis* with leaves like velvet, f) with rubin fruit; g) homage and honour to Him, h) [for] destroying all defilements and impurities, k) cleansing/purifying the Gods.

m) POWERLESS-MAKING FLOUR, PURE WATER; n) *ma*: Gods, may the presence of Viṣṇu purify the Holy Water. o) the means of exorcizing various defilements,

p) POT, *ma*: May the Ganges, coming from nowhere, q) spread a lovely fragrance emanating from Mother Earth; r) delivering from all transgressions, s) from all illnesses and suffering, t) from all the blemishes of the body. u) May they be dissolved and disappear, v) brought about by Bh. G. and Bh. G. w) going nowhere. x) Result<sup>3</sup>. Homage.

y) When presenting OFFERINGS to the GODS, z) speak the mantra: Homage and honour to the reality of fragrance, food, and the fluid of Immortality.

19 v) Bhaṭṭārī Gaṅgī is also found in SAÑ HYAÑ KERTA KUNDA VIJAYA, K 738, LOr 9434, Pi II 563, l. 2b/3a.

20 a) God Memory is in the liver, b) God Shadow Play is in the heart, c) passing through into the voice, d) the clear voice comes from the liver, e) the soft voice comes from the bile, f) the 'coarse-sweet' voice comes from the heart, g) the voice of love comes from the liver, h) the God of Love, i) in that way the best voices are produced in supreme form, j) by God Kaviśvara, k) embodied in the supremacy of the DHARMA PAVAYAÑAN, l) considered as an ornament by the Enlightened ḍalañ.

*sayogya niñ svara mijil utama/ j) dénira Sañ Hyañ Kaviśvara/ k) mūrti riñ utama niñ DHARMA PAVAYANAN/ l) bhinūṣaṇa dénira Sañ Amañku Dalañ.*

21 a) *Muvah yan sira luña mañvayañ/ b) yan sira lumaku/ c) mandëg sira riñ pamësvanira/ d) tataba uśvāsanira/ e) yan adrës kiva/ f) suku kiva tindakañ rumuhun/ g) yan adrës tēñēn/ h) suku tēñēn tindakañ rumuhun/ i) yan samādrësnya/ j) mahañcogan/ k) laris lumaku.*

21 21a recurs in 82. B and D combine 21 and 22. Eight out of the 13 mss have *lumaku*; in K preceded by *yan sira*; in H followed by *mara ñvayañ*, which belongs to 22d.

In c, M has *lavañ* instead of *pamësvanira*.

C has: *Yēn ya mahyun lumaku ñvayañ* as its a line; it omits bc and continues: l) *batëk bāyunta riñ iruñ kalih/ m) yan mādres mētu bāyunta/ f) suku kiva tindakañ dumun/ g) yan mādres mētu bāyu riñ tēñēn/ h) suku tēñēn tindakañ dumun/ i) yan mādres bāyu mētu karo/ j) maññcogan/ k) dēnya lumaku/ l) mētu mantra: OM<sup>2</sup> Liñga batatam prayojanam, śuddhāya namañ svāhā* — exactly the same meaning as our c–h but in slightly different wording.

d begins with *tataba* in AIJ, *tatabi* in L, *tataban* in K, *tatatabakna* in GM, *tabēh* in H, *batëk* in C: testing action with the hand near to the nostrils is meant.

i has *sama* 4×, *paḍa* 4×, *adrës-nya* twice.

The *dalañ*, setting out for a strenuous and perhaps even a dangerous task, is in need of an act of self-protection, *ātma-rakṣa*. In this context it is elucidating to consult the RUDRA-KAVACA, K 1600, LOr 9865, 1.14 ab, which runs as follows:

*Nihañ SAÑ HYAÑ TIGA-MŪRTI ña.*

*Iti kavruhakēna yan sira abhyāsa, lēkas saha prāñyāma, anut vētu niñ bāyu, 'siñ drës vētu niñ bāyu, maka-mārgi niñ mantra.*

*Yan adrës bāyunta tēñēn, idēp Brahmā-mūrti ri atinta, mirah mahēniñ varña, catur-mukha tri-nayana; na ñ mantra: OM [AM] Brahmāya namañ, OM<sup>2</sup> Śrī Jagat-Guru-Pādukēbhyo namañ;*

*Yan adrës bāyunta kiva, idēp Viṣṇu-mūrti riñ amprunta mūla, nīla nirmala varña, tri-śirah, tri-nayana, catur-bhuja; [na ñ mantra] OM UM Viṣṇavē namañ, OM<sup>2</sup> Śrī Jagat-Guru-Pādukēbhyo namañ;*

*Yan samādrës niñ bāyunta, idēp Īśvara-mūrti riñ pupusuh, sphaṭika-varña, pañca-mukha, daśa-bhuja, tri-nētra, sira riñ sahu<sup>2</sup>; na ñ mantra: OM<sup>2</sup> Īśvaraya namañ, OM<sup>2</sup> Śrī Jagat-Guru-Pādukēbhyo namañ, TLAS.*

*Iti ātma-rakṣa, ayva vēra, mahā-viśēṣa, rahasya tēmēn.*

#### THIS IS THE DIVINE TRINITY

One must know when performing one's daily ritual that when one practices control of the breathing, one should speak one of the following mantra, according to the force of one's exhalation.

Should the exhalation from the right nostril be the stronger, one knows that Brahmā has taken shape in one's liver; His colour is bright red, He has four faces

C, after sharing 21, with the exception of b and c, continues:

a) *Yan sira luñha añvayañ/ b) mantra: OM Sañ Kāma Jaya/ c) Tatkāla niñ lumaku/ d) [mantra:] Ajayam siddhya nama svāhā/ e) Yan vahu prāpta riñ pasañgrahan/ f) mantra: IDĒP aku S. Kāma Jaya vahu prāpta/ g) nēka kaśaktyan nama svāhā/ h) Yan ya aluñguh/ i) mantra: AM UM MAM/ j) Asila riñ tēñēn, marēp lor/ k) aja marēp Kidul/ l) cantula pva kita/ m) aja marēp Purva/ n) phalanya alañ svaranya.*

20 ef missing in J; A lacks bd and puts c after e. L and J *arēp* instead of *asih*. In k, L has *ri vētu*; preferable to *riñ utama* in all the other mss. For these Sañ Hyañ cf. Sarasvatī in 'AGAMA TIRTHA'.

21 a) When one [is preparing] to set out to give a performance, b) and one is about to start on one's way, c) halt at the entrance to one's courtyard; d) test one's breath; e) if it comes stronger through the left [nostril], f) put the left foot forward first; g) if it comes stronger through the right [nostril], h) put the right foot forward first; i) if it is equally strong [from both nostrils], j) jump with both legs together; k) then set out.

and three eyes [in each face]; the mantra is: OM AM homage to Brahmā, OM<sup>2</sup> homage to the sandals of the Illustrious Teachers of the World/Mankind.

Should the exhalation from the left nostril be the stronger, one knows that Viṣṇu has taken shape at the bottom of one's bile; His colour is dense black; He has three heads, three eyes [in each head] and four arms; the mantra is: OM UM homage to Viṣṇu, same.

Should the strength [of the exhalations from each nostril] be equal, one knows that Īśvara has taken shape in one's heart; His colour is the crystal from the mountains; He has five faces/heads, ten arms, three eyes [in each head]; the mantra is: homage to Īśvara, same.

These are formulas for self-protection; do not divulge them, they are absolutely secret.

TUTUB SMARA BHUVANA (griya gdé Riang Gdé) advises a man who goes to war to invoke the help of his *kanda mpat*, four elder brothers (cf. my C-C) by using four long formulas, to look carefully to the left and to the right, before him and behind him, to hold his breath when invoking their help, on penalty of failure. When now he proceeds, he does the same as the *ḍalañ* is advised to observe. 'Now he will not be killed; wherever he goes, no suffering will befall him: evil does not dare to approach him'.

When we consider that other triad, so universally known in Bali, i.e. that of *bāyu-śabda-iḍēp*, action-word-thought, we could say that the RUDRA-KAVACA reveals *śabda* and *iḍēp* to the *kṣatriya*, and the DHARMA PAVAYAÑAN reveals *bāyu* to the *ḍalañ*: the knight will not neglect *bāyu* in his hazardous enterprise, any more than the *ḍalañ* will not be neglectful of *śabda* and *iḍēp* in his.

*Méru* may not have more than 19 *tumpan*, tiers; the KBNWdbk II 772a quotes the saying: *ḍalañ tumpan salikur* (21) of a *ḍalañ* who dares to perform the CALON ARAÑ.

N.B. The worshipper is turned facing the East and has Brahmā (South) on his right hand side.

a) When one goes to give a performance of the shadow play, b) speak the following mantra: OM the God of Love. c) While on one's way; d) homage and honour to fulfilment (?) and success. e) On arrival at the place of the performance, f) speak the following mantra: BELIEVE that I am the God of Love who has just arrived, g) unifying supernatural powers; homage and honour. h) When one sits down, i) speak the following mantra: AM UM MAM. j) Sit down to the right (?), facing the North; k) do not face the South, l) for then one would be struck by the curse that strikes the ignorant *ḍalañ*; m) nor face the East, n) for loss of voice would be the result.

Carefulness in movements is not only prescribed for the *amañku ḍalañ* but for anybody who has not yet lost his belief in the power of his/her four 'elder brothers/sisters', accompanying him/her from before birth till long after death, the *kanda*

*Rariṣ mavaṣ kiva-tēñēñ, mvañ riñ arēp, riñ puñkur; pēpēt(akēna) bāyunta, (362 ri kāla) ṇamijilañ sānak-nya/-ta, (500 dēñ kadi siḥ (ms: sēh) in voñ ṇēlah pyanak) (362 yan lyan sakérika, tan mijil sānaknya).*

(500 *Ri kālanta luña anēndon mara mariñ dēsa, mvañ saparanya mintar*) (362 *Yan luña anut dadērasanya*) *Yan adrēs kanan, sukunya kanan t(um)indaka(ñ) rumuhun(an).* (500 *Yanyādrēs kēri, sukunta kēri tumindaka rumuhun.*) *Yan samādrēs-nya mētu, 500 ayva kita sañśaya/362 ayva nañśayanin, tan/nora pējah kita/sira riñ payuddhan, (362 mubah saparané mintar), doḥ ikañ i-/a-gēriñ, (362 tan vanya durga amarané sira. Enētakēna, aja lali, poma 3×).*

Yet another proof of the popularity is found in K 304, NAVA-KANDA:

*Nihan mantra lumaku rēh amēgēñ bāyu, intēkēna bāyunta siñ adrēs.*  
*Yan adrēs kanan, mantra I I I, sukunta kanan tindakakēna rumuhun;*  
*Yan adrēs kiva, mantra AH AH AH, sukunta kiva tindakakēna rumuhun;*  
*Yan sama adrēsnya, mantra AM AM AM, laju sira andumpak alaksana.*

22 a) *Yan ḍatēñ riñ umahnya/* b) *sañ anūpah ḍalañ/* c) *mantra: OM Kāma Jaya vus prūpta/* d) *Yan mara anvayañ/* e) *tatab ankihané/* f) *yan adrēs tēñēñ/* g) *IDĒP Bhaṭṭāra Brahmā mañvayañ/* h) *mēlah (M add: ika)/*

i) *yan adrēs kiva/* j) *IDĒP Bhaṭṭāra Viṣṇu mañvayañ/* k) *mēlah (+ika, M)/*

l) *yan sāmadrēs (-nya GIHM)/* m) *IDĒP Bhaṭṭāra Īśvara mañvayañ/* n) *mēlah (+ika, M)/* o) *Mantranya tuṅgal/* p) *OM AM UM MAM/* q) *Sūkṣma-yogi-prayojanam śuddhāya namaḥ.*

22 b only in LJ; C lacks the ab lines and has 22e=21d, 22i=21g.

The B and D mss make mixtures of 21 and 22, in B, resulting in 77 syllables that make little sense; in D, resulting in 22de - 21d (*pamēsvanira in vvañ* - the house of the host) 21ef - 22g - 21gh - 22j - 21j - 22m - 21k - 22opq.

23 C then has a paragraph largely on its own, the end of which, however, coincides with the majority of the other mss, then again has three lines on its own, and again shares the text of the other mss. Here follows C:

r) *Mantra n pasēpan, ma: /* s) *OM Kukusira kukus arum/* t) *Kukusira Sañ Hyañ Īśvara/* u) *mijil sakiñ kuvuñ in pupusuh/* v) *bunakah salvir in pūjā/* w) *Japa mantra mijil sakiñ Sañ Hyañ OM-kāra: OM 3x/* x) *mantra: OM Ataṇya Sañ Hyañ Samirana (24c)/* y) *anriṅgit molah carané (24d)/* z) *mañgrēs pantēs, 3x; tatabin arēp, 3x/*

C again has 3 lines not known from elsewhere before continuing with 26: *PañIDĒPanya: Sañ Hyañ Nava-saṇa/ mētu ri bhuvana śariranta/ ṇvañkonakēñ tattva salviré/*

H mentions *dhūpa* only at its very end, after dealing with *tarpana*, using these words: *Dhūpa ika mantrain, isēp, tutugakēna riñ Tri-Maṇḍala: Idā, Piṅgala, Susumnā, śarira.*

*mpat* or *catur sĕnak*, about whom I write in my 'Cosmogony and Creation in Balinese Tradition, 'Bibliotheca Indonesica, Nijhoff, The Hague, 1973. K 500, KANDA MPAT, and K 362, KANDA MPAT LARÉ, share the same paragraph, slightly incomplete in both, from which I made this reconstruction:

Look to the left and to the right, in front of you and backwards; keep your breath when you give your four brothers/sisters the opportunity to leave your body, and bestow kindness upon them as if they were your children; otherwise, they would not leave.

When you leave your home and set out for some village, and wherever you are going, at leaving, follow [the dictate of] the force [of your breath]. When it is stronger from the right [nostril], put your right foot first; when it is stronger from the left [nostril], put your left foot first. When the force of leaving [the nostrils] is equal, do not worry about that; you will not be killed in battle, nor wheresoever you go; illness will be far from you, because it does not dare to approach you. Be aware of this, do not forget it, so be it (3x).

As follows is a mantra to be used by one who goes on his way and wishes to master his breath; pay attention to your breathing, which one is the strongest:  
when to the right, use mantra I I I, put your right foot first;  
when to the left, use mantra AH AH AH, put your left foot first;  
when the force is equal, use mantra AM AM AM, give a forward kick, forcefully.

22 a) When a *ḍalañ* arrives at the house, b) of the man who has engaged him, c) he must speak the following mantra: OM The God of Love has arrived, d) When he begins to perform, e) he must test his breath; f) when it is stronger through the right nostril, g) he must BELIEVE: God Brahmā is performing; h) it is so; i) when it is stronger through the left nostril, j) he must BELIEVE: God Viṣṇu is performing; k) it is so; l) when the breath [from each nostril] is equally strong, m) he must BELIEVE: God Īśvara is performing; n) it is so. o) The mantra is one and the same for the three cases. p) . . . .

Whereas in the 'orthodox' mss the *ḍalañ* connects Brahmā with the right and Viṣṇu with the left, he himself facing the East, in D the opposite seems to be the position.

D p OM *Prayojanam i yogi svāhā, ma: AM UM MAM OM* | q) *Sūkṣma-yogi* | r) *namaḥ svāhā*.

23 r) Mantra for the censer: s) OM May the smoke be fragrant smoke, t) the smoke of God Īśvara, u) originating from the bottom of the heart, v) the base of all kinds of worship; w) mumbled and spoken mantra originate from God OM-kāra: OM 3x; x) mantra: OM May God Samirana awaken, y) to perform and realize the story; z) loud (?), suitable, 3x. Control the smoke, 3x.

[The Mañku *ḍalañ*] must BELIEVE that the Nine Gods, located in the microcosm of his own body, encompass the complete reality.

Pronounce mantra over the frankincense, as far as the Three Spheres (!), *Idā*, *Piṅgala*, *Susumnā*, body (?).

24 (H only: *Duk akiré mavayañ*; the other mss:) *Raris b) nèbah karopak piñ tiga| c) mantra: Atañi (a in D only) Sañ Hyañ Samirana| d) anringit amolah cara.*

The TUTUR DUKUH AMPÈL GADIÑ, K 184, l. 7a–8a, gives several formulas used in the field of *dalañship*, two of which should be quoted in the context of 24 here. The first runs as follows:

*Campala niñ avayañ sira Sañ Hyañ Śūnya Nirmala; Sañ Hyañ Ringit 'lah pada[n] rahina, sira anantyanì voñ kari i moñkur; siddhir astu tathāstu astu.*

The little hammer which the *dalañ* hems in between his big toe and the rest of the foot is called God Void Without Blemish; the Holy Puppets are bright daylight; they serve (?) the people remaining in the background; may there be fulfilment.

The second formula, frankly speaking, escapes me, either by the imperfect state of handing down or by my own insufficient experience — but that is no sound reason to withhold it. It runs as follows:

25 H only presents:

a) *Yan ñamèt vayañ*, b) ma.: *AM UM MAM prayoñanam, līlā śuddha ya namah.*

c) *Vus mañkana laju aninañ*, d) ma.: *IDEP aku Sañ Hyañ Marékha anringit sūkṣma*; e) *svaranku Sañ Hyañ Gègèr*, f) *lanañ-vadon gègèr*, g) *'siñ amata, 'siñ anruñu*, h) *dèn paḍávēlas paḍāsih*, i) *tēka rakèt, 3 ×*.

j) *Malih ñusap ḍaḍa, 3x*, k) ma.: *Nini Hyañ Asmari, Kaki Hyañ Asmara*, l) *uñḍañēn mānuṣanira kabèh, anon ñnsun anringit*. m) *'Siñ andulu tēka 'nañis*, n) *tēka rēña, 3x*, o) *asiñ tan apasah*, p) *siddhi svāhā ya voñ*.

q) *Malih mantra niñ Kakayonan*, r) ma.: *Atañya Sañ Hyañ Īśvara*, r) *Sañ Hyañ Anuñku Rat*, t) *dudutēn voñ kabèh*, u) *tēka rēsèp*, v) *tēka purña 3x*.

26 (C only, *Kakayonan mētu rin inēban*) b) *Yan angilakakēn KAKAYONAN, IDĒPakēna|*

c) *Śambhu mulih (ma)riñ Viṣṇu| d) (C Viṣṇu m. m. Śaṅkara)|*

e) *Śaṅkara m. m. Mahādēva| f) (C Mahādēva m. m. Ludra)|*

g) *Ludra m. m. Brahmā| h) (C Brahmā m. m. Maheśvara)|*

i) *Maheśvara m. m. Īśvara| j) Īśvara m. m. Kakayonan|*

k) *(C kakayonan m. m. Manah Mahā-śakti Mahēniñ|*

l) *(C Manah Mahēniñ m. m. Sañ Hyañ Kavi)|*

m) *(C Kavikanan saka-vuvus-vuvus tiñkaha ñaranya)|*

n) *(C anilañakēn [recte: angilakakēn] Kakayonan)|*

o) *Tēbahana capala, 3x| p) Tañcēba(k)na ri tēnah kēlir|*

q) *(D Idēpakna Tri-bhuvana kabèh| r) Samañkana kramanya| s) Sañ Mañku Ḍalañ mañvayañ uttama| t) (K Vusan samañkana)| u) Raris (C) amuñkah vayañ) mēdalañ.*

27 In the D ms, the PAÑGÈGÈR of 34 is preceded by a twofold AJI RAJA PANULAH, which is given here, and then by PENDASAR, dealt with in 11, then by PARARESIKAN, dealt with in 19; only then follows the

24 When about to begin the performance, b) [the *ḍalañ*] strikes the ringit chest three times with the palm of the hand; c) mantra: May the God of the Wind awaken (cf. 23), d) and play with the ringit and bring movement in the acts.

*Pañuñāñ kropak, mantra: Sañ Hyañ Rabut Nitu vētu; yaniñ an[d]asar i pavēnañ, buñkah i pavēnañ, putu(h) i pavēnañ, jiviti(a?) i pavēnañ, purus i pavēnañ, tēmah i pavēnañ, vēnañ-vēnañ-vēnañ.*

*When opening the chest with puppets, use the mantra: The Godly Nitu(?) appears, if being the base of the formula that gives complete power, the top of this formula, its grandson, its life, its penis, its reincarnation, empowered-empowered-empowered.*

25 a) For taking to hand the ringit use the formula . . . . .

c) After that, when taking up the betel quid, d) use the formula: BELIEVE: I am God Creator Who performs invisibly; e) my voice is God Stimulator (cf. 34), f) men and women will be stimulated, g) whosoever looks at me, listens to me, h) may feelings of tenderness be aroused in them, i) hold fast, 3x.

j) Next, when stroking one's breast, k) use the formula: Goddess of Love, God of Love, l) summon Thy people, to see me performing. m) May whosoever sees me weep, n) and find gratification, 3x, o) indissoluble love, p) a good result for mankind (?).

q) Next, a mantra for the kayon, r) ma: May God *Īśvara* bestow attention, s) God Bearer of the World, t) May all people be drawn [towards me], u) having enjoyment immediately, v) being gratified immediately.

26 a) The KAYON is taken out of its container. b) When one moves it about, BELIEVE:

- c) Śambhu takes the place of Viṣṇu, d) V. that of Śaṅkara,
- e) Śaṅkara takes the place of Mahādēva, f) M. that of Rudra,
- g) Rudra takes the place of Brahmā, h) B. that of Mahēśvara,
- i) Mahēśvara takes the place of Īśvara, j) Ī. that of the Kayon,
- k) the Kayon takes the place of the Pure All-Powerful Mind,
- l) the Pure Mind takes the place of the God Poet.

m) The (poet's?) skill consists of the faculty of speaking all that can be expressed by words.

n) Move the Kayon about,

o) knock three times with the foot hammer, p) and stick the Kayon in the centre [of the screen].

q) BELIEVE: [the Kayon represents] the Three Worlds. r) Such of the practice/ s) of the Enlightened *Ḍalañ* when performing to perfection. t) When this has been done, u) take out the ringit from the opened chest.

27 a) This is the RAJA PANULAH for him who is about to give a performance. b) After worship, wipe over the sitting mat with a corner of the loincloth, 3x; c) mantra: Ih Sa Ba Ta A I, Goddess Mother Earth,

PANĠEGGER, our 34. For that reason, the preceding AJI RAJA PANULAH is given here.

a) *Iki RĀJA PANULAH nĕgak di ñvayañé/ b) Vus amūjā, sapvañ tĕgakané aji tañgu n kañcuté, 3x/ c) ma: Ih Sa Ba Ta A I, Hyañ Ibu Prthivi/ d) Sañ Amañku Đalañ apasañ tabé/ e) añarĕpakĕñ pavayañan/ f) tan kĕñĕñ ila<sup>2</sup>/ g) dé niñ Hyañ Dharma Pavayañan/ h) AH I Ī, A U Ū, A O AU, AM AH, 3x/*

i) *RĀJA PANULAH apasañ sémbé/ j) AH IH Hyañ in Dalu/ k) pasuñ ñĕlañ punañ vēñi/*

l) *Sañ Amañku Đalañ amasañ padamaran/ m) añigĕlana punañ riñgit/ n) sarvi añiduñ-iduñ/ o) 'Siñ añruñu sabda svaranku/ p) tĕka lulut sih, sih sih, gumĕsih.*

27 Van der Tuuk, in his KBNWdbk II 693, mentions a R.P.'s striking a person who was scolding a prominent man (taken from the Sasak RAMA), and also gives two examples of the nature of Sañ Hyañ R.P., one as the guardian of the Water of Life, *amṛtañjivani*, the other as a spirit twining itself around Bhīma's feet, so that the faints. Both the latter are taken from the NAWARUCI. It looks as if it

a) *Iđĕp aku S.H. RĀJA PANULAH/ b) pañavak S.H. Tuñgal/ c) atapakan aku padma 'ñlayañ/ d) mañdĕg aku riñ nāda OM-kāra mūla/ e) sinĕmbah dé niñ bhūta mānuṣa kabĕh/ f) sinĕmbah aku déniñ dévatā kabĕh/ g) Yan ana léyak dĕsti, papasañan/ h) tulah tumpur tanpa séṣa/ i) tinĕmah déñira S.H. Mūladhāra/ j) Yan ana guna pañaruh aji-japa-mantra [,] tulah-tumpur-gĕsĕñ tanpa séṣa/ k) sakvēh in lara riñ pakarañanku, tĕkĕñ aku/ l) tulah, 3x, tĕka luar, 3x, jĕñ/ m) Apan S.H. Tuñgal déva niñ adéva/ n) luput riñ sarva lara bañcana/ o) luput riñ panĕstyan voñ/ p) lĕpas, 3x, jĕñ; 'sah mokṣah, 3x jĕñ/ q) Tĕlas [,] buat piñitakĕna dĕn apĕñĕd.*

The KBNWdbk quotes several passages in which mention is made of RAJA PINULAH. BAGUS TURUNAN, K 175/ 109 (ginada) could be added: *Mahatur Bagus Turunan/ kĕñuñe atuntun manis/ mamĕpĕs mahatur alon/ 'Nunas lugra tityañ Ratu/ tan kĕna Rāja Pinulah/ . . . .*

28 Half of the preceding subjects/numbers was found in nearly all mss. Six others were only found in D, another six only in C. This here might be the most convenient place to insert another half dozen, also only found in C. The ms deals with the following subjects: I Invocation of Sarasvatī and praise of learning, II the đalañ's voice, III the pĕndasar, IV-VI Pañgĕgĕr.

I a) *ma: OM S.H. SARASVATĪ atañya añriñgit/ b) Mañĕmbak svara/ c) ma: Pukulun S.H. Sarasvati/ d) magĕnah riñ pucuk in lidah/ e) S.H. [Kāma-] Jaya riñ buñkah in lidah/*

f) *inśun aguguru śāstra/ g) inśun aguguru anulis/ h) inśun aguguru amaca/ (N.B. f-h=k-m).*

i) *Unkab kukuduñ ira mĕña lavañ/ j) katon mimba ri lĕpitan in atinku/ k) Inśun aguguru śāstra/ l) inśun aguguru anulis/ m) inśun aguguru amaca/ n) inśun aguguru ararasan/ o) [inśun] aguguru putus/ p) amutus in atinku/ q) tka cabar galañ sarva masiñidan/ r) tĕka sinah, 3x.*

d) the Enlightened Ḍalañ invokes forgiveness, e) when he is facing the shadow play. f) May he not be the victim of a curse, g) thanks to [his knowledge of] the Holy DHARMA PAVAYAÑAN, h) AH I Ī, A U Ū, A O AU, AM AH, 3x.

i) The RAJA PANULAH for the fixing of the wick. j) AH IH God(dess) of the Night, k) permit me to borrow the night; l) the Enlightened Ḍalañ fixes the light, m) to make the riñgit dance/move, n) while he sings various melodies. o) Whosoever listens to the sound of my voice, p) may he fall immediately in love, love, love.

(The last word taken as *kumasih*; only 1 ms available for this text, which may have deteriorated).

was this same spirit with which he deals in his examples taken from the BHIMASVARGA. Right at the beginning of the LAMPAHAN VAYANĀ Bhagavān Uttāñka kaūtus nārērēh nitya-gundala, K 2229, Tvalēn expresses his fear of being struck by R.P. The most eloquent example hitherto met with is to be found in S.H. Paśupati Agni, K 1404/3b, LOr 9765, Pi II 597, dealing with a *tumbal dēsti*, a counter-curse, called *Mūla-dhāra*, fundamental force, which runs as follows:

a) I believe that I am the Divine RAJA PANULAH, b) the embodiment of the Sole God, c) with my feet on the floating lotus (AT p. 212, fig. 24), d) standing on the nāda and the primeval syllable OM (cf. Goris; Ziesenis), e) worshipped by all ogres, human beings, f) and gods. g) Should there be demons who have been created by sorcery and conjuration, h) they are destroyed and annihilated without trace, i) reduced to nothing by Divine Mūladhāra. j) Should there be sorceries and formulas uttered or spoken silently, they will be exorcized without leaving any trace, destroyed and consumed. k) May all evils in my courtyard and in myself, l) be exorcized, 3 ×, removed, 3 ×, jēñ. m) For the Sole God is the God of those who have a God; n) freed from all illness and strife, o) freed from any act of sorcery of man, delivered, 3 ×, jēñ, p) released, 3 ×, jēñ. q) Pay heed! It is important that it is kept secret.

The lines of the poem BAGUS TURUNAN run:

Bagus Turunan spoke politely/ with a most charming smile/ wringing his hands to express his utmost obedience and worship/ speaking softly and politely: 'I ask as a favour from Your Lordship/ that I may not be hit by Rāja Panulah'.

28 a) May the Goddess Sarasvatī be aware of the coming performance of the shadow play. b) Use a harsh voice: c) Thy servant, Goddess S., d) resident at the tip of the tongue, e) God Kāma Jaya at the base of the tongue.

f) I have studied the manuals, g) learned the written word, h) studied poetry.

i) When the lid is removed, the door is open, j) visible . . . . . in the fold of my heart.

k) I have studied the manuals, l) learned the written word, m) studied poetry, n) I have studied the art of speaking. o) I have completed my learning, p) I have satisfied my liver. q) All that was hidden has become clear and rendered powerless; r) immediately clear, 3x.

- 29 II a) *PAÑĒMBAK svara niñ karopak, mvañ capala*/ b) *mvañ svara niñ amuvus*/ c) *ma : Ih ucur-ucur balènboñ carak in takun*/ d) *makèbyak svara niñ gurudug*/ e) *makèbyak svara niñ hulun, kadi tatit*/ f) *têka rêsép atiné voñ kabèh*/ g) *añruñu śabda svaranku*/ h) *amaca añkèkèh kakavin*/ i) *idèp : siddhi-mandi mantranku*/ j) *lah poma, 3x*/
- k) *Paña(n)tar śabda*/ l) *ma : Pukulun S.H. Īsvara, kamūlan in śabda*/ m) *Bhaṭṭāra Guru añēmban svara*/ n) *mijil rata, 3x; tēka rata, 3x; poma, 3x*/ o) *rèh anēbah dada, 3x*/ p) *masarana asèp sami dèn arum.*

The writing RVA BHINĒDA TANPA SASTRA, K 178, l. 18b, offers the following two examples:

*Nihan PAÑĒMBAK SVARA, sarana nèbah dada 3x; mantra : Pukulun Sañ Hyañ Aji Smara 'ndarat, dudutèn praṇavané voñ kabèh, aradan dèn paḍa kasih atiné voñ kabèh, añruñu śabda-svaranku, syah 3x.*

*PAÑĒMBAK SVARA, sarana buñkak nyuh gaḍiñ, kasturi, inum, mantra Dañḍaṅ Putih tumrèp in kayu rañdu, gègèr para-ratu, gègèr para-mantri, gègèr para voñ kabèh añrèñè śvaranku kadi gañsa tumibèn sila, IDĒP aku Bhaṭṭāra Īsvara.*

- 30 III a) *Tèhër sira mañvayañ saparikramanya dañu*<sup>2</sup>/ b) *sapa niñ PANDASAR*/ c) *mantra : Dèlèm riñ arèpku*/ d) *Tvalèn riñ tañan tènèn*/ e) *Mṛdah riñ tañan kiva*/ f) *Sañut riñ urinku*/

- g) *Mètu śabda manis mañuñur*/ h) *mètu śabda kadi naga ruminèl*/
- i) *Mṛdah aṅga mètu śabda galak amanis*/ j) *kadi gumètèr in capala*/
- k) *Dèlèm mètvakèn śabda prakāśa makas*/ l) *kadi tatit drumilah riñ ākāśa pradīpta*/
- m) *Tvalèn mètu śabda manda malon*/ n) *jugul tur makèsil, tur babotoh pisuh*/
- o) *mandèvèk ta pva sira Tvalèn*/ p) *lahut ta sira mañvayañ.*

30 i) *Mṛdaṅga* is the name of a musical instrument and since the word *aṅga* is not repeated after the names of the other *pēndasar*, I feel sure that here there is a pun.

o) *Sañut* has been overlooked in the course of the copying and recopying of the ms.

- 31 IV a) *Pasañana PAÑĒGĒĒR*/ b) *srana gadèboñé rinajah cakra*/ c) *mvañ tam[b]ako sisigañ*/ d) *ma : OM suliñ rupit riñ lambèñku, taḷah varṣané*/ e) *gèndèr sabarun riñ cañkèmkku*/ f) *goñ sabarun riñ cañkèmkku*/ g) *dañḍaṅ añ-alik-alik*/ h) *kapva n atikèl añlipuh rèmpuh*/ i) *Lvir kèdis kadasih śabda svaranku añ-alik-alik*/ j) *kadi Sundari manis arum*/ k) *gègèr pravatèk Dévatā*/ l) *olih I Jariñ Sutra, aṅamuk I Jañkar Rumpuk*/ m) *Olihé atinal jantra[,]*/ n) *voñ lanañ vadon paḍa lènlèñ buñèñ*/ o) *rèp sirèp nuñkul asih, tēka asih, 3x, jèn.*

- 31 l) This looks like an allusion to heroes in a poem.

29 a) RAISER of the SOUND of the chest and the foot hammer, b) and the voice of the speaker. c) ma: Oh, Whirlwind and Rainbow, drinkers of water, d) violently does the thunder crash. e) May my voice be like a flash of lightning. f) May everybody be delighted immediately, g) listening to the sound of my voice, h) when I recite court poetry and make variations (? i) BELIEVE that my mantra are full of power. j) May it be so, 3 ×. k) A concomitant of the words is the l) mantra: At thy service! May God Īśvara be the origin of the voice, m) Bhaṭṭāra Guru tend the voice, n) produce it flat (?), 3 ×. May it be so. o) Means: knocking of the chest, p) use aromatic gums, making sure that they are fragrant.

This is a RAISER of the SOUND, by means of touching the chest 3 ×; mantra: Thy servant is Lord God of Love in human shape; the AM and AH of all people must be attracted in them (?); the attracted minds of all people should love me when listening to my voice.

Raiser of the SOUND, by means of a young, still yellow coconut and kasturi; drink; the mantra WHITE CROW on the graveyard tree; stimulated is feodality; stimulated is officialdom, stimulated is the public, listening to my voice, as that of a *gangsā* falling on a rock; BELIEVE that I am Bhaṭṭāra Īśvara.

30 a) Then the *dalañ* performs according to the rules handed down from long ago. b) The formulas for the BASE ringit: c) *Dèlēm* in front of him, d) *Tvalèn* to his right, e) *Mṛdah* to his left, f) *Sañut* behind him. g) A lovely and enticing voice is to be produced, h) a voice is to come forth like that of a coiled snake.

i) *Mṛdah* has a voice strong and commanding, j) like the thunder of the skin-covered hammer;

k) *Dèlēm* has a voice loud and harsh, l) just like a flash of lightning illuminating the sky;

m) *Tvalèn* has a voice soft and sweet, n) gentle and winning, as endearing as a woman's voice.

o) *Tvalèn* represents a quality all by itself (?) p) Then one starts the performance.

31 a) Use a means to STIMULATE ATTENTION; b) use the banana trunk that is adorned with the drawing of a wheel, c) and chew tobacco. d) Speak the following mantra: May the narrowness of my lips be as a flute, . . . . e) a complete set of *gèndèr* be in my mouth, f) a complete set of the *gamēlan* be in my mouth; g) crows are utterers of complaints; h) may they be overcome (?), be destroyed. i) May the sound of my voice be as that of the wailing *tadasih*, j) as that of lovely fragrant *Sundari*. k) May all the Gods be stimulated, l) by *Jariñ Sutra* [Knot of Silk] who runs amuck against *Jañkar Rumpuk* [Pointed Crest of a Cock]. m) When men and women see the spinning wheel, n) may all of them become enamoured, o) . . . .

32 V a) *PAṄĒĒĒR Pañirut Bhuvana/* b) *srana añrak añwuh/*  
 c) *ma: OM Brahmā putēr, Viṣṇu putēr, Mahādéva putēr, Īsvara putēr/*  
 d) *putēr atiné sa-jagat-bhuvana kabèh/*

e) *OM kita Brahmā magavé asih/* f) *Mahādéva magavé onèh/* g) *Īsvara tutut-anutut atiné voñ kabèh/* h) *Viṣṇu magavé lulut/*

i) *a-vijah-vijah riñ arèpku/* j) *sèksèk jējēl kērut atiné voñ kabèh/* k) *tuva anom paḍa kērut/* l) *lanañ vadon paḍa rēnō/* m) *tēka asih lali riñ umahé/*  
 n) *lah poma, 3 ×.*

32 The AJI NUSUP, K 197, LOr 9197, Pi II 537, gives a slightly different version' called *Pañirut Ati, sarana mantra dèvèk ñarèpin voñ kabèh; mantra: OM<sup>2</sup> Bhaṭṭāra Brahmā magavé lulut riñ ati/*, Bh. *Viṣṇu magavé onèh riñ ampru/* Bh. *Īsvara magavé asih riñ pupusuh/* Bh. *Bāyu añirutakēna jadma-mānuṣa/ vastu tēka kērut jadma-mānuṣa/ tēka vēlas asih/ tēka rēsèp atiné Si Anu voñ kabèh/ yan atumonin avak-śarīranku/ OM Sam Bam Tam Am Im Nama Śivāya, ya, 3 ×.*

N ms in Ch. 4 is again different.

33 Finally, VI. a) *PAṄĒĒĒR, ñaranya I Tuñtuñ Tañis/* b) *srana añiduñ muvah añigēl/* c) *mantra: OM anañis I Dadari Suprabhā/*  
 d) *aranku I Tuñtuñ Tañis, añlad prāṇané/* e) *tēka ñay ñug atiné voñ kabèh.*

33 GUṆA PAÑASIH, GUṆA PIVLAS, of Griya Gdé, Panarukan (Krambitan, Tabanan), quite recently acquired, typewritten copy in Leiden University Library and perhaps to be mentioned in Pi, IV, on top of a long and completely different *TUÑTUÑ TAÑIS*, also offers four different mantra *JARAN GUYAÑ* (Dh. P. 89 infra), several *PIVLAS/ PAÑASIH*, some *PAÑANDUH* and a *JARIÑ SUTRA*.

33 The PAVISTRÉN, K 487, LOr 9321, Pi II 552, 'Javanese-Balinese notes: incantations and magic to be used by women', ends with a deviating *KAPUTUSAN in TUNTUN TANIS/* b) *sarana pucuk in lamba/* c) *tanēm di undagnē/* d) *mantra: OM Suliñ gupit riñ cankēmku/* e) *Kāma Jaya Kāma Ratih suruh kita sakiñ nēli/lēni/tēni/ ?* f) *malēsāt kañ batu itēm/* g) *mavali kita riñ Bali/* h) *gègèr para vatèk Dévatā kabèh/* i) *mavali kita sakèñ sabrañ/* j) *gègèr atiné voñ kabèh aninalin avak śarīranku/* k) *Ih I Tuñtuñ Tañis di Tiñjak Lēsun amasañan guṇa pañaruh/* l) *tēg ñar atiné Si Anu aninalin aku/* m) *buduh Si Anu riñ avak śarīranku/* n) *kēḍèp siddhi mandi mantranku.*

34 a) (D *Nihan, A Iti*) *PAṄĒĒĒR, srana añinañ/* b) *mantra: Pukulun Sañ Hyañ Tiga Viséṣa/* c) *amasañ guṇa paṅgègèr/* d) *voñ lanañ gègèr/* e) *voñ vadon gègèr/* f) *voñ kēdi gègèr/* g) *apupul riñ arèpku/* h) *avijah añruñu* (D *svara n*) *inśun/* i) *Pāvakan inśun Sañ Hyañ Asmara/* j) *vanèh sira andulu Bhaṭṭāra Smara/* k) *vanèh sira andulu inśun/* l) *tēka vēlas dèn paḍa asih/* m) *isèp, 3 × : AM UM MAM/* n) *Rājakarma mūrti śaktyam/* o) *phaṭ Astra-śuddhāya namañ.*

34 h, after *vijah* (AGI) or *vijah-vijah* (KD), K adds *lulut, I ulañun*, both meaning 'enamoured';

D has *kañ mokanta kadi voñ* before *añruñu*, H adds *andulu*.

Between j and k, H inserts *vanèh sira andulu Bhaṭṭāri Smari*.

In n, K *śūnyam* instead of *śaktyam*.

35 The D ms presents another pair of *Paṅgègèr* :

a) *Maliñ PAṄĒĒĒR, b) srana canañ gantal/* c) *mantra: OM Sañ Gagak Pètak/* d) *mētu uli kaja kañin/* e) *maliñgah di kēpuh randu agèh/*

32 a) STIMULATOR; 'The Catcher of the Universe': b) by shouting and shrieking; c) Brahmā revolves, Viṣṇu revolves, Mahādēva revolves, Īśvara revolves, d) the heart of the whole world and of the universe revolves.

e) Brahmā, Thou inspirest love, f) Mahādēva inspireth longing, g) Īśvara always affecteth the hearts of all people, h) Viṣṇu inspireth all attachment.

i) May the spectators in front of me become excited. j) May they be closely packed together with their hearts held, k) young and old, all of them held, l) men and women all be gratified, m) immediately enchanted, so that they forget their homes. n) May it be so; 3 ×.

CATCHER of the HEART, by means of a silent mantra in front of the public; mantra: OM<sup>2</sup> Bhaṭṭāra Brahmā causes desire in the heart, Bh. Viṣṇu causes longing in the bile, Bh. Īśvara causes love in the liver, Bh. Vāyu catches mankind; may they be caught, let love overcome them, let the hearts of the anonymous public be thrilled at seeing me, OM SAM BAM TAM AM IM, homage to Śiva, 3 ×.

33 a) STIMULATOR, called 'SUMMIT OF WEEPING': b) by the singing of poetry and by dancing; c) *mantra*: May the Heavenly Nymph Suprabhā weep. d) I am called the Summit of Weeping, penetrating the organs of sensation. e) May the hearts of the spectators melt.

33 REVELATION of TUNTUN TAÑIS; b) use the tip of a lamba leaf (?), c) to be buried in the sloping entry of the courtyard [of the person to be struck by this magic], d) *mantra*: May the flute be enclosed by my lips, e) may Kāma Jaya and Kāma Ratih order you from . . . . f) May the black stone float away. g) Return you to Bali. h) May the Gods be distressed, i) because you have gone back from a foreign place. j) May the livers of all people feel distress on seeing me. k) May the Summit of Weeping and (?) Treading Rice Block (?) apply his/her charm. l) May the liver of X be held (?) on seeing me. m) May X become ecstatic on seeing me. n) May my mantra be considered to have force and be potent.

34 a) As follows runs a STIMULATOR; means: the chewing of a betel quid; b) *mantra*: I am God Powerful Trinity, c) applying a stimulating spell. d) May men be stimulated, e) may women be stimulated, f) hermaphrodites be stimulated; g) collected in front of me, h) excited when listening to my voice. i) I am the embodiment of the God of Love. j) May they be gratified on seeing the God of Love; k) may they be gratified on seeing me, l) may their tender feelings be aroused immediately. May all of them love. m) Inhale, 3 ×, AM UM MAM. n) . . . o) . . . .

35 a) Another STIMULATOR; b) means: an offering made of palmleaf strips; c) *mantra*: Respected White Crow, d) coming from the East or from the West, e) perching on the great kēpuh or randu tree; f) when [I] speak [the mantra of] Respected White Crow, g) may the livers of

f) *yan aṅalap Saṅ Gagak Pétak* | g) *tēka gavok atiné voṅ kabèh* | h) *aṅruṅu svara niṅ ulun* | i) *tēka gavok*, 3 ×.

j) *Iti PAṄĒGĒR* | k) *mantra : OM Suliṅ rupit riṅ lambèṅku (= 31 IV d)* |

l) *turasa riṅ urinku* | m) *kèndi luvaṅ tatabuhanku* | n) *tēka vēlas asih atiné voṅ kabèh* | o) *aṅruṅu [śabda] svaranku* | p) *apanjaṅ aṅiduṅ* | q) *kédèp siddhi mandī mantranku*.

35 c The white Crow, bearing a young man and his two brides to cure the sickness of a queen, plays an important role in the folktale 'Bintang Lara', K 1944, renarrated by Dr. Jacoba H. Hooykaas - Van Leeuwen Boomkamp in 'Märchen aus Bali', Die Waage, Zürich, 1963.

36 (A iki) *PAṄALUP* | b) *srana ṅusap mukha*, 3 × | c) *mantra : Iṅsun aṅIDĒPa Saṅ Hyaṅ Guru Rékha KĀMA-TANTRA* | d) *Svara n ku Maṅik Aṣṭa-Giṅa* | e) *andahut ātma-jīvané voṅ kabèh* | f) *asih vēlas amulih (ma)riṅ ati* | g) *édan ulauṅun mulih (ma)riṅ ṅali* | h) *onèṅ lulut mulih (ma)riṅ pupusuh* | i) *'siṅ tēka paḍa rēna*, 3 ×.

36 a) K *rèhnya* instead of *srana*. b) K *idèp*, AID *idèpa*, H *idèpana*, G *idèpakèna*, e) H *KĀMA-TASTRA* - *tastra* used for *śāstra*. In 85: *Sarasvatī KĀMA TANTRA*. d) *ātma-jīvané* according to G; A *ātmané jīvané*, D *ātma-jīvitāné*; K *prāṅa-jīvané*; H *ātma-prāṅa-jīvané*; I *ātma-pra-jīvané*. ofg) 12 × *riṅ*, 9 × *maṅiṅ*. Before *m.m.* K -*ta*, 3 ×; D -*é*, 3 ×; h) *GD* 3 ×; H *poma*, 3 ×; AKI no repetition.

37 The E ms has a different *PAṄALUP SVARA* | b) *srana aṅinaṅ* | c) *mantra : Pukulun S.H. Maṅik Aṣṭa Giṅa, buṅkah iṅ śabda* | d) *S.H. Asih-tanpa-sah madhya niṅ śabda* | e) *S.H. Onèṅ lulut, tuṅtuṅ iṅ śabda* | f) *viyar gègèr 'siṅ aṅruṅu svaranku* | g) *luṅa naṅis, tēka naṅis* | h) *tèg ṅar*, 3 ×.

37 The AJI NUSUP, K 197, LOr 9197, Pi II 537, quoted twice elsewhere in this book, gives the following:

i) *PAṄALUP SVARA, ṅaran* | j) *sarana vari pétak, sèkarakèna* | k) *mantra : OM Govak Putih* | l) *akampid grīṅsiṅ vayaṅ* | m) *tumatèlu tēluh mas* | n) *majaṅgar mirah* | o) *matiṅgah aku di kèpuh raṅdu* | p) *aṅalup svaranku* | q) *karuṅu tēkèn Si Anu voṅ kabèh* | r) *tēka gègèr atiné Si Anu voṅ kabèh* | s) *tèg ṅar*, 3 × | t) *kédèp siddhi mandī S. H. Mantranku* | u) *lah poma*, 3 ×.

38 Elsewhere the E ms gives a second one:

a) *Iti PAṄALUP SVARA* | b) *Ki Dalaṅ Samirana* | c) *srana nēbah dada*, 3 × | d) *lèkasana ri pavayaṅan* | e) *mantra : Pukulun S. H. Kāma Jaya, Kāma Ratiḥ* | f) *muṅguh riṅ svaranku* | g) *S. H. Lèṅlèṅ riṅ solahku* | h) *tēka lèṅlèṅ buṅèṅ* | l) *tēka vēlas dèn paḍa asih* | j) *asih tan apasah* | k) *tēka rēna*, 3 × | l) *siddhi svāhā ya voṅ, jēn*.

39 a) (AD *Malih*) *PAṄĒGĒR*, *srana tēmbako sisigaṅ* | b) *mantra : Iṅsun aṅIDĒP S. H. Smara andarat* | c) *andahut ātma-jīvané voṅ kabèh* | d) *'siṅ aṅruṅu, 'siṅ andulu* | e) *svara-solahku aṅringit* | f) *tēka vēlas dèn paḍa asih* | g) *tēka asih-asih tan apasah* | h) (H *ra-*)*kèt sumakèt* | i) *tēka asih, jēn*.

the multitude feel astonishment, h) hearing my voice; i) immediately astonished.

j) STIMULATOR; k) mantra: May a flute be pressed between (?) my lips, l) (a certain part of a musical instrument) behind me, m) (same) being my (name of a m.i.). n) May the livers of all people be immediately affected and may they feel love o) when listening to my voice, p) singing poetry in long and short metres. q) I BELIEVE that my mantra are potent and have force.

36 a) This is a MEANS TO DRAW ATTENTION; means:/ b) stroking the face over three times, c) mantra: I must endeavour to BELIEVE that I am God Creator TEXTBOOK of LOVE. d) May my voice be [as highly powerful] as the Eight-Cornered Jewel, e) attracting the souls and the life of all people. f) Compassion and tender feelings belong to the liver, g) excitement and longing belong to the gall, h) longing for love belongs to the heart. i) May whosoever comes be gratified, 3 ×.

36 d) On *aṣṭa-giṇa* I wrote at length in 'Agama-Tirtha' 86-88.

37 DRAWING OF ATTENTION by (?) the VOICE; b) means: chew a betel quid, c) mantra: I am Thy humble servant. May the Eight-Cornered Jewel be the base of speech, d) God Love-Without-Separation be the centre of speech, e) God Desire-and-Longing be the tip of speech. f) May whosoever hears my voice be stimulated, excited, g) weeping when departing, weeping when arriving, h) *tēg nār*, 3 ×.

i) DRAWING OF ATTENTION by the VOICE; j) means: a white hibiscus, to be put behind the ear, k) mantra: OM White Crow, l) with wings of *grīnsiṇ vayanī*, m) laying golden eggs, n) with a golden crest. o) I am perched on the *kēpuh raṇḍu*. p) May my voice draw attention, q) [when] it is heard by N and by the spectators. r) May N and the spectators be stimulated. s) . . . . . t) . . . . . u) . . . . .

38 a) This is a STIMULATOR OF THE VOICE, b) practised by Ki Ḍalañ Samiraṇa. Means: c) striking of the breast three times d) before the performance, e) mantra: I am Thy humble servant, God of Love, Goddess of Love, f) reside in my voice, g) God Well-Beloved in my gestures, h) so that immediately there will be love and longing, i) tender feelings; may all feel love, j) love without separation, k) immediate gratification, 3 ×. l) May people have a result; homage.

39 a) One more STIMULATOR; means: chew tobacco; b) mantra: I BELIEVE [that I am] the God of Love embodied, c) attracting the souls and the life of the spectators. d) May whosoever listens, whosoever hears e) my voice and looks at my actions when performing, f) feel love immediately, g) endless love, h) be tightly held; immediate love; *jññ*.

39 b) HD *andarāt*, I *narāt*, A *dahāt*, G *añindarat*, K *niñ rat*.

c) G *jivātmane*.

e) H *svaranku asolah aku*, G *solah-svaranku*; G inserts *paḍa asih* between e and f.

After the c line, the E ms continues: d) *édan i voñ vadon, mulih ri Kāma Pētak/*

e) *édan i voñ lanāñ, mulih ri Kāma Abañ/ f) édan i voñ kēdi, mulih ri Kāma Dadu/*

g) *Mogha vastu/ h) siñ anruñu svara śabdankuné/ i) tēka gègèr dèn avēlas asih/*

j) *tan surud amanah lanēñ in jñāna/ k) sva-lalita tali niñ smara/ l) siddhi siddhya pañakṣamā svāhā.*

40 a) *Malih (K PAÑGĒGĒR/ b) rēhnya mañsapan, 3 × / c) OM Pukulun Sañ Hyañ Kāma Ratiñ riñ svaranku/ d) Kāma Jaya riñ solahku/ e) mogha vastu lali voñ kabèh lavan laranira/ f) ménēt asih (D tēka) rēna/ g) andulu anruñu svara-solahku aniduñ/ h) tég ñar, 3 ×.*

40 d) K *salvir in*, I *lilir in*, D *lènlèn*; A *i-*, KI *in laranira*, H *insun*.

41 The E ms likewise gives a second *Pañgègèr*, connected with *Dalañ Samirana*:

a) *Malih PAÑGĒGĒR Ki Dalañ Samirana/ b) rēh anusap mata paḍa, 3 × / c) mantra : Ih Nini Kāma Tantra/ d) pañji anañis/ e) sumirat kāmanku, anusupi mānuṣa/ f) lanāñ vadon alit matuva/ g) sun tēka dèn tanisēñ/ h) OM Kāma piñēr nandañ katrēsñan/ i) isēp, 3 ×.*

41 The TUTUR DUKUH AMPÈL GADIÑ, K 184, l. 7b adds the following:

*Nihan PAÑGĒGĒR, srana sari niñ pucuk, sipatakēna riñ alis, mantra: OM Idēp aku pañavak niñ bulan, matanai tēka asēri anūt tēka lēñ2 buñēñ, buduh paliñ malisah, poma poma poma.*

42 (KGIH *Iti*; D) *Nihan SARI niñ PAÑGĒGĒR/ b) srana savēnañ/ c) mantra : OM (KGIH yam ; D) Hyañ Amūrva Smara anañi (H pañ-)asih/ d) solah voñ vanēh katon ala/ e) solahku katon ayu/ f) luña asih, tēka asih/ g) OM AM UM MAM ardha-candra vindu nāda vēlas asih/ h) Mūrva ya namañ/ i) phaṭ Astra-śuddhāya namañ/ j) AM AH JĒÑ.*

43 The D ms, nearing its end, has three more mantra:

a) *Malih GAGAHOK/ b) mantra : OM Sañ Gagak Pētak aṅgagahok/ c) matiṅgah di kēpuh ranḍu tuṅgal/ d) suliñ gupit(a) svaranku/ e) goñ gēndiñ pinaka svaranku manis arum/ f) karēñö déniñ voñ kabèh tēka gahok, 3 × / g) tēka bēk, tēka kēḍēp siddhi-mandi mantranku.*

h) *Iti kamūlan in MANTRA PASISIGAN/ i) OM I Mémé I Bapa/ j) ṅgavé apan avèt untunku/ k) vat kavat, makañciñ bēsī, tēka kēna, 3 × / l) OM Sisigku phala mūla/ m) pañacēpanku katik silih gadi[ñ] ulañun kapilali.*

n) *Tēka S. H. PAÑIÑĒT/ o) mañiñēta avak-śariranku/ p) kēḍēp siddhi mandi mantranku/ q) OM Sisigku piñēr kuniñ/ r) pañ-urip-urip-ku mēñan madhu/ s) tēka Ida Bhattāra kēḍēp in mandi mantranku/ t) tēka vēlas asih atiné voñ kabèh/ u) aniñalin [avak] śariranku/ v) poma, 3 ×.*

d) A woman in love goes to the White Seed, e) a man in love goes to the Red Seed, f) an hermaphrodite touched by desire goes to the Pink Seed.

g) May there be realization. h) Whosoever hears the sound of my voice, i) may he be stimulated and feel love, j) without any ebbing away of his desire for knowledge. k) The bond of love has its own beauty. l) May there be a result and forgiveness, Homage.

40 a) Once more a STIMULATOR; b) means: wipe the face three times; c) mantra: I am Thy obedient servant. May the Goddess of Love be in my voice, d) the God of Love be in my manipulations. e) Oh that the spectators may forget their sufferings f) and be aware of love, to their satisfaction, g) looking and listening to h) my voice and actions when singing.

41 a) Another STIMULATOR of Dalañ Samirana; b) means: wipe both eyes three times; c) mantra: Grandmother KAMA TANTRA, d) a handsome young man is weeping. e) May my semen splash, penetrating mankind, f) men and women, young and old. g) May they weep at my arrival. h) Without surcease, may Kāma bear love. i) Inhale, 3 ×.

This is a STIMULATOR; use the style of the kēmbañ spatu (*rosa sinensis*) and pass it over the brows, using the mantra: OM, Imagine that I am an embodiment of the moon, the sun completely out of one's senses (An amorous young man or one in search of a girl puts a *pucuk* (hibiscus) behind his ear to make his intention known, cf. the first illustration and dustcover of my 'The Lay of Jaya Prana, the Balinese Uriah', Luzac, London, 1958).

42 This is the ESSENCE of a STIMULATOR; b) means: at one's discretion; c) mantra: OM God Who initiated love and taught the charm to arouse love. d) May the acting of others be seen as imperfect, e) my acting as superb. f) May people love [me] on arriving and on departing. f) OM AM UM MAM g) May Half-Moon Zero-Roaring have tender feelings and love. h) Homage to the Initiator. i) Homage to the purity of the Brand. j) AM AH JĚŇ.

43 a) One more ASTONISHER, b) mantra: Respected amazing White Crow, c) perching on the polled kēpuh and rañdu trees. d) May my voice be as sweet as a flute, as an orchestra, as a song, f) when heard by the spectators. May they be astonished, 3 ×, g) immediately gratified, forthwith believing that my mantra are potent and have force.

h) Here follows the base of a MANTRA for CHEWING: i) Father, Mother, j) ensure that my teeth may last, k) be as strong as wire, with an iron centre; may the result be immediate, 3 ×. l) May what I chew be as tubers and turnips. m) what I invoke . . . . .

n) There is Holy REMINDER, o) reminding me, p) May my mantra be remembered, have result and be powerful. q) OM may my chewing be exclusively yellow, r) may frankincense and honey be my subsistence; s) may the Gods believe in the power of my mantra. t) May the spectators love me, u) when they see me. v) May it be so, 3 ×.

44 a) (A *Malih iti*) *PASUPATI niñ mañvayañ*/ b) *mantra dèvèk: OM AM UM MAM*/ c) *Brahmā-yogī-prayojanam*/ d) *Viṣṇu-sphaṭika-prayojanam*/ e) *līla-śuddhāya namaḥ*/ f) *OM YAM AM, Paśupati . . . . nīrvighnāya namaḥ*/ g) *Paśupati-tastra-sūkṣmāya namaḥ svāhā*.

44 AKGIM. The Sanskrit words of this mantra, taken one by one, make sense, but their combination is obscure.

45 a) *Malih PAÑRAKSA JIVA; srana idu bañ bhasmayañ*/ b) *mantra: Pukulun Sañ Hyañ Parama Viśéṣa añrakṣa jīva*/ c) *Sañ Hyañ Taya añrakṣa bāyu*/ d) *Sañ Hyañ Puruṣa Viśéṣa añrakṣa śabda*/ e) *Sañ Hyañ 'Cintya añrakṣa idēp*/ f) *Sapa vani pakṣa alané ?*/ g) *Bhūta léyak nēmbah*/ h) *Sarva-viśéṣa nēmbah*/ i) *janma mānuṣa nēmbah*/ j) *Déva Bhaṭṭāra asih*/ k) *apan aku Sañ Hyañ Tiga Viśéṣa*/ l) *luhur in Sañ Hyañ OM-Kāra Mūla*/ m) *aluñguh riñ Nāda Licin*/ n) *tan kasoran bhava riñ viśéṣa*/ o) *'Siñ ala pakṣané uruñ*/ p) *tēka védi, tēka asih, patuh, 3 ×*.

45 a) K only, *yan sira mañvayañ* (when one performs) after *jīva*, and *vus minantra* (after a mantra has been spoken over it) after *bañ*. For the application of ashes, cf. Su.Se.

46 a) *Iti PAÑURIP VAYAN*/ b) *mantra: OM AM Brahmā muñgah, Déva urip, jēñ*.

47 a) (M *raris vus mañvayañ*) *Iti NIMPĒN VAYAN*/ b) [ma:] *OM AM UM YAM tattva carita mērēm*/ c) *Sañjivāya namaḥ*.

47 The TUTUR DUKUH AMPĒL GADIÑ, K 184, l. 7a, gives this variant:  
*Yēn mañimpēn vayañ, mantra: om Kaki Pāduka Bhaṭṭāra, Nini Pāduka Bhaṭṭāra, mantuk sira riñ kahyañan sira sovañ2; aja sira añiñgul sañ aḍalañ, apan sañ aḍalañ a-tiru2 sañ kavi*.

48 a) *Iti PAÑIMPĒN PANDASAR/TARPANA salvirnya*/ b) *mantra: OM YAM 'Mrta Sarayū ya namaḥ*.

48 ABM speak about *pañimpēn pañ[d]asar*, in itself a prosaic activity, whereas KGIJQ are more explicit with their *pañimpēn tarpāna salvir(an)ya*. *Tarpāna* is a rite, a periodical offering to the spirit of a dead person, which is still roaming about before the corpse is cremated.

b) I *svayū*, G *śuddha*, K *mṛdayam śradhya*.

49 a) *Iti PAÑIMPĒN PRAS*/ b) *mantra: AM UM MAM 'Mrta-déva-śuddhāya namaḥ*.

49 F in this context has: c) *Nihan pañisēp pras*/ d) *mantra: UM Sayajña śuddha mūlya sūkṣma*/ e) *Sarva-tarpāna pañisēpnya*/ f) *mantra: UM Saruk Sarasvatya buh visaja sūkṣma. TĒLAS*.

The TUTUR DUKUH AMPĒL GADIÑ, K 184, l. 7a gives this formula:

*Ñumput pras, mantra: Ih iriñan sañ aḍalañ, añayab sari niñ gañjaran sira sovañ2, iki utama niñ utama, añiñ aja vera, utama dahat; tan vénañ vèh niñ para śisya, dèn siñidakéna, rahasya témén, yan tan sánakta ayva avèh, ila2 kajar in śāstra*.

44 a) Next there is the PASUPATI mantra for the shadow play, b) meant only for the ḍalañ himself: c) Brahmā-yogī-purpose, d) Viṣṇu-rock-crystal-purpose; e) homage to Him, who is purified by the play (?), f) . . . . homage to Him, who is not subject to being rendered ineffective. g) Homage to Him who is immaterial, due to the Paśupati-doctrine (?).

In f, between *Paśupati* and *nirvighnāya*, the mss show differences: *tar* (K *tad*), *nya-(ñ A; r IM, yar K), taya ta-(n AG), dèn* (A only) *béda*.

45 a) Next a LIFE PROTECTOR; means: red spittle, to be applied like ashes. b) I am Thy obedient servant, God Supreme Distinction protect life, c) God Taya protect action, d) God Man-Eminence protect the word, e) God Unimaginable protect thought. f) Who will dare to take the side of evil (?) g) May ogres and spirits make obeisance, h) All Eminences make obeisance, mankind make obeisance. j) Déva and Bhaṭṭāra show affection, k) for I am the Trinity, h) more elevated than the Original OM, m) residing in the Loud Sound of the Origin (?), n) unconquered by the nature of eminence. o) Whosoever has chosen the side of evil will be made powerless, p) immediately fearful, immediately loving. It is all the same, 3 × .

i) omitted in AGM.

m) *Nāda* according to GDM; *nanda* in AKIBD.

46 a) Formula for the INSPIRING of LIFE into the RINGIT; b) OM AM May Brahmā ascend, may the God live, jñ.

47 a) Formula for the STORING of the RINGIT; b) OM AM UM YAM; may wisdom and story sleep. c) Homage to the awakening.

*When putting away the puppets, use the formula: OM, Grandparents Respected Gods, return to thy various heavens, and do not hinder the ḍalañ, for he imitates the poets.*

48 a) Formula for the STORING of the BASE RINGIT, and giving them their different offerings: b) OM YAM, homage to the Holy Water of/and the Sarayū.

49 a) Formula for TAKING AWAY [the offering called] PRAS: b) homage to the Pure God of Holy Water.

*When the (amañku) ḍalañ appropriates the offering called pras [that is destined for him], he should use the formula: Now, companions of the ḍalañ, whisking the essence of the fee individually, this is the supreme of the supreme, but do not divulge that it is supreme; it is forbidden to give it to anybody outside the griya, keep it secret and hidden, do not give it to anybody but your relatives, that is strictly forbidden according to the lawbooks.*

- 50 a) *Iti PAÑIMPĒN SASANTUN (sa)lvir(an)ya, mantra:*  
 b) *OM AM UM MAM Sarasvatī 'Mrta ya namah/* c) *śuddha-siddhyam prayojanam AH AH AH.*

50 The E ms specifies this subject in a very matter of fact manner:

d) *Sasantunya gēnēp, jinahnya guñ artha 1700/ e) malih pras satak salahé, tēluñ daša tēlu, kalap sami/ f) puput sapratiñkah in dalañ.*

d) The value of a complete *sasantun* is 1700 coins, e) on top of that add 225 and 33 for the *pras*, all to be taken by the *ḍalañ/ f)* after completing his ritual.

Before 51, L 15a prescribes: g) *Mañkana* (in the case of a person born on vuku Rīngit) *carunya/ h) inastuwikāra dé Sañ Amañku ḍalañ, naranya, Jro ḍalañ/ i) Mvah taḍah caru kabèh/ j) vēnañ kálap dé Jro ḍalañ/ k) ginavé caru riñ margi<sup>2</sup>/ l) sa-ḍalañ<sup>2</sup> kañ linakvan/ m) vusnyáriñgit.*

- 51 a) *SASAPAN CARU, salviran in caru/* b) *mantra: Ih Bhūta Prasapa, Kāla Vighraha/* c) *nyaté sajyanira sovañ-sovañ/* d) *OM AM 'Mṛtāya namah.*

51 b) *Prasapa AM, prasama KI, prakṣapa B, pratēka G. c) KIM nyaté, AG nyata, B yatēki.*

H has other formulas for 47–51, adding one for the offerings called *śuci*:

- a) *Anisēp pras, ma: AM UM MAM, Tri-nādi-'mrta-sañjivāya namah* (cf. 23c)/  
 b) *Nisēp sasantun, ma: OM AM MAM, Tri maḍḍala-śuddhāya namah/*

52 L adds: a) *Iti SASAPAN BANTĒNĒ NṢVAYAN/ ma: Pukulun Pāduka Bhaṭṭāra Sañ Hyañ Kāla/* c) *Pāduka Bhaṭṭāra sinuñ lugraha/* d) *dénira Bhaṭṭāra Guru/* e) *vēnañ anaḍah mānuṣa/* f) *amētu riñ vuku Rīngit/* g) *añaturakēn taḍah saji riñ Bhaṭṭāra/* h) *ta vusan Bhaṭṭāri amilara Pun Anu/* i) *iti taḍah sajyanira 'lapēn, poma, 3 ×.*

(In h, the 'Bhaṭṭāri' might be ascribed to the fact that Bhaṭṭāri Durgā is feared as much as Bhaṭṭāra Kāla.)

53 a) *Iti PAÑUDDHA-MALA n in voñ URIP/* b) *mantra: OM AM UM MAM sātma parātmā nirvighna śuddha tasta (?) Sūkṣmāya namah.*

53 b) end AI *tasta*, K *tantra*, G *om.*, B *tasaha.*

54 M has its own *pañuddha-malan in voñ urip*; the first is in the form of a *saha* with its octosyllabic lines:

- |                               |                                      |
|-------------------------------|--------------------------------------|
| a) Añañapuh amūmūjā,          | Meant for cleansing and for worship, |
| b) isi nikañ kuṇḍi mañik,     | the contents of the crystal phial,   |
| c) pamarēn talagan Oja,       | when taken to the Oja lake,          |
| d) yan sira tēkēn talaga,     | Once one has reached the Oja lake,   |
| e) pañcēr sira[ma]riñ piñgir, | there at its side there is a spring, |
| f) aśuci pa-kēmuh-kēmuh,      | pure and good for fragrant rinsing,  |
| g) sira nlépanakēn kēmbañ,    | the flowers giving an ointment,      |
| h) pañavañ i sa[r]va-varṇa,   | fragrance to the many-coloured,      |
| i) kēmbañ riñ Bhaṭṭāra Śiva,  | flowers for Bhaṭṭāra Śiva,           |
| j) pamūjā tēlēñ in Gañgā,     | for worship serves 'depth of Gañgā', |
| k) Yan manis marēp Mañétan,   | On Manis day one Eastwards turns,    |

50 a) Formula for TAKING AWAY [the offerings called] SASANTUN:

b) OM AM UM MAM, Homage to the Holy Water of the Sarasvatī, purity-result-aim AH AH AH.

g) Thus are the offerings, h) with the complete approval of the Enlightened Dalañ. ij) And the Dalañ is allowed to take the offerings, k) to be used as offerings on his road, l) wherever he goes, m) after the performance.

The TUTUR DUKUH AMPÈL GADIÑ, K 184, gives this variant:

*Ñañantun i vayanñ, mantra: OM añërañkus (?) śūnya, añayab sari niñ pra[s] sasantun, mayun 3 ×.*

*When the offering called sasantun is offered to the ringit, use the formula: . . . . whisking the essence of the [pras and] sasantun, three times offering.*

51 a) Words of menace [spoken when offering to the chthonic powers], for all kinds of *bhūta*-offerings, b) ma: Hey, Bhūta Prasapa and Kāla Vighraha, c) here are the offerings for each of you! d) OM AM Homage to the Ambrosia.

c) *Ñisēp suci, ma: OM Śūnya Śūnyāñjana-sūkṣmāya namaḥ/*

d) *Ñisēp tarpana salviré, ma: OM AM AH MAM Sarva-devōmṛtāya namaḥ/*

e) *Ñisēp caru, ma: OM AM AM AM Prodbhūtāya namaḥ.*

52 a) As follows are the WORDS to be used for OFFERINGS at a PERFORMANCE of the SHADOW PLAY: b) mantra: I am Thy obedient servant Oh My Lord God Kāla, c) permission has been given to Thee Lord d) by Bhaṭṭāra Guru e) allowing Thee to eat human beings f) born on Vuku Ringit. g) I offer prepared food to Thee, Oh God [Kāla], h) in order that Thou mayest cease causing suffering to X. i) Here is the food prepared for Thee, take it. Let it be so, 3 ×.

53 a) Here follows CLEANSING of IMPURITY on behalf of the LIVING, b) mantra: OM AM UM MAM . . . . Homage to the Immaterial One.

l) (a) stuti Bhaṭṭāra Ísvara,	praising Bhaṭṭāra Ísvara,
m) Yan pahiñ marēp Añidul,	On Pahiñ day one Southwards turns,
n) astuti Bhaṭṭāra Brahmā,	worshipping Bhaṭṭāra Brahmā.
o) Yan[in]pon marēp Añulon,	On weekday Pon one Westwards turns,
p) astuti (Bh.) Yañ Mahādéva,	praising the God Mahā-déva,
q) Yan vagé Marēp Añalor,	On Vagé day one Northwards turns,
r) astuti Bhaṭṭāra Viṣṇu,	worshipping Bhaṭṭāra Viṣṇu,
s) Kalivon marēp in Tēñah,	On Klivon towards the Centre turns,
t) astuti Bhaṭṭāra Śiva.	worshipping Bhaṭṭāra Śiva.
u) om, Kāma-Jaya Kāma-Ratih,	om Kāma-Jaya Kāma-Ratih,
Kāma-Rūpa Kāma-Rūpi,	Kāma-rūpa Kāma-rūpi,
yan sira tumurun aña-	When Thou descendest with the aim
dakakēn jadma mānuṣa,	of the creation of mankind,
w) aja sira añlaranin,	afflict them not with illnesses,
x) aja sirāmrihatinin,	afflict them not with suffering,
y) téka urip ikañ raré,	that children will be kept alive,
z) gumēlar in avak (śariran) ipun,	that their bodies will be well formed.
	om Śrī yavé namu namaḥ svāhā.

Pukulun Sañ Hyañ Tirtha Kamaṇḍalu maṇik, sirati pinaka-urip riñ  
Prṥhivī Āpah Téja Bāyu Ākāśa. Pinakēñ hulun aṅlukat janma-mānuṣa,  
aṅlanaṅkēñ daśa-mala, tri-mala, pāpa-kléśa, sakvēh iñ ala-dēṅḍa upata,  
kalukatan avakipun, OM AM UM MAM [k]ṣamā niñ vighna śuddha,  
ta[d]jastu Sūkṣmāya namaḥ. OM SA BA TA A I, NA MA SI VA YA.

55 PAÑUDDHA-MALAN in voñ PĒJAH MAVATAN/ b) mantra :  
OM AM UM MAM, Śiva-yogī-prayojanam/ c) sarva-lara-vināśanam/  
d) OM YAM UM MAM, Sadā-Śiva yogī-prayojanam/ e) sarva-pāpa-  
kléśa-vināśanam/ f) OM AM UM MAM, Parama-Śiva-yogī-parama-  
śaktyam/ g) sarva-doṣa-[ha]rohara-vināśanam/ h) Sah-Śiva mahā-Śaktyam,  
AM AH, 3 × .

56 Here, M has the following mantra :

- a) OM Sañ Hyañ Taya nadēg pingir in kavah/
- b) kavah dadi kaḍaton, kaḍaton dadi svarga/
- c) OM paripūrṇa avak ātmané sañ linukatan/
- d) apan avak ātmané sañ linukatan/
- e) kakakēb déniñ Ibu Prṥhivī, luña sira mariñ Prṥhivī/
- f) Bhaṭṭāra Brahmā aṅlukat, Bhaṭṭāra Viṣṇu aṅlukat/
- g) Bhaṭṭāra (Mah)éśvara aṅlukat, Bhaṭṭāra Mahādéva aṅlukat/
- h) Bhaṭṭāra Śambhu aṅlukat, Bhaṭṭāra Mahéśvara aṅlukat/
- i) Bhaṭṭāra Ludra aṅlukat, Bhaṭṭāra Śaṅkara aṅlukat/
- j) OM OM ya nama svāhā.

57 PAÑUDDHA-MALAN in voñ SALAH PATI TANPA VATAN/

- b) mantra : OM AM UM MAM AM AH, Sah yogī parama-siddhyam/
- c) sarva-ila-pāpa-krama-śuddha ya namaḥ
- d) OM AM UM MAM, Tri-Dévatā-parama-śaktyam/
- e) śuddha-mala pātaka-vināśanam/
- f) OM MAM YAM, Surātma Mandirātma/ g) Sūkṣma-śuddhāya namaḥ/
- h) OM YAM, Sindhu-Sarasvati-Sarayū-Yamunā-namaḥ/
- i) Nirmalāya namaḥ/ j) Sūkṣma-śuddhāya namaḥ.

57 In a, M has *mavatañ*, G omits *tanpa vatañ*. b) Final AH only in AB. c) *Krama*  
in the texts means 'method'; I take it that *karma* 'deed' is intended.

58 PAÑUDDHA-MALA voñ pējah aṅgava MAṆIK/ b) mantra :

- b) OM AM MAM UM OM, Śiva-Rékhā parama-śaktyam/
- c) nirmala-śuddhāya namaḥ/
- d) OM AM UM YAM, Śiva-Liṅga parama-siddhyam/
- e) sarva-pāpa-kléśa-vināśanam/ f) sarva-vigraha-vināśanam/
- g) OM AM AH, YA OM, Śiva-Guru mahā-siddhyam/
- h) sarva-doṣa-pāpa-kléśāya namaḥ/
- i) OM YAM, Viṣṇu-sphaṭika mahā-siddhyam, pramāṇam/

The metrical part of this mantra is concluded by a few lines in prose:  
 Thy humble servant, Divine Holy Water from the phial, be sprinkled over the Five Elements as a spender of life. I exorcise mankind, annihilating tenfold defilement, threefold defilement, misery and sin, all kinds of evil, punishment and curses, OM AM UM MAM, forgiveness, absence of hindrances, purity, may it be so. Homage to the Immaterial One, OM SA BA TA A I, NA MA SI VA YA.

55 a) CLEANSING of IMPURITY for the DEAD whose CORPSE can be FOUND, b) mantra:

- b) OM AM UM MAM . . c) May all impurities be destroyed.  
 d) OM YAM UM MAM . . e) May all evil and sorrow be destroyed.  
 f) OM AM UM MAM . . g) May all transgressions and calamities be destroyed.  
 h) Śiva great power, AM AH, 3 × .

- 56 a) OM May God Taya stand at the side of the Cauldron [of Hell],  
 b) may the Cauldron become a palace, the palace become Heaven.  
 c) OM Perfect are the body and the soul of him who is exorcized,  
 d) for the body and the soul of him who is being exorcized  
 e) face downwards (?) on Mother Earth, go to Mother Earth.  
 f) May Bh. Brahmā exorcize, May Bh. Viṣṇu exorcize,  
 g) May Bh. (Mah)Īśvara exorcize, May Bh. Mahādēva exorcize,  
 h) May Bh. Śambhu exorcize, May Bh. Mahēśvara exorcize,  
 i) May Bh. Rudra exorcize, May Bh. Śāṅkara exorcize,  
 j) OM OM ya nama svāhā.

57 a) CLEANSING of IMPURITY for those who DIED an EVIL DEATH, where there is NO CORPSE, b) mantra: OM AM UM MAM AM AH, . . . . .  
 c) Homage to the cleansing of all evil and wicked deeds.  
 d) OM AM UM MAM, Supreme Power of the Trinity,  
 e) cleansing of impurity, destruction of sin.  
 f) OM MAM YAM Surātma Mandirātma,  
 g) Homage to Him, who hath been cleansed so that He hath become Imperceptible. h) OM YAM, Homage to Sindhu-Sarasvatī-Sarayū-Yamunā,  
 i) homage to the Spotless One, j) homage to Him, who hath been cleansed so that He hath become Imperceptible.

- 58 CLEANSING of IMPURITY for a PREGNANT WOMAN, b) mantra:  
 b) OM AM MAM UM OM, Supreme power of Śiva Creator,  
 c) Homage to Him, who hath been cleansed so that he is spotless.  
 d) OM AM UM YAM, the Supreme accomplishment of the Śiva Liṅga.  
 e) May all evil and sorrow be destroyed,  
 f) all discord destroyed.  
 g) OM AM AH, YA OM, the great accomplishment of Śiva Teacher.  
 h) Homage to all transgressions, evil, sorrow.  
 i) OM YAM, the great accomplishment of the crystal of Viṣṇu, measure/

- j) *sarva-ila mahā-bhāram*/ k) *śuddha-lara-nirvighnāya namaḥ*/  
 l) *UM UM UM, Śrī Śrī Śrī, Jagat-pādukēbhyo namaḥ*/  
 m) *UM YAM PHAṬ, Astra-śuddhāya nama Śivāya OM.*

58 b) GB, UM MAM instead of MAM UM; KI, UM instead of final OM.

i) *Viṣṇu-sphaṭika* is known from 44d; nevertheless, only AB are right here;  
 K *Vindu sayamika*, M *Vindu sayatika*, G *Sindhu sphaṭika*.

m) final OM in KGI; UM in A, AM in B.

59 L and O present a twofold *pañlukatan* [*voñ urip*] in the form of a *saha/sēhō*, reminiscent of 'An exorcistic litany from Bali' in BKI 125/3, 1969, 356–70.

- |   |                                      |
|---|--------------------------------------|
| a) <i>OM Tīrthanira Sañ Hyañ Tuñgal</i> | Holy Water of the Sole God,          |
| b) <i>arūpa Taya Viśeṣa,</i>            | in the form of Taya Viśeṣa.          |
| c) <i>Īnaranan Sañ Hyañ [Mṛta],</i>     | It bears the name Ambrosia,          |
| d) <i>'Mṛti Tīrtha Kamaṇḍalu,</i>       | 'Mrta Tīrtha Kamaṇḍalu,              |
| e) <i>vinadah[an] kuṇḍi maṇik,</i>      | kept in a phial that is of pearl,    |
| f) <i>padiyusak'na daśa-mala,</i>       | the Ten Evils to wash away,          |
| g) <i>mari lara (ma)rūpa jāti</i>       | to make that sickness reach an end,  |
| h) <i>valuy ajāti viśeṣa,</i>           | and former shape to be restored.     |
|   | OM lukat, 3 ×.                       |
| i) <i>OM, Gunuñ mas apucak maṇik,</i>   | Mountain of gold with peak of pearl, |
| j) <i>akarikil nava-ratna,</i>          | the Nine Jewels serving as pebbles,  |
| k) <i>īnaranan Sañ Hyañ ['Mṛta],</i>    | Bearing the name of the Divine       |
| l) <i>'Mṛti Tīrtha Kamaṇḍalu,</i>       | 'Mrta Tīrtha Kamaṇḍalu,              |
| m) <i>vinadahan kuṇḍi maṇik,</i>        | kept in a phial that is of pearl,    |

60 After 55, J ends with the unconnected AJUR-AJÈR: L gives the same mantra after 52, but continues with PAÑLUKATAN and PAÑUDDHAMA-LAN. The mantra runs as follows:

- a) *Iti (L pa)-śarīraniñ Sañ Hyañ AJUR-AJÈR, naranya*/ b) *sarana [saka] vēnañ*/ c) *mantra: Pukulun Sañ Hyañ Kāma-Jaya Kāma-Ratih, sumusup riñ śabda*/ d) (L p) *olah ĩnsun voñ arēp asih (J marērēsih)*/ e) *voñ munikur asih*/ f) *sūkṣma lēga*/ g) *a-dāna-dāna tṛṣṇa*/ h) *luña sih patuh ĩnkup*/ i) *tēka pūrṇa lēga, 3 ×.*

61 a) *PASIKĒPAN MAÑVAYAN*/ b) *srana lēkēsan pañan uli di muñ-cuk*, c) *mantra: Pukulun S. H. Tuñgal*/ d) *amasañ guṇa kasmaran*/ e) *Bhūta asih léyak asih*/ f) *janma mānuṣa asih*/ g) *Dēva Bhaṭṭāra asih*/ h) *tēka patuh ĩnkup*/ i) *tēka sih, 3 ×*/ j) *OM Antarātmā parātmā*/ k) *sarva sih manēmbaha*/ l) *līla sūkṣma ya namaḥ svāhā*/ m) *AM AH.*

61 b) I *pakpak* instead of *pañan*. d) *amasañ* KIB, °añ G, °ana A. h) I *paḍa* instead of *tēka*. j) *OM* in KIM, *UM* in AG; B *UM AM nara pakṣa RM OM*; M

62 a) *Malih iki mantra manèk AKAKAVIN/AMANJAN ka vadahé*/ b) *IDĒPA: Śiva riñ bunbunan*/ c) *Vahu pinikul vadahé*/ d) *dēlēñ ka Prṭhivī*/ e) *Laris ñjēmak samsamé, mantrain*/ f) *Ih Bhūta Prēta, Kāla Vighraha, Bhūta Bṛhala*/ g) *catur vinasa*/ h) *iki sajanvira, alapēn, poma, 3 ×.*

- j) all wicked deeds have great weight.  
 k) Homage to Him, Who is not subject to hindrance and hath been cleansed of illness.  
 l) UM UM UM Śrī Śrī Śrī, homage to the Rulers of the World.  
 m) UM YAM PHAT, homage to Śiva, cleansed by the Brand. OM.

n) <i>kinapuñan (in) naga-p[m?]atra,</i>	encircled by the Mother(?) of
o) <i>iñaranan Sañ Hyañ ['Mrta],</i>	the Serpents; it is called Holy
p) <i>Tirtha-'Mrta Kamaṇḍalu,</i>	Tirtha-'Mrta Kamaṇḍalu,
q) <i>pinakōrip (in pravatēk) Navasaña,</i>	life-serving for the Holy Nine,
r) <i>(maka) pañrthan (ira) Pañḍita Ratu,</i>	Holy Water for the Kings of
s) <i>añlukata añlēbur[a]</i>	the Learned Men, that it may cleanse
t) <i>sakabèh in lara-vighna,</i>	all sicknesses and hindrances,
u) <i>(jadma) mānuṣa riñ madhya-pāda,</i>	of mankind in the Middle World;
v) <i>vēnañ añlēbur g'riñ kabèh,</i>	be able all sickness to cleanse,
w) <i>lupa lēlēp paripūrṇa,</i>	so that entirely are forgot
x) <i>séyu satus (in) pāpa-klésa</i>	a hundred thousand defilements,
y) <i>lara roga lara-vighna,</i>	illnesses and all hindrances,
z) <i>kalukatak'na upata</i>	and exorcized be evils from
<i>nin bapa-ibu, kaki nini buyut</i>	father, mother, grandsire, grand-
	mother and their parents.
<i>OM lukat, twice</i>	OM exorcized, twice
<i>OM avighnam astu svāhā. TLAS</i>	OM. May there be no hindrance.

60 a) This is the embodiment of the Divine AJUR-AJER; b) method: at one's discretion; c) mantra: I am Thy humble servant oh God of Love, Goddess of Love, Who penetrateth my speech. d) May I make the spectators in front of me love me e) and the spectators behind me love me; f) immaterial pleasure. g) When giving, they are longing, h) when departing they feel love; complete harmony. i) May there be pleasure and fulfilment immediately, 3 ×.

61 a) SPELL FOR PERFORMING; b) means: a betel quid, to be chewed from the tips of the leaves. c) Mantra: I am Thy servant, oh Sole God, d) applying a love charm. e) May ogres love [me], spirits love [me], f) mankind love [me], g) godlike beings and Gods love [me]. h) May they immediately be in harmony, i) immediately struck by love, 3 ×.

*antarātmā parātmā, K antara pantara, AGI add patara. k) M manēmbah, B panēm-bahan. m) AM AM AH, GI AM AM, K OM OM, B om.*

62 a) Next a mantra for the ḍalañ when he mounts the structure containing a corpse on its way to be cremated and starts singing court poetry in long metres. b) BELIEVE: Śiva is in the fontenelle. c) As soon as the *vadah* is lifted on the shoulders d) look to the Earth. e) Then take to hand the *samsam* leaves and speak this mantra over them: f) Bhūta . . . . g) . . . . ., h) this is your treat, take it. Let it be so, 3 ×.

62 a) H *yan amēnēkañ* instead of *mantra manēk*; F *duk muñgah*. A *akakavin*, KGBFHQ *amanjañ*, F *añlaghna kâla niñ sinuñsun*. b) *Ih Sah Sah Śiva*; in the triad *Parama Śiva*, *Sadā Śiva* and *Śiva*, the latter is sometimes preceded by *Sah*, the explanation being 'with us, saha'. c) I *manēgēn* instead of *pinikul*. d) B inserts *Hyañ Ibu* before *Pṛthivi*. e) *ñjēmak* AHB, *tamēt(a)* KG, *dahut* F. f) *mantrain* A only. g) KGQ *catur vināśa*, B *caru<sup>v</sup> in vinisah*, A om. h) H *nya ta* instead of *iki/iti*, *maka-sajyanira sovañ<sup>2</sup>*, *ayva macara mamēdha*, *poma*, 3 ×, 'for each of you separately; do not act . . . .'

63 a) *Yan riñ PAMPATAN*, *sambēhin samsam*/ b) *yan riñ tagēl siku*, *sambēhin samsam*/ c) *yan ana mipit*, *sambēhin samsam*/ d) *yan ana pañkuñ*, *lvah*, *titi*, *tēpi niñ sétra sambēhin*/ e) *Tēlah makutañ riñ sétra*, *buñcal* (H: *vakulnya*), *ma*/ f) *OM Bhūta-prayojanam*/ g) *AH AH*, 3 ×.

63 b) H *mārga tiga* instead of *tagēl siku*. c) AK only. d) H *riñ toya*, *riñ rējēñ*. e) B *sétra I Bhūta Añja<sup>2</sup>*. f) *Ih Bhūta Catur-varṇa*, *aja mulih sili[h] gavé*, *iki sakala bahanira sovañ<sup>2</sup>*, *poma*, 3 ×. Hey, ogres of four [different] colours [from S.W.N.E.], return not to display thy evil works. Here is the material for each of thee. Be it so, 3 ×.

The TUTUR DUKUH AMPĒL GADIÑ, K 184, l. 8a, continues:

64 a) *Malih yan amasañañ TOYA* (H: *riñ śava*)/ b) *IDĒP S. H. Parama-Śiva maśarira*/ c) *mantra: AM UM MAM Śiva-yogī-parama-siddhyam*/ d) *Gaṅgā-Sarayū Sarasvatyam*/ e) *Yamunā Narmadā ya namaḥ*.

65 a) *Malih yan aṅgēsēñ SAVA*/ b) *srana dañuh*, *ñjitin uli di muñcuk*/ c) *mantra: OM AM AH Brahmā nēsam* (?) *gēni prodbhūta*/ d) *bhraṣṭa lila śuddha ya namaḥ*/ e) *AM AM AM*.

65 c) B *ngēsēñ* instead of *nēsam*, a word nowhere found in the KBNWdbk. A *ēniñ* instead of *gēni*, *Prodbhūta* Skr, 'come forth, sprung up, arisen', but according

66 a) *Muvah yan in TUMPĒK VAYAN*/ b) *vētonira punañ vayan*/ c) *tarpanan-ya tatēbasan pitu*/ d) *pras*, *pañjēñēñ*, *pañulapan*, *pañambéyan*, *tuluñ*, *sasayut*/ e) *yan lēvihan*, *salēvihé vēnañ* (B adds: *tunanya tan vēnañ*) f) *Sēgēhan in sor 14 tandiñ*, *uyah arēñ*/ g) *tabuhnya toya vēnañ*, *arak vēnañ*, *bērēm vēnañ* (L *pilih tuñgil*)/ h) *sasapanya: Ih Kāla Pituñtuñ*, *Kāla Viśēṣa*, *Kāla Jāti*/ i) *iki sajyanira*, *alapēñ*, *poma*, 3 ×.

66 a) GIBH *ringit* instead of *vayan*; *Nihan ODALAN in S. H. Ringit* in B, which continues with this b) line: *riñ dina sa[naiścara]*, *ka[livon] vara vayan*. c) *tarpananya om*, KGIQ. QG *pituñ tandiñ*, *pras* (no further d)).

*Tatēbasan* is followed by the names of 6 offerings, of which LJ omit *pras*, *pañjēñēñ*, *pañulapan*.

67 a) *Yan matoyan* [1] *VAYAN*/ b) *ayva riñ mānuṣa*/ c) *riñ vayan vēnañ*/ d) *riñ Déva vēnañ*/ e) *riñ Sūrya vēnañ*/ f) *riñ Sañ Amañku Dalañ vēnañ*/ g) *Kayēki védanya*/ h) *ma: AM UM MAM UM OM Pañca-Dévatā-parama-siddhyam*/ i) *lila mṛta sūkṣma ya namaḥ*/ l j) *Sarayū*

The TUTUR DUKUH AMPĒL GADIŃ, K 184, gives only this:

*Nihan mēnèk mamañjañ sambēhañ vadah vija, mantra: OM Catur-śuddha, Brahmā-śuddha, Viṣṇu-śuddha, tēka śuddha śuddha śuddha.*

*As follows is [the mañku dalañ's] mounting the vadah (bamboo contraption for the transportation of a dead body to the cemetery); during the singing of Old-Javanese poetry in long (Indian) metres; he scatters grains of rice on that vadah, using the formula: OM Fourfold purified, purified by Brahma, purified by Viṣṇu, without delay purified purified.*

63 a) When reaching CROSS-ROADS, strew samsam leaves; b) when [arriving] at a (right) corner, strew samsam leaves; c) when in a narrow place, strew samsam leaves; d) when near a ravine, a stream, a bridge, the side of a graveyard, one must strew [samsam]. e) When one has finished strewing on the graveyard, throw away the basket. f) Speak the mantra: OM Be this for the use of the ogres, AH AH, 3 ×.

*Vus mañkana (cf. 62), buñcañ samsam, mantra: OM liu2 binuru moksah ilañ tan katututan.*

*Next, strew samsam leaves, using the formula: OM Though numerous may be those who chase after the dead person, he is redeemed, has gone lost and cannot be followed.*

64 a) When one applies HOLY WATER to the corpse, b) BELIEVE that God Supreme Śiva has become embodied [in oneself]. c) mantra: AM UM MAM the supreme result of Śiva-yogī. d) Homage to Gaṅgā, Sarayū, etc.

64 c) H: *Parama-Śiva amasañ 'mṛta.*

65 a) Next, when one BURNS a CORPSE, b) use dry palm leaves, ignite them at their tips. c) Use the mantra: OM AM AH, Brahmā burns, . . . . . to the KBNWdbk 'much feared, stupendous'. H after *nēsam* continues with *ya nah, OM Viṣṇu añañut pūrṇa ya namaḥ, OM MAM Īśvara-prayojanāya namaḥ, AM UM MAM śuddha ya namaḥ.*

66 a) At TUMPEK VAYAN, b) the anniversary of the consecration of the riṅgit, c) they must be given a sevenfold 'satisfaction'; e) one is allowed to add whatever one likes, but nothing must be omitted. f) Offerings on the soil [for the chthonic powers] must consist of 14 tandiñ, white/black (salt + charcoal). g) The libation must consist of water or arak [distilled] or bĕrĕm [fermented rice wine], either of them. h) The mantra to be spoken: Ih Kāla Topmost, Kāla Distinction, Kāla Origin, I) this has been prepared, take it. Let it be, 3 ×.

f) LJ have: *sĕgĕhan, 1, uyah arĕñ; B sĕgĕhannya pat, tan vinĕh ma-uyah-arĕñ (4, must be without salt and charcoal).*

67 a) On the occasion of the PREPARATION of TOYA RIṅGIT. b) It must not be used for human beings, c) it can be used for riṅgit, d) used for the Gods, e) used for the [God of the] Sun, f) used for the Enlightened Dalañ. g) Its mantra is as follows: h) AM UM MAM UM OM supreme result of the Five Gods. i) Homage to . . . . . 1 j) Homage to the Water

*Sarasvatyam Yamunā Narmadā Gaṅgā Sindhu/ k) pavitrāgamanam udakāya namaḥ/ 2 l) Sūkṣma yogī ya namaḥ/ 3 m) Sah Śiva prāyaścitta ya namaḥ/ 4 n) AM UM MAM AM AH ya namaḥ/ 5 o) Ġēni licin śuddha ya namaḥ.*

67 Apparently, the first formula is related to the *toya*; the following five might relate to the *Pañca-dévatā*=*pandasar*. The whole is too brief to be understood by itself; chapter 21 might be compared.

68 a) *Laris KĒTISAÑ riñ tarpana, 3 × / b) riñ Sañ Amañku Đalañ/ c) sugyañ 3 ×, inum, 3 × / d) tutugakēna tékēn Tri-Maṅḍala/ e) lukunñané buñcal riñ pampatan, vēnañ.*

69 a) *Malih yan ANGAVÉ VAYANĀ/ b) (G: malih yan) anulis vayan/ c) mantra: Pukulun S. H. Guru Rékha anḡavé vayan/ d) S. H. Sarasvatī a.v./ e) S. H. Kaviśvara a.v./ f) añcañanira makañaran Bhagavān Viśvakarmā/ g) OM AM UM MAM Sutēja prayojanam śuddha ya namaḥ.*

70 a) *Yan ANURAT VAYANĀ/ b) mantra: OM AM UM MAM, OM Aṣṭa-dala-Suprabhā ya namaḥ.*

71 a) (*Malih*) *MLASPASIN VAYANĀ/ b) mantra: OM AM UM MAM Śiva, Sadā-Śiva, Parama-Śiva/ c) yogī-śuddha-pratīta ya namaḥ/ d) Sah-Śiva-parama-siddhyam/ e) śuddha ayvam(,) Sūkṣma ya namaḥ.*

71 e) AKGI *ayvam*; L *ayvi*; B *ayu*; H *aryam*; Q *ayapam*.

72 a) *Iti BRATA niñ Sañ Amañku ĐALANĀ/ b) tan kavaśa amañan salviran in pupusuhan/ c) yan tan mavruha, kavaśa.*

72 C is more circumstantial:

a) *Yan Sañ MANKU ĐALANĀ/ b) TAN KAVĒNANĀ AMAÑAN papusuhan/ c) niñ salvirēn babuwahan, ati, ampru/ d) de niñ Sañ Kasuhun/ e) dénira mavak kabèh/ f) tan kavēnañ mañan layudan samanya mānuṣa/ g) layudan Déva vēnañ/ h) riñ Dalēm Pusèh/ i) riñ gunuñ, riñ baruna.*

Uñasan, the twelfth tali in J. H. Hooykaas-van Leeuwen Boomkamp's Balinese Folktales, is an illustration of this objection against the eating of leavings. The Gods' leavings=offerings to the Gods after one night in the temple.

73 a) (H: *Kāla niñ vayan*)/ b) *yan AMAÑAN sēga/ c) marēp Vétan vēnañ/ d) marēp Uttara vēnañ/ e) (K: yan) marēp Kidul ala/ f) ka Brahmā mañgih vighna/ g) tur nundañ bhūta mavigraha/ h) marēp Kulon ala/ i) biñuñ ta salaras kasambēnan.*

73 g) GH *vigraha*. i) G *kalana*; L *tansah lara*; J *tasalara* instead of *ta salaras* in AKI; B *kañ taksu, kalih*; H *kita, kasalaran*.

74 C is twice as extensive on food: the passage (109–129) reads:

a) *Muvah yan ya kavèhin TADAH/ b) aja marēp Paścima anadaḥ, biñuñ phalanya/ c) aja mañan marēp Uttara/ d) aja marēp Daksina/ e) phalanya*

of Five Rivers, k) which is a means of purification. 2 l) Homage to the Immaterial Ascetics. 3 m) Homage to the expiation offering for Śiva. 4 n) Homage to AM UM MAM AM AH. 5 o) Homage to the Primordial Fire.

h) final UM in GHI instead of OM. n) AM UM MAM in all mss, but then A: AM AH IM; K: AM<sup>2</sup> NAM; G: AM NAM OM; I: AM<sup>2</sup> NAM OM; B: OM AM AH VA; H: AM AH; L: AH; j: AM AH AM OM.

68 a) SPRINKLE the tarpana (supra 66) three times, b) for the Enlightened Dalañ, c) wipe your face [with a few drops of It] three times, and sip [a few drops], three times; d) complete with the Three Spheres. e) It is permitted to throw the remainder [of the Holy Water] at the cross-roads.

69 a) When one MAKES RINGIT, b) and when one draws them, c) the mantra is: I am Thy servant, God Guru-Rékha makes ringit, d) Goddess Sarasvatī m. r., e) God Kaviśvara m. r. f) Their servant is called Respected Maker of Everything. g) . . . . .

69 f) *Viśva-karmā* frequently abbreviated to *Sva-karma*, a frequent name for writings, cf. Ch. 17.

70 a) When one ADDS COLOUR to the RINGIT/ b) the mantra is: OM AM UM MAM, OM Homage to Suprabhā of the Eight Petals.

71 a) CONSECRATION of the RINGIT, b) mantra: OM AM UM MAM Śiva, Sadā-Śiva, Parama-Śiva. c) Homage to Him, who is pleased by purity caused by yoga; d) supreme result of (Sah)-Śiva. e) Homage to Him Who is Immaterial . . . . .

72 a) VOWS of the ENLIGHTENED DALAÑ. b) He is not permitted to eat any kind of internal organs; c) when he does not know [about the kind of meat offered to him], he is allowed [to eat it].

72 a) When one is an ENLIGHTENED DALAÑ, b) one IS NOT PERMITTED TO EAT hearts, c) nor anything like kidneys, liver, bladder, d) by command of The Respected One (i.e. Ívara); e) not from any animal. f) Eating the leavings of one's fellow men is not permitted; g) the leavings of the Gods are permitted, h) from Pura Dalēm and from Pura Pusēh, i) from the temples to the mountains and to the sea.

73 a) On the occasion of a performance, b) when EATING rice, c) [turning the face] towards the East is permitted, d) towards the North is permitted, e) towards the South is wrong. f) that means towards Brahmā, because then one will experience hindrance, g) and invoke ogres and discord. h) Towards the West is wrong, i) one will then get the plot muddled up and be confused.

74 a) Next, when one is given FOOD, b) it is not to be eaten facing the West, for then one's wits will desert one. c) One is permitted to eat facing the North, d) but not towards the South, e) for that will result

ilañ kañ tattva niñ carita/ f) Né vėnañ marėp Pūrva amañana/ g) marėp Lor ayu, śuddhāyunira Bhaṭṭāra Acintya/ h) makādi Hyañ Bhaṭṭāra Guru/ i) mavuvuh lėpitanya/

j) Mañkana ėliñakėna, yan amañana/ k) mantra: OM Mahāmṛtāya nama svāhā/ l) inśun amukti sarīñ śuci nirmala/ m) vyavaha svāhā, urip alañgėñ viśya punah, 3 ×.

n) laju amañan sėga sakėpėl/ o) mantra: OM Sarasvatī kumaliliñan riñ manah ėniñ, jėñ, 3 ×.

p) Ƙlėda aja mambėkan, 3 ×/ q) phalanya tan ilañ kañ tattva/

r) Yan nora samañkana/ s) tan siddha sakahyunta/ t) Tuħu kita ɔalañ lėviħ/ u) luput in pakarya ala/ v) makādi tan tulah ri savastu niñ riñgit.

75 H's last subject is:

a) PAÑLĚBURAN VIŚYA mėtvañ ri kāla amañana/ b) ma: OM Upas putih upas amėpėt in dagiñ/ c) 'siñ putih tan pinañan/ d) mānuśa tan pinañan/ e) Dėva tan pinañan/ f) kita upas tahun/ g) loko<sup>2</sup> cėlik racun, raratusan/ h) kėrikan gañsa varañan kunañ/ i) gni riñ cañkėmku/ j) 'siñ kalėbu paɔa gėśėñ, 3 ×/

k) Malih srana tiñal; dėlėñakėna ikañ papañan/ l) ma: OM jih<sup>2</sup> svāhā; phalanyta mati salvir in viśya.

76 a) Yan MAÑIMUM TOYA/ b) pėtañ calėgėkan sapisan-sapisan/ c) Kėñėtakėna, ayo lali/ d) ŚIVA-ŚĀSANA ñaranya niñ krama.

76 d) In view of the considerable number of mss of ŚIVA-ŚĀSANA that are available and the time their checking would involve, I have not gone into this matter. It is a subject in itself.

77 a) Mañkana tiñkah/KRAMA ɔALANŪ UTTAMA/ b) (H: pa) vėkasira S. H. Guru Rėkha, Hyañ Sarasvatī, Hyañ Kavīśvara/ c) añvava riñ Bāyu-Śabda-Idėp/ d) ya ta sadėnira añrėgėpana/ e) kadi liñ in AKŚARA iki.

77 AKSARA [DIBYA] is another name of the DHARMA PAVAYAÑAN, as appears from F's first three lines thus: Nihan AKŚARA DIBYA ñaranya, KAÑCANA RINGIT, piťėgėś niñ DHARMA PAVAYAÑAN. For the two triads cf. Sarasvatī in AT.

78 a) (J: Yan) VRUH sira riñ DHARMA PAVAYAÑAN/ b) śuddha ɔalañ uttama/ c) sakala-ñiśkala nėmu (rah)ayu/ d) pūrña salaranira/ e) vėnañ sira mañvayañ ñamėt pañupahė/ f) ma(ña)lap sasantun vėnañ/ g) apan panugrahan S. H. Tiga-Jñāna-Śakti/ h) Mañkana kavruhanira Sañ Hyañ Guru Rėkha, Sañ Hyañ Sarasvatī, Sañ Hyañ Kavīśvara (vėnañ) uttama.

78 a) AGI vruha; B Samañkana kavruhakėna liñira Dh. P.; I has a) followed by samañkana, b) yan instead of śuddha. IJKL kala instead of sakala.

g) G Tiga Viśeśa Ƙniñ instead of Tiga-Jñāna-Śakti.

h) H kavruhakėna instead of kavruhanira; vėnañ only in ABH.

in one's missing the moral of the story. f) One is permitted to eat facing the East, g) facing the North is admissible by Bhaṭṭāra Acintya, h) and by Bhaṭṭāra Guru. i) One's story will gain by it.

j) Keep that in mind when one is eating. k) OM Homage to the Great Holy Water. l) May the essence of pure food be enjoyed without defilement, m) may the body be hale, life continue, poison be made useless, 3 × .

n) Then eat a morsel of rice (i.e. as much as one is able to pick up with the fingers), o) and speak the mantra: OM Sarasvatī encircles the pure mind, jñ, 3 × .

p) Swallow without tasting, 3 × . q) The result will be that one will not miss the essence.

r) If one does not act in this manner, s) one will not succeed in any enterprise. t) One will then be a supreme ḍalañ, u) impervious to evil deeds, v) and not susceptible to tulaḥ (curse; cf. Rāja Panulah) in the whole field of the shadow play.

75 a) ANTIDOTE TO POISON, to be used when eating; b) mantra: OM White poison hidden in meat; c) what is white is not to be eaten; d) by man must not be eaten, e) by the Gods must not be eaten. f) You (?) are a poison that takes years to work; g) tasty poisons, mixed, h) metal dust and arsenic, i) (for) there is fire in my mouth; j) everything entering it will be burnt to cinders, 3 × .

k) Next, by way of looking: look at the food and l) speak the mantra: OM jih<sup>2</sup> svāhā: let the result be that at all times poisons will be 'dead'.

76 a) When DRINKING WATER, b) one should take three draughts at a time. c) Remember this well and do not neglect it. d) The COMMANDS of ŚIVA is the name of the Ḍalañ's Vows.

77 a) Such is the METHOD of the SUPREME DALAÑ; b) it is the command of God Guru Rékha, Goddess Sarasvatī and God Kavīśvara, c) and is associated with Deed-Word-Thought. d) Therefore, one must be diligent in the keeping of [the rules], e) such as the words in this the IMPERISHABLE.

78 a) When one has become CONVERSANT with the DHARMA PAVAYAÑAN, b) one has become a supreme ḍalañ, c) in the material sphere and the spiritual one will obtain prosperity; d) one will have plenty of honey. e) One will be permitted to perform and earn a fee, f) one will be permitted to collect the *sasantun* (cf. 50), g) for that is a favour bestowed upon one by God Threefold-Power-of-Knowledge. h) Thus [when one has] knowledge of God Guru Rékha, Goddess Sarasvatī, God Kavīśvara, one is entitled [to be ranked as] Supreme.

79 a) Yan TAN VRUH riñ DHARMA PAVAYANAN, yan anvayan/ b) ñuddha-mala tan vēnañ/ c) (H mvah) ñamèt upah pañuddha-malañ (H mvañ sasantun), ala dahat/ d) tinēmah dēnira Sañ Hyañ Tiga/ e) makèh pamigrahanira/ f) sakala-ñiškala/ g) pāpa sira/ h) 'añoloñ k(r)ama' ñaranya/ i) 'abisakēn tan bisa'/ j) 'añlēvih saya(ñ)'/ k) ñaran in dalañ mañkana.

79 a) J: AKṢARA iki instead of DH. P. h) ABHJ kama, HGILQ krama. i) J kamisēkēn instead of abisakēn. j) KGILJQ saya; A sayañ; B añlūñ kavisayan. k) AGLJ mañkana, KI kumavruha(n). H, after i) proceeds with our 53 and 55 and ends with its kolophon.

The E ms describes the ignorance with slightly different words:

a) Yan tan vruh sira riñ AKṢARA iki/ b) dudu sira dalañ/ c) phalanya ñuddha-mala/ d) tinēmah sira de Hyañ Sinuhun Kidul/ d) tan vun pāpa nāraka/ e) apan bisa kākēn tan bisa/ f) iti kalīnanira.

80 a) Yan sira VRUH riñ DHARMA PAVAYANAN/ b) krama niñ Sañ Hyañ Śāstra/ c) lēga pēlajahañ/ d) dartayan Sañ Amañku Dalañ/ e) riñ bhuvana alit.

81 a) (H Iti) PABRĒSIHAN Sañ Amañku Dalañ/ b) duk aSISIG, mantra: OM AM YAM Sarasvatī-sphaṭika-śuddha ya namaḥ/ c) duk aRAHUP, mantra: OM AM YAM UM, 'Mṛta-sañjivali-śuddha ya namaḥ/ d) duk aÑINAN, mantra: OM AM UM MAM Tri-Dēvatā-parama-siddhyam, phaṭ Astrāya namaḥ/ e) duk aKĒMBAÑ, mantra: OM YAM Sūrya-sēvanam sutēja maña-siddhyam/ f) duk aDYUS, mantra: OM UM YAM Sarayū-Yamunā-Sarasvatī ya namaḥ/ g) Mañkana kramanya, śuddha paripūrṇa.

81 H throughout is divergent:

a) Pabrēsihan Ki Dalañ Samirana (inherited from/prescribed by him), b) duk ASISIG: OM YAM Kāma-Dēva-prāyaścitta ya namaḥ/ c) duk ARAHUP: OM UM Kamaṇḍalu-mṛta-śuddha ya namaḥ; pañurip sarana isēn PAKPAK, mantra: OM AM Vaja-kāra parama-dīhya ya namaḥ/ d) AMUÑCAN, mantra: OM YAM Tiga-Viśeṣa ya namaḥ; ALĒÑŌ, mantra: OM AH Viṣṇu-Vijaya śuddha ya namaḥ/ e) duk AKĒMBAÑ, mantra: OM YAM Puspa-Ādityāya namaḥ/ f) ADYUS,

82 a) Yan luña mañvayan/ b) iki PAÑRAKṢA JĪVA/ c) luña jāti niñ rahayu/ d) srana sakavēnañ/ e) mantra: Pukulun S. H. Parama-Viśeṣa, ñrakṣa śabda/ f) Sañ Hyañ Guru Viśeṣa ñrakṣa idēp/ g) S. H. Viṣṇu-Vijaya ñrakṣa bāyu/ h) tan karosya dēniñ (D śaktyan in) śatru/ i) Kāla krodha/Rodra punah/ j) sarva-sañjata pyak/ k) siñ galak (LJ tēka) manuh/ l) tēka sēpi śūnya/ m) sirēp, jēñ, AH.

82 f) G Guru Rékha. h) KD karosyan, GIJ karésyan, A karosya, I karésya, L karētya. i) KGIQ Rodra, ALJD krodha. K tēgēs in śūnya.

83 a) Malih PAÑRAKṢA BAYU/ b) srana buña sēkarañ/ c) mantra: IDĒP aku Sañ Hyañ Tri-Nādi/ d) S. H. Kṛta-Kuṇḍa-Vijaya/ e) maśarira

79 a) When one is IGNORANT of the DHARMA PAVAYAÑAN, when performing b) one is not permitted to perform a *śuddha-mala* play c) and to earn a fee for it and the *sasantun*; that would be very bad, d) one would be made away with by the Three Gods, e) one would experience all kinds of difficulties/discords in the material sphere and in the spiritual; g) one would be wretched; h) 'thieving work/love' it is called, i) 'pretending' not 'performing'. j) 'Exceeding . . . . .'. k) is the qualification of such a *ḍalañ*.

a) When one does not know this writing, b) one is not a *ḍalañ*. c) The result of performing an exorcism will be d) that one will be made away with by the God of the South [Sea] d) and will not escape the torments of Hell. e) For one has pretended to know when not knowing. f) That is what is generally held.

80 a) When one KNOWS about the DHARMA PAVAYAÑAN, b) the method of the Divine Manual, c) one must teach it wholeheartedly, d) teaching the Enlightened *ḍalañ* e) about the microcosm.

80 a) K *Samañkana yan* etc.

81 a) PURIFICATION of the Enlightened *ḍalañ*: b) when CLEANING one's TEETH, speak the mantra: OM AM YAM. Homage to the purity of Sarasvatī crystal. c) When GARGLING, speak the mantra: OM AM YAM UM, Homage to the purity of the life-restoring power of Holy Water. d) When CHEWING a betel quid, speak the mantra: OM AM UM MAM, the supreme attainment of The Trinity; phaṭ, homage to the Brand. e) When putting a FLOWER behind the ear, speak the mantra: OM YAM the great (?) attainment of the splendour of Sun worship. f) When BATHING, speak the mantra: OM UM YAM, Homage to Sarayū, Yamunā and Sarasvatī. g) Such is the method, pure and perfect.

mantra: AM YAM 'Mṛta-Kuṇḍya-linyēm(=Kundalini) Sarasvatyēm paramēm, OM Līla-śuddha-nirmalāya namaḥ.

H now concludes with *yan avēton* (cf. notes 88), *dhūpa mantrain* and *pañlēburan viṣya* (cf. 83g).

82 a) When one starts out on one's way to give a performance, b) this is a LIFE-PROTECTOR, c) so that one will be unharmed and have a good experience; d) means: those according to one's wishes; e) mantra: In all respectfulness! May God Supreme Distinction protect my voice, f) God Distinguished Teacher protect my thoughts, g) God Viṣṇu Victory protect my acts, h) that they may be unaffected by the power of the enemy. i) May the powers of evil be rendered powerless, j) all kinds of weapons be without effect, k) the brutish immediately become meek, l) and nature become quiet and void, m) sleep, jēng, AH.

83 a) Another GUARDIAN OF FORCE; means: flower behind ear, c) ma: BELIEVE that I am God Threefold Artery, d) God Kṛta-Kuṇḍa-Vijaya, e) that my body is furnished with supernatural power, f) my body is

*śakti/ f) licin śarīranku, śūnya/ g) grin viśya punah/ h) Sarva Viśeṣa punah/ i) 'sin tēka paḍa vēdi/ j) tēka nēb, kēkēh, 3 ×, jēn.*

83 a) According to D; AG only, *malih*; KI om. d) G *KUNḌA-KṚTA-VIJAYA*. j) AG *kēkēh*; ID *kēkēh*: K *tēkēh kēpēh*.

S. H. *KṚTA-KUNḌA-VIJAYA* is the name of a Balinese treatise, K 738, LOr 9434, Pi. II 563, consisting of a) counter-sorcery, b) neutralization of poison, c) black magic, d) love spells. It begins:

k) *OM IDĒPAKĒNA S. H. KṚTA-KUNḌA-VIJAYA/ l) anadēg aku riñ Śiva-gambura 'nlayañ (Ch. 9)/ m) aku riñ nāda licin/ n) aku sēmbah panēmbahan in léyak lanāñ vadon/ o) léyak sahana niñ leyak/*

p) *paḍa nēmbah, kita riñ aku/ q) apan aku pasurupan in S. H. Rva Bhinéda/ r) sakvēh in mabāyu maūḍēp/*

s) *paḍa nēmbah, kita riñ aku t) AM SIM UM LIM MAM LIM/*

u) *sakvēh in magavé lara/ v) 'sin tēka paḍa ēēp/ w) nēmbah AM AH - tēlas/*

x) *Ayva véra bvāt iki/ y) iki pakakas riñ rāga/*

z) *salvir sarana vénañ anḡēn, apan mahābhara tēmēn, larañan.*

84 a) *Malih PANUGRAHAN/ b) salviran in nalēkas dénira/ c) vénañ srana toya, sugyañ, 3 ×/ d) mantra: Śiva riñ bāyu/ e) Sadā-Śiva riñ idēp/ f) Parama-Śiva riñ śabda/ g) Sañ-Śiva maśarīra kabēh/ h) OM YAM Śiva-Liṅga-suddhāya namaḥ/ i) AM AH AH AM YA.*

84 b) G *lēkasan* instead of *nalēkas*. i) *AM AH YA* in A; G adds *namaḥ svāhā*.

85 a) (A *Malih*) *PIVĒLAS ŚĀSTRA*, *mantra devēk/ b) mantra: OM YAM Sarasvatī KĀMA-TANTRA suddhāya ya namaḥ/ c) asih, 3 ×, jēn.*

86 a) (A *Malih*) *PAÑISĒP/ b) srana saka vénañ/ c) mantra: Sañ Hyañ Śiva anīsēp guṇa/ d) Sañ Hyañ Sarasvatī anīsēp śāstra/ e) Sañ Hyañ Kavīśvara anīsēp tattva carita/ f) isēp, 3 ×, jēn.*

87 a) *Malih iti mantra n DHARMA PAVAYAÑAN/ b) Ri kāla niñ lumaku mañvayañ anlēkasakēna/ c) tanpasrana/ d) mantra: Pukulun Sañ Hyañ Pañca Pāṇḍava, umor in ākāśa/ e) Nakula Sadéva riñ takēpan kalih/ f) Arjuna riñ lontar/ g) Dharma-tanaya riñ lontar śāstra/ h) Bhīma riñ bēlat niñ lontar/ i) urip apagēh, lila nirvighna parama-śakti/ j) OM AM MAM UM OM.*

87 K 2243, *LALAMPAHAN Vayañ Kasénapati Śrī Nātha Śalya*, Ubud 1941, instead of a)–b) has: *Puput ḍalañ katamin vyadin masañu, katurin riñ sañ mañuntap, ḍalañ nēñūtin damar pavayañanya riñ padumunan.*

88 a) *Malih ri kāla niñ VĒTONYA/ b) gavēnañ toya/ c) kētisañ, 3 ×/ d) sugyañ, 3 ×/ e) inum, 3 ×/ f) mantra: Pukulun Sañ Hyañ Marékha Tri-Nādi anupēti jīva mālyā/ g) MAM nābhī-sthāna AH/ h) Śiva-dvāram kiva nu urip, 3 ×/ i) Samañkana kramanya, élinakēna/ j) guhya liñ in śāstra iki.*

incorporeal, spiritual, g) impervious to sickness and to poison. h) May All Powers be rendered powerless. i) May whosoever might wish to attack me be inspired with fear, j) made meek, immediately, numb, 3 ×, jñ.

k) BELIEVE that I am God Kṛta-Kuṇḍa-Vijaya, l) standing in Śiva-Gambura-ñlayaṅ (cf. Ch. 9); m) I am in the primordial nāda. n) I worship the respected head of male and female léyak. o) May all léyak,

p) worship you in me, q) for God Rva Bhinéda has entered me; r) all that has stress and thought,

s) worship you in me, t) AM SIM UM LIM MAM LIM.

u) All those who cause suffering, v) cease worshipping them, immediately, without exception AM AH (Rva Bhinéda). Finis.

x) Do not divulge this, it is important. y) This is self-protection.

z) One may use all kinds of means. This is really very important, it is forbidden.

84 a) MARK OF FAVOUR b) for all kinds of activities; c) means: one may moisten one's face [with Holy Water], 3 ×. d) mantra: Śiva in the strength, e) Sadā Śiva in the thought, f) Parama Śiva in the speech, Sah Śiva in the whole body, h) OM YAM Homage to the Pure Śiva Liṅga, i) AM AH AH AM YA.

85 a) LITERARY LOVE CHARM, not to be spoken aloud; b) mantra: Homage to the pure Sarasvatī KAMA-TANTRA, c) love, 3 ×, jñ.

85 In No. 36 it was Guru Rékha Kāma Tantra.

86 a) ABSORBER; means: according to one's wish; c) mantra: May Sañ Hyañ Śiva imbibe quality, d) Sañ Hyañ Sarasvatī imbibe literary works, e) Sañ Hyañ Lord of Poets imbibe the moral of the story, f) imbibe 3 ×, jñ.

87 a) Next, the following is a mantra of the DHARMA PAVAYAṆAN, b) to be spoken by the ḍalañ when he sets out to give a performance; c) no [material] means are needed; d) mantra: I am Thy obedient servant. The Five Gods Pāṇḍava, together in the sky. e) Nakula and Sahadéva, reside Thee in the two [wooden protective] slats, f) Arjuna, reside Thee in the palm leaf strips, g) Yudhiṣṭhira, reside Thee in the writing with the learned contents, h) Bhīma, reside Thee between the palm leaf strips. f) May there be undisturbed life, supreme power, absence of hindrance, joy. j) OM AM MAM UM OM.

After the ḍalañ has eaten, or when he has been the guest at the meal given to him by the man who has invited him, he lights the lamp for the shadow play, on the spot.

88 a) At the time of the ANNIVERSARY, b) prepare Holy Water, c) sprinkle 3 ×, d) moisten the face 3 ×, e) drink 3 ×; f) speak the mantra: I am Thy servant, God Creator-of-the-Three-Arteries creates the lofty principle of life. g) MAM seat of the navel AH. h) May the fontenelle remain alive at the left. i) This is the method, remember it well. j) The words of the writing are hidden/should be kept secret.

88 d) A only. e) KI only. f) A om. *Tri-Nādi*. g) AGI *ah*, K *sah*. j) G *guṇa*, A even *guyu* (ridiculous) instead of *guhya*. H: *Yan aVĒTON/ b) mantra: UM AM MAM/ c) Bhūmi vīrya isēp prāṇa/ d) tarpana [ku]sumā ya namaḥ/ e) Parama Śiva yogī ya namaḥ.*

L (after a most detailed and extensive enumeration of offerings): *Maṅkana carunya, inastuṅkāra dé Sañ Amaṅku Dalañ, na., Jro Ḍalañ. Mvah taḍah caru kabèh, vēnañ kâlāp dé Jro Ḍalañ. Gīnavé caru riñ mārgi-mārgi, sadalan-dalan kañ linakvan, vusnya nriṅgit.*

L 15b continues: *Nihan kramanya aṅuddha-mala voñ aVĒTU riñ vuku n Ringit, srana toya añar, sēkar mañca-varṇa, samsam vīja kuñiñ, asaban candana; mantra: OM YAM Sarvāgni mahōjjvala, viṣaya, pāpa-klēsa utpatādītyam, suprāṇāya namaḥ. Pinuh riñ vusé nvayan.*

89 a) *Malih PANGĒGĒR/ b) (D srana [saka] vēnañ/ c) mantra: Dadya ta ŅALUP sira Ki Jaran Blañ Guyaṅ/ d) sinahuran déniñ I Asu Blañ Guyaṅ/ e) dadya (G tēka) gēgēr mānuṣa kabèh/ f) aṅruṅu pañalupira Ki Jaran Blañ Guyaṅ/ g) muvah I Asu Blañ Guyaṅ/ h) lakṣa roñ lakṣa, koti (D adds: roñ koti)/ i) tan kavaśa mantuk/ j) tēka lēlēp, 3 ×.*

89 In the E ms the wording is rather different:

a) *Iki PANGĒGĒR KI JARAN GUYAṅ/ b) tur pañembak svāra iki/ c) mantra: OM Mṛtyu Twaṅgal/ d) tumiba riñ sakalañan/ e) gēgēr pravatēk dévatā kabèh/ f) apa kara[ṇa] niñ gēgēr? g) Ki Jaran Guyaṅ apasañ guṇa/ h) gēgēr mānuṣa madhya-pāda/ i) svaranku aṅalik-alik/ j) lanañ vadon alit matuva/ k) poma, 3 × / l) tēka kēlēp siddhi mandī mantranku/ m) jēñ.*

P. de Kat Angelino in his well-documented paper 'De Léak op Bali', in TBG 60, 1921, on p. 28 mentions Jaran Guyaṅ as being the name of one of numerous *léyak*. The only other passus in print where he is found is in Dukuh Suladri, Balimas, Denpasar, circa 1955, p. 62, Canto IX (pañkur), stanza 19. My other references take me to mss.

TUTUR DUKUH AMPĒL GADIÑ, K 184, l. 7b, shows a close resemblance to the recension of our eight mss; it runs: c)–d) idem, e) *dadya gēntēr patēr voñ mānuṣa kabèh/ f)–g) idem, dadya gēgēr ta voñ mānuṣa kabèh/ h) sa, lēkēsan pañan*. The surroundings in the ms mention other *pañalup* and *pañgēgēr* for the *ḍalañ*, *mantra* for his opening of his *kropak*, for taking his *pras* and *sasantun*, accompanying the *vadaḥ* and then reciting *kakavin*, concluding with a very simple *pinugrahan* (cf. our 84). Next it gives a lengthy *pambukuñ-buhuiñ*, formula for the purpose of hindering

90 a) *Nihan AJI KUMANDAÑ/ b) rēhnya 'ndēlēñ hṛdayanta/ c) mantra: Bēlah kañ gēdar (the Hell Blagadaba?)/ d) mētu Sañ Hyañ Aji Kumandañ/ e) svaranku aṅbēk in bhavana/ f) tēka gēgēr atiné voñ kabèh/ g) aṅruṅu śabda svaranku/ h) tēka gēlu(r), 3 × sēh sēh, 3 ×.*

90 The D ms has a considerably more extensive version of this mantra, which moreover, it duplicates:

a) *Iti AJI KUMANDAÑ/ b) srana toya ṅulubin bantañ inum(?)/ c) mantra: IDĒP AKU S. H. AJI KUMANDAÑ/ d) svarankU aṅbēk in Pṛthivi/ e) mañrak AKU kadi gēlap/ f) pakēcapKU ombak in sagara/ g) vēdi asih 'siñ aṅruṅu svāra śabdanKUNé, apañjañ/ h) AKU S. H. Kumandañ, aṅendarat/ i) AH IH UH OH ĒH, 3 × / j) Malih AJI KUMANDAÑ/ k) srana madhu, tēbu cēmēñ, tēluñ lavas; vēnya inum/ l) mantra: IDĒP AKU aṅaṅo sari niñ AJI KUMANDAÑ/ m) mañanana*

Such are the offerings. Over them, the Enlightened – or Jro Dalañ pronounces his 'May it be so'. He is permitted to take away those offerings that are eatable. He may offer them to anyone he meets on the road he takes after his performance.

As follows is the method of exorcism for people BORN on the day called *tumpék vayan*; means: fresh water, multi-coloured flowers, samsam mixed with yellow rice grains, frankincense; mantra: OM YAM (the words are understandable, one by one, but the sense of the whole escapes me) Homage to the good breath. (Used?) after the performance of the shadow play.

89 a) Once more a STIMULATOR, b) means; according to one's wish; c) speak the mantra: May I succeed in drawing the attention of Grandfather Spotted Horse-rolling-himself-in-the-grass, d) answered by Spotted Dog-rolling-himself-in-the-grass. e) May I succeed in drawing the attention of all people f) listening to the Horse's g) and the Dog's endeavours to draw the attention; ten thousand, twenty thousand, a hundred thousand, two hundred thousand, i) who are unable to turn away, j) captivated immediately, 3 ×.

a) Here follows the STIMULATOR called KI JARAN GUYAÑ, b) and this is a strengthener of the voice. c) Oh, may the Sole Meteor, d) fall in my courtyard [and in doing so ensure a fortune for me, KBNWdbk, IV 528]. e) May all the Gods be stimulated. f) What is the cause of the stimulus? g) The Horse Guyang applies a spell. h) May mankind in the Middle World be stimulated, i) my voice enchant, j) men and women, young and old. k) May it be so, 3 ×. l) I BELIEVE that my mantra are powerful and have force.

(Jav. *vuruñ/vandé*), and then (9b) devotes two more paragraphs to these animal *léyak*.

In the beginning of the PAÑASIH S. H. TAVAÑ AGUÑ, K 1447, LOr 9794, Pi II 600, the author invokes the following *guña*, witchcraft, to direct love to him: *guña Rèmboñ, g. Sunda, Jagatra, Makasar, Sivyëm, Olandi, Angris, Sasak, Bali*, in that order, culminating in *guña Jaran Guyañ*, with which it finishes.

But in PIVELAS, K 59, LOr 9115, Pi II 527, 1. 9a, *Jaran Guyañ* is/are invited to appear in the graveyard and to attack the souls of the dead, as to ravens an owl, and a creditor a debtor.

MANTRA PAMUGPUG, K 1596: mentions the *léyak* three times (14b, 33b, 41b), but we do not learn much.

BUDA KACAPI, K 68/33b, tells us that when Jaran Guyañ has caused an illness, Hyañ Jala Sañara may bring about a swift recovery.

90 a) This is the CHARM KUMANDAÑ, b) means: look at the heart, c) and speak the mantra: . . . . d) May the charm Kumandañ appear, e) may my voice pervade the world; f) the livers of all people be stimulated, g) when they listen to the sound of my voice. h) May they tremble immediately, *sěh*, 6 ×.

90 a) This is the AJI KUMANDAÑ; means: water from a spout made of wood; c) mantra: BELIEVE that I am AJI KUMANDAÑ, d) that my voice fills the earth, e) shouting like thunder .f) May my speaking be like the waves of the sea. g) Who-soever hears the sound of my voice when I sing the verses of the Old-Javanese court poems, may he fear and love me. h) I am the embodiment of Divine KUMANDAÑ. i) AH IH UH EH EH, 3 ×.

j) A second AJI KUMANDAÑ; use honey and brown sugar, three lengths, drink the water. l) mantra: BELIEVE that I use the essence of AJI KUMANDAÑ, m) opening

*vit niñ uruñ-uruñ [n]adi(?) / n) Ih tan sor svaranKU déniñ kërug / o) Ih tan sor svaranKU déniñ ombak in sagara / p) Ih tan sor svaranKU déniñ janma mānuṣa kabèh / q) Ih tèka mañalup, 3 ×, svaranKU / r) Ih tèka tég ñar.*

The KBNRWabk s.v. *kañḍaṅ* sends us to *kè(m)pruñ*, a ghostly sound during the night, ascribed to the *toña* (spirit) of a *sēṅguhu* (exorcist priest) who has sinned. Hearing it is considered to be a bad omen. *Kumañḍaṅ* is the name of the haunting spirit of a person who, in relation to a *vadah* (the apparatus used to conduct a dead person to the place of cremation), has sinned by *lèbihan aba² an* (too much display), and it cries out: *jwañin! baāt!* (I feel myself burdened; take the burden away).

91 a) *Malih nihan AJI SĚMAR / b) srana kèdèk / c) sèkar vènañ sèkarañ riñ gidat / d) mantra: OM Slèndar slèndor Ki Sèmar / e) kèḍèp bañkit macundañ / f) aparān sēṅgaké? AH IH, 3 ×.*

91 c) *cundañ* is the term for a grain of uncooked rice which is sprinkled with Holy Water by the *padanda* and then pressed between the brows. *Bañkèt* (AGDQ have *bañkit*, K even *bhakti!*) is the spittle from the betel quid over which the *balyan* (witch-doctor) has spoken a mantra. It is applied to the forehead, temples, shoulders, back and chest of a child to prevent its falling ill.

92 a) *Masih iti MANDI-SVARA / b) mantra: OM Mahā-śakti, Déva-śakti / c) siddhi pūja ni ñhulun.*

93 *Malih iti PAÑASIH / b) mantra: OM Sañ Hyañ Taya sih / c) Déva sih / d) sasor in ākāśa / e) lanañ vadon anom tuva / f) tèka vēlas, tèka sih, lama / g) rèh tumèñö miñluhur.*

93 c in A only.

94 a) *Malih iti PAÑ-UCUR-UCUR śarīrané I Anu / b) mṛjoloḥ(?) / c) srana varègañ.*

94 94 ac only in AKQ; the word intractable only in AK.

The E ms offers a more extensive, but corrupt, version of this mantra:

a) *Malih PAÑ-UCUR-UCUR, mantra: b) OM Batu kititan / c) tèka goroh voñ / d) śabdane ayun / e) cumèlèp Sèmar Turas(?) / f) anèmbah riñ avak śarīranku / g) vidyādhara-vidyādhari / h) olas tèkèn aku / i) saliniko ké tani os (?) tèkèn aku / j) ènko na kṣama lèpa da nèmu kiturañ taya / k) tèka cunulucur, 3 × / l) sarana buk tampakané / m) sambèhañ riñ arèp, 3 ×.*

95 a) *Iti PAÑANDUH in añucap / b) mantra: OM Bhaṭṭāra Gaṅgā Viṣṇu / c) luhira Hyañ Bhaga[vati]; / d) miñil tuñtuñ in bhuvana / e) padma riñ iruñku / f) tēja riñ mukhañku / g) idèp riñ lidahku / h) gèlap pakècapanku / i) IDĚP sapañjaran in ulum / j) sakvēh in janma-mānuṣa riñ madhya-pāda / k) tèka rèp, sirèp, 3 × / l) sarana kiduñ.*

96 *MANTRA: OM Sañ Guru-guru-an / b) pañruñuné Si Anu / c) Sañ Kāma Jaya, Sañ Kāma Ratih / d) kètug lindu, gèntèr patèr / e) gèlap ṅgampar mèdal sakiñ cankèmku / f) añandèr ātmā-jīvitānè Si Anu.*

96 e) *gampar* is not in the KBNWdbk. Malay *gempa*: earthquake, cataclysm; *gèmpar*: I hubbub, confused din; II (Peninsular): to threaten, to scare.

the base of the larynx. n) May my voice be not overwhelmed by [that of the] thunder, o) my voice be not overwhelmed by [the sound of] the waves of the ocean, p) my voice be not overwhelmed by [that of] any human being, q) May my voice be heard from afar. r) *Ih téka tég ñar.*

On the other hand, s.v. *beya*, the KBNWdbk tells us that the soul of a person who made no contribution to the cost of making a *vadah* becomes a *k.* for 1000 years.

Finally, the dict. sends us to *ayun*, the name of a *désa* in Klungkung, the inhabitants of which had, in the past, disobeyed the Déva *Aguñ* and had been cursed by him. As a consequence, when they wore a *kambèn* (hipcloth) near a *vadah*, they became *kumañdañ.*

91 a) This is the CHARM called SEMAR, b) means: laughter; c) one is permitted to put a flower above one's ear, near the forehead; d) the mantra runs: May Ki Sēmar approach in a coquettish manner. e) He is believed to be the preventor of illness and of misfortune. f) What is the locution? *AH IH, 3 ×.*

92 a) Then there is POTENT VOICE, b) mantra: OM Great Power, Godly Power, c) grant success to my worship.

92 b *G Kāma-śakti* instead of *Mahā-śakti.*

93 Next there follows a CHARM to EVOKE LOVE, b) mantra: OM God Taya loves, c) the Gods love. d) May all that exists under the sky, e) men and women, young and old, f) be affectionate, immediately, immediately loving, for a long time. g) The method: look upwards.

94 a) Here follows a CHARM TO MAKE X TRACTABLE, b) . . . . c) by means of satisfying him.

b) *kēkkēt*: to tremble with fear; c) *goroh*: prodigal; *guruh*: noise; *groyoh* (to which word one is sent by the KBNWdbk); to reel like a drunkard. d) *ayun*; swing; e) *cumēlēp*: to slip into a hole like a snake. e) Sēmar and Mṛdah. f) may make *añjali* to me. g) May heavenly musicians and nymphs love me. i)–k) apparently corrupt. l) means: dust from under the feet, m) to be strewn in front of one. *3 ×.*

95 a) Here follows a PACIFIER of speech, b) mantra: OM Bhaṭṭāra Gaṅgā Viṣṇu, c) His spouse, Goddess Bhaga, d) appears at the top of the Universe. c) May there be a lotus in my nose/nostrils, f) a radiance on my face, g) thought in my tongue. h) May my words be like thunder. i) BELIEVE in all my words. j) May all people in the Middle World k) be immediately afraid, spell-bound, *3 ×,* l) Means: the singing of *kiduñ.*

96 MANTRA: OM pupils, b) listening to X, c) [I am the] God of Love, the Goddess of Love. d) Earthquake and trembling, lightning and thunder, e) threatening darkness . . . . emanate from my mouth f) and pounce upon the soul of X.

97 a) *YAN KATĚMU Si Anu aturu/ b) kon ataŋya/ c) yèn katĚmu [Si Anu] aluŋguh/ d) kon tumuruna/ e) yèn katĚmu [Si Anu] aŋadĚg/ f) tuŋtuŋĚn taŋanĚ kiva/ g) [mantra] Lah maŋkata/ h) lan si bapa lan si babu/ i) nini komara/ j) tĚka ědan kasmaran atinĚ Si Anu/ k) aŋruŋu sabda svaranku aŋiduŋ/ l) OM sĚ(ŋ)sĚn sandĚha kita laŋghana/ m) apan pamarah kita tĚkĚn Si Anu.*

98 a) *YAN KATEMU I Anu aturu, b) kon ataŋya; 3) yèn katĚmu I Anu aluŋguh, d) kon tumuruna; e) yèn katĚmu I Anu aŋadĚg, f) tuŋtuŋĚn taŋanĚ kiva. g) Ajak visik-visik; h) tĚka ědan, kasmaran atinĚ Si Anu i) aŋruŋu sabda aŋiduŋ.*

98 a-e=97 a-e, g) *aja(k) visik-visik; hi=97jk; finis*

g) whispering; A *ajak*=entreat; K *aja*=do not.

The C ms has a similar mantra, also at the end of the treatise:

a) *Yèn katĚmu Si Anu voŋ kabĚh aturu, tĚhĚn dadanĚ kon ataŋya, aŋruŋu taŋis iŋsun. Yèn katĚmu aluŋguh Si Anu voŋ kabĚh, guguh kon lumakuwa/ Yèn katĚmu lumakuwa, tuŋtuŋĚn taŋanĚ Si Anu voŋ kabĚh, kon katĚmu lan iŋsun, aŋruŋu taŋisan iŋsun aŋiduŋ, amaca kakavin, tĚka paċa, ědan ulaŋun, tĚka asih, poma, 3x.*

When one finds N sleeping in public, press his breast and tell him to awaken/stand up, to listen to one's weeping.

When one finds N sitting in public, tell him that he ought to go on his way.

When one finds N moving in public, take him by the hand and tell him to meet one, to listen to one's weeping when one sings *kiduŋ* and recites *kakavin*. Immediately, he will be entranced and enamoured, immediately loving. May it be so, 3x.

Just as in the case of the PAŊGĚGĚR TUŋTUŋ TAŋIS (33), the PAVISTRĚN, K 485, LOr 9321, Pi II 552, gives a somewhat different version: PAŊASIH, *sarana lĚniö vari tĚkĚn dĚdĚs/ mantra: OM Nini PulakĚt, Kaki PulakĚt, alih ěngonĚ Si Anu, nora luput upata dĚnku [.] katĚmu Si Anu(;) aturu [.] kon ataŋya/ katĚmu Si Anu*

99 a) *Iti PAŊASRĚN-ASRĚN/ b) srana dĚdĚs/ c) kĚna riŋ vari/ d) pinasaŋan saŋ sinĚdhyan, mantra: e) OM Sira satut sa-paran-paranKU/ f) yèn AKU aturu lumah, katon i vuvuŋan/ g) yèn AKU aturu miriŋ, katon i taviŋ/ h) AKU katon pulava kĚmbar/ i) AKU katon putri ayu, agagĚluŋan/ j) bagus rūpanKU/ k) riŋ arĚp riŋ uri, tĚkdĚri rūpanKU/ l) OM sĚkarKU sari vari baŋ/ m) midĚr-midĚr ta ko aŋulati ta ko ya.*

n) *SUN gunturakĚn sagara, asat kaŋ sagara/ o) SUN gunturakĚn prthivi, bu(n)tul kaŋ prthivi/ p) SUN gunturakĚn ātmanĚ Si Anu, gĚntĚr/ bantĚr amarapitu/ q) malĚdas/manadaŋ Si Anu, mĚdĚm di sĚma pabajaŋan/ r) matapih kumbaŋ, magalĚn caŋiŋ/ s) cokot lĚgu/latu, cokot muriŋ/vuri, atinĚ Si Anu/ t) mai mĚdĚm, poma, 3x/ u) Ih maŋuda Si Anu mĚdĚm/ v) di sĚma pabajaŋan/ w) malĚd vot pĚsak, magalĚn biluluk?/ x) Mulih Si Anu mĚdĚm/ y) makasur sari, magalĚn pudak, poma, 3x/ z) Srana pucuk baŋ. TLAS.*

99 Though I do not know this formula from elsewhere – I have hardly touched the subject of magic – it has no relation to the DHARMA PAVAYAŊAN. Since, however, it is not only my intention to deal with the Dh. P. as such, but also to give an im-

97 a) IF ONE FINDS that X is lying down asleep, b) command him to awaken and stand up. c) If one finds him sitting, d) command him to go on to the floor. e) If one finds him standing, f) give him the left hand g) and take him with one. h) With father and mother, i) grandmother and nieces (?) j) immediately, may X's liver long for love, k) listening to my singing voice. l) OM . . . . should one hesitate, one is being disobedient, j) for one is familiar with X.

*atañi, kon aluñguha/ katēmu Si Anu aluñguh, kon anadēga/ katēmu Si Anu anadēg kon lumakva/ bandhanēn sukunē Si Anu, alihan . . . . nira Si Anu, tēka olas tēka asih atiné Si Anu tuminalin avak-šariranku, tēka tēg ñar, 3 × / kēdēp siddhi mandi mantranku.*

This version is meant to be used by women. It contains a *pulakēt*, a spell about which the KBNWdbk is circumstantial, and ends with a *pulakēt* for a woman who wants to have a man at any price.

LOVE CHARM; means: fragrant oil and musk; mantra: Venerable P., pray go and see where N is. May he not escape my threat. When you find him . . . .; bind his feet. Look for N's . . . . etc.

Another example of the mantra in 97/98 is found in S. H. KUNDA-KRTA-VIJAYA, K 738, LOr 9434, Pi II 563, l. 13b-14a, where its invoking of Sañ Bajulit Putih, the White Eel, makes its aim perfectly clear. The requirements are: a human bone, accompanied by (two?) coconuts, made fragrant with musk, to be buried in the entrance of the house of the man desired. The mantra is, however, too long, and unnecessary, since a proper introduction to 97/98 has already been found in the PAVISTREN.

99 a) LOVE CHARM; b) use musk. c) This must affect the other person, d) it must be applied on the person one desires. e) Mantra: Follow me wherever I go! f) When I am lying turned upwards, [you] are seen in the ridge; g) when I am lying on my side, [you] are seen against the screen; h) I am to be seen as a twin offering flower; i) I am to be seen as a beautiful maiden, with a tuft of hair, j) my [masculine] form is beautiful, k) in front and at the back, my form is attractive. l) OM my flower is the red hibiscus; m) you turn around me to have a look at me.

n) I shake the sea, and the sea dries up, o) I shake the earth, and the earth quivers. p) I shake the soul of X and it splits into seven parts. q) X is thrown into confusion, he goes to sleep in the infants' graveyard. r) Her clothing irritates, her headrest causes itches, s) she is bitten by mosquitoes, tormented by tiny insects, so is his heart. t) Come to sleep, Let it be so. 3 ×.

u) Why does X sleep v) in the infants' graveyard? w) Lying on [itching] rice fleece, the headrest consisting of the [itching] fruit of the arèn palm. x) Let X come home and lie on flowers and have *pudak* as a headrest. Let it be so, 3 ×. z) Use red hibiscus.

pression of the relevant treatises, this piece of sorcery has not been rejected, even though it presents difficulties. It seems to me that the *pañasarèn*<sup>2</sup>, using *srana dèdès*, ends with m, and that the *srana pucuk bañ* mentioned at the end (as also in 94, 95)

belongs to another piece of sorcery, which begins with *n*. As a rule, an act of sorcery begins by mentioning the aim of the mantra, or at least by giving its name; 96 is the exception here.

The word *bagus* in j) is applicable exclusively to men, but in view of the preceding i) can only refer to a woman, and the *śrī* of k) generally, if not always, applies to women. But the flower mentioned in l) is the sign that a young man is looking out for a girl (cf. dust cover or Plate I of my 'The Lay of Jaya Prana'). I cannot escape the impression that here we have to do with a duetto.

- 100 *Palajaha*; *yèn sampun*[,] *atut pañrasané*/ b) *yèn tan atut, ayva*/  
 c) *Iki rajah tampak in malin*/ d) *phalanya èngal mati*/  
 e) *Sèdah tëmu rosé, kinañ*/ f) *salvir in doša lipurnya*/  
 g) *Rajah tëmu rosé, sinëmburakën*/ h) *phalanya vuru . . . . tru (vuruñ*  
*śatru ?)*  
 i) *Élinakëna lontar iki*/ j) *aja véra riñ voñ kabèh, poma, 3 ×*.

The E ms ends with the KOLOPHON

- a) *OM Omahku ana riñ Java*/ b) *turun aku ka Bali*/ c) *aranku Ni Jari[n]*  
*Sutra*/ d) *tëka gègèr mayan atiné Ni Jari[n] Sutra*/ e) *aniñalin avak śarīranku*/  
 f) *KĒḌĒP, 3, siddhi-mandi mantranku*/ g) *tëka vēlas asih atiné voñ kabèh*/  
 h) *aniñalin avak-śarīranku, poma, 3 ×*/  
 i) *OM sari niñ pūjā ya nama svaha*/ j) *sari niñ bāyu-śabda-idēp*/  
 k) *IDĒP aku sari niñ S. H. Tuñjuñ Putih*/ l) *alampah nērut jalēma mānuša*  
*kabèh*/ m) *tuva anom, lanāñ vadon*.

For magic drawings see my 'Religion in Bali', in 'Iconography of Religions', Institute of Religious Iconography, State University Groningen; Brill, Leiden, 1973.

Since *pudak* immediately inspires love (cf. Dr. W. F. Stutterheim, 'Een bronzen poepoedak' in DJAWA 19, 1939, 42-45) and the *pucuk* of z) points in the same direction, n)-z) is probably a second *pañasrèn-asrèn*, in which the violent lover will not spare his beloved, unless she is prepared to submit; that is the reason that 'her' is used in r) and 'she' in s).

q) The *sétra pabajañan*: the s. H. KUNDA-KRTA-VIJAYA, K 738, LOr 9434, Pi II 563, l. 6a informs us: *I Bhūta Dēñēn mariñ s.p., anadah voné Si Anu*; Bhūta Dēñēn there devours N.

**100** Be confident (?); once one has gained confidence, act accordingly; if not, do not act.

c) This drawing represents the foot print of a thief; d) the result will be premature death.

e) Chew sirih leaves during a conversation; f) all sins will be wiped away,

g) Drawings of that conversation . . . .; h) the result will be that enemies will not reach their aim.

i) Keep in the mind this palm leaf manuscript; j) do not divulge it to the people. May it be so, 3 ×.

a) I lived in Java, b) I came to Bali. c) I am called Lady Silk Net; d) I am entranced immediately with giving performances; e) seeing me, f) BELIEVE. 3 ×. May my mantra be potent and have result. g) May the spectators love me immediately, h) at the sight of me. May it be so, 3 ×.

i) OM Homage to the essence of worship, j) the essence of force-word-thought. k) BELIEVE that I am the essence of the White Lotus, l) going to touch all people, m) old and young, men and women.

CHAPTER 3

DHARMA PAVAYANAN, TEXT F (Kirtya 369, LOr. 9277)

This is the smallest treatise of all. In some 20% of its contents it shows strong relationship to the AKG etc. texts, its wording is, however, more or less different. The 80% not found in the main text cannot easily be intercalated. It was thought therefore that the best way to present this

- A a) *Nihan AKṢARA DIBYA naranya* b) *KANĀCANA RINGIT naranya*/  
 c) *pitēgēs niñ DHARMA PAVAYANAN*/ d) *ora banēh sakēriki*/  
 e) *tuhu(r?) ya tan tattva ya.*
- B a) *Kavruhakēna in upakāra niñ ḍalañ/* b) *ana ta vinaniun samana*  
 c) *kropaknya muñguh riñ bāyu; abañ varña;* *AM svaranya*/  
 d) *ḍalañnya muñguh riñ idēp; putih varñanya; kaya salaka linēbur:*  
*UM svaranya*/  
 e) *rahina tan kadalvan ginamēlnya; riñ sūnya-loka dēsa ya vēnañ*/  
 f) *vayañnya muñguh riñ śabda; kuranta varñanya, mahēniñ,*  
*MAM svaranya*/  
 g) *indik pavakanya, riñ otot jajar kunañ maka-pasuk-vētu-nya.*
- C a) *Gēni muñguh riñ ati/* the flame lies in the heart;  
 b) *mīnyak muñguh riñ muluk/* the oil lies in the fat;  
 c) *siginya muñguh riñ otot/* the wick lies in the sinews;
- D a) *Manih tattva akṣara kabēh, mijil in pupusuh, mañjiñ samana*/  
 a) And the essence of all letters resides in the internal organs, in this way:  
 b) *svara galak mijil in ati/* the clear voice comes from the liver;  
 c) *svara alus mijil in ñali/* the gentle voice comes from the gall;  
 d) *svara lēhlēh mijil in smara/* the caressing v. comes from the sperm;  
 e) *svara bi(n)tak mijil in paparu/* the thundering v. comes from the lungs;
- E a) *Ana ta tininda anlagakēn tattva siddha vayan*/  
 b) *sarva pañiva muliha riñ padma hrdaya*/  
 c) *Kṛṣṇa, 'Śvathama, Karṇa amor in tēñēn*/ d) *muliha riñ papusuh pantara.*
- F a) *Ana ta PANDASAR pat, catur-mūlya ña*/ There are 4 BASE ringit, the Four of Great Value,  
 b) *Dēlēm suñsuñ guyunya, Bh. Išvara,* Dēlēm continually causes laughter, is Išvara, speech,  
*śabda ya*/  
 c) *Tvalēn suñsuñ guyunira, Bh. Brahmā,* Tvalēn continually causes laughter, is Brahmā, smoke,  
*kukus ya*/  
 d) *Vrēdah suñsuñ guyunira, Bh. Mahā-dēva,* Vrēdah continually causes laughter, is Mahā-dēva, wind,  
*añin ya*/  
 e) *Sañut suñsuñ guyunira, Bh. Viṣṇu,* Sañut continually causes laughter, is Viṣṇu, the void.  
*ēmbañ ya*/

CONTENTS of 16 MSS.	A	K	Q	G	I	B	O	P	L	J	H	M	D	C	E	F	
53. Pañuddha-malan in voñ urip, ma.: OM AM UM MAM sãtmã parãtmã	•	•	•	•	•	•	•	•	•	•							53
54. Pañuddha-malan in voñ urip, sêhõ: Añañapuh amũtmũjã, . . . . .	•	•	•	•	•	•	•	•	•			•					54
55. Pañuddha-malan in voñ pëjah mavatañ, ma.: OM AM UM MAM Śiva	•	•	•	•	•	•	•	•	•	•	•	•				•	55
56. Pañuddha-malan in voñ pëjah mavatañ, ma.: OM Sañ Hyañ Taya,	•	•	•	•	•	•	•	•	•		•	•					56
57. Pañuddha-malan in voñ salah pati tanpa vatañ, ma.: Sah yogi	•	•	•	•	•	•	•	•	•		•	•				•	57
58. Pañuddha-malan in voñ pëjah aᅅgava mañik, ma.: Śiva-Rékha	•	•	•	•	•	•	•	•	•							•	58
59. Pañlukatan (voñ urip), sêhõ: Tirtha nira Sañ Hyañ Tuᅅgal,	•	•	•	•	•	•	•	•	•								59
60. Śarira niñ S. H. Ajur-Ajër: Pukulun S. H. Kãma-Jaya Kãma-Ratih	•	•	•	•	•	•	•	•	•	•							60
61. Pasikëpan mañvayañ, . . . . Pukulun S. H. Tuᅅgal, . . . . kasmaran.	•	•	•	•	•	•	•	•	•								61
62. Mantra n manèk akakavin/amañjañ ka vadahé . . . . .	•	•	•	•	•	•	•	•	•		•					•	62
63. Yan riñ pampatan, sambëhin samsam; yan riñ tagël siku, s.s.	•	•	•	•	•	•	•	•	•		•					•	63
64. Yan amasañañ toya riñ śava, iᅅp S. H. Parama-Śiva maśarira.	•	•	•	•	•	•	•	•	•		•						64
65. Yan aᅅgësëñ śava, srana dañuh, ma.: OM AM AH Brahmã ñësam.	•	•	•	•	•	•	•	•	•		•						65
66. Yan in tumpëk vayañ, ma.: Ih Kãla Pituñtuñ, Kãla Viśëša,	•	•	•	•	•	•	•	•	•	•	•					•	66
67. Yan matoyan vayañ, ma.: Pañca-Dëvatã-parama-siddhyam.	•	•	•	•	•	•	•	•	•	•							67
68. Këtisañ riñ tarpana 3 ×, riñ Sañ Amañku ᅅalañ; sugyañ	•	•	•	•	•	•	•	•	•								68
69. Yan aᅅgavé vayañ, malih yan anulis vayañ: S. H. Guru-Rékha	•	•	•	•	•	•	•	•	•								69
70. Yan anurat vayañ, ma.: OM AM UM MAM, OM Aᅅᅅa-dala Suprabhã	•	•	•	•	•	•	•	•	•								70
71. Mlaspasin vayañ, ma.: OM AM UM MAM Śiva, Sadã-Ś., Parama-Ś.	•	•	•	•	•	•	•	•	•								71
72. Brata niñ Sañ Amañku ᅅalañ: tan kavaśa amañañ pupusuhan,	•	•	•	•	•	•	•	•	•	•				•			72
73. Yan amañañ sëga, marëp Vëtan vënañ, marëp Uttara vënañ,	•	•	•	•	•	•	•	•	•	•				•			73
74. Yan ya kavëhin taᅅah, aja marëp Paścima anaᅅah, biñuñ	•	•	•	•	•	•	•	•	•					•			74
75. Pañlëburan viᅅya mëtvañ ri kãla amañañ; ma.: OM Upas putih	•	•	•	•	•	•	•	•	•		•						75
76. Yan mañinum toya, pëtañ calëgëkan sapisan-sapisan	•	•	•	•	•	•	•	•	•								76
77. Mañkana krama/tiñkah ᅅalañ utama, pavëkasira S. H. Guru-Rékha	•	•	•	•	•	•	•	•	•	•						•	77
78. Yan vruh sira riñ Dharma Pavayañañ, śuddha ᅅalañ Utama,	•	•	•	•	•	•	•	•	•	•						•	78
79. Yan tan vruh riñ Dharma Pavayañañ, ñuddha-mala tan vënañ	•	•	•	•	•	•	•	•	•	•				•		•	79
80. Yan sira vruh riñ Dharma Pavayañañ, krama niñ S. H. Śãstra,	•	•	•	•	•	•	•	•	•	•						•	80
81. Pabrësihan Sañ Amañku ᅅalañ (Samiraᅅa). Duk asisig, ma.:	•	•	•	•	•	•	•	•	•	•							81
82. Yan luña mañvayañ, iki pañrakᅅa jiva . . . . .	•	•	•	•	•	•	•	•	•	•			•				82
83. Pañrakᅅa bãyu, srana buña sëkarañ, ma. Iᅅp Aku S. H. Tri-nadi	•	•	•	•	•	•	•	•	•				•				83
84. Panugrahan salvir in alëkas dënira, vënañ srana toya, sugyañ	•	•	•	•	•	•	•	•	•								84
85. Pivëlas śãstra: OM YAM Sarasvatĩ Kãma-Tantra śuddha ya namah	•	•	•	•	•	•	•	•	•								85
86. Pañisëp: S. H. Śiva . . S. H. Sarasvatĩ . . S. H. Kaviśvara . . anisëp	•	•	•	•	•	•	•	•	•								86
87. Malih mantran Dharma Pavayañañ, ri kãla niñ lumaku mañvayañ	•	•	•	•	•	•	•	•	•								87
88. Ri kãla ni vëtonya, gavënañ toya, këtisañ, sugyañ, inum, 3 × 3	•	•	•	•	•	•	•	•	•		•						88
89. Paᅅgëgër: Dadya ñalup sira Ki Jaran Guyañ, I Asu Blañ Guyañ	•	•	•	•	•	•	•	•	•				•		•		89
90. Aji Kumandañ, rëhnya andëlëñ hrdayanta, ma.: Bëlah kañ gëdar	•	•	•	•	•	•	•	•	•				•		•		90
91. Aji Sëmar, srana këdèk, . . . ma.: Slëndar-slëndor Ki Sëmar	•	•	•	•	•	•	•	•	•				•				91
92. Mandi svara: OM Mahã-śakti, Dëva-śakti, siddha pũjã niñhulun,	•	•	•	•	•	•	•	•	•								92
93. Pañasih, ma. OM S. H. Tayãsih, Dëvãsih, sasor in akãśa, lanañ v.	•	•	•	•	•	•	•	•	•								93
94. Pañucur-ucur śarirané Si Anu, mrëjolop, srana varëgañ . . . . .	•	•	•	•	•	•	•	•	•								94
95. Pañanduh in añucap, ma. OM Bhaᅅᅅara Gaᅅgã Viᅅᅅu luhira Hyañ	•	•	•	•	•	•	•	•	•								95
96. Ma.: OM Sañ Guru <sup>2</sup> an, pañruñuné Si Anu, Sañ K.-Jaya, K.-Ratih	•	•	•	•	•	•	•	•	•								96
97. Yan katëmu Si Anu aturu, kon atañya; yèn katëmu aluᅅguh, kon	•	•	•	•	•	•	•	•	•					•			97
98. Yan katëmu Si Anu aturu,	•	•	•	•	•	•	•	•	•					•			98
99. Pañ-asrën <sup>2</sup> , srana dëdës, kna riñ vañ pinasañañ sañ sinãdhyam	•	•	•	•	•	•	•	•	•								99
100. Palajaha: yèn sampun, atut pañrasané; yèn tan atut, ayva.	•	•	•	•	•	•	•	•	•								100
	A	K	Q	G	I	B	O	P	L	J	H	M	D	C	E	F	

short text would be as a whole, with cross-references. This method results in the reader's easily finding the topics dealt with in the main text and also getting a picture of the treatise called DHARMA PAVAYANAṆAN, though the latter differs greatly in substance.

A a) This is the DIVINE WRITING, b) the GOLD of the RIṄGIT,  
c) the explanation of the LAW of the SHADOW PLAY. d) There exists no other, only this one. e) It is true that it is not a writing on wisdom(?) (cf. Dh).

B a) Learn about the requirements needed by the ḍalaṅ: b) they are as follows:  
c) the chest, force resides in it; colour: red; syllable: AM;  
d) the ḍalaṅ, thought resides in him; colour: white, like molten silver; syllable: UM;  
e) during the day, before nightfall, he performs;  
he is experienced . . . . . in the villages of Empty World;  
f) the riṅgit, speech resides in them; colour: yellow  
with a red glow, translucent; syllable: MAM;  
g) the incorporation of the riṅgit, their entry and exit is allowed in the row of sinews(?).

C d) *caṅkokanya muṅguh riṅ vēvēr iṅ caksu/* the reservoir for the oil lies in the socket of the eyes;  
e) *kēlir uṅguh riṅ jajarinaṅ/* the screen lies in the omentum;  
f) *pacēknya muṅguh riṅ untu/* the peg lies in the teeth;  
g) *tarampanya muṅguh riṅ bahu kiva/* the base lies in the left arm, shoulder;  
h) *sarva tali muṅguh riṅ bahu tēnēn/* the cords lie in the right arm/shoulder;  
i) *capala muṅguh riṅ sarva-sandhi/ niṅ lēpa-lēpa niṅ taṅan* the foot-hammer lies in all limbs/the meeting of the palms.  
j) *Samana juga kabēh.* This is the situation with regard to all these things.

D f) *svara ḍndah mijil iṅ pupusuhan/* the sonorous v. comes from the heart;  
g) *svara gila mijil iṅ usus aguṅ/* the v. of rage comes from the large intestine.  
h) *Samana juga tur ya(n) tan tattva ya.* This is the situation when the writing is not on wisdom (cf. Ae).

E a) . . . . .  
b) all those riṅgit belonging to the left go to the lotus of the heart;  
c) Kṛṣṇa, Śvathama, Karṇa mingle on the right, d) go to the heart interior(?)  
f) *maṅkana catur-mūlyanira/* Such is the condition of the Four of Great Value.  
g) *Muvah paṅisēp samana juga/* The same applies to inhaling (?).  
h) *Manih pakumpulan iṅ vayan kabēh/* Next, the throng of riṅgit,  
i) *riṅ bāyu(?), ri pagantuhan iṅ pupusuh/* at . . . the place from which the internal organs hang,  
j) *ya juga kāla mapuji tisēt (?)/* that also is the time . . . . .  
k) *pra[yo] ga juga kavruhana mūlya.* it is good to learn about The Precious Ones.

G a) *Manih makahèsinya VEDA PAÑUDDHA-MALA, ya vēnañ tinut in̄ yajña, 'ji 27/*

b) 'Ji 33, mantra: *OM AM Mārga tayé pitamahō namu nama Śiva ya/*

c) 'Ji 125, mantra: *UM OM RAM Nityākṣara pitṛ dṛḍa yadñana suprana jaye śūnye nirmalam/*

d) 'Ji 250, mantra: *OM UM YAM Śrī 'Mṛta pitara satma śukla ya ya tita Pratañjalam/ e) śuddha siddha dhārakam āścaram/ f) nirmala lara roga pātakam/ g) śuddha-mala malécam/ h) sarva-ighna nāsaya mam/*

i) 'Ji 500 *tuṅgal lavan 'ji 700, mantra/ j) UM AM MAM Sadā-Śiva, Parama-Śiva, Sah-Śiva 'né namaḥ svāhāmém/ k) āyu-vṛddhi dhana-vṛddhi prajñan/ l) sukha-vibhava-nityam, UM<sup>3</sup> Śrī<sup>3</sup> m) Jagat-pādukébhyo nama svāhā mam.*

n) 'Ji 1,700, *lévihan tuṅgal, mantra/ o) OM Sa Ba Ta A I Na Ma Śi Vā Ya/ p) OM UM MAM AM OM sarva-mala-vināsayam/ q) AM UM MAM sarva-doṣa-vināsayam am/ r) AM AH AH AM sarva-lara-rohara/ s) OM Śrī 'Mṛta ya nama nama Śiva ya/ t) UM MAM sūkṣma nirmala vināsayā mam/ u) sarvātmā pitara-pétra śuddha-mala malaram/ v) śukla-śūnya jatmikatryam. TELAS.*

The mantra to be used depends upon the price, *aji*, that has been paid for the ceremony. In these mantra, *Pratanjala* in d should be noted, and also k, which begins like the well known *Sapta-vṛddhi* (cf. Su Se).

H a) *Nihan PAÑISĒP PRAS/ b) mantra: UM Sayajña śuddha-mūlya sūkṣma/ (cf. 49)/ c) Sarva TARPANA PAÑISĒPANya/ d) mantra: UM Saruk Sarasvatya bhuh viṣaya sūkṣma, TELAS. (cf.68).*

(For I, J, K, L, M, N, O see p. 73 top).

P a) *Kēñetakēna kadi liñ in̄ AKSARA iti/ b) TAN dadya VERA/ c) ayva cavuh/ d) bvat upadrava/ e) dénira Sañ Hyañ KAÑCANA VIDHI/ f) tan dadya janma muvah/ g) YAN in̄ VERA.*

Q a) *Yan sira TAN VERA/ b) puput dénta kadi AKSARA iki/ c) tēkan in̄ masa dlāha katon/ d) umuñsya Śūnya-loka pitaranta/ e) svarga dibya katēmu/ f) mañdoh in̄ pāpa nāraka/ g) kukus niñ kavah tan aparēp/ h) byakta rēsēp dénira Sañ aDalañ.*

R a) *Banēh in̄ kéné/ b) sakvēh in̄ tattva kapañguh koñkur/ c) apan dudu gama/ d) añluñ viṣaya aran in̄ pāpa/ e) siddha-AKSARA.*

S a) *Kunañ maka-tarpana/ b) VĒTONira Sañ Hyañ Kañcana Riñgit/ (cf. 66) c) tatkāla rahina śanéscāra kalivon vayan/ d) lvirnya tatēbasan papitu/ e) cinaravis antiga niñ sauñ/ f) kēmbañ ura/ g) ivaknya sata pinēcēl/ h) uyañ arēñ/ i) sasahur/ j) kacai kañcarum/ k) pras/ l) pañjēñēñ/ m) asēp mēñan/ n) majagahu/ o) burat vañi/ p) lēnō vañi.*

I a) *Manih duk muṅgah riñ vadahé*/ b) *añlaghva kāla niñ sinuisun*/ (cf. 62) c) *dělén Hyañ Ibu Prthivi*/ d) *iḍép māvak Śiva-Guru, mukhya*/ e) *dahut kañ samsam*/ f) *nēhēr sinambērakēna*/ g) *vèhana I Bhūta Lohita naranya*;

J a) *rauh riñ catus-pathā*/ (cf. 63) b) *sinamburana samsam*/ c) *vèhi I Bhūta Guya[n?], Bhūta Maraṇa, Bhūta Y(N?)astika, Bhūta Crēmi* (also mentioned in KRṬA-KUNDA-VIJAYA, K 738 I. 8b).

K a) *Tēkēd di kakisik in sétra*/ (cf. 63) b) *sinamburan samsam*/ c) *vèhana I Bhūta Gēni, Bhūta Ulu, Bhūta Nātha. TELAS*.

L *Mañkana kavruhakēna dé sañ tumaki-taki Sañ Hyañ Dalañ*.

M a) *Yan sira VRUH mañkana*/ (cf. 78) b) *sira maka-vēnañ ādi niñ dalañ*/ c) *dalañ ya sira*/ d) *vēnañ sakala-niškala*/ e) *Ayu sira*.

N a) *Yan TAN sira VRUH mañkana*/ (cf. 79) b) *yadyan savivēkané kita ništa*/ c) *dudu dalañ, pāpa dahat kita*.

O a) *YANIÑ VRUH kita samañka*/ b) *uttama lēmēn sira*/ c) *vēka sira (vēkasira?) S. H. KAÑCANA VIDHI*/ d) *tuvi ya tan tattva ya, POMA*.

P a) Keep in the mind the lessons of this TREATISE; b) they must not be revealed. c) Do not speak about them, d) for there would be a calamity e) caused by the DIVINE GOLDEN RULE. f) There would be no rebirth g) if they were revealed.

Q a) If you DO NOT REVEAL, b) and complete [all according to] this TREATISE, c) you (?) will be visible in times to come, d) you will find a refuge in the World of Voidness [with?] your forbears; e) you will find a divine heaven, f) you will be far from suffering and from Hell; g) you will not have to face the smoke of the Cauldron of Hell. h) It is clear that the [Enlightened] Dalañ will have enjoyment.

R a) Apart from this (i.e. the preceding treatise), b) all writings having in their title the word *tattva* are to be met with (i.e. studied) later on, c) for they are not the concern [of the Enlightened Dalañ]; d) *añluñ viṣaya* is the name of an evil(?). e) The WRITING is complete.

S a) By way of offerings to satisfy the spirits b) on the ANNIVERSARY of the Divine Gold Ringit (cf. 66), on *saneścara kalivon vayañ*, d) the specification runs as follows: seven expiatory offerings; e) . . . . . f) petals; g) the flesh consisting of a chicken made into *pēcēl*, h) salt and charcoal; i) prepared grated coconut; j) *kacai* beans, with the fragrant leaves of *ocymum sanctum* or *monachorum*; k) the offering called *pras* (perhaps contracted from Skr. *prāyaścitta*, meaning expiation for accidental mistakes); l) the offering called *p.*; m) frankincense and benzoin; n) aloe; o) fragrant paste; p) fragrant oil.

T a) *Mvah sĕgĕhan/* (cf. 66f) b) *sor in natar/* c) *pat bĕlas lamak/* d) *mabĕ bavi/* e) *tabuhnya sadĕk vĕ.*

U a) *Kuraĕnan maĕkana/* b) *tan siddha phala niĕ bantĕn/* c) *levihan kavaĕa/* d) *aĕiĕn aja ĕjaluk tirtha banĕh.*

V a) *Riĕ saĕgar kamĕlan vayanĕ vĕnaĕ/* b) *kĕmbaĕ kumuda/* c) *mvah samsam buĕa lima svahan/* d) *tan kumuda jĕpun, soka, pucuk, campaka pita vĕnaĕ/* e) *sida (silih?) tuĕgal.*

T a) Next, offerings [for bhūta-kāla] lower than the level [of the sitting officiating priest]; c) fourteen flat trays(?); d) pork; e) for sprinkling: tuak(?) and water.

U a) If the offerings fall short of this list, b) the aim of them will not be realized. c) They may be added to, d) but one should not ask again for Holy Water.

V a) It is permitted to have ringit in the Temple of Origin; b) [in those circumstances, use] the flower of the white water lily; c) next, leaves with flowers of five . . . . .; d) in the absence of *kumuda*, *jēpun* ('camboja'), *soka*, *pucuk* and yellow *campaka* will do: e) of each kind one petal or flower.

CHAPTER 4

DHARMA PAVAYAÑAN, TEXT N, PIVĒLAS (K 59)

*OM avighnam astu nama siddham. Nihan iki pinugraha; madaksina vēnañ.*

*Ih Bhagavān Pañarikan, vēnañ aku mañurat; Sañ Vè(h)-vēhan, Sañ Lumañlan[.]  
Sañ Paturun, iki taḍah sajinira, ēda mañipat mañingul, poma 3×.*

OM may there be result without hindrance. This is a prayer for favour;

to give a fee is permitted.

Revered Recorder of the Hereafter, may I be permitted to write. Giver, Roamer,  
Descender, here are the eatable offerings for Thee. Do not curse me, do not harm me.  
So let it be. 3×

A *Duk anamèt pustaka (taking a writing):* UM avighnam astu.

B *Yan amarbar (when starting/understanding immediately) pustaka:* UM Sañ Hyañ  
Naga añlukar pustaka (Holy Snake has uncovered the p.)

C *Yan amaca (reciting) p.:* UM Sañ Hyañ Sarasvatī ya Sūksma ya namaḥ (homage  
to the Immaterial Goddess Sarasvatī.)

D *Yan anulis (writing):* UM Gandréda ya namaḥ svāhā (homage and honour to G.)

E *Yan amatya sastra (when 'killing' a letter):* UM Sarasvatī-pralina ya namaḥ  
(homage to the killing of Sarasvatī.)

F *Nihan iki PAMANDI SVARA (fortifier of the voice):* UM ilatku cétik, untunku  
upas, kēdèpku mandi, tēka mandi, 3×. (May tongue and teeth be poisonous, the  
..... of my eyes strong, immediately strong. 3×.

G *Iti DHARMA PAVAYAÑAN, kavruhakēna sūksmanya/*

b) *Muñguh in salah in idèp, Bhagavān* Believe that Bh. B. is .....

*Byasa/*

(continued on p. 77)

J *Mantra n damar/ b) OM Gēni Sūrya Candra/ c) mrtānuñ sari/*

d) *S. H. Tunḡal pinaka-rañsuk in ulun/ e) rañsuk/ 3× f) Tēlas pañidèpnya.*

K PINUGRAHAN MAMUÑKAH/ b) *nèpak gèdog, 3×/ c) Pukulun S. H.  
Lugra/ d) mijil S. H. Sarasvatī, UM Bhaṭṭāra lugra, 3×.*

e) *riñ Vètan Bh. Ísvara lugra/* in the East may Bh. Ísvara bestow favour,

f) *riñ Kidul Brahmā lugra/* in the South may Bh. Brahmā bestow favour,

g) *riñ [om.] Bh. Mahādeva lugra/* in the West may Bh. Mahādeva bestow favour,

h) *riñ Lor Bh. Viṣṇu lugra/* in the North may Bh. Viṣṇu bestow favour,

i) *riñ Tēnah Bh. Śiva lugra/* in the Centre may Bh. Śiva bestow favour,

L *Malih PINUGRĀ, mantra, 3× : OM Śrī Śivāya [nama-], 3×.*

M *Iti PAÑĒBAK SVARA/ b) Ih pa[vè?] gil inèban kuriné (that  
which has found room behind the door?), c) Sañ Kāla, Jagra mamoda (?)/*

d) *OM Bh. Kāla, Bh. Bāyu/ e) AKU añundañ Kāla añundañ Bāyu*

(I invoke), f) *añundañ svara murug (the penetrating voice), g) lwiré péndah*

*svaranKU (like my own voice), h) kadi krèbèk kadi krug (like a flash of*

*lightning and the roar of thunder). i) tēka inah-inuh (immediately deafening*

*and threatening); j) tēka èmpèñ (immediately deaf). k) tan ana viśéṣa*

*sèrèt (There is no force to make the voice break down), l) tan ana viśéṣa*

- e) *riñ liñga idēpakēna S. H. Tuñgal/* Sang Hyang Tuñgal in the penis,  
d) *ri daḍa: Mahādeva/* Mahādeva in the breast,  
e) *pukuh in lidah (, tuñtuñ in tiñal):* S. H. Strong-of-Voice at the base of the tongue, at the tip of the eyes,  
*S. H. Mandi-svara/* S.H. Destroyer-of-Evil in the abdomen  
f) *S. H. Nīlañ-ala, ri vētēñ/* S. H. Mūla-drava at the top...  
g) *S. H. Mūla-drava, riñ tuñtuñ.../* S. H. Mūla-drava at the top...  
h) *S. H. Raja Panulah (cf. 27) riñ sirah/* S. H. Raja Panulah in the head,  
i) *S. H. Anta-viśēṣa; ri tuñtuñ roma.* S. H. Anta-viśēṣa at the tip of the hair.
- H *Tatkala añiḍēp dharma lavan krodha, avya kumēdap, amēñēñ tuñtuñ in grāṇa*  
a) When reflecting on the law eternal and on anger, do not be jumpy (?), remain silent and concentrated.  
b) *Idēp I Ḍalañ Antēban muñguh in liñga/* Believe that D.A. resides in the penis,  
c) *Ḍalañ Jaruman riñ lambé/* D. J. in the lips,  
d) *Ḍalañ Samirana, riñ polpolan* D. S. in one's right big toe,  
*sukunku tēñēñ/*  
e) *Mañku Ḍalañ riñ arēp* the Mañku Ḍalañ in front of one.  
f) *avya méno (méñé?) riñ tēñēñ.* Do not look to the right.
- I *Kēlir pinaka ākāṣa/* The screen functions as the Sky,  
b) *padamaran pinaka Sūrya/* the lamp functions as the Sun,  
c) *pacēk pinaka baluñ/* the vertical support as the bones,  
d) *pañuluñ pinaka vat/ (ot-ot?)/* the wick(?) functions as the sinews;  
e) *gadēboñ pinaka siti/* the banana trunk functions as the Earth,  
f) *gaḡalañ pinaka bahu kiva* the stretchers function as the left and right arm,  
*kalavan tēñēñ/*  
g) *cēpalanya riñ talapakan in pāda.* the foot-hammer is in the sole of the foot.  
h) *Ayva añrēñō ujar voñ lēñ.* Do not listen to what other people are saying;  
i) *gēlēñakēna nrañsuk dharma* concentrate on the penetration of  
*lavan krodha. (cf. H top).* right order and anger.

J Formula of the lamp: b) OM Trimaṇḍala (cf. Su Se), c) amṛta gives essence (?), d) the One God penetrates me, e) penetrates, 3 × .  
f) End of concentration.

K *PRAYER for FAVOUR when BEGINNING*, b) *knocking against the chest*, 3 × : c) Oh Gods, bestow favour upon Your obedient servant.  
d) Goddess S. H. Sarasvatī appear! Bestow favour, 3 × .

- j) *salampah-salakun in sun ri S. H. Tiga-viśēṣa/* In all my dealings with The Trinity,  
k) *in sun anunas panugrá/* I ask for the favour  
l) *tan tētēs kēñēñ Raja Panulah, poma, 3 × .* of invulnerability to Raja Panulah.  
So let it be, 3 × .

L *Another PRAYER for FAVOUR*, 3 × : OM Homage to Śrī Śiva.  
*kēñēñ* (and none to cause it to be tired). m) *OM mantra sandi, śabda sandi* (May mantra and words be strong). n) *YA NA MA ŚI VĀ YA. Sarana mañinañ* (Means: chewing of a betel quid).

N *PAÑHULU n SVARA/* b) *rēhnya mañinañ* (Guide for the voice; means: chewing of a betel quid). c) *S. H. Taya manis niñ svara* (the sweetness of the voice), d) *S. H. Kāma lēvih jāti niñ svara* (*Jatīśvara* = name of a poem), e) *'sin añruñu svaranKU[,] paḍa rēna, tēka rēsēp, 3 × .*

O a) *PAÑIRUT SMARA*, *rèhnya nusat mata*, 3 × / b) *Ataŋya sira Kāma Jaya Kāma Ratih*/ c) *davutèn smara niñ voñ kabèh*/ d) *dèn gava ya mariñ karna sula*/ e) *svaranKU dèn tañisin*/ f) *tēka vēlas dèn pada asih*/ g) *siddhāsih namah svāhā*.

P *Pratéka niñ BABANTĒN*, *di VUSé NVAYANĀ*, *mantra n tavar*/ b) *UM Bhaṭṭāra Guru*/ c) *anēpuñ-tavarin S. H. Riŋgit*, *ilañ sēbēl-kandēl-talētēh*, *poma*, 3 × .

Q *MANTRA n LIS*/ b) *OM PañadēgKU Janur Kuniñ*/ c) *amuṣṭi svāhā*/ d) *pañludan KU kayu tulak kayu sisih*/ e) *pañampvanKU Tirtha Kamaṇḍalu*/ f) *añañudañ daśa mala niñ S. H. Riŋgit*, *poma*, 3 × .

R *MANTRA n DAKSINA*/ b) *UM Bh. Viṣṇu*, *anēñ sasantun* (cf. 50), *anodyanin ulun mapavayañan*/ d) *sakalvir iñ tinañun*/ e) *pūrṇa-jāti tanpa mirudha ya riñ ulun*, *poma*, 3 × .

S *MANTRA n PRAS*/

b) *UM Pras sorohan*/ c) *mulih riñ Śabda-svara*  
 d) *pras pañjēñēñ*/ e) *mulih riñ Bāyu kasuhun*/  
 f) *canañ gantal*/ g) *mulih riñ Hyañ 'Dadara Hyañ 'Dadarī*/  
 h) *tubuñan*/ i) *mulih riñ Bāyu Pramāṇa*/  
 j) *jañkēp DHARMA PAVAYAÑAN*/ k) *mulih riñ avak-śarīra niñ ulun*,  
*poma*, 3 × .

T *Malih PAÑĒMBAK SVARA*, *tanpa sādhana* :

Boñkol in śabda Bhaṭṭāra Brahmā,  
 madhyan iñ śabda Bhaṭṭāra Viṣṇu,  
 pucuk iñ śabda Sañ Hyañ Īsvara,  
 puluñ iñ svara Sañ Hyañ Jagat-nātha,  
 mijil svara marata lañēna jāti, *AM UM MAM*.

U *MANTRA n KAKAYONAN*/ b) *Ataŋya S. H. Jāti-svara*/ c) *S. H. Anuñku Rat*/ d) *dudutēñ voñ kabèh*/ e) *tēka rēsēp*, *tēka rēṇa*/.  
 V *DUK AÑAMĒT VAYANĀ*/ b) *AM UM MAM*, *prajojanam*, *lila śuddha ya namaḥ*.

W *Mantra vus mañkana, rajū AÑINANĀ*/ b) *IDEP aku S. H. Marékha*/ c) *añriŋgit sūkṣma*/ d) *svarañku S. H. Gègèr Miñamata*/ e) *siñ añruñu dèn paḍa vēlas asih*, *tēka kēt*, 3 × .

X *Malih NUSAP DADA*, 3 × / b) *'niki Hyañ Asmara* (ms: *Asvara*)/ c) *undañēñ mānuṣanira kabèh*/ d) *anon iñsun añvayañ riŋgit*/ e) *'siñ andulu tēka nañis*/ f) *tēka rēṇa*, 3 × / g) *asih tan ana pasah[,]*/ h) *siddhi svāhā ya voñ*.

O *EXTRACTOR of LOVE*; *method: wiping of the face*, 3 ×. b) May Kāma Jaya and Kāma Ratih awaken, c) producing desire in the spectators, d) and be led to the shell of the ear. e) May they weep at hearing MY voice, f) may they love ME intensely, g) may I succeed in being loved. Homage and honour.

P *Dealing with the OFFERINGS AFTER the PERFORMANCE*: b) Bh. G., apply tēpuñ tavar to the Rīṅgit, so that all kinds of impurities may vanish. So let it be, 3 ×.

Q *Mantra for the LIS*: cf. VKNAW, NR, 68/4, 1961.

R *MANTRA for the OFFERING called DAKSINA*: UM Bh. V. resides in the offering called sasantun. May he see me when I am performing in whatsoever I do; completely; without teasing me. Let it be so! 3 ×.

S *MANTRA for [the offering called] PRAS*.

- b) May *pras soroḥan* reside in the voice,
- d) May *pras pañjēñēñ* reside in force, the respected,
- f) May the offerings called *canañ gantal* reside in the heavenly musicians and singers,
- h) May *tubuñan* (small offering) reside in Bāyu Pramāṇa,
- j) May the complete DHARMA PAVAYANAN reside in me. May it be so, 3 ×.

T *Another FORTIFIER of the VOICE*; *no means*:

Bhaṭṭāra Brahmā is the base of the voice,  
 Bhaṭṭāra Viṣṇu is the middle of the voice,  
 S. H. Īśvara is the top of the voice,  
 S. H. Jagat-nātha is the lucky star of the voice,  
 so that a voice may be produced that is at one's command and delightful (?)  
 AM UM MAM.

U (KBNWdbk. has the spelling Jātīsvara. c) is only known to me as an ogre in the Eka-Daśa-Rudra ritual) b) Divine Jāti-Svara and c) Anuñku Rat, d) attract the spectators, e) immediately having enjoyment and gratification.

V *WHENTAKING UP THE PUPPETS*: b) AM UM MAM (cf. Ch. 2, 25).

W *After that mantra has been recited, CHEW a QUID*. b) I believe that I am the God Creator, c) performing imperceptibly, d) that my voice is God Stimulator M. e) May whosoever hears me, love me.

X *BRUSHING across the BREAST*, 3 ×, b) May the God of Love (Voice?) now c) convoke all His creatures, d) witnessing how I handle the rīṅgit. e) May the spectators immediately be roused to tears/weeping; f) be immediately gratified, 3 ×, g) loving without reward. h) May there be result . . .

Y *Malih rêhnya NĒBAH DADA*, 3 × / b) OM s. H. TRI-BHUVANA/  
 c) Hyañ Kumāra/ d) mibĕra sira kabĕh/ e) Bhaṭṭārī añruñu/ f) dĕn kadi  
 uluh agatik/ g) lah paḍa rovañé/ h) mañkana añrĕs atiné voñ kabĕh/  
 i) añruñu śabda-svarañku añiduñ kakavin/ j) tĕka kĕrut, 3 × .

Z Iti PIVELAS/ b) OM Kaki Jaran Guyañ/ c) mĕdal Kaki riñ Balé Danti/  
 d) mĕdal ātmā-jivitané Si Anu/ e) aluñguh aku/  
 f) yan ana ātmā-jivitané Si Anu/ g) aluñguh riñ aku/ h) sĕsĕpĕn atiné Si Anu/  
 i) yan ana ātmā-jivitané Si Anu/ j) aluñguh riñ aku/ k) sĕsĕpĕn sukuné Si Anu/  
 l) yan Si Anu/ m) tanpa ari-ari/ n) uyupĕn dagiñé, getihé/  
 o) yan Si Anu/ p) tanpa baga tanpa silit/ q) taḍahĕn kiva-  
 tĕñĕné/  
 r) tĕka vēlas atiné Si Anu/ s) tumus ka jati niñ ulun/  
 t) tĕka lĕñ<sup>2</sup> atiné Si Anu/ u) aniñalin avak-śarirañku/  
 v) pati jlamut atiné Si Anu/ w) aniñalin avak-śarirañku/ x) kĕḍĕp pañucapku.  
 y) *Sarana: viñkah sakin sĕtra, rajah voñ vadu/ z) pĕndĕmakĕna arĕp in babahan.*

Y Another method by *STROKING* the *BREAST* three times : b-d) may all of Thee be flying. e) May Bhaṭṭārī [Umā] listen ! f) May it be as pieces of bamboo striking one another ( ?) g) May the pēndasar be equal ( ?) h) May the spectators in that way be moved i) when listening to the sound of my voice when I am singing kiduñ and kakavin, j) immediately excited.

Z LOVE CHARM: b) OM Lord Jaran Guyaṅ, c) may Thou appear in the Ivory Pavilion.

d) May the soul of X appear, e) and sit with me.

f) When the soul of X g) is sitting with me, h) suck at the liver of X;

i) When the soul of X j) is sitting with me, k) suck at the feet of X;

l) When X m) has had no afterbirth, n) suck at her flesh and blood;

o) When X p) has no vagina and no anus, q) eat her from left to right.

r) May X love me immediately, s) penetrating my real being,

t) May X be immediately enamoured with me, u) when seeing me,

v) lose herself completely, w) when seeing me, x) believe in my words.

y) Means: a potsherd from the graveyard, drawing of a woman; z) to be buried before the entrance of the courtyard of the desired woman.

## CHAPTER 5

### DHARMA PAVAYAÑAN, TEXT L

The L ms contains some 34 out of the 68 items of the standard text of Dh. P. (AGKQ), but it also contains some very long *mantra*, a very detailed enumeration of offerings on behalf of children born in *vara vayan/uku n riŋgit*, several *panrañ* (formula to keep the sky clear) and a detailed prescription for the preparation of Holy Water: none of this is to be found elsewhere. This material is too considerable to allow of its inclusion in the main text: it will be dealt with here.

A The AJI KEMBAÑ found here is given in Ch. 6.

B The manual goes on (1. 13a) with *Krama niñ voñ avētu riñ uku n riŋgit*, the *tumpèk vayan* of No. 66, and the *vëton* of No. 88. The long list of requisites is printed here, but no attempt at translation has been made, because this would be premature. Words have been studied, gestures, transitory though they are, are known to some extent, drawings are now accessible in my 'Religion in Bali' (Brill, Leiden); therefore, the *sarana*, *caru* and *bali/bantën* as I found them must suffice, at least for the time being.

Nihan krama niñ voñ avētu riñ Uku n Riŋgit, yan anuju Sapta-varanya Rëspati Vagé tuvi riñ Šanaiscara Kalivon. Yo pañayvakëna, voñ umëtu riñ dina ika. Anuju riñ dina pavëtunya juga, pinahayu; ayva ñaliyanin dina, nutugañ 3 ×, tëka niñ vëtonya.

Krama niñ sasakapanya, añvanun asagan 2 siki, riñ arëp I Đalañ ñvayañ.

Now follows 1. 16a.

C ITI PAÑUDDHA-MALANAN, voñ mati kamalanan, mvah SALAH PATI/

b) pađa vënañ linukat dé Sañ Amañku Riŋgit/

c) *sūkšmánya*: duk Sañ Ārya Sâdëva kapinta-kasih dénira Bhaṭṭārī Durgā<sup>1)</sup>

d) *sarana* (cf. A): sañku śuddha-mala<sup>2)</sup> uttamanya (yan nora saika, dyun péré vënañ)/

<sup>1)</sup> Cf. Dr. P. V. van Stein Callenfels: 'De Sudamala in de Hindu-Javaansche Kunst', VBG LXVI/1, 1925.

Malih bantĕn in anwayań, magĕnah ri samĭpa niń Sań Amańku Pavayańan, lvir: (cf. notes ad Ch. 2.50).

Dakṣiṇa magĕń 1, gĕńĕp sakrama niń sasantun, sarva buńkulan, arthanya 1725, śuci dandanān, pras 1, jinahnya 225; lis 1, pańĕnĕń 1, canań gantal 1, burat vańi lĕna vańi, gagĕmpolan, roko, rakanya űahńah, gula kĕlapa, byu mas, jinahnya 11. Bańjotan akĕlan, pĕńcok-kacań, ulamnya taluh bukasĕm, jaja kukus maunti, byu mas, jinahnya 11, tatabvan jańkĕp.

Bantĕn riń asaganĕ asiki, cĕlĕń rĕcah 1, kadi gayah, binĕńcah vinańun urip, matiti-mahmah mastakanya, maksih mabuńkulan, mvah tańgun sukunya tĕka niń puca[k]nya, mańdĕ kari marĕka, gĕńĕp saprakāra niń gayah, kadi lagi <sup>2</sup>.

Guliń bavi 1, pańiriń guliń mamri 1, pambugbug gayah tumpĕń 35 buńkul; syap 35 siki.

Tađah 1, Babāńkit 1, Sasayut-aguń 1, Pula-gĕmbal 1, Sĕkar-taman 1, Klĕpikan 1, Ibu-sugih 1, Pras-magĕń 1, Pańĕnĕń 1, Sorohan a-soroh, Cucupan antiga niń itik 9 siki, mavadah pańjań śuci a-dandanān.

Malih asaganĕ sikiyān, carunya lvirĕ:

Puńjuń putih a-pajĕg, maulam bavi a-jujon, mvah nasi 2 tandiń, maulam bavi 2 bayuh. Dakṣiṇa magĕń 1, buńkulan gĕńĕp sarva patpat sami, ayva anurāni, tĕka niń biĵa-ratusnya, mvāń tatabvan jańkĕp.

Mvah sasayut Prāyaścitta a-soroh, dadi 4 dulań. Sasayut kala-mampĕh 1, sas. kala-simpań 1, sas. lara-malaradan 1, sas. Śiva sampūrṇa. 1, makādi sas. pańambĕyan 1, pańĕnĕń 1, mvah pańulapan kadi krama a-soroh.

Malih sĕgĕhan aguń ańyu, samlĕhan 1.

Malih riń pasĕban, mavańun taratag 1, carunya nasi apańkon űa, apajĕg, ivaknya cĕntĕn rińancana akavis, űa., ĕbat bavi ajujon.

Mvah nasi 2 tandiń, bĕnya bavi dvań tandiń, dakṣiṇa parikrama 1, tatabvan jańkĕp, bańjotan agĕńĕpa, sĕgĕhan parikrama, canań atandiń.

Mańkana carunya, inastuńkāra dĕ Sań Amańku Đalań, űa Jĕro Đalań.

Mvah tađah caru kabĕh, vĕnań kalap dĕ Jĕro Đalań.

Ginavĕ caru riń margi <sup>2</sup>, sa-dalan <sup>2</sup> kań linakvan, vusnyāringit.

C CLEANSING of IMPURITY: for people who were unclean at death, or those who met with a 'wrong' death.

b) Both categories may be exorcized by the Enlightened Đalań.

c) The deeper sense: when Bhaṭṭāri Durgā <sup>1</sup>) pleaded that Ārya Sādĕva [should be given to her].

d) Requirements (cf. A): a 'śuddha-mala' beaker <sup>2</sup>) is the best (if not available, an earthenware pot will do);

<sup>2</sup>) Joh. Scholte: 'De Slamĕtan Entas<sup>2</sup> der Tenggereezen en de Memukur-Ceremonie op Bali', pp. 47-86 in 'Handelingen v. h. Eerste Congres voor de Taal-, Land- en Volkenkunde van Java', Weltevreden 1921; figure opposite p. 69; Dr. W. F. Stutterheim, 'Cultuurgeschiedenis van Java in beeld', Java-Instituut/Kolff, Weltevreden 1926, p. 108. Photograph in my 'Religion in Bali', Brill, Leiden, 1973.

e) samsam vija kuniñ/ f) sēkar 11 varṇa, makādinya sēkar tuñjun/  
 g) padma busuñ/ h) dakṣiṇa agēñ 1/ i) śuci asoroh/ j) guliñ babañkit/  
 k) saha pras lis/ l) pañémbénya cavan sūtra/ m) maka-artha niñ dakṣiṇanya :  
 4175/ n) asēp mēñan/ o) canañ gantal/ p) burat vañi lēñō vañi/  
 q) *mapañruhun dēniñ AJI KEMBAÑ*; vus mañkana, iti *MANTRANYA*.

D This introduction is followed (16b) by the following AKU-formula (cf. Ch. 8):

a) Pukulun Kaki Kabuyutan, IÑSUN añjaluk Dharma Viśéṣa riñ avak-śarīra n KU/

b) AKU Viśéṣa Śakti, luhur tan kaluhuran/

c) AKU pañavak Sañ Hyañ Dharma Viśéṣa, duk tan ana paran-paran/

d) AKU Sañ Hyañ Viśéṣa Śakti, AKU aṅgavé tāḍana/

e) AKU [Sañ] Hyañ Prajāpati/

f) tan tētēs AKU dēniñ tampak-palu niñ apaṅdé/

g) sakvèh iñ sara tiḡṣṇa tan tumama riñ avak-śarīra n KU/

h) AKU Sañ Hyañ Dharma Viśéṣa Śakti/

i) AKU tan kēnēñ kasampahan kavuñkulan/

j) aṅadēg AKU sakēñ daśa ākāśa/

k) Hyañ Dévatā Bhaṭṭāra Bhaṭṭārī, Pitara-Pitarī, piṭṭ-pūja n ta sva-gotra, paḍa asih lulut riñ AKU/

l) apan AKU Sañ Hyañ Dharma Viśéṣa Śakti/

m) Duk tumurun AKU riñ 'Mṛtya-paḍa, aṅadēg AKU riñ Ibu Pṛthivī, sakvèh iñ Bhaṭṭāra, Daitya, Dānava, Piśāca, Rākṣasa, Durgā, Yakṣa, Kāla, Dēñēñ, Sampulun, Pamali, sarva ahēñ sarva aṅkēr, kañ sānak kirañ suraṅ kabèh, paḍa asih lulut, paḍa nēmbah, paḍa nuñkul, paḍa sumēna riñ AKU/

n) apan AKU Sari niñ Dharma Viśéṣa; sakvèh iñ sasamanta paḍa kasoran dé n KU, sivi sayāmēdi-mēdi/

o) apan AKU Viśéṣa-Śakti: aṅlēbur, aṅlukat(a), amupug, amunah, sakvèh iñ pāpa-kléśa, mvañ sakvèh iñ lara-vighna, sēbēl kandēl, salviran iñ sañkala, aṅlukat(a) ujar ala ipēñ ala, vastu pūrṇa-jāti valuy(a) jāti/

p) malanya buyan siñ akumiñ, tuju-rumpuh, téjog tiñjik timpañ tajus/

q) blañ korēñ korēs katvek, kitiñ-kutuñ surad-sudat, békak pērut, kupiñ pēgat/

r) bluh basur purusé tutuk bulo, kiva kēpēk, jēñkēl tubug/

s) tan kavaśa lumaku, bēkuñ lēsēr, cabol dasih, uñkuk [b]juta borañ boñes/

e) samsam with yellow rice grains, f) petals of 11 different colours, especially of the lotus; g) a plaited lotus made of strips of palm leaf, h) one large dakṣiṇa offering;

i) one 'pure' offering [for the Gods]; j); k); l) the wick, in a drinking cup(?); m) with 4175 coins as the dakṣiṇa; n) benzoin as an aromatic; o) the offering made of palm leaf strips; p) fragrant powder, fragrant oil. q) Introduced by the AJI KĒMBAÑ, after the following mantra:

The attempt at translation runs as follows:

I am Thy servant, O Grandfather of the Sanctuary. I invoke DHARMA VIŚÉṢA in my own body.

- b) I am Viśéṣa Śakti, so elevated that I cannot be surpassed;
- c) I embody Sañ Hyañ Dharma Viśéṣa since the days when there were no paths to go on (days of chaos);
- d) I am Sañ Hyañ Viśéṣa Śakti; I work . . . . .
- e) I am [Sañ?] Hyañ Prajāpati;
- f) I cannot be touched by the smith's hammer;
- g) none of the sharpened arrows can penetrate MY body.
- h) I am Sañ Hyañ Dharma Viśéṣa Śakti,
- i) it is impossible for ME to be discarded as worthless material, or to be surpassed.
- j) I stand in the Centre of the Ten Directions (the usual eight plus the zenith and nadir).
- k) May Gods and Goddesses, the manes of all the tribes of the dead, love ME with tenderness,
- l) for I am Sañ Hyañ Dharma Viśéṣa Śakti.
- m) When I descend to the Middle World, and stand on Mother Earth, may all kinds of earth spirits of a doubtful and malevolent nature . . . . . love ME with tenderness, worship ME, prostrate themselves before ME, look upwards to (?) ME,
- n) for I am the Essence of Dharma Viśéṣa. May all your similars be conquered by ME, serve ME and fear ME,
- o) for I am Viśéṣa Śakti, obliterating, annihilating, destroying, exorcizing all sorrows and afflictions, all suffering and obstacles, impurities and all kinds of misfortunes, exorcizing evil words and evil dreams, so that the perfect state of coming into existence will be restored;
- p) the evil of being . . . . ., of creaking and stiff joints, of hobbling, of lameness, of a halting walk, of mindlessness,
- q) of suffering from skin diseases, of having deformed fingers, of squinting, of having a square body, of deafness;
- r) of having deformed sexual organs, . . . . ., of being misshapen, of having a skin like an elephant's hide;
- s) of the inability to walk, . . . . ., of a bent posture, of suffering with the eyes,

- t) bidëg bisu udug édan, lara ati, lara tanpa sañkan/  
 u) sakvèhé paða kalukat kapupug déné pinakañhulun, dañða sa-  
 upadrava/  
 v) saha catur-vināśa, paða kapupug kapūrṇa, dénira Sañ Hyañ  
 Dharma Viśéśa/  
 w) tan kaviséśan, matēmahan valuya jāti, muliha mahēniñ, mariñ  
 sañ inupakāra/  
 x) OM avighnam astu, tat astu astu/  
 y) OM dirghāyur astu, tat astu astu/  
 z) OM svaham astu, tat astu astu, AM UM MAM, OM namo Rudrāya  
 nama Śivāya.

E This is followed (18b) by:

- Mvah* [PAÑUDDHA-MALANAN], *mantra*/ b) OM kalukatan in ātmā  
 jīvitane Si Anu/  
 c) apan ātmānira katañkēb dé niñ Ibu Pṛthivi/ d) luñhā sakiñ Ibu Bh. Pṛthivi/  
 e) Bh. Íśvara añlukata/ f) Bh. Mahéśvara añlukata/ g) Bh. Brahmā añlukata <sup>4)</sup>  
 h) Bh. Rudra añlukata/ i) Bh. Mahādéva añlukata/ j) Bh. Śaṅkara añlukata /  
 k) Bh. Viṣṇu añlukata/ l) Bh. Śambhu añlukata/ m) Bh. Śiva añlukata /  
 n) Bh. Sūrya añlukata/  
 o) kalukat déniñ pūrṇa jāti, valuya jāti, mulih mahēniñ mariñ sañ inupakāra/  
 p) OM pāpa śuddha, lara-vighna śuddha, hēniñ avak ātmāné Si Anu/  
 q) OM Samadaya samadaya ka ga na adulur 'Ditya, añruvata daśa-mala/  
 r) mala nin jadma kēñē[n] śapa niñ déva, mvañ mānuśa viśéśa, pāpa-viśuddha/  
 s) AM UM MAM, OM Śrīyavé namu nama svāhā.

F Muvah [PAÑUDDHA-MALANAN, l. 19a], *mantra*: OM, *Agni Anlayan*,  
 etc. Ch. 7.

G The following *mantra* (21a) are used daily by the padanda Śiva:  
*Mvah* salviran in pañlukatan (21a), vēnañ mapamuput dé niñ iki: śloka.

And all rituals/*mantra* of exorcism can be completed with the following  
 śloka:

- a) OM Āyur-vṛddhi yaśo-vṛddhiḥ (SAPTA-VṚDDHI; cf. Su Se p. 98,  
 Yc 10–11)  
 b) OM Yāvan Mérau sthito Dévaḥ, yāvad Gaṅgā mahītalé (Su Se  
 p. 98, Yc 13–14)  
 c) OM Dirghāyur astu tathāstu (Su Se p. 98, Yc 15–19). Puput.

H Iki PAÑLAÑKARAN VAYAN, PAÑACAH PARVA. This consists of some sixty  
 rather stereotyped words taken from the beginning of a performance,  
 which are followed by a *śruti* reminiscent of a sprinkling formula directed  
 to Íśvara and Brahmā.

<sup>4)</sup> E g) At some stage of recopying, presumably, Bhaṭṭāra Brahmā has passed  
 into oblivion. Noteworthy is the No. 10, Sūrya, in n.

t) of defects of speech, of being dumb, weak-minded, sorrowful, of sufferings of unknown origin.

u) May they all be exorcized and destroyed by ME, the effects of punishments and calamities.

v) and the 'Four Destroyers'<sup>3)</sup>. May all be completely obliterated by Sañ Hyañ Dharma Viśéṣa,

w) be without trace, and the subject of the ritual be reborn in a perfect state and be restored to pureness.

x) May there be no hindrance; may it be so!

y) May there be long life; may it be so!

z) May there be well-being (?) may it be so! AM UM MAM, OM homage to Rudra, homage to Śiva,

E The translation runs as follows:

Once again, CLEANSING of IMPURITY; ma: b) may the soul and life of N be purified, c) for his soul is embraced by Mother Earth; d) [now] it escapes from Goddess Mother Earth.

e) May Bh. Ívara cleanse, f) may Bh. Mahésvara cleanse, g) may Bh. Brahmā cleanse, h) May Bh. Rudra cleanse, i) may Bh. Mahādéva cleanse, j) may Bh. Śaṅkara cleanse, k) May Bh. Viṣṇu cleanse, l) may Bh. Śambhu cleanse, m) may Bh. Śiva cleanse, n) May Bh. Sūrya cleanse;

o) cleansed by . . . . ., restored to a perfect state as at birth, pure again . . . . .

p) OM May it be cleansed of sorrow, of illness, of hindrances; the body and soul of N. become pure.

q) OM all . . . . . all . . . . . together with the Sun, exorcize the ten defilements,

r) the evils that beset man cursed by a God or by a prominent person; cleansed of impurity.

s) AM UM MAM, OM homage and honour to Śrī.

I The treatise ends with seven different PANRAÑ, i.e. mantra to procure a clear sky. The ability to procure good weather is not confined to the *amañku dalañ*; in fact, a *dukuh* priest in a village in the hills above Karang Asēm once made it for me. This topic will be dealt with in A 8, Ch. 8.

<sup>3)</sup> S. H. KRĀ-KUNDA-VIJAYA, K 738, LOr 9434, Pi II 563, 1. 1b, mantra: OM AM MAM, iḍēp AKU añaṅgo catur-vināśa-sari, añēmpuran AKU jagat kabèh, maluñguh AKU riñ sūrya vahu mijil, etc.

OM AM MAM. Be aware of using the Four Destroyers; I destroy the whole world; I reside in the Sun; as soon as I appear . . .

CHAPTER 6

THE MANTRA AJI KĒMBAN

This mantra is not only found in the DHARMA PAVAYAÑAN mss. LMO and in a small ms out of context, but is also accessible in print, using Balinese script, in KIDUN YAJÑA, Bhuvana Sarasvati, Denpasar, i Śaka 1883 (A.D. 1961). The printed version is considerably longer, but lends itself to common printing with the shorter versions.

The AJI KEMBAN consists of: 1. Introduction, which deals with the requirements, *srana/sādhana*, and offerings, *bantĕn* (only in the Dh. P. mss); 2. *Saha/sĕhō*, a considerable number of octosyllabic lines, dealing with the officiant, the offering, *kāla* (time) and *dĕsa* (direction of the compass), the results of uttering the mantra and bringing the offerings; 3. finally two mantra directed towards Tri-Puruṣa, Brahmā-Viṣṇu-Īśvara.

The parts 1 and 3 are not found in the KIDUN YAJÑA, which merely consists of the lines 1-56 and 61-74 under the heading *Ri kāla nĕsĕn śava* (when cremating a body), pp. 47-50, and 75-146 under the heading AJI KEMBAN, pp. 50-53. On the other hand, the Dh. P. mss do not have the lines 7-48, 61-74 nor the enlargements 79-82, 87-90, 95-98, 103-106, 111-114, 119-122, 127-30, 135-38, 143-46.

In my presentation of this text, part 1 has been suppressed as being dispensable; in 2 the translation is as a rule side by side with the text.

1 Sañ atapa śakti bhakti (cf. 74),	Penance gives power, devotion,
2 asthiti pūrva samskāra (?),	abode in East, ritual care (?),
3 yan mati yan murip manih,	when dead and also when reborn,
4 viśeṣa sirĕn bhuvana.	powerful is he in the world.
5 Putih Timur abañ Vĕtan (?),	White is East, Orient is red (?),
6 rahina tatas apadañ,	the day begins in all brightness,
7 titis niñ jaya kamantyan,	rebirth of extreme victory (?),
8 mapagĕh (ta) samādhinira.	the concentration is steadfast.
9 Ņhulun añadĕg riñ natar,	I am standing in the courtyard.
10 Kāma-jaya cinittanya,	he thinks about Kāma-jaya,
11 sañ atuñgu paravĕyan,	he who waits . . . . .
12 mavuñu pakarab-karab,	awakening . . . . .
13 ilañan iñ daśa-mala,	loss of the ten impurities,
14 amĕtañ Gaṅgā aśuci.	by striving to the pure Ganges,
15 panuñgĕl rvan iñ vandhira,	. . . . . leaves of <i>waringin</i> ,
16 pinaka lĕn prĕnahira.	belonging to another place (?).
17 Yan sampun sira arahup,	Once one has moistened his face,
18 isi nikañ kuñdi manik,	from the bejewelled vessel,
19 anūt mārĕga kita mulih,	follow the way and return home.
20 Yan sira tĕka riñ umah,	When then you have arrived at home,
21 tutugakĕn samādhinta,	complete there your concentration,
22 sapañruvat śariranta,	entire <i>ruvat</i> for your person,
23 isĕni kañ pañasĕpan,	give its contents to the brazier,

- 24 kuṇḍa kumutug samiddhanya. and give fuel to the firepit.  
 25 Vavaṇēnan dadi tēmbaga, Perfumes and scents change into bronze,  
 26 rurubé kañ dadi ḅmas, a winding sheet turns into gold,  
 27 arēṇé kañ dadi vēsi, the charcoal then becomes iron,  
 28 avuné kañ dadi slaka, the ashes are changed to silver.  
 29 kukusé kañ dadi mégha, the fumes are turned into clouds,  
 30 yèh iku man[d]jadi ujan, the water is becoming rain,  
 31 tumiba riñ mṛtya-pāda, it falls into the human world,  
 32 yèn iku dadi amṛta. potion of immortality.  
 33 Kukusé Sañ Hyañ Ísvara, The fumes, that is Hyañ Isvara,  
 34 lalatu: Hyañ Mahésvara, the sparks, that is Mahésvara,  
 35 vavaṇēn: Bhaṭṭāra Brahmā, the scent is Bhaṭṭāra Brahmā,  
 36 kamaligi: Bhaṭṭāra Rudra, the kamaligi: Hyañ Rudra,  
 37 rurubé: Hyañ Mahā-déva, the winding sheet: Mahā-déva,  
 38 avuné: Sañ Hyañ Ísvara, the ashes: Sañ Hyañ Ísvara,  
 39 arēṇé: Bhaṭṭāra Viṣṇu, the charcoal: Bhaṭṭāra Viṣṇu,  
 40 avuné: Bhaṭṭāra Śambhu. the ashes: Bhaṭṭāra Śambhu.  
 41 Riñ kuṇḍa: Bhaṭṭāra Śiva, In the firepit: Sañ Hyañ Śiva,  
 42 sārī niñ kukus: Hyañ Guru, essence of fumes: Sañ Hyañ Guru,  
 43 pañlēburan daśa-mala, undoing ten impurities,  
 44 lara roga vināśa ya, end of sickness and illness,  
 45 pūrṇa jāti su-nirmala, one if freed of impurity,  
 46 luput mariñ pāpa n'raka, escaping from evil and hell,  
 47 sādhyā mañgih svarga luvih, aiming at the heaven supreme,  
 48 satya brata mañarcana, by worshipping in faithful vow.
- 49 Yan MANIS, marēp ANĒTAN, 50 astuti Bhaṭṭār' ÉŚVARA,  
 51 Yan PAHIÑ, marēp ANIDUL, 52 astuti Bhaṭṭāra BRAHMA,  
 53 Yan PON, maiēp [in] ANULON, 54 astuti Hyañ MAHA-DÉVA,  
 55 Yan VAGÉ, marēp ANALOR, 56 astuti Bhaṭṭāra VISNU,  
 57 KALIVON marēp in TEÑAH, 58 astuti Bhaṭṭāra ŚIVA,  
 59 Vus puput tañ pañca-vara, 60 umuñguh anēñ śarīra.
- 49 MANIS - EASTWARD direct thyself, direct thy praise to ÍŚVARA;  
 51 PAHIÑ - SOUTHWARD direct thyself, direct thy praise to Hyañ BRAHMA,  
 53 on PON - WESTWARD direct thyself, send thy praise to MAHA-DÉVA;  
 55 VAGÉ - NORTHWARD direct thyself, direct thy praise to Hyañ VISNU,  
 57 KLIVON - the CENTRE direct thee, direct thy praise to Hyañ ŚIVA,  
 59 The five-day week is now complete, residing in one's own body.
- 61 Anadēg anēka-pāda, He is there standing on one foot.  
 62 rēgēp ikañ pañcēndriya, while mastering the five senses,  
 63 séla tatakēp in kēmbañ, the closing rocks are now opened,  
 64 salvir in kēmbañ kañin, all kinds of open flowers East (?),  
 65 sinrañ sakēñ avak in vvañ, challenged by other people,  
 66 mrēbak arum gandhanira, their odour fragrant, sweet-smelling.  
 67 Bhaṭṭāra Śiva pinūjā, Bhaṭṭāra Śiva is worshipped,  
 68 tēlēñ in Gaṅgā nirmala, deep in the pure river Ganges,  
 69 anūta vatēk dévatā, one should follow all the godheads,  
 70 kañ pinūjā riñ mānuṣa, which are worshipped by mankind,  
 71 marēñ sira (?) prēnahira, their abode is. . . . .  
 72 pinūjā rahina vēñi, they are worshipped day and night,  
 73 avurān tañ kadévatan, . . . . the abode of the Gods,  
 74 pañucapku śakti bhakti (cf. 1) power, devotion are my words.  
 75 Ri PURVA tuñjuñé PUTIH, In the EAST, the lotus is WHITE,

76 Hyañ ISVARA dévatānya,	the Godhead here is ISVARA,
77 riñ PUPUSUH prēnahira,	His abode is in the LIVER,
78 aliñgih sira kalihan.	there He resides, Husband and Spouse,
79 pantès ta kēmbané PETAK,	The flower should be a WHITE one,
80 ri témbé lamun dumadi,	in future when one is reborn,
81 suka sugih tur rahayu,	one will be handsome, happy, rich,
82 dāna punya sthiti bhakti.	giving, with merit, ever pious.

The eight lines 75–82 are repeated eight times, with variation of the four key words; this clockwise enumeration is summarized as follows:

75– 82	pūrva	Iśvara	putih/ pētak.	pupusuh	E	white	liver;
83– 90	'gnéya	Mahésora	dadu	paparu	SE	pink	lungs;
91– 98	dakṣiṇa	Brahmā	mirah	ati	S	red	heart;
99–106	nairṛti	Rudra	jiñga	usus [guñ]	SW	orange	large intestine;
107–114	paścima	Mahādéva	jēnar	uñsilan	W	yellow	kidneys;
115–122	vāyavya	Śaṅkara	vilis	limpa	NW	darkish	spleen;
123–130	uttara	Viṣṇu	irēñ	ampru	N	black	bile;
131–138	aiśānya	Śambhu	biru	inēban	NE	blue	heart (?);
139–146	tēnah	Śiva	mañca- varṇa	tumpuk iñ ati	C	many- hued	top of the heart.

The benedictions for next reincarnation, as found in 81–82 show the following variations:

89 vidagdha sira riñ niti,	well-instructed in the ethics,
90 subhaga sirēñ bhuvana.	receiving one's share in the world.
97 sampūrṇa tur dirghāyusa,	completing one's age, long of life,
98 prajñan mariñ tattva aji.	able in writings of essence.
105 Dharma sira tur suśila,	He be just and of good conduct,
106 janānurāga riñ bhūmi.	well-beloved on the earth.
113 tur sira śūra ri raṇa,	He be a hero in battle,
114 prajurit vatēk añaji,	warrior in all he studies.
121 tēlēb iñ tapa-brata,	Deep he may be in all his vows,
122 gorava satya riñ buddhi.	earnest and faithful in his mind.
129 sudhira śuci-lakṣaṇa	Courageous and pure in his deeds,
130 surūpa lan sādhu-jāti.	good-looking, wise and of good birth.

3a. MANTRA: Pukulun Sañ Hyañ Tri-Puruṣa, mānuṣanda añlukata, éka-mala, dvi-mala, tri-mala, catur-mala, pañca-mala, sandi- (read: ṣaṣṭhi) mala, sapta-mala, [aṣṭa-mala], navamī-mala, daśa-mala; kabèh sama kalukat déniñ Sañ Hyañ Tri-Puruṣa.

OM śuddha vari vastu, tat astu astu, ya namah svāhā. TELAS.

3b. Mvah MANTRA: OM Sañ Hyañ Tri-Puruṣa, añlukatana pomahan salah piṭa, mvah pāpa ka jēntaka, udug édan buyan sañar, timpañ tiñjik boñol bēñēl bēsēr, manju kumiñ, bēga bisu, kolok, mvañ sakvēh iñ daśa-mala, ika paḍa kalukat dénira Sañ Hyañ Tri-Puruṣa.

OM AM UM MAM.

*Ikañ upakāra kabèh, vēnan kalap buñkah tēkēñ arthanya.*

137 paripūrṇa śānta-dharma,	He be completely calm and just,
138 siddha-siddhi sih in varga,	may have results and love his kin.
145 guṇ prabhāva sulakṣaṇa,	His might be great, his deeds well done,
146 satya-brata tapa samādhi.	firm be his vow and concentration.
147 Vus puput tañ AJI KEMBAÑ/	Complete is the AJI KEMBAÑ,
148 Svarga vañi nikañ gandha/	Heaven is now perfumed with scent,
149 Jēbad kasturi dhūpanya/	jēbad, kasturi, frankincense,
150 Ras mavon lavan gulgula/	fragrant <i>ēras</i> (?) and <i>gulgula</i> .
151 Mrik sum(i)rik gandha niñ kukus/	Fragrant the odour of the smoke,
152 Kukusé tumékēñ tavañ/	the smoke that ascends to the sky.
153 Sinusupakēñ riñ svarga/	When it has diffused through Heaven
154 Sakvēhan in (vatēk) Dévatā/	the whole multitude of the Gods
155 Tu[mu]run riñ Madhya-pāda/	then to the Middle World descend,
156 Amava kañ Tirtha 'Mrta/	taking with them Holy Water
157 Kundi mañik anaḍahnya/	in a jewelled phial enclosed,
158 Tinimpa déniñ Hyañ Śiva/	by Śiva borne, on both His hands.
159 Sañ aturu riñ pasarēn/	He who is sleeping on his mat
160 Ahuñu akērab-kērab/	awakens . . . .
161 Ulun aṇadēg riñ natar/	I am standing in the courtyard
162 Amēt[v]akēñ Gaṅgā śuci/	producing Gaṅgā the Holy(?),
163 Amuṅgēl rvan in vandira/	tearing off the wariñin leaves,
164 Pinaka-lēpahanira/	folded in two, that they may hold
165 Aśuci toya nirmala/	the Holy Water, free of stain,
166 Pinaka śuciyanira/	to be used for an ablution.
167 Vus adyus in Tēlaga Vaja/	Bathe once in the Tlaga Oja
168 Ilañ [in] mala-pātaka/	and stains and sins then disappear,
169 Ipēn ala ujar ala/	the evil dreams and evil words,
170 Tulah sarik ila-ila/	invoked evil, curses and spells,
171 Tuju tēluh tarañjana/	all evil, pain and sorcery,
172 Vus pūrṇa jāti nirmala/	exorcized; stainless, as at birth.
173 Sakvēhan in pāpa klésa/	Let all evils, pains and sorrows
174 Siratin tirtha [a]mrta/	with Holy Water be sprinkled.
175 Linukat déniñ Hyañ Śiva/	Exorcized by the God Śiva
176 Sakvēh in pātaka Déva/	be all the sins against the Gods,
177 Mvañ upata niñ Bapa-Ibu/	curse of father and of mother,
178 Upata niñ Kaki-Nini/	the curses of the grandparents;
179 Upata niñ Bhujāṅgarsi(va)/	curse of Rṣi Bhujāṅga,
180 Vus kalukat jāti pūrṇa.	be exorcized; pure as at birth.

3a. MANTRA: I am Thy servant, Threefold God/ Exorcize impurity from me, 2-, 3-, 4-, 5-, 6-, 7-, 8-, 9-, 10-fold. May all of them be exorcized by the Threefold God!

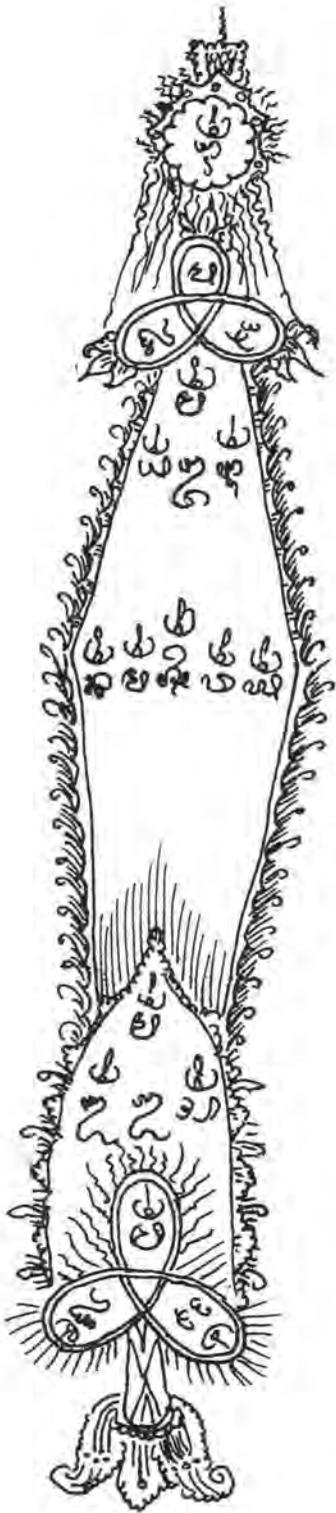
OM May there be pure water. Homage. END.

3b. Another MANTRA: OM Threefold God, exorcize the house with its base on a bad site and the people who are miserable, wretched, stupid, possessed, sick, short-sighted; those who limp and are lame, deaf, pock-marked, incontinent; those who stutter and stammer, who are dumb, who suffer from the ten defilements. May all these be exorcized by the Threefold God.

OM AM UM MAM.

*The (P)amanku Dalañ is entitled to take all the requisites, the basic things as well as the money.*





## CHAPTER 7

### DHARMA PAVAYAÑAN: THE MANTRA AGNI AÑLAYAÑ

The documentation for this five-fold formula is very satisfactory. The most recent copy originates from Ida Bagus Kompyang, Griya Pasėkan, Tabanan, who is one of the numerous brahman *amañku đalañ*. He includes it in his version of the DHARMA PAVAYAÑAN, my L; at another time, he gives it as a constituent of his preparation of *tirtha pañlukatan pañuddhamalan voñ mati kamalan (mava mala mivah salah pati)*, water for exorcism, cleansing of impurities for the dead who were impure or who died a 'wrong death'.

Shortly before the Second World War, the Library Foundation in Singaraja, then the Kirtya Liefrinck-Van der Tuuk, now the Gedong Kirtya, received a *Lampahan Vayañ*, the SAPUH LÈGÈR, from a non-brahman '*mañku đalañ* of Ubud (Gianjar). Its number is 2244, my K version; this ms too contains this mantra.

AGNI AÑLAYAÑ is also found in SASAYUT in VOÑ AGRIN, Offerings on behalf of the Sick, K 1916, LOr 10.020, 11. 5a-6b, It originates from Singaraja (Bulèlèng), and is my N.

The oldest version is perhaps that found in the PUJA PITR, Worship of the Dead, which was composed by a famous *padanda*, the aged Sañ Gėđė Madė Sidėmėñ of Griya Dlodpėkėñ, Intaran, Sanur (Badung). During my research in Bali in 1966-67 I was allowed to make a copy of this work: it is my M version.

I also found the AGNI AÑLAYAÑ in PAÑLUKATAN, a collection of Formulas for Exorcism, K. 1057, LOr 9602, originating from Tañgu Wisya kėcamatan Bañjar, kabupatėn Bulèlèng. And it is also included in (USADA) VISNU-JAPA/KAPUTUSAN S. H. VISNU-JAPA, K. 94, LOr 9139, originating from Dėnpasar, which is a collection of formulas bestowed by Bh. Vişnu on Bhagavān Kāsyapa for the neutralizing of poison and for curing illnesses. I also acquired a copy from the Padanda Gėđė Madė Singharsa of Griya Gėđė, Panarukan (Tabanan), who was kind enough to give me one.

The differences between the versions are not of consequence, but, on the other hand, they are not negligible. As to the purpose of the AGNI AÑLAYAÑ: the brahman *amañku đalañ* of Tabanan uses it after a performance of the shadow play and during the preparation of water for exorcizing the spirits of those who died in difficult circumstances. The non-brahman *amañku đalañ* of Ubud uses it at a cremation, as well as for the post-cremation *narorasin* and *mamukur*. The padanda of Sanur uses it during *nulapin*, the evocation, in the graveyard, of the spirit of a dead person

and the bringing of it home in a cortège. The padanda of Sibang Kaja has it included in his ritual for the Eka-Daśa-Rudra, which is celebrated in Bēsakih only once in a lifetime, or even in a century. The N ms deals with offerings for the sick; K 94 states briefly that AGNI AÑLAYAÑ burns away all illnesses and impediments; K 1916 prescribes the use of the formula for the benefit of *voñ kamalan*, those afflicted with impurity.

*Requirements* are either omitted in the mss at my disposal or are very simple (apart from the mnemotechnic side). K 94/42a mentions fresh water in an earthenware pot and a *sasantun pirak* 1600, which may be meant as an offering called *sasantun* for the Gods, and a fee for the reciter, to be paid in silver (perhaps about a Dutch 'ryksdaalder', 2½ guilders), and some thirty or forty halves of coconuts filled with grains of rice.

L is our only source for a rubric directing the officiating priest to accompany his recitation by the taking to hand of white, red, yellow, dark- and multi-coloured petals, in accordance with the formula. At the end of the formula for each petal, he drops it into the beaker containing the water that he is in the course of transsubstantiating from fresh water into *toya pañlukatan*. L is, moreover, the only one which uses Sa-Ba-Ta-A-I, Na-Ma-Ši-Vā-Ya for the conclusion of its first formula. L is also the only one to ignore the initial line *sakalañan urubira*, which it does five times, but it does use once *saka kalañan urubira*. Finally, in the next line, L has consistently *mijil sira* instead of *mijil dénira*.

The first of the five formulas runs as follows:

a) OM AGNI<sup>1</sup> AÑLAYAÑ<sup>2</sup> murub sakēñ<sup>3</sup> Vétan, sakalañan urubira; mijil dénira Bhaṭṭāra ISVARA, añlukata<sup>4</sup> ujar kadukaduhun<sup>5</sup>, kapalisah, añadakakēñ tan ana, añliñok sasamanya<sup>6</sup> tumuvuh<sup>7</sup>, AGNI<sup>1</sup> AÑLAYAÑ<sup>2</sup> ñgon<sup>8</sup> in ulun, asalaha<sup>9</sup> mala (M ins. pāpa) pātaka niñ<sup>10</sup> jadma<sup>11</sup> mānuṣa<sup>11</sup> kabèh; vastu<sup>11</sup> siddhi<sup>11</sup> pūja<sup>11</sup> niñ<sup>11</sup> ulun<sup>11</sup>; OM Śrī ya vai namo<sup>12</sup> namah svāhā.

1) K *Agni*, LMN *Gni*. 2) N *Layañ*. 3) *sakēñ* 10 ×, *Saka* 18 ×. 4) K *añlukat*; *añlukata* 25 ×. 5) K *kaduhika*, MN *kadukaduhun*, L *-uyun* and *-vuyun*; the meaning may be: words that one does not regret [having uttered], those one does regret [to a certain extent] and those one regrets deeply. 6) K *sama*, N *rin sama*<sup>2</sup> *né*, M *bā-samané* (using the petrified *bā*- known from *bā-dēlod*, *bā-danin*, *bā-daja*, *bā-daiuh*, *bā-satēnah*, *bā\*tavan* → *bādavan*). 7) om. L. 8) *ñgonan* 8 ×, *ñgon* 17 ×. 9) N *añalahañ*, *añgēsēñ* *añlukata*. 10) K *nira*, M *né*. 11) Om. M. 12) K *nama*, LMN *namu*.

Translation: The FLOATING FIRE shines in a halo from the EAST evoking Bhaṭṭāra Īśvara. May he exorcize words unregretted, slightly regretted and deeply regretted, tale-telling and the injuring of fellow creatures. The FLOATING FIRE is my abode, removing all impurities and the transgressions of all mankind. May my worship lead to fulfilment. Homage and honour to Śrī.

b) The final third part of the formula remains unchanged in the following four repetitions; the middle part is, however, completely different in respect of the directions, E, S, W, N, Centre and the Gods residing there.

b) BRAHMA añlukata voñ añental (*LM add the explicative ambégal*), an-dura<sup>2</sup> sādhu, anēṇḍa voñ tanpa doṣa, amatèni voñ tanpa doṣa (*LN om.*), anuduk (*LN om.*), anumbak (*LN add the explicative anuvak*), anulup, amaliñ (*L om.*), ambahak, anumpuñ (*M om.*) (*N adds anjabuñ, voñ a-mati<sup>2</sup> sama tumuvuh, ending with: añlukata voñ añrusuh*).

b) Translation: May BRAHMA exorcize people guilty of robbery on the highway, of attacking priests, of punishing the guiltless, of killing the innocent, of wielding spear, sword and blowpipe; [may He exorcize] thieves, tricksters, rogues (poachers, murderers. May He exorcize evil-doers).

c) MAHADÉVA añlukata voñ añrèh rabi niñ arabi, añambah mārğa larañan (*L om.*), añlayani guruné (*LM guru*), añlayani kadañ (*M kula*) vargané (*K varga, L kakané, M kakañ-ariné*), añlayani voñ atuhané (*K om. né*), añlayani anak putuné (*M only*), añlayani voñ aviku (*KM om. voñ, M om. a-*).

(*N, after this enumeration of 'thieves of love', continues with ordinary thieves: añolon këbo sampi, kadal, vèdus, bèbèk, cèdar, cèlèn, mañjiñ in këbon in akèbon, anamèt drvé niñ adrvé.*)

c) Translation: May MAHADÉVA exorcize those who force another man's wife, who tread forbidden paths, who have sexual relations with their teacher/father, relatives (older and younger siblings), their parents, their children and grandchildren, with priests; (those who steal water buffaloes and cattle, garden lizards, sheep, ducks, dogs, pigs; who enter another man's plantation; who take another man's holdings).

d) VISNU añlukata voñ anèluh anarañjana añléyak, amo(k)pok (*L om*), andèsti, anupas, anracun, añètik (*N adds andèpdèp*).

d) Translation: May VISNU exorcize those who practise all kinds of sorcery and use poisons.

N.B. The evils to be exorcized by the Gods are clearly defined in categories. I have already made it clear that there are several omissions; here I must add that the summing up does not follow a strict order.

e) The evils from which Śiva may liberate one come in the category of deformities and physical defects, 108 'stains' of the human body. Their enumeration is twice as long as any of the preceding categories,

and the order of items differs considerably, as does their number in the mss: fantasy runs riot. Under these circumstances, I preferred, therefore, to present the four versions separately. For a number of the words given here the KNBWdbk offers either a translation or a context; several words are, however, obscure, so that I decided not to attempt the hazard of defining the various kinds of deformity or defect.

- K voñ añikik, gudig, korès, parañ, udug, buyan, rumpuh, ayan, bhūta, tuli, bisu, cèkèhan, buñlun, bëñkuk, kèpèk, sèñkok, pèrot, gondoñ, borok; satus dualapan mala niñ jadma;
- L voñ iki, gudig, korèn, édan, sañar, dèñkol, rumpuh, bidëg, pyuñ, drih(v)ujil, kapisah, katuvèk, gondoñ, bëñkuk; satus dualapan mala, pātakané jadma-māṇuṣa kabèh;
- M voñ hikhik, korèn, parañ, udug, diñkël, édan, buyan, sañhar, ayan, rumpuh, dèñkol, bhūta kepek, pèrot, tivañ kitiñ kutuñ, gibih dugalan nimpil, kusta gondoñ, bëñkuk, boñol, bega, bisu, tuli, sakvèh, pañlaran niñ janma māṇuṣa;
- N voñ ina gudig, korèn, gudug, siñkël, édan, sañar, rumpuh, ayan, vūta, tuli, bidëg, sombèn, cipak, pyuñ, griñ cèkèhan, nambunèn, bluh, tompor, cabol, bèsèr, ujil, sindèt, baros, sèndañ, makatañ kata, gondoñ, bë[ñ]kuk, satus dvalapan pāpa niñ janma māṇuṣa riñ madhya-pāda;

KMN end with the usual third part of these five formulas, but L has: *kalukat déñira Bhaṭṭāra Śiva, vastu punah ilañ lara roga, mvañ pāta[ka] niñ jadma māṇuṣa kabèh; vastu siddhi . . . .* etc.

i.e. to be exorcized by Bh. Śiva. May all evils be rendered powerless, illnesses be cured, and [the results of] the transgressions of human beings be destroyed.

I do not know why this five-fold formula is called AGNI AÑLAYAÑ, nor, I must confess, do I understand the significance of the 'floating fire'. At various times I have come across (*a*)*gni* (*añ*)*layañ*, but I must have failed to make adequate notes. In K 537, PANENEN, LOr 9351, we find, 'Right-hand magic', but this mainly deals with *pañiva*, left-hand magic. On 1. 5b we find:

Iti (*read*: iki) pañiva ñaranya AGNI AÑLAYAÑ, riñ natar bantën tumpañ gadañ adanan, ivak bèbèk mabulu sumiyān, bé tutu, dakṣiṇa I, sañgah cuk<sup>2</sup>, rantasan saporadëg, rëh suku tuñgal; *mantra*: AM TAM TYAM MAM AKU S. H. Acintya-sūksma-mūrti, AKU añ-avañ<sup>2</sup>; mëtü agni sakiñ nétra kalih, kumambañ riñ ākāśa, sinusun-susun tumpañ saña bara, anërus riñ svarga-loka; sinah ikañ antariksa, katéjanaan déñin pahyas śarīra n KU, apan AKU S. H. Guru Viśéśa, urip iñ tri-bhuvana, āpah-téja-bāyu-ākāśa, kaha[ra]n KU; AKU Viśéśa, māyā-siddhi, RAM / REM i pan [a?]ñgé, REM ! Om-kāra téja-maya, AM AH AM Candra Agni kāraṇa, AM Agni-jvala sandhi śarīra.

Pañlésuanyā: AM Agni muksah AM UM MAM.

Attempt at a translation: This is the magic called FLOATING FIRE, to be performed in one's own courtyard, with offerings known as 'green pile', [consisting of] the flesh of a duck having straw coloured feathers; this flesh to be cooked and . . . .; one [offering called] dakṣiṇa; a rough-and-ready low bamboo altar; clothing for a male deity and for a female deity, and placed in an open copper bowl that stands on one support; *mantra*: Am Tam Tyam Mam, I am The Unfathomable God, Immaterial and Material, I am subtle. The fire from My two eyes meet, floating in the atmosphere, piled the one upon the other in nine billiards of piles, as far as the heavenly world. The atmosphere is made bright, illuminated by the ornaments of My body/person, for I am Sañ Hyañ Teacher Unparalleled, the Life of the Three Worlds, Water-Heat-Wind-Atmosphere, that is MY name. I am Unsurpassable, the realization of fantasy; RAM / REM in MY (?) apparel (?), REM<sup>2</sup> syllable OM consisting of heat, AM AH AM because of Moon (and) Fire, AM MY body/person has the power of fire-flames.

1) Nihan vruh vuvus in AJI LEVIH/ 2) inulatan tan anên sor/ 3) tan anên luhur/ 4) ana riñ GAMBURA AÑLAYAÑ, ña/ 5) tēlên in ati/ 6) akēna ta śrī utama/ 7) Inkana gumantuñ tanpa cantelan/ 8) atapakan PADMASANA/ 9) apayuñ PADMA AÑLAYAÑ/ 10) PADMASANA ña. buñkah in ati/ 11) PADMA AÑLAYAÑ ña, pucuk in ati/ 12) ika inaran(an) Sagara Madhu/ 13) vētu niñ *pavana-gati*/ 14) uñgvan in S. H. OM-kāra/

15) Nihan vruh vuvus in [TUTUR] UTTAMA/ 16) *huta-udaka-sindhu*/ 17) *huta* ña. agni/ 18) *udaka* ña. toya/ 19) *sindhu* ña. bāyu/ 20) ña./ *pavana-gati*/ 21) *Pavana-gati* ñaran patēmon in Tri-Purusañkara, ña./ 22) *Hutāvāha*, *toyāvāha*, mvañ *prāṇāvāha*/ 23) *Hutāvāha* ña, lēñ in iruñ tēñēñ/ 24) *toyāvāha* ña, lēñ in iruñ kiva/ 25) *prāṇāvāha* ña. sēla niñ iruñ/

26) Nihan kavruhakēna lēvih/ 27) Malih ana riñ GAMBURA AÑLAYAÑ/ 28) lēñ in untēk/ 29) uñgvanira S. H. Mahā-lēvih/ 30) Śiva Sadā-Śiva mvañ Parama-Śiva/ 31) Śiva ña. duk avacana/ 32) Sadā-Śiva duk aturu/ 33) Parama-Śiva duk sira lalis/ 34) Kañ inulatan buñkah in *pavana-gati*/ 35) pasēñetanira S. H. Mustika/ 36) anên buñkah in ati/ 37) amor/umor in bāyu/ 38) Dadalanira muñgah-tēdun riñ tri-nāḍi/ 39) atuntunan bāyu/ 40) sumurup mariñ (only 1924: tēlên in) GAMBURA AÑLAYAÑ/ 41) S. H. Manon sumurup riñ tēñah in ati/ 42) ri sēdēñ in lumiyēp/ 43) S. H. Mustika mañjiñ riñ luhur/ 44) sañka niñ voñ añipi/ 45) (only 1441: apan) S. H. Mustika (drawn by I Pasēk Wayan Riyēh, Bañjar Baturiti, Krambitan, Tabanan)

1) AJI LEVIH is the name of a writing, K 95, and, indeed, the passages A-F *infra* are borrowed from its 1. 2b; our 1)–23) does not, however, occur in the Kirtya copy, nor in its K 1004.

2) 1924 *inulun*.

4) 1441 *Ambara Añlayan*.

6) 1924 *tan ana*. Both mss have *istri* instead of *śrī*, but this common mistake has already been noted by Prijono in his SRI TANJUNG, Ph.D. thesis, Leiden, 1938.

15) TUTUR UTTAMA and AKSARA U. are other names for the AJI LEVIH; 1924 has *vus*, 1441 VUVUS in UTTAMA.

Just as Van der Tuuk's KBNWBk only too often fails to give a translation, offering contexts instead, here I, too, fail to give a definition and present another context.

My point of departure consists of a nearly homonymous passage in KALEPASAN, 'Liberation/Redemption', K 1441, LOr 9789, 11. 60-61, and TUTUR SUKSMANĪ ŚĀSTRA, 'Wisdom concerning the Hidden Meaning of the Writings', K 1924, LOr 10.288, 11. 28 & 29, dealing with PADMASANA, PADMAÑLAYAÑ and GAMBURAÑLAYAÑ. The beginning is plain-sailing, but before our mss have completed their subject, GAMBURAÑLAYAÑ, confusion arises, and even the several auxiliary texts resorted to only helped to worsen the confusion; not to resolve it. Nevertheless, the exalted position of G. A. in Balinese metaphysical thought becomes sufficiently clear.

*The attempt at translation is bound to fail, but it may give an approximate idea of the trend of thought.*

1) Now learn from the SUPERIOR LESSON. 2) When one looks, it is not underneath, not on high, in the 'GAMBURA AÑLAYAÑ', 5) in the liver, 6) admit that to be the Supreme Prosperity. 7) There it hangs without a clasp, 8) with a lotus seat at its base, 9) with padma añlayaÑ as its umbrella. 10) The lotus seat is the base of the liver, 11) padma añlayaÑ the tip of the liver; 12) that is called the Sea of Honey, 13) the exit for the Wind, 14) the abode of Divine OM-kāra.

15) Now learn from the SUPREME LESSON: 16) *huta-udaka-sindhu*; 17) *huta* is fire, 18) *udaka* is water, 19) *sindhu* is wind; 20) is *pavana-gati*. 21) *Pavana-gati* is the place of the union of three gods . . . 22) *hutāvāha*, *toyāvāha* and *prāṇāvāha*. 23) *Hutāvāha* is the right nostril, 24) *toyāvāha* is the left nostril, 25) *prāṇāvāha* is the partition of the nose.

26) Now learn also, 27) that there exists GAMBURA AÑLAYAÑ, 28) a hollow in the brains, 29) the abode of The Most Superior One, 30) Śiva, Sadā-Śiva and Parama-Śiva, 31) Śiva when speaking, 32) Sadā-Śiva when lying down/sleeping, 33) Parama-Śiva when maintaining distance.

34) When one looks at the base of the wind; 35) the abode of retirement of S. H. Mustika is in the base of the liver, 37) united with the Wind, 38) its ways going upwards and downwards in/ on top of/ the three arteries, 39) conducting the Wind, 40) penetrating (the depth of) GAMBURA AÑLAYAÑ. 41) S. H. Manon penetrates the liver 42) when it is asleep. 43) S. H. Mustika goes upwards. 44) That is why people have dreams, 45) because Divine Mustika (drawn by I Pasēk Wayan Riyēh, pp. 92 & 93)

26) 1441 *malih ana kavuwus lēvih*.

27) *Malih* in 1924 only.

29) 1924 *Maya* instead of *Mahā*.

30-33) 1924 means exactly the same when writing: *Śiva Sadā-Śiva ṅa, duk avacana, duk aturu, Parama-Śiva ṅa, duk sira lalis*.

34) *iñulatan* recalls the *iñulatan* in 2); 1924 has *añalahana*.

38) 1924 *muñguh riñ luhur riñ tri-nāḍi*.

*N.B. There is an irregularity here in 1924, perhaps interesting for those who have to work with this kind of Balinese writing: it will be dealt with later on. Following 1441, we continue with the three entities that occupy us here.*

56) amēñ <sup>2</sup>an riñ GAMBURA AÑLAYAÑ.

57) Riñ luhur iñ GAMBURA AÑLAYAÑ/ 58) Vindu-tēja/ 59) sañka niñ mēñēt/ 60) S. H. Sadā-Śiva andudut citta/ 61) anuntun ātmā Mustika/ 62) mañjiñ-mijil amārga Smara/ 63) mijil sakiñ . . .

*N.B. The 1924 ms is the only one to contain the following passage, 7 leaves further on:*

A) Iki rūpa niñ RATU AJI LEVIH/ B) maka-putus iñ uttama, ña/ C) modré, maka-uttama niñ akṣara/ D) apayuñ PADMA AÑLAYAÑ/ E) maliñga riñ PADMASANA/ F) magēnah iñ GAMBURA AÑLAYAÑ.

In 1441, 45) is followed by 56), but in 1924 the sections 46)–55), to be printed *infra*, precede by some lēmpir. This section 46)–55) is also found in AJI ADHYATMIKA, K 76, LOr 9124, l. 46, which, after our 55), continues with another subject. Our 46) is a śloka, though a simple one, the first of a triad in Sudarshana Devi's GANAPATI-TATTWA (51–53) and the two texts that escaped her: TUTUR KAMOKSAN, K 2335, LOr 10, 258, 57–59, and TUTUR ADHYATMIKA, K 2375, LOr 10, 286, 3–5 (cf. my 'Śaiva-siddhānta in Java and Bali', BKI 118/3, 1962, pp. 309–27). In these three texts the three stanzas are to some extent illuminated by simple drawings and a handful of technical terms, but there is no paraphrase as found with the other śloka. That paraphrase is found in our 46)–55), but I can find no explanation for it: the śloka has not been emended.

Another remarkable fact is that these stanzas have been borrowed from the textbooks and are used as *stuti/stava*, hymns in praise of a God. As a consequence, they are included in the volume by Goudriaan and me. From two months later dates: 'JÑĀNA-SIDDHĀNTA, Secret Lore of the Balinese Śaiva priest' by Haryati Soebadio, Ph.D. thesis Amsterdam, 1971, Bibliotheca Indonesica, Nijhoff, Den Haag, 1971.

46) A-kāré liyaté-karé, A-kāré ME praliyaté,

A-kāro vindu-saliñah, vindu nadé praliyaté/

47) Tēgēsnya: A-karé marēñ OM-kāra/ 48) tēlas iñ OM-kāra, mariñ Ardha-Candra/ 49) tēlas iñ Ardha-Candra, mariñ Vindu/ 50) tēlas iñ Vindu, mariñ Nāda/ 51) tēlas iñ Nāda, mariñ Śūnya/ 52) tēlas iñ Śūnya, mariñ Nirbāna/ 53) tēlas iñ Nirbāna, mariñ Ilañ/ 54) tēlas iñ Ilañ, mariñ Ēndi!/ 55) mariñ/ 1924: ta-nēpi ña/76 'nanta-nēpi ña, ñkana uñguhan iñ Śūnya Ilañ. 1924 now 56) Sañ Hyañ Agni 'mēñ-amēñ . . .

56) is ambulating in GAMBURA AÑLAYAÑ.

57) Above GAMBURA AÑLAYAÑ 58) is Vindu-téja, 59) the origin of memory. 60) Divine Sadā-Śiva draws thought; 51) Mustika guides souls, 62) going in and out along the path of the God of Love, 63) appearing from . . . . .

56) 1924 *S. H. Agni mēn-amēn riñ G.A.*

58) 1441 *koja* instead of *téja*.

60) 1924 *di mata*.

62) 1924 now begins with a different subject, but 1441 continues.

A) This is the appearance of KING SUPERIOR LESSON, B) the summum of wisdom. C) *Modré*, The Supreme One of the Letters, D) with PADMA AÑLAYAÑ as an umbrella, E) seated on the LOTUS SEAT, F) having GAMBURA AÑLAYAÑ as an abode.

46) The syllable A dissolves in the syllable OM, the A is dissolved in MA, the syllable A dissolves in the *vindu* and the *vindu* dissolves in the *nāda*. (Leaving the explanation of the real meaning of these śloka to Goris, Zieseniss, Sudarshana Devi and Haryati Soebadio we continue with):

- 47) *This means:* The syllable A goes to / dissolves in the syllable OM;  
 48) when OM-kāra dissolves, it goes to / dissolves in the Half Moon;  
 49) when the Half Moon dissolves, it goes to / dissolves in Vindu;  
 50) when Vindu dissolves, it goes to / dissolves in Nāda;  
 51) when Nāda dissolves, it goes to / dissolves in Śūnya (Void);  
 52) when Śūnya dissolves, it goes to / dissolves in Nirbāna (Extinction);  
 53) when Nirbāna dissolves, it goes to / dissolves in Ilañ (Lost);  
 54) when Ilañ dissolves, it goes to / dissolves in Ēndi? (Where?);  
 55) towards the Endless Silence.

The ms 76 now concludes with: 'Nanta-nēpi ñkana uñghan in Śūnya Ilañ, 'The Endless Silence is the abode of Void Last'. The 1924 lacks this concluding clause, ends with 56)–61), brings in S. H. Agni (our point of departure was AGNI AÑLAYAÑ!) and puts GAMBURA AÑLAYAÑ at the top of the end of these metaphysical conceptions.

Summing up, we can say: according to Balinese metaphysics, AGNI AÑLAYAÑ and GAMBURA AÑLAYAÑ belong to the most profound and elevated conceptions, both spiritual and material. Oral tradition, helped firstly by notes, second, by an eclectic written tradition, and third, by new writing based upon these two, have brought into existence a multitude of writings, in which it is far from easy to find one's way. Before it is too late labour ought to be expended on them in order to find out how the originals were conceived. (More documentation on GAMBURA AÑLAYAÑ in Ch. 9).

CHAPTER 8

PROCURING A CLEAR SKY DURING A PERFORMANCE

There are four valid reasons for devoting an appendix to PANRAÑ(AN), the faculty of being able to procure a clear sky, and its opposite, PAÑUJANAN, the procuring of rain. In Bali a man should not dabble in both these fields; he should restrict himself to one of them.

The L ms of the DHARMA PAVAYANAN finishes with eight different mantra of *panrañ*, the means to be used, the drawing to be made, and the thoughts to be fostered. Even though this is the only ms that deals with the matter, it is evident that no *dalan* can start, and continue, his performance, and earn the admiration he so eagerly solicits, unless there is an absence of rain. Bearing in mind that Tvalèn, Ordah, Tolé and Dèlèm are called the *pěn(d)asar*, the Base figures, and that, in a small collection of *panrañ*, three of them are invoked for the *panrañ(an) pëndasar*, this aspect should not be overlooked.

The subject of rain-making and of preventing it has not, to the best of my knowledge, yet been studied. It appears, surprisingly, to be associated with black magic, another field on which, after De Kat Angelino's paper on the *léyak*, not much had been written before the notes on Yama Rāja in my AT.

The presence of several good drawings in the mss available to me make dealing with this subject rewarding.

The fact that only 3 out of the 7 mss on *panrañan* and 2 out of the 5 on *pañujan* in the collection of the Kirtya happen to be available to me is bound to make a discussion of them a preliminary one. Later research, using more comprehensive material, may place emphasis on other facets of this subject, or, perhaps, even add new ones.

The material used for this appendix consists of the following copies of Kirtya mss:

name	Kirtya	LOr	désa	ll.	ma.	figures	akṣara modré
PANRAÑAN	1612	9876	Paguyangan Bll.	7	15	none	none
PANRAÑAN	1582	9854	Singaraja Bll.	9	35	good	four
PANARAÑ	1593	9860	Banjar Bll.	34	107	none	some

The Kirtya collection includes 627 (46 ll.), 905 (7 ll.), 966 (35 ll.), 1295 (10 ll.), 1501 (34 ll.); it is to be hoped, and it can be expected, that these mss originate from other parts of Bali.

name	Kirtya	LOR	désa	11.	ma.	figures	akšara modré
PAÑUJANAN	1586		Singaraja Bll.	13	34	good	some
P. BANKE MAON	1621	9884	Paguyangan Bll.	10	5	a few	a few

The Kirtya collection includes 183 (17 11.), 636 (34 11.), 900 (31 11.), 1536 (3 11.).

Of the 8 *panrañ* given in the L ms (griya Pasékan, Tabanan), only 2 could be traced among the 157 current in Bulèlèng, though there must be hundreds of different formulas used to influence local weather favourably. In contra-distinction to so many other Balinese collections of *mantra*, in none is there a prohibition on divulgence. The PANARAÑ seems to follow a system in dealing with its material that is not according to the supernatural beings whose help is invoked, but according to the *srana* = Skr. *sādhana*, means to achieve the aim envisaged. These means are numerous and deserve investigation, perhaps in association with the offerings to the God, the third of the triad by means of which a priest endeavours to establish contact; the first two being words and gestures. Before any attempt is made to deal with this subject, more material should be collected *in loco*.

Though the making of drawings is a part of the *srana/sādhana*, our interest is mainly with the supernatural beings who are invoked. With regard to the drawings, our material is insufficient for us to be able to be precise, but, provisionally, it can be said that for *panrañ(an)* drawings of High Gods, like Bhaṭṭāra Guru, Jagat-kāraṇa, Kṛṣṇa, Sañ Hyañ Licin (a creator figure), Sūrya and Viṣṇu are made once, as are those of the Base figures, Dèlèm, Ordah, Tolé, Tvalèn, of the bhūta-kāla, and of the animals *Badavañ Nala* (cf. my AT) and *siñhāmbara* (the feathered lion). Dévi Añjani, whom we also find in the texts as Ra Añjani (Rindjani, the highest peak of Lombok and of almost the whole Archipelago), though given the name *sánaké Ki Bāyusūta*, i.e. Sister of the Son of the Wind, fares no better. *Nāga* (serpent) and the rainbow occur twice, the latter once as *bianlalah* and once as *carak in tahun*. A drawing of Banaspati should be made three times, as also of Bhīma, the Son of the God of the Wind. Drawings of Hanuman, the other son of the God, should be made not less than seven times.

For *pañujanan*, the making of rain, my scanty material includes one drawing of Bhaṭṭāra Guru, of Sūrya, and of the deified rainbow and the rainy sky (*mégħa mēñḍuñ*); *nāga*, Viṣṇu and Hanuman occur twice and Bhīma three times.

It is of only minor importance that *pañēmpēt anin* (locking up of the winds) twice interchanges with *pañujanan*; that in the large collection of *pañerañ*, *pañalah papētēñ* (Victor over Darkness) is used only once, as are *pañimpas<sup>2</sup> ujan* (Dispeller of Rain), *pamyak gulēm* (Clever of

Clouds), and *pamantas ujan* (Setter of Bounds of the Rain), and *pañarañ* (Evaporator) three times: the latter also occurs in the title.

The smallest collection has other variants: *pandavutan panrañ* ('extracting' from the sky, clearance; the same word is used when the officiating Brahman priest extracts the soul from the body), *pamañcut panrañan* (sky-clearance by rendering powerless [other forces]), *pañañciñ panrañan*, meant to *añgiñañ* (shift) S. H. Kuñcañ-kañciñ [with the result that there is] *tan sañ sanéñé*, continual sunshine, *muksah ta ñko udan*, and that thou, rain, shalt evaporate (lit. become as nothing). The preceding line has the word *pěpět* and the ensuing *panrañ* is so full of *pěpět*, *mañěmpět*, *ěmpět*, *suměpět*, that one is reminded of that Highest Divinity, Kañciñ Pěpět, who is known from Buddhist death ritual (BUDDHA VEDA K 2255/25, LOr 10.206/25, 4165/27): he is best dealt with in that connection.

In addition, there are new terms: the 1612 ms mentions *pasiñlar gulēm* (formula to escape from cloudy weather) and *pañ[g]ěšěnan ujan*, the 'burner of rain', and also *pabantěs pañěñkěr panrañ*. Since both *bantěs/batěs/vatěs* and *sěñkěr* mean 'boundary' and since the formula has the sentence *aku pabantas aguñ pabantes sakvèh in ujan*, 'I am the great boundary-maker, who sets a limit to the rain', the meaning is clear. This mantra happens to be the last in the collection, one could, therefore, ask oneself whether this might not be simply a collection but an actual composition; one that wisely ends with a moderate aim. However, the fact that *Aku* (which I prefer to write with a capital) occurs 7 times, points in another direction. This peculiarity will be referred to in the next paragraph but one.

Some of these formulas have their own name, e.g. PANRAÑ BAYU HANUMAN, P. PANDASAR, PAÑUJANAN BAÑKE MAOÑ (corpse of a cat), but such a name is more commonly preceded by *Kaputusan*, a word in common use for 'decision', but in our context meaning 'lesson', 'doctrine', if not 'revelation' [originating from]. K 1586 starts with PAÑUJANAN KAPUTUSAN DMUÑ DODOKAÑ (with figure), others are called after Bhaṭṭāra Śiva, Sañ Hyañ Tiga, *Jagul Putih* (White Eel; source of fertility), *Kilap* (Lightning), and two after Bhaṭṭāra Viṣṇu. The 1612 ms has a *panrañ pandasar kaputusan Dělēm*; the 1582 ms contains *panrañ kaputusan Bhaṭṭāra Brahmā*, S. H. Agni, Bh. Yama, Aji Cēmėti Kavāt ('Whip Made of Wire'; whips are frequently mentioned among the sarana/sādhana), Bh. Bhīma, Bhūta-Kāla-Rāja, Hanuman (twice). The compiler

1612/5a. 1a Nihan PANRAÑAN PAN[D]ASAR; sarana batu itēm, marajah Tvalèn, Ordah, Tolé[,] pamor a[n]gèn mañrajah; mantra: OM<sup>2</sup> sarana<sup>2</sup> gumi pṛthivī ākāśa, mégha buku n kilap mati, gulēm gěšěñ I Tvalèn manrañ, I Ordah mañarañ, I Tolé mañundañ bāyu niñ bhavana.

of the largest collection, K 1593, who arranged his *mantra* practically in accordance with the requirements used, mentions a *kaputusan* once only, to wit, *k. bajra Nara-Siṅha*, for which a drawing of Kṛṣṇa is needed.

The AKU formula. As a rule, the man who utters a formula for the obtaining of a clear sky, or for rain (he is not necessarily a priest of any denomination or *dikṣā*, consecration; and remember that these writings contain no admonition to secrecy) invokes the help of a supernatural power. In a not insignificant number of cases he does, however, put himself in the position of commanding these powers. In such cases, the formulas, for the sake of brevity, are called AKU-formulas. The small collection of *pañujanan* has only two of them; in the *panrañan* they occur at the rate of 7/15, 5/35, 36/107; in the *Dharma Pavayañan* ms L there is a modest instance of the use of the AKU-formulas.

It is tempting to give here the *kaputusan Bāyu Hanuman kavaśa maka-panrañ*, No. 27 in the K 1582 ms, which contains AKU 8 times in its 22 lines, or one of the other examples. In our context these forceful AKU-formulas are, however, not essential. They would be more appropriate in a book devoted to Balinese 'schrifttum' rather than to one devoted exclusively to its 'belles lettres'. Their tone of self-assertion and of self-exaltation, of being able to destroy even the Creator and His Creation, leads only too easily to the wish to destroy one's enemies, and this we find expressed twice in 1593 (out of 107), twice in 1582 (out of 35) and once at the beginning of 1612, a fact which leads to Pigeaud's unhappy classification of this ms in his 'Literature of Java' II, p. 608: 'notes on magic incantations against enemies'.

From this introduction we now proceed to the eleven *panrañ(an) pëndasar* known to us: three are in the K 1612 collection of 15 items, eight are in the Dh. Pav. L, the first two of which are the K 1593 Nos. 5 and 9. They are neither the most forceful nor the most representative of the 165 available to us, and, in addition, there is doubt about the quality of these texts, which, in one of the two cases where comparison was possible, showed omission/addition. The texts are not always clear, but by continual reference to the other *panrañan* as much as possible has been made of them, though it would certainly have been preferable had other material been at our disposal.

1612/5a. 1a 'BASE FIGURES' CLEARING of the SKY; *requirements*: black stones for the figures of Tvalèn, Ordah and Tolé; a metal [stylus] to draw with; *mantra*: OM<sup>2</sup> May Earth and Sky become dry, clouds be but the union of a dead flash of lightning(?); when the clouds have been burned away, may Tvalèn clear the sky, Ordah cause evaporation, Tolé summon the winds of the world.

b) OM AM MAM, ñat sajro niñ danu, ñat sajro niñ sagara, makēplug kaañ, panēs manēlak-naduñ bañ ma-kalañ<sup>2</sup>-an, ēndih man[d]adi api, ujan mandadi [ēn]tun/

c) OM AM MAM, AM tēka tuh, 3 ×, tēka uruñ, 3 ×.

d) OM AM ñadēg Bhaṭṭāra Guru, añajyani mañca-sya; mibēr ikañ agni añēbēkin bhuvana, puññ ikañ bhuvana kabēh, tēka trañ, 3 ×; bia[r] padañ, an[a]ravañ-an[a]ruvuñ, śrīra ala ni ākāśa, paḍa kēdēp riñ ati, ala mētu dēnku, 'siñ kēdēp ala riñ avak-ku kēdēp sirēp, 3 ×.

e) Sañ Mēgha Mēñḍuñ bu[m?]bañ(?) anaravañ-anaruvuñ.

f) AM AM OM MAM, AH<sup>3</sup>, siñ tēka gēsēñ, 3 ×; apan Bhaṭṭāra Guru añadakañ sarva suhuñ, I Tvalēn añadakañ sarva ala/ I Ordah añadakañ sarva ila-ila, I Tolé añadakañ panēs bararēp makiriñ gumi pātāla tērus mariñ ākāśa, gēsēñ mēgha-mēñḍuñ.

g) siñ tēka paḍa gēsēñ, 3 ×; tēka añin gryuñ, 3 ×; byar apadañ [ana]ravañ-[an]aruvuñ; kēdēp siddhi mantra n ku lah poma, *jēñ*.

1612/5b. 2 Nihan PANRAÑ PANDASAR, *sarana* batu [ma]rajah Bhīma ñaba gaḍā; *mantra*: Ih Bhaṭṭāra Bhīma añagēm gaḍā, dak gēbug[a]kēñ mariñ pṛthivī, dak gēbugakēñ ākāśa, IH AM MAM AM<sup>3</sup>.

1612/5b. 3 Iki PANRAÑ PANDASAR KAPUTUSAN DÈLEM;

*sarana* lontar marajah Dèlēm mañagēm tamyañ, gantuñ duhur gēniné; *mantra*: OM AM MAM. Balēman-ku-né riñ sor muñcrat mariñ lañit, galañ ikañ sūrya-candra;

I Dèlēm pañavak iñ Bhaṭṭāra Brahmā, apan AKU añundurañ ikañ mēgha, avun<sup>2</sup> OM AM rēp sirēp, śūnya, galañ, 3 ×;

OM ku[n]kul duñkul ya nama svāhā, *jēñ*.

L 1. PANRAÑ (L add. maviśēṣa *sarana*) sémbé ñuh gadiñ, cavan pētak kavaśa, lēkas; idēpakēna Sañ Arjuna ri[n] idēp; *mantra*: OM<sup>2</sup> Aji Dhanur-veda, satata mara, 3 ×;

Bāyu bajra gunuñ agni, Kāla Dāñ(a)stra sañjata saña, sumurup ri sémbé;

b) AM, BAM (L: HAM) AM svaranya, dumilah S. H. Agni,

L m) añibēki(ñ 1593) Pṛthivī, tēka riñ Ākāśa;

c) gēsēñ lētuh i(ñ 1593) Pṛthivī, Ākāśa, tēka gēsēñ, 3 ×;

d) macēbur S. H. Pavana, barubuh tañ tanu, katub déniñ pavana,

b) OM AM MAM. May the depths of the lakes become dry, the depths of the sea become dry, the coral burst from the heat, the heat . . . . , flames become fires, rain become a downpour.

c) OM AM MAM, AM. May there be an immediate drying up, 3 × ; an immediate thwarting, 3 × .

d) OM AM. Here stands Bhaṭṭāra Guru, giving commands to the Five [Gods of the four directions and the Centre], and the Nine [idem]; fire shall flame up and fill the Universe, the whole Universe be aflame; there shall be a clear sky at once, 3 × ; clear; even things at great distance will be discerned; destroyed shall be the evils of the sky, all that distresses me shall be disposed of (?), 3 × .

e) the clouds, the haze . . . . .

f) AM<sup>2</sup> OM MAM, AH<sup>3</sup>. May whosoever comes be consumed by fire, for Bhaṭṭāra Guru created all deserted places, Tvalèn created all evils, Ordah created all things naturally forbidden, Tolé created heat . . . . . for the drying up of the world, of the underworld, even as far as the sky, so that the clouds may be consumed.

g) Whosoever comes, may they all be consumed, 3 × ; immediately shall there come a droning wind, sight will be clear and things will be discernable at great distance. May my mantra have effect, may it be so 3 × .

1612/5b. 2 'BASE FIGURES' CLEARING of the SKY; requirements: a brick having on it a figure of Bhīma carrying a mace; *mantra*: Ih Bhaṭṭāra Bhīma bearing a mace, let me strike earthwards, let me strike skywards. IH AM MAM AM<sup>3</sup>.

1612/5b. 3 'BASE FIGURES' CLEARING of the SKY; DÈLEM'S REVELATION: requirements: a strip of the leaf of the tal palm bearing a figure of Dèlēm holding a shield; to be hung above a fire; *mantra* OM AM MAM. May my smouldering fire below leap upwards to the sky; radiant be Sun and Moon.

Dèlēm is an embodiment of Bhaṭṭāra Brahmā, for I cause the clouds to disappear; the dew/light rain/mist. OM AM appeasement, emptiness, light, 3 × . OM shrunk<sup>2</sup> nama svāhā, jēñ.

L 1. Special CLEARING of the SKY; requirements: a wick in an ivory coconut; a white saucer will do; light. BELIEVE that I am Arjuna [found 5 × in these mantra]; *mantra*: OM<sup>3</sup> Teachings of the Dhanur-Veda ['bow', special to warriors; occurs nowhere else in these mantra]. Approach in proper order, 3 × ; Wind, flash of lightning, mountain, fire; the Ogre with the tusks has nine weapons [thus representing the eight directions and the centre], when entering the wick.

b) AM BAM/HAM AM is the sound; the Divine Fire is brilliant, filling the Earth and even the Sky.

c) Earth and Sky are consumed by Fire; they disappear at once.

d) The Divine Flames are now here, now there; trees fall, the Flames cover them;

- e) kaplēsāt tañ mégha, śīrṇa tañ Ākāśa, Pṛthivī,  
 f) mēdal Sañ Hyañ Āditya Ulan Lintañ Taraṅgana: BAM AM SYAR 3 × .

L 2. PANRAÑ; *sarana*: sémbé; *mantra*: OM Bāyu Aṅgada lumumpat sakiñ ambara, iniriñan bāyu-bajra; rug kañ taru, kapalēsāt;

b) [1593 adds: añaji kita Bhaṭṭāra Brahmā, mijil S. H. Śānkara añibēki(ñ) rat]

c) aṅgēsēñ mégha-mēṅḍuñ, [1593 mégha] navi, mégha maya, mégha 'nala,

d) balēñboñ carak iñ tahun, malayu 'ko kita mariñ [ñ]gvan iñ gunuñ, p(L m)aloh iñ danu; byar (L t)a padañ galañ, 3 × .

L 3. PAÑIÑON KALA PANRAÑ; *sarana*: nasi mabé uyah, yèh; sambēhañ ilēhañ, 3 × ;

*mantra*: OM Kāla-déva, Kālayam, mundur kita Kāla kabèh; duk tēka Kāla aṅin, Kāla aguñ, Kāla alit, kita amañan sami vah ulam; mundur kañ gulēm, tēka mundur, 3 × .

L 4. PANRAÑ; *sarana*: oöt pēsak, mēñan; *mantra*:  
 OM Nini Bhaṭṭārī Durgā, kabasana buñkara;

Nini Bhaṭṭārī Durgā, IÑSUN aṅadakakēñ barēt timur;

mētu barēt linus timur sakiñ uri-ñ-KU, byur, 3 × ;

timur malayu aṅidul, kaya kēbo kaburu, byur, 3 × .

OM Brahmā Vétan, B. Kidul, B. Kulon, B. Lor, B. riñ tēñah, amañca varṇa !

IÑSUN aṅadakakēñ barēt linus timur iñ uri-ñ-KU, byur, 3 × .

L 5. PANRAÑ; *sarana*: dalvañ rajah Bh. Brahmā, magēlañ kana api, mañliñgihin api;

*mantra*: OM AM<sup>2</sup> MAM<sup>3</sup>, Brahmā mētu sakiñ hṛdaya, anrus ri tuñ<sup>2</sup> iñ tiñga (?),

muñcrat gēni kunañ (?), apan AKU Bhaṭṭarā Brahmā, anuñgañ Gni Añlayañ, tumiba mariñ ākāśa, manrus ka kadévatan,

gēsēñ S. H. Ākāśa, anrus ka kadévatan, tēka gēsēñ, 3 × ;

tumurun AKU riñ aṅḍa-bhuvana, murub muñcrat riñ ambara,

gēsēñ mégha kabèh, tēka gēsēñ, 3 × ;

AM Śīva-Gni nama svāhā; jēṅ.

L 6. PANRAÑ PAÑULAN KILAT; *sarana*: pañasēpan misi api, rajah cakra, tali bēnañ 5-varṇa,

- e) the clouds break apart; Sky and Earth are destroyed.  
 f) Then appears the Sun God, the Moon, the Stars, the Planets.  
 BAM AM SYAR 3 × .

L 2. CLEARING of the SKY; *requirements*: a wick; *mantra*: OM Wind Āṅgada [3 × in these formulas; son of Valin/Subali; by extension, considered as belonging to the family of the God of the Wind] leap from the sky, accompanied by a wind and a flash of lightning; tear up trees and strew them about.

b) Thou, Bhaṭṭāra Brahmā, utter mantra; then shall appear God Śaṅkara and fill the world;

c) the clouds shall disperse, navi(?) clouds, maya (twice elsewhere) clouds, fire-clouds;

d) floods, rainbows, now you shall flee to places (?) in the mountains; also waters of the lakes. Immediately, the plains may become clear, 3 × .

L 3. Offerings when CLEARING the SKY, *requirements*: steamed rice with meat and salt, and water; strew all about, 3 × .

*mantra*: OM Kāla-déva, Kāla-yam (?), Retire, you Kāla !

On the arrival of Kāla wind, of great Kāla, of small Kāla, all of you eat fruit and meat.

Clouds, disperse ! Immediately, disperse ! 3 × .

L 4. CLEARING of the SKY; *requirements*: coarse chaff, benzoin; *mantra*: Nini Bhaṭṭārī Durgā [invoked frequently] . . . . , remove,

Nini Bhaṭṭārī Durgā, I create winds from the East,

behind me there appear whirlwinds from the East, byur, 3 × .

East, flee to the South, like a water buffalo that is chased, byur, 3 × .

Om Brahmā East, Brahmā South, Brahmā West, Brahmā North,

Brahmā in the Centre, multicoloured!

Behind me I create whirlwinds from the East, byur. 3 × .

L 5. CLEARING of the SKY; *requirements*: paper made of tree bark, having on it a figure of Bh. Brahmā [this is frequent], wearing golden bracelets and seated on a fire; *mantra*: OM AM<sup>2</sup>, MAM<sup>3</sup>. May Brahmā emanate from the heart, and continue to the tip of . . . . . May fire erupt . . . . ., for I am the God of Fire, seated on the Floating Fire.

It falls into the Sky, going even to the Abode of the Gods. May the Sky be consumed by fire, the Abode of the Gods be consumed, immediately consumed, 3 × .

I descend to the Egg of the World, flaming on all sides in the spheres; all the clouds are burnt up, immediately burnt up, 3 × .

AM homage to the Śiva-Fire, jñ.

L 6. CLEARING of the SKY by warding off lightning; *requirements*: brazier of fire, drawing of a wheel, five pieces of five-coloured threads

5 katih; *mantra*: OM Krug Kamūlan S. H. Cakra, malēsāt hrunira riñ kadévatan;

gègèr pra-vatèk Dévatā kabèh; aněmpuñ S. H. Javuh, S. H. Mégħa, sēp sēr paranagilavuñ (?), barēt ěndih syar galañ, S. H. Viséša anějuk kilap mañca-varña, kabèh matali di duvur iñ lañit; byar galañ, jěñ.

L 7. Iki PAŠU-PATI PANRAÑ, *mantra* sūkšma, ayva véra, utama dahat; [*sarana*:] rajahi kañ lěmah, sor iñ balěman; vus rinajah, caru nasi varña; *mantra*: sūkšma<sup>2</sup>, iděp<sup>2</sup>, cipta<sup>2</sup>, kěněh<sup>2</sup>, bāyu<sup>2</sup>, śabda<sup>2</sup>; ika mañda tuñgal ika; ika sūkšma.

*Iki rajah kadi mantra riñ arěp, ika kramanya sūkšma.*

L 8. Iki maka-pandasar PANRAÑ, KAPUTUSAN MRCU-KUNDA; *sarana*: bata rajah Bhīma, A[na]ntabhoga nāgēm cakra, atapakan gni, pěndēm ri(ñ) batan apiné.

*mantra*: OM AM IH AH NAH, AH<sup>3</sup>, Ih tumurun Sañ A[na]ntabhoga, mayoga riñ Sapta-Pātāla,

anuñgañ Bhūta Suñsañ, mahiriñan Bhūta Śakti; Ih Kāla Viséša, OM Bhūta Śakti,

añundañ bāyu bajra, tēka I Bhūta Lavéyan, uli Kaja-Kauh, mahiriñan Si Lavuñ Tuludan.

OM Kāla Viséša, añundañ tēngara timur;

AM UM MAM, OM Sañ A[na]ntabhoga, mariñ Sapta-Pātāla, mañundañ Bhūta Suñsañ; makěplug bėlah ikañ lěmah[,] mijil anadėg Sañ A[na]ntabhoga,

nuvut kukus malějėg makėbėr, ka ambara pitu, mañundañ ikañ panrañ śakti, ahėñ;

I Bhūta Suñsañ anadah kukus, mėgha kabèh, tēka syar galañ, anaravañ-anaravuñ, syah<sup>3</sup>.

Finally, in the PANARAÑ K 1593, LOr 9860, in a *mantra* which is far too long to include here, on l. 4a it has as its No. 7 an enumeration of various clouds, with the following words: *tuh gēsėñ mėgha Mřdah, mėgha Dėlēm, mėgha Tvalèn, mėgha Sañut*, the clouds are dried up and consumed by fire.

The texts used here, though perhaps characteristic of the northern part of Bulělėng, with its inter-island harbour (1593/116 No. 29 *mantra*: Bismillah Pag Muhammad), are not representative of Bali as a whole, but there were no more mss available against which to check them. For the philologist, the presenting of these texts was not an enviable task, but he has been able to prove to the anthropologist that the *pandasar* are of the company of those flying beings Bhīma and Hanuman and that they also have their power to clear the sky.

[around the brazier]; *mantra*: Lightning of the Origin of the Divine Wheel. May its flash leap towards the Abode of the Gods; may the Gods be frightened; rain and clouds be destroyed; . . . . fiery whirlwinds be followed by brightness. May the Supreme Divinity grasp the five-coloured lightning, and fetter it high up in Heaven. Brightness, jñ.

L 7. The CLEARING of the SKY/ called Paśupati [he is mentioned once more]. This is secret, do not divulge it! It is Supreme. *requirements*: a drawing on the ground under the smouldering fire; then the offering of different coloured grains of rice. *mantra*: Immaterial<sup>2</sup>, thought<sup>2</sup>, thinking<sup>2</sup>, wish<sup>2</sup>, wind<sup>2</sup>, word<sup>2</sup>; aiming at the Immaterial. *The figure as that of the preceding mantra. This is the subtle method.*

L 8. CLEARING of the SKY, BASE FIGURES, [called] Revelation of Mucukuṇḍa [Hopkins' 'Epic Mythology', 139, 147, 183 does not help very much; the KBNWdbk IV 528-30 ends by saying: 'name of a mantra used against curse consequent upon perjury']:  
*requirements*: a brick with a figure of Bhīma on it, and one of Anantabhoga holding a wheel and seated on a base of fire: to be buried under the fire. *mantra*: OM AM IH AH NAH AH<sup>3</sup>. Ih Sañ Anantabhoga descend, perform yoga in the Seven Underworlds.

Sit on Bhūta Head-Down accompanied by Bhūta Powerful. Ih Mighty Kāla, OM Bhūta Powerful, summon the wind and the lightning, so that Bhūta Headless shall appear from the South West, accompanied by . . . ., OM Kāla Superior, summon the North East wind.

AM UM MAM, OM, Anantabhoga, [when going] to the Seven Underworlds, summon Bhūta Headless, so that the ground shall erupt and split open. Anantabhoga, manifest thyself in an upright position,

. . . . so that smoke shall whirl upwards and drift to the Seven Spheres, creating a forcible clearing of the sky, so that Bhūta Suṅsañ shall devour all smoke and clouds, so that immediately the sky shall be bright, and things can be discerned even at a distance, syah 3 × .

## PRAYER FOR FORGIVENESS WHEN PERFORMING A PLAY

Perhaps the shortest ms of the Kirtya collection (K 1401) is the PAÑAKSAMAN PAVAYAÑAN, 'Prayer for forgiveness for the performing of a shadow play'. The circumlocutory beginning runs as follows: 'Introductory words conveyeing a request to the Lord, Gods and Goddesses for a performance of a shadow play, of which the story tells about Those Above (the Dead), in order to forestall a curse from the Lord, Gods and Goddesses'.<sup>1)</sup> (notes on pp. 116-23)

*Pañakṣamān*, from Skr. *kṣamā*, is the more or less foreign and four-syllabic word that is used in the text, but it is the more pronounceable three-syllabic *pamahbah* that appears to be the word in current use. It means 'expose' and whatever its ultimate aim may be, it fits the contents better, for, after a very short introduction, these are a summing up of what one could call myths, grammar and literature. *Pamahbah*, though it forms part of every ḍalañ's spiritual background, is only found twice in the DHARMA PAVAYAÑAN (mss D and H), and though the Kirtya has collected a dozen *lampahan vayan* from Ubud (Gianjar),<sup>2)</sup> there is no *pamahbah* among their concise contents. Only the somewhat longer Sutasoma from Bratan (Bulèlèng), North Bali, incorporates a *pamahbah*. Sugriwa (see 1)) did so in his treatise 'Ilmu Pedalangan/Pewajangan',

1) Rēp ri sakala/ 2) sa-hiñan<sup>2</sup> iñ Sañ Pramāṇa/ 3) (D maka-)svastha-yañ paripūrṇa/ 4) tan kacavuh iñ ila<sup>2</sup>/ 5) nūnivèh tañ sosot/ 6) sapavacana nira pāda Bhaṭṭāra/ 7) tan lyan ta maṅgala niñ/ 8) sēmbah ni ñhulun riñ pāda nira Hyañ/ 9) agun tañ inupakṣamā nira/ 10) (P déniñ) makadvan . . . . . kathā.

11) (Pa only) Ndya ta kaṅ (v)inuṅgv iṅ carita?/ 12) Ana ta Bhaṭṭāra/ 13) tan kasaṅga dénira Sañ Hyañ Ibu Pṛthivī/ 14) tan kahauban déniñ Sañ Hyañ Ākāśa/ 15) tan kasanovan dénira Sañ Hyañ Rāditya/ 16) [V]Ulan, Lintañ Taraṅgana (8) <sup>3)</sup>/

17) Siṅgih pva Bhaṭṭāra Śiva (8)/ 18) riñ Śiva GAMBURAÑLAYAÑ (8) <sup>4)</sup>/ 19) kapus samañké umuṅguh (8)/ 20) riñ PADMASANA sphaṭika (8)/ 21) sinoñsoñan iñ jampana (kañcana) (8)/ 22) pinayuñan (déniñ) PADMA ÑLAYAÑ (8)/

23) Ika ta pinèdèk pinatañkilan déniñ/ 24) Dévatā nava saña <sup>5)</sup>/

25) Ivirnya Isora, Mahésvara, Brahmā, Rudra, Mahādéva, Śaṅkara, Viṣṇu, Śambu, Sadā-Śiva/

26) Nūnivèh kañ Sapta-Rēsi/ 27) Ivirnya Indra, Baruṇa, Yama, Kuvéra, Bāyu, Bajra, Eravana <sup>6)</sup>/

so that there are now five sources at our disposal. During proofreading Mrs. Drs. H. I. R. Hinzler of the Kern Institute, Leiden, just returned from Bali, helped me to two more *pamahbah*. The first, T, originating from Jro Mangku Dalang Tawi, Pamaran, Buleleng, appeared to be near my D. The second, G, was recorded from the recital by Ida Bagus Nyoman Gde Dalang of Sukasada, Bli, during a performance of *vayan lēmah* at 23–24 hours of the night of 9/10–12–1972 in the *suci* section of *griya gdé* Sangkèt, Sukasada. As *vali n karya* was given *pitra-yajña*, *ñēkah*, *ñabèn ñlanus*, a certain type of death ritual. I get the impression that the understanding of *Pamahbah*, as well as the reciting of it, is on the wane, specially in South-Bali.

For a text that has been handed down in a reasonable state, it might be thought to be sufficient to have five texts to work with, but due to innumerable omissions and to the obscureness of several passages, the situation in our case is not entirely satisfactory. In my endeavour at a reconstruction, I have split up this text into 125 (generally) short sentences, so that textual footnotes could be kept short. No account of omissions is given, nor of scribes' obvious errors, so that the emphasis falls on the corrupt/non-understandable passages. Text notes refer to annotations at the end of the *pañakṣamān/pamahbah*. D and H stand for the mss of DHARMA PAVAYANAN; Pa = PAÑAKSAMAN, K 1401; SS = SUTASOMA, K 2290; Su = Sugriwa's printed text.

1) Now, in this world, 2) the boundaries of The Limit, 3) functioning as the means to achieve perfectness, 4) no distress is caused by fundamentally forbidden things, 5) nor by maledictions. 6) Complete are the words of the Highest Bhaṭṭāra. 7) Now this is the prayer for blessings, 8) my respectful words at the feet of the Gods; 9) may their forbearance be great, 10) being directed to the javanizing of the story.

11) What is the subject that is to be 'elevated' in the story? 12) There exists a God, 13) not born of Mother Earth, 14) Who is not under the canopy of the Sky, 15) upon Whom the Sun, Moon, Stars and Planets do not shine.

17) Forsooth it is Bhaṭṭāra Śiva, 18) seated in the GAMBURA AÑLAYAÑ, 19) now made to be a place 20) on top of the crystal LOTUS SEAT, 21) shaded by the golden palanquin, 22) shaded by the FLOATING LOTUS.

23) There He gives audience to 24) the Nine Gods. 25) They are . . . . .

26) The Seven Seers . . . . .

---

2) Su: a-pramāṇa, i.e. having pramāṇa, deserves attention.

10) D: makadvan in sañjavakēn; H -ira ñamakēn; Pa: paksa añavakēn; SS i sañcavahan; Su: om. kathā.

17) Su: aluñguh.

19) *kapus* reminds one of *makaputus* in A.

24) before Dévatā, Pa & Su insert pravaték; H SS sa-

28) Tan (a)doh ikañ Pañca-Rēsi/  
 29) Ivirnya (H 5 × Sañ) Kusika, Garga, Métri, Kurusya, Pratañjala 7)/  
 30) Nunivèh ikañ Catur Loka-pāla/ 31) Paraśu, Janaka, Kanva,  
 Nārada 8)/

32) (Pa only:) Tan adoh ikañ Tri-puruṣa/

33) Ivirnya Śiva, Sadā-Śiva, Parama-Śiva/

34) Liñana rēko dēnira/tēka niñ/ tan liñen/tan adoh/

35) tikañ apsara (lavan) apsari/

36) (H only: mvañ pra-) vatēk gandharva /H: taruṇa/D sura-kanyā/

37) (D only: Dady ajañkēp sakvèh iñ Bhaṭṭāra)/ 38) (D Pa) umédēk  
 ri (Pa) jēñ niñ/D kayañanira/ 39) Sañ Hyañ (D adds Ādi) Paramēṣṭi  
 (Pa adds Ādi) Guru/ 40) (D only) umuñguh (D Pa) riñ siva  
 GAMBURAÑLAYAÑ.

41) Irika ta ana pupus/ 42) iñ gēbañ sévala tuñgal/ 43) pinētēk pva  
 tatas/ 44) pinada-pada, luvarnya tēkēñ pañjañnya/ 45) dadya tinēstēsān  
 dēniñ/ 46) hasta-gaṅgā-vīra-tanu/ 47) hasta=tañan, gaṅgā=toya/  
 48) uvira ñaran panuli[s]/ 49) tanu ñaranira mañsi/

50) Ndi ta matēmahan mañsi?/ 51) (Pa only: Ta pva kañ aranya,  
 nora ta lyan)/ 52) Ana ta kukus iñ lēna/ 53) dinilah dēni/ 54) landa niñ  
 kēpuh, dinasar/ 55) iñ lavak tēmbaga/ 56) mañsi ta pva kañ aranya/  
 57) dadya ta linikēt-ikēt/ 58) pratiṣṭhēñ patra linusan/

59) Akṣara [i]kañ aranya/ 60) éka-vākya bhinna-śrūti/ 61) matañ yan  
 ana daśākṣara/ 62) pañcakṣara tryaksara/ 63) Undakara ulu-vēlas  
 (kvèhnya)/ 64) sōpakāra niñ akṣara/ 65) Pundi ta vavañsitanya?/ 66) Mijil  
 kañ SVARA-VYANJANA 9).

67) Ta tha da dha na/ 68) ka kha ga gha ña/ 69) pa pha ba bha ma/  
 70) ya ra la va śa ṣa [sa] ha(h) nāma/ 71) ika ta rinēgēp/ 72) iñ CAND(R)A-  
 KIRAṆA 10)/ 73) D only: Paran ta Iviré?/ 74) I-kāra ñaranya ulu/  
 75) U-kāra ñaranya suku/ 76) E-kāra ñaranya talēñ/ 77) AH-kāra ñaranya  
 bisah/ 78) O-kāra ñaranya rumāga ro/ 79) tēduñ tinalēñan/ 80) AM-kāra  
 ñaranya cēcēk/ 81) AR-kāra (Pa only: ñaranya)/ 82) rumakēt (ikañ)  
 surañ/ 83) (D only: AH-kāra rumakēt iñ bisah)/ 84) dadya ta énak  
 uttamanya/ 85) pa pha lumyap/ 86) ramu(h)-rēmu(h) trēsasat/ 87) kadi  
 bakis ya sadulur/

28) Pa: tan opēñ instead of tan (a)doh.

30) Or: mvañ; tan adoh; tan opēñ.

34) H: tan liñen; Pa: tan adoh.

43) H: pinédēk pva tatas; SS pinēk tinētēs; Su: pinēk para.

45) D: pada niñ instead of dēniñ: Su: atyanta rinestesan.

46) D inserts nan paran between vira and tanu.

50) matēmahan in D SS; inaran Su; inaranan Pa.

53) D: dinērah; Pa: ndilah ginēra; SS: dinēlah dēnirañ; Su: dinilah dēni la-.

54) D: ginañsar.

28) The Five Seers . . . . .,  
 30) The Four Guardians of the World, 31)  
 32) The Threefold Character  
 34) and also 35) water spirits and Heavenly nymphs, 36) gandharva,  
 young men and Heavenly maidens. 37) All the Gods 38) make obeisance  
 at the feet of the Heaven of 39) The Highest God, 40) residing in the  
 SIVA GAMBURANLAYAN.

41) There is found a strip of a young leaf 42) of the *gēbañ sévala* palm.  
 43) It had been plucked and made equal 44) in its width as well as its  
 length, 45) and then it had been sprinkled with 46) hasta gaṅga vira  
 tanu; 47) *hasta* means hand, *gaṅga* means water, 48) *vira* is an instrument  
 for writing with, 49) *tanu* is a name for ink.

50) Now what is it that is called ink? (51 That is its name, no other  
 is known.) 52) There is the smoke from the [burning] oil 53) used for  
 the illumination (?) 54) the watered ashes of the *kēpuh*, 55) in a round  
 basin of copper; 56) that is called ink 57) when it has dried. 58) There  
 it is, on naked leaves/vessel.

59) Those things which are called letters; 60) one sound may have two  
 meanings. 61) Thus there are Ten Syllables, 62) Five Syllables, Three  
 Syllables, 63) their number is about eighteen, 64) the whole set of the  
 syllables. 65) But what of their meaning, their sense? 66) Then comes  
 'VOWEL and CONSONANT'.

67) [The dentals] ta tha da dha na, 68) (the gutturals ka kha ga gha ṅa,  
 69) [the labials] pa pha ba bha ma, 70) ya ra la va, śa ṣa sa and h by name.

71) That has been dealt with 72) in the CANDAKIRANA. 73) What is  
 that? 74) *i* is called head, 75) *u* foot, 76) *e* talèn, 77) *Ah* bisah, 78) *o* two-  
 bodied, 79) *tēduñ tinalēnan*. 80) *am* is called dot, 81) *ar* is 82) near to  
 the *bisah* (77) 83) *AH* is near to *bisah*, 84) and becomes the top of delight;  
 85) *pa* and *pha* are full (?), 86) as if their colour gradually becomes  
 darker (?), 87) like a line of small ants, they follow one another.

57) D: tinikēt; Su: pinikēt.

58) DH: in *patra* 1; Pa: *pinaratiṣṭha* (SS inserts *riñ*) p.1.; Su: p. 1.

59) DH *akṣara rūpanya*; Pa: *akṣara kañ aranya*; SS: *a. vētunya*; Su: *a. rūpa ya*.

61) D: *matañ yan d.*; H: *matañya ana ta d.*; Pa: *matañ in d.*; Su: *matañ yan ana d.*

62) *Pancākṣara: na-ma-Śi-vā-ya*, 'homage to Śiva'; try-*akṣara: AM* for *Brahmā UM* for *Viṣṇu*, *MAM* for *Śiva*.

65) D: *pundi vavānsita ya?* Pa: *Ndya ta vavasitayanira?* SS: *Pundi ta vavasita ya?*

71) D: *inērēgṣhakēn*.

85) Pa, SS: *éndah tañ kauttaman* (Pa: adds *ya*).

86) Pa: *pan sasat*; SS: *sākṣāt*.

87) *kadi* only in SS; *ya* only in Pa; D: *lvir péndah kañ bañkitnya si andulu*.

88) Dadya ta inonèkakèn/ 89) dénira sañ/ D SS sujana/ H parama kavi  
P sujana kavi, vicakšana/ 90) Ndi ta ñaran Sañ Sujana?/ 91) janma  
maénak uttama/ 92) D kañ/ H kavi D H SS vicakšana/ H Pa SS prāgivāka/  
Pa kavi,/ D H mavivēka, vruh/ 93) D inonèkakèn svāra-vyañjana/ 94) riñ  
pahēlēt in akṣara/ Pa SS riñ 'lit-'lit in akṣara/ 95) dadya ta sinarēñakèn/  
96) Riñ ndi (svāra) catur-virāma?/ 97) Ana ta anudanta (H SS add:  
svāra)/ 98) H Pa anunāsika (H adds: svāra)/ 99) Pa al[pa]-prāṇa/  
100) H Pa mahā-prāṇa.

101) Pa Ndi ta ñaran mañkana?/ 102) Pa Anudanti, akṣara kañ asvāra  
ahēñ mētu riñ syuñ/ 103) Anunāsikā akṣara kañ asvāra D SS mētu in  
iruñ/ 104) Alpa-prāṇa akṣara kañ a-svāra mētu riñ kēlab in lambé/  
105) Mahā-prāṇa (Pa akṣara kañ) asvāra mētu in (a)jñāna/ 106) Pa Ika  
ta niyuh-iyuh (Su: Dadya ta iyur<sup>2</sup>)/ 107) (all 5:) amēḍar-mēḍarakēñ  
ra(ñ)canā carita/

108) D: Dadya ta atēmahan (Aṣṭa-daśa parva <sup>11</sup>)/ 109) Pa: 'Paran ta  
makalviré?/ 110) Aṣṭa ñaranya sañulu/savolu/ 111) daśēka ñaranya  
sapuluh/ 112) undakāra ulu-vēlas sakvēh in parva/ 113) sa-hiñan in  
Bhārata-varṣa/ 114) vinurṣita dénira S. H. Ādi-Parama-Kavi/ 115) makā-  
dinya: D: . . . . .; H: . . . . .; Pa: . . . . .; SS: . . . . .; Su: the correct set/  
116) Ṇunivēh Bhīṣma-, Droṇa-, Kṛpa-, Śalya-, Karṇa-parva, (H only)  
katēkēñ Svargārohana/ 117) H dady ajañkēp ulu vēlas (puluh) kvēh  
ikañ (Ādi-)parva/ 118) inētañ dénira S. H. Parama kavi(śvāra)/ 119) Pa:  
Ndyā ta maka-pūrva niñ carita?/ 120) Ivirnya: Pragada-prava-carita.  
D only: 121) Vus ta pariñāman sapratēka niñ sarāt/ 122) salakvan in  
bhuvana/ 123) mustika niñ ratu/ 124) aganti carita dé niñ S. H. Parama-  
kavi/ 125) varṇan Prabhuné . . . . .

- 
- 91) D has vṛta lèn janma instead of voñ.  
94) Acc. to H; Pa: lavan sa-alit ikañ akṣara; SS: riñ lit-lit ikañ akṣara; T: ēlit  
niñ sandiya ikañ akṣara ika ta sinadiakēñ svas niñ palambañ.  
95) Acc. to D; H: sinrañakēñ; Pa: tandva pinerañakēñ; Su: dadya ta sinērēñakēñ.  
96) H: kēriñ niñ catus virāma; Pa: kari niñ catur-virāma; Su: kirinēñ svāra  
mvañ c. v. Virāma = cessation; a small oblique stroke placed under a consonant  
to denote that it has no vowel pronounced after it.  
102) H: svāra riñ syuñ; Pa: akṣara kañ asvāra sakiñ tutuk in syuñ.  
108) Pa, SS: tanihartha matēmahan; T: tan vivarta.  
115) D: Bhujāṅga-p., Svargārohana-p., Istri-p., Mokṣala-p., Virāṭa-parva.  
H: maka-mitya: 'Śrama, Śāntika, Bhujīṅga, Āsvatthāmā, Tri, Mosala, Gada,  
Virāṭa-parva.  
Pa: Śrama, Śāntika, Bhujīṅga, Svarga-parva, Diravana-parva.  
SS: Āśrama, Śāntika, Udyoga.  
119) H: maka-pūrva; D: kita maka-pavakan in carita; SS: ika ta pinakadi niñ  
carita; T: Ya ika inucapakēñ maka-paravan in carita.

---

<sup>1</sup>) Kata<sup>2</sup> pembukaan jang isinja mohon izin kepada Tuhan dan Bhatara Bhatari  
untuk mempertunjukkan wajang kulit, meriwajatkan Leluhur, agar djangan kena  
kutuk Tuhan dan Bhatara Bhatari. To be found on pp. 30-31 of I Gusti Bagus  
Sugriwa's 'Ilmu Pedalangan/Pewajangan', Balimas, Denpasar, 1963. These words

88) This is uttered 89) by the *sujana*/supreme poets/*sujana* poets/ superior people. 90) What is the meaning of *sujana*? 91) It means of the highest nobility, 92) superior poets/eloquent/ critical, knowledgeable, 93) when vowels and consonants are uttered. 94) ? 95) ?

96) What are the four *virāma*? 97) There are the (four technical terms) *anudanti* (dentals), 98) *anunāsika* (nasals), 99) *alpa-prāṇa* (unaspirated), 100) *mahā-prāṇa* (aspirated).

101) What things are known by these names? 102) *Anudanti* are letters for the peculiar sounds (from the mouth) and the teeth. 103) *Anunāsikā* are letters for sounds coming from the nose. 104) *Alpa-prāṇa* are letters for sounds resulting from the vibrating of the lips. 105) *Mahā-prāṇa* are letters for sounds produced from . . . . 106) . . . . 107) for developing fully the descriptions and the plot.

108) And there are eighteen *parva*. 109) In detail, which are they? 110) *Aṣṭa* means eight, 111) *daśa* means ten; 112) eighteen is said to be the number of the *parva*, 113) The whole clan of the *Bhārata*, 114) mentioned by the Primordial Supreme Poet, 115) (give their names to several *parva*) 116) and then there is the *Bhīṣma*-, *Droṇa*-, *Kṛpa*-, *Śalya*-, *Karṇa*-*parva* and [finally] the *Svargārohana*-*parva*: 117) the number of eighteen is complete. 118) The Supreme Poet must remember them. 119) What is the beginning of the story? 120) For instance, the story of the *Pragada*-*parva*?

121) After due attention has been given to all matters concerning the world, 122) to all that goes on on earth, 123) the jewel of a king, 124) the Divine Supreme Poet changes the subject. 125) Now comes a description of King . . . . .

are followed immediately by: *Pamahbah* ini diutjapkan tepat saatnja setelah selesai peguneman, i.e. This exposé is pronounced immediately after the '*pegunēman*'. Since the *pegunēman* can be considered as part of the play, it is better to deal with it in that connexion.

- 2) 2189 Riñ laran I Grantañ jantos mamañgih sukha  
2209 Arjuna mayuddha riñ S. H. Mañobhava  
2229 Bhagavān Uttañka kaütus narērēh nitya-gundaña  
2231 Pavarañan Śri Kurupati riñ Dyah Vallabhavati  
2232 Kunti-śrāya  
2233 Kétaka-*parva*  
2234 Kabégalan Arjuna (pūrva niñ Cèntaka-*parva*)  
2235 Arjuna-pati  
2235a Ghaṭotkaca ñalih këbo bañ gajah putih  
2243 Ka-séna-pati Śri-Nātha Śalya  
2247 Mokṣah Jagat Anda-jiñga  
2249 Rāmāyaṇa  
2290 Sutasoma

3) Time and again in this *pamahbah* one comes across either octo-syllabic lines or lines that can easily be reduced to that size, which size I consider as being normal for incantations with an exorcistic aim. Cf. my 'An Exorcistic Litany from Bali' in *BKI* 125/3, 1969, pp. 356-70. Here the text should have read: 13) tan kasañga dé Pṛthivi/ 14) tan kahuban dé Ākāśa/ 15) tan kasēnovan Āditya (or: dé Sūrya).

4) The KBNWdbk IV 801/2 only gives: 'heaven or sky in vayañ, or the abode of the God who spreads smallpox abroad (cf. s.v. *itja*) and who creates the *bagus dēdara* or *ayu dēdari* (the young male and female dancers whose task it is to ameliorate the dreadful consequences, C. H.). During an epidemic of smallpox an attempt is, therefore, made to train *sañ yañ* (*dēdari*) (cf. Jav. *gambirālaya*, sea); *gambira layak* is also found'. This reference ends with a quotation from the SRI TANJUN: '*gambira layak dēn unsi, in madya gantañ tinuju*'; this is, however, only evidence of the corruption of the term. Reference to Canto V does not help either, for this passage is not found in Prijono's critical edition (Ph. D. thesis, Leiden, 1933, Smits, Den Haag). The glossary, s. v. *gambirālaya*, sends us, however, to V. 153, where we read: *mingēk agra nikañ gunuñ, kocak kañ gambirālaya*, 'the tops of the mountains moved to and fro, the oceans seethed.'

Neither smallpox nor oceans are a help in the right direction. To judge from numerous quotations in Balinese metaphysical writings, the GAMBURANLAYAÑ. PADMAÑLAYAÑ and PADMASANA of our text are questionable.

The *padanda* with whom I spoke were either unwilling or unable to give me much oral information. I therefore append at some length what I found in their writings as this kind of literature has not hitherto been accessible in print; A-K.

A. KALĒPASAN, 'deliverance', K 1441/33b, Pi. II 599b, comes close to our text. It reads: Iti rūpa niñ Ratu Aji Lēvih, maka-putus in uttama, ña., modré, maka-uttama niñ akšara, apayuñ PADMA AÑLAYAÑ, maliṅga riñ PADMA ASANA, magēnah riñ GAMBURANLAYAÑ.

Translation: As follows is the form of King Supreme Teaching, the most perfect of Supreme things, just as the *modré* is the most perfect of letters, having the FLOATING LOTUS as its protection (against rain and sunshine), residing on the LOTUS SEAT, whirling in the FLOATING GAMBURA.

*Modré* is illustrated and explained in Wolfgang Weck's 'Heilkunde und Volkstum auf Bali', 1937; *padma āsana* and *padma añlayañ* in my AT: the textual *makaputus* reminds one of *kapus*, the first word of 19 *supra*.

B. The following quotation, which takes us to unfathomable heights of thought, is from the TUTUR SUKSMA niñ ŚASTRA, 'The Lesson about the Inner Sense of Letters', K 1924/26a:

A-kāré	mariñ OM-kāra,	A-kāra dissolves into OM,
tēlas in OM-kāra	mariñ Ardha-Candra	etc., the last words meaning:
tēlas in Ardha-Candra	mariñ Vindu	last, where?. 'nothingness'.
tēlas in Vindu	mariñ Nāda	The Divine Fire roams about in
tēlas in Nāda	mariñ Śūnya	the GAMBURA AÑLAYAÑ;
tēlas in Śūnya	mariñ Nirbāna	Above the GAMBURA AÑLAYAÑ
tēlas in Nirbāna	mariñ Ilañ	is the origin of Memory.
tēlas in Ilañ	mariñ Ndi?	Sañ Hyañ Sadā-Śiva draws forth . . .
	mariñ Tanēpi-napi ña.,	the soul,
S. H. Agni mēñ-amēñ, riñ GAMBURA AÑLAYAÑ;		guiding the <i>ātmā mustika</i>
riñ luhur in GAMBURA AÑLAYAÑ, sañka niñ		(probably the super-sense of the
mēñēt,		soul; whatever that may mean!)

S. H. Sadā-Śiva andudut di(?) mata,  
anuntun ātmā mustika.

*Ardha-candra*, *nāda*, *vindu* were dealt with for the first time by R. Goris in his Ph.D. thesis, then by A. Zieseniss, and following in his steps, by the IAIC, by J. Gonda in his 'Sanskrit in Indonesia', 1952, and lastly by Haryati Soebadio in her 'JNANA-SIDDHANTA'.

C. The last fragment of pure speculation is found in AJI SARASVATI, 'Teaching of Sarasvati', K 88/36; S. H. Rumēgēp Parama Viśēṣa, pūrva mimitan in bhavana

aguñ, saprayojana tēpēt, kavruhanya, duk tan ana paran<sup>2</sup>, nora bhūmi, nora lanit, tan ana Śūnya-Candra-Vintañ-Taraṅgana, ana Bhaṭṭāra mijil riñ sari niñ Sapta-Śūnya-Nirbāna, aluñguh riñ GAMBURAÑLAYAÑ, rūpa kadi buddhi, svara éndah, maka-ñaran S. H. Guru-Rékha, śakti, umijilakén Bhaṭṭāri, S. H. Tuṅgal, S. H. Parama Viśéša, S. H. Taya, S. H. 'Cintya; ana Guru-Śiva, Sadā-Śiva, Parama-Śiva, sama mijil riñ yoga sandhi [é]niñ.

The Divine Thinker Supreme Excellence was First and the Beginning in the Macrocosm. His knowledge had a fixed purpose. When no way existed, when there was no Earth, no Sky, no Sun, Moon, Stars, Planets, there was the Lord Who emanated from the Sevenfold-Void-Annihilation, residing in the FLOATING GAMBURA, having the form of a spirit, a beautiful voice, and the name God-Designer, with supernatural power. He created The Goddess (Umā/Durgā), the Sole God, God Supreme Excellence, God Taya (Śūnya), God Unfathomable; into being came Śiva as Guru, Sadā-Śiva and Parama-Śiva; all of them being the result of pure spiritual force and the bringing together of thought to one point.

On Sarasvati cf. my AT. Speculations concerning the Creation are so extensive that they would fill another volume similar to that of Dr. W. Münsterberger's 'Ethnologische Studien an Indonesischen Schöpfungsmythen' (Den Haag, Martinus Nijhoff, 1939, 244 pp.); I made a first endeavour in my 'C+C'.

D. The 'Dinas Agama Otonoom Daérah Bali Dènpasar', i.e. The Autonomous Office for Balinese Religious Affairs at Dènpasar, commissioned Padanda Gédé Nyoman Jlantik of Griya Tégèh Boda Kling, to write a manual (*gagèlaran*) for temple priests (*pamañku*); this they edited in 1958. This *padanda* was a Buddhist and it is, therefore, not surprising to find prescriptions that pay homage to *Tri-ratna*, i.e. *Buddha*, *Dharma* and *Saṅgha*. These do not occur in the usual manuals published (in cyclostyled form; Roman and Balinese scripts) by Balimas, Dènpasar, under the name KUSUMA-DÉVA. At the beginning of No. 29, p. 2, we find:

Tumuli sira mangku raju hangadalem, hañujur tumeka ring hareping sanggar Agung, tēhēr malinggih muah hamusti-karana, *mantra*: Ong hyang ning hyang tri-wikrama-dewa sukra ya nama swaha. Raris ngebhakti nembah tanpa sekar, *mantra*: Ong hyang para hyang GAMBURANGELAYANG, mengañjalya nghulun ing sapta çunya, dewa wirya nugraha sidha sudha prayojana; mijil sanghyang dewa siksa, marah ing suksma singlar hapadang ya namah.

(The last difficult clause is omitted in the following translation.)

Next, the *pamañku* enters the temple and, in a straight line, walks to the Great Altar. There he sits down and claps his hands reverentially together and speaks the following *mantra*: OM God of Gods, homage to Śukra the God of the Three Strides. Next, he makes *sēmbah/añjali*, but without a flower; *mantra*: OM God of Gods GAMBURAÑLAYAÑ, permit me to make *añjali* to the Sevenfold Void; the Courageous God(?). May He grant me the favour that my pure intention shall have good results; . . . .

For *pamañku* cf. the late Jane Belo's delightful monograph, 'Bali, temple festival, American Ethnological Society XXII, Augustin, Locust Valley, New York, 1953 and my AT. My quotation is the only evidence that the *padanda Buddha* share the conception of GAMBURAÑLAYAÑ with their Śaiva colleagues. Śukra preceded by Tri-Vikrama, which is always used for Viṣṇu, baffles me.

E. KAVIŚÉSAN KAPUTUSAN S. H. NILA-KANTHA, maka-pañabhaktiyan iñ léyak mvañ sarva-śatru;

*sarana*: rontal surat mantra; *mantra*: IDEP AKU S. H. Sapta-Śūnya-Nirbāna, pañavak AKU S. H. Nila-kañtha, aluñguh AKU riñ GAMBURAÑLAYAÑ saha OM-kāra.

The Supreme Teaching of Divine Blue-Throat (i.e. Śiva), for the worship of *léyak* and all kinds of enemies;

*requirements*: an inscribed strip of a palm leaf; *mantra*: I Believe that I am the Sevenfold-Void-Annihilation, that I am the embodiment of Blue-Throat, that I am seated in the FLOATING GAMBURA together with the syllable OM.

F. In these quotations GAMBURA AÑLAYAÑ has, hitherto, been conceived as belonging to the outer world, but according to a few lines in the PRABHU VIBHUH, 'The Mighty Ruler', K 1425/5a, it belongs to the inner world. These lines read:

Ana tukad Sarayú mètu sakiñ unték ña., OM-kārāmṛtané amor in istri utama, désanya riñ GAMBURA AÑLAYAÑ; ika mūla niñ sirép atañhi, ña., tuñjuñ kṛṣṇa asari mas, ya né ngava pati-uripta ika, tuhu jāti èniñ, irika paḍa sanakira adyus, *mantra*: OM GAM TAM namah svāhā.

The River Sarayú is found on the first drawing, that of the human brain, in Weck's book, and presents no difficulty. Those who know that SRI TANJUÑ, the heroine of the romance of the same name (ed. Prijono), is popularly called ISTRI TANJUÑ, will be prepared to read *śrī* instead of *istri*. The translation reads:

There is a River Sarayú, rising from the brain. The *amṛta* of the syllable OM is united with Supreme Śrī, and its abode is the GAMBURA AÑLAYAÑ. That is the root of being asleep and of awakening; a [blue-]black lotus with golden stamens, that causes one's life and one's death. That is existence, pure. There all of them, with their children (all the brethren) bathe. *mantra*: OM Homage to GAM TAM (LAM?). (A padanda whom I had befriended was inclined to locate the GAMBURA AÑLAYAÑ within the human skull; for this conception cf. frontispiece in Weck's 'Heilkunde').

G. MANTRA PAMUGPUG, *mantra* for rendering powerless, K 1596, 24a-28b, leads us to the following quotation:

PAMATUH AGUÑ, Kaputusan S. H. Mpu Śiva Bëndé; ma: OM AM MAM; AM śabda, OM bāyu, MAM iqép. IDEP AKU Bhagavān Śiva Bëndé, tumurun sakiñ GAMBURA AÑLAYAÑ, atapakan AKU Sūrya Candra.

Mighty Counterbalance, Wisdom of S. H. Mpu Śiva Bëndé, ma: OM AM MAM, AM represents sound, OM force and MAM thought. Believe that I am Bhagavān Śiva Bëndé, that I have descended from the GAMBURA AÑLAYAÑ, putting my foot-prints above Sun and Moon.

These last words remind one of the last word of 15 and the first of 16, for [v]ulan = candra.

H. TUTUR SARASVATI, K 142/7a, contains the following: PASUCYAN, *sarana* yèh añar, kētisañ, 3 ×, sugyañ, 3 ×, inum, 3 ×; *mantra*: IDEP AKU S. H. Tuñgal, mètu sakiñ pantaran in GAMBURA AÑLAYAÑ . . . .

Method for all purification; *requirements*: clear water; *acts*: sprinkle 3 ×, wipe the face 3 ×, sip 3 ×; *mantra*: BELIEVE that I am the Sole God, emanating from the place of the GAMBURA AÑLAYAÑ.

J. SARI niñ SARASIJA-KUSUMA, maka-pañabhaktyan in léyak; *sarana*: sari niñ tuñjuñ binuntil; *mantra*: OM IDEP AKU sari niñ sarasija-kusuma, pañavakan S. H. Nāda-Viséṣa,

tuñjuñ putih	sékarira Bhaṭṭāra Ísvara
tuñjuñ abañ	sékarira Bhaṭṭāra Brahmā
[tuñjuñ kuniñ	sékarira Bhaṭṭāra Mahā-déva]
tuñjuñ irèñ	sékarira Bhaṭṭāra Viṣṇu
tuñjuñ amañca-varna	sékarira Bhaṭṭāra Kusuma

paḍa mayogásakti, mijil sakiñ GAMBURA AÑLAYAÑ,  
Sañ Bintora Mañik kasiddhyanira, mijil sakiñ Śúnnya.

This is the 'Essence of the Lotus Flower', for the worship of *léyak* (cf. P. de Kat Angelino in TBG 60, 1921, pp. 1-44); *requirements*: petals of a lotus, bound together in a piece of cloth:

*mantra*: OM I Believe that I am the Essence of the Lotus Petals, the embodiment of Excellent *Nāda*;

the white lotus petals are the flower of Bhaṭṭāra Íśvara,  
 the red lotus petals are the flower of Bhaṭṭāra Brahmā,  
 [the yellow lotus petals are the flower of Bhaṭṭāra Mahā-déva],  
 the dark-blue lotus petals are the flower of Bhaṭṭāra Viṣṇu,  
 the multi-coloured lotus petals are the flower of Bhaṭṭāra Kusuma,  
 all of them practising yoga and having supernatural power, and emanating from the FLOATING GAMBURA. Bintora Manik is the result of their *siddhi*, appearing from Śūnya (The Void).

For *léyak*, cf. P. de Kat Angelino, *supra*; for *nāda*, cf. Goris, Ziesenis, IAIC. Gonda and Soebadio; Bintora: unknown hitherto.

K. The PAÑASIH S. H. TAVAÑ AGUÑ, love-charm of Divine High Sky, K 1447. The first item in this work prescribes: *Rèh* marép Pūrva, vus mabrésih canañ tubuñan, yèn angon matatuluñ: *sarana* yèh añar mavadah payuk kèdas, samsam [,] kayu śakti, bija kuniñ, sèkar bikas 11; vus minantra siratañ idèr kiva riñ karañ, *mantra*: OM AM MAM OM (UM?), tumurun s. h. t. a., riñ SIVA GAMBURAÑLAYAÑ mañlañlañin (riñ) Bhuvana, tumurun riñ Pṛthivī . . . .

The *method* is to face the East, after one has cleansed oneself, [take] an offering called canañ tubuñan; when [the betel quid has been] used, [the cornet] should be screwed up; *requirements*: fresh water in a clean pot, samsam leaves and a 'strong tree' (wariñin), yellow grains of rice, flowers of eleven different colours. After a *mantra* has been spoken over everything, sprinkle the courtyard in an anti-clockwise direction; *mantra*: OM AM MAM UM, may s. h. t. a. descend from SIVA GAMBURAÑLAYAÑ and wander about in the Universe, and descend to Earth.

Here again we find Śiva preceding G. A., just as in the *ḍalañ*'s formula.

To sum up: GAMBURAÑLAYAÑ belongs to the macrocosm and to the microcosm and should be invoked by the *pamañku* at the moment when, as a consequence of his prayers, he has reached a 'pure' state: it should also be invoked by the practitioner of black magic.

<sup>5)</sup> Cf. J. E. van Lohuizen-de Leeuw, 'The Dikpālakas in Ancient Java', BKI 111/4, 1955, 356-84; the papers by Damsté and Goslings in Gedenkschrift K. I., 1926; L.-C. Damais, *Etudes Javanaises III, À propos des couleurs symboliques des points cardinaux*, BEFEO LVI, 1969, pp. 75-118. Cf. p. 122.

<sup>6)</sup> The KBNWdbk, this mine of information, presents us with four sets, to which I have added a fifth as found in KALEPASAN, 'Deliverance, K 1441; a sixth as given by an informant, and a seventh as provided by 'STUTI and STAVA' by Dr. T. Goudriaan and me (Amsterdam 1971), Nos. 208 and 905. Cf. p. 122.

<sup>7)</sup> In contradistinction to the preceding set, this one is right. The rôle they play in the myths appears in my 'The Balinese Sèngguhu-priest, a Shaman, but not a Sufi, a Śaiva and a Vaiṣṇava', *Festschrift-Winstedt, O.U.P. 1964*, pp. 267-81; their historical existence, from H. B. Sarkar's 'The Evolution of the Śiva-Buddha Cult in Java', *Journal of Indian History* 45/3, No. 135, Dec. 1967, pp. 637-46. Complete documentation in my 'Cosmogony and Creation in Balinese tradition'.

<sup>8)</sup> The KBNWdbk s.v. *catur-loka-pāla*, I 120b, states that the *ḍalañ* use Rāma Paraśu, Janaka, Kanva and Kanéka-putra. First, it mentions Yama, Kuvéra, Varuṇa and Vāsava (i.e. Indra), which is the quartet in Su, followed by: *tēka niñ vidyādhara vidyādhari; sira ta mañhanakèn Tri-bhuvana, pēpèk déniñ sthāvara-jaiṅgama makādi niñ pṛthak-jana vinèh vruhèn tatva carita*, instead of 32-40, and

## THE SEVEN SEERS according to SEVEN SCRIPTURAL SOURCES

RAMAYANA	UDYOGA- PARVA	UTTARA- KANDA	VAYAÑ . . . .	KALEPASAN K. 1441	INFORMANT	STUTI & STAVA
.....	.....	.....	.....	Adilaruci .	.....	.....
.....	Agastya ..	.....	A(ñ)gèsti ..	A(ñ)gastya ..	.....	Agastya ..
.....	Āngira ..	Āngira ..	.....	.....	.....	.....
Atri .....	.....	Atri .....	.....	.....	.....	.....
Bharadvāja .....	.....	.....	.....	Bhṛgu .....	Bhārgava ..	Bhṛgu .....
.....	.....	.....	.....	.....	Gotama .....	Gotama .....
Gotama .....	.....	.....	.....	.....	.....	.....
Jamad-agni .....	.....	.....	Jamad-agni .....	.....	Jamad-agni .....	Jamad-agni .....
.....	.....	Janaka .....	Janaka .....	Janaka .....	.....	.....
.....	Kavya .....	Kanva .....	Kanva .....	Kanva .....	.....	.....
Kāśyapa .....	Kāśyapa ..	.....	.....	.....	.....	.....
.....	Nārada ..	Nārada/	Nārada .....	Nārada ..	Nārada .....	Nārada .....
.....	.....	Vināyana ..	.....	.....	.....	.....
.....	.....	.....	Patuk .....	.....	.....	.....
.....	.....	Rāma- paraśu	.....	.....	.....	.....
.....	.....	.....	.....	Śakra .....	Śakra .....	.....
.....	.....	.....	Tumburu ..	.....	.....	.....
Vasiṣṭha .....	Vasiṣṭha ..	Vasiṣṭha ..	.....	.....	Vasiṣṭha ..	Vasiṣṭha ..
.....	.....	Vināyana ..	.....	.....	.....	.....
.....	(Nārada)	/Nārada ..	(Nārada) ..	(Nārada) ..	(Nārada) ..	(Nārada) ..
Viśvamitra .....	.....	.....	.....	.....	Viśvamitra ..	Viśvamitra ..
.....	Vṛhaspati	.....	.....	.....	.....	.....

KALEPASAN gives the following specifications:

Mahā-déva	kuniñ yellow	nāga-pāśa snake-bond	mērak peacock	mas gold	5	Kanva
Śiva	aṣṭa eight-c?	padma lotus	liman elephant	tímrah tin	riñ dalu night	Adilaruci
Iśvara	putih white	bajra diamond	lěmbu bull	salaka silver	1	Bhṛgu
Śaṅkara	vilis green	aṅkuśa elephant's hook	simha lion	gaṅsa alloy	6	Nārada
Viṣṇu	irėñ black	cakra wheel	garuḍa eagle	vėsi iron	7	Janaka
Śambhu	hiru blue	triśūla trident	mṛgapati roebuck	timah tin	8	Āngastya

meaning: and also Heavenly singers and musicians. He created the Threefold World, teeming with plants and animals. Above them all were the ones who stood upright; to them he gave knowledge of the course of the story.

9) During the course of a brahman priest's daily worship he performs the act of *nyāsa* (surrounding himself with invisible cosmic forces); one of these *nyāsa* is

*svara-vyañjana*, cf. my Su Se. This *nyāsa* also occurs in many another ritual. It should be noted that, to a considerable extent, *amañku ḍalañ* come from the brahman *griya*; perhaps even the majority have their homes there.

SVARA-VYANJANA is the title of the mss LOr 3964, 3965, 5069, 5077, 5081-82, 5087, 5108-10, 5134 on Sanskrit grammar, dealt with by Dr. H. H. Juynboll in his Leiden Catalogue of Old-Jav. mss pp. 210-18, and in his paper 'Eene Oudjavaansche Sanskrit Grammatica' in BKI 52, 1901, 630-33. A (necessarily superficial) inspection of these mss did not produce the passage in our text. Neither could I find our technical terms in the Singaraja mss K 784, K 785, K 1136a, K 1159 and K 1876 on *svara-vyañjana*; finally they were found (and explained) in K 213, CHAṆḌA (VARGĀKSĀRA).

<sup>10</sup>) D, P, SS and Su agree in their CANDRA-KIRANA 'Ray of the Moon', which is the name of the heroine in the Pañji romances. As such she appears in the Index to R. M. Ng. Dr. Poerbatjaraka's 'Pandji-verhalen onderling vergeleken', Bibl. Jav. 9, 1940, and also in W. H. Rassers' 'De Pandji-Roman, Ph. D. thesis, Leiden, 1922 (no Index). In Poerbatjaraka's 'Alfabetische lijst der Javaansche Handschriften', in the KBG Jaarboek I, 1933, TJANDRAKIRANA is given as the name of five mss and reference is also made to metres; in the Index to Pigeaud's 'Literature of Java', mention is made of an 'Aji Canda, chanda, metres', then of 'Caṇḍa Kirana, Old Jav. dictionary, . . . . see Cantaka Parwa, Candra Kirana'. Next he mentions 'Caṇḍākṣara, kakawin, on Indian metres (chanda); Caṇḍa Wargākṣara, prose, on metres (chanda) . . . . Caṇḍa Narmala, prose, on metres'. There is also a long entry on Princess Candra Kirana, and, under Cantaka Parwa, 'encyclopedia' is given (cf. J. Ensink, 'On the Old-Javanese Cantakaparwa and its Tale of Sutasoma, VKI 54, 1967). The Kirtya collection has its three mss on metrics listed correctly under *chanda*. The Sanskrit dictionaries translate *chandās* first by 'pleasant' and only lastly by 'metrics'. In Java/Bali the name of the work, as also the subject matter, has evidently been subject to change.

LOR 4570, CANDA-KIRANA, has drawn much attention: K. F. Holle in TBG 16, 1867, 450-71; H. Kern in Actes du Sixième Congrès des Orientalistes, tenu en 1883 à Leide, 1885 (VG IX, 1930, 273-81); H. H. Juynboll in his Catalogue I 170-72, 1907; N. J. Krom in MKAvW, AL 58, B No. 8, 1924; H. B. Sarkar in 'Indian Influences on the Literature of Java and Bali', Calcutta, 1934, 107-14; J. Gonda in 'Sanskrit in Indonesia', 1952, 107 & 125. Juynboll and Pigeaud deal as well with other Leiden mss on the linguistic subject (3906, 4009, 4518, 5075); going through them, however, did not help me to the exact passage as pronounced by the ḍalañ; he may know such writings only from the hearsay.

<sup>11</sup>) Cf. H. Kern: 'Over de Oudjavaansche vertaling van 't Mahābhārata', (1877) followed by 'Bijlage, Inhoudsopgave van 't Mahābhārata in 't Kawi' (volgens mededeeling van Dr. H. N. van der Tuuk (1871)), in Verspreide Geschriften, Den Haag, Nijhoff, 1920, pp. 215-49; and H. B. Sarkar, 'Indian Influences on the Literature of Java and Bali', GIS, Calcutta, 1934, XI-XIII, pp. 232-307.

## CHAPTER 10

### PRONOUNCEMENTS RELATING TO THE BASE FIGURES

#### INTRODUCTION

The DHARMA PAVAYAÑAN ends (97 and 98) with counsel to the *ḍalañ* whose audience has not been sufficiently enraptured with his *paṅgègèr* and *pañalup*. On this point, the C ms offers three Appendices: a) KAPUTUSAN I DUKUH BAHUD (= Dèlëm), b) KAPUTUSAN I DUKUH BANYOL (= Tvalèn), and c) KAPUTUSAN TUTUR KAMOKSAN in BRAHMANA ATAPA LARE (= Sañut). Since C is the only ms to present them, there is some doubt whether they belong to the DHARMA PAVAYAÑAN, but they can hardly be ignored in a book dealing with 'material'; the more so because they are not the creation of an individual but appear to belong to Balinese lore.

During proof-reading Mrs. Drs. Hinzler of the Kern Institute, Leiden, helped me to the DHARMA PAVAYAÑAN owned by Dalang Diyah, Nagasèpa (Bl.) which even begins with the three *kaputusan*.

And a ms. from Bungkulan, Bl., received the other day, has no other subject than the *kaputusan*.

The BUDA KACAPI, a popular treatise of which there are numerous

#### A. DHARMA PAVAYAÑAN and BUDA KACAPI CĒMĒÑ

##### I. KAPUTUSAN I DUKUH BAHUD

1) Iki KAPUTUSAN I DUKUH BAUD, kavruhakëna dënira ña., I Dèlëm magënah ri dalëm in pusër, rupa kadi gëni tanpa kukus, AÑ sabdanya, pañavak Bhaṭṭāra Brahmā, mēdal riñ cañkëm.

2) I Tvalèn I Dukuh Bañol, rūpa kadi sūrya tanpa crañcañ, magënah ri pañcër in pupusuh, MAÑ sabdanya, mēdal riñ iruñ kalih, pañavak Bhaṭṭāra Īśvara.

3) I Sañut I Dukuh Katiga-śakti, rupa kadi toya ri rvan in kamumu, magënah riñ ñali putih, UÑ sabdanya, pañavak Bhaṭṭāra Viṣṇu, mēdal ri sēla niñ iruñ.

4) Ika ñaran bāyu-śabda-iḍëp.

5) I Tvalèn mulih riñ I Sañut, ika ñaran Ardha-narésvarī, ika māvak vayañ.

6) I Dèlëm mulih riñ I Sañut; ika māvak ḍalañ.

7) Vus anuñgal ika māvak campurit, magënah riñ OÑ-kāra sumuñsañ, ika māvak tuñgal, magënah ri sēla niñ kulit.

versions, contains in its CEMĒN version, K 294, 1. 13, a) and b) with precisely the same wording. *Kaputusan* = secret knowledge; *dukuh* is the name of a kind of priest who is known in Klungkung and Karang Asĕm. Reference to *dukuh* is frequent in writings collected by the Kirtya, but next to nothing has been written about them.

Since a chapter is being devoted to the *pandasar*, the PAMATUH KAPUTUSAN PANCAPANDAVA, one of the Kirtya's smallest treatises (1771), cannot be overlooked. These Pañca Pāṇḍava are not the 'real' Pañca Pāṇḍava of the DHARMA PAVAYAÑAN No. 87 (or those in a mantra spoken in LAMPAHAN K 2243), but the Pañca Pāṇḍava as examples of the wrong composition of a family, i.e. five brothers. This whole treatise consists of five drawings, with five mantra; Kaputusan Tvalèn, Kaputusan Vana/Mrdah, Kap. Tolé (son of Tvalèn), Kap. Dèlĕm and Kap. Sañut. *Patuh* and *patĕh*, in the spoken language, mean agreement; *pamatuh* means: mantra for the placating of the *léyak*; for creating harmony between man and wife; for placating the spirits of a *tĕgal*, a dry field, when it is to be 'broken up' to become an *uma*, irrigated rice field. All this is effected by the *pĕndasar*.

The paragraphs 1-10 are shared by DHARMA PAVAYANAÑ C (K 1610/1) and BUDA KECAPI CEMĒN (K 294); 11-20 are the conclusion of Dh. P. C; 21-70 are hitherto only found in PAMATUH PANCA-PANDAVA (K 1771). Finally a score of lines from KANDA PITU (K 1432) has been added, 71-99.

## A. DHARMA PAVAYAÑAN and BUDA KACAPI CEMĒN

### I. KAPUTUSAN I DUKUH BAHUD

1) This is the secret knowledge of I Dukuh Bahud that one must know. He is called Dèlĕm. His abode is in the navel. His outward appearance is that of smokeless fire. AÑ is his kernel-formula. He is Bhaṭṭāra Brahmā embodied. His exit is through the mouth.

2) Tvalèn is Dukuh Bañol. His appearance is that of a sun without rays. His abode is at the root of the liver. MAÑ is his kernel-formula. His exit is through the nostrils. He is Bhaṭṭāra Īśvara embodied.

3) Sañut is Dukuh Threefold Power. His appearance is that of [a drop of] water on a leaf of the caladium. His abode is in the white (sic) gall-bladder. ON (should be: UÑ) is his kernel-formula. His exit is through the partition of the nose. He is Viṣṇu embodied.

4) They are called force-word-thought.

5) Tvalèn enters Sañut, this is called Half-Man-Wife, incorporated in the riṅgit,

6) Dèlĕm enters Sañut, incorporated in the ḍalañ.

7) Thus united it is materialized in the handhold of the riṅgit; situated in the reversed OM, having one body, situated between the hide (K 294 has *bukit*, mountain, instead of *kulit*, hide).



TVALÈN



ÍSVARA



DÈLEM



BRAHMA

महादेव



MRDAH



MAHADÉVA

ॐ नमो भगवते वासुदेवाय



SAṅKARA



VIṢṆU

## II. Iki KAPUTUSAN I DUKUH BANYOL

8) kavruhakëna riñ sañ mahyun mawas sastra; iki tutur:

I Tvalèn magënah ri pañcër in pupusuh, rupanya kadi surya tanpa crancañ, svaranya MAÑ, mëdal riñ iruñ kalih.

I Dèlëm magënah ri dalëm in pusër, rupanya dadu kadi damar tanpa kukus, svaranya AÑ, mëdal riñ cankëm.

I Sañut magënah riñ ñali, rupanya ëniñ kadi toya ri rvan in kamumu tanpa talëtëh, svaranya UN, mëdal ri sëla niñ iruñ.

9) I Ordah magënah riñ unsilan, rupanya kadi mas tanpa una, svaranya AH, mëdal ri buñkah in lidah.

10) I Dèlëm maharan I Dukuh Baud, I Tvalèn maharan I Dukuh Bañol, I Sañut maharan I Dukuh Tiga-sakti, anuñgal riñ I Dukuh Tua, magënah riñ panuñgal in rasa.

## III. KAPUTUSAN TUTUR, KAMOKSAN in BRAHMANA ATAPA LARE

11) Nihan panërañ, KAPUTUSAN TUTUR, KAMOKSAN in BRAHMANA, a-TAPA LARE ñaranya.

12) I Dèlëm magënah ri dalëm in pusër, rupanya dadu, sabdanya AÑ, rumavak bayu.

13) I Tvalèn, gënahnya ri pucuk pupusuhané, rupanya ëniñ, sabdanya MAÑ, rumavak adña.

14) I Sañut magënah riñ ñali tënah, rupanya kadi toya rvan in kamumu, sabdanya UN, rumavak idëp.

15) I Dèlëm vëtvakëna sakiñ cankëm, raju anucap;

I Tvalèn vëtvakëna riñ soca, raju anucap;

I Sañut vëtvakëna sakiñ karña, raju anucap.

I Ordah vëtvakëna sakiñ karña, raju anucap.

16) Batara Bayu, gënahnya riñ sandhi-sraya, pinaka-sandhi niñ pañucap; dalanira ri tuñtuñ in grana.

17) I Dèlëm maharan I Dukuh Bahud, I Tvalèn aran I Dukuh Bañol, ika putus in srëngara.

18) Sarinya: Dèlëm Sañut mulih riñ I Tvalèn; ika ñaranya Brähmaña Tapa Laré.

19) I Tvalèn rumavak Raré Anon, muñguh riñ soca.

20) Yèn angèn mantra, kvasa srana sémbé cavan pëtak; yadin ñuh gadiñ kvasa angèn.

Tëlas ayva véra tan siddhi phalanya.

## B. PAMATUH PAÑCA-PĀṆḌAVA

21) Iki PAMATUH PANCA-PANDAVA, lvirnya KAPUTUSAN TVALÈN, KAPUTUSAN VANA, KAPUTUSAN TOLÈ, KAPUTUSAN DÈLEM muvah KAPUTUSAN SAÑUT.

Sarana tuñgal, lvirnya: payuk këdas matutup 1, kuskusan 1, batu

## II. KAPUTUSAN I DUKUH BANYOL

8) To be known by those who desire to have a clear understanding of writings. This is a lesson of wisdom. [The next part of the text is almost the same as the preceding one; the only difference being that being incarnations of the Gods is not mentioned, which is hardly necessary once the kernel-formulas have been given, and that the correct UÑ appears instead of the incorrect OÑ.]

9) Ordah (Mërdah) has his abode in the kidneys. His outward appearance is as that of pure gold. His exit is from the base of the tongue.

10) Dèlëm is called Dukuh Bahud, Tvalèn is called Dukuh Bañol, Sañut is called Dukuh Threefold Power, unified in Dukuh Senior, residing in the unification of feeling.

III. KAPUTUSAN, LESSON OF LIBERATION for the BRAHMAN  
performing SELF-MORTIFICATION when a YOUTH

11) This is an explanation of the secret knowledge of liberation, etc. (but more probable, in view of Ch. 8, is: keeping the sky clear).

12) Dèlëm resides in the navel. His colour is reddish. His syllable is AÑ. He embodies force.

13) Tvalèn resides at the top (N.B.) of the liver. His appearance is bright. His syllable is MAÑ. He embodies word.

14) Sañut resides at the centre (N.B.) of the gall-bladder. His appearance is that of [a drop of] water on a leaf of the caladium. His syllable is OÑ (should be UÑ). He embodies thought.

15) Dèlëm's exit is through the mouth, Tvalèn's exit is through the eyes, Sañut's exit is through the nostrils. Ordah's exit is through the ear. Then they speak.

15) Dèlëm's exit is through the nostrils, Tvalèn's exit is through the eyes (N.B.), Sañut's exit is through the ear (N.B.). Then they speak.

16) Bhaṭṭāra Bāyu's abode is in the joints. He is the force of speech. His exit is through the tip of the nose.

17) Dèlëm is called Dukuh Bahud, Tvalèn, Dukuh Bañol and Sañut is called Dukuh Tiga-śakti. That is the completion of love.

18) The Essence is Dèlëm and Sañut entering Tvalèn, who is called Brahmana Tapa Laré.

19) Tvalèn is the embodiment of the Boy Cowherd (= Śiva, Paramēṣṭi Guru). His abode is in the eyes.

20) One is permitted to utter the mantra if one has a wick and a white cup or a yellow coconut.

End. Do not divulge, for then the fruit would be lost !

B. PLACATING of the FIVE BRETHREN

21) Here follow the formulas for the placating of the Five Brethren: the Kaputusan of Tvalèn, Vana, Tolé, Dèlëm and Sañut. The requirements are similar: a clean cooking pot with a lid, a rice-steamer, and a *bulitan* (?)

bulitan 1, kubal, duk paða makatih. Payuk ika marajah sovañ-sovañ; kañ inangé anut kaputusanya.

Vusnya raris pëndëm ri tēnah in pakarañan, niñ aja katēnab.

#### I. KAPUTUSAN TVALÈN

22) Iki naranya KAPUTUSAN TVALÈN; mantra: OÑ duk in tan ana lēmah, duk in tan ana Lor, duk in tan ana Kidul, duk in tan ana riñ Tēnah, duk tan ana Déva, tan ana Dalēm, duk tan ana mānuša, bhūta, bhūpati mvañ Prabhu Ārya, satriya mvañ sūdra, pum, AKU I TVALÈN.

23) Viṣayan-KU anēhēn tēndas Dalēm, tēndas Bhūpati, anampak tēndas mānuša kabèh, (lah tih), 3 ×.

24) Sapa vani andělēñ avak-šarIran-KU? Déva sirēp, Dalēm sirēp mvañ šatru-musuh-KU paða sirēp, pum.

25) AKU I TVALÈN tan ana vēdi AKU mañgavé sēngak, AH 3 ×, IH 3 ×, pum.

26) UÑ Japi, OÑ Japa, UÑ Japi, OÑ Japa, OÑ Sapa 2 ×, OÑ Kavulan-KU, 2 ×.

27) AKU I TVALÈN aṅgavé bañolan, kēḍēp siddhi mandi.

28) Pakarañan tēñēt, AKU vēnañ 3 ×, tēñēt sapaharané, Vètan, Kulon, Lor, Kidul, aṅadēg AKU riñ Tēnah, Vètan Bhūta Sia, Kulon Bhūta Sia, Lor Bhūta Sia, Kidul Bhūta Sia, tēka rēp sirēp.

29) OÑ AKU I TVALÈN vēnañ anlēkas japa mantra, pūjā maviśēša, yèn ana pakarañan tēñēt, alas tēñēt, AKU vēnañ, pum. Ana pañulu niñ pañkuñ tēñēt, pañulu niñ sétra tēñēt, vatēs pabajañan, añaku I TVALÈN.

30) Yan ana jadma-mānuša śakti maviśēša amasañ guṇa, guṇané guṇa Sunda, guṇa Jaran Guyañ, guṇa Prahū, guṇa Gagēndu, guṇa Pulēt, guṇa Makasar, guṇa Java, guṇa Bajo, guṇa Olanda, guṇa Siyēm, guṇa Trémbé, guṇa silih-asih, guṇa lilit, yan ana mimpēr in pakarañan-KU, rarajahan, acēp<sup>2</sup>an, gēntavañ, sapagavé niñ voñ akarya ala, amaténin vañ sādhu, AÑ AH, I Tvalèn śakti maviśēša, AAA, UUU, III.

31) AKU anambanin voñ agēriñ kēna guṇa, sa-guṇa<sup>2</sup> AKU amunah, AKU amañcut, AKU amugpug guṇa dèsti.

32) Yan pakaryan AKU né binuru déniñ jadma-mānuša, pinaguñ pati déniñ Sañ Kavi, kaviyoga déniñ Sañ Brāhmaṇa, Sañ Bhujāṅga, mañké AKU amañcut saguṇané.

33) Yan [ti]ti guñgañ riñ pakarañan-KU-né, bañcut, kita dadi sagara, sagara muñcrat, tabēñku mandadi bias.

stone, one leaf of the *kubal* tree and one of the *jaka* tree. The cooking pot should have on it a drawing of the person being invoked and his *kaputusan*; to be buried in the courtyard, without anyone's seeing it done.

#### I. KAPUTUSAN OF TVALÈN

22) Mantra: When there was as yet no Earth, when there was no North, no South, no Centre; when there was as yet neither Gods nor kings, no men, no ogres, no princes, no nobles, no knights nor commoners, pum, there was I, Tvalèn.

23) I have the power to tread on the heads of kings and lords, to trample on the heads of all people. Lah tih, 3 ×.

24) Who dares to look upon ME? Gods remain silent, kings remain silent. All MY enemies remain silent, pum.

25) I, Tvalèn, I have no fear. I will raise a loud voice, AH AH AH IH IH IH, pum.

26) (uŃ japa, oŃ japi), 2 ×. (oŃ sapa) 2 ×. (oŃ MY servants), 2 ×.

27) I am Tvalèn who holds the jesting conversations. May I be successful!

28) If a courtyard is 'hot', I know how to deal with it, 3 ×. In whatsoever direction it may be 'hot', East, West North, South, I stand in the Centre. The thousand ogres in the East, the thousand ogres in the West, the thousand ogres in the North, the thousand ogres in the South, are silent immediately.

29) oŃ I, Tvalèn, I am able to use *japa* and mantra and black magic. If a courtyard is 'hot', if a word is 'hot', I am able [to deal with it], pum. If the top of a ravine is 'hot', if the top of a graveyard is 'hot', or the waste land between the graveyard and that of the young children who had not changed their teeth, I state that I am Tvalèn!

30) Where the case is that of a man of power who is distinguished in the use of sorcery, of Sundanese sorcery, the sorcery of [the léyak called] Jaran GuyaŃ, the sorcery of the prau, sorcery of Gagèndu (name of a white horse owned by Durgā and borrowed by the evil witch Calon AraŃ), encircling sorcery, Makassarese sorcery, Javanese sorcery, Bajo sorcery, Dutch sorcery, Siamese sorcery, Trémbé (?) sorcery, the sorcery of mutual love, ensnaring sorcery, if there is anything resembling it in MY courtyard, drawings, figures, léyak, whatsoever malefactors may have done, in order to kill a wise man, AŃ AH, I, Tvalèn, am extremely powerful. AAA, UUU, III.

31) I give medicine to people affected by sorcery. I render powerless all sorcery. I destroy it. I prevent all kinds of sorcery.

32) If, during the ritual, men pursue ME, if The Poet (?) threatens my life (?), if brahman and exorcists keep away from ME, then shall I render powerless all their sorcery.

33) If there is a 'wobbling bridge' in MY courtyard, I shall stop its action. You will become sea, spewing sea. MY brake will be the sand.

34) Vastu kita labuh ka kawahé, dadi kita éntip in kawah, vastu kita dadi guṇa tan kasūkṣma déniñ jadma-manusa, pum.

35) Kèdèp mandi pūjā niñ ulun, tèka patuh inkup, 11 ×, A 3 ×, IH 3 ×, U 3 ×, apan I TVALÈN śakti lèvih in kagunān voñ sa-jagat, tēnah in pakarañan-KU-né.

## II. PAMATUH KAPUTUSAN VANA

36) PAMATUH KAPUTUSAN VANA; mantra: OÑ I Vana, IDEP AKU Amañku Bhuvana, añuñkulin jagat-bhuvana kabèh; AKU akarya bañu védañ riñ kawah agunñ, pakonkon-KU I VANA. (drawing on p. 316)

37) Samvan i ñko mandèsti, mañlèyak, manuju, manèluh, manarañjana, sampatalan, moro, mokañ, tivañ, sampuluñ, yan ana Dèva, yan ana dèsti, yan ana cor;

38) Samvan i ñko amlèbur śarīran-KU di yéhé gēmulak, pakon sira I VANA, apan I VANA amlèbur Sañ Hyañ, amlèbur pitaha, amlèbur pitara, amlèbur Dèva, amlèbur lara niñ jadma-mānuṣa, sami paḍa kalèbur 3 ×.

39) OÑ SA BA TA A I NA MA SI VA YA OÑ, AKU śakti, AKU I VANA śakti, AKU amlèbur sa-lara niñ jadma-mānuṣa kabèh, siñ tèka paḍa lèbur.

40) OÑ Gumi tuñtañ, bhuvana tuñtañ; gumi liñluñ, bhuvana liñluñ, Dèva liñluñ, pitaha liñluñ, pitara liñluñ, Sañ Hyañ liñluñ, [yakṣa] yakṣi liñluñ, bhūta-bhūti liñluñ, lèyak liñluñ, moro liñluñ, mokañ paḍa liñluñ, tumbal, pamali liñluñ, tarañjana liñluñ, acēp<sup>2</sup>an sami liñluñ, sasavañan rarajahan paḍa liñluñ, apan tuñgal Bhaṭṭāra Bhīma muvah I VANA pañavak in Bhaṭṭāra Guru.

41) AKU amlinluñ Dèva satus akutus, pitaha satus akutus, pitara satus akutus, Sañ Hyañ satus akutus.

42) Siñ voñ añlaranin jadma-mānuṣa sami paḍa liñluñ, 3 ×.

43) AKU tan kēnēñ uman, idèp AKU riñ ākāśa, AKU tan kēnēñkus i cor, AKU amlèbur dèsti lèyak sami lanañ-vadon, siñ tèka paḍa lèbur, 3 ×.

44) Apan I VANA vèruh amutèr in jagat Baliné kabèh, OÑ patuh inkup, 3 ×, OÑ lèbur, 3 ×, jēñ.

## III. PAMATUH KAPUTUSAN I TOLÉ

45) PAMATUH KAPUTUSAN I TOLÉ; mantra: AÑ UÑ MAÑ, idèp AKU Sañ Hyañ Śakti, sakvèh in babhūtan ahēñ. AKU pañavak I TOLÉ śakti maviséśa, idèp AKU añuñkulin Bhaṭṭāra sa-rimbag.

46) Kawah putih pañlèburan dèsti, kawah abañ pañlèburan in lèyak, kawah kuniñ pañlèburan in tèluh, kawah irēñ pañlèburan in guṇa, kawah amañca-varṇa pañlèburan in acēp-acēpan, sasavañan, rarajahan; paḍa

34) Truly you will fall into Hell and become the leavings sticking to its Cauldron. Truly you will be sorcery not understood by man, pum.

35) MY worship has power, it brings about harmony, 11 ×. A A A IH IH IH U U U. Tvalèn is stronger than any sorcery in the whole world – in MY courtyard.

## II. PAMATUH KAPUTUSAN of VANA

36) mantra: OM I, Vana, believe that I encompass the whole world, that I am above all worlds, that I make the water seeth in the Great Cauldron, that I, Vana, am MY own messenger.

37) Everyone of you may try to practise all kinds of magic and sorcery upon ME, any kind of God, any kind of sorcery, any kind of oath-swearing.

38) Everyone of you may try to destroy ME in the seething water, because it is ME, Vana. But I, Vana, destroy the Gods, destroy the *pitaha* and the *pitara*, destroy Déva, remove the sufferings of mankind; destroy all, 3 ×.

39) OM SA-BA-TA-A-I NA-MA-SI-VA-YA OM. I am powerful, I, Vana, am powerful. I remove all sufferings from all mankind, all that exist shall be removed.

40) oṅ the earth is misted, the world is misted; earth is stupefied, the world is stupefied, the Déva are stupefied, *pitaha* and *pitara* are stupefied, the Sañ Hyañ are stupefied, *yakṣa* and *yakṣi* are stupefied, *bhūta* and *bhūti* are stupefied, *léyak* are stupefied, so are *moro*, *mokan*, *tumbal*, *pamali*, *tarañjana*, *acēp<sup>2</sup>an* and spirit-invoking drawings, for only Bhaṭṭāra Bhīma and I, Vana, embody Bhaṭṭāra Guru;

41) for it is I, I who make torpid a hundred and eight Déva, a hundred and eight *pitaha*, a hundred and eight *pitara*, a hundred and eight Sañ Hyañ.

42) Whosoever causes suffering to mankind, all of them shall be made torpid, 3 ×.

43) I am not affected by evil words. Believe that I am in the Sky, that I do not shrink from an oath-swearing, that I stupefy *dēṣṭi* and *léyak*, male and female, every one of them, immediately, 3 ×,

44) for I, Vana, am able to revolve around the whole of Bali. Oṅ harmony, 3 ×. Oṅ stupefaction, 3 ×.

## III. PAMATUH KAPUTUSAN of I TOLÉ

45) Mantra: Aṅ Uṅ Mañ. Believe that I am the Powerful God, that all kinds of ogres are terrified, [for] I am the embodiment of Tolé, powerful and pre-eminent. Believe that I am above the whole gang of Bhaṭṭāra.

46) In the White Cauldron *dēṣṭi* are destroyed, in the Red C. *léyak* are d. In the Yellow Cauldron *tēluh* are destroyed, in the Black C. *guna* are d. In the Multi-coloured C. *acēp<sup>2</sup>an*, spirit-invoking drawings, *bhūta* and

kalēbur bhūta-bhūti, yakṣa-yakṣi, kalika-kalikut, 3 ×, dēñēn, brēgala, pamali puluñ dara.

47) AKU guru niñ madhya lēvih, dasar iñ ākāśa, pucak iñ ākāśa, apan AKU guru niñ Hyañ sa-jagat.

48) [Y]a[n] ko vani riñ AKU, sapa sira akarya dēsti, lēyak, tuju, tēlu, tarañjanané, moro, mokañ, tivañ, apan I TOLÉ añlēbur iñ kavañ aguñ, luhur iñ ākāśa, siñ tēka paḍa lēbur.

49) OÑ śabda murub riñ śarīran-KU, amējah AKU guru niñ dēsti.  
50) Sapa vani anampak gumi-prētivi, pituvi lara (?) niñ ākāśa, apan AKU guru niñ Bhaṭṭāra śakti, guru niñ sa-rāt, AKU añlēbur dēsti, AKU guru niñ pēpētēñ, AKU guru niñ ahēñ, guru niñ alas añkēr, karañ añkēr, sétra añkēr.

51) Tan ana tuju, moro, mokañ, tivañ añkēr, apan AKU gurunmu.  
52) PaluñghanKU méru tumpañ pitu ri tēñah iñ laut, I AKU gurunmu.  
53) OÑ Nini Bhaṭṭārī Durgā, pinayuañ AKU sarva-śakti, yēn ko mandēsti, mētu ko (AKU?) sakiñ dasar iñ pasih, apan I TOLÉ śakti lēvih iñ Dévané di Dalēm.

54) OÑ mrēcag-mrēcug kañin-kavuh, tēka patuh tēka pugpug punah, siañ, 3 ×.

#### IV. PAMATUH KAPUTUSAN I DÈLEM

55) Iki PAMATUH KAPUTUSAN I DÈLEM; mantra: oñ AKU amugpug guṇa niñ śatrun-KU, gēriñ pagawé niñ Déva kalēbur déniñ I DÈLEM śakti maviśēṣa, gēriñ pagavé niñ pitra kalēbur, gēriñ pagavé niñ mānuṣa bisa mañlēyak pējah kagēsēñ kalēbur, 3 ×.

56) Apan I DÈLEM tan bisa pāpa naraka, iñ nañ (?) sañ masuku buñkēr déñ-KU, pējah kita riñ pasavañan, gēriñmu amatēnin śarīranmu dēsti, tuju, tēluh, tarañjana minaka rovañmu.

57) Yēn kita maśatru riñ avak-śarīran-KU kagēsēñ déniñ ila èstu gēsēñ lēbur, 3 ×.

58) Kataḍah déniñ Hyañ Brahmā kālanmu, vastu ta űko mati lēmpēr lēbur, tan siddhi sa-guṇa-guṇa mantranmu sapañaruhmu, sakoti ko pējah, ta űko pugpug lēbur, 3 ×.

59) Apan I DÈLEM tan kapiñgiñan dēnmu, pējah lēbur dēñēnmu, sa-koti-koti pējah lēbur gēsēñ, 3 ×, pējah sañ pitaranmu, sakabèhé pējah gēsēñ lēbur.

60) Hyañ Bhaṭṭāra Brahmā mañurip I DÈLEM, AÑ, apan sira pañavak iñ pamatuh tēguh timbul, siñ kumēdap paḍa lēmpēr, siddhi pūjā niñ ULUN kabèh, YAÑ 3 ×, puñ si nama svāhām.

*bhūti*, *yakṣa* and *yakṣi*, *klika-klikut*, 3 ×, *dēñēn*, *brēgala*, *pamali* and *puluñ dara* (kinds of sorcery) are destroyed.

47) I am the Teacher of the middle and the supreme, of the base and the top of the sky, for I am the Teacher of the Gods of the whole world.

48) Who dares to act against ME, who can perform all sorceries? For Tolé can destroy the Great Cauldron, the Great Heaven, The Supreme One in the Sky (Śiva or the Pole Star). All can be destroyed at once.

49) OÑ speech flames up in ME, and I kill the Teacher of sorcery.

50) Who dares to tread upon the Earth, let alone the Layers of the Sky, for I am the Teacher of the powerful Bhaṭṭāra, the Teacher of the whole world. I destroy the *dēṣṭi*, I am the Teacher of the forces of darkness, I am the Teacher of the evil things, I am the Teacher of the forbidden forest, of courtyard and of graveyard.

51) There are no *tuju*, *moro*, *mokan*, *tivañ anḱēr*, for I am your Teacher.

52) I dwell in the seven-tiered méru in the sea, I am your Teacher.

53) OÑ Nini Bhaṭṭāri Durgā, I am protected by all conceivable powers. When thou dost apply *dēṣṭi*, I come forth from the depth of the sea, for Tolé is more powerful than the Goddess of Pura Dalēm.

54) OÑ, thunder and lightning (?) East and West, are appeased and destroyed immediately, *siah*, 3 ×.

#### IV. PAMATUH KAPUTUSAN OF I DÈLEM

55) I render powerless the sorcery of MY enemies. I, Dèlēm, pre-eminently powerful, destroy the illnesses caused by the Déva, the illnesses caused by forebears, the illnesses caused by people able to imitate the *léyak* – killed off, consumed by fire, annihilated, 3 ×.

56) For Dèlēm causes no suffering and misery. Those who have a shrivelled foot . . . . by ME; you will be killed by your invoking of spirits; your deformity will kill you. All kinds of sorcery shall be your companions.

57) If you are hostile towards ME, you shall be consumed by fire. In truth, burnt, destroyed.

58) In due time (?) thou shalt be consumed by Brahmā. In truth, thou shalt die, with no recovery, destroyed; none of thy sorceries shall have result, however great thy influence. With millions thou shalt die, thou shalt be rendered powerless and destroyed, 3 ×.

59) For do not imagine that thou art more clever than Dèlēm; thy *dēñēn* shall be killed and destroyed, killed by the million, destroyed and burnt, 3 ×; thy forebears shall be killed, burnt and destroyed.

60) Hyañ Bhaṭṭāra Brahmā gives life to Dèlēm, AÑ, for He is the embodiment of the invulnerable and impenetrable formulas of propitiation. Whosoever glances upon Him, finds himself to be weak. May all MY worship bear fruit, *yañ*, 3 ×, *pum*, *si nama svāhān*.

## V. PAMATUH KAPUTUSAN I SAÑUT

61) Iki PAMATUH KAPUTUSAN I SAÑUT; mantra: OÑ AH AH IH IH EH EH OH OH, AKU manëlubañ matan lèyak, AKU mañanklin tañan lèyak, AKU amlèngu suku niñ lèyak, añanté amèlagbag, tèka sèhat, 3 ×.

62) Ta riñ suku niñ lèyak kabèh, tèka kèkèh juwèh makèlèsèg, tèka tivañ rumpuh, jènkèl kibih diam, buñkèr kèkèh ta ñko déñ-KU.

63) OÑ Tiga-jāti lèvih, AKU jāti lèvih, AKU añaño piolas lèvih.

64) OÑ Dèvāsih, mānuṣāsih, kāla-bhūta-dèñen asih riñ avak-śarīran-KU, tèka olas asih atiné i mānuṣa kabèh tumiñalin avak-śarīran-KU, kèḍèp siddhi mantran-KU.

65) OÑ iḍèp AKU I SAÑUT, anèlèbañ AKU sasirèp jāti lèvih, sasirèp atiné śatru-musuh-KU, tèka sirèp, 3 ×, tèka duñkul, tèka tulak, tèka piak, 3 ×, ta ñko déñ-KU.

66) OÑ Bhūta buñkèm, dèñen buñkèm, kāla buñkèm, sato buñkèm, bèbèk-ayam buñkèm, siñ kumatap-kumitip paḍa buñkèm, Viṣṇu buñkèm, lèyak buñkèm, tèka buñkèm, 3 ×.

67) Pabèga-bèga, palolo-lolo, tèka rèp sirèp, tèka pupug, tèka punah.

68) Mantranmu tèdah déñ-KU, tèka mulih ka pahumahanmuné mañ-imut-imut ibanmuné.

69) AÑ UÑ MAÑ, I SAÑUT kipèk<sup>2</sup> magavé bañola, oñ sèlèndor, 3 ×.

70) Apan I SAÑUT vèruh iñ mavisésa riñ jagat Viṣṇu-bhuvana, ékak ṅakak I SAÑUT mariñ svargan Sura-loka, sami paḍa rèp sirèp savatèk vidyādhārīné mañatonañ I SAÑUT amasañana pamatuh lèvih iñ śakti.

Saika ta kaḍañan PAMATUH KAPUTUSAN PANCA-PANDAVA.

## C. KANDA PITU

KANDA PITU, K 1432, a seven palm leaf writing, originating from Bangli, Central Bali, in the kolophon claiming to be written by the well-known Dukuh Suladri (the *gaguritan* dealing with him has been cyclostyled, another work has even been printed), a score of lines deals with the *pëndasar*. The passage throws another light upon them and therefore is worthwhile to include, though unfortunately it is not always clear. It is, however, typical for a not inconsiderable part of Balinese writing. (Though the KANDA PITU has nothing to do with the previous writings, for practical reasons the numbering has been continued).

71 I Dèlèm, api, Brahmā i bapa, ña. 72 I Mrèdah, yèh, Viṣṇu, i kakiañ, ña. 73 I Tvalèn, añin, Mahésvara, i kompyañ, ña. 74 Ika timbañ, Brahmā, Viṣṇu; Brahmā, lara; Viṣṇu anambanin; 75 Ísvara matémvañ, tamba lavan agriñ.

76 Iti pasuk-vètunya, 77 AM, Brahmā, api, i bapa; 78 UM añin, Mahésvara; 79 MAM, yèh, Viṣṇu, i kakyañ.

80 Malih I Sañut taksu manatasañ, mañorahañ, matujuhañ.

81 Malih I Dèlèm mañakitin, mavak mrakośa muvah iñmaro (?) ña.

82 I Tvalèn mavak balian anambanin agriñ, manolènañ sakit, ña.

## V. PAMATUH KAPUTUSAN OF I SAÑUT

61) OÑ AH AH IH IH EH EH OH OH, I shield the eyes of léyak (with metal), I bind the hands of léyak to their backs, I fetter the feet of léyak, I put chains on them and shackle them with blocks of wood, immediately, sēhat (?), 3 ×.

62) . . . . . the feet of léyak shall become stiff and hard with no return to normal (?), they shall suffer from convulsions and paralysis, they shall be permanently crippled and lame, and their bodies shall be contracted and made rigid by MY acts.

63) OÑ Supreme Threefold Power. I am Supreme Power. I inspire supreme love.

64) OÑ Gods, mankind, [even] three kinds of ogres, love ME; mankind loves ME intensely when they see ME. Believe that MY mantra shall have result.

65) OÑ, believe that I, Sañut, cast a superior spell of sleep, a spell of sleep upon the liver of MY enemies; they sleep immediately, 3 ×. A leg is drawn up (like a bird when roosting), . . . . . the legs are spread out, 3 ×, at my behest,

66) Bhūta-dēñēn-Kāla brown with black mouths, wild animals, duck and fowl, all creeping beasts, Viṣṇu léyak, all of them immediately

67) cause defects in people's speech. Let them lose their awareness. May they be rendered powerless,

68) may their mantra be made useless by ME. May they return to their abodes, aware of their powerlessness.

69) AÑ UÑ MAÑ, Sañut wiggles his buttocks when speaking, OÑ slēndor, 3 ×.

70) But Sañut knows how to behave correctly in the Heaven of Viṣṇu . . . . . towards the Heaven of the Gods. All become sleepy; all the vidyādhari show how Sañut will be able to effect pamatuh of supreme strength.

This is what is offered on the subject of PAMATUH KAPUTUSAN PANCA-PANDAṬA.

71 I Dēlēm means Fire, Brahmā is the father, so to say. 72 I Mṛdah means water, Viṣṇu is the Grandfather, so to say. 73 I Tvalēn means wind, Mahēśvara is the Great-grandfather, so to say. 74 Those are counterparts, Brahmā and Viṣṇu, for Brahmā means illness and Viṣṇu means to medicate, 75 whereas Ísvara works the meeting between medicine and the person to be medicated.

76 Entry and exit are as follows: 77 AM is Brahmā, fire, father; 78 MAM is wind, Mahēśvara, [great-grandfather]; 79 UM is water, Viṣṇu, grandfather.

80 I Sañut is a taksu who explains, teaches, directs.

81 I Dēlēm causes illness, incorporates violation and . . . . . (?).

82 I Tvalēn incorporates the balian, cures the sick and sends back illnesses.

- 83 I Mrdah voñ agrin dèniñ ya mavak yèh, ika yèh satata mamañgih agrin, ña.  
 84 I Sañut Sañ Sinuhun mavak vindu.  
 85 AM, Brahmā, i bapa; 86 UM, Viṣṇu, i kakyañ, 87 MAM, Ísvara, i kompyañ.  
 88 AM, api, pañca-Brahmā, 89 UM, yèh, pañcāmṛta, 90 MAM, anin, pañca-bhūta.  
 91 I bapa, AH, UTPATTI riñ vunvunan, ākāśa, AM, madhya, Brahma.  
 92 UM (pro OM in ms), PRALINA riñ lalāṭa, Viṣṇu.  
 93 MAM (pro AM in ms), ASTHITI riñ aji, i mémé Byoma-Śiva.  
 94 Ísvara riñ Śiva-dvāra.  
 95 Cuñkub (pro cuñuh in ms) sètran Bhaṭṭāra Yama, kènèh, iḍèp, ña.  
 96 Malih I Sañut, mṛta, riñ Śiva-dvāra;  
 97 I Dèlèm, api, Brahmā, riñ dada;  
 98 I Tvalèn, yèh, pañca-bhūta riñ ulu n ati;  
 99 I Mrèdah riñ śabda-iḍèp ña.

83 I Mr̥dah is the patient for he consists of water, which constantly meets the sick people; 84 I Sañut is The Respected One incorporated in Zero.

85 AM = Brahmā = father; UM = Viṣṇu = grandfather; 87 MAM = Ísvara = great-grandfather; 88 AM = fire = five-fold fire (= the five bija-mantra Sa-Ba-Ta-A-I); 89 UM = water = five-fold ambrosia (= the five-fold bija-mantra Na-Ma-Śi-Vā-Ya); 90 MAM = wind = [one of the] five elements.

91 The Father, AH, RISE (cf. SuSe) in the front of the skull, vault of sky, AM, Centre, Brahmā (cf. 77).

92 UM (pro OM), DISSOLUTION (cf. SuSe) in the forehead, Viṣṇu.

93 MAM (pro AM), DURATION (cf. SuSe) in the head (*aji* taken as *prabhu*, head), the mother Śiva-in-the-sky;

94 Ísvara in the Śiva-door (fontenelle),

95 chapel cemetery [devoted to] Bhaṭṭāra Yama; *kēñh* means *idēp* (think, thought),

96 I Sañut is ambrosia, in the fontenelle;

97 I DéléM = fire = Brahmā, in the heart;

98 I Tvalèn is water, the five elements before the breast [of an officiant];

99 I Mr̥dah lingers in sound & thought (this suggests that M. is the third of the triad *bāyu-sabda-idēp*) so to say.

## CHAPTER 11

### TWO WITNESSES FROM JAVA

The lore of the Balinese *ḍalañ* is related to that still found in Java. The most complete example is found in the DHARMA PAGAMBUHAN, ms 949 in 'Lijst der Javaansche Handschriften in de boekerij van het Kon. Bat. Genootschap' (now Museum Nasional, Djakarta), being pp. 269-376 in 'Jaarboek I', 1933 of the same learned society (composed by the then R. M. Ng. Dr. Poerbatjaraka). Its text is given in A; B is a Javanese textbook.

#### A. DHARMA PAGAMBUHAN

Avighnam astu nama siddhēm.

a) Sarasvatī phaṭ astra śuddha ya namah, nihan DHARMA PAGAMBUHAN, vēnañ inaṅgé dé sañ mayun tumaki-taki aṅambuh, sayogyanira 'nu molaha.

b) Punañ PAÑIVANYA sami mulih riñ ati, PANEÑENNYA mulih riñ ñali, tattva carita sami mulih riñ pupusuh, am[b]jutul mariñ śabda.

c) Sañ Hyañ Kavíśvara ṅvava ri mañkana, kaliñannya, Ida Sañ Hyañ Guru Rékha aṅadakēñ tattva carita, Sañ Hyañ Kavíśvara amolah aṅlagokēna, salaras sēluran iñ lampah ri sayogyanira.

d) Tiga Iviran iñ déva mañikēt ta sapratékanii (ra) vañ, dévatanira Yañ Brahmā Viṣṇu, anuduh Sañ Hyañ Īśvara Guru Rékha, kalih amolah cara, kiva tēñēñ, marma niñ sakvēh i para-ratu sami mulih riñ Lasēm, ri lēs iñ kayun uṅgvanira, mulih dadi Raṅga Sari.

e) Sēmar muṅviñ tēlēñ niñ ati, Turas muṅviñ tēlēñ niñ ñali, māvak Sēmar aṅarañ/ smarāñarañ, aju-ajèr ṅvava suñsuñ guyu, smarāṅgana; kunañ tatkāla niñ aṅlagokēñ lampah, riñ sayogyanira sovañ<sup>2</sup>.

f) Muvah pinugrahan Śiva-liṅga, ṅaranya, toya aṅar, sēkar putih, vus minantra, kētisin, sugyañ, ṅinum, paḍa piñ tēlu, vēnañ sasolahira, ganal alit, sor luhur vēnañ, [*mantra*:] Pukulun Sañ Hyañ Śiva, Sadā-Śiva, Parama-Śiva, 'suñ 'nugraha riñ mānuṣa, sumurup surūpa niñ nāma, sumurup surūpa niñ vañśa, nēmbah kasēmbah, sahanan iñ kasēmbah Śiva-liṅga, punañ anēmbah, miñ sor, vēnañ ganal-alit, pinugrahan ira Sañ Hyañ Śiva-liṅga, riñ prāṅa laras, tan ālaya, tan vighna, tan cantula, ēniñ jāti śarīra nira nūksma, paripūrṅāya nama svāhā, Sah-Śiva-yogī nama svāhā, śuddha ya nama, tēlas.

g) Gagēluñané sami kētisin, paḍa piñ tēlu, 'siñ aṅrañsuk vēnañ salarasira, uttama, tan vēnañ sira. Malih, toya, kētisañ riñ gagēluñané, sēnañ (?) paḍa piñ tēlu.

h) [*mantra*:] Idēp aku Sañ Hyañ Lēga Prāṅa, ṅañ-Java ṅam-Bali, aṅhyasana mānuṣa molah manis ahyasin salaras śabda solahira, Brahmā, Viṣṇu, Īśvara, Gaṅa, tēka pūrṅa rēna, voñ andulu, aṅruñu svara nira amolah cara, hyasin.

i) PAÑASRÈN MANTRI: [*mantra*] Ìnsun aṇiḍëpana Sañ Hyañ Smaràngana, rumañsuk ri śarīra n ìnsun, vanëh sirândulu Ki Bhaṭṭāra Smara, vanëh sira andulu i[ñ]sun, pañavak [k]u Bhaṭṭāra Smara Siñit, tèka vëlas dèn asih voñ kabèh, tumon in sòlah ìnsun, asih.

j) PAÑASRÈN KADÉYAN, sèkar 'siñ kavënañ, [*mantra*:] Brahmā nësam riñ tēñenku, mratyā (?), jīva riñ nétranku, tatit añëdap téjanku, añrañ amolah cara, tèka vëdi asih voñ kabèh, tumiñalin sòlahku, rëp asih, rëna.

k) PAÑASRÈN PANJI, vëdak vënañ, [*mantra*:] Isun aṇiḍëpana Sañ Hyañ Smara-Tantra, Tantra kasmaran, Kāma-jaya riñ nétranku, Kāma-ratih riñ sòlahku (?), tumrètès riñ svāra-śabdanku, 'siñ andulu tèka nañis, dèn paḍa vëlas, tèka isëp, Kāma-Tantra, Sira Pañji ñaji Smara, tèka mëkar alus abañkit, Śrī mōnëñ Pañjy añlayan sih.

l) PAÑASRÈN KANYA, sèkar 'siñ kavënañ, [*mantra*:] Isun aṇiḍëpana sarva mañik i śarīra, Nilōttama aran iku, Tuñjuñ Biru riñ nétranku, Gagar Mayañ riñ kēmbañ (lambé?) ku, Ni Suprabhā téjanku, Lēñlēñ riñ sòlahku, Mandā ri tindaku. Nusus Asih riñ pañarasanku, Koñjër in tañanku, Tovok ri madhyañku, listu-ayu ìnsun inulatan déniñ voñ kabèh, luña asih tèka asih, asih-asih, tan ana pasah, kët sumakët, siddha sih nama svāhā.

m) PAÑASRÈN SEMAR, Turas vënañ, 'siñ srana vënañ, [*mantra*:] Iḍëp AKU Aji Sëmar, añubah Smara, AKU añirut Smara; luña AKU dèn tañisin, suñsuñ guyu riñ svaranKU, ajur-ajër riñ solahKU, tèka gègèr, tèka rëna, AH AH AH sih.

n) PAÑASRÈN TABUHAN, lëña, olèsakëna, sūksma tēmën, [*mantra*:] Pukulun Sañ Hyañ Īsvāra, amasañ guna pañgègèr, andavut prāṇa-jīva; voñ lanañ gègèr, voñ vadon gègèr, kēdi-alit-matuva gègèr, tèka vëlas asih añruñu śabdanku, TEG NYAR.

o) PAÑGÈGÈR TABUHAN, asëp mēñan tutuh, kukus, taya bañ piñ tēlu, [*mantra*:] Kukus sakiñ tan ana, anusupi bāyu-śabda-iḍëp, mogha vastu karanëhan, voñ kabèh, voñ kabèh añruñu svāra niñ tatabuhan ìnsun, tèka gègèr a-vijah<sup>2</sup>, riñ arëpku, tèka vëlas dèn paḍāsih, lunhāsih tèka asih.

p) Malih PAÑRAKSA JIVA VISÉSA, panulak salvir in ala-pakšané, panulak sarva-viséša, 'siñ srana vënañ, [*mantra*:] Ìnsun aṇiḍëpana Sañ Hyañ Tiga-Viséša mañrakša jīva, Sañ Hyañ Taya ñrakša bāyu, Sañ Hyañ Parama-Viséša ñrakša śabda, Sañ Hyañ 'Cintya ñrakša iḍëp; sapa vani, bhūta léyak tulak, jadma-mānuša tulak, gëriñ viṣya tulak, sarva śatru tulak; déva bhaṭṭāra sih; 'siñ tèka paḍa patuh inkup, asih.

q) Malih KAVISÉSAN, siñ ala punah, toya sugya[ñ], [*mantra*:] Iḍëp Sañ Hyañ Guru Mahā-śakti, solahku prajāvatī, kasiddhanku Sañ Hyañ Anuñku Rāt, vañ muñkur punah, vañ maré punah, Śiva-vijayāya namah.

r) Malih, PAÑISEP SASANTUN salvirnya, *mantra*: Śivāmṛta yé nama svāhā.

s) Malih, PAÑISEP PRAS, [*mantra*:] Śuddha yajña déva siddhyi phaṭ Astrāya namah.

t) Malih, PAÑISEP TARPANA salvirnya, [*mantra*:] Dévamṛta sañjīva sūksmāya namah.

u) Malih, PAÑISEP SEGEHAN, mvañ caru, salvirnya, [*mantra* :] Ih Bhūta Vighraha, Bhūta Pañca-Vikrama, nyah[,] iki té sajinira sovañ<sup>2</sup>, alapēn, ayva ulik silih gavé poma.

v) Mvah yan Kāla paḍa, vētu niñ gagambēlan, mvah vētu niñ gagēluñan, ayva ñaluk toya niñ vañ valèn, riñ Brāhmaṇa vēnañ, riñ Sañ Hyañ vēnañ, sira jugābhyāsa vēnañ; toya samsam bīja kuniñ, [*mantra* :] Paśupati-tastra mrata, sarva-ala-prāyaścitta-nirmala, sarvāla-vināśanam pramāṇa; Śiva-, Sadā-Śiva-, Parama-Śiva 'mṛtāya namah, ila[ñ] pāpakléśa-vināśanam, pramāṇam, Brahmā-Viṣṇu-śuddhāya namah, dévāmṛta-prayojanam, AH. tēlas.

w) Ayva véra, rahasya tēmēn, apan dahat iñ utama, pañavruh iki, kaputusan Sañ Hyañ Tiga-Jñāna-Śakti ñaranya, muñgviñ DHARMA PAGAMBUHAN.

B. The use of mantra preparatory to a ḍalaṅ's performance, is not unknown in Java, though I have only come across these MANTRAN MANAWI BADE NDALANG in 'Paḍalangan I-II' by M. Ng. *Najawirangka*, publ. Tjabang Bagian Bahasa Jogjakarta, Djawatan Kebudayaan Kementerian P.P. dan K (no year, 1956 or 1957], p. 67:

1. *Baḍé mangkat saking grija :*

Hong Sing lembut paḍanjangan sira ing (grijaning ḍalang) kang gegeder, kang semara désa, bijang babo kabujutan, Allah réwang-réwangana aku; katekana sasedyaku katurutana sakarepku, umat lanang umat wadon andedulu menjang aku, teka demen teka asih. asih-asih saking karsaning Allah, jahu Allah, jahu Allah, jahu Allah. (*ndjedjeg siti kaping tiga kalijan megeng napas*).

2. *Dumugi panggènaning ndalang :*

Kados ing inggil, angka 1 kaot (. . . . kampung panggènanipun ndalang).

3. *Gangsa wirit talu :*

Sang Naga-bumi sirahing bumi, jahu ḍanjang ing kéné réwang-réwangana aku, adja pati bubar kang paḍa nonton, jèn durung wisan nggonku ndalang. (*Ndjedjak siti 3 × kalijan megeng napas, kénging kalijan linggih kémawon*).

4. *Ngungalaken bléntjong :*

Hong Sing Sanghjang Suksma Purba Djatining Tunggal. Sanghjang Nurtjahja urub ing damar, mrabani sabuwana, teka kèḍep teka lerep, teka welas teka asih, wong satarup paḍa ndedulu marang badan saliraku.

5. *Baḍén jempala kotak sapinḍah, sasmita ungeling gangsa djedjer :*

Gunung<sup>2</sup> linggihku, petak lindu prabawaku. (*Ndjedjak siti 3 × kalijan megeng napas, kalijan linggih, kasasaban gelaran inggih kénging*)

6. *Mbedol lajon, mbekuk putjukipun.*

Hum ang ung kung awakku kadya gunung, kulkul ḍingkul rep-rep-sirep sabuwana, teka kèḍep teka lerep, teka welas teka asih, asih-asih saking karsaning Allah.

x) Yan sira véra, kěněň śódha dénira Yaň Guru Rékha, Yaň Sarasvatī, Yaň Kavīśvara, makvēh voň ala gilânūksma riň avakta dělaha.

y) Yan tan véra, ayu maňké dělaha, inéman déniň Yaň Tiga, déniň Yaň Asmara, katėkan in pas para ayu sira, apan dahat siddhi, dršťanira Yaň Tiga.

z) Maňkana kramanirāluya, tninya tan<sup>2</sup> gvaya (?), araň wikana riň  
DHARMA PAGAMBUHAN.

1. *When the đalaň sets out from his house.*

Hoň. Cheerful Protective Spirits (of the đalaň's house), Spirits of the Earth, Spirits of Mothers and of Holy Places, may Allah be with me, that I may realize my aim, that all my wishes may be fulfilled, that men and women shall look at me, that they shall like me and that they shall love me immediately, shall love me intensely, by the Will of Allah. Oh Allah, oh Allah, oh Allah!

*(Stamp on the ground, 3 ×, holding the breath).*

2. *On reaching the scene of one's activities:*

*As above, but substituting the house of the đalaň's host.*

3. *Prelude.*

The Snake of the Earth is the Head of the Earth. Protective spirit of this place, aid me, so that the spectators shall not leave before I have finished.

*(As in 1 if done when seated, then bang on ground).*

4. *When attending to the lamp.*

Hoň, The Holy Immaterial Primeval Being. S. H. Nurcahya is the flame of the lamp, illuminating the whole world. At one blink of the eye may the spectators be silent, may they like me and love me immediately, when looking at me.

5. *When knocking on the chest containing the ringit, the sign for the gaňsa jėjėr.*

The mountains are my seat. My power consists of screaming and thundering.

*(As in 1; if seated, as in 3; the sitting mat is no hindrance).*

6. *When taking the kayon from the banana trunk and bending the kayon's tip.*

HUŃ AŃ UŃ KUŃ. My body is like a mountain. . . . . The whole world has become silent. At one blink of the eye it has become silent. May it like me and love me, in accordance with the Will of Allah.

C. Finally it might not be superfluous to point to a passage found in 'De Sėrat Tjabolang en de Sėrat Tjėntini, inhoudsopgaven bewerkt door Dr. Th. Pigeaud', VBG 72/2, 1933, p. 25. SERAT CABOLAŃ III Canto 160 describes a performance of *vayaň kulit* for the purpose of *ruvat*, exorcism. The person to be *ruvat* has to be clad in white and to be seated opposite the đalaň. Bhađtāra Guru allows several categories of human beings (*ontañ-antiň*, only son, etc.) to Bhađtāra Kāla, who wishes to eat the flesh of humans.

## INTERLUDE

### THE FOLKTALE OF DALAÑ ANTEBAN OR DALAÑ GOVAÑ

#### INTRODUCTION

This tale is registered in the library of palm leaf mss in the Gedong Kirtya (Singaraja) as No. 2079. It may be in the Leiden University Library; but, being purely Balinese, it is not mentioned in Pigeaud's 'Literature of Java'. It was taken down in Singaraja, which is in the north of Bali, and bearing in mind the fact that the *voñ gamañ*, 'man tiger'—about whose mysterious ways something is said in the story—inhabits the mountainous region of N.W. Bali, this is as would be expected. Other texts, K 1684, 1687, 1705, 1707, 1725, 1730 and 1731, all collected by Ch. J. Grader, come from Jembrana in the most westerly part of Bali. My late wife, Dr. Jacoba H.-van L. B., published K 1687, under the title 'De Koopman en het Tijgerjong' in her book 'Sprookjes en Verhalen van Bali' (Van Hoeve, Den Haag/Bandung 1956) (pp. 169-71) and K 1730 and 1731 as 'De Vriend van de Onzichtbaren' (pp. 198-201): in the German translation, 'Märchen aus Bali' (Die Waage, Zurich, 1963, see pp. 189-91 and 220-23. There are useful references in the KBNWdbk s.v. *dadi* (II 441), *pulaki* (IV 237) and *melantiñ* (IV 584).

The disappearing of human beings in the uninhabited forests of the western part of Bali, where tigers are still hunted, is an old belief, but one that has continued to be given expression in prose and metrically. The *KIDUÑ PAMANCAÑAH* was first discussed at length by C. C. Berg in his Ph.D. thesis 'De Middeljawaansche Historische Traditie', Leiden, 1927, p. 24, and critically edited by him in the *Uitgaven van de Kirtya Lieftrinck-Van der Tuuk te Singaradja*. The passage with which we have to do for our purpose is to be found in canto III, 52-61 (K. PAM, kapitëgësin olih Gora Sirikan, Balimas, 1957, same canto and stanza); see also Dr. W. F. Stutterheim in 'Een interessante sūrya-zetel van Noesa Penida, [in pura Meranting] Oudheidkundige Aanteekeningen XLV, BKI 92, 1935, which takes us from the western part of Bali to the island immediately S.E. of it.

Fairly recent material was given by Dr. J. H. Franken in his stimulating paper 'Het Feest van Djayaprana te Kaliangët', in BKI 107/1, 1951, pp. 1-30. In my 'Lay of Jaya Prana, the Balinese Uriah' (Luzac & Co., London, 1958) I included a summary of his paper and added the geographical references of R. E. P. Maier in 'Jaarverslag Topografische Dienst' for the year 1918, Weltevreden, 1919, and Th. van der Paardt, 'Onbewoond Noord-West Bali', TKNAG, 1919.

In this *satva*, story, of Dalañ Antëban mention is made of *asibak* (§t), men split lengthwise. I dealt with them in my paper 'Het verhaal van

den Halve', MKL v. d. T. 13/DJAWA 21, 1941, pp. 1-15, which was followed by 'Balische Verhalen van den Halve', Van Hoeve, Den Haag, 1948.

The KBNWdbk s.v. *antēb* (I 68b), referring to C. F. Winter's *Kawi-Javaansch Woordenboek* p. 390 (reprint Topografische Dienst, 1928), says that in a Malay treatise *Pun Dalañ Antēban* is the name of a horse owned by Pañji, and that, according to the Malay story called *CĒKĒL VANĒN PATI*, it is the name of a white horse owned by Ino Kertapati [=Pañji], which he gave to his son and the Princess of Gagēlañ. In R. M. Ng. Dr. Poerbatjaraka's 'Pandji-verhalen onderling vergeleken', *Bibl. Jav.* 9, 1940, we find the horse mentioned on pp. 225, and 308, and on p. 299, with reference to a Rāma story. The KBNWdbk goes on to say that *VAYAN ANTEBAN* appears to be the name of a *vayañ* story that was the base of the *kakavin* *VANBAÑ VIDEYA* (since 1971 made accessible in: 'W. W., a Javanese Pañji Romance, edited and translated by S. O. Robson, Ph.D. thesis, Leiden, Bibliotheca Indonesica 6, The Hague, Nijhoff) because it ends with the words: *samañkana hiñan iñ añracana carita Vayañ Antēban*, thus is the end of the story of V. A.

From these references it will be evident that the subject of the tigermen merits attention; dealing with it is, however, outside the scope of this work. (We came across *Dalañ Antēban* in Ch. 2 and 4 of this book).

## CHAPTER 12

### I DALAÑ ANTĒBAN VYADIN I DALAÑ GOVAÑ

(K 2079; noted down in Pengastulan, North-Bali)

a) Kacarita di Bañjar Asēm ada koné anak madan I Vayan Antēban, matuuh savatara dasa tiban. Ya tivas tur ubuh, aniñ ada koné tumina daha tua nēmpuañ ya; yan siñ tuminé inēt, mēh ya mati siñ namah.

b) Sēdēk pētēñ I Vayan Antēban makēñēh-kēñēh, kéné kēñēhné: 'Yan i dēvèk tindih noños dini, mēh sakayañ-kayañ ko i dēvèk tusiñ pati namah, krana mabudi i dēvèk makēñēh ñalih gagaēñ tusiñ ñidayañ, virēh i dēvèk tusiñ ñēlah pañamaan, buina tusiñ ada anak ñak ñurukañ i dēvèk magaé. Yadin i dēvèk ñēlah tumin atugēl suba tua, akuda ya kērēñné ñalihan i dēvèk amah. Toñ katiman amoné baan niñkahañ dévéké, masih siñ ada anak ñugu maañ pagaēñ; rasa bērag makēñēh, ñarambañ daya mañdéné nēpukin rahayu, masih kéné tēmu. Ah bavak baan makēñēh, kauh koné kal toñosañ ibané di Kayu Putih, ditu ñalih alas.'

c) Sasubané ya suud makēñēh kéto, lantas prajanian koné dunduna tuminé ajaka luas. Dēniñ tuminé inēt tēkēñ lacur, buina inēt tēkēñ dēvèk suba tua, lantas ñak koné ya.

d) Sasubané ñalēmahañ, majalan lantas I Vayan Antēban ajaka tuminé, ñaba masih bēkēl lēbēñ matah pada mabēdik. Sēh mamantiñ masi ñaba pada makēbis, niñ ké suba buuk.

e) Tan kacarita di jalan, kacarita suba koné ya tēkēd ditu. Virēh suba sañja, lantas ya ñalih dunuñan. Ada koné anak olas tēkēñ ya maañ ñilih dunuñan, buina anaké ēnto mēlah pēsāñ ñētné, ajakina koné I Vayan Antēban ñalantas noños ditu, virēh anaké né dunuñina ēnto siñ ñēlah pisaga tur cēpuñ buntut.

f) I Vayan Antēban mēlah-mēlahana pēsāñ koné tēkēñ anaké ēnto tur baana koné ya ñidih tatēgalan abēdik, urukaña ya matēkap baana prabot saprantosan. Savirēh I Vayan Antēban antēñ pēsāñ nēmak gagaēñ viadin magarapan lēnan, dadi ēngal koné ya ñēlah bēkēl. Dadi marasa koné I Vayan Antēban tēkēñ dēvèk, sasukat ya noños ditu, sida baana dēvèkné malispis. Kéné kēñēhé: 'Ah dyapi dija mēñ noños, juañ té apaña payu bēna namah; kēdisé apa, dija ja ada buah kayu, ñēd ditu ya noños. Jani alih apañ bēna rahayu dogēñ, 'madak ada suēcāñ Vidi; dyapi dija mēñ noños gantīñ bañka siñ nidik, masi ja bañka.' Kéto koné kēñēh I Vayan Antēbané.

g) I Vayan Antēban mēlah pēsāñ tiñkahné mabañjaran vyadin mavadésa, tur dēmēñ pēsāñ koné maguru sastra vyadin mababasan. Di

CHAPTER 12  
THE FOLKTALE

a) According to the story, there once lived a boy in Bañjar Asëm. His name was Vayan Antëban and he was about ten years old. He was poor and an orphan, and he might have died for want of food had not an old spinster aunt taken care of him.

b) Once, during the night, Vayan Antëban thought to himself: 'If I go on living here, I'll end up by having nothing to eat, for when I look for work, I can't find any. I've no close relatives whatsoever. Nobody wants to teach me anything. I do have an aunt, but how often does she give me anything to eat? Though she does look after me. But nobody gives me any work. I feel that my chances are few indeed. I must think of myself and my happiness. I think that the best thing I can do is to stop thinking about things and go to the forest and there establish myself in Kayu-putih.'

c) Having made this decision, he woke up his aunt and asked her to accompany him. She thought about her poverty, and her age, and agreed.

d) At daybreak Vayan Antëban and his aunt set out. They took cooked food and some raw food with them. They also had some clean linen, though it was threadbare.

e) We shall pass over their journey in silence. They arrived. As night began to fall they looked for a place to rest. They came upon a friendly old man, who offered them shelter, and, because he had a kind heart, he let Vayan Antëban stay with him, for he had no neighbours and was a lonely man.

f) The old man was very good to him. He gave him a plot of unirrigated land for the cultivation of rice and taught him how to cultivate it with the appropriate implements, which he gave to him. Now Vayan Antëban worked hard on his own plot. He also worked for other people and soon he was earning a living. Vayan Antëban felt very pleased with himself because he had managed to look after himself since coming to the place. He thought to himself: 'If one wants to live and to have enough to eat, one must exert oneself. Even the birds have to do that: they stand round a tree that's laden with fruit. I'll continue to do my best and hope that things'll turn out well for me. May God be merciful! No matter where one is, it's only corpses that don't eat, and I'd soon be one'. Such were the thoughts of Vayan Antëban.

g) Vayan Antëban was a useful member of the village community and of neighbouring communities. He was also very fond of learning to read and write and of participating in the activities of literary clubs

sěngañan gagaèné, ya dēměn koné masi malali-lali kumah pisagané mapauruk. Yadin pisagané masih kéto, pēpēs masih malali kumah I Vayan Antēbané, nidiñ paplajahan.

h) Sasubané I Vayan Antēban sēkěn noños ditu, añgona lantas ya panua tur liu anaké pada nēdalēm tēkěn I Vayan Antēban, déniñ ya patut turiñ pradñian. Yadin kéto I Vayan Antēban tusiñ inśap tēkěn gagaèné suba-suba.

i) Sēdēk dina anu, I Vayan Antēban luas ka tēnah alasé marèrod ajaka timpal-timpalné. Di jalan pada mabēlasan koné pajalané, ada ñajanañ ada ñalodañ, pada ñinētīn paglahanya. I Vayan Antēban jani ya pērdina koné di tēnah alasé, gati ya ñabas ñanti maka-liñsir sandya. Kēnkēn baya nēt tēka ujan uli kaja-kañin balēs pēsān, maduluran añin barēt, krēbēk kilap ñandēr maslivēran. I Vayan Antēban lakar mulih ka pondokné. Déniñ linuté gēdé, paliñ lantas ya. Dadianya ñalaku-laku pajalan I Vayan Antēbané, ñantos maka-pētēñ ya paliñ. Sasubané tēnah lēmēñ mara koné nēt ujané, lantas I Vayan Antēban masadēdēg di boñkol kayuné gēdé, virēh ya lēmēt pēsān gēbug ujan, di kēnkēné ñanti tusiñ inēt ya tēkěn dēvėk; di inētné tan mari ya madēva-ratu. Buina inēt ya tēkěn tuminé suba tua. Déniñ kalivat ooné, masriyēp lantas I Vayan Antēban, katējut lantas ēntēn, naniñ nu masadah ñaramañ savañ.

j) Bin akējēpné diñēha omoñ uli gook punyan kayuné ané sadédégna, kéné diñéhé: 'Ih cai Vayan Antēban, da cai takut, nira mituturin cai, nah tēgtēgañ iban cainé ! Né aba pabañ nira tēkěn cai vayan patpat, Tvalèn, Vana, Dēlēm tēkěn Sañut. Kēna cai mauruk ñavayañ, apan cai tērēh ñalañ; buina uli ditu cai lakar ñidaañ ñamērtanin dēvėk cainé, sida baan cai madaar sakayañ-kayañ.'

k) Di subané mēlah inētné, masrėyok koné diñēha, buka biasé sambēhañ ñantos piñ tēlu, tur lantas galañ pēsān. Mara ya matulihan mēnėk, nēt sajaan koné ada vayan makatik danta mapacėkan di punyan kayuné ēnto. Bēh kēnděl pēsān koné kēñēhné madēva-ratu, lantas abuta koné vayané ēnto abana mulihné.

l) Gēlis in carita, sai-sai koné ya mauruk ñavayañ. Katuñkul ya mauruk ñavayañ siñ koné ya taèn matėkap, ñantos bēt buin pabasané buka jati mula, déniñ pagēh tēkěn sépa, siñ pēsān ya kicēn ñēmak gaé ka tanah lakuna.

m) Jani lumbrah anaké mabasa tēkěn I Vayan Antēban, I ñalañ Antēban. Di Kayu Putih ya kasub pēsān, ñiñ arañ pēsān anaké ñupah, sañkal ya tan mari ñēlsěl dēvėk. Yadiapin kéto masih nu pēsān pagēh ñastiti Vidi, nitik tēkěn avak ñiriñ pakayunan nalañin.

(*babasan*)<sup>1)</sup>. In his leisure hours he delighted in whiling away his time with his neighbours and learning from them. And as they were of the same mind, they often visited him to learn from him.

h) When Vayan Antėban had really settled down, he was made a member of the council and became very popular, since he was well-behaved and sensible. But he never neglected his work.

i) One day he went to the forest with a few friends: they went in single file. Somehow they became separated. One went off to the East, the other to the North, each intent on his own interests. Now Vayan Antėban was left on his own in the middle of the forest, through which he continued to slash his way until sunset. Suddenly heavy rain began to fall accompanied by a strong wind from the North East<sup>2)</sup>. Lightning flashed from all directions. Vayan Antėban wanted to go back home, but because of the darkness he lost his way. He went hither and thither until far into the evening. Only after midnight did the rain stop. Then he sat down, leaning himself against a huge tree, for the rain had made him feel very tired. Soon he dozed off. When he awoke he began to cry and thought of his old aunt. He was exhausted. One moment he was drowsy and the next he was wide awake, and so it went on, but he stayed where he was, against the tree, gazing into the distance.

j) Suddenly he heard a voice coming from inside the tree against which he was leaning. 'Vayan Antėban', it said, 'do not be afraid. I am going to tell you something, so pay heed! I am going to give you four *ringit*, Tvalėn, Vana, Dėlėm and Sañut. Learn to be a *đalañ*, for, by your descent, you are a *đalañ*. From the moment you become one you will be able to earn your living, and be able to eat as much as you like'.

k) When he had gathered his wits he heard a noise as though sand was being strewn about. Three times he heard it. Then, lo, it was daylight! He turned round and looked upwards and there he saw the *ringit*, with their ivory<sup>3)</sup> poles stuck into the trunk of the tree. He was joyful and invoked the gods. Then he took up the *ringit* and went home.

l) To cut a long story short, he practised daily the art of the *đalañ*. He became so absorbed with it that he neglected his field, so that it became jungle again. Now, it has become a rule that, until the end of time, [a *đalañ*] is not permitted to cultivate the fields<sup>4)</sup>.

m) From then on people customarily addressed Vayan Antėban as Đalañ Antėban. He became well known in Kayu-putih. But only rarely was he paid a fee. This was a worry for him. Nevertheless, he continued to fulfil his religious duties and gave performances for people when they invited him.

1) Cf. I Wajan Bhadra, 'Het Mabasan' of de beoefening van het Oud-Javaansch op Bali, Bijlage bij Aflevering V, MKLvdT, Soerabaja, 1937.

2) Aisānya, the direction of Isāna, the Supreme Lord.

3) Wood is the usual material, horn being uncommon, while ivory belongs to the Heavenly sphere.

4) Unknown to me from other sources.

n) Kacarita jani ada koné kélihan gamañ uli Mërta Sunya ñalih I Đalañ Antëban, lakar tundéna mapavayañan di Mërta Sunya. Jējēh koné ñētné I Đalañ Antëban, kéné kēñēhné: 'Bèh, mara-maraan ada ñupah, gamañ. Kēnkēnañ jani, ñēp atiné, buina mambahané ko i dèvèk tusiñ navañ, kaliñ ké désané.'

o) Ada koné apañinañ ya malēnok, lantās kélihan gamañé matur kéné: 'Íngih Jro Đalañ, tiañ navēgañ pisan riñ Jroné, mañda Jroné lèdañ ugi ñavayañ riñ désan tiane, malih 7 rahina mañkin, virèh tiañ naur sasañi, Jroné sané patut muputañ sasañin tiane. Sampunañ ja Jroné jējēp, tiañ jagi ñiriñ Jroné, cēndēk mapagin mēriki tur sumañgup pisan ñiriñ sala-ayu-nipun. Yēniñ Jroné kayun, tiañ gumanti jagi maturan riñ Jroné 'capēl danta bēbēd' pican Batara Mañik Đalañ riñ Mërta Sunya. Kocap asiñ đalañ ñuñsuñ punika, gēlis pisan kasub, kapiñ kalih kēbut pisan, svara kaon kapirēñ bēcik, turiñ rahayu pamarginé, tur gēlis matিংēnan.

p) 'Sakēvantēñ, yan durusan Jroné ñavayañ, né patut éliñan Jroné, sampunañ pisan Jroné ñamēdalañ rēvañ, virèh cērik-cērik tiane riñ Mërta Sunya takut pisan riñ vatēk rēvañ. Mañda sampun ñēn buud anaké mabalih !' Mara kéto, ñalalu I Đalañ Antëban lantās sumañgup. Yēn tuara ñak masih ya takut, jalané musuhaña.

q) Gēlis iñ tuturan satva, jani tēka samayané mapavayañan, lantās I Đalañ Antëban majalan ñavayañ. Uli joh koné suba ñēnah kélihan gamañé mapagin I Đalañ. Lantās barēñ koné ya majalan sambilaña nutur tani kañin tani kauh. Tondēñ marasa kēñēl ya majalan, ñēt buka anaké masriyēp kēñēhné, tan kocapan jag suba tēkēd di Mërta Sunya.

r) Bèh ñoné I Đalañ Antëban tēkēñ désané di Mërta Sunya baan kamēlahané tan ñandañ tuturañ; buina tēkēñ kasomēhan anaké ditu, cēnik kēlih luh muani. I Đalañ Antëban ēñēmina koné di balé-gédéné maprada, dyumah kélihan gamañé. Suba suud katamiu, jani kacarita suba mēñēk mapavayañan. Bēé anaké mabalih salin pamēlahin pañañgoné, yan uli dija tēkana ñēt bēbēt pēsān makitēr di aēp di uri, virèh đalañ tumbēñ pēsān kēmo mapavayañan. I Đalañ Antëban tan marasa pēsān ñētné mapavayañan didésan gamañé. Baan kalañéné, rasa dèvèkné mapavayañan didésan gēlahné.

s) Gēlis iñ satua, jani sēdēñ gatina koné I Đalañ mēsuañ babañolan. Bèh briag-briag kēdēk anaké mabalih, ada ñantos pirēt-pirēt kēdēk. Dēniñ tan marasa pisan I Đalañ mapavayañan didésan gamañé, dadiaña lipia pēsān I Đalañ tēkēñ pabēsēñ i kélihan gamañé ñiñak mañ mēsuañ rēvañ, lantās di pasiatné I Đalañ mēsuañ vatēk rēvañ.

n) Now, a village elder from Mërta-sunya came to Đalañ Antëban and invited him to perform there. Đalañ Antëban was rather frightened, and said to himself: 'How wonderful that at last there's a chance to earn a fee. But they are tiger-men ! What shall I do? I'm afraid ! Anyway, I don't know the way to their village'.

o) For as long as it takes to chew a betel quid he was perplexed. Then the village elder spoke with great courtesy.

'At your service, esteemed Đalañ', he said, 'may I be permitted to urge you to agree to my request, and to hope that it may please you to give a performance in my village in a week's time. I have to honour a promise and it is you that I depend upon to help me. Do not concern yourself [about the way], I shall guide you there. I shall come here for you. And I promise to be at your side, whatever might befall. If it pleases you to accept, I would like to offer you a foot hammer made of ivory, beautifully grained, a gift from the God of the Essence of Đalañship to 'Mërta-sunya. The đalañ who uses it shall quickly become famous and receive many invitations. Even should his voice be inferior, it shall be heard as though it were superior. Such a đalañ shall be prosperous and soon his possessions shall be heaped one upon the other'.

p) 'Should you be pleased to perform, you must know, however, that under no circumstances shall you be permitted to display the 'attendants' because our children in 'Mërta-sunya are very afraid of them. We must permit no disturbance to arise'.

Đalañ Antëban gave his promise, though he did so partially from fear of incurring their enmity.

q) To cut a long story short. The appointed day arrived and Đalañ Antëban set out. In the distance he saw the village elder coming to meet him. They walked together and talked without stopping. Đalañ Antëban, though he did not feel tired by the journey, did begin to feel a little weak, but soon they arrived at 'Mërta-sunya.

r) On arrival at 'Mërta-sunya, Đalañ Antëban was astonished at its prosperous appearance; it could not be described. He was also surprised by the friendliness of the people, young and old, male and female. The village elder took him to his *balé gëdé*: its wooden parts were covered with gold. When Đalañ Antëban had had a meal he began the performance. The spectators vied with each other in the beauty of their clothing. They had come from everywhere and formed a packed crowd, for this was the first time that a đalañ had come there to give a performance. Đalañ Antëban was so much at ease that he felt that he was performing in his own désa.

s) To cut a long story short. The time came when a đalañ performs the comic scenes. The spectators were enjoying the play immensely; some of them were choking with laughter. Then the đalañ, having completely lost the feeling that he was performing in the village of the tiger-men, forgot the village elder's instructions about leaving the 'attendants' in the chest, and when the fighting [scenes] began he brought them out, all four of them.

t) Mara I Đalañ matolihan, lantasa ajinaña sakañcan anaké mabalih salin paenin, makéjañ pada nigél, ada madadèñklèn, ada ñuñsat cara buta suñsañ, ada gombrañ, ada masih né mamua asibak ajinaña. Liu pèsan yan tuturañ, tinkañ anaké mabalih. Déniñ kalivat takutné I Đalañ, lantasa ya něñcot bañun tur malaib, tuara ñasèn dèvèk ajaka juruné makéjañ.

u) Di inètné I Đalañ, nët kagèt suba di ruruñ gédéné di lèmah, bayuné nrugtag, avakné pajèlèjèh, batisné nëtor marasa lèmət, tan mari madéva ratu, lantasa marèrèn matègtègan. Di subané gigisan jèjèhné tur suba inèt pèsan tèkèn dèvèk, lantasa mulih.

v) Kacarita bin mani sèməñané dèsané di Kayu Putih giur cèrik kèlih lakar luas natas di jalané I Đalañ papagina tèkèn kèlihan gamañé. Sasubané dèsané tèkèd ditu, nët tiñalina kèlirné mapèntañ baduhur, di carañ punyan kayu gované gèdè pèsan tur tègèh ñayor. Béé, non dèsané.

w) Mara kéto, bin kèjèpné magrèbuag punyan gované tur maoyodan lantasa ñarodsod koné gèdogné I Đalañ uli baduhur tur kèlirné ilañ uli pacañcañan, jag suba bètèn prabotné makéjañ.

x) Mara pèsan dèsané ukana mulih lantasa kèlihan gamañé tèka misèkènañ prabotné I Đalañ tur něñjuhañ upah sakadi patut, saha ñomoñ kéné: 'Ingih Jro Đalañ sampura ugi, sampunañ Jroné salit kayun riñ sikian tiané; saduruné, sampun ko tian matur uniña riñ Jroné'.

y) Mara akéto, masahut I Đalañ: 'Antuk punika mènèñañ, sampunañ mamañjañañ, tian mitaèn riñ dèvèk ivañ; daginipun tian nunas sinampura antuk katambètan tiané ñiriñ Jroné'. 'Mènèñañ', sambil ñaturañ capèl danta bèbèd. I Đalañ narima tur ñuksèmaañ pèsan.

z) Kasuèn-suèn I Đalañ makasihana tèkèn kèlihan gamañé tur baaña I Đalañ buñkuñ akatih apañ bisa ulañ-ulih ka désa Mèrta Sunya. Uli sèkat ènto I Đalañ Antèban ada ñambatañ I Đalañ Govan. Sasukat I Đalañ Antèban ñuñsuñ picané ènto, ya lais pèsan, sakèdak-sakèdik ya upaha. Pèpès koné ya kupahan joh-joh, buina sidi pèsan ñusadain. Lantasa ya sugih pèsan.

t) The *ḍalañ* glanced at the spectators and saw that they were apparently under the influence of a spell. Some were dancing, others were hopping about, some were standing on their heads, like *Bhūta Suñsañ*; others again had become bald, while some had become hairy; some were even in halves, he saw them, split lengthwise. It would take too long to describe how the spectators behaved. The *ḍalañ* became mortally afraid. He tucked up his loincloth, stood up and ran off in a panic, accompanied by his musicians.

u) By the time he had collected his scattered wits he found himself on the path homeward. He was breathing fast and was shaking. He had lost the use of his limbs. He was exhausted. He cried out to the Gods. Then he rested and soon began to feel better. When his fear had passed and he felt himself again he went home.

v) The following morning the whole population of Kayu-putih, young and old, shouting noisily, went to look at the spot on the path where *Ḍalañ Antēban* and the village elder had met. When they reached it, they saw the screen stretched tightly, high up between the branches of some huge and very tall *govañ* trees. The people were amazed.

w) A moment later the *govañ* trees rustled, their branches moving to and fro, and then the *ḍalañ*'s chest came sliding down, as well as the screen, between its two poles. The whole lot came down.

x) Just as the villagers were on the point of returning home, the village elder of the tiger-men appeared, to make sure that all the *ḍalañ*'s equipment had been returned to him, and to give him his fee, as was right.

'At your service, esteemed *Ḍalañ*', he said, 'forgive us, do not bear a grudge against any of us. I did tell you beforehand!'

y) 'Let us not speak of it', said *Ḍalañ Antēban*. 'We shall not go into it. It was my fault. You should forgive me for being so imprudent in granting your request'.

'I agree', said the elder. Then he gave *Ḍalañ Antēban* the foot hammer made of ivory, beautifully grained. *Ḍalañ Antēban* took it and thanked him.

z) In the course of time *Ḍalañ Antēban* became friends with the tiger-men. They gave him a ring which enabled him to go freely to and from 'Mërta-sunya. From then onwards he was called *Ḍalañ Govañ* (Spirit *Ḍalañ*). After he had received the ring he was much in demand. There was a small fee here, a large fee there. Often he received invitations from distant places. He also became skilled in the use of medicines. And he became very rich.



B.

Kala,

the evil  
to be  
defeated



## CHAPTER 13

### B. KALA, THE EVIL TO BE DEFEATED

#### INTRODUCTION

In my paper 'Brahman Ritual in Bali' (Madjalah Ilmu<sup>2</sup> Sastra Indonesia IV/3, 1968, pp. 186-99) I had an opportunity of pointing to the many kinds of water used to cleanse a corpse just before cremation, and of showing how water and fire together bring about purification from defilement and transgression. For ordinary use it is the *padanda*, brahman priest, who prepares (*toya*) *pañlukatan*, for exorcism, after the preparation of (*toya*) *tirtha*. For special purposes it is, however, the *amañku ðalañ* who prepares the *toya n vayan*, i.e. water for exorcism, prepared by him after a performance of a shadow play and then applied immediately to the person concerned. The majority of *amañku ðalañ* seem to belong to the brahman caste, so that it is not accidental that my three informants, to whom I owe sincere thanks, have their names preceded by Ida Bagus.

Ida Bagus Madé Sěpěg/Aji n Dayu Putu Gěntěr, a brahman (A)mañku ðalañ from Griya Gedé, Panarukan, near Krambitan (Tabanan), was kind enough to provide me with some notes in Indonesian, which I translate here in a somewhat shortened form:

A performance of *ñuddha-mala* may be given in the day time or during the night: it depends entirely upon the person from whom the invitation emanates.

*Ñuddhamala* is meant to destroy bodily blemishes and deformities; it is performed at:

- a) *pañabėnan*, a cremation, either one night or one day before the actual cremation;
- b) *ñarorasin*, the 13th day after cremation, during the day time, as is *ñ*;
- c) *mamukur*, [the ceremony named after the *bukur*, ornamented bamboo towers]; performed in front of the *pitara*, manes, either one day or one night before the final ceremony;
- d) *añapuh lėgěr*, exorcizing of a person born on vuku vayan, the anniversary [of the consecration] of the *ringit*.

Before the arrival of the Dutch (1906, 1908), *śuddha-mala* was performed in court circles on these four occasions, irrespective of whether the person concerned was disfigured or distressed. Commoners, on the other hand, were in the habit of having *śuddha-mala* performed only for the sake of the souls of persons who were disfigured or those who were feeble-minded.

*Lakon* for the *ñuddha-mala* are borrowed from the *parva* of the MAHABHARATA, never from the RAMAYANA, and they are never creations of the ðalañ's own fantasy: briefly: AMRTA-MANTHANA (ADI-PARVA),

BHIMA-SVARGA, Sahadéva given as an offering to the Pura Dalēm (cf. P. V. van Stein Callenfels, 'De Sudamala in de Hindu-Javaansche Kunst', VBG LXVI/1, 1925).

My informant uses four riṅgit, Durgā, Śiva, Taya and Tvalèn (father of Mrdah, a Base figure on the screen on his right) but is aware that others use only three (at Griya Pasėkan, Tabanan, Śiva, Tvalèn and Mrdah are used; cf. *infra*).

*Mantra* are borrowed from the SUDDHA-MALA (Sahadéva), or from applicable passages in the DHARMA PAVAYAÑAN, or from other sources.

At a cremation, several kinds of water are used at the cremation ground after the corpse has been laid on its wooden bull, dragon or elephant. In the order of their application these *tirtha* (waters) are:

[to begin with, according to *padanda* informants, *toya panėmbag*]

1. *pañuddha-malan*, prepared by the Amañku Đalañ, [if not applied during *naskāra*];
2. *pañlukatan*, prepared by the brahman priest: it is usual to ask him for it;
3. *pinunasan*, 'requested' from Pura Pusėh, P. Dalēm, P. Mrajapati, the 'Six Sanctuaries', temple of caste or trade group, etc.;
4. *pūrva=pañėntas*, [which effects the transition from the place where one is but prefers not to be to the place where one wants to be] superior water, for which the brahman priest has made a verbal request in his private temple of origin: this is to be distinguished from the *tirtha pañėntas*, which is prepared by the brahman priest in the neighbourhood of the corpse the night before cremation (3-4 may also be 4-3).

*Tirtha pañėntas* is not used at *pamukuran*.

Only after three consecrations (the first of which is called *matėpuñ tavar*) does a đalañ become an Amañku Đalañ and competent to give performances that are followed by the preparation of Holy Water for Exorcism. These consecrations are carried out by *padanda*, by *pamañku* of certain temples, and by *amañku đalañ*. These consecrations are of the same kind as those done for, for example, those who have to decide on the measurements for a house (which are based on the ASTA-KOSALI); those who have to climb shrines to put offerings there; those who desire to become *pamañku*; those who have no special task but who wish to be cleansed. I have never heard of the *padanda* placing his foot on the head of the person at such a consecration, as is the case when an *ulaka* is ordained; hence the relationship between the former and their officiating priests is not similar to that of the *ulaka* and his priest.

The following is according to Ida Bagus Kompyang, Amañku Đalañ, griya Pasėkan, Tabanan: AÑAPUH LÈGÈR, *ingih punika nalukat jadma sané lėkad riñ vuku n vayañ. Nalukatė ri kāla n oton jadma punika. Piñ tiga malukat, ingih punika ri kāla n oton 1, oton 2, mivañ oton kapiñ tiga.* To exorcize a child born on vuku vayañ, a performance of the SAPUH LÈGER is given on his first, second and third anniversaries (of a year

of 210 days). *Vyadin ri sampuné kĕlih, yan dumun sadavĕgĕ alit durun malukat*. If the act of exorcism was not done during his youth, it can be done when he has grown up. *Lampahan vayanĕ: Cacimpĕdan S. H. Śiva riĕ S. H. Kāla, vyadin, S. Subrata-Subrati pacan kataḍah antuk S. H. Kāla*. Dramas to be staged: either the Riddle, posed by Śiva to Kāla, or The Threat to Subrata and Subrati, i.e. that they will be devoured by Kāla. *Yan in ANYAPUH LĒGĒR, dudonan/urutan makarya tirthanĕ sumasat patĕh, nanin mantra<sup>2</sup> nipun sĕvos, sami pañakṣamanĕ riĕ S. H. Kāla*. The preparation of Holy Water is the same, but the mantra are different, so is the prayer to Kāla.

Ida Bagus Madé Malen, Griya Anjar, Sibangkaja (Badung) gives the following:

a) *nodalin/notonin/vayan*, held at *tumpĕk vayan (saniscara-klivon-vayan)* by the *amañku ḍalañ* is an 'anniversary' of the *ringit*. The *amañku ḍalañ* prepares *toya pañlukatan* and uses the same *mantra* as for the exorcism of a newly-pregnant woman. The three *ringit*, Brahmā, Viṣṇu and Śiva, are taken from the chest and the ritual is as that used for the preparation of *toya pañlukatan śuddhamala* after a performance.

b) *ñapuh lĕgĕr* is performed, as a rule during the night, at the first anniversary (210 days) of a child born during *vuku vayan*, on the premises of the party issuing the invitation. The lakon is the KALA-PURANA, in which Ḍalañ Ęmpu Lĕgĕr conquers Kāla; *toya pañapuh-lĕgĕran* is prepared and administered after the performance.

c) *ñuddha-mala* is the preparation of *toya pañuddha-mala* for the exorcizing of a young child's *nĕlu bulanin/nigan sasihin* and for the post-cremation rituals for the dead, called *narorasin* (after 12 days, and *mamukur*, which is considerably later).

d) for the bhūta-yajña called *pañca-vali-karya* or *pañca-krama*, a performance of a shadow play is given.

e) *masakapan riĕ vayan* is a ritual performed by the *ḍalañ* who is aiming at his spiritual unification. He uses his own *ringit*. (A remarkable Javanese example of this aspiration is given in A, Ch. 9).

CHAPTER 14

THE RIDDLES PUT TO KĀLA

When, ten years ago, my late lamented wife wrote her study 'The Myth of the Cowherd and the Little Girl' (BKI 117/2, 1961, pp. 267-78), she ended with Kāma and Kāla. At that time she did not have the KĀLA PURANA at her disposal and used a ms called CEPA KĀLA, 'The Riddles put to Kāla', K 504. This also contains CARU RESI-GANA and DHARMA NIṆ PANDÉ. The text of the CEPA KĀLA gives not only the usual riddle but a second and a third. It presupposes knowledge of Kāla's extraordinary origin. His voracity is so enormous that The Supreme God has to substitute His too liberal charter by a more restricted four-point licence. And though the text of the story condemns culprits to death, with their family, children and grandchildren in length of time, as *tan ana pamariśuddhanya*, 'there is no expiation for them or for it' (i.e. the sin), it is immediately followed by expiation through offerings.

During 1970, I Gusti Ngurah Bagus helped me to another copy of this same text (M), always helpful to eliminate copyists' errors, and I Gusti

- 1a            Oñ avighnam astu nama siddham.    1b iki CEPA KĀLA,  
 2            LIṆIRA SAṆ HYAṆ KĀLA riñ (IDA) BHATTARA GURU,  
 3            AMREDI PAPAÑANAN riñ IDA BHATTARA GURU naranya.  
 4            Tiñkah iñ (Sañ) Viku Paliñgih, rumakṣa kañ jagat,  
 5            kavēruhakēna dénta Sañ Viku, ri vijilira S. H. [Ādi-] Kāla.  
 6            Riñ ěndi mētu niñ Kāla?  
 7 Mētunya riñ mañik sphaṭika, rinēmit déniñ vatēk Dévatā Nava-Saṇa,  
 8 mvah Bh. Brahmā, malih S. H. Brahmā, [makādi H. Brahmā], tekēn S. Brahma 4;  
 9 mvah Bh. Viṣṇu, malih S. H. Viṣṇu, makādi H. Viṣṇu, tēkēn S. Viṣṇu 4;  
 10 mvah Bh. Īśvara, malih S. H. Īśvara, makādi H. Īśvara, tēkēn S. Īśvara 4;  
 11 mētu Rasa ṇa., tuñgalnya riñ S. H. Mahā-déva, H. Yasna, H. Yasni, H. Yasnu 4;

1a) TK om. *nama siddhēm*; D om. *OÑ — siddhēm*.

1b) TK *Iki JAPA-KĀLA ṇa.*; D *Iki katattvan JAPA-KĀLA ṇa.*

4-5) I do not feel too sure about my attempt at translation here.

5) *Ādi* is 'beginning, origin(al)', but the word is too long to be repeated a dozen times, so 'Ur' can be forgiven for once.

7) Here is meant the semen that escaped from Bhaṭṭāra Guru and fell into the ocean. TK *mētunya* after *sphaṭika*, D *vētunya* id. TK *kinēmit*, D *dinapit*.

8-11) Not clear; the 5 mss taken together omit 12 of these 5 × 16 short lines; moreover, Mahā-déva is to be expected between lines 8 and 9, but only appears in 11. *Yasna*, *Yasni* and *Yasnu* (D *Yasta*, *Yasti*, *Yasta* again, TK omit 11) unknown from elsewhere. The meaning of 11 might be that Bhaṭṭāra Guru's *kama salah* (semen spilled in his involuntary ejaculation), as a result of their attacks, reaches awareness. More about this in Ch. 17.

Ngurah Kētut Sangka to three copies of mss in griya Bauddha of Boda Kling (K.A.). Those originating from Griya Tēgēh (T) and Griya Krotok (K) are nearly identical; that of Griya Dauh (D) differs from time to time and then sometimes links up with K 504 (originating from Gianyar, my G). The differences are not of much importance; in the first group of final victims, the D ms enumerates more categories and the TK mss still considerably more. Several of them, as could be expected, are also found in the ASTUPUNKU (Ch. 22).

To some extent the CEPA KALA might be compared with the PLUTUK or MPU LUTUK about which we are informed by Dr. W. Kern in his Leiden Ph.D. thesis 'Oudjavaansche en Balische Hellevoorstellingen' (1934, cyclostyled). True, the CEPA KALA deals with violent death on earth and the PLUTUK depicts the horrors in the hereafter, but both are relatively short and simple stories, followed by many more pages filled with prescriptions for offerings, whether it be to avert Kāla or to placate Yama and his servants. PLUTUK in this way has even become a generic word for 'manual for offerings to the dead'.

The three mss emanating from Boda Kling are called JAPA KALA. Since *japa* means 'muttered prayer', whereas *cēpa* means riddle, the last title seemed preferable.

Only the D ms is called KATATTVAN J. K., the 'wise lesson', a minority statement which is harmless but has few advantages.

In two instances 'Divine Language' is used, which is intended to sound like Sanskrit. The story makes the impression on me of being influenced by the style of the *saha/sēhō*, poem consisting of octosyllabic lines grouped to form quatrains. (From the *saha* given at length in the KBNWdbk, sub voce *saha*, one can easily see how, as early as a century ago, this literary form was being affected by slovenliness).

(. . . .) means can be omitted; [. . . .] should be added to create an octosyllabic line.

#### THE SEHŌ of CEPA KALA

- 1 The RIDDLES put to KALA
- 2 The WORDS spoken by SAṆ HYAṆ KALA to BHATTARA GURU
- 3 when he PRESSED BHATTARA GURU to give him FOOD
- 4 The behaviour of the Supreme VIKU, Protector of the World
- 5 to be known by the [ordinary] viku, at the coming into being of the 'Ur'-Kāla.
- 6 Where did the Ādi-Kāla originate?
- 7 He originated from the mountain crystal,  
closely guarded by the Gods of the Eight Directions and the Centre,
- 8 and Bh. Brahmā, again S. H. Brahmā, also S. Brahmā (4);
- 9 and Bh. Viṣṇu, again S. H. Viṣṇu, and H. Viṣṇu, also S. Viṣṇu (4);
- 10 and Bh. Īśvara, again S. H. Īśvara, and H. Īśvara, also S. Īśvara (4).
- 11 Then came into being Consciousness, one with Saṅ Hyaṅ Mahādēva,  
Hyaṅ Yasna, Hyaṅ Yasni, Hyaṅ Yasnu,

- 12 makādi Gandharva, Vidyāmṛta; [Kusika]-Garga-Métri-Kuruṣya-Pṛtañjala.  
 13 Mañik punika rinēmit déniñ vaték Gaṇa-Rēsi,  
 14 Inid'ran déniñ sañjata, lvirnya bajra, dhūpa, gadā,  
 15 mokṣala, pāsa, aṅkuṣa, cakra, tri-śūla, tri-śūli.  
 16 Amētu Sañ Ādi-Kāla, sakiñ mañik sphaṭika,  
 17 a-ravé<sup>2</sup> kābhinava rūpa niñ Kālāmētu, mañañ tutuknya,  
 18 kumēdal in nétranya, gēmbrañ-gēmbrañ rambutnya, tultul avaknya,  
 19 pañkas pañadēgnya, svaranya añaruvuñ, kadi gēlap tanpa sañkan,  
 20 jègèr-jogor ambēknya. Asiñ anélēnnya, tēka tēlas vaték Dévatā malayu.  
 21 Irika umédék Sañ Ādi-kāla, riñ Bhaṭṭāra Guru; liñira Sañ Hyañ Guru:  
 22 'Uduh nanak (Sañ) Ādi-Kāla, punapa (nanak) an'kani bapa?  
 23 'Bhāgya kamayañan nanak, bapānugraha ki nanak.  
 24 'Ah 'nugrahasya mām, mradivam vacanam, 'mṛta cevam 'nugraham.  
 25 'Poma nanak umuñguh[a] [ma]riñ catus-patha aguñ,  
 26 (u)marēp pūrva, (u)marēp Kidul (u)marēp Kulon, umarēp Lor,  
 27 'yan katēkan in ana vañ, lumaku riñ avan [aguñ],  
 28 't'nah bēnērē Sañ Hyañ Sūrya tēka niñ anambut kārya,  
 29 'mvah yaniñ lēplēp aturu, sēmēñ t'ka niñ sandhé-kāla,  
 30 'atēmbésuk, anut (riñ) sapatīnkah in (mèh) bēnēr in bésuk,  
 31 'ta(n) liñanya lumaku — ya ta vēnañ nanak Sañ Ādi-Kāla anaḍah dénta.'  
 32 Mañkana liñira Sañ Ādi-Guru, riñ Sañ Ādi-Kāla.  
 33 Mamvit sira Sañ Ādi-Kāla, riñ pajogan, lugraha Sañ Ādi-Guru.  
 34 (1K: Irika) lumakva Sañ Ādi-Kāla, riñ catus-patha aguñ.  
 35 Akvèh vañ katēmu riñ avan aguñ, lumakva bēnēr S. H. Sūrya.  
 36 Makvèh kēna tinadāh dénira Sañ Ādi-Kāla.  
 37 parēñ 5.500, prāpta sakiñ Purva; muvah prāpta sakiñ Kidul, parēñ 9.900;  
 38 prāpta sakiñ Lor, parēñ 4.400; malih prāpta sakiñ Kulon, parēñ 7.700;  
 39 tēka tēkēñ surup riñ Madhya, kēna kataḍah parēñ 8.800.  
 40 Tēlas kēna lara niñ pējah. Mañkana tiñkahira Sañ Ādi-Kāla,

12) The translation of *vidyāmṛta* by *vidyādhara-vidyādhari* is only an attempt. The Five Seers are often associated with creation, cf. my 'Cosmogony and Creation in Balinese Tradition', Bibliotheca Indonesica, Nijhoff, Den Haag 1973; all mss omit *Ku(r)ṣika*.

13) More usual: *Rēsi-gaṇa*. Could it stand for *rasi-gaṇa*, the planets? M has *nāga-kṛimī* instead of *Gaṇa-Rēsi*. *Nāga* is snake and *kṛimī* is maggot. Does the author mean to suggest that the highest beings as well as the lowest (*kṛimī*) and those originating from the world below (the *nāga*) participate in *rēmīt*? TK, in 7, have *kinēmīt*, 'carefully guarded, but *rinēmīt* in 13; G and M agree in *rinēmīt* in both contexts. *Rēmīt*, which is not in the KBNWdbk, means in Javanese 'well kept'. *Mañik punika* in the mss after *rēsi/kṛimī*.

14) KM *rinuñgu* instead of TK *inidēran*; D *ida narad*. GMD *lvirnya naranya*, in D followed by 9; TK 9 followed by *lvirnya*.

15) *tri-śūli* can hardly have any other function than the introducing of a ninth weapon, or of providing this line with the three syllables needed; the same can be said of the *a* in *var-a-sabha* in 50.

17) G: *ka-binna<sup>2</sup>-va*; MTK: *ka-bina<sup>2</sup>* instead of D *kābhinava*.

18) *nétranta* in GM; TK om. Since in several other places in the mss the expected *-ya* is found where GM have *-ta*, I prefer the same reading here. DTK *gēmbrañ<sup>2</sup>an*, GM *gēmbrañbruñan*. D *rambutnya avaknya*.

19) G: *sasañan*; M: *sañsañan* instead of *tanpa sañkan*.

20) TK *jègèr<sup>2</sup>*, D *jèñèr<sup>2</sup>*. GM: *asiñ dēlēnnya tēka tēlas Dévatā malayu*, TK *dinē-lēnnya*.

21) DTK: *Kāla umédék*.

- 12 [the guarding of the mountain crystal was shared by] the Gandharva,  
ambrosia of knowledge (?),  
(the Five Seers: [Kuşika]) Garga, Métri, Kuruṣya-Pṛtañjala;  
13 the crystal was guarded by the full number of the Seers,  
14 It was surrounded by the weapons of the Dévatā Nava-Saṅa.  
16 Ādi-Kāla emanated from the mountain crystal, struggling; having  
17 an extraordinary form: a mouth wide open, staring eyes, violently curling  
18 hair, a speckled body, a very strong body, a thundering voice,  
19 like thunder in the ninth month; a violent nature.  
20 When the Gods caught sight of him they fled, to the last one.  
21 There the Ādi-Kāla paid homage to Bhaṭṭāra Guru, Who spoke:  
22 'Now, my son Ādi-Kāla, why have you come to me? You are welcome!  
23 I shall bestow a boon upon you. Take up your abode at the cross-roads  
26 leading to the East, South, North and West. When people pass by  
28 just at noon, or are engaged in religious activities,  
29 or are sound asleep in the morning or during sandé-kāla,  
31 you are permitted, from now on, my son Ādi-Kāla, to devour them.'  
32 Such were the words of Saṅ Ādi-Guru to Saṅ Ādi-Kāla.  
33 Ādi-Kāla begged leave to depart. Ādi-Guru granted it. Then Ādi-Kāla  
went to the great cross-road and found numerous people on the move, just  
at noon, so that he was able to devour many of them;  
37 5,500 coming from the East, 9,900 coming from the South,  
38 4,400 coming from the North, 7,700 coming from the West,  
39 8,800 in the Centre.  
40 All of them were struck by the agony of death.  
Such was the behaviour of Ādi-Kāla.

22) TK: *punapa nanak anak in bapa?* D: *kadyaṅ punapa nanak bapa? punapa paṅanan nanak?*

23) DTK begin with *Maṅké*. GMK: *kita* instead of *ki*.

24) M: *nugrahasyam, mudivam* at the beginning. This line is meant to be Sanskrit; it cannot be analysed in its present state.

26) GM have the order ESNW, and GMD have it in 37-38, so that this is a matter of fifty-fifty.

28) GMD have *Taspati* instead of *Sūrya*. DTK *yan* instead of *tēka niṅ*.

29) TK *yan*, GM *tēka niṅ*, D om. G: *lalēp*, M: *alēp* instead of *lēplēp*. GM: *sama* instead of *sēmēṅ*. D *ravuh in*, GM *riṅ*. *Sandhya-kāla* is the time of transition, between night and day, between day and night. *Tri-sandhya*, by extension, includes a third moment of no *sandhya* in the original meaning, i.e. noon.

30) (*riṅ*) only in K, (*mēh*) only in TK; *tan* in GM, *ta* in T.

31) The mss have *dēnya*, and in 32, *liṅnya*, only D *liṅira*.

32) We find Ādi Guru used 8 × and Aji Guru 23 × in lines 33, 54-47, 51, 72, 73 and 96.

33) *pajogan*, omitted in the translation, is the 'place for jumping down from' (heaven to earth). Skr. *anugraha*, though often shortened at the beginning or at the end, in the written language is recognizable and characterized by its *n*; orally *ligrā* comes to the forefront.

34) TK *umuṅsyēṅ* instead of *riṅ*.

35) DTK *ikaṅ* between *Akvēh* and *vaṅ*. TK *riṅ* between *lumakva* and *abēnēr*. TK *in* between *abēnēr* and *Saṅ Hyaṅ Sūrya*.

37) *parēṅ* means 'at a time'. More about these numbers, the means to withstand Kāla, and photographs of the latter, in Jacoba Hooykaas-Van Leeuwen Boomkamp, 'Ritual Purification of a Balinese Temple', VKNAW, NR 68/4, Amsterdam 1961, esp. pp. 31-34. *Sakiṅ* in TKD; GM have *riṅ*. Only D *sarēṅ* instead of *parēṅ*.

- 41 manadžah ikañ vañ rahina, tan këna vinilañ pëjah punañ mānuṣanira.  
 42 Śéṣa niñ pëjah, akvèh tañ voñ paḍa ma-kumpul<sup>2</sup> an,  
 43 lara manañis ikañ vañ kari mahurip, añhènes mariñ jurañ pañkuñ,  
 44 kapva cinidra riñ bhayanya tēka, a-nambat<sup>3</sup> Hyañ Pramèṣṭi Guru.  
 45 Irika mañrèñö ta sira Bhaṭṭārī Śrī, ri panañis nikañ vañ riñ Madhya-pāda.  
 46 Dadi umarèk Sañ Hyañ Śrī in luñguh Sañ Aji Guru;  
 47 umatur Sañ Hyañ Śrī riñ Sañ Aji Guru, kinon inuripana mānuṣya,  
 48 didiné ta pva(n) tēlas ikañ mānuṣya riñ Madhya-pāda.  
 49 Irika lumaku ta sira, jumujug riñ catus-pathā aguñ,  
 50 añluñguh in varasabha, numon in Sañ Ādi-Kāla,  
 51 Sañ Aji Guru, [S]añ Hyañ Śrī mat'mahan ya Gopa-Gopī.  
 52 Tan tinèñer dénira Sañ Ādi-Kāla, ri Sañ Gopa-Gopī, liñnira:  
 53 'Oh, oh kita vañ pinañguh déniñöñ, inöñ arèp anadah kita,  
 54 'dèniñ kita prāpta inkéne riñ inöñ.' Liñnira Sañ Gopa-Gopī:  
 55 '[Oh] Kaki Sañ Ādi-Kāla, hyun kita acacimpédan?'  
 56 Ah[i]yun Sañ Ādi-Kāla. 'Iki cimpédén dé(nta) Kaki!  
 57 'Ana vérṣabha saviji, a-tri-śirah, [a]ṣaḍ-nétra,  
 58 'Aṣṭa-pāda, catur-butuh, dvi-puruṣa bhaga s'viji.  
 59 'Mañkana [ta] dénta agé cinimpédan, Kaki Kāla.'  
 60 Ya ta kèpvan Sañ Ādi-Kāla añimpéd, asuvé nora këna sinimpéd.  
 61 RU(Ñ)..PI(Ñ)..GANTI..MÉRO.., RU(Ñ) naran in Sūrya,  
 62 PI(Ñ) naran ya matiñgal, GANTI naran ya livar,  
 63 MÉRO naran ya vatès, aḡlis Sañ Hyañ Sūrya méngok riñ vatès.  
 64 Irika kalah ta Sañ Ādi-Kāla. Manañis ta Sañ Ādi-Kāla.  
 65 'DUDU - VRUH - DADU - DI - DUDAH' mañkana liñira Sañ GOPA-GOPI.  
 66 GO naran in godèl; PA naran in pañañon, PI naran ya cènik;  
 67 ya ta tvah kaki alah déniñ cènik.  
 68 Muvah DUDU naran ya jéléné, VRUH naran apañ anavañ,  
 69 DADU[A] naran marāga kalih, DI naran māvak éñnya niñ sèpi,  
 70 DUDAH naran ya ta dañu 'nugraha nanak Sañ Gopa-Gopī.  
 71 Ri vus mañkana, masalin varṇanira, Sañ Gopa-Gopī,  
 72 Pramañké andadi Sañ Aji Guru makādi Sañ Hyañ Śrī Dèvi.  
 73 Irika nembah ta Sañ Ādi-Kāla, ri Sañ Aji Guru, tēkèñ S. H. Dèvi Śrī.  
 74 Tan surud Sañ Aji Guru ambilad (?); mavèh 'mrta ri Sañ Ādi-Kāla.  
 75 Ana pavarahira Sañ Aji Guru ri Sañ Ādi-Kāla; liñnira:  
 76 'Ah (KM add: syamam) patyam anugraham, oétam dañu tam, vus 'nugraham  
 [dènam.  
 77 'Uduh nanak Sañ Ādi-Kāla! mañké surud manadžah kadi panugrahan bapanta  
 [dañu.

41) After *rahina*, GM have *makvèh voñ ma-kumpul<sup>2</sup>an*, printed in 42, in accordance with TKD. Just before 42, GM have *lara manañis*, printed at the outset of 43, in accordance with TKD.

43) TK *paruñ* instead of *pañkuñ*.

44) GM *tapvan cidra* instead of *kapva cinidra* in TK: *D paciri* (?).

45) GM: *Ika tumon ya Sañ Aji Guru, añrèñen ujaré mānuṣanta*, 46) *ya ta okék* (?) in *luñguh Sañ Hyañ Aji Guru*. D: *Hyañ Pramèṣṭi rēñen ujaré mānuṣanira* (follows: 47). TK: *Irika mañrèñen ta sira Bhaṭṭārī Śrī, ri panañis nikañ vañ riñ Madhya-pāda* (follows 47).

47) GM *uripin*, D *anurip*. GM *Mānuṣyanta*, D *mānuṣanira kabèh*.

48) GM *paḍa*, D *-nira paḍa*, instead of *in Madhya-pāda*. Only D: *Niriñ Sañ Aji Guru*.

49) GM *dikarèñ praptèné Mrtya-pāda*, D *prapta dèn ka M.p.* instead of TK *Irika lumaku ta sira*. GMT *rumujug*.

- 41 He devoured mankind during the day,  
it was impossible to count the number of people who died.  
42 Those who escaped death assembled; there were many of them.  
43 Those still alive were weeping in their misery, hiding in the  
44 ravines, but they were unable to banish their fear of the future.  
They called upon Hyañ Parimēṣṭi Guru.  
45 Then Bhaṭṭārī Śrī heard the weeping of the people in the Middle World.  
46 So She made obeisance to Sañ Aji Guru and asked Him if He  
47 would restore life to mankind, for if that were not done,  
48 it would be the end of mankind in the Middle World.  
49 And then They set out upon Their journey, at once, going to the  
50 great cross-road, seated on the Bull, to see what Ādi-Kāla was  
51 doing, Sañ Aji Guru and Sañ Hyañ Śrī,  
having taken the form of a young cowherd and a young girl.  
52 Ādi-Kāla, not recognizing Them, said: 'Ha, me thinks you are  
53 humans. I intend to devour you,  
54 because just at noon you have come here to me!'  
55 Gopa and Gopi said: 'Friend Ādi-Kāla, We would like to give you  
56 a riddle to solve.' Ādi-Kāla agreed.  
57 'Now, solve this,' They said. 'There is one Bull, three-headed,  
58 six-eyed, eight-legged, having four testicles, two male sex  
59 organs and one female. Now, do not dawdle with your answer!'  
60 Ādi-Kāla was baffled.  
He had no solution to offer to the riddle and so lost time.  
61 [Gopa continued, saying:] RU(Ñ)..PI(Ñ)..GANTI..MÉRO..;  
62 RU(Ñ) means the Sun, PI(Ñ) means remains, GANTI means passing.  
63 MÉRO means the boundary. Now the Sun is turning downwards to the  
64 boundary.' Then Ādi-Kāla was conquered by Him and wept.  
65 'DUDU-VRUH-DADU-DI-DIDAH,' said GOPA and GOPI.  
66 'GO means calf, PA stands for its owner, PI means young;  
67 so that you have been conquered by the young ones. DUDU means the ugly . . . . .  
68 VRUH, that you may see, DADU[A] means two persons,  
69 DI means embodied in the Silent Void, DUDAH means of old;  
70 the boon bestowed upon My son Ādi-Kāla.'  
71 Having spoken these words, Gopa and Gopi changed Their form  
72 and became Sañ Aji Guru and Sañ Hyañ Śrī Dévi.  
73 Then Ādi-Kāla made obeisance to Them.  
74 Aji Guru did not then depart. He consoled Ādi-Kāla, saying to him  
76 [in 'Sanskrit' followed by a paraphrase]: 'My son Ādi-Kāla,  
77 depart! Eat according to [the conditions of] my previous boon. But, for the

---

50) K *dumon*.

55) G *sinēmpēdan*, M *sinimpēdan*.

60) TKD (*m*)*akvēh* instead of *asvé*.

61) RU and PI instead of RUN and PIN in TKD; D MÉRAÑ instead of MÉRO (63 too).

63) GM *dénira* instead of TK *ta*; D om.

65) GM DUTAH. In 70, GMD DUTAH.

66) G *ināranan*, M *ināran in*, TKB *na[ranya]*.

69) D: *Di na. né mahadan, Da na. né māvak* . . . . .

70) D *danu dak anugraha*.

74) I could not trace *ambīlad*.

- 78 'Mañké mvah ana panugrahan bepanta, rēñēnana Kāla, Ivirnya:  
 79 (I) YAN ANA salu, panarīnan, paryañan, parumahan, cañdi pañivyan,  
 80 karubuhan déniñ taru aguñ, kagunturan déniñ kētug lindu magēñ,  
 81 sakārīñ karubuhan, mvah kadilap déniñ gēni —  
 82 yan vinañun kadi ñuni, ika vēnañ nanak Sañ Ādi-Kāla manaḍah,  
 83 mañrampak sakadañnya, salaminé, tērus-tumus tēkēñ anak-putu-buyut,  
 84 tan ana pamariśuddhanya.  
 85 (II) MVAH YAN ANA taru rubuh tēkēñ vēdiñnya, mvah bañcañnya tikēl,  
 86 ñalivatin vatēs —  
 87 yan ika ginavénya papayonan, vēnañ nanak Sañ Ādi-Kāla,  
 88 manaḍah vañ mañkana, tērus katēkēñ kadañnya, sa-lami<sup>2</sup>né.  
 89 (III) MVAH YAN ANA taru jēpit in apēs muvah témbok —  
 90 yan ika ginavénya papayon, ya ta vēnañ nanak Sañ Ādi-Kāla,  
 91 manaḍah vañ ika sakaḍañnya salaminé.  
 92 (IV) MANIH YAN ANA parumahan, kalañcat ēmbah magēñ,  
 93 mētu toya sakēñ jurañ-pañkuñ, guntur vatēs parumahanya —  
 94 TKD: yan ta 'amūrṇa-guṇa' ñaranya / GM: nora tan pa-mūrṇa-gaṇa,  
 95 TKD: Iki panugrahan Sañ Aji Guru. / GM: vēnañ nanak Sañ Ādi-Kāla  
 96 GM: manaḍah salaminé.' Mañkana liñira Sañ Aji Guru, ri Sañ Ādi-Kāla.

#### FINAL NOTE

This is not the end of the CEPA KALA, nor of the JAPA KALA. This must be stressed here, because of the strong affirmation in line 84: *tan ana pamari-śuddhanya*, 'there is no expiation for it'. But there is, and a few words must be said about the rest of this work (in GM: lēmpir 5b-14a, in TKD: 4-18). It consists of *caru*, offerings to the chthonic powers,

---

80) G *linus lihrūh magēñ*, M *linus<sup>2</sup> agēñ*. After these words, the Boda Kling mss indulge in the enumeration of a score of disasters and disastrous situations which I am inclined to consider as enlargements upon the original text. They are: a) TK *lañcah ēmbah agēñ*, to be swept away by a swollen monsoon river; TKD: b) *guntur vatēsnya*, to have one's boundaries washed away, c) *kalēbvan amuk* (also in ASTU PUÑKU), to be the victim of somebody running amuck, d) *gēnah in mati magantwñ*, the place where somebody died by hanging himself, e) *sinambēr in gēlap*, being hit by lightning, f) *kadilap déniñ gēni magēñ*, when something is damaged by the lecking tongues of a great fire, g) *kagunturan déniñ haus magēñ*, falling a victim of nefarious winds, h) *katibanan lulut*, being overcome by sexual desire(?), or: being the victim of somebody else's s.d.(?), D: i) *karañjīnan déniñ amuk* (same as c)); TKD: j) *karañjīnan vañ édan*, being attacked by a madman, K) *karañjīnan déniñ buron agēñ*, being attacked by a great wild animal, l) *gēnah in mati ka carik* (D *kagantwñ* = d) the spot where a man on his way to his rice field has died, TK: m) *salvir in rinēmpak déniñ piśāca, bhūta, kāla, dēñēn*, all kinds of death caused by n) *mvah vil daitya, rākṣasa, yakṣa-yakṣi*, and . . . ., o) *mvah salvir in ahēñ, anikēr tēñēt*, and all kinds of gruesome things, p) *kapara déniñ dēsti, brahala, sasab, maraṇa*,

78 future, there is another boon. Pay heed, Kāla!  
 79 'WHERE there are sacred buildings and dwellings that have been struck  
 80 by a large tree, or by a flood, or by an earthquake, and those remaining  
 81 after the disaster and those that have escaped the tongues of fire,  
 82 if they restore them to their previous state, you are permitted to devour them  
 83 with all their relatives, children,  
 84 grandchildren and so on, to the end of time, for there can be no expiation.  
 85 AND WHEN a tree falls down, complete with its roots, the trunk  
 86 broken and laying over a boundary, and people use it for a shelter,  
 87/88 you are permitted to devour them, My son Ādi-Kāla, to the end of time.  
 89 AND WHERE a tree is jammed between walls,  
 90 if people use it for a shelter, you are permitted to devour them,  
 91 My son Ādi-Kāla, with all their relatives, to the end of time.  
 92 AND WHEN there is a dwelling that a torrent of water has reached (KM: water  
 93 coming down the ravines), so that its foundations are shaken,  
 94 and you (B:) practise/(KM) do not refrain from 'restoration'(?),  
 95 KM: you are permitted to devour them,  
 96 My son Ādi-Kāla, to the end of time.' Thus were the words of Sañ Aji Guru  
 to Sañ Ādi-Kāla. (B: Such was the boon granted by Sañ Aji Guru.

in B extended with the *mantra* (and *vēda*) to be used when such offerings are made.

In the GM mss, the line is clearly drawn of the lethal offences, and their expiation, but the TKD mss insert another score of disasters, after line 79, and, after the end of line 96, say that there is an expiation for them. After which follows in both mss the summing-up of the *caru* (*pratēka niñ caru*), which is omitted here.

---

*galak*, being the victim of all kinds of pests, q) *mvah salu, parumahan, pañivyan, panariñan* (cf. 79), and sleeping places, houses and places of worship. — D, while omitting m–q, adds *pariyaniñan* (abode of gods) after *panariñan*, and *gēnah in mati ka carik*, our 1), after 81.

81) GM *sēkar in rubuh sēkar-nya*.

82) *manaḍah* in TKD; only after *sa-kadañ<sup>2</sup>nya*. GM have *vēnañ Sañ Ādi Kāla manaḍah*.

83) GM *tēka kēnēñ* instead of *tēkēñ*; GM omit *anak*; TKD add final *-nya*.

85) GM *barubuha tēka* instead of *rubuh*, *odiñ* instead of *vēdiñ* (cf. *oka – vēka*).

86) G *anlivar in*, M *alivar in*, K *nalivarin*, D *ñulavarin*.

87) GMD *ginavé*. GM *ya ta*, TK om., D *ika*. GM *luñguh* between *vēnañ* and *nanak*.

88) Acc. to TK; GM omit until *salaminé*, but then add *vēnañ*. D omits until *sakadañnya*.

90) GM *ya* instead of *ika*. G *papayonan*. TK om. *ta*, D om. *ya ta*.

91) D om. *vañ ika*, GM om. *vañ ika sakadañnya*, but add *vēnañ* after *salaminé*.

94) The word *ñaranya* in TKD (GM om.) points to its not being known as an expression in common use.

## KALA PURANA

(My sources, being the Śivaite Griya Kadampal (Krambitan, Tabanan) and Griya Anyar (Sibang Kaja, Badung) offer the same text as the Bauddha Griya Tĕgĕh and Griya Krotok (Boda Kling, Karang Asĕm).

1) Avighnam astu. Iki KALA-PURANA, maka-pŭrvaka Sañ Hyañ Śiva riñ svarga Śiva-loka. Kavuvusĕn Bhaṭṭāra Śiva, ana putra nira kalih siki, laki<sup>2</sup>, kañ panuva inaranan Sañ Hyañ Kāla, kadī trap niñ rākṣasa varṇa nira. Kañ ari inaranan Sañ Hyañ Pañca-Kumāra ṇa., kari raré, apĕkik varṇa nira. Sira Bhaṭṭāra Kāla duk mijil, ri sĕdĕñnya sandhya-vĕla, nuju dina Vrĕhaspati-Pon Vara Vayañ. Sira ta Sañ Hyañ Pañca-Kumāra, mijil sĕdĕñ prabhāta, nuju dina Śanaiscara-Kalivon Vara Vayañ. Sañ Hyañ Kāla matapa ta sira, riñ śmasāna nira. Ikañ ari kañ raré Sañ Pañca-Kumāra, kari anĕñ svarga, iniñu dé yayah ira Bhaṭṭāra Śiva.

2) Mañké tucapa ri sampun aluhur sira Sañ Hyañ Kāla, vus vinĕh 'nugraha dé Sañ Hyañ Kasuhun Kidul, vĕnañ sira anaḍah vañ, sa-vijil in Uku Vara Vayañ, mvañ salvir in vañ lumaku tĕnah ṇ vai bĕñĕr, mvañ ikañ vañ lumaku riñ sandhya-vĕla-mañkana panugraha nira Sañ Hyañ Kasuhun Kidul.

3) Dadī mĕñĕt Bhaṭṭāra Kāla riñ kadharman ira, apan ana ari nira, parĕñ mijil riñ uku Vara Vayañ, vĕnañ pinaka-taḍahan ira, apan Sañ Hyañ Pañca-Kumāra avĕton riñ uku Vara Vayañ, nuju dina Śanaiscara-Kalivon. Ya tika don ira Sañ Hyañ Kāla, manañkil i yayah ira, sira Bhaṭṭāra Guru. Luñha ta sira. Satĕkan irĕñ svarga, praṇamya anĕmbah ri jĕñ ira Bhaṭṭāra Guru.

4) Irika mojar Bhaṭṭāra Śiva ri suta nira; liñ nira: 'Uduh anaku kita Hyañ Kāla, bhagĕ kamayaan tĕkanta riñ rāma ya bapa. Aparan prayojananta? Ndak varah ri bapanta; manavi vantĕn pamidinta ri kami.'

5) Irika manĕmbah ta Sañ Hyañ Kāla, liñ nira: 'Siñgih don in 'pad-gata Kāla anak Bhaṭṭāra ḍatĕñ, ulun aminta taḍahan ri jĕñ Bhaṭṭāra, kadī pasuñ ira Sañ Hyañ Kasuhun Kidul, ri pinaka-ñhulun, Manava vruhĕ jĕñ Bhaṭṭāra, anĕda kañ raré Sañ Pañca-Kumāra, ya tika ari niñ ulun, maka-taḍahan mami apan vĕtunya sañ avĕton riñ Tumpĕk Vayañ; vañ avĕton riñ uku Vara Vayañ pinakalaba mami'. Mañkana liñ Sañ Hyañ Kāla.

6) Sumahur ta sira Bhaṭṭāra Śiva: 'Uduh anaku kita Hyañ Kāla, kaya liñmu ri kami, ulun 'nugraha, mĕné ana (pa)samayañku ri kita laki, marmanĕ/lamakanĕ kita amañguha ayu katĕkĕñ jĕmah, kita tan vĕnañ anaḍah vañ yan duruñ akupak. Kunañ mañké arinta Si Pañca-Kumāra duruñ akupak, ayva kita anaḍah, antĕnakĕna rumuhun'. Mañkana liñ ira Bhaṭṭāra Śiva.

7) 'Misiñgih Bhaṭṭāra Kāla, manĕmbah mamvit ri pāda Bhaṭṭāra Śiva.

## CHAPTER 15

### THE PROSE-TEXT KALA-PURANA

1 This is the KALA PURANA. It is the beginning of Sañ Hyañ Śiva's being finally in the Śiva abode in Heaven.

Bhaṭṭāra Śiva had two sons. The elder, Sañ Hyañ Kāla, was a giant. The younger, Sañ Hyañ Pañca Kumāra, was like a beautiful child.

Kāla was born in the evening of the night of *vr̥haspati-pon* in *vara vayan̄*, Pañca Kumāra during the morning of *saniścara-klivon-vara-vayan̄*.

Sañ Hyañ Kāla performed penance in the graveyard, which was his abode. The boy, Pañca Kumāra, stayed in Heaven in the care of his father, Bhaṭṭāra Śiva.

2. When S. H. Kāla grew up the Exalted One of the South granted him the privilege of devouring mankind; all those born in *vara vayan̄*, all those on the move at the precise moment that the sun reaches its zenith, and people roaming about during *sandhya-vēla*. Such was the privilege granted by the Exalted One of the South.

3. Bhaṭṭāra Kāla, knowing his rights, knew that he was allowed to devour S. H. Pañca Kumāra, because the latter, too, had been born in *vuku vara vayan̄*, on *saniścara klivon*. Bh. Kāla had this in mind when he went to his father to make obeisance. Immediately on his arrival in Heaven, he made obeisance at Bhaṭṭāra Śiva's feet.

4. 'My child', said Bh. Śiva to his son, 'happiness be thine. Thy father is gratified that thou dost visit him. What is the purpose of thy visit? Tell thy father! Is it that thou hast a request to make of him?'

5. 'As thou dost command', said S. H. Kāla respectfully. 'I have come because the appointed hour has come for me. At thy feet, Exalted One of the South, I beg for the food that has been granted to me. Thou knowest that I am permitted to devour my brother, the young boy Pañca Kumāra. He is to be devoured by me because he was born at *tumpēk vayan̄*. Those born in *vuku vara vayan̄* belong to me'. Such were the words of S. H. Kāla.

6. 'My son Kāla', said Bh. Śiva, 'the truth of what thou hast said is granted. But, so that thou mayest prosper in the future, it is now ordained that thou mayest not take persons who have not yet lost their milk teeth. Thy younger brother Pañca Kumāra has not yet lost his milk teeth, so, thou canst not devour him. Wait a little!' So spoke Bh. Śiva.

7. Bh. Kāla agreed to this. He made *añjali*, and, at the feet of Bh. Śiva, begged leave to depart.

8) Liñ Bhaṭṭāra: 'Rahayu tanayañku yan mañkana'.

9) Eñēnakēna ikañ kathā; 'vatara vus vantēn limañ tahun, irika mēñēt Bhaṭṭāra Kāla ri samayan ira. Umēdēk muvah ri jēñ Bhaṭṭāra Guru, mvah aminta sanak ira, sañ anāma Pañca-Kumāra.

10) Liñ Bhaṭṭāra: 'Ana patangēh mami ri kita anaku; malih akajēñ, antyakēna dénta.'

11) Sumahur Sañ Hyañ Kāla: 'Anak pāduka Bhaṭṭāra anuhun'. Irika mamvit ta Sañ Hyañ Kāla muvah ri véśma nira ñuni.

12) Tucapa sira Bhaṭṭāra Śiva amēcikana putra nira, sañ anāma Pañca-Kumāra, vinastuan dénira Bhaṭṭāra Guru tan vēnañ atuha, kévala raré juga.

13) Tucapa ikañ Kāla ri vusnya sakajēñ muvah ḍatēñ Bhaṭṭāra Kāla, manañkil riñ Bhaṭṭāra Guru, aminta Sañ Hyañ Pañca-Kumāra, an tinaḍah nira mañké.

14) Liñ Bhaṭṭāra: 'Kayéki mañké kita anaku: apan ya mijil riñ dina Śanaiscara-Kalivon Uku Vayañ, bēcikana irika sira/kita naḍah arinta Sañ Pañca-Kumāra'. Mañkana liñ Bhaṭṭāra Śiva.

15) Amintuhu Sañ Hyañ Kāla, anēmbah mamvit mantuka sthāna nira ñuni.

16) Tucapa Bhaṭṭāra Śiva asuñ vacana ri suta nira; liñ nira: 'E kamuñ anaku Sañ Pañca-Kumāra! Tan vuruñ kita mañké tinaḍah, dé kakanta Sañ Hyañ Kāla, ri tēka niñ dina Śanaiscara-Kalivon Uku Vayañ. Kunañ mēné ana pañupāyañku. Pamahayu śarīranta, vēnañ tinular iñ vañ riñ Mērtya-pāda, katēkēñ dlāha. Ana rakva ratu lēvih riñ madhya-pāda, maka-ñaran Prabhu Maya-sura, jumēñēñ ratu riñ Kṛta-Nagara. Marañka kitānaku, amēñdēm kula kita, aminta 'śraya ri sira, maka-pañilēn iñ uripta, apan kakanta Sañ Hyañ Kāla, malih tigañ dina mañké, riñ dina Śanaiscara-Kalivon Vara Vayañ, an arēp anaḍah śarīranta. Lah agé kita tumurun marēñ Mērtya-pāda, añulati/añuñsir ratu riñ Kērtā-Nagara'. Nēhēr vinastu ta Sañ Pañca-Kumāra, 'astu kitānaku dīrghāyuṣa, paripūrṇa', mañkana liñ Bhaṭṭāra Śiva.

17) Manēmbah ta Sañ Pañca-Kumāra, amvit i pāda Bhaṭṭāra, tēhēr mintar tumurun riñ Madhya-pāda, dumunuñ i bhūmi Kērtā-Nagara, jumujug ēñ pura nira Sañ Prabhu Maya-sura. Kahadañ Sañ Prabhu Maya-sura, sēdēñ tinañkil riñ bahu-ḍaṇḍa nira kabēh. Tad-anantara ḍatēñ ta Sañ Pañca-Kumāra, makidupu sumēñkēm ri pañkvan ira Sañ Prabhu.

18) Kagyat ta Sañ Nātha Maya-sura. Agyātanya ri sañ vahu prāpta; liñ nira: 'Duh aparan kita voñ raré, tēka sumuñkēm i kisapvañku, saha atavan-tavan tañis, lah varahakēna!'

19) Irika mojar ta sañ raré cili, pēgat<sup>2</sup> dénikañ tañis; liñ nira: 'Siñgih bapa Prabhu Maya-sura, ulun anak Bhaṭṭāra Śiva, maka-ñaran Si Pañca-Kumāra, tan ana vanēh, don mami ḍatēñ marañké, aminta 'śraya añilēn ri jēñ Śrī Mahā-rājā, sawēt niñ ana kakañku, sanak matuha, vinēh 'nugraha dé Hyañ Kasuhun Kidul, sinuñ 'nugraha amañan vañ.

8. 'Thou hast thy father's permission, my child', said the God.
9. We shall pass over the time that followed. Some five years passed and Bh. Kāla remembered the agreement. Once more he approached the feet of Bh. Guru and asked to be allowed to have his brother Pañca Kumāra.
10. 'My child', said the Bhaṭṭāra, 'thy father requesteth thee to wait just a little longer'.
11. 'I am thy obedient servant', said Bh. Kāla. Thereupon he asked for permission to leave and then departed.
12. We shall now speak about Bh. Śiva. In order to help his son Pañca Kumāra, Bh. Guru forthwith wove a spell over him so that he should never grow up. He was to remain a child.
13. Time passed. Again Bh. Kāla made his appearance. He made obeisance at the feet of Bh. Guru and requested that he might now be allowed to devour Pañca Kumāra.
14. 'My son', said Bh. Guru, 'the situation is this: because Pañca Kumāra was born on *saniścara-klivon vuku vayan*, he must be devoured on that day'. So spoke Bh. Śiva.
15. To this S. H. Kāla agreed. He made *añjali* and begged leave to depart and to return to his previous abode.
16. Then Bh. Śiva spoke to Pañca Kumāra. 'My son Pañca Kumāra' he said 'there is no escape for thee. At some time in the future thou shalt be devoured by thy elder brother S. H. Kāla on *saniścara-klivon-vayan*. An idea has, however, come to thy father that will improve thy situation and whereby thou shalt set an example for people in the world of mortals that shall hold good until the end of time.
- 'It has been told to me, and the truth of it cannot be doubted, that in the Middle World there lives a king who is a person having the highest of qualities. He is Prabhu Mayasura. He rules in Kṛta-nagara. Go to him, my son ! Request him to permit thee to offer thy services. Seek sanctuary with him, for in three days' time, at *saniścara-klivon-vayan*, thy elder brother Hyañ Kāla will come to devour thee. Go quickly ! Go to the world of mortals. Seek the king of Kṛta-nagara !' Then he spoke a blessing over his son Pañca Kumāra. 'My child', he said, 'may thy life be long and mayest thou have fulfilment'. So spoke Bh. Śiva.
17. Pañca Kumāra made *añjali*, asked permission to leave and then departed. He descended to the Middle World and bent his steps towards Kṛta-nagara. Reaching the palace when Prabhu Mayasura was giving an audience to his counsellors, Pañca Kumāra fell on his knees before the king and laid his head in the king's lap.
18. Prabhu Mayasura was startled. 'My child', he quickly asked the stranger, 'who art thou who layeth thy head in my lap and weepeth? Pray tell me?'
19. 'As thou dost command', Father Prabhu Mayasura', replied the boy, his voice muffled by his weeping, 'I am the son of Bhaṭṭāra Śiva. I am none other than Pañca Kumāra. I have come here, Majesty, to

Asiñ avëton uku Vara Vayañ, vēnañ tinadañ dé Sañ Hyañ Kāla. Ulun iki avëton riñ dina Śanaiscara-Kalivan Vara Vayañ; ya tika don iñ ulun anakta, prāpta aminta 'śraya, mañilèn riñ jēñ Śrī Nara-nātha, marmané/lamakané kari agësañ'. Mañkana liñ paminta kasih Sañ Pañca-Kumāra.

20) Mojar ta Sañ Prabhu Kërta-Nagara: 'Uduh anaku Sañ Pañca-Kumāra, yan tuhu samañkana, mañké kami anilènakëna kita.'

21) Irika ta sañ para mantri kabèh paḍa sumuñsuñ saḍatēñ Sañ Pañca-Kumāra, dadi kapiñluh tvas nira, vēlas-arēp tumon sañ vahu prāpta.

22) Irika muvah mojar Sañ Prabhu Maya-sura riñ Sañ Pañca-Kumāra; liñ nira: 'Uduh masku ta Sañ Déva-putra, ayva sañsaya, mañké anilèn ri kadatvan mami, mun kari agësañ yéki Si Maya-sura, mañké kami matoha jīvita, riñ taṇḍa mantri kabèh. Dèn agé paḍa añatag pvékañ pékayoddha, dadiné prasama rabdhañ sañjata, kita daran marahèñ dalēm puri, prayoddha mami paḍa kumëmit kitēñ yava, tumandañi saḍatēñ Sañ Hyañ Kāla. Arēp mami amagut ka-siñha-vikramané Sañ Hyañ Kāla'. Mañkana liñ ira Sañ Prabhu.

23) Tan dva tinuntun ta Sañ Pañca-Kumāra marahèñ jro kadatvan, ènëñakëna.

24) Tucapa mañké Śrī Nātha, tan dva kinon dé Sañ Prabhu anabèh tañ tètëg aguñ. Paḍa tèka vadva bala, garalavan sama rabdhañ sañjata. Kinon anidëri puri Sañ Prabhu, prayatna kinon amagut satëkanira Sañ Hyañ Kāla.

25) Mañké sampun sira Sañ Pañca-Kumāra anilèn ri kadatvan ira Sañ Prabhu Maya-sura.

26) Tucapa muvah Bhaṭṭāra Kāla, apan vus tèka samaya (pa)sañkëta nira nuni, ri tèka niñ dina Śanaiscara-Kalivon Vara Vayañ. Irika lumaris ta Sañ Hyañ Kāla, manañkil i Bhaṭṭāra Guru, umuñgvakën vanëñ sañkëta.

27) Liñ Bhaṭṭāra Śiva: 'Lah mènët mami sobhayañku ni kita, laki; mañké kami asuñ 'nugraha, kaya pamuhunta ri kami, anaḍah Sañ Pañca-Kumāra. Lah ruruhèñ dénta, apan ya umiñgat sañkëñ svarga. Manava turun marèñ Mrëtya-pāda. Irika bhakṣanta, apan aramèh ana riñ svarga, yan kita inkéné amañan vañ'. Mañkana liñ Bhaṭṭāra Guru.

28) Dady amisiñgih Sañ Hyañ Kāla, tēhër anëmbah amvit i jēñ Bhaṭṭāra Guru.

29) Tucapa ri lampah Sañ Hyañ Kāla, tumurun marèñ mrëtya-pāda.

30) Irika ta Bhaṭṭāra Guru 'nu mañën-anën kahayvan i putra nira, amastu dénya amañgih kadīrghāyuṣa[n].

31) Mañké tucapa muvah laku nira Sañ Hyañ Kāla, vus tèka anën madhya-loka, dadi kahambuñ ambu nira Sañ Pañca-Kumāra, apan anañ Vijaya-mala. Jumujug laku nira Sañ Hyañ Kāla anën bhūmi Kërta-Nagara. Dadi kapañguh riñ kana voñ paḍa vus srëgëp anëñën sañjata. Irika vavañ ta Sañ Hyañ Kāla matanya rikañ vañ magëlar kabèh, liñ nira: 'Bhoh kamuñ mānuṣa kabèh ! añapa donta paḍa prayatna? Sayaga vus amañuna gëlar, sañkëp iñ vara yuddha, saha bhūṣaṇa niñ aprañ.

seek refuge at thy feet. I have an elder brother to whom the Exalted One of the South granted the privilege of devouring all people who are born in *vuku vara vayan̄*. My brother, S. H. Kāla, is allowed to devour them. Now, I was born on *saniścara-klivon-vayan̄*, and therefore I have come to seek refuge at thy feet, Majesty, in the hope of saving my life'. Such was the plea of Pañca Kumāra.

20. 'My son, Pañca Kumāra', said the king, 'in such circumstances do I grant thee refuge'.

21. Then all the counsellors, because they felt much compassion for Pañca Kumāra, approached him.

22. 'My beloved son of the God', said Prabhu Mayasura to Pañca Kumāra, 'thou needst not be anxious. So long as I live, I and all my generals shall pledge our lives. Let my troops be called to arms at once, so that all of them have their weapons ready. Come, let us go to the inner apartments ! My guards shall keep watch outside and will fight S. H. Kāla, should he approach. It is our desire to match our strength against the lion's courage of S. H. Kāla'. So spoke the king.

23. Then he and Pañca Kumāra went into the inner apartments.

24. Then the king had the great drums beaten. All the generals and troops, very agitated, quickly grabbed their weapons and assembled. The king commanded the palace guards to patrol the palace and to attack S. H. Kāla immediately he approached.

25. In this way did Pañca Kumāra find refuge in the palace of Prabhu Mayasura.

26. Let us return to Bh. Kāla. The time agreed upon had now come. When the day *saniścara-klivon-vayan̄* dawned, S. H. Kāla made obeisance to Bh. Guru and reminded him of the time they had agreed upon.

27. 'The agreement with thee is remembered,' said Bh. Śiva, 'and now thy request to devour Pañca Kumāra shall be complied with. But thou wilt have to seek for him for he has left Heaven. He has perhaps descended to the abode of men. It is there that thou must devour him. It would be a defilement for Heaven shouldst thou devour someone here'. So spoke Bh. Guru.

28. Kāla agreed to go to the abode of men. He begged leave at the feet of Bh. Guru to depart.

29. S. H. Kāla journeyed to the abode of men.

30. Meanwhile, Bh. Guru intent upon his son's welfare uttered a formula that would ensure that his son should continue to live.

31. When S. H. Kāla arrived in the Middle World he sniffed about everywhere for traces of Pañca Kumāra for there ought to be signs of the *vijaya-mala* (i.e. victory over defilement). On reaching Kṛta-nagara, S. H. Kāla found everybody busy with their weapons. When he saw them prepared for active service, he asked them straightaway: 'Why are all you people armed and arrayed in the panoply of war? Who is

Saṅ apa śatrunta, varahēn tâku dé mu kabèh, lamakané ñoṅ vruha'. Maṅkana patanya Saṅ Hyaṅ Kāla.

32) Mojar ta ikaṅ vaṅ tinakvan: 'Siṅgih ujarta ! Ulun iki kinon dé Śrī Mahā-rājā, maṅlagana kamuṅ Kāla, kinon amējahana kamu; doṣanmu anaḍah vaṅ.'

33) Irika sumahur ta Saṅ Hyaṅ Kāla: 'Duh laṅgah ujarmu kamuṅ mānuṣa asambhava dahat. Vèhana aku Saṅ Pañca-Kumāra; ika mula taḍahan iṅoṅ. Agavé 'paran gumēgēti Saṅ Pañca-Kumāra? Mūla bhakṣanēn iṅoṅ. Yan tan savèhēnmu, masa kamu uripa déniṅoṅ !'

34) Asahur manuk ikaṅ prayoddha kabèh: 'Ah tanpavèh ulun Saṅ Pañca-Kumāra'.

35) Irika krodha ta Saṅ Hyaṅ Kāla. Pinupuh taṅ prayoddha kabèh, rinèbut Saṅ Hyaṅ Kāla, déniṅ prajurit iṅ Kṛta-nagara. Tan paṅrat sēbit Saṅ Hyaṅ Kāla, tinibanan sarva-saṅjata. Malayu taṅ vadva kabèh, śéṣa niṅ mati; akvèh atavan-tavan kanin, rinujak dé Saṅ Hyaṅ Kāla; tan ana vani umulat, ṅaranya.

36) Ana umatur i Saṅ Prabhu Mahā-rājā, ry alah iṅ péka vadva kabèh, apraṅ lavan Saṅ Hyaṅ Kāla.

37) Irika ta Saṅ Prabhu Maya-sura gēlis mantuk sakèṅ vataṅan, marahēn dalēm puri. Mavuvus ri Saṅ Pañca-Kumāra, kinon aṅlèn sakahyun ira, mojarakēn vadva nira sampun alah. Muvah liṅ Prabhu Maya-sura ri Saṅ Pañca-Kumāra: 'Ndah maṅké ulun mamvit pējah, tumaṅguhi kita, tumandaṅ i pamuk Saṅ Hyaṅ Kāla, mulihēn vīra-loka'. Maṅkana pavēkas Saṅ Prabhu Maya-sura.

38) Tucapa Saṅ Prabhu atandiṅ kadhīran kalavan Saṅ Hyaṅ Kāla, ṅorok-cinorokan. Yan pira kunaṅ suvé nikaṅ ayuddha, pējah Saṅ Prabhu Maya-sura, tanpa sara.

39) Anulya ṅraṅjiṅ Saṅ Hyaṅ Kāla ri jro niṅ kadatvan; rinuruh Saṅ Pañca-Kumāra. Masové nora kapaṅguh, dadi inambuṅ dé Bhaṭṭāra Kāla, Vijaya-mala nira, cihna niṅ Dévatā. Uryan iṅ sampun mijil Saṅ Pañca-Kumāra, binuru nira muvah. Dadi kapaṅguh riṅ mārḡa aguṅ, atavan taṅis sumambé Bhaṭṭāra. Tan dva vus sinikēp dé Bhaṭṭāra Kāla, nēhēr inēla; tan kathākēna.

40) Tucapa Bhaṭṭāra Śiva rumēṅo pasambat i putra nira. Śīghra tumurun parēṅ lavan Bhaṭṭārī Śrī, aṅliṅgihi lēmbu lanaṅ śvéta varṅa, mijil sakèṅ ambara. Irika Bhaṭṭāra Guru amastu Saṅ Hyaṅ Kāla dénya umutah. Liṅ nira: 'Astu Saṅ Hyaṅ Kāla umutah'.

41) Dumēlēg Saṅ Hyaṅ Kāla. Dadi mijil Saṅ Hyaṅ Pañca-Kumāra, malayu tanpa 'mput-amputan, ilaṅ tanpa jamuga.

42) Kapaṅgih Bhaṭṭāra Śiva, akalihan lavan Bhaṭṭārī Śrī, anitih i lēmbu lanaṅ śvéta varṅa, lumaku tēṅah ṅ vai bēṅēr.

your enemy? Tell me, so that I may know !' That was what S. H. Kāla asked them.

32. 'The king's commanded us to fight thee, Kāla', the people cried. 'We've been ordered to kill thee because thou art guilty of eating human flesh'.

33. 'You are insolent, you people', said S. H. Kāla. 'Hand over Pañca Kumāra ! He is my food. I shall get him ! It was ordained in the beginning that he has to be devoured by me. If you are not prepared to give him to me, then do not expect that you yourselves shall survive'.

34. With one voice, all the soldiers replied: 'We're not prepared to surrender Pañca Kumāra'.

35. Thereupon S. H. Kāla became angry and struck the soldiers. The soldiers of Kṛta-nagara then attacked S. H. Kāla. Then S. H. Kāla became enraged. Soldiers were slain by his superior weapons. Others fled. Those who escaped being killed were covered with wounds. Of those who were hacked to pieces, there was not one who dared to look up.

36. News of the defeat of his soldiers in their battle with Kāla was brought to Prabhu Mayasura.

37. Immediately he left the Hall of Audience and went to the inner apartments of the palace. There he told Pañca Kumāra that his soldiers had been defeated and that he must look elsewhere for refuge. Then he said to Pañca Kumāra: 'I take my life in my own hands. For thy sake I am prepared to die defending myself against the fury of S. H. Kāla's attack and then to pass into the world of heroes'. Thus were Prabhu Mayasura's words.

38. Courageously the king fought for his life against S. H. Kāla. Single combat of great violence ensued, and after they had fought for a long time the king was slain.

39. Then S. H. Kāla entered the inner palace seeking Pañca Kumāra. For a long time he found no trace of him, but then he caught the scent of the *vijaya-mala*, the sign that a God had been present which remained after Pañca Kumāra had left the palace. Bh. Kāla pursued Pañca Kumāra. He found him on the highway weeping. Pañca Kumāra implored Bh. Kāla [not to devour him]. But Bh. Kāla seized him immediately and swallowed him. There we shall leave them.

40. Now we shall speak about Bh. Śiva. He heard his son's wailing. Then, accompanied by Bhaṭṭārī Śrī, he seated himself on the White Bull and descended. They went down from the sky to the earth.

There Bhaṭṭāra Guru commanded S. H. Kāla to spew out Pañca Kumāra. 'Spew him out, S. H. Kāla', he said, 'I command it !'

41. Forthwith S. H. Kāla spewed out Pañca Kumāra, who ran off immediately. He ran out of sight, none knew where.

42. S. H. Kāla encountered Bh. Śiva, accompanied by Bh. Śrī, sitting on the White Bull. They were journeying while the sun was at its zenith.

43) Kamantyan krodha nira Sañ Hyañ Kāla, arēp anaḍah bapa-babu nira. Umanañ tutuknya kadi siñha-rodra.

44) Anuli mojar ta Bhaṭṭāra Śiva, liñ nira: 'Th aja pva kita anaḍah bapa ibunta'.

45) Ujar Sañ Hyañ Kāla: 'Duh salah lampah bapa ibuñku. Asiñ vañ lumaku tēnah ñ vai bēñēr, vēnañ tinaḍah anakta. Salvir niñ vañ salah laku, yan ana vañ mamargi masa tēnah i tēpēt, vañ mamargi masan sandhé-kāla. Mañkana panugrahan ira Sañ Hyañ Kasuhun Kidul. Mañké bapa-ibuñku lumaku masa tēnah ñ vai bēñēr, vēnañ tinaḍah mami'. Mañkana liñ Sañ Hyañ Kāla.

46) Mavuvus Bhaṭṭāra Śiva: 'Lah ya vēnañ kaya liñta, nañiñ yan kēna dénta ñēmpēdi/ñēpani cacañkriman mami, mañké bapanta ñavistarakēna. Yan kēna dénta, taḍah bapa-ibunta, tēka niñ lēmbu niñ ulun.'

47) Misiñgih Sañ Hyañ Kāla.

48) Liñ Bhaṭṭāra Śiva (śloka):

Aṣṭa-pādo śaṣṭi-karṇo, dvi-śrēṅgi sapta-locanam;  
catur-bhuja tri-nābhiñ ca, éka-bhaga dvi-puruśah.'

49) Masuvé Bhaṭṭāra Kāla umañēn-añēn lvir iñ sapta-locana; tan vruhnya riñ soca niñ kalpika kari sanuñgal. Lyan sañkérika kēna dé nira añēmpēdi/añēpani. Tan dva suvé pituñkas Sañ Hyañ Kāla lavan Bhaṭṭāra Śiva añēpani cacañkriman sañ bapa.

50) Ya na mēsēm ri dalēm ati sva-citta Bhaṭṭāra Bhaṭṭārī ri kēmēñan Sañ Hyañ Kāla.

51) Sayan lumiñsir laku Sañ Hyañ Sūrya, vañdé Bhaṭṭāra Kāla anaḍah Bhaṭṭāra Bhaṭṭārī, apan yālah acacañkriman dé Bhaṭṭāra Śiva. Mur Bhaṭṭāra Bhaṭṭārī mulihēñ Śiva-pāda muvah.

52) Tucapa Bhaṭṭāra Kāla. Muvah inambuñ gandhané Vijaya-mala nira Sañ Pañca-Kumāra; binuru nira muvah.

53) Dadi ana vañ anēlēsañ lalañ riñ nādI, kari mabandha kalih. Katon Sañ Pañca-Kumāra, sumurup ri tēnah iñ alalañ. Tan dva sinambut ikañ alalañ, linukar dénira; irika umēsāt Sañ Pañca-Kumāra muvah riñ doh.

54) Krodha Bhaṭṭāra Kāla; vinastvan ikañ vañ anēlēsi alalañ tatali kalih; ujaré: 'Syapa jva ñēñcēbañ alalañ matali dadva, nora inuculan talinya lagi sanuñgal, vastu vañ mañkana mēné katékēñ jémah, tanpa vali dadi janma muvah.'

55) I tēlasnya mañkana (Bhaṭṭāra Kāla), muvah binuru Sañ Pañca-Kumāra. Katon añēpēp ri sor iñ kalumpu; riñ sornya, ana indan akiñ, sahañ ika pinēsēl, tan inuculan talinya. Irika sumurup Sañ Pañca-Kumāra. Tumuli ginogo dé Bhaṭṭāra Kāla. Dadi mlēcat Sañ Pañca-Kumāra muvah; malayu sira mariñ adoh.

43. Then S. H. Kāla became angry. He wanted to devour his parents. He opened his mouth wide, like a ravenous lion.

44. 'Thou mayest not devour thy father and thy mother', said Bh. Śiva.

45. 'My father and my mother have transgressed', said Kāla. 'Whosoever is on the move when the sun is at its zenith, thy son is allowed to devour; people on the move at that moment and during *sandhi-kala*. That was the privilege granted to me by the Exalted One of the South. Now, my parents are journeying at noontide. I am, therefore, allowed to devour them'. Such were the words of S. H. Kāla.

46. Then Bh. Śiva spoke: 'Thou sayest truly', he said, 'but first, thou hast to solve a riddle. If thou canst do that, then, I tell thee, mayest thou devour thy father and thy mother and the White Bull also'.

47. To this S. H. Kāla agreed.

48. Then Bh. Śiva recited the śloka containing the riddle.

'It has eight feet six are its ears  
It has two horns and seven eyes  
It has four arms and navels three  
Male organs two and female one'.

49. Bh. Kāla thought hard and long over the seven eyes; he did not know about the one eye of the *kalpika*. The rest he solved with ease. But soon he tired of the effort of solving the riddle.

50. The Bhaṭṭāra and the Bhaṭṭārī laughed quietly to themselves at S. H. Kāla's bewilderment.

51. Meanwhile the sun had been sinking lower and lower and Bh. Kāla's chance of devouring the Bhaṭṭāra and the Bhaṭṭārī was slipping away, because he had failed to solve the riddle. Suddenly the Bhaṭṭāra and the Bhaṭṭārī vanished. They had ascended to the Śiva abode.

52. We shall return to Bh. Kāla. Again he began his pursuit and sniffed about for the scent of Pañca Kumāra's *vijaya-mala*.

53. Now, it happened that there was a man dipping some *lalaṅ* grass in the river. Two sheaves of the grass, bound together, lay near him. Pañca Kumāra [seeing his chance] crept between them. Not long afterwards the man took up the sheaves, exposing Pañca Kumāra. Immediately he jumped up and ran off. Soon he was far away.

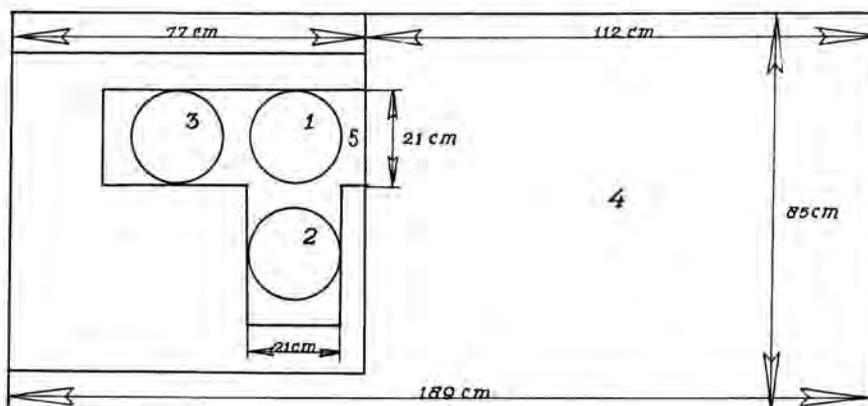
54. Bh. Kāla then became very angry indeed and forthwith cursed any man who used two ties when dipping his *lalaṅ* grass. 'Whosoever does not undo one of the two ties binding *lalaṅ* grass when dipping it', he said, 'shall not be reborn a human being'. So spoke Bh. Kāla.

55. Then he continued his pursuit of Pañca Kumāra. Soon he saw him, hiding beneath a rice granary. There was firewood there, firewood, that had been dried and the ties holding it together had not been loosened. Pañca Kumāra crept amongst the firewood. Bh. Kāla pushed his arm into the bundle to try to pull out Pañca Kumāra. But Pañca Kumāra wriggled out and ran off. Soon he was far away.

56) Irika krodha Sañ Hyañ Kāla, tur amastu: 'Ñèn jva ñējañ sahañ bêtèn jiněné, tvara maëmbusin taliñané, vastu tan manadi janma mvah'.

57) Muvah kaburu Sañ Pañca-Kumāra. Katon sumurup ri cañkëm iñ sthandila. Muvah ginogo dé Bhaṭṭāra Kāla. Dadi mlēcat ka rirun, apan nora tinutupan rirunya.

58) Krodha Bhaṭṭāra Kāla, tur amastu: 'Ñèn jva mapunpun, tvara ñěmpětìn riruné, vastu tanpa ndadi janma mvah'.



59) Mañké tucapa sampun sandhya-kāla, nora kapañgih Sañ Pañca-Kumāra, binuru dénira.

60) Dadi ana kapañgih vañ matukar lavan sanak/kadañ/nya. Nėhěr bhinakṣa dé Sañ Hyañ Kāla, tur vinastu kañ rat: 'Syapa juga ikañ vañ marēbat masa sandhya-kāla, vēnañ ya tinaḍah déniñoñ'. Mañkana tantu Bhaṭṭāra Kāla.

61) Muvah rinuruh/binuru Sañ Pañca-Kumāra, katėkan ratri, masa niñ tėnah vēni. Ana vañ lanañ/ḍalañ añvayañ, nėmonin Tumpėk Vayañ, Sañ anāma Mpu Lėgèr añvayañ. Sampun añarėpakėn vayañ, saha juru rėdėp/gėndèr/nya; vus (paḍa) tinabėh, mėrdu svaranya, manis arum.

62) Kañcit ḍatėñ Bhaṭṭāra Kāla, amburu Sañ Pañca-Kumāra. Anañis ta Sañ Pañca-Kumāra amėlas-arṣa, añaśraya minta (in)urip. Lėś sumuñkėm ri pañkvan ira sañ ḍalañ. Dadi kagyat sira Mpu Lėgèr, sarvi añliñ: 'Duh syapa déva kumurėb ri kisapvan/pañkvañ/ku?'

63) Liñ sañ tinanyan: 'Ulun mañaran Sañ Pañca-Kumāra, anak ira Bhaṭṭāra Śiva; aminta urip ri (Sañ) Pañėmpvan; ñulun mayat tinaḍah dé kaka niñ ulun Bhaṭṭāra Kāla, sinuñ 'nugraha ri Sañ Hyañ Kasuhun Kidul, mvañ salvir iñ vañ avėton riñ uku niñ Tumpėk Vayañ. Ñhulun iki mėtu riñ dina Śanaścara-Kalivon Vara Vayañ; ya tika pañāśrayañ mami ri Sañ Pañėmpvan'.

64) Irikāñliñ sira Mpu Lėgèr: 'Duh masku, avėlas aku/mami ri kita, ulun mañilyakėna ri kita'. Irika sinambut Sañ Pañca-Kumāra, sinurupakėn ri lyañ iñ priñ, palava iñ rėdėp. Tan kocapa sira Mpu Lėgèr, muvah ta sira añvayañ, anutugakėn palakvan iñ carita ñuni.

56. At that Bh. Kāla became really angry. He swore an oath. 'Whosoever puts firewood beneath a rice granary and ties it up', he said, 'shall not be reborn a human being'. So spoke Bh. Kāla.

57. Again he continued his pursuit of Pañca Kumāra. He saw him creep into the opening of an oven. Bh. Kāla pushed his arm into the hollow. Pañca Kumāra dodged and jumped into a *rirun* [the space in the oven, at the side of the fire], which had been left uncovered.

58. Again Bh. Kāla became very angry and swore an oath. 'Whosoever puts firewood on the kitchen fire without covering the *rirun*', he said, 'shall not be reborn a human being'. So spoke Bh. Kāla.

Diagram of kitchen: explanation of openings of oven.

1. *aēp* or *dī-aēp* (in writing: *arēp/dī-arēp*) front/in front of.
- 2 & 3. *rirun* or *dī-rirun*, fire-hole.  
'*tusiñ dadi anak marirun bilañ sampiñ*.'  
'one is not allowed to have fire-holes on all sides'.  
As a rule, one does not make *rirun* to the left and to the right of *aēp*, for as a result: *koos*, (fuel/food) will soon come to an end.
4. *tēpas paon*, rectangular, solid, cemented material, height  $\pm$  50 cm.
5. *gaguluñ*, the surface on top of the *buhut paon*, opening of the oven.

59. We shall now speak of what happened at sunset. S. H. Kāla had continued his pursuit of Pañca Kumāra, but had failed to find him.

60. But he met a man quarrelling with his brother. Then he devoured. Then he swore an oath. 'Whosoever is quarrelling at sunset', he said, 'shall be devoured by me'. Such was his oath.

61. Night fell and Bh. Kāla continued his search for Pañca Kumāra. Midnight came. It was *vuku tumpèk vayan*. Now, there was a *dalañ* who was performing [a shadow play]. The *dalañ* was called Ēmpu Lègèr. He had already placed the *riñgit* before him and the musician had begun to play on the *rèdēp* (i.e. *gèndèr*). This *dalañ* had a beautiful voice.

62. Pañca Kumāra arrived at that place. Bh. Kāla was close behind. Pañca Kumāra, weeping piteously, sought refuge with the *dalañ*. He bowed his head into the *dalañ*'s lap. Ēmpu Lègèr was startled. 'What god is this who boweth his head into my lap?' he asked.

63. 'My name is Pañca Kumāra', the boy replied. 'I am the son of Bh. Guru. My life is in danger. I beseech thee to aid me. I am to be devoured by my elder brother, Bh. Kāla, who has been granted the right by the Exalted One of the South to eat everybody born in *vuku vayan*. Now, I was born on *saniścara-klivon-vara vayan*. That is my reason for seeking refuge with thee'.

64. 'Most beloved child', said Ēmpu Lègèr, 'I feel much compassion for thee. I shall protect thee'. Then he took Pañca Kumāra and put him into one of the hollow bamboo tubes under the keyboard of the *rèdēp*. Then Ēmpu Lègèr continued the performance to its end.

65) I sēdēn ramya ikañ vayañ, jag ḍatēñ Bhaṭṭāra Kāla, jumujug mariñ bantēn; dahat lapa-vlēkañ. Tan dva bhinakṣa salanlan iñ babañkit kabèh, ěnti tanpa sēsā dēnira, vidhi-vidhāna niñ añvayañ.

66) Dadi katavurag sañ añvidu mvañ juru niñ mrēdaṅga, tēka niñ vañ anonton kabèh. Paḍa andulu varṇa nira Sañ Hyañ Kāla, kadi trap niñ rākṣasa aṅavatāra: irēñ varṇa nira Sañ Hyañ Kāla, bañ rambutnya, muririñ avrut-vrutān, socanya lvir téja niñ vintañ tumambaga, agēñ aluhur pañadēgnya, amaya-maya jāti sira.

67) Irika mojar sira Mpu Lègèr: 'Agavé 'paran Pāduka Bhaṭṭāra Kāla, jag umañan pabantēn iñulun, ñunivèh duruñ usan manira añvayañ. Riñ ěndi mami ñamèt vidhi-vidhāna muvah?'

68) Liñ Bhaṭṭāra Kāla: 'Vèhēn taḍahan mami Sañ Pañca-Kumāra, apan kita umuñupakēn riñké, ya marmané/don i ñulun amañan pabantēnta. Kamu voñ aḍalañ salah.'

69) Sumahur sira Mpu Lègèr: 'Ndi ana voñ mavèh yan duruñ ana pamintan? Ika śatrunta Sañ Pañca-Kumāra, apan sira ñāśrayēñ urip ri kami. Yan ana pamintanta rumuhun, vēnañ kami pavèh tanpa vèh. Apan duruñ ana pamintanta ri kami, jag amakṣa pabantēn iñulun, Bhaṭṭāra Kāla salah. Yan suluhēñ riñ DHARMA-SASTRA, pamutus ira Bhaṭṭāra MANU ñuni, pasilihēñ babantēn iñhulun mañké. Bhaṭṭāra Kāla katēhan dēniñ ulun. Kañ abēcik mañké, Pāduka Bhaṭṭāra asuñ 'nugraha ri pinaka-ñhulun, pakēna niñ jagat kabèh, dēnya vruha pasampriti ni ñhulun kalavan kita, mēné pūrvakanya: vañ anahur utañ ri kita, salanlan iñ pabañkit dēn agēñēp, salvir iñ vañ avēton riñ uku Vara Vayañ, marya kita manaḍah iri ya. Yan tan ya manahur utañ ri kita, sakahyunta Bhaṭṭāra Kāla; maka-nimitta sanakta Sañ Pañca-Kumāra kasampūrṇa dé Bhaṭṭāra. Kavruhana dēniñ vañ kabèh, uñgvakēñ riñ rērēpi 'nugrahanta ri ñhulun, kavruhana dēniñ vañ kabèh, (katēka) tēkēñ dlāha, vēdarēñ ku sanakta Sañ Pañca-Kumāra, ayva suma.' Vinētvakēñ Sañ Pañca-Kumāra dé Mpu Lègèr.

70) Irika somya vulat ira Bhaṭṭāra Kāla.

71) Sukha tāmbēk ira Sañ Pañca Kumāra, apan sampun karēño sojar ira Mpu Lègèr, sañké jro niñ talavah, vēnañ maka-pañrēta/pakērtiniñ jagat masihēñ śarīra nira Sañ Pañca-Kumāra. Mur Sañ Pañca Kumāra mantuk ēñ svarga loka.

72) Kari ta sira Mpu Lègèr, añ-ucap<sup>2</sup> lavan Bhaṭṭāra Kāla. 'Uduh bapa Mpu voñ Amañku ḍalañ, vidu ñaranta vaneh, kavruhana dēniñōñ, kasugunanta, Amañku ḍalañ ñaranta, kērtānurāga kita riñ rat, mahā-buddhi-karuṇa, sva-bhāvanta riñ rat kabèh, maka-pūrvaka sanak mami,

65. During a lively episode in the shadow play, S. H. Kāla suddenly appeared. Hungry and thirsty, he pounced immediately on the offerings. He ate all the offerings that constituted the *babankit* (see KBNWdbk IV 1070b). He left not a crumb of those offerings, which had been requested for a performance of the shadow play.

66. The musicians scattered in a panic. The spectators fled at the sight of S. H. Kāla. He was awe-inspiring. An ogre, immensely tall, with a black face, red matted hair and fiery eyes, like copper stars.

67. 'Lord Bh. Kāla, what art thou about?' asked Ēmpu Lègèr. 'Not only hast thou devoured my offerings, but I have not finished the performance. Whence can I get anew the prescribed offerings?'

68. 'Give me Pañca Kumāra, so that I can devour him', demanded Bh. Kāla. 'I can just see him. That is the reason that I devoured your offerings. And anyway, you are no proper *ḍalañ* !'

69. 'Why', replied Ēmpu Lègèr, 'should I have given him to thee before thou didst demand him? Thy victim, Pañca Kumāra, sought to save his life by taking refuge with me. Hadst thou asked for him before thou didst devour my offerings, I might have agreed to hand him over. Then again, I might not. Thou art the one who has transgressed. Without even asking me, thou hast devoured my offerings. The one who has done wrong is thee, Bh. Kāla, according to the light of the DHARMA-SASTRA, revealed to us in the past by Bh. Manu. Replace my offerings at once ! Thou, Bh. Kāla, hast not right on thy side. Pay heed ! The Supreme Lord, in order to alleviate mankind's distress, has granted me the boon of acting for the welfare of mankind. Know that in future there shall be a PURVAKA (basic rule) concerning the agreement with thee: if people born in *vuku vara vayan* meet their obligations to thee, by providing thee with a complete *babankit*, then thou shalt desist from devouring them. If, however, they do not fulfil their obligations towards thee, then, thou mayest act accordingly. As to thy brother Pañca Kumāra, thou shalt let him go free. And, as to the granting of the boon to me, that must be written down, so that it shall be known to the end of time. Now, when I show thee thy brother Pañca Kumāra, I hope that thou wilt abide by the rule'. Mpu Lègèr then brought forth Pañca Kumāra.

70. Bh. Kāla was content

71. and Pañca Kumāra was filled with joy. He had heard Ēmpu Lègèr's words while in his hiding place. They were for the good of the world and for his own good. Then Pañca Kumāra vanished. He had returned to Heaven.

72. Ēmpu Lègèr and Bh. Kāla continued to talk together. 'Father Ēmpu Amañku Dalañ, or vidu by another name', said Bh. Kāla, 'everyone should know that, in bearing the title of Amañku Dalañ, it means that thou hast the highest of qualities, that thou lovest mankind, that it is thy nature to be high-souled, that thou promotest friendship and compassion among all creatures, particularly towards my brother, and that thou art

sampr̥tinta ri ñhulun. Misingih mami savuvusta. Pagēhakēna kita Amañku DHARMA PAVAYAÑAN. Nityaśa mēnēta kita ri kami. Vēnañ kita manibakēna pañlukatan ri vañ kabèh, pañuddha-malan in vañ, linukat dé pañlukatan ira Mpu Lègèr, katèkèñ jēmah, iki pañlukatan mvañ pabantēnya, nimittanya kadi dañu.'

73) Tucapa Sañ Pañca-Kumāra, vahunya mur mantuk èñ svarga. Saḍatēñ irēñ ākāśa, pinapag dēnira Bapébu nira, anuñgañ lēmbu śvéta varṇa, Bhaṭṭāra Śiva lavan Bhaṭṭārī Śrī, sinambut Sañ Pañca-Kumāra, kinon parēñ añlingihi lēmbu dévatā. Anulya mantuk èñ svarga Śiva-loka, pinapag dēniñ vidyā-dhara vidyā-dharī, saha vidhi-vidhānanya, pinūjā dé Bhaṭṭāra Guru, śinuddha-mala traya nira visarja malilañ sa-pāpa-kléśa nira kabèh, valuya jāti kadi dañu.

Iki Vidhi-Vidhānan Pabantēñ Pañlukatan Mpu Lègèr, lvirnya:

74) Añadēgakēñ sañgar tutuan 1, muñgah śuci dvañ soroh, gēñēp salanlan in pabantēñ śuci;

75) riñ sornya pabañkit asoroh, gēñēp saruntutan in pabañkit; majinah 4500/8500;

76) Caru sor in sañgar tutuan: sata mañca-varṇa, inolah manut urip-valulañnya layaṅ²; sēganya manut urip amañca-déśa;

77) Pabantēñ panēbasan sañ avēton - añadēgakēñ lahaplan mabucu tiga muñgah śuci asoroh gēñēp maulam itik mabé tutu gēñēp salanlan in śuci, sasalah artha 1700.

78) Bantēné sornya: pēñēk putih 5, ivaknya sata putih vinañun urip,

79) Sañgah cucuk 2, gēnahañ riñ tañgun² kēliré, malamak ma-gantuñ²an, muñgah bantēñ tumpēñ paḍa madanan, kēmbañ pahyas, lēña vañi, burat vañi, samanya sakabvatan;

80) mvañ bantēñ sañ mañvayañ: śuci asoroh, saruntutanipun gēñēp. ivaknya itik mabé tutu, saha pula-gēmbal, masēkar sataman, pajēgan 1, canañ pañkon(an), dakṣiṇa sarva 4, maartha 500, pras pañēñēñ, sēgahan agun.

81) Vadah tīrtha pañlukatan Sañ Mpu Lègèr, sañku śuddha-mala, matatakan bēras, bēnañ, artha 225, madagiñ sēkar mavarṇa 11 varṇa, svahan; mvañ rvi-rvi, masamsam vīja kuniñ.

a friend to me. I accept all that thou hast said and confirm that thou art the amañku of the DHARMA PAVAYANAÑAN. Let it be remembered for ever that thou art entitled to provide all people with [*toya*] *pañlukatan* and [*t.*] *pañuddha-malan*, so that to the end of time they shall be exorcized by the *pañlukatan* of Mpu Lègèr. Let these be the offerings . . . . as of old'.

73. Now we shall speak about Pañca Kumāra. As soon as he vanished, in order to return to Heaven, he had reached the sky when he encountered his father and his mother riding together on the White Bull. Bh. Śiva welcomed Pañca Kumāra and set him [behind him] on the godly Bull. Then they vanished and returned to the Śiva abode. There, as was their due, they were welcomed by vidyādhara and vidyadhārī. Bh. Guru paid homage to Pañca Kumāra. Then the ritual of cleansing from impurity was performed for all three. All transgressions and evils were exorcized. Their previous natures were restored to them.

The offerings for exorcism [as set out] by Ēmpu Lègèr:

74. Erect a *sañgah tutvan*: in it place two sets of *śuci* offerings [to the gods]; each set must be complete.

75. Beneath the *sañgah tutvan* place one set of *pabañkit*, with all that belongs to it, and 4,500 coins.

76. Beneath the *sañgah tutvan* place the caru for Bhūta-Kāla: a fowl having multi-coloured feathers, prepared in such a way that it looks as if still alive; its bones [used to build up] the *layan*<sup>2</sup>; the [cones of steamed] rice place according to the 'value' of the direction (cf. CEPA KĀLA lines 37 & 38; J. H. Hooykaas-Van Leeuwen Boomkamp, 'Purification of a Balinese Temple, VKNAW, NR, 68/4, 1961).

77. Expiation offerings for a child born [during the inauspicious week]: a triangular container, plaited, with one set of *śuci* offerings, and the flesh of a stuffed duck; a complete *śuci* offering, accompanied by 1,700 coins.

78. The offerings on the ground [for *bhūta-kāla*] consist of: five white *pěněk*, with a white fowl prepared to look as if still alive.

79. Two *sañgah cucuk*, set at the corners of the screen, with streamers hanging from them; on them place cones [of steamed rice] to serve as gifts [for the *dalañ*], and flowers for his adornment, fragrant oils and fragrant powder, according to one's circumstances.

80. Offerings for the host: one *śuci*, with everything that is appropriate; meat, being stuffed ducks, *pula gembal*, *sěkar sětaman*, one *pajěgan*, and materials for betel quids; four *dakṣiṇa*, each containing 500 coins; *pras*, *pañěněñ*, and a large *sěgėhan*.

81. There must also be a vessel for Ēmpu Lègèr's water for exorcism, this is a zodiac beaker standing on a base of rice; some skeins of yarn, 225 coins, flowers of eleven different colours, thorns (?), and *samsam* consisting of grains of rice coloured yellow.

N.B. More about offerings is to be found in my 'Balinese Bauddha Brahmans' (North Holland Publishing Co., Amsterdam). This immensely involved subject deserves study *in situ*: it has not yet been started.

82) Tucapa mañké Bhaṭṭāra Kāla, agēndu-rasa kalavan Mpu Lègèr; liñ Mpu Lègèr: 'Pukulun Pāduka Bhaṭṭāra Kāla ! mañké ya tiki banténé aṅgèn manira, pañampūrṇa krodha Bhaṭṭāra ri antēnta Bhaṭṭāra, sañ anāma Pañca-Kumāra, pinaka-pānuddha-malan in gēlēñ Bhaṭṭāra. Mvah katēkan in dlāha, yan ana raré vētu riñ uku Vara Vayañ, yan tan ana valiné, bantēn panukun jīva riñ Bhaṭṭāra, mavali déniñ vayañ, malukat déniñ pañlukatan Mpu Lègèr.

83) Yan tan mañkana, maka-vēnañ hyun Bhaṭṭāra, anibani daṅḍa aṅgēriñi, adyapi tinaḍah, sakahyunta vēnañ, anañkalēni, vinastunta, tanpa dadi janma muvah; ātmānya dadi byu kahikik, tumuvuh tēñah in alas.

84) Kunañ vañé yan sampun malukat riñ vayañ, déniñ pañlukatan Mpu Lègèr, ayva Bhaṭṭāra aṅgēriñi, anañkalēni, mvañ anaḍah'. Mañkana atur bhasamané Mpu Lègèr ri jēñ Bhaṭṭāra Kāla.

85) Misiñgih Bhaṭṭāra Kāla. Mojar Bhaṭṭāra Kāla muvah: 'Lah ya bapa Mpu Ḍalañ, kavruha pva kita: yan ana vañ lumaku tēñah nīvai bēñēr, lumaku sandé-kāla, luña masa niñ tēñah vēñi, ika vēnan iñoñ anaḍah, pinaka-béla ni ñhulun, panugrahanira Hyañ Kasunun Kidul'. Mañkana śabda Bhaṭṭāra Kāla.

86) Mavuvus Mpu Ḍalañ: 'Sakaharēp dé Bhaṭṭāra pukulun'.

87) Tēlas mañkanānubhaya-hita nira sañ rva.

88) Mur Bhaṭṭāra Kāla, mulih ēñ sthāna nira ñuni.

89) Mpu Lègèr ri uvus nira añringit, woñ kabèh paḍa umantuk ri kuvunya sovañ. TELAS/Iki tatva-carita niñ KALA-PURANA.

82. Now we shall speak of Bh. Kāla and his discourse with Ēmpu Lègèr. 'Bh. Kāla', said Ēmpu Lègèr, 'the offerings I have used were to satisfy thy wrath towards thy younger brother Pañca Kumāra. They function as the 'cleansers of that impurity'. Until the end of time this shall be so when a child is born in *vuku vara vayan*. In the absence of an anniversary ceremony [because the child has died], offerings for redeeming the soul shall be brought to thee, and the anniversary itself must be celebrated with a performance of a shadow play and by a ritual of exorcism as practised by Ēmpu Lègèr'.

83. 'Should this be neglected then, Bh. Kāla, thou shalt be free to exact thy penalty. Thou mayest inflict sickness. Thou mayest even devour, or cause suffering. And, according to thy curse, shall it depend whether or not they shall be reborn as human beings, or whether their souls shall become *kahikik* [a kind of banana growing in the forests]'.

84. 'But, Bh. Kāla, for those for whom the ritual of exorcism has been performed according to the instructions of Ēmpu Lègèr, thou mayest not inflict harm upon them, nor mayest thou devour them'. Such was the covenant that Ēmpu Lègèr made at the feet of Bh. Kāla.

85. To all this Bh. Kāla agreed. 'But, Ēmpu Dalañ', he said, 'thou dost, of course, know that anyone roaming about when the sun is at its zenith, or at *sandhya-kala*, or journeying abroad at midnight, is at my mercy and shall become my victim. This privilege was granted to me by the Exalted One of the South'. So spoke Bh. Kāla.

86. 'It is as thou dost say, Bh. Kāla', replied the Ēmpu Dalañ.

87. Thus was the covenant between them.

88. Thereat Bh. Kāla vanished. He returned to his abode. Ēmpu Lègèr finished the performance of the shadow play and then the spectators went home, each to his own house.

CHAPTER 16

LALAMPAHAN VAYAÑ SAPUH LÈGÈR, K 2244

This *lakon/lalampahan* is one out of a dozen written down in Ubud (Gianjar) on behalf of the Kirtya, before the outbreak of the pacific war.

1. Dalañ muṅgah, suar kagantuṅaṅ mivah *gèndèr katabuhan, gèndiṅ pañèndag Sūrya*, Dalañ nabdabaṅ liṅgihnya maṅda bécik, tur mamatutaṅ abah suar, kèlir mivah gèdognya. Puput bécik, tur sampun tyaga sa-upakāran vayañ riṅ arèp dalañ, Iviré: dakṣiṇa 1, canaṅ gantal madagiṅ jinah krècèn sèpèha satus jinah boloṅ, bènaṅ atukèl, asèp 5 katih sampun maèñitan. Katabuhin antuk *gèndiṅ Sikandi, sèkar ginotan* mivah *tatabuhan sané sèosan*.

2. Dalañ ṅamantraṅ suar: AÑ, AÑ, AÑ, BAÑ, agni-astra murub kadi Kāla-rūpa aṅapuh avu; Durgā lidék tèka gèsèṅ. Aku Sañ Hyañ Acintya, agni amèlabar agni sa-jagat; bhūta, kāla, dèsti gèsèṅ, tèka gèsèṅ, 3 × .

3. Sampun puput suaré kamantraṅ, raris dalaṅ ṅincèpaṅ DHARMA PAVAYANAṅ, tur ṅastuti Ida Bhaṭṭāra Īśvara mivah Sañ Hyañ Taksu. Dalañ ṅambil asèp aṅundaṅ Taksu, mantra: Ih Taksu maṅiḍèp bhuvana kèna, Sañ Hyañ Maṅik Tèrus, Maṅik Aṣṭa-gina, Sañ Taksu dibya, atinku Sūrya Candra aṅundarin bhuvana, ala-ayu katon iṅ iḍèp, tèka èniṅ jāti, tèka dhudhūpan, Hyañ, 3 × .

4. Dalañ ṅuñcaraṅ PAÑRAKSA-JIVA, mantra: Pukulun Sañ Hyañ Pañca-Pāṇḍava, umor iṅ ākāśa ! Nakula Sahadéva riṅ takèpan kalih, Arjuna riṅ lontar, Dharma-tanaya riṅ śāstra, Bhīma kèlat niṅ lontar; urip apagèh, Illa niṅ vighna parama-śakti, OÑ AÑ MAÑ UÑ OÑ (cf. Ch. 2 No. 87).

5. Dalañ nunas sèdah lèkèsan, paṅnan uli muñeuk, mantra: Pukulun Sañ Hyañ Tuṅgal, masañ guṇa kasmaran, bhūta léyak sih, jadma mānuṣa sih, Déva Bhaṭṭāra sih, tèka patuh iṅkup, tèka asih; OÑ antara pantara, sarva sih manèmbaha, Illa sūksmāya nama svāhā, AÑ AÑ (cf. Ch. 2 No. 34).

6. Sampun puput PAÑRAKSAJIVA, dalaṅ ṅuñcaraṅ PAÑGÈGÈR, mantra: Pukulun Sañ Hyañ Tiga-Viséṣa, amasaṅ guṇa paṅgègèr, voṅ lanaṅ vadon gègèr, voṅ kèdi gègèr, apupul riṅ arèpku, avijah aṅruṅu iṅsun; pāvakan iṅsun Sañ Hyañ Smara, vanèh sira andulu Sañ Hyañ Smara, vanèh sira

CHAPTER 16

THE DRAMA SAPU(H) LÈGÈR

1. The *ḍalañ* enters [the *pañguni*]. The lamp is hung up and the melody Sunrise is played on the *gèndèr*. The *ḍalañ* seats himself at ease and arranges the lamp, the screen and the *riñgit* chest to his satisfaction. When he has done that, he enumerates the things that have been placed before him as his fee as the priest: 1700 copper coins rolled up in betel leaves; a skein of yarn and five lighted sticks of frankincense. This done, the melody Sikandi or the melody Sėkar Ginotan, or other melodies, are played [as a mark of respect to the *ḍalañ*].

2. The *ḍalañ* then intones a mantra over the lamp; AÑ, AÑ, AÑ, BAÑ. The arrow of the flames of Agni, like Kāla-rūpa, sweeps away the ashes, Durgā's tongue is a flame. I am the God Unimaginable. The Fire is overwhelming, the Fire is over the Entire world. The spirits, the demons will be consumed by fire; immediately, consumed by fire, 3 ×.

3. After the *ḍalañ* has spoken this mantra over the lamp, he concentrates his mind on the DHARMA PAVAYANAN. He praises Bhaṭṭāra Ísvara and God Taksu. He uses frankincense for the invocation to Taksu and speaks the following mantra: O Taksu believe that the world has been struck; God Manik Terus, Manik Aṣṭagaña, Divine Taksu, my liver, like the sun and the moon, illuminates the whole world. Evil and good are seen to be in my thoughts. It is clear. A censer. God, 3 ×.

4. The *ḍalañ* then utters the following [mantra as a] LIFE-PRESERVER: O Divine Five Pañḍava, invisible in the sky. Nakula and Sahadéva are in the two wooden covers [of the palm leaf ms]; Arjuna is in the leaves; Yudhiṣṭira in the letters; Bhīma in the cord through the leaves. May there be continuance of life, absence of obstacles. Supreme power. OÑ, AÑ, MAÑ, UÑ, OÑ.

5. Then the *ḍalañ* calls for a prepared betel quid, which he starts to chew from the top while speaking the following mantra: O Lord God The-Only-One, apply the spell to inspire love ! Lo ! Demons and léyak feel love; human beings feel love; Déva and Bhaṭṭāra feel love. Lo ! They have union, they are as one. ON, antara, pantara. May all desiring beings pay homage. May The Imperceptible One be honoured and be gratified. Svāhā, AN, AN.

6. When the *ḍalañ* has completed this LIFE-PRESERVER, he speaks the following STIMULATOR mantra: O Lord God Three-Power, apply the spell to stimulate ! May men and women be stimulated, may hermaphrodites be stimulated. May they gather before me. May they become excited when listening to me. I am the embodiment of the God of Erotic Love. Some will see me as the God of Erotic Love, others will see me as myself.

andulu in̄sun, tēka vēlas dèn paḍa asih, isēp, 3 × . AÑ UÑ MAÑ, rāja-kārya mūrti śaktyam śuddha ya namah (cf. Ch. 2 Nos. 31–35, 39–42).

7. Malih PAŅGÈGÈR, srana tēmbako sisigañ, mantra: In̄sun aṅiḍepakēn Sañ Hyañ Smara andarat, andawut ātmā-jīvitane voñ kabèh; asiñ aṅruṅu andulu svaran-solahku aṅringit, tēka vēlas dèn paḍa asih, nēkēt mapulikēt, tēka asih, jēñ.

8. Malih PAŅGÈGÈR, srana nēbah dada, 3 × , mantra: Dadya ta aṅalup, I Jaran Bēlañ Uyañ, sinahuran dé Asu Bēlañ Uyañ, dadya ta gègèr jadma-mānuṣa kabèh, aṅruṅu paṅalup I Jaran Bēlañ Uyañ mivah I Asu Bēlañ Uyañ, sa[-lakṣa] roñ lakṣa, kēti[,] tan kavaśa mantuka, tēka lēlēp, 3 × .

9. Malih PAṅALUP, mantra: In̄sun aṅiḍepakēn Sañ Hyañ Guru-rékha Kāma-Tantra; svaranku maṅik aṣṭa-giṇa, andavut ātmā-jīvitane voñ kabèh. Asih-vēlas mulih riñ ati, édan-ulañun mulih riñ ñali, onēñ-lulut mulih riñ papusuh, tēka paḍa rēṇa, 3 × (cf. Ch. 2 Nos. 36–38).

10. Puput ḍalañ nuñcarañ PAŅGÈGÈR, raris uvas-uvasanira, mantra: OÑ AÑ UÑ MAÑ sūkṣma yogi prayojanam (cf. Ch. 2 No. 55).

11. Puput pañlēh ḍalañ punika, raris nabdabañ pacañ nupak kropak, mantra: Atañhya Sañ Hyañ Samirana, aṅringit amolah cara (cf. Ch. 2 No. 24).

Raris kauṅkab kropaké, tēkēp kropaké kagēnahañ riñ sampiñ ḍalañé, riñ tēñēñ.

12. Sampun magēnah tēkēp kropaké, raris i ḍalañ ṅamantrañ vayané riñ tēñah kropaké, mantra: OÑ Brahmā muṅgah Dévan urip (cf. Ch. 2 No. 46). Katabuhin antuk *gēndēr pamuñkah*, nuñkab, drika vahu ṅavit ṅapala antuk tañan kiva.

13. Pinih rihina ḍalañ ṅambil vayan pamūrtyané kakalih, sakēñ kropaké, katañcēbañ sami masiki riñ kiva muvah tēñēñ, piṅgir kēliré. Sampun puput katañcēbañ vayan pamūrtyané, i ḍalañ raris ṅambil kakayonan, kadlēpēkañ riñ uñkur svaré, tur kamantrañ, mantra: Iḍēp Sambhu mulih riñ Viṣṇu, Sañkara mulih riñ Mahā-déva, Rudra mulih riñ Brahmā, Mahisora mulih riñ Īśvara mulih riñ kayonan. Raris kasolahañ kayonan punika (cf. Ch. 2 No. 26).

When emotion arises, may all feel love. Inhale [frankincense], 3 × . AÑ, OÑ, MAÑ; raja-karma mūrti śaktyam śuddhāya namaḥ.

7. Again the ḍalañ speaks a STIMULATOR mantra; means: the chewing of tobacco [mantra]: I concentrate my mind on the God of Erotic Love embodied. May he tear the souls from the bodies of the spectators. May whosoever, while listening to my voice and watching my handling of the riṅgit during the performance, feel love when emotion arises, lasting love. O, behold love, jēñ !

8. Yet again he speaks a STIMULATOR mantra; act; the striking of the chest, 3 × [mantra:] May the endeavour at drawing the attention [of the spectators] be successful, the Spotted Horse be answered by the Spotted Dog. May all human beings be stimulated when listening to the drawing of attention by (?) the Spotted Horse and the Spotted Dog; 10,000, 20,000, a million of them, be so enraptured that they are incapable of going home. 3 × .

9. Then he speaks a DRAWER OF ATTENTION mantra: I concentrate my mind on God Guru Rékha Kāma-tantra. May my voice be as the Eight-Sided Jewel, tearing the souls from the bodies of the spectators. May love and emotion be in the liver, longing and passion in the gall, excitement and craving in the lungs. Whosoever may come, may they be gratified, 3 × .

10. After the ḍalañ has spoken a Stimulator mantra, he regulates his breath and speaks the following mantra: OÑ, AÑ, UÑ, MAÑ, sūkṣma yogīprayojanam.

11. When he has completed this cycle, he begins the preliminaries to the opening of the riṅgit chest. He makes ready to open the chest and lifts the lid three times with his left hand, while speaking the following mantra: May the Divine Breath be awakened for a riṅgit performance . . . .

12. The mantra concluded, the ḍalañ opens the riṅgit chest, takes off the lid and places it on his right. He then speaks the following mantra over the riṅgit in the chest: OM, may God Brahmā appear. May the Gods manifest themselves. In honour of their appearing [and of the coming commencement of the performance], the melody *pamuñkah* is played on the *gēndèr*. Then the ḍalañ, using the foot-hammer (*chapala*) in his left hand, strikes the riṅgit chest.

13. The next thing the ḍalañ does is to take out of the riṅgit chest the two *pamurtian*. Cf. the issue of Indonesia (Cornell Modern Indonesia Project) dedicated to the memory of Claire Holt, No. 12 (October) 1971, pp. 1–21 my contribution 'Pamurtian in Balinese Art' with 17 illustrations. He sticks them [in the banana trunk], one on the right and one on the left side of the screen. Then he takes the *kakayonan*, holds it vertically against the back of the lamp and speaks the following mantra over it: I concentrate my mind on the knowledge that Sambhu (NE) moves to Viṣṇu (N); Saṅkara (NW) moves to Mahādéva (W); Rudra (SW) moves to Brahmā (S); Mahīśvara (SE) moves to Īśvara (E); Īśvara (E) moves to the *kayonan* (Centre).

14. Puput pailéh kararyanañ riñ tēnah<sup>2</sup> kēlire arēp in ḍalañ.

15. Mañkin vayañé ma-turut<sup>2</sup> kamēdalañ, katañcēbañ, kasusunañ riñ gēnah pamūrtyané vahu. Talér kapilih vayañé nanutin kapērluan lalampahannya, katañcēbañ riñ kiva mivah tēñēn kayonan punika. Tēlas vayañé riñ kropaké, malih i ḍalañ milihin vayañ riñ sampiñ kayonané katañcēbañ riñ piñgir<sup>2</sup>, tur sané jagi kasolahañ pinih rihina sampun cumavis katañkisañ sakadi riñ sor puniki:

16. *Ñapala*, gēndèr pamuñkah ngilak. Kayonan kaabut antuk i ḍalañ, kasolahañ jantos puput pailéh, raris katañcēbañ riñ piñgir kēlire.

17. *Ñapala*, gēndèr rundah, ěs. Sañ Barata (Sañ Śuddha), Tvalèn, Mērdah.

18. Sipat lutur déniñ luh taru añsana soka padapa,  
kēmbaannya padapa uñu, Bhujañga Anom kamaliñan,  
kañlañan ghēñṭā mvañ pustaka, sañ kārī manañis,  
Ana Méru mas tumpañ saña-vēlas ma-uñcal<sup>2</sup> mas intēn komalādi.

19. *Ñapala gēndèr pañlēñkara*, ěs. Varṇanēn ri vijilira Sañ Barata agrēha riñ Trṇa-vindu, tan sah inabhivāda tēkap carakanira makarva. Nañiñ nora ta vanēh kañ ginupita, savèt niñ vēruh lavan manda-bhāgya niñ śarīra, apan Sañ Barata mētu ri kāla niñ Sariséna (uku salah vadi, tumpēk riñgit), byakta tan uruña tinaḍah dé Sañ Hyañ Kāla. Muvah sampun kapariśuddha dé Bhagavān Bhṛgu, nimitta Sañ Barata anāma Sañ Śuddha. Ya ta nimitta inum anaḍah kaaññan, apan tīkṣṇa ajñānanira Sañ Barata.

20. *Ñapala*, gēndèr pañ-alañ<sup>2</sup>.  
Matapa tēpēt in ati, maka-gunuñ tékañ avak,  
mababad pva kitēn mala, maka-dukuh subuddhinta.

21. *Ñapala*, gēndèr mati. Savēnduk sēmita ndatan ana katon antavērdayēñ ati; lēh, ndatan lēh; inidēk, ndatan kañdēk; rinēriakakēñ, ndatan kavēdar i sukha, manahnira yan sapa. Liñira Sañ Śuddha, ndatan agé mabalañakēñ vacana, kévala mēñēñ katēñgēñañ.

22. *Ucapan ḍalañ*: Ri vahu samañkana, liñnira Sañ Barata, vēruh carakanira lavan cēṣṭakāra; irika laju dénira yan umatur:

23. *Ñapala*, gēndèr pañalañ pandasar.

14. The *ḍalañ* then moves the *kayonan* about and afterwards places it before him in the centre of the screen.

15. The *riṅgit* are then taken out [of the *riṅgit* chest], one after the other, and stuck into the banana trunk [on either side of the *ḍalañ* (screen)]; the first one on each side overlapping the *pamurtian* and each *riṅgit* being placed so that it overlaps the one in front of it. The *riṅgit* that are to be used in the actual performance are stuck into the banana trunk to the right and left of the *kayonan*. When all the *riṅgit* have been taken from the chest, the *ḍalañ* takes the *riṅgit* on either side of the *kayonan*, one side at a time, and places them near the other *riṅgit* in the order in which they are to appear in the play.

16. *Knocking with the foot-hammer ; gëndèr*, opening music, crescendo (?) The *ḍalañ* takes the *kayonan* from the banana trunk. He manipulates the *kayonan* until it has turned round once. Having done that he sticks it to the side of the screen in the banana trunk.

17. *Knocking with the foot-hammer ; gëndèr*, melody *rundah*, diminuendo. *Sañ Bhārata* (*Sañ Śuddha*), *Tvalèn* and *Mṛdah* take their places on the screen. The *ḍalañ* chants:

18. May kohl fall off by the action of the woman of the *añsana* tree; *soka padapa*. The flowers of the *padapa* are purple. The young student of religion has been robbed . . . . He who has been robbed of bell and book weeps. There is a tower with nineteen tiers, one above the other, made of gold, pearls and diamonds.

19. Now we will tell of the coming of the *Bhārata* prince. He lived in *Tṛṇavindu*. He discussed endlessly with his two respected servants the unfortunate state in which he found himself. The *Bhārata* prince was born on *Sariséna* (*uku salah vadi*, *tumpèk riṅgit*), which meant that he would be devoured by God *Kāla*. There was no escape for him. The prince had already been purified by the Aged Seer *Bhṛgu* and was, therefore, called the Pure One. Eating and drinking . . . ., for 'sharp' are the words of the *Bhārata*.

20. *Knocking with the foot-hammer ; gëndèr*, melody *pañalañ-alañ*. Do penance to touch the heart; consider the body as a mountain; removing defilements: your noble mind functions as [that of] a hermit.

21. *Use the foot-hammer ; the gëndèr is silent*.

The words and gestures do not betray the interior side of the liver. Discouraged, but not discouraged; trodden upon, but not trodden upon. When acclaimed, not showing pleasure; thinking when speaking. In conversation, *Sañ Śuddha* is not quickly upset, he only falls silent and looks surprised.

22. *The ḍalañ speaks* about the *Bhārata* prince: 'In these circumstances, it is said that *Sañ Bhārata* knows his servants and understands gestures. Therefore he speaks with reverence.

23. *Knocking with the foot-hammer ; gëndèr*, melody *pañalañ panasar*. The servants respectfully reply to the prince: 'Thy answer is brief, O Most

Sahurira tan apañjañ, siñgih śabda Munísvara,  
ulun téki ndatan [ě]lèn, déniñ bhakti lavan asih.

24. TVALÈN: 'Duh Ratu Ida Bagus, pidagiñan titiañ mamitañ lugra riñ I Ratu, ñaturañ bhakti, mañda sampunañ titiañ këni ka-cara-bhava'.

25. BARATA: 'Uduh kita caraka Tvalèn, pavistan lah añadëg, wus kërta-lugraha, mogha<sup>2</sup> sëmbahta mantuk ri kañ sinëmbah. Naniñ nora ta vanèh kañ ginucara dé Tuanta, apa ta lvirnya, savèt niñ vëruh lavan manda-bhāgya niñ śarīra, mëtu ri kāla niñ Sari-séna, byakta tan uruñ tinaḍah dé Sañ Hyañ Kāla, apan sampun panugrahan Sañ Hyañ Nīla-kañṭha. Méné Tuanta sampun kapariśuddha dé Bhagavān Bhṛgu, atëhër juga tan uruña tinaḍah dé Sañ Hyañ Kāla. Ya ta nimitta tīkṣṇa ajñāna, byakta tan parivañdé añëmasi pati'.

26. TVALÈN: 'İngih, muñguh iñ mañkin nëntën sèos sané patut kabaos antuk I Ratu, napi ké punika, satinakah Paluñguh I Ratu éliñ riñ marāga lacur, virèh mëdal ri kāla niñ rahina Śanaīścāra klion vayañ, minab nëntën vañdé Paluñguh I Ratu pacañ kataḍah antuk Ida Bhaṭṭāra Kāla, rëh vëntën panugrahan Ida Bhaṭṭāra Śiva pëcak: yan ada anak lëkad di ukun vayañé, vënañ Bhaṭṭāra Kāla naḍah. Naniñ Paluñguh I Ratu sampun kapariśuddha antuk Ida Ajin I Ratu, Ida Bhagavān Bhṛgu, maavinan I Ratu mañkin mapasënan Sañ Śuddha. Talër nëntën ñiddhayañ Ida Bhagavān Bhṛgu ñalëmpasañ panugrahan Ida Bhaṭṭāra Nīla-kañṭha, punika mavinan pakayun I Ratu suñkan. İngih yan asapunika, titiañ mapamit dumun, titiañ kari mapavilañan riñ ipun I Mërdah.

'Dah, 'Dah, paëkañ ibané'.

27. MERDAH: 'Nanañ, 'vaké matakon, apa ravësaña Ida Bagus, tëmbé jani Ida mëdal tur ucëm vadanané. Indayañ tuturin avaké, apañ 'vaké navañ'.

28. TVALÈN: 'Dah, 'siñ ja lèn ané baosañ Ida, satinakah lacur Idané marāga, bahané mëdal di Śanaīścāra klion vayañé, 'siñ suba sinah lacur Ida marāga'.

29. MERDAH: 'Nañ, lacur kënken, kadèn suba kapariśuddha?'

30. TVALÈN: 'Dah, api suba kapariśuddha, Ida Pranda Bhṛgu 'siñ ñiddhayañ nambakin panugrahan Ida Bhaṭṭāra Śivané riñ Sañ Hyañ Kāla. Ènto avanan Ida Sañ Śuddha sëbët kayuné, bahané siñ buhuñ mirib kataḍah antuk Ida Sañ Hyañ Kāla'.

31. MERDAH: 'Nanañ, yan anaké nunas PAÑAPUH-LÈGÈR, doñ ñadoañ sa-gëdèn<sup>2</sup> babantënë?'

32. TVALÈN: 'Dah, ñudiañ ñadoañ? ènto suba pañambër, sañkal aturin Ida Bhaṭṭāra Kāla labaan (patañgëh)'.

33. *Ucapan dalañ*: Ri vahu samañkana, duruñ asat mabalañakën vacana, ḍatën Sañ Hyañ Kāla amërih Sañ Śuddha.

Excellent Hermit. Thou art right, Thy servants are of the same opinion, because of their devotion and love'.

24. TVALÈN: 'O Gracious Lord, Thy humble servant requests Thy permission to offer his respectful view. He does not want to be thought ill-mannered (?)

25. BARATA: 'Tvalèn, my servant, rise to your feet. Your request is granted. Your lord hopes that your words to him, spoken with respect, may be of value to him. Your lord's mind is fully taken up with the knowledge of his unfortunate situation; his having been born on *Sariséna*. It is clear to him that he cannot escape being devoured by God Kāla, for the latter was granted that privilege by God Śiva. And, despite the fact that your lord has been purified by Bhagavān Bhṛgu, he will be devoured by God Kāla. Because of His 'sharp' words, your lord cannot escape death'.

26. TVALÈN: 'It is as Thou dost say. At the moment the only subject worthy of discussion by Your Highness is the knowledge Your Highness has of his perilous situation. Because Thou wert born on *Saniścara Klivon Vayan*, it is highly probable that Thou wilt not escape being devoured by God Kāla, for God Śiva granted him that privilege: 'Children born in *vuku vayan* [God Śiva had said to him] them Thou mayest devour'. But Your Highness has, however, been purified by the Aged Seer Bhṛgu, and is called The Pure One. But it is because the Seer was unable to render void the God Nilakanṭha's (Śiva's) promise [to God Kāla], that Your Highness is sorrowful. Thy servant, therefore, begs that it may be left to him to discuss the matter with Mērdah'.

TVALÈN: ' 'Dah, 'Dah, c'm here !

27. MERDAH: 'Father, I ask you, what was it that His Highness, with a face so pale, was talking to you about but a moment ago? I beg you to tell me. I'd like to know.

28. TVALÈN: ' 'Dah, the Prince was only telling me of his pitiable situation. He was born on *Saniścara Klivon Vayan*. It's therefore clear that his plight's perilous.

29. MERDAH: 'Father, how can that be so? The Prince has been purified'.

30. TVALÈN: ' 'Dah, he has indeed been purified, but the Aged Seer Bhṛgu was unable to render void the promise made by God Śiva to God Kāla. The Prince's therefore sorrowful, for there's little likelihood of his being able to escape being eaten by God Kāla'.

31. MERDAH: 'Father, what if your son should request that a performance of the Sapuh Lègèr be held and should fail to provide all the offerings that are required?'

32. TVALÈN: ' 'Dah, how could such an omission be possible? That performance [is a remover of danger]. The reason for the origin of the offerings to Bhaṭṭāra Kāla is the enjoying of the results. They are the defence against his demands'.

33. DALAÑ: 'At this point in the discussion God Kāla comes for The Pure One'.

34. *Ñapala gèndèr batèl nànkab.*

*Tvalèn*: 'Dah, bèh né Bhaṭṭāra Kāla suba rauh'.

MERDAH: 'Nañ, matur iñ Ida Sañ Barata, apañ Ida malaib'.

*San Śuddha malayu, tinétut dé Sañ Hyañ Kāla.*

35. DÈLEM: 'Ñut, Ñut, Ha, ha, ha, hi, hi, hi, api malaib Sañ Śuddha, 'siñ buvuñ lakar kataḍah antuk Ida Bhaṭṭāra Kāla'.

36. SAÑUT: 'Bèli Mèlèm, kija lakuna Sañ Śuddha? Mara dini klimpañ-klimpèn'.

37. TVALÈN: 'Dah, kija jani laku mēnkēb, amoné tut-burina antuk Ida Bhaṭṭāra Kāla'.

38. MERDAH: 'Nanañ, 'to 'to, ada luhu madugdug, ditu laku mēnkēb'.

39. *Śuddha, Tvalèn, Mērdah nēpēp ri ron ikañ kayu.*

40. SAÑUT: 'Bèli Mèlèm, siñ tēpuk Sañ Śuddha? bēs mara pēsan dini'.

41. DÈLEM: 'Ñut, Ñut, 'to 'to ivasin Bhaṭṭāran cahi nēbitañ luhu-luhu, bé ditu Sañ Śuddha mēnkēb tur bvin malaib'.

42. SAÑUT: 'Bèli Mèlèm, duka Ida Bhaṭṭāra Kāla, kapastu anaké ané munduhañ luhu<sup>2</sup>, apañ 'siñ siddha-kārya. Sañkal uli jani tusiñ dadi munduhañ luhu<sup>2</sup>, yan siñ lantās ēñjutin'.

43. *Sañ Śuddha, Tvalèn, Mērdah malayu muvah.*

44. *Kayonan.* Bhaṣiyati, ri palayun Sañ Śuddha; mañké kapañgih vañ anañunakēn kārya atitiva, irika Sañ Śuddha nēpēp ri liañ gēsīn.

45. TVALÈN: 'Dah, bé sēdēn luhuña nēpukin anak nābèn. 'To 'to, ivasin tiyiné pagalilik ! Mirib tukañ vadahé suud nārañcañ vadah, lantās kodina.

46. MERDAH: 'Nanañ, Sañ Śuddha macēlēp di soñ tiyiné mēnkēb'.

47. *Sañ Śuddha anēpēp ri luanñ niñ gēsīn. Sañ Hyañ Kāla anūlati Sañ Śuddha, tan katēmu.*

48. SAÑUT: 'Bèli Mèlèm, sēdēn luhuñ nēpukin anak nābèn amoné liyun tugēlan tiyiné pagalilik'.

49. DÈLEM: 'Ñut, bvin mani koné pañutānané'.

50. SAÑUT: 'Bèli Mèlèm, kija lakuna Sañ Śuddha. Icañ anak maan mulihan, 'siñ ada ditu, mēd icañ nālih-alihin masi tusiñ tēpuk'.

51. DÈLEM: 'Ñut, Ñut, bèh sañja klan masih tusiñ tēpuk Sañ Śuddha. Ñut, Ñut, to ivasin Bhaṭṭāran cahi, Ida nēñak tiyīn atugēl! Tēka ditu Sañ Śuddha mēnkēb. Mara dakēpa, tēka dadua bolon tiyiné, maan malaib Sañ Śuddha bvin'.

52. SAÑUT: 'Bèli Mèlèm, bèh kalivat duka Ida Bhaṭṭāra tur mastu tukañé apaña biñuñ. Sañkal uli jani tukañé tusiñ dadi nūmanañ tiyīn

34. *Knocking with the foot-hammer; gëndèr, melody batèl nānkab.*  
 TVALÈN: 'Dah! God Kāla's come!'  
 MERDAH: 'Father, tell Prince Bārata, so that he may flee'.  
 BARATA, *The Pure One, flees, followed by God Kāla.*
35. DÈLEM: 'Ngut! Ngut! Alas, alack! Though The Pure One flees, there's no escape for him. He'll be eaten by God Kāla'.
36. SAŪT: 'Elder brother Dèlēm, where's The Pure One going? Look! Now here, now there!'
37. TVALÈN: 'Dah, where can we hide? We're being chased by God Kāla!'
38. MERDAH: 'Father, look! There's a heap of dry leaves. There we must hide'.
39. *The Pure One, Tvalèn and Mērdah hide under a heap of dry leaves.*
40. SAŪT: 'Brother Dèlēm, where's The Pure One? He was here a moment ago?'
41. DÈLEM: 'Ngut, Ngut, look, there! See, your lord's scattering the leaves. There, he hides. Now he's run off again'.
42. SAŪT: 'Mèlēm, God Kāla's in a fury. He's cursed the people who've collected the leaves, so that they'll fail in their activities in the future. Henceforth, dry leaves must be burnt as soon as they've been collected'.
43. *The Pure One, Tvalèn and Mērdah flee again.*
44. *The kayonan.* We shall not talk about the flight of The Pure One. He meets some people busy with the preparations for a cremation. He hides in the cavity of a thorny bamboo.
45. TVALÈN: 'Dah, how extraordinary to come across people busy with preparations for a cremation. Look at those lengths of bamboo, all piled up. It looks as though the makers of the cremation tower have left their work unfinished, as though they were frightened'.
46. MERDAH: 'Father, The Pure One's crept into the cavity of the bamboo to hide'.
47. *The Pure One hides in the cavity of the bamboo. God Kāla looks for him but fails to find him.*
48. SAŪT: 'Mèlēm, how lucky to come across people busy with the preparations for a cremation, and so many heaps of lengths of bamboo'.
49. DÈLEM: 'The ceremony'll be held tomorrow, so they say'.
50. SAŪT: 'Mèlēm, where'd The Pure One go? I want to go home. He's not here. I'm weary of seeking everywhere for him and not finding him'.
51. DÈLEM: 'It's already evening and still no sign of The Pure One. Ngut, Ngut, look! There's your lord! He's got hold of a length of bamboo. Look! The Pure One's hidden himself! Oh dear, [God Kāla's] seized the length of bamboo! But, look, it's got two openings and The Pure One's fled again!'
52. SAŪT: 'Mèlēm, what a rage God Kāla's in! He's cursed the workmen. They're to lose their wits! And henceforth they're not to be allowed

maboloñ makaduañ anèh. Yan ada tiyiñ maboloñ makaduañ anèh, apañ èncaka. Yan 'siñ kéto, apañ ènu bukuné anèh'.

53. DÈLEM: 'Ñut, Ñut, bé pětèñ klan, sèdèñ luhua nēpukin anak ñavayañ'.

54. SAÑUT: 'Bèli Mèlēm, béé mara mēnèk ðalañé dēsēka riñ Ida Bhaṭṭāra Kāla takonina'.

55. *Ñapala, mati gēndèr. Sañ Hyañ Kāla, Ðalañ, Dèlēm, Sañut. Sañ Hyañ Kāla atanya lavan Sañ Amañku Ðalañ.*

56. BHATTARA KALA: 'Ah ah, amañku ðalañ, dadi kita añringit; siapa kita 'nugraha? Vēruh kita riñ DHARMA PAVAYAÑAN? Yan tan kita vēruh, ku taḍah kita mañké'.

57. DÈLEM: 'Vih Jēro Ðalañ, kēnkēn dadi Jēroné bani ñavayañ, èñèn nugra? Uniñ Jēroné riñ DHARMA PAVAYAÑAN? Yan 'siñ Jēroné uniñ, jani Jēroné lakar taḍaha antuk Ida Bhaṭṭāra Kāla'.

58. DALAÑ: 'Siñgih Pāduka Bhaṭṭāra Kāla, nimitta ni ulun vani añringit, sakēñ panugrahan Sañ Hyañ Īsvara. Vēruh ulun ri DHARMA PAVAYAÑAN'.

59. SAÑUT: 'Ratu Bhaṭṭāra, avinan titiañ purun ñavayañ, sakēñ panugraha Ida Bhaṭṭāra Īsvara, samaliha titiañ uniñ riñ dagiñ DHARMA PAVAYAÑAN punika'.

60. BHATTARA KALA: 'Ah ah, sañ amañku ðalañ, nimitta ana dahana, gadēboñ, kēlir, sanan karopak, karopak, lalujuh, racik muvah tali<sup>2</sup> samva mvañ vayañnya, apa ya?'

61. DÈLEM: 'Vih Jēro Ðalañ, indarañ dartayañ, sapaakakas Jēroné makējañ, apa ènto?'

62. DALAÑ: 'Siñgih Pukulun Bhaṭṭāra Kāla, dahana mavak Sañ Hyañ Duréta'.

63. SAÑUT: 'Ratu Bhaṭṭāra Kāla, suar titiañ rumavak Ida Bhaṭṭāra Sūrya, mavinan galañ'.

64. DALAÑ: Gadēboñ mavak siti, kēlir mavak ěmbañ, sanan karopaké sané matēgul baduhur (pañañcañan kēliré) mavak lañit [AN UN MAÑ] . . . . Karopaknya mavak bhuvana, vayañnya isi niñ bhuvana kabèh. Lalujuh = tulañ; racik = jariji; sarva tali = otot. Malih tututan titiañé añgèn titiañ mémé-bapa (AÑ AH). Juru gēndèr titiañé ñama maka-patpat (Añgapati, Marajapati, Banaspati, Banaspati-raja) (OÑ AÑ MAÑ UÑ)'.  
 65. SAÑ HYAÑ KALA: 'Ah, ah, amañku ðalañ, tuhu kita ðalañ ma-uttama, uruñ aku anaḍah kita'.

66. DÈLEM: 'Vih Jēro Ðalañ, saja Jēroné ðalañ uttama, vañdé Ida Bhaṭṭāra naḍah Jēroné'.

67. *Ñapala, gēndèr batèl ès.*

to use lengths of bamboo with openings at each end. Such lengths of bamboo must be either destroyed or there must be a plug at one end'.

53. DÈLEM: 'Ngut, 'Ngut, now that it's dark it would be nice if we could find a vayañ performance'.

54. SAÑUT: 'Mèlēm, now, would you believe it, a ḍalañ's just seated himself. Look, God Kāla approaches him! He starts to question him!'

55. *Knocking with the foot-hammer; gëndèr becomes silent. God Kāla, ḍalañ, Dèlēm, Sañut. God Kāla questions the Enlightened Ḍalañ.*

56. GOD KALA: 'Oh, ho, Mañku Ḍalañ. So, you are giving a vayañ performance! Who has authorized you? Do you know the DHARMA PAVAYAÑAN? If you do not, then I will devour you immediately'.

57. DÈLEM: 'Ha, Mister Ḍalañ, so you dare to give a performance! On what authority? Do you know about the DHARMA PAVAYAÑAN? If not, God Kāla'll gobble you up straightaway'.

58. DALAÑ: 'Since Thou dost ask me, Lord God Kāla, it is because I have the favour of God Īśvara that I dare to give a performance. And I do know the DHARMA PAVAYAÑAN'.

59. SAÑUT: 'Exalted God Kāla! It is because Thy servant has the favour of God Īśvara that he dares to give a performance. And he does know the DHARMA PAVAYAÑAN'.

60. GOD KALA: 'If that is the case, Amañku Ḍalañ, what is the function of the fire [light], of the banana trunk, of the screen, of the place of the riṅgit chest, of the riṅgit chest, of the poles of the screen, of the handholds of the riṅgit, of the cords, and of the riṅgit?'

61. DÈLEM: 'Now, Mister Ḍalañ, explain! What do all these things mean?'

62. DALAÑ: 'As Thou dost command God Kāla. The fire [light] is the embodiment of God Duréta' (*dūra-hita?* agreeable at a distance?)

63. SAÑUT: 'Exalted God Kāla the lamp embodies God Sūrya, because it creates Light'.

64. DALAÑ: 'The banana trunk is the embodiment of the Earth; the screen is the embodiment of Open Space; the place of the riṅgit chest which has a fastening at the top for keeping the screen in its place] represents the Sky [AM UM MAM] . . . . The riṅgit chest represents the World; and the riṅgit represent the people in the Whole World; the poles of the screen represent the bones; the handholds of the riṅgit represent the fingers, the cords represent the sinews. For the rest, I follow my father and my mother (AÑ, AH). The players of the gëndèr are my four kinsmen (Aṅgapati, Marajapati, Banaspati and Banaspatiraja), OÑ, AÑ, MAÑ, UN'.

65. GOD KALA: 'Indeed, Mañku Ḍalañ, thou art an Enlightened Ḍalañ. Thou can't not be devoured by me'.

66. DÈLEM: 'Indeed, Mister Ḍalañ, thou art an Enlightened Ḍalañ. God Kāla cannot eat thee'.

67. *Knocking with the foot-hammer; gëndèr, melody batèl, diminuendo.*

68. SANGUT: 'Béli Mèlèm, matur in Ida Bhaṭṭāra Kāla, klan suba lèmah, suud gulgula ḍalañ anaké, kija kadèn lakuné Sañ Śuddha, bvina anaké mabalih vayan suba tēlah mulih'.

69. TVALÈN: 'Dah, kija jani laku mēnkēb suba galañ, bvina anaké mabalih suba tēlah mulih'.

70. MERDAH: 'Nanañ, Ida Sañ Śuddha macēlēp ka pavarēgan, luklukaña ragané di buñut paoné'.

71. DÈLEM: 'Ñut, Ñut, 't 'to Sañ Śuddha macēlēp di buñut paoné, jalan tēkēpin buñut paoné ajak tēlu srambahin'.

72. SAÑUT: 'Bah, lacur béli Mèlèm, bvin lèb Sañ Śuddha, virèh buñut paoné marirun tēlu. Bé, duka Ida Bhaṭṭāra Kāla tur mastu apañ koos, yan űgaé buñut paon marirun tēlu. Sañkal uliñ jani 'siñ dadi űgaé buñut paon marirun tēlu, mēsti apañ marirun dadva'.

73. TVALÈN: 'Dah, agēt buhuñ lacur, bahané tumbèn nēpukin marirun tēlu, yan 'siñ kéto, ditu bakataña dēnkuka, amonto toñosina ajaka tēlu'.

74. MERDAH: 'Nañ, 'to 'to badañin ada tiyiñ liyu turiñ samah, jalan ēnto uñsi ēngalañ'.

75. *Sañ Śuddha, Tvalèn, Mērdah añēpēp gēsīñ matub.*

76. DÈLEM: 'Ñut, Ñut, bé Sañ Śuddha ka tēnah tiyiñé lakuna, kēnkēnañ ñalih amoné ēmpēt punyan tiyiñé?'

77. SAÑUT: 'Béli, Mèlèm kanikayañ nēbagin dini, tusiñ dadi pulēs'.

78. *Kayonan. Bhaviṣyati, Sañ Śuddha añēpēp ri gēsīñ matēb, mañké varṇanēñ Diah Adñavati, 'bhīpraya umēdēk riñ Arjuna Sahasra-bahu riñ Mayaspati. Diah Adñavati, coḍoñ, lumampah umēdēk Sañ Arjuna Sahasra-bahu. Kacundruk Arjuna Sahasra-bahu dé Diah Adñavati.*

79. *Ñapala, mati gēndēr.*

80. DIAH ADNYAVATI: 'Siñgih Pukulun Narēndra, pasañ tabé ulun Diah Adñavati, vēka dé Bhagavān Bhṛgu, ari dé Sañ Śuddha'.

81. CONDOÑ: 'Ratu Sañ Prabhu, titiañ mamitañ lugra, titiañ Diah Adñavati, bēlin titiañ Sañ Śuddha, pērnah kaputra antuk Ida Bhagavān Bhṛgu'.

82. ARJUNA SAHASRA-BAHU: 'Ih kita Sañ Diah, añadēg kalaganta, vus kērta-lugraha. Apa nimitta ni ḍatēñ mara űké, apa kaprayojana, apa tañ pinērih? Varah lavan ulun'.

83. CONDOÑ: 'Uduh Déva anak jēgèg, mahi pahēkañ; apa avinan I Déva kadi prāṇa-gata rauh mēriki, napi vēntēñ karya, napi jagi rērēh? Durus nikayañ !'

84. DIAH ADNYAVATI: 'Siñgih pukulun Narēndra, nimitta ni marañké aminta sanmata lavan Narēndra, lamakané sih-kumasih lavan ulun mañké'.

68. SAÑUT: 'Mèlēm, tell God Kāla that it's now light and that his chance of hindering the ḍalañ and his helpers has gone. Now, where's The Pure One got to? Look, all the people who watched the vayañ performance have gone home!

69. TVALÈN: ' 'Dah, where can we hide now? It's already day, and all the folk who watched the vayañ performance have gone homewards!

70. MERDAH: 'Father, The Pure One's creeping into the cooking house. He's slipped through the opening of the fireplace!

71. DÈLEM: ' 'Ngut, 'Ngut! There, there! The Pure One's crept through the opening of the cooking house. Let's try to close the openings, one at a time'.

72. SAÑUT: 'Bad luck, Mèlēm. The Pure One escapes again, for the cooking house has three *rirun*. God Kāla's in a temper. He's spoken a curse, so that the firewood'll burn away quickly when anyone uses a cooking house with three *rirun*. 'Henceforth', he says, 'it is forbidden to make a cooking house with three *rirun*; it can only have two' '.

73. TVALÈN: ' 'Dah, we're lucky to have found a cooking house with three *rirun* and thus able to escape. We'd have been trapped and caught if the three hadn't been there'.

74. MERDAH: 'Father, there, to the eastward, it's dark and there's plenty of bamboo. Let's run there quickly!'

75. *The Pure One, Tvalèn and Mèrdah hide among the thick bamboos.*

76. DÈLEM: ' 'Ngut, 'Ngut, look there! The Pure One's fled into the clump of bamboo. What'll we do? How can we seal off those bamboo?

77. SAÑUT: 'Mèlēm, stay here and keep watch! And don't go to sleep!'

78. *The kayonan. Here we leave The Pure One in the clump of bamboo. Now we will tell of Diah Adñawati and of how she went to make obeisance to Arjuna Sahasra-bahu in Mayaspati. Diah Adñawati and [her servant] Chondoñ set out to pay obeisance to Arjuna Sahasra-bahu. Meeting of Arjuna S. and Diah Adñawati.*

79. *Knocking with the foot-hammer; gèndèr silent.*

80. DIAH ADNYAWATI: 'My Lord and Master, Thy humble servant, Diah Adñawati, daughter of Bhagavān Bhrgu, and younger sister of The Pure One, greets thee'.

81. CHONDOÑ: 'Exalted One, Thy servant begs leave to speak. I am the servant of Diah Adñawati, whose elder brother is The Pure One, who has been acknowledged as a son by Bhagavān Bhrgu'.

82. ARJUNA S.: 'Stand, woman! Your wish is granted. Why have you come here? What do you aim to do? What is it that you want of me? Tell me!'

83. CHONDOÑ: 'Alas, fair Princess, come nearer; why have you come hither in a state of being more dead than alive? What do you aim to do? What is it that you want of me? Tell me!'

84. DIAH A.: 'As Thou dost command, My Lord and Master. Thy servant hath come to Thee, Highness, so that Thou mayest assure Thy servant that Thou wilt accept her love'.

85. CONDOŃ: 'Ratu Sañ Prabhu, avinan titiañ tañkil mēriki, titiañ mapinunas mañda Paluñguh Cokor I Déva suvéca riñ titiañ'.

86. DIAH ADNYAVATI: 'Narèndra, méné ana kaka niñ ulun makañaran Sañ Barata, mētu ri kāla niñ Sariséna (tumpĕk riñgit) muvah sampun kapariśuddha dé bapa Bhagavān Bhr̥gu, juga tinĕtut dé Sañ Hyañ Kāla. Mañké ñké 'ñgonya, rikañ tēnah in ġesiñ matub. Lamakané Narèndra sanmata amĕjahakĕna Sañ Hyañ Kāla, ulun pinaka-dakṣiṇa yan sampun pĕjah Sañ Hyañ Kāla, lamakané uruñ kaka Sañ Bharata tinadāh. Mañkana nimitta ni marañké'.

87. CONDOŃ: 'Ratu Sañ Prabhu, punika vēntĕn titiañ madruvé ñama madan Sañ Barata, ipun lĕkad riñ Śanaiscara klion vayañ, nañiñ sampun kapariśuddha antuk titiañ madruvé Aji, Ida Bhagavān Bhr̥gu, talĕr kĕtut antuk Ida Bhaṭṭāra Kāla. Mañkin ipun Sañ Barata dĕriki riñ jajahan druven Paluñguh Cokor I Déva, mēñkĕb riñ tēnah tiyiñĕ akĕh. Pinunas titiañ mañda Paluñguh Cokor I Déva suvéca tur lĕdañ ñĕdayañ Ida Bhaṭṭāra Kāla, mañdé vañdé titiañ madruvé ñama kataḍah antuk Ida. Samaliha yan sampun séda Ida Bhaṭṭāra Kāla, titiañ pañuriaganipun'.

88. *Ucapan ḍalañ: Ri vahu samañkana liñ Diah Adñavati, irika suka Sañ Arjuna Sahasra-bahu apti amĕjahakĕn Sañ Hyañ Kāla.*

89. *Ñapala ġĕndĕr batĕl nañkab. Arjuna Sahasra-bahu lumampah 'bhipraya apĕrañ lavan Sañ Hyañ Kāla.*

90. SAŃUT: 'Bĕli Mĕlĕm, bah lacur jani, Ida Sañ Arjuna Sahasra-bahu rauh tur makta sañjata, pacañ ñĕdayañ Ida Bhaṭṭāra Kāla.

91. DĒLEM: 'Ñut, Ñut, apa dukaaña Ida Sañ Arjuna riñ Ida Bhaṭṭāra Kāla?'

92. SAŃUT: 'Bĕli Mĕlĕm, né anak sakĕñ rain Sañ Śuddha ñaturañ bhakti riñ Ida Sañ Arjuna'.

93. DĒLEM: 'Ñut, bé unṣina liñġih Ida Bhaṭṭāra Kāla antuk Ida Sañ Arjuna, bé lantās mayuda'.

94. *Sañ Hyañ Kāla, Arjuna; pĕrañ. Antian ramé nikanan pĕrañ. Sañ Arjuna amĕntañ laras in-arah<sup>2</sup> gulu Sañ Hyañ Kāla, kĕna dé varayañ, tibĕñ siti, Hyañ Kāla paratra. Sañ Hyañ Kāla rĕbah siti, muñcar rahnya.*

95. DĒLEM: 'Ñut, Ñut, séda Ida Bhaṭṭāra Kāla'.

96. SAŃUT: 'Bĕli Mĕlĕm, api kĕto pañ, anak mula Ida Sañ Arjuna Sahasra-bahu valuya Ida Bhaṭṭāra Hari, bvina mula Ida patut nĕlahañ, ñaadañ salvir in mavak momo di jagaté. 'To 'to, ñandika Sañ Arjuna'.

97. *Ñapala, mati ġĕndĕr.*

98. ARJUNA SAHASRA-BAHU: 'Ah ah, kita Kāla, mañké riñ Vayabya unġuhanta, vus kita añrabĕda'.

99. CONDOŃ: 'Déva Bhaṭṭāra Kāla, jani tiañ ñamaañ I Déva liñġih, kajakauh liñġih I Dévané jani, suud ñrabĕda'.

100. *Bugari. Vusan vayañĕ, puput.*

a. Mañkin sampun vusan vayañĕ, i ḍalañ raris nuduk vayañ kapĕnpĕn riñ kropaké. Kari vayañĕ matañcĕb riñ kĕliré, jagi kañġĕn pañapuhlĕġĕr

85. CHONDOŃ: [Repeats Diah A.'s words].

86. DIAH A.: 'Majesty, Thy servant hath an elder brother called Bārata. He was born on sariséna [tumpĕk riŋgit]. He has been purified by my father, Bhagavān Bhrgu. Despite this, he is being pursued by God Kāla. He is here now, in a thick clump of bamboo. Thy Highness's servant offereth herself as the payment for the killing of God Kāla, if Thou wilt undertake to kill God Kāla, so that her elder brother, Bārata, will not be devoured. That is the reason that Thy servant hath come here'.

87. CHONDOŃ: [Repeats Diah A.'s words.]

88. *Dalañ's narration: Arjuna S. is willing to kill God Kāla and accepts Diah A.'s offer.*

89. *Knocking with the foot-hammer; gĕndĕr, melody batĕl naŋkab. Arjuna S. strides forward to fight God Kāla.*

90. SAŃUT: 'Mĕlĕm, now here's a to do! Prince Arjuna's come with his weapons to fight God Kāla'.

91. DĒLEM: 'Ngut, 'Ngut, why's Prince Arjuna so angry with God Kāla?'

92. SAŃUT: 'Mĕlĕm, my elder brother, it's because that younger sister of The Pure One's offered herself to Prince Arjuna'.

93. DĒLEM: 'Ngut, look! Prince Arjuna's trying to find God Kāla. There, now they begin to fight!'

94. *God Kāla and Arjuna engage. The fight is violent. Arjuna bends his bow, aiming at God Kāla's neck. God Kāla, struck by the arrow, falls to the ground and dies. Blood oozes from the wound.*

95. DĒLEM: 'Ngut, 'Ngut, God Kāla's dead!

96. SAŃUT: 'Mĕlĕm, my elder brother, now what'll happen? Arjuna S. is indeed a reincarnation of God Hari [Viṣṇu] and it is His task to destroy all the ogres on earth'. Listen now, Arjuna's speaking!

97. *Knocking with the foot-hammer; gĕndĕr is silent.*

98. ARJUNA S.: 'Kāla, thou art now in the N.W. Thy days of evil doing are at an end'.

99. CHONDOŃ: [Repeats Arjuna S.'s words.]

100. *Melody bugari, END OF THE PERFORMANCE.*

a. When the dalañ has concluded the performance, he puts the riŋgit back into the riŋgit chest, with the exception of the *kakayoman*, Acintya,

mivah ñuddha-mala, Iviré: kakayonan, Acintya, Šiva, Tvalèn. Sèwosan riñ punika sami sampun mapènpèn riñ kropaké.

b) Mañkin makakalih lalujuh punika katègul antuk bėnañ tukėlan madagiñ jinah 250 bidañ sané akatih, 500 makakalih.

c) Gadeboñé, mañda gadėboñ biu kayu ñatut pusuh, mañgé ri kála ñuddha-mala, talěr mēñsut bėnañ tukėlan madagiñ jinah 250 bidañ.

d) Suaré talěr matègul bėnañ tukėlan madagiñ jinah 250 bidañ.

e) Malih upakāran vayan sampun tyaga, Iviré: suci asoroh maulam bėbėk putih, pėras ajuman, canañ gantal madagiñ jinah krėcèn sėpėha satus jinah boloñ. Sasantun gėdé soroh pat, madagiñ jinah 1132 bidañ. Malih riñ arėpan đalañé, sampun cumavis payuk madagiñ toya matatakan vañci, tur sampun madagiñ sėkar di sampiñ payuké 11 varña.

f) Puput upakāran vayan kadi riñ arėp.

g) Mañkin sañ nunas toya pañapuh-lėgèr, añadėgakėn sañgar tavañ (tutuan) talěr matègul antuk bėnañ tukėlan madagiñ jinah 250 bidañ.

h) Babantėné muñgah riñ sañgar tavañé: suci soroh maulam bėbėk putih, ajuman putih kuniñ maulam ayam putih siunan pinañgañ.

i) Malih babantėné riñ arėpan kėliré, Iviré: sorohan babankit asoroh, nasi barak maulam ayam biyiñ ma-pukañ<sup>2</sup> mivah vinañun urip, sampian antuk daun andoñ.

j<sup>1</sup>) Tatėbasan suñsañ sumbėl duañ tandiñ; tumpėñ abuñkul maulam ayam mapañgañ 2, ñapit tumpañé; tėndas siapé mėlėtañ mēnėk aukud, mėlėtañ tuun aukud; kacañ komak mavadah tamas.

j<sup>2</sup>) Malih tatėbasan sapuh-lėgèr: tumpėñ abuñkul matusuk carañ biñin maulam ayam, majaja tabagan biu galahan.

j<sup>3</sup>) Malih tatėbasan tađah Kála: nasi polpolan bucu tėlu matalėdan don tuñjuñ, matatakan saput polėn, sirah nasiné bucu tėlu madagiñ gėtih bavi, maulam urab barak urab putih.

Śiva and Tvalèn, which are placed against the screen for the performing of Sapuh Lègèr and Sudamala.

b. Each of the two poles [to which the screen is laced] are provided with a skein of yarn, to each of which are attached 250 copper coins, 500 in all.

c. The banana trunk which, for a sudamala performance, must be of the biyu kayu variety [*Musa Sapientum*, *Paradisiaca* Linn.] and have its flowers intact, must also have a skein of yarn bound round it to which are attached 250 copper coins.

d. A skein of yarn, to which are attached 250 copper coins, must also be bound round the lamp.

e. Next come the items needed for a vayan performance: one 'pure' offering consisting of the flesh of a white duck; a *pras*; one offering consisting of rolled up betel leaves, in imitation of a betel quid, containing 1,700 copper coins; four kinds of great offering containing 1,132 copper coins [each]. In addition, a tray must be placed in readiness before the ðalañ, on which there is a vessel containing water; beside it eleven kinds of flowers must be laid.

f. This completes the items needed for a vayan performance, some of which have already been mentioned in the beginning of this Ch.

g. The person who has asked for Holy Water after the ceremony of Sapuh Lègèr erects a sañgar tavañ or tutuan [a simple temporary offering platform made of bamboo and standing on two poles of split bamboo. It is roofless, and has three compartments, one for Brahmā, one for Śiva —the middle one—and one for Viṣṇu]. A skein of yarn, to which are attached 250 copper coins, must be bound round the poles.

h. The offerings are placed on the sañgar tavañ; one 'pure' offering consisting of the flesh of a white duck; one white and yellow offering consisting of the roasted flesh of a white fowl having a yellow beak and legs.

i. The offerings placed before the screen are: one kind of *babankit* (IV. 1070b, 20 lines); red rice with the flesh of a fowl having dark yellow-brown feathers flecked with dark brown, the legs being unplucked and looking lifelike; and an offering of a cow made of *andon* leaves.

j<sup>1</sup>. A *tatēbasan* [offering] called *suñsañ sumbël* [reversed]; one pyramid of steamed rice with the roasted flesh of two fowls placed on either side of it; one fowl's head with the head looking upwards, and one fowl's head with the head looking downwards; a round tray made of palm leaves and covered with red beans.

j<sup>2</sup>. A *tatēbasan* called Sapuh Lègèr consisting of one pyramid of rice with a branch of a *variñin* stuck through it, accompanied by the flesh of a fowl; *tabagan* [pastries] and a cluster of bananas.

j<sup>3</sup>. A *tatēbasan* to be eaten by Kāla; steamed rice shaped into a three-cornered form; *polpolan*, the whole placed on a flat square rimless tray made from *tunjun* leaves [*Nymphaea Latus* Linn.] the tray then being put on a cloth having a *polèñ* [check] pattern on it; on the top of the *polpolan*, pig's flesh, and blood mixed with grated coconut of two kinds.

j<sup>4</sup>) Malih tatēbasan lara malaradan: nasi kuniñ mavadah takir, maulam baluñ, taluh madadar, sami dadi adulañ.

j<sup>5</sup>) Malih tatēbasan panulak bhaya, tatēbasan pañentēg bāyu, tatēbasan pañalañ ati.

k) Malih dakṣiṇa panēbusan bhaya: madagiñ bēras 8 patan, ñuh 8, taluh 8 buñkul, gula 8 buñkul, madagiñ jinah kutus tali nañgu satus.

l) Malih buah bañcañan, basé guluñan mavadah sok, matañcēb busuñ akatih madagiñ tuak, arak, bērēm, bēras.

Puput babantēn pañapuh-lègèr punika.

m) Dalañ raris ñinkinañ jagi makarya toya pañapuh-lègèr.

*Gēndèr pañuddha-malaan*, ěs. Dalañ ñavitin ñuñcarañ AJI KEMBAÑ (Ch. 6)

n. Dalañ ñambil sēkar 1 varṇa; mantra: ON, Nadaya sama nadaya, sama malakva dulur Aditya, añruvatana daśa-mala, sakalvīran iñ lara-vighna, sumalaha dēnira Sañ Hyañ Biksa Tuvi (?), ulun añruvatana daśa-mala, mala-pātakanira sañ linukat,

oṅ nadaya samana daya, samana ka gana, añruvatana lara-roganira sañ linukat, sakalvīran iñ śapata-upadrava, sumalaha dēnira Sañ Hyañ Biksa Tuvi, ulun añruvatana daśa-mala; kapulañ sēkaré riñ payuké.

o) Dalañ ñuñcarañ mantra AGNI AÑLAYAÑ (Ch. 7).

p) Puput AGNI AÑLAYAÑ, dalañ ñuñcarañ ASTUPUNKU (Ch. 22).

q) Mañkin pinih rihina kaambil *kayonan* punika, katikné kaañuñan riñ svaré 3 ×, raris kaēñcēbañ ka payuké; mantra: AÑ AH; raris kayonan punika kagēnahañ kapēnpēn riñ kropaké.

r) Malih kaambil Acintya, talēr katikné kaañuñan riñ svaré 3 ×, raris kaēñcēbañ riñ payuké; mantra: MAÑ.

s) Malih kaambil Śiva, talēr katikné kaañuñan riñ svaré 3 ×, raris kaēñcēbañ riñ payuké; mantra: AÑ.

t) Malih kaambil Tvalèn, talēr katikné kaañuñan svaré 3 ×, raris kaēñcēbañ riñ payuké; mantra: UN.

u) Puput mantra pañapuh-lègèr kadi riñ ajēn, samaliha vayané sami sampun mapēnpēn riñ kropaké, tur upakāra sampun kaaturañ. Raris i dalañ ñimpēn vayan; mantra: Oṅ AÑ UÑ YAÑ, tattva caritam rēm Sañjīvāya namah.

j<sup>4</sup>. A *tatēbasan* for the warding off of illness: a tray made of leaves on which is rice made yellow with saffron, one loin of a male domestic pig and an omelette, the whole placed on a tray measuring a foot and standing on one support.

j<sup>5</sup>. A *tatēbasan* for the averting of danger, for the steadying of the breath, and for the giving of a basis to the liver.

k. A fee as a ransom of fear, consisting of 8 *patan* of unhusked rice, 8 coconuts and 8 eggs, 8 sugar loaves containing in all 200 copper coins, plus 100.

l. Fruit in bunches; a basket, full of betel leaves rolled up, each roll pierced with a leaf of a coconut, and tuak, arack, bĕrĕm and unhusked rice.

That is the full list of offerings on the occasion of a Sapuh Lègèr ceremony.

m. The *ḍalañ* then sets about his preparations for the making of *pañapuh lègèr* water.

*Gëndèr*, melody 'Cleansing of Impurity'; diminuendo. The *ḍalañ*, using the mantra AJI KEMBAÑ, performs the following acts whilst invoking the Gods:

n. Then the *ḍalañ* takes up flowers of one colour and speaks the following two mantra: *Oñ nada ya sama nada ya*. Let all ask that the Sun will help us by exorcizing the ten defilements, all diseases and all obstacles. May they be destroyed by God Biksa Tuvi. May I exorcize the ten defilements and the transgressions of the person who is to be exorcized. *Oñ nada ya sama nada ya samana ka gana*. Let defilements, diseases and transgressions be exorcized. May they be destroyed by God Biksa Tuvi. May the ten defilements be exorcized by me.

He then casts the flowers into the vessel.

o. The *ḍalañ* then pronounces the AGNI AÑLAYAÑ mantra [5 × with variations].

p. The *ḍalañ* then pronounces the ASTUPUNĀU.

q. The *ḍalañ* then takes the *kayonan* [from the banana trunk] and passes it three times to and fro in front of the flame of the lamp. Then he dips the handhold in the vessel [containing the Holy Water] at the same time intoning a mantra: AÑ AH. The *kayonan* is then put in the riñgit chest.

r. Next the *ḍalañ* takes Acintya [from the banana trunk], passes the handhold three times in front of the flame [of the lamp], then dips it in the vessel, at the same time muttering the syllable MAÑ.

s. Then he takes Śiva [from the banana trunk]. He follows the same procedure as above but mutters the syllable AÑ.

t. Then he takes Tvalèn [from the banana trunk]. He follows the same procedure as above, but the syllable he mutters is UÑ.

u. When the *ḍalañ* has pronounced the above mantra at the conclusion of a Sapuh Lègèr ceremony, and when the offerings have been made, he puts these three riñgit into the chest while speaking the following mantra: ON AÑ UÑ YAÑ, tattva caritam rĕm sañjivāya namah.

v) Dalañ ñaru niñ kélir antuk pras madagiñ ulam ayam kuku rambut; mantra: Ih Bhūta Prasapa, Kāla Vighraha, nihan sajinira sovañ<sup>2</sup>, OÑ AÑ Amṛtāya namah. Raris kélus kaélir punika.

w) Mañkin dalañ nabdabañ pacañ ñalukat riñ voñ nunas toya pañapuh-lègèr. Yan lanañ sañ kalukat, mañda matatakan prabot lanañ, lviré: lampit viadin tēngala. Yan istri matatakan prabot tunun.

Dalañ nētisin toya; mantra: AÑ UÑ MAÑ, Śiva-yogi parama-siddhyam, Gaṅgā-Sarayu-Sarasvatiam-Amurṇana manda śuddha ya namah. Puput.

x) Malih babantēn sané riñ sañgar tavañé (tutuan) katur riñ Ida Bhaṭṭāra Sūrya virèh Ida maraga saksi di jagaté.

y) Babantēné riñ arēpan kéliré katur iñ Ida Bhaṭṭāra Kāla, mañda vusan ñrabéda riñ vañ mētu (lèkad) ri kāla niñ tumpèk riñgit.

z) Pañapuh-lègèr puniki mañgé riñ sañ kari ñēñēñ. Yan pacañ aṅgèn riñ sañ sampun séda, malih vèvēhin pañlukatan Sañ Sadéva, kadi riñ sor puniki: AÑ AÑ UÑ MAÑ, Sañ Hyañ Sadéva añlukat tri-mala daśa-mala, matēmahan Sañ Hyañ Ayu anaravati, sarva-dośa ilañ, sarva-pāpa paripūrṇa. OÑ siddhir astu tat astu ya nama svāhā.

Dagiñ asapunika indik pañapuh-lègèr kadi riñ Ubud, sané sampun marginiñ titiañ, samaliha sakèñ panugrahan Ida Pranda riñ Bungkasa district Abian Sémal.

v. The ḍalañ then gives offerings to the screen, consisting of a pras containing the flesh of a fowl and speaks the following mantra: *Ih, Bhūta Prasapa; Kāla Vighraha*. Here are the offerings for each of you. Oṅ Aṅ. Homage to the Amṛta.

The screen is then unfastened.

w. The ḍalañ then makes his preparations for the exorcism of people who ask for the water resulting from the *pañapuh lègèr*.

A man who is to be exorcized must put implements used by men, such as a harrow or a plough, on a pedestal. A woman who is to be exorcized must put implements used by women, such as a loom, on a pedestal.

The ḍalañ then sprinkles the water, mantra: *AM UM MAM, Śivayogī-parama-siddhyam, Gaṅgā-Sarayū-Sarasvatī-Yamunā manda śuddha ya namah*.

x. The offerings on *saṅgar-tavañ (tutuan)* are offered to Bhaṭṭāra Sūrya, God of the Sun, because He materializes as a witness in the world.

y. The offerings in front of the screen are then offered to Bh. Kāla, so that he will stop persecuting children born on tumpèk riṅgit.

z. The *pañapuh lègèr* concerns those that are alive. For the dead, add *pañlukatan Sañ Sa[ha]déva*; ma: AM AM UM MAM. May S. H. Sadéva lukat three defilements, ten defilements, so that one becomes as Sarasvatī; all transgressions obliterated, all miseries remedied. OM. May there be result. May it be so. Homage.

This is the Sapuh Lègèr ritual of Ubud as I perform it, authorized by the padanda of Buṅkasa, District Abian Sémal.

CHAPTER 17

KAKAVIN S. H. KĀLA AND TUTUR [VI]SVA-KARMA

The myth of Kāla, that miscreation of his father's loins, who is always hungry and thirsty for blood, who initially causes devastation in Heaven and is sent down to earth, who there decimates mankind, so that his power has to be reduced by the Upper God's descent (in disguise) and by His outwitting of him with a riddle, and who finally suffers defeat at the hands of an Amañku Ḍalañ, is apparently a story that the Balinese are never tired of seeing staged or of casting in prose or as *kiduñ*. It has also been handed down to us in the form of a *kakavin* (K 2101), which should mean that it is a court poem in the Old-Javanese language and in Indian metres. Such a *kakavin* may contain between perhaps ten and a hundred *sarga*, canto, each one consisting of a variable number (as a rule some tens) of stanzas, each of which has four lines of the same metrical structure, which is based upon the principle of long and short syllables: rhyme is not excluded as a means of embellishment but its use is exceptional. Though in Bali about a dozen genuine Old-Javanese *kakavin* have been handed down faithfully, and a few score, composed along the same lines, may have been added to them, the principle of long and short syllables is alien to Indonesian poetics: our *kakavin* ignores them. The following TABLE gives a rough idea of its form and contents.

TABLE

Number of			Form and contents of the Kakavin Sañ Hyañ Kāla
Canto	stanzas	syllables	
1	5	21	Invocation to the reader for his leniency towards the poet's lack of skill.
2	10	10	S. H. Pramèṣṭi is disturbed; Bh. Guru descends to the world of men.
3	3	23	The Gods make obeisance to S. H. P., Who commands them not to delay.
4	4	17	They attack [Kāla] but find that their weapons are useless.
5	5	14	Enumeration of persons whom S. H. Kāla is permitted to devour.
6	8	19	S. H. Kāla, due to ignorance of mankind, finds an abundance of victims.
7	8	8	Guru and Śrī descend; Kāla, at the sun's zenith, claims Their lives.
8	8	21	The riddle. Guru and Śrī return to Heaven; Kāla keeps his privileges.
9	6	12	Kāla continues devouring mankind; ravenous <i>dēñēn</i> are created.
10	3	21	Permission for Kāla-bhūta-dēñēn to devour mankind failing in <i>bhakti</i> .
11	4	16	Continuance of these conditions; the k-b-d, wild with joy, set to.
12	5	19	Mankind addresses Kāla, who deigns to receive and listen to them.
13	12	?	He tells them of the offerings they must provide, quality and quantity.
14	6	8	Mankind is happy with the lessons received from Bhaṭṭāra Kāla.

From this TABLE it appears not only that this poem belongs to the material dealt with in the second part of this book, but also that it is to be distinguished from (nearly) all our other sources. In *sarga* 10 it is the moral failure of mankind in *bhakti*, worship/devotion, that makes man an easy victim of Kāla and his followers; it is no longer merely an accident that condemns him: so far this point of view has only been found in the Kiduñ Sañ Mpu Lègèr. Unknown from elsewhere is, however, the figure of Kāla himself as a teacher; in *sarga* 13.

Another particularity of this *kakavin* is its close relationship to a text in prose that is found as *lèmpir*, palm leaf strips, 7a-14a, in the 20-*lèmpir* TUTUR SVA-KARMA, K 1611. *Tutur* means a didactic writing, *Śva-Karma* is the abbreviated form of Viśva-Karma, He who is able to make everything, the name of the Craftsman of the Gods and so to some extent comparable with the Hephaistos of the Greeks. It is no accident that the *lèmpir* dealing with Kāla's depredations follow on those concerning Viśvakarma, whose acts are constructive: there is a neat transition: *Tan varṇanēn ta Hyañ Viśvakarma, vuvusēn ta sira mānuṣa anular-nular pasan<sup>2</sup> sikut prasama*, we shall no longer speak about the God Viśvakarma, but shall tell about mankind, coming forth everywhere. The author then continues:

[The corresponding lines of the *Kakavin* are added.]

- Tan surud aṅambēkañ sato, vuvus èbèk tañ mānuṣa[.] tanpa liṅgaran manak<sup>2</sup> akèh tanpa calanya.*  
*Hyañ Brahmā Viṣṇu tan surud akārya mānuṣa. Dadi ana katon déniñ Paramèṣṭi-Guru,*  
 4d. Tañcalé sama vrddhi yatōmurip tanpa sañkya katvan dé Hyañ Guru.
- Tu. *tiñkahé mānuṣa aṅambēkañ sato[.] dadia vavañ ta* Hyañ Paramèṣṭi-Guru  
 5a. *Purih in sa-mānuṣyēmbēkan sato, vavañ Sañ* Hyañ Guru Pramèstya,
- Tu. *mayoga ri tuñtuñ in giri Sañka-dvipa.*  
 5b. *Mbayoga ri tuñtuñ ikañ parvatē Sañka-dvipa pūrṇē samādhi Sañ Hyañ,*
- Tu. *Dadya ta matēmahan mijilira KAMA[.] tan sipi agēñ in KAMA, ta sira mañadumilah*  
 5c. *Mūrti niñ yoga tādadyakēn ta ya KAMA arddhégēñ bhra* dumilah,
- Tu. *taya niñ KAMA[.] dadianika avévēhan(.) para dévatā Nava-Saṅa.*  
 5d. *Téja nikañ KAMA nikana sira Bhaṭṭārāṅgavé Sañ Déva Saṅa.*

Concise contents: Brahmā and Viṣṇu continue to create mankind in unlimited numbers but of a vile character. Hyañ Guru, becoming aware of this, practises *yoga* on the mountain top of the Island of Origin. As a result of his intense concentration, He loses his sperm. From it emanates light, and it enlarges itself. Guru gives a knowing hint to the Gods of the Eight Directions and the Centre.

These few lines demonstrate the close relationship between the two texts: they are also revealing in another respect. The scribe of the *kakavin*,

aware of the fact that one writes *saṅgar* but pronounces it as *saṅah*, proceeds to write *aṅgavé* (5d), working, instead of *aṅavé*, hinting; *mbayoga* is a misspelling of the same kind. He also has a predilection for *e*: in *tañ cale* (4d), in *embēkan* (5a), and in *pūrṇé* (5b), which seems wrong. What is worse, is the *taya* of the tutur, instead of *kakavin*, 5d, *tèja*, lustre, for *taya* = absence, nothingness.

Considerable length is devoted to the telling of Bh. Guru's anxiety about the *laték* or *mala*, dirt (tutur once has *nirmala*, stainless!), of which neither the name is known, nor whether it is fluid or solid. The Nine Gods are sent out with the object of finding out about the *sépa*, omen, but return none the wiser. They are then sent down to earth, each bearing his *sēñjata*, weapon/emblem. One after another they hurl their weapons at the shapeless, nameless, huge luminous mass. The result is that it acquires 1. *bāyu*, breath, 2. life, feet and hands, 3. a head with a forehead, 4. eyes, 5. a face, 6. (omitted), 7. ears, a body, a breast, and two lower openings of the body, and 9. a voice, with which it begins to shout with a sound like thunder.

Another example of the close relationship between *kakavin* (on top) and *tutur* (below it):

V. 1a. Sambat-sambatnya: Duh sapa . . . . nvañku, sapébu aji,  
8.31 asambat-sambat: Uduh ta sapa aṅavétvañku, sapa kañ iku aji,

V. 1b. baya jana-loka ndan akya ñoñ rēp amañan,  
8.32 baya délok nan akva ri ñoñ arēp anaḍah,

V. 1c. antyanta ñoñ lapa vélakañ tibra ñ kalaran,  
9.1 dati maha saduk dahat iñ ka tibanan lara,  
(dahat iñ mahā séduk?)

V. 1d. tandvā rēñonta Bataro Pramēṣṭi Viśéṣa.  
9.2 dadyana karuñu dénira Batara Guru Aji Viśéṣa.

The similarity is striking, but a glaring error is the *rēñonta* in V. 1d. Line V. 1a is one syllable short, hence the surprising *nvañku*. In the same line, the *iku* is suspect. In the following line, the middle part is corrupt: the prose is more understandable than the poetry.

Attempt at translation: [Kāla] wailed: 'Alas, who am I,? Who are my father and my mother? (tutur: Who produced me [and] who is my father?). b) I want to devour mankind (tutur: Pay attention to me! [Know] that I want to eat!). c) I am ravenously hungry and I have a raging thirst. I am overwhelmed with misery (tutur: I roam around in a wretched state; suffering has befallen me!)' d) Bhaṭṭāra . . . . heard this.

Bhaṭṭāra Guru gives him the name Hyañ Kāla and sends him down to earth to satisfy his hunger. Bh. Guru's *anugraha*, favour (one might say, concession), reads as follows:

- V. 3a. Yéko ulun mavèh pañan, nihan prastavanya:  
9.8 aku ñulati kañ pinañan,
- V. 3b. Yan wontèn vañ yar lumaku ténah ñ vé bènèr  
9.9 yan ana mānuṣa lumakva ténah vai bènèr
- V. 3c. Mañkana dénta tinaḍah, mēntas madhya latri,  
9.9 ta ika taḍahakēna, lumakva madhya niñ latri,
- V. 3d. Turu surup Sañ Hyañ Sūrya, ténah ñ vé pinañan.  
9.10 aturu lēb iñ Sūrya, aturu ténah vai bènèr.
- V. 4a. Karya lēlōb divaṅkara kunañ: taru buku  
9.11 akarya ténah i vai bēnar, akarya lēb iñ sūrya. Yan ana nañgé taru buku
- V. 4b. vrēksé tiba tan pakrano, tiyē mrañkuñ sarah  
9.12 bah tan pasañkan, ataya mrañkuñ sarah
- V. 4c. yanyana vañ nañgé yēku, bhaksēñ vañ mañkana.  
yan ana vañ mañkana, ika paḍa taḍah vañ mañkana."
- V. 4d. Mañkana liñ nya n[,] Mahā-Kālāmuvus: 'Siñgih S. H.'  
liñ nya [,] Umatur ta Hyañ Kāla: 'Siñgih ta H. Bhaṭṭāra.'

The comparability of the texts is excellent, and even goes so far as the corrupt parts in both in V. 4b end. In several Kāla-texts we come across old taboos: here, I take *taru-buku-vrkṣa* as possibly standing for palm-bamboo-tree and the rest of the line for a forgotten taboo.

Translation: 'I permit you to devour 3b) people who are roaming about just at noon, 3c) roaming about at midnight, 3d) sleeping at sunset or just at noon, 4a) who are working just at noon (*tutur* adds: working at sunset). Palm, bamboo and 4b) tree that have fallen down of their own accord . . . . 4c) when people use them, devour them'. Thus spoke Bh. Guru and Mahā-Kāla accepted respectfully.

Kāla descends to earth and posts himself at a cross-road (VI). Man, unaware of the boon granted to Kāla, falls victim to him and complains to Bh. Guru (VII, 10).

Paśupati (as He is now called), in his abode on Mt. Suvéla, forthwith assumes human shape, mounts His Bull, and, taking Bh. Śrī with Him, descends to earth, where, just at noon, He finds Kāla at a cross-road. Kāla tells them that Bh. Guru has granted him a boon by virtue of which he is permitted to devour the three of them.

Bh. Guru, in disguise, uses the well-known ruse of the riddle. In the *tutur* it is partially told twice and partially in another order (11); in the *kakavin*, it is related in an incomprehensible way (VIII).

Kāla is angry and behaves in a coarse manner, and asserts that he wants to devour the three of them, despite the fact that the Sun has already passed the zenith. When, however, Bh. Guru shows Himself in His true form, Kāla admits defeat.

Bhaṭṭāra Guru's restrictions are as follows:

8. 4c. Lah kitèiko kañ anak, rēnvakēn vuvus KV iki tambayan tānuḡrāñ ko:  
 11/23 Lah kita Kāla .....
8. 4d. 'Mañké nihan tēkēñ vēkas, yan ana vañ lumakv .....  
 11/24 'Mañké katēka niñ mañko ana vañ lumaku sēdēk iñ tēñah vai bēñer  
 (continued) amañjañana mvañ niñduñ,  
 (continued) mvañ amañjañ añiduñ,
8. 5a. Araryan ta lumakva, maturu tar kējēp, yadyan lēlēb sūrya,  
 11/25 Ara-yan pva lumakva —turu tan ana sirēp yadyan linēb iñ sūrya,
8. 5b. Ah ayva kitāmañan athavā ..... kārya madhyēñ vé bēnar  
 11/27 Laut — kitāmañan mvah ri sēdēk iñ nutañ sava, yan akārya tēñah vai bēnar  
 (continued) ya[n] tar vruha,  
 (continued) ..... tan kavruha
8. 5c. p a lampahan iñ gavé, ya ta taḡahakēna nidrékēn surup sūrya,  
 11/28 riñ lampahan iñ gavé, ya ta taḡahakēna samalih aturu lēlēp iñ sūrya,
8. 5d. ya[n] tékan tapvan kējēp utavyé kārya ndatan vidagdhēñ purihañ-Kva,  
 11/29 yan ana sira akārya lēlēp iñ sūrya ..... tan vruh riñ palampahan,
8. 6a. Dak pañan ta ya nihan ta niñduñ amañjañan, tan vruhēñ palampah-Ku,  
 11/30 ya ta taḡahakēna ya kēna amañjañ mañiduñ .....
8. 6b. Yan vruha ri lakvan iñ Ulun aja mañan mvah yan nihan ikanañ vañ.  
 11/31 mvah vruh riñ palampaham-Kva, aja sira mañanana mvah yan ana ..... vañ,
8. 6c. nañyakēñ tarvañaku, rinubuh ndatan sañkēñ palu niñ [pa]ñḡya vēsi,  
 11/32 añañgēñ taru buku, rinubuh nora tampak iñ palu ..... pañḡya vēsi.
8. 6d. gin(d)avé salu ... umah ya téko ñ bhakṣakēna, mañkana ta anak[K]u .....  
 11/34 lumaku tiniba niñ sa-umah, ya ta taḡahakēna kita Kāla, Aku tiniba niñ PRATASTI.
8. 7a. Nda āññā Sañ Hyañ Guru 'nugrahēñ sa-mānuṣya paḡa tan kēñēñ pējah.  
 12/1 riñ mānuṣa, mañké katēkan iñ mañko, kita mānuṣa prasama tan kēñēñ pējah.

This fragment presents several difficulties, not all of which can be solved before more and better mss are available. The vetative *ayva* of VIII. 5b is in its right place according to the metre and according to human reasoning, but it is omitted in the *tutur* and should be added. A second omission in the *tutur* is the end of 11/30, corresponding with that of VIII. 6a: *tan vruhēñ palampah-Ku*. Four times these or equivalent words occur: 5b-5c, end 5d, end 6a, beginning 6b. Their meaning must be: My intentions, i.e. the religious duties imposed upon mankind by the God. *Kārya/gavé* means work/worship. It is still doubtful whether we should read *nutañ sava* in 11/27, cremation, or *utan savah*, as Dr. Pigeaud proposes, 'in the forests and in the fields', which extends the scope considerably. The matter becomes more complicated when one takes

into consideration the *amañjañ niduñ* of 4d and 6a. *Amañjañ* is the singing of *kakavin*, with its, generally, long (*pañjañ*) lines. It is a technical term already found in the DHARMA PAVAYANAN 62. The singing is done on the way to the graveyard. *Niduñ* is singing when using metres, as in the Kiduñ Sapu Lègèr and Kiduñ Sañ Mpu Lègèr. Though an authoritative Balinese *padanda* gives *gèndiñ* and *mantra* as the equivalent of *niduñ*, I ask myself whether the poet of the *kakavin* may have meant: care for the dead, and merry-making, or, to be more general, during both sacred matters and ordinary tasks. The question can only be decided in Bali.

An attempt at a translation reads:

'My son, listen to My words. These are My concessions to you for the future, to last until the end of time. When somebody is on the move, be it for religious purposes or for ordinary tasks, and when he is resting, but not sleeping, at sunset, you must not devour him.

When somebody is at work (*tutur*: in the forest or in the paddy fields) when the sun is exactly at the zenith, and he is ignorant of his religious duties, devour him!

When somebody is asleep at sunset, or is at work at that time, and he is ignorant of his religious duties, devour him!

This applies to religious duties as well as to ordinary tasks, when somebody does not have the knowledge concerning them.

But when he has that knowledge, do not devour him.

When a palm tree or a bamboo pole has fallen of its own accord, when no woodcutter's tools have been used, and when the material is used by a man for the construction of a *salu* (*ambèn*), devour him!'

Such were the words of Bh. Guru, a favour to mankind in its entirety, who were no longer to be subjected to dying by being devoured by Kāla, provided they obeyed these rules.

Bh. Guru returned to Mt. Suvéla. Kāla continued to live on earth, making the best of it.

This fragment is followed by an episode that is briefly narrated in the *tutur* (12/5-17) only:

Rina[ñ]canayañ a-kārya<sup>2</sup> amratékaañ riñ ènu, tiba mariñ bhūmi Madadya, samanya añavèh bantèn masèlat riñ Sukra Vagé uku niñ vayañ, mañelatin pavètuné raré Komara Komari, mamaḍa-maḍa pavètuné Hyañ Kāla. Ika katut-buri raré Komara Komari malayu; èñsub batan kayu, kasabsab, irika malih malayu, ñañklib riñ lalañ. Malih kasabsab raréné, malih malayu, ñañklib riñ buku talavah gèndéré ri sèdèk I Ḍalañ Dibya ñavayañ maötonan Ñapuh Lègèr, gèñèp iñ babantènya rauh iñ carunya. Tandva rauh ta Hyañ Kāla, ènak mañan caru mvah babantènya pañapuh-lègèran, tur kalukat riñ I Ḍalañ. Dadi mandög ta Hyañ Kāla anaḍah raréné. Maşabda Hyañ Kāla: 'Iki tirunèn, mavètu riñ uku niñ vayañ.'

Kāla descends to Bhūmi Madadya, where people had brought *sēlat* offerings, on *sukra vagē uku vayan̄*, on behalf of the children Kumāra and Kumārī, both of whom were born on the same day as Bh. Kāla. Kāla pursues them. They flee [and hide] under [a heap of] wood. There he seeks them, so they flee again. Then they slip between bundles of long grass. There Kāla searches for them. Again they flee. Then they find refuge in a hollow bamboo tube of the *gēndèr*, whilst Ḍalañ Dibya (= Divine) is giving a performance of a shadow play, the *SAPU LÈGÈR*, for the deliverance of children born that [fatal] day. There was a complete set of offerings for the Gods, and a complete set [but placed in a lower position] for the *bhūta-kāla-dēñēn*, as well as special offerings, the *pañāpuh-lègèran*. Kāla devours all of them. He is then exorcized by the *ḍalañ*, and from that moment he no longer devours children.

Kāla speaks: 'This example is to be followed by those born in *vuku vayan̄*.'

The absence of a description of the *ḍalañ*'s ultimate victory over Kāla, the culmination in the other versions, as well as the brevity of the story as narrated in the *tutur*, can only be explained by the desire to place the greatest possible emphasis on the novel idea of Kāla as a teacher and preacher.

First (IX) S. H. Kāla practises *yoga*. This results in the appearance of the Pañca Mahā-Bhūta (known from philosophical texts as being the Five Elements), and innumerable other Kāla, who unite with Kāla.

Again Kāla practises *yoga* (13) and a multitude of *kāla dēñēn* are created. All of them are hungry and turn to Kāla, who grants them the following *anugraha* (X): 'You shall set people against each other, in mind, word and thought. You shall watch them [getting into difficulties] and then catch them, that is to say, if they do not worship in the temples, do not respect the Gods, and their forebears, if they have no idea of religion, disobey their parents. You, *bhūta-kāla-dēñēn*, shall be everywhere' (XI).

The plight of man, as a consequence, becomes serious (14). Men complain to Kāla that never before have they suffered to such an extent from disease and death.

Kāla descends to earth and manifests himself. He is surrounded with an aura, like Mṛtyu, the God of Death. He roars loudly and inspires deadly fear in mankind. They flee in all directions (XII), but to those who do have the courage to approach him, he gives a *prasāsti*, which however, begins with a curse that those who shall seek refuge:

- a) in/under a tree, shall become trees themselves,
- b) in reeds and bamboos, shall become reeds and bamboos,
- c) in water, shall become fishes,
- d) in dry rice fields, shall become wild animals,
- e) in a heap of earth in a courtyard, shall become dirt and vermin,
- f) in wet rice fields, shall become leeches and snails,
- g) in an offering of leaves for the betel quid, shall become birds.
- h) But those who observe *dharma* shall not be reborn for thousands of years.

i) Those who are not steadfast shall be afflicted with all kinds of deformities and sicknesses.

j) Those who are steadfast shall become *rēsi* and shall not be reborn as human beings.

To those who shall continue to pay homage to him (XIII), Kāla advises (*tutur*) the following course, which again is described as an *anugraha*: that they should place offerings at cross-roads, celebrate [the exorcizing rituals of] *pañca-sata*, *pañca-sanak*, *pañca-vali-krama*, and *éka-daśa-Ludra*, carry out activities agreeable to the Gods, do penance and fulfil vows, 'so that the Gods shall embrace you, and keep the mind clear, so that *bhūta-dēnēn* shall embrace you', and that they should not leave corpses in uncovered graves but should burn them, so that people are enabled to return to the world, for that is their destiny at birth (15).

Kāla then says that Bh. Guru has granted to him [as food] a) people who are roaming about at noon, b) sleeping at noon, c) roaming about at midnight, d) sleeping at sunset, e) those who do not worship in temples and sanctuaries, f) who neglect their forebears, g) practise black magic (*an-dūra-vaira*, affecting their enemies from a distance), h) hold fast to wrong thoughts. They, he says, shall be the prey of *bhūta-kāla-dēnēn*, as well as their children and grandchildren.

Kāla concludes with advice for leading a wise life, the last words (XIV 6) being *Védottama/Śiva-Buddha siddhi mantra* (unfortunately this is on a *lēmpir* that has four unreadable places). In the *tutur*, the author continues with other wise instructions that are of value to mankind.

One final example to show why connected fragments have been given rather than complete texts:

XI. 1a Nahan ta yan tinaḍahan tañ manuja, apan ki ta,  
13.21 ya ta taḍahana vañ mañkana, apan sira ta

XI. 1b bhūta mañgala, tri dēnēn riñ rahina kāla savah,  
13.22 bhūta mahañga vēni, dēnēn mahañga rahina, kāla mahañga savah,

XI. 1c Sañ Hyañ Bhūta māvak vani, Dēnēn pañavak iñ rana,  
13.23 Bhūta māvak vani, Dēnēn pāvak iñ pērañ,

XI. 1d Kāla pañavak nin mārğa, kalindihan Kali-yuga,  
13.24 Kāla mahavak mārğa, kalindihan dēniñ Kali-yuga.

XI. 2a Tan dva kaliha mayuddha.  
13.25 akali payuddha.

The *tutur's* *akalipayuddha* is a corruption, and so is the *kakavin's* *Mañgala, tri* (the punctuation is that of the example). *Rana* (battlefield) is a poetic substitute for *pērañ* (war, battle), and *vani* means courageous, but neither makes much sense. If, however, we are prepared to accept that the small superpositioned circle of the Balinese script, which changes



correction of these errors would take much time and space, which does not seem to me to be a wise use of either. It would be preferable to wait until more and better mss have come to light and have been edited and the complete texts, with their translation, have been published. Nevertheless, even from these corrupt mss it has been possible to extract the main line of thought.

CHAPTER 18

THE KIDUN SAPU(H) LÈGÈR (K 645)

The Kirtya collected this poem in Singaraja in the early thirties.

SINOM 1) Critayañ Sañ Hyañ Catur-bhuja/ madruvé suta kakalih/  
asiki marupa détia/ Batara Kalaranéki/ asiki bagus apèkik/ Raré Kumara  
naran éku/ pada salah otonan/ mavèton riñ Ukun Riñgit/ Batara Kala/  
gènahañ riñ sèmasana.

2) Ida Batara Kala/ tan sipi dukanéki/ riñ sam'toné Hyañ Kumara/  
bané pada vētonéki/ katunas riñ Ida Aji/ dosané sampun katur/ riñ  
Ida Hiyañ Kala/ Hiyañ Guru liñniyaris:/ 'Anaku/ lan sira Hiyañ Kala.

3) 'Yayah tan ana apañjañ/ ariñ antèkèna yéki/ déniñ ya kari laré ya'./  
Mañkana liñ Hyañ Śiva yéki./ Batara Kala umatur aris:/ 'Siñgih saliné  
Hyañ Guru/ (ri) patik mañké santosa/ kapan suvéne (ri) patik (a)ñanti?'/  
Hyañ Guru sumahur:/ 'Antèkna riñ sapta varsa'.

4) Hyañ Kala amit manèmbah/ Nèñakèna ya riñ margi/ Hyañ Guru  
mvah caritayañ/ osah kahyun Ida mañkin/ biñbañ biñuñ lvir kapatil/  
tan énak Ida malunghuh/ sarvé mètu yèh panon/ Raris Ida namaranin/  
anak Ida/ Hyañ Raré Pañca-Kumara.

5) Batara liñnya ojar:/ 'Èh sira anak mami/ sira Raré Kumara/ rēñēñēn  
vuvus mami'/ nandika madulur tañis./ Hyañ Raré gēlis umatur:/ 'Punapa  
Batara nañisa/ dumatēñé (lavan) ranak mañkin?'/ Ida Hyañ Guru/ raris  
alon mañandika:

6) 'Rakanta vahu pèrapta/ dumatēñé lavan mami/ ranak iya pininta/  
dumatēñé rakanéki/ dukané tan sinipi/ tan dadi patanghuh ulun/ ranak  
dinalih luputa/ amađa-mađa otonéki/ riñ Ukun Riñgit/ marmané tan  
sipi kroda.

7) 'Arépé sira nađaha/ Raré Kumara anak mami/ marmané yayah  
nañisa'/ Raré Kumara sumahur aris/ madulur tuñtuñ tañis:/ 'Yan mañdé  
krawos luput/ bané pađa otonya/ ri patik tan ana ñiriñ'./ Hiyañ Guru:/  
'Mañké èvèh cita yayah.

## THE KIDUÑ SAPU(H) LÈGÈR

(SINOM 1) Now we shall tell about God Four Arms (God Guru). He had two sons. Both were born on an inauspicious day [but not on the same day], a day in the week called *vayan̄*. One had the form of a demon and was called God Kāla. The other was well formed and handsome. He was called Raré Pañca Kumāra.

God Kāla was allotted the graveyard as his abode.

2. Now God Kāla was very angry because his brother, God Kumāra, had the same day of birth as himself. So, God Kāla went to his father and, in a very respectful manner, complained that Raré Kumāra had sinned against him [God Kāla]. He asked to be allowed to devour his younger brother.

3. To this request God Guru gave answer: 'My son, God Kāla', he said quietly, 'I will only say that thou must be patient, for Kumāra is still but a child'.

'It shall be as thou dost ordain, God Guru. I shall be patient, but for how long must I wait?' asked God Kāla, with reverence and without anger.

'Wait for seven years', God Guru replied calmly.

4. God Kāla thereupon made obeisance to God Guru and asked to be allowed to leave his presence.

Let us now leave God Kāla and tell of God Guru.

The God was overcome with anguish and anxiety. He felt himself to be in a distressing situation. He wept continually.

He went to his son Raré Pañca Kumāra and said to him:

5. 'My son, Raré Kumāra, pay heed to what I have to tell thee', and he wept as he spoke.

'O Father', asked Raré Kumāra in a deferential manner, 'why dost thou now come, weeping, to thy child?'

6. God Guru replied in a sorrowful tone: 'Thy elder brother has just arrived. He wants thee. He is very angry. He accuses thee of having committed the sin of being born on the same day in the week *ringit* that he was. He is wrathful about it'.

7. 'Now, my child, Raré Kumāra, he wants to devour thee. That is the reason that thy father weeps. I have tried to advise him against it, but my words are of no avail'.

On hearing that, Raré Kumāra's tears began to fall. Sobbing, he said to God Guru: 'I cannot accept that I am guilty just because we both share the same day of birth'.

Then God Guru spoke: 'I am very distressed', he said.

8) 'Norana dadi norana/ sira arĕp anaḍahi/ asuvé yayah manaṅghana/ tan dadi pataṅguhi/ arĕpé mamati-mati/ tur ana sĕnkĕripun/ dinanti sapta varsa/ maṅkana kasuvĕnéki'./ Raré Kumara/ tan pĕgat maṅké maṅisa.

9) Batara raris umojar:/ 'Ēh sira anak mami/ sira Saṅ Pañca-Kumara/ ana maṅké upayan mami/ dédéne ranak tan tulusi/ aṅĕmasin lampus/ pinaṅan dé rakanta/ ranak maṅké pastun mami/ apaṅ tan dadi luhur/ apaṅ laré sira satata'.

10) Raré Kumara nĕḍa niriṅa/ aṅandikané saṅ aji./ Batara raris amastu:/ 'Vastu sira anak mami/ tan dadi sira klih-klih.'/ Maṅké vus Batara amastu./ Tan asuvé punaṅ carita/ vēni maṅké nimbalin/ tan vuhu putus/ ravésé Ida Batara.

11) Nĕṅakĕna laminiya/ Hyaṅ Kala éliṅ riṅ jaṅji/ sampun tutug sapta varsa/ maṅké umarĕka riṅ Hyaṅ Aji/ aṅarĕpa umatur aris:/ 'Siṅgih Paduka Hyaṅ Guru/ aṅdé mulus Paduka Batara/ ḍumatĕné ranak yĕki/ ri patik maṅké/ aminta Raré Kumara'.

12) Saṅ Hyaṅ Siva alon ṅandika:/ 'Vahu prapta anak mami?'/ Hyaṅ Kala sumahur sĕmbah:/ 'Ri patik vahu pĕrapti.'/ Saṅ Hyaṅ Siva liṅnyaris:/ 'Riṅ kĕné ranak maluṅguh/ yayah kari amaṅgila/ ariné ranak mami'/ Maṅkana liṅé/ Ida Hyaṅ Batara Guru.

13) Saṅ Hyaṅ Siva raris lumampah/ ṅamaranin anaknéki/ Ida Hyaṅ Raré Kumara/ tan duva nuli kapaṅgih:/ 'Ēh sira anak mami/ rakanta vuvus ravuh/ sira Saṅ Hiyaṅ Kala/ arĕp anaḍah sira maṅkin'/ Raré Kumara sumahur/ svarané saha taṅisa.

14) Hyaṅ Kumara sahur sĕmbah/ riṅ Ida Saṅ Hiyaṅ Aji:/ 'Ri patik tan aṅiriṅa/ ri patik kalintaṅ vēdi'/ Saṅ Hyaṅ Aji liṅnyaris:/ 'Lah riṅ kĕné sira aluṅguh.'/ Saṅ Hyaṅ Siva raris lumampah/ riṅ jaba tĕṅah mamargi/ tan dva mat'mu/ riṅ Ida Saṅ Hiyaṅ Kala.

15) Saṅ Hyaṅ Siva liṅnya ṅucap:/ 'Ēh sira anak mami/ mami vus kapaṅguh riṅ arinta/ arinta kalintaṅ vēdi/ marmané tan ana prapti/ riṅ jĕro ya aluṅguh'/ Hyaṅ Kala aṅĕrak gaṅsul:/ 'Punapa marmané vēdi?/ muvah rĕrĕhana/ sira yayi Raré Kumara'.

16) Saṅ Hyaṅ Guru alon ṅandika:/ 'Lah sira parĕṅa maṅkin'/ Hyaṅ Kala aṅiriṅa/ Saṅ Hyaṅ Sivagé lumaris/ makaron lampah néki/ riṅ jro maṅké umasuk/ Tan asuvé Ida praptiya/ aluṅguh riṅ jĕro puri/ tan dva kadulu/ Raré Kumara anaṅisa.

17) Tan duva apadu ulat/ Hyaṅ Kala riṅ arinéki/ Hyaṅ Raré raris tumuṅkula/ sarvi ya atuṅtuṅ taṅis/ Hyaṅ Kala aṅrasĕṅ ati/ déné kari

8. 'Unless a way can be found to prevent it, he will surely devour thee. I have tried hard to dissuade him from this course, but he will not listen. All he wants is that thou shouldst die. He has, however, agreed to wait for seven years'.

Raré Kumāra continued to weep.

9. God Guru spoke again: 'My son', he said, 'my Pañca Kumāra, I have thought of something. Thy elder brother shall not devour thee, despite his belief that he shall do so. I shall place a spell on thee, my child, and by virtue of it thou shalt never grow up. Thou shalt remain a child'.

10. The child Kumāra fell in with his father's suggestion.

Then the God pronounced the spell: 'Henceforth remain a child', he said, 'thou shalt not become an adult'.

We shall not speak of the time as it passed. The nights followed the days until the words of the God had been fulfilled.

11. The seven years had passed and God Kāla, remembering the promise, presented himself before his father. He made obeisance and in a restrained tone of voice said to God Guru: 'May it now be as thou didst ordain, Lord God Guru. Most Exalted One, thy servant has come to ask thee for Raré Kumāra'.

12. 'Hast thou but just arrived, my son?' asked God Śiva quietly.

'Indeed, thy servant has just come', replied God Kāla, again making obeisance.

'Now, my son, be seated', said God Guru in a quiet tone. 'I shall now leave thee to fetch my son, thy younger brother'. Such were the words God Śiva spoke.

13. God Śiva then went in search of his son God Raré Kumāra. When he found him he said to him: 'My son, thy elder brother, God Kāla, has arrived. Now he intends to devour thee'.

Then Raré Kumāra, weeping, spoke,

14. as he made obeisance to his father the God: 'To this thy servant cannot assent. Thy servant is full of fear', he said.

'Stay thee here', said the God Father in a soothing tone. Then God Śiva left him and went into the Hall of Audience. Immediately God Kāla came before him

15. and God Śiva said to him: 'My son, I have found thy younger brother. He is very frightened and would not come with me. He remains seated in the inner apartments'.

At that, God Kāla called out rudely: 'Why is he afraid? Let me have a look for my younger brother, Raré Kumāra'.

16. 'Pray accompany me now', then said God Guru politely to God Kāla. To this command God Kāla agreed.

So God Śiva and God Kāla went in search of Raré Kumāra. They entered the inner apartments and there they found him, seated and weeping.

17. In a moment God Kāla and his younger brother were face to face. God Raré's head was bent; he used the mantra 'Top of Tears'.

alit kadulu/ rasa-rasa rinasa/ yèn paksa mañkin taḍahi/ tan dva kurañan/ mañka liñé jro niñ cita.

18) Sañ Hyañ Siva mañké ñandika:/ 'Rěñėnana vuvus mami/ ěh sira Sañ Hyañ Kala/ liñganana vuvus mami/ antėnan arinėki/ dėdėné uvus aluhur/ mañké kari alita/ antėnan buvin tri varsi/ ya uvus luhur/ añdė tusta sira anaḍaha'.

19) Hyañ Kala sumahur sėmbah:/ 'Ri patik mañké añiriñ/ mañké ri patik amita'/ Sañ Hyañ Siva liñnyaris:/ 'Lah anak lumaris'/ Hyañ Kala lampahnyasru/ lumarisa mariñ jaba/ Nėñakėna lampahnėki/ tan dva ravuh/ Ida riñ sėmasana.

20) Nėñakėna laminiya/ siyañ latri sampun lami/ Hyañ Kala muvah carita/ ěliñ Ida riñ jañji/ vus tutug pasubhayanėki/ riñ Ida Sañ Hyañ Guru/ mañké Ida mavėtuva/ lumaris riñ jėro puri/ tan dva kacunduk/ Rarė Kumara luñguhak'na.

21) Makalihan lavan Hyañ Siva/ Hyañ Kala umatur aris:/ 'Siñgih Sri Paduka Batara/ punapa krané kari alit?/ kasvėn ri patik añanti/ punapa tan luhur-luhur/ sira (yayi) Rarė Kumara?'/ Sañ Hyañ Batara liñnyaris:/ 'Tan vruh ulun/ arinta alit satata'.

22) Mañkana liñ Sañ Hyañ Siva/ malės umatur anak nėki/ Hyañ Kala mañké kroda/ riñ Ida antėn ěki/ bané alit sahi-sahi/ punika marmané bėndu/ ñėrak gañsul matura/ riñ Ida Sañ Hyañ Aji:/ 'Duh Sri Paduka Hyañ Guru/ ri patik mañké ñambila.

23) 'Yayi sira Rarė Kumara/ norana ya dadi tusiñ'/ Sañ Hyañ Siva alon ñandika:/ 'Bin tri dina sira mriki/ irika sira añambil'/ Hyañ Kala liñnya umatur:/ 'Sampun Batara adva ujar'/ Sañ Hyañ Siva liñnya aris:/ 'Ndi kapan ulun/ riñ sira aduva ujar!'

24) Hyañ Kala gėlis mavalya./ ěñėnakėna riñ margi/ tan asuvė ya pėrapta/ riñ sėmasana agėlis/ surup Ida Hyañ Ravi/ vėñi aganti asruh/ gėlis mañké rahina/ tan asuvė muvah vėñi/ muvah rahina/ dadya tutug panamaya.

25) Hyañ Kala ěliñ (riñ) panamaya/ riñ Ida Hyañ Siva Aji/ raris Ida lumampaha./ ěñėnakėna riñ margi/ Sañ Hyañ Siva kocap mañkin/ gėlis Ida matutur/ riñ Ida Hyañ Kumara:/ 'ěh sira anak mami/ rėñėnėn vus ulun/ ḍumatėñė lavan sira.

26) 'ěh sira Rarė Kumara/ mėngata sira yėki/ yan sira tan mėngat/ pėjah ranak né mañké/ pinañan dėn rakanėki'/ Mañkana liñ Sañ Hyañ Guru./ Rarė Kumara sahur sėmbah:/ 'Siñgih sandikan Sri Padukaji/ ndi parané lumaku?/ ri patik mañké mėngata'.

God Kāla looked upon [the small] Raré Kumāra and thought that were he to devour him now he would be a very inadequate meal. That was the way of his thoughts.

18. Then God Śiva spoke: 'Pay heed to me, God Kāla', he said, 'and mark my words. Thou must be patient where thy younger brother is concerned. Thou canst see that he has not yet grown up, that he is still small. Three more years must thou wait. By then he shall have grown up and then shalt thou be satisfied when thou hast eaten him'.

19. God Kāla then made obeisance to God Śiva and made answer: 'To this thy servant agrees. Thy servant now begs leave to depart'.

'Thou hast my leave to go, my son', said God Śiva in a quiet voice. Forthwith God Kāla left the palace and betook himself to the graveyard. There we shall leave God Kāla for the time being.

20. We shall not speak of the time as it passed. The nights followed the days until the time came for God Kāla to remember his agreement with God Guru. Then he left his abode and went straight to the inner apartments of the palace. There he met Raré Kumāra, who was sitting with

21. God Śiva. Politely, and in a soft voice, God Kāla addressed God Śiva: 'Pray inform me, Most Exalted One', he asked, 'why it is that he continues to be small? Why does he not grow up, my younger brother, Raré Kumāra? I have been patient for a long time'.

To this the God replied in a soft voice: 'The reason for thy brother's never growing up is not known to me'.

22. So spoke God Śiva.

God Kāla then spoke to his younger brother. He spoke to him angrily because he had stayed small. It was that that caused his anger. Then, speaking roughly, he said to his God Father in a loud voice: 'So be it, God Guru, now I shall take him,

23. my younger brother Kumāra. And nothing shall stop me'.

'Return here in three days' time', God Guru said to him in a soothing voice, 'and then thou shalt take him'.

'Do not try to deceive me', said God Kāla.

'Why should I deceive thee?' quietly asked God Śiva.

24. Thereupon God Kāla turned homewards. We shall not tell of his journey, but he soon reached the graveyard.

After that, each day the Sun God descended and the night came down. Each new day dawned and again in due course night came, until at last the day agreed upon had arrived.

25. God Kāla, remembering the agreement, then set out. Here we shall leave him on his journey.

Now let us tell of God Śiva. He spoke to God Kumāra. 'My son', he said, 'pay head to thy father, who has come to thee'.

26. 'Thou, Raré Kumāra, must go away. If thou dost not do so, thou shalt die. Thy elder brother will devour thee'. Those were the words spoken by God Guru.

27) Sañ Hyañ Sivalon ñandika:/ 'Rěñěñěn vuvus mami/ poma-poma aja lalya/ ańrěñö lan vuvus mami/ agé-agé sira lumaris/ aja kadat sira lumaku/ riñ Kěrta-Nagara lakunta/ yan kadat sira lumaris/ rakanta anađaha sira.

28) 'Prabhu Kěrta-Nagara/ Sañ Maya-sura ñaranéki/ Ratu lěvih mavisésa/ kvěh adruvé bala mantri/ pađa pravira sami/ sriñ ayuda duk iñ sampun/ pađa ñjaya-ñjaya riñ yuda/ kaloka riñ vatěk Vrěsni/ irika ranak aminta kasiha.

29) Yan sira vahu pěrapta/ riñ Kěrta-Nagari/ saparipolahé varahakna/ arěpé lavan raka néki/ masa sira tan trěsněñ asih/ měh ańadakěñ laga aguñ/ yan prapta rakané Hyañ Kala/ ań'tut riñ Kěrta-Nagari'/ Mańkana lińé/ Ida Sañ Hyañ Catur-buja.

30) 'Yayah dahat kav'las-arsa/ đumatěné ranak sayéki/ lah agé ranak lumampah/ yěn ranak uvus lumaris/ yěn prapta rakanéki/ mami mapi tan vėruh/ yěn mami tinakonon/ mami sahur tan mavruhi'/ Mańkana lińé/ Ida Sañ Hyañ Catur-bhuja.

31) Hyañ Raré amit maněmbah/ lumaku sarvé mananis/ němběñ-ěmběñ yěh panon/ ańantun-antun Ida riñ margi/ sarvé anolih-nolih/ Sañ Hyañ Siva sumińkin suńsut/ kahyuné kadi g'dah tiběñ séla/ siyuh rěmpuh tuvasnéki./ Něñakěna/ Anak Ida mańké amarga.

PAÑKUR 1/32) Kacrita Ida Hyañ Kala/ tan asuvé Ida pěrapti/ jumujug riñ puri aguñ/ kapańgih Ida Hyañ Siva/ nuli atanya: 'Th Sañ Hyañ Siva Guru/ ndi sira Raré Kumara?/ arěp ranak anađahi'.

2/33) Sañ Hyañ Sivasru ñandika:/ 'Yěn riñ ěndi mańké laku néki?/ tan ana mami amańguh/ lakuné sirarinta'/ Hiyañ Hiyañ Kala něrak mańké gańsul:/ 'Hiyañ Guru mańké lińok/ lińé nora amańgih.

3/34) 'Lah mańké rěřěhana'/ Hiyañ Kala mańké sira bėrańti/đumatěné riñ Hyañ Guru/ déniñ ańkěn tan vruhana/ Ida Hyañ Siva mańké lińiyalus:/ 'Ěh sira Hiyañ Kala/ rěñěñěn vuvus mami.

4/35) 'Vahu mami vus mańrěřěhana/ masih ya nora kapańgih/ yěn riñ ěndi laku nipun'/ Hyañ Kala maděg sabrahmantyan/ tur ańěndusa mańké tampak ipun/ tan dva mańké kapańguha/ tampaké ari néki.

5/36) Kaětut mańké riñ dalan/ salakun tampaké mańké kapańgih./ Něñak'na Hyañ Kala ań'tut/ Sañ Hyañ Siva mańké crita/ lavan Batari Uma Dėvi lumaku/ ñavañ-avañ Idamarga/ anuńgañ lěmbu pütih.

6/37) Ańětut iñ anak Ida/ Hiyañ Kala lavan ari néki/ Raré Kumara puniku/ jumaga sakıñ tavañ./ Lěn carita Hyañ Kala malih kavuvus/ siañ kulěm Idamarga/ sira nora ana pańgih.

Raré Kumāra made obeisance. 'As thou dost command, Most Exalted One', he said in a respectful voice, 'it shall be as thou sayest. But where can I go, where is there a place that I can go to?'

27. 'Listen to my words, do not forget what I am about to say', said God Śiva quietly. 'Go now, go straightaway to *Kēṛta-nagara*. Shouldst thou delay, thy elder brother will devour thee'.

28. 'The king of *Kēṛta-nagara* is called *Mayasura*. He is very powerful. He has a great army of courageous knights. They have much experience and are always victorious in battle. He is famous among the *Vṛēsni* peoples. Seek refuge there'.

29. 'As soon as thou dost arrive in *Kēṛta-nagara*, tell them all concerning thy elder brother. They will befriend thee. When thy elder brother, God Kāla, pursues thee to *Kēṛta-nagara*, they will engage him in a great battle'. So spoke God Śiva, the Four-Armed One.

30. 'I feel great compassion for thee, my child', continued the God, 'but go quickly! Thy elder brother will arrive when thou art on thy way. I shall pretend to know nothing. When he asks me where thou art, I shall say that I do not know'. Thus spoke God Four Arms.

31. God Raré then made obeisance and asked permission to withdraw. Weeping, he departed. His tears flowed without cease, and every now and then he stopped and looked back.

God Śiva was still very distressed. His heart was just like glass that has fallen upon a stone, broken into fragments.

We shall leave his son on his journey.

PAÑKUR 1/32. We shall now tell about God Kāla. In due course he arrived and went to the main palace. There he met God Śiva. 'God Śiva Guru', he said, 'where is Raré Kumāra? I wish now to devour him!'

2/33. Loudly then God Śiva spoke: 'Where has he gone, thou dost ask? I saw not whither he went'.

'God Guru, thou liest when thou sayest that thou didst not see which way he went', shouted God Kāla.

3/34. 'Now I shall search for him'. God Kāla was wrathful with God Guru because he feigned ignorance.

Then God Śiva spoke: 'God Kāla', he said softly, 'listen to my words'.

4/35. 'Only a moment ago did I look for him, but I did not find him. I know not whither he has gone'.

Thereupon God Kāla rose, filled with anger. He began to sniff out [Raré Kumāra's] tracks. Soon he found them.

5/36. He followed them everywhere. Wherever they were, he found them. We shall leave God Kāla to his pursuit.

Now we shall tell of God Śiva. Accompanied by Goddess Umā Dévi he was riding through the air on the White Bull.

6/37. They were following their children, God Kāla and his younger brother Raré Kumāra, in order to keep watch from the sky.

Now we return to God Kāla. Day and night he continued [his search] but he did not find the one [he sought].

7/38) Ana lèn kapaŋuhana/ voň atukar maňké kapaŋgih/ atukar in avan aguň/ muňpuň sandé-kala/ . . . . / iku pađa tinađah/ tanpa sava voňé kakalih.

8/39) Ri vus Ida anađaha/ tan pęgat Ida Hyaň Kala mamargi/ yapvan syaň kalavan dalu/ tan p'gat Ida mamarga/ maň'tut ariné I Raré Kumara puniku/ laju lakuné amarga/ kadi kaklik tępupuh aňin.

9/40) Hyaň Kumara maňké vruhana/ kaětut antuk raka néki aglis/ lampahé Ida kaplayu/ sarvé Ida anaňisa/ pati-jlamut pati-tompok pati-dampuk/ aňeliň pati-dulamé/ ananambat yayah-bibi.

10/41) Hyaň Kala maňké pęrapta/ anikęp-nikęp masih norana k'ni/ mid'ran mincaňan kaburu/lvir cakra niň giliňan/ masih norana k'ni/ ya luput aglis mlayu/ mariň paruň mariň kanana/ mvaň umuňgah mariň giri.

11/42) Sarvé buron sami kav'las-arsa/ sami sędih tumiňalin/ Hyaň Kala tan maręn amuru/ kadi moň amuru k'nas/ yan upama tiňkah Ida amburu/ liňun lakuné mlayuva/ tan dva kapaŋgih nagari.

12/43) Ana vaň amupul ambęňan/ tan ana aňelus tataléneki/ tali gędęnipun mapupul/ riň tępi niň luvah/ Raré Kumara aglis maňké macęlup/ ri sor ikaň ambęňan/ Hyaň Kala glis netut buri.

13/44) Salaň-sęlęň Ida Hyaň Kala/ sabsab Ida Hyaň Kala niľiň-iliňin/ midęran Ida andulu/ masih nora kaksu/ raris inambil ambęňan puniku/ kagilihaň uňguhanya/ Raré Kumara aglis mlayuvi.

14/45) Kapęgan Ida Hyaň Kala/ tumon riň ariné sinabsab nora k'ni/ nulya raris Ida bęndu/ riň voňé mam'lus ambęňan/ tur aňapa voňé puniku:/ 'Vastu sira k'nęn upata/ dęn iriňoň sayęki'.

15/46) Riň vus Ida aňapa/ nuliya gęlis inut buri/ Hyaň Raré puniku/ mid'ran maňké kaburuva/ Ana jęro maňké kapaŋguh/ dęniň Hyaň Raré Kumara/ irika Ida umaňjin.

16/47) Ana buruň aguň riň jrovan/ akęh sahaň atimpik/ aňiň kari tatalęnipun/ duruň męlus-ęlusana/ riň loňan buruň puniku/ Hyaň Raré aglis nraňjiňa/ Hyaň Kala nulya pęrapti.

17/48) Raris Ida aňęřpa/ kadi męyoň aňęlępin giliň/ tiňkah Ida andulu/ sabsab mahilęhan/ raris pinuňkar sahaň puniku/ Raré Kumara aglis mlayuva/ Hyaň Kala bęňoň aňaksi.

18/49) Hyaň Kala malih aňapa/ voňé né męjaň taru iki:/ 'Moga sira kęna pastu/ dęn pastu niň uvaň'/ Maňkana liňé Hyaň Batara amastu/ Vus Ida amastu/ malih Ida nętut buri.

7/38. One day, however, at twilight, he came across [two] people on the highway who were quarrelling. Them he ate, and not even their corpses were left.

8/39. Having eaten them, he continued on his way. He never rested. Night and day he went on, pursuing his younger brother Raré Kumāra. Just like the *kaklik* [a species of bird] he went on, always with his head to the wind.

9/40. Now let us return to God Kumāra who was being pursued by his elder brother. Swiftly he fled, his tears flowing without cease. His steps were uncertain; he stumbled, and bumped against things. He invoked his father and his mother, calling upon them in a meaningless way.

10/41. Then God Kāla appeared. Time and again he tried to catch Raré, but each time he failed. Raré ran in a circle, then dodged this way and that. As one spoke of a wheel follows another, so did [Kāla] pursue him. But he could not be caught. Always he escaped, because he ran so swiftly through ravines, through forests and through the mountains.

11/42. All the animals were distressed and sorrowful when they saw how Kāla persisted in his pursuit. It was like that of a tiger chasing a deer. They feared for Raré in his flight.

In due course he reached inhabited country.

12/43. There he saw, at the edge of a stream, a sheaf of reeds that a man had collected. They were still tied together; the ties had not been undone. Quickly Raré Kumāra squeezed himself into the sheaf. God Kāla tried to follow him,

13/44, but he became confused. He searched [the sheaf] inside and outside, but could not see God Raré. Then God Kāla picked up the sheaf of reeds, whereat Raré Kumāra fled, seeking another place [to hide in].

14/45. Catching sight of his younger brother, God Kāla was puzzled, for, search as he would, he had not been able to find him. Then God Kāla became angry with the man who had left the bundle tied up and cursed him. 'Henceforth', he cried, 'be my slave!'

15/46. Having pronounced his curse, God Kāla resumed his pursuit. God Raré ran in a circle. He saw a house, which he entered.

16/47. There he found a large bundle of firewood tied up. The ties had not been undone. God Raré quickly slipped into the bundle.

God Kāla was close behind him.

17/48. He reached the bundle and tried to grope his way into it. It was like a cat trying to get into a mouse's hole. So God Kāla searched the bundle inside and outside. The ties came undone and God Raré fled.

At the sight of him, God Kāla became angry.

18/49. 'I shall pronounce a curse on the man who put that firewood there', he said. Then the God uttered the curse. Having done that, he resumed his pursuit.

19/50) Ariné Ida Hyañ Kumara/ nuliya gëlis Ida maluvi./ Ana pavarëgan kapañguh/ ana voñ muñpuñ añakan/ nora ñempëtin rirun-rirun puniku./ Raré Kumara aglis maclupa/ Hyañ Kala nulya përapti.

20/51) Aglis kasluk paon punika./ Raré Kumara malayu agëlis/ riñ rirun parané mastu/ Tëka bëñoñ Hyañ Kala/ ñaksi ya muvah Ida raris mastu/ voñé añakan punika:/ 'Vastu k'nën t'mah dën inoñ iki'.

21/52) Brahmantyan Ida Hyañ Kala/ kadi siñané amuru hasti/ makërak mañërukuk/ kadi glap sinambar vañ/ yan upama tiñkah Idané amburu/ Ida Hyañ Raré Kumara/ añërit Ida anañis.

22/53) Nëñakëna ika kocapa/ Lèn carita ya malih/ Prabhu Kërta-Nagara kavuvus/ ya amiragi vërta/ putra n Ida Hyañ Adi-Guru/ tan lèn kadi kocapé kuna/ mañkana ya kapirogi.

23/54) Sañ Maya-sura ñaranya/ ri kala ya tinañkil/ riñ pañastryan mapupul/ viniriñ bala mantrya/ tan lèn pañraosé maosañ putra n Ida Hyañ Adi-Guru/ sami paða kav'las-arsa/ sakéhé voñ mamiragi.

24/55) 'Èh èh sira mantri sadaya/ rëñënana ujar ulun iki/ yèn ana Hyañ Kala anuduh/ anandanañ Hyañ Raré Kumara/ ñatëñ sakëñ iriki/ arëp in ulun anulun/ Ida Hyañ Raré Kumara/ tan sipi olas inñsun mañkin.

25/56) Yapvan añadakakën laga/ ulun arëp tumandiñ/ riñ Ida Hyañ Kala puniku'/ Mañkana liñé Prabhu Maya-sura:/ 'Punapa sira vanya paða amagut/ varah'këna lavan invañ/ vaniya sira ajurit?'

26/57) Sahur paksi sañ inadñan/ saha sëmbah: 'Kavula ñiriñ/ sandika n Ida Paduka Prabhu/ ñavibhagya patikta Nata/ kévalyamon tégësañ kandël kavula Sañ Prabhu'/ Punta Jrudëh lan Kartala/ Kanuruhan umatur sami.

27/58) Ri vus mañkana/ tan asuvé Raré Kumara prapti/ sumuñkëm ri pañkun Sañ Prabhu:/ 'Duh bapa tuluñ titiañ'/ Sañ Prabhu kapëgan ya mañké andulu:/ 'Th woñ apa iki prapta/ ujaré kon anulunin'.

28/59) Hyañ Raré Kumara liñnya ojar:/ 'Raré Kumara aran inñsun iki'/ Sañ Prabhu raris sinambut/ vañkoñé Ida Batara:/ 'Duh sampunañ tulañ kavula pukulun/ maluñguh Ratu Batara/ kavula ñaturañ bakti'.

29/60) Maluñguh Hyañ Raré Kumara/ sarviya Ida atuñtuñ tañis/ Sañ Prabhu gëlis umatur/ aduler sëmbah riñ patik Batara:/ 'Punapa marmané suñsut?'/ Batara alon ñandika:/ 'Bapa Prabhu aksama yéki.

30/61) 'Ulun kalintañ sasar pisan/ marmané ñatëñ umara marëñ riki'. Saparipolah Ida vuvus-kavuvus/ Voñ tañkilan sami-sami vaspas/ añruñuvañ Batara Raré atutur/ sami paða mantëg dada/ paða asëmu 'liñ.

19/50. Now, after God Kumāra fled [from the heap of firewood], he came upon a kitchen where a woman was cooking. She had not closed the smoke vents. Swiftly Raré Kumāra slipped through one into the oven.

Soon God Kāla appeared.

20/51. He put his hand into the oven. Raré Kumāra forthwith fled through the smoke vent. When he saw him do that, God Kāla was puzzled. He then pronounced a curse on the woman who was cooking. 'Through me', he said, 'thou shalt meet thy end'.

21/52. Now God Kāla became enraged. He became like a lion chasing an elephant. He roared and his voice was like thunder. His actions were like flashes of lightning.

The pursuit continued. God Raré Kumāra kept on crying out and weeping.

22/53. There we shall leave that story and tell a new one. We shall tell about the King of *Kēṛta-nagara*. He had had tidings about the son of God Ādi Guru. All that has already been told, that was what he had heard.

23/54. His name was Mayasura. He was holding audience in the *Pañastriyan*. The officers of his army and his counsellors had assembled to discuss the son of God Ādi Guru. All of them had compassion for him.

24/55. 'My servants', said the king, 'listen to what I am about to say. God Kāla has made an accusation against God Raré Kumāra and intends to deal with him accordingly. Should God Kumāra come here, it is my wish that I should help him. My feeling of compassion for him is very great'.

25/56. 'Even if a battle should be the result, I intend to take my stand against God Kāla'. Thus spoke Prabhu Mayasura. 'Are all of you prepared for an attack?' he asked them. 'Assure me that you are willing to fight!'

26/57. His audience made obeisance and spoke with one voice: 'Majesty', they said, 'thy servants are in accord with thy words. We agree to everything. Our only desire, Majesty, is to show our obedience to thee'. Respectfully, Punta, Jurudèh, Kartala and Kanuruan concurred.

27/58. It was not long before Raré Kumāra arrived. He bowed his head until it touched the king's lap. With deep reverence Raré Kumāra spoke: 'O Father', he said, 'help thy servant!'

The king was perplexed. 'What person is this', he asked, 'who has come here asking me to help him?'

28/59. 'I am called Raré Kumāra', replied the God.

At that, the king clasped him round the loins. 'Lord', he said, 'do not distress thy servant. Be seated, O God! Thy servant makes obeisance'.

29/60. God Raré Kumāra seated himself, his tears flowing the while.

Then the king, making obeisance to the God, spoke: 'What is the reason for thy sorrow?' he asked.

'Father, King', replied the God softly, 'forgive me!'

30/61. 'Thy servant is very distressed. That is the reason that he has come here'. Then he told all that had befallen him.

All the people present wept as they listened to the God's story. They struck their breasts and wept.

31/62) Hyañ Raré malih umojar:/ 'Bapa Prabhu yèn sira tumulus asih/ papagèn kakañ inulun/ sira kakañ Hyañ Kala/ yan sira prapta marèñ riki kakañ inulun'/ Sañ liin matura: 'Riñ patik anèda niriñ'.

32/63) 'Ri patik mañké tan apañjañ/ lah mandèga Batara agèlis/ kavula nàturak'na umasuk/ mariñ cuñkub kavula'/ Sumènkëm Batara agèlis umasuk/ ri vus Ida sumènkëm./ Nènakèna Ida riñ puri.

DURMA 1/64) Prabhu Kërta-Nagara liñniya ojar:/ 'Èh èh sira Patih/ lah konana anèpak tèn'ran'/ I Pati lumakva èngal/ aninèn kaulan Sri Bhupati/ akon anèpak gèndoñan/ kaula aglis aniriñ.

2/65) Kavula raris anèpak gèndoñan/ gèdoñ amuni atitir/ vañ riñ Kërta-nagara/ gègèr umuñ pèrapta/ paða nava sañjata yéki/ ðatèn riñ pañastryan/ sami paða kapègan.

3/66) Sañ Prabhu mañké Ida umojar:/ 'Mag'lar paða dèn ag'lis/ id'ran punañ nagara'/ Kaula paða sumrasah/ mag'lar nilèhin nagari/ vus putus mag'lar/ Hyañ Kala mañké kocapi.

4/67) Tan dva ðatèn Ida riñ Kërta-Nagara/ voñ mag'lar akvèh kapañgih/ Raris Ida atanya/ riñ voñé agèlar:/ 'Èh sira paða sami/ sira mañgihana/ Raré Kumara mriki?'

5/68) Voñ tinanyan raris matur sadaya/ sadaya tan nañkèn amañgih./ Dadi kroda Hyañ Kala:/ 'Liñok sira sadaya/ sami ta minañkèn amañgih/ inoñ vruhana/ antèn inoñ ana iriki.

6/69) 'Kahinëbañ ya riñ jéro niñ pura/ vèhana inoñ margi.'/ Mañkana liñ Hyañ Kala/ riñ sira voñ magèlar/ Voñ mag'lar tan arèpa mampir/ sama nèbahañ/ paða arèp tumandiñ.

7/70) Brahmantiyen Ida Hyañ Batara Kala/ Nulya Ida nrihinin/ pinèdañ-pèdañ voñ ika/ déné tan arèp mampira/ Akvèh anemasin mati/ lèn pinañan/ jèmur voñ Kërta-nagari.

8/71) Tanpa ituñ pañamuké Ida Hyañ Kala/ Akvèh paða atatu pati/ agunuñ kunapa/ asagara ludira/ akvèh sava mañké atimpik/ rah mabèlabar/ kadi mbahan sakiñ adri.

9/72) Punta Jrudèh amagut Ida Hyañ Kala/ kinèmbulan prañ néki/ pèjah sira Punta/ pinèdañ dadaniya/ pègat tumibèn siti/ Jrudèh mañké prapta/ anvak aniñibulin.

10/73) Norana tètès carmané Ida Hyañ Kala/ tikèl duhuñ néki/ Jurudèh malayva/ kaburu dèn Hyañ Kala/ sinikèp suku néki/ nuli inuntal/ mañsa Ida malih.

31/62. God Raré spoke again: 'Father, King', he said, 'if thou lovest me truly, then give battle to my elder brother, God Kāla, when he arrives here'.

To this request, the king replied in a respectful manner: 'We beg thee to grant us the favour of accompanying thee'.

32/63. 'Now, O God, thy servant will say no more. Pray stand, thy servant begs thee to enter thy servant's humble dwelling'.

God Raré bent his head as he entered the palace. There we shall leave him. We shall not talk of what took place after he had entered the palace.

DURMA 1/64. Prabhu Kërta-nagara spoke: 'Chamberlain', he said, give the command to strike the signal blocks!' Forthwith the chamberlain departed to tell his servants to strike the signal blocks. They obeyed instantly.

2/65. The servants struck the signal blocks: they struck them repeatedly. Then came the population of *Kërta-nagara*. They were in high spirits and made much noise. All had their weapons. They came to the *Pañastriyan* and were awed.

3/66. Then the king spoke: 'Do not delay', he said. 'Form ranks! Encircle the town!' The men spread everywhere, circling the city in formation, in ordered ranks.

Now we shall tell about God Kāla.

4/67. Soon he arrived at *Kërta-nagara*. He met the people in their ranks. 'Tell me', he asked them, 'did you see Raré Kumāra come hither?'

5/68. All to whom he directed his questions answered him respectfully, saying that they had not seen him.

At this God Kāla became angry. 'All of you are liars', he said, 'you pretend that you have not seen him. I know that my younger brother must be here,

6/69. hiding in the interior of the palace. Let me pass!' So spoke God Kāla to the ranks of people. The people refused to move aside. They attacked him all together. They wanted to fight.

7/70. Then God Kāla became enraged. He drew his sword against them because they would not draw aside. Many of them he killed, others he devoured. The people of *Kërta-nagara* were panic stricken.

8/71. The carnage caused by God Kāla was frightful. Many of the people were mortally wounded. Corpses were heaped mountain-high. There was an ocean of blood. There were piles of bodies. Blood flowed like a torrent rushing from the hills.

9/72. Punta and Jurudèh attacked God Kāla and fought hand-to-hand with him. A sword pierced Punta in the chest and he tumbled to the ground, dead. Jurudèh tried to stab God Kāla from behind.

10/73. Not even God Kāla's skin was marked, but the sword was bent. Jurudèh fled. God Kāla chased him. He seized Jurudèh's foot, whirled him around and then devoured him.

11/74) Kartala Kanduruvan mañké maguta/ tan asvé němasin pati/ Kartala lan Kanduruhan./ Sañ Nata mañké mapag/ karěp karuvé kěris/ matuñgal prañnya/ pađa tan ana giñsir.

12/75) Muru-kaburu mañké pěrañniya/ Sañ Nata tikěl krisé kalih/ aglis ya malayva/ añrañjiñ jro kadatvan/ umatur ya agělis/ riñ Hyañ Raré Kumara/ kon malayva agělis.

13/76) Marma riñ mañkana aturé Sañ Nata/ añrasěn kasor ajurit:/ 'Agé Ratu Batara/ liñganěn aturé kaula/ yan Batara bės lumaris/ kavula movah/ mañké ajurit'.

14/77) Sañ Hyañ Raré Kumara ag'lis mañké malayva/ vus ñalintañ riñ jro puri./ Něñakěna Ida./ Sañ Prabhu movah c'rita/ muvali riñ jěro puri/ movah mayuda/ silih sikěp prañ néki.

15/78) Simalaň kuměntaň tatas ciněmpuhnya/ akvėh taru karubuhin/ avėdi voň tumiňal/ kabrasat pađa malayva/ ana ñunėb lavaň néki/ pađa kaj'rihan/ ana anukup kupiñ.

16/79) Guluñ-ginuluñ prañé Ida Sañ Nata/ dadya kasor ya ajurit/ Sañ Prabhu Maya-sura/ pinědaň ulunya/ pėgat sapisan nulya mati./ Ida Hyañ Kala/ riñ jro mañké lumaris.

17/80) Tan dva sinabsab riñ jěro pura/ tan ana riñ jro puri/ mvah Ida mavalya/ mahid'ran riñ jro pura/ masih nora kapaňgih/ Hyañ Raré Kumara/ muliňaň ciňak néki.

18/81) Raris Ida něndus riñ dalan-dalan/ tampaké Raré Kumara kapaňgih/ satampaké tututakěna/ Hyañ Kala g'lis nětutakěna/ tan asuvé nulya paňgih/ Ida Hyañ Kumara/ tur ya kaburuvi.

19/82) Tan duva sinambut Hyañ Raré Kumara/ raris kinělēd néki/ Tan sipi tustanya/ Ida Sañ Hyañ Kala./ Sañ Hyañ Siva nulya prapti/ anuňgaň lěmbu suvéta/ makaron riñ Uma Dévi.

20/83) Raris kapastu mañkin Ida Hyañ Kala/ riñ Ida Sañ Hyañ Aji:/ 'Vastu sira muntaha'/ Mañkana pastun Batara./ Kasiděn pastun Ida Hyañ Aji./ Hyañ Kala nulya muntah/ tan dadi tahěn éki.

21/84) Sėga-sėgu Hyañ Kala měna-měna/ nulya mavėtu ag'lis/ Ida Hyañ Raré Kumara/ ag'lis Ida malayva./ Hyañ Kala aňėtut buri/ aňubėra/ Raré Kumara nora k'ni.

22/85) Ri kala mañkin kocap těnah rahina/ liyan mañkin kapaňgih/ Sañ Hyañ Siva kapaňgihana/ anuňgaň lěmbu pětak/ makaliyan Hyañ Uma Dévi/ kacunduk riñ marga/ sarvé amadu aksi.

23/86) Antiyan garjitané Ida Hyañ Kala/ arěp mañkin anađahi:/ 'Ĕh Ida Hyañ Siva/ rak atur anak/ Sañ Hyañ Siva mañké kapaňgih/ Hyañ Siva katađah'/ Sañ Hyañ Aji liñnya aris:

11/74. Kartala and Kanuruan then attacked, but soon they were slain. Then the king went forward. He wanted to fight with a kris. It was single combat, but neither fled.

12/75. They fought as they chased each other. They chased each other as they fought. At last both the king's krisses were bent. Then he fled. He entered the palace and, very respectfully, told God Raré that he must flee without delay.

13/76. He told the God that it was because he had been vanquished that he must depart. 'Heed my words, O God', he said, 'when thou hast gone, thy servant shall resume the fight'.

14/77. God Raré Kumāra fled without delay. We shall leave him as he left the palace.

Now we shall tell about the king. He returned to the interior of the palace. They fought again, hand-to-hand.

15/78. Any who came between them were struck down, slain or driven off: many were the trees that were felled. The onlookers took fright and fled in a great hurry. Some closed their doors. All were afraid. Others closed their ears.

16/79. The God and the king rolled on the ground as they fought. At last, King Mayasura was overcome in the struggle. His head was cut off with one stroke. He was dead. Then God Kāla went into the interior of the palace,

17/80. but Raré Kumāra was not to be found there. Once again the God went through the whole interior, but still he could not find God Raré Kumāra, though his eyes peered everywhere.

18/81. Then God Kāla sniffed in every nook and cranny and at last found traces of Raré Kumāra. Immediately he followed his trail. It was not long before he found God Kumāra. He chased him.

19/82. He caught God Raré Kumāra and then he swallowed him. Then God Kāla was very satisfied.

The God Śiva then arrived, riding on the White Bull, accompanied by Goddess Umā Dévi.

20/83. The God Father then put a spell on God Kāla. 'Thou shalt spew him out forthwith', he said. So spoke the God, and it came to pass in accordance with the God Father's word. God Kāla could not but spew him out. There was nothing for it.

21/84. God Kāla opened his mouth and heaved, and out came God Raré Kumāra. He fled immediately. God Kāla chased him. Raré Kumāra flew into the air and avoided capture.

22/85. Now, the story goes that it was noontide and God Kāla met up with something strange. It was God Śiva riding on the White Bull, accompanied by Goddess Umā Dévi. He met them in his path. They looked at each other.

23/86. God Kāla was highly delighted, since he hoped to devour them. 'God Śiva', he said, 'thy son tells thee, very respectfully, that, having now met the God Śiva, God Śiva shall be devoured'.

24/87) 'Punapa si dosané yayah tinaḍah?/ lah aturana riñ mami/ andé mami vruhana/ mañké riñ si dosa/ aturakěn dèn agēlis'./ Mañkana liñ Hyañ Siva./ Batara Kala nēda ñiriñ.

25/88) 'Siñgih yukti mañké liñ Batara/ ranak añaturakēna mañkin/ si dosané Batara/ marmané si dosa/ Hyañ Batara luput margi/ muñpuñ tēnah rahina/ marmané ranak anaḍahi'.

26/89) Mañkanatur Hyañ Kala riñ Ida Hyañ Siva./ Sañ Hyañ Siva malēs g'lis:/ 'Èh sira ranak inuñ/ rēñenan liñ yayah/ tan yogya ranak anaḍah mami/ naraka dahat/ éliñ-éliñ vuvus mami'.

27/90) Hiyañ Kala mañerak gañsul umojar:/ 'Akuvèh vuvus mami/ inoñ tan dadi norana/ anaḍah Batara/ badan inoñ layahi/ anoli anaḍah/ marmané tan dadi tusiñ'.

28/91) Sañ Hyañ Siva muvah malēs mañandika:/ 'Èh ranak aja ag'lis/ anaḍah mami, ana/ mañké pamidin yayah/ yèn sida dénya masanin/ palambañ mami/ agé taḍah mañké mami'.

29/92) 'Rarisañ raris palambañé Batara/ maniñoñ mañké masanin/ maka-palambañ Batara/ avētuva dèn agēlis'/ Batara nulya magēndiñ/ Hyañ Kala ñrēnuñ/ gēndiné Hiyañ Aji.

30/93) 'Asta-pado sad-luñayan catur-puto dvi-puruso éka-baga éka-égul tri-nabi sad-karno dvi-srēngi gopo-gopo sapta-locanēm. Kaon I Déva, tusiñ ada kéto cēniñ'. Mañkana liñ Hyañ Siva.

31/94) Nēnakēna Batara atukar./ Sañ Hyañ Surya mañké kocap/ sampun amiñgěk/ sakiñ tēnah rahina./ Sañ Hyañ Siva nuñadah mañkin/ añaksi Surya/ kaksi sampun siñit.

32/95) 'Èh anak inuñ tonton Hyañ Arka'/ Hyañ Kala nulya gēlis/ añaksi Surya/ sampun biyakta kaksi/ vus miñgěk kaksi/ añrasa kalah matur: 'Kari Hyañ Aji'.

33/96) Dadiya kadulu taru kalapa/ karavēs inilidin/ irika kapastu/ taru kalapané:/ 'Vastu iba makējañ/ 'pañ iba tuvara/ ada mamēñerin.

34/97) Dadiya kadulu taru kalapané/ punika kravēs mañilidin/ ali-alin Batara./ Nulya Ida kēroda/ añēlañjakin anadal/ taru klapa ika/ dadi vilak-viluk punyanéki.

35/98) Malih kapastu taru kalapa ika:/ 'Vastu iba satata biluk iba/ Ri vus Ida amastu/ malih Ida amarga/ añētut antēn éki/ Hyañ Raré Kumara/ nora ana mañké kēni.

36/99) Agēlis sumurup Sañ Hyañ Arka/ vēni mañké nimbali/ Hyañ Kala tan pēgat amarga/ kadi moñ amuru k'nas/ mahid'ran añētut buri/ vēni carita/ sampun tēnah latēri.

24/87. 'What is the error he has made for which thy father is to be devoured?' asked the God Father softly. 'Tell him what it is, so that he may know it. Tell that error without more ado!' Such were the words of the God Śiva.

The God Kāla begged leave to obey.

25/88. 'May it be as thou dost command', he said. 'Thou art right, My God. Thy son will now explain the error of the God. The God lost his way, just at noontide. His son shall, therefore, devour him'.

26/89. So spoke the God Kāla, in a courteous manner, to the God Śiva.

Then God Śiva, in his turn, spoke: 'Now, my son', he said, 'pay heed to thy father's words. It is not fitting that thou who art my son should devour thy father. Hell would then be on earth. Attend well to my words!'

27/90. At this God Kāla burst into coarse laughter. 'There is much that I could say', he said in a loud voice. 'Nobody is going to stop me devouring thee. When I am hungry, then I eat. There is no 'no' about it!'

28/91. God Śiva spoke again: 'Now, my son', he said, 'do not be in such a hurry to devour thy father. First, he has a riddle for thee [to answer]. Answer it, and then thou mayest devour thy father straightaway'.

29/92. 'Pray speak the riddle', said God Kāla, 'so that I may solve it. Speak it now!'

Then the God began to sing [the riddle]. God Kāla listened to the song of his Divine Father.

30/93. 'What has eight feet, six arms, four testicles, two male sex organs, one female sex organ, one tail, three navels, six ears, two horns, . . . ., seven eyes'. [That was the riddle]. 'There now', said the God, 'thou art defeated by it. No such thing exists, my child'. So spoke God Śiva.

31/94. We shall not speak now of this contest between the Gods. We shall tell about the Sun God. When noontide had passed he began his descent. God Śiva raised his eyes to the sun and saw that it was about to set.

32/95. 'My son', he said to God Kāla, 'look at the Sun God!'

God Kāla quickly looked upwards at the sun. He saw it clearly. He saw that it was setting. He knew that he was beaten.

'God Father', he said politely, 'it is still there'.

33/96. He saw a coconut palm. It should have prevented the sun from being seen. God Kāla forthwith spoke a curse over the coconut palm. 'Thou and all of thy kind shalt never be upright', he said.

34/97. Now, this coconut palm was supposed to hide the circle of the [Sun] God. God Kāla was enraged. He kicked the coconut palm. It broke and fell over.

35/98. Again God Kāla spoke a curse over the coconut palm. 'Thou shalt be forever bent forward', he swore. Then God Kāla went on his way, hunting for his younger brother, God Raré Kumāra, but he could not find him.

36/99. Soon the sun set and night fell. God Kāla continued his pursuit. He was like a tiger stalking a deer. He went this way and that. Night had fallen. It was midnight.

37/100) Ĕnĕnakĕna kocapan vavu ĕlĕn/ lĕn maĕkĕ kocapi/ kocap Saĕ Maĕku Đalaĕ/ nuju nika mapvayaĕan/ riĕ dina Ukun Riĕgit/ Hyaĕ Rarĕ Kumara/ Ida maĕkin pĕrapti.

38/101) Sumuĕkĕm riĕ paĕkon I Maĕku Đalaĕ/ sarvé atuĕtuĕ taĕis/ kap'gan voĕ tumaĕal/ muvah I Maĕku Đalaĕ/ sarvé ya atanya aris:/ 'Ĕh rarĕ 'paran/ sumuĕkĕm anaĕis?'

39/102) Sumahur Hyaĕ Rarĕ Kumara sarvé ya/ slĕgak-slĕguk anaĕis:/ 'Ĕh Kaki Maĕku Đalaĕ/ yĕki mantra voĕ kav'las-arsa/ binuru iĕsun maĕkĕ/ dĕn kakaĕ iĕvaĕ/ arĕpĕ ya anađahi'.

40/103) Sahindikĕ vus kapidarta/ bĕĕoĕ I Maĕku Đalaĕ ĕruĕva iki/ andikanĕ Hyaĕ Rarĕ Kumara./ 'Iĕgih yan asapunika/ ri patik anađa ĕiriĕ/ ĕĕĕkĕbaĕ Batara/ riĕ kĕnĕ Ida maĕgih.

41/104) 'Riĕ talavah gĕndĕrĕ sumuĕkĕma/ anađĕg Ratu dĕn ag'lis'./ Ida Hyaĕ Kumara/ ag'lis Ida mataĕya/ Jĕro Đalaĕ aĕoĕsoĕi/ vaĕkoĕ Batara/ sarvé mapasihin.

42/105) Raris kaliĕgihan Ida riĕ t'lavahĕ/ ĕakukut Ida maĕgih/ riĕ t'lavah gĕndĕr punika/ I Đalaĕ mvah map'vayaĕan/ gahak-guhuk ucapan ĕki/ ya map'vayaĕan./ Lĕn carita malih.

43/106) Carita maĕkĕ Ida Hyaĕ Kala/ ĕruĕ muĕi ĕĕgak-ĕĕguk/ salaĕ-sĕlĕn Ida ĕruĕvaĕ/ rupa-rupa matra-matra/ maĕkĕ byakta kruĕvan ĕki/ voĕ map'vayaĕan/ ĕarasa-rasĕĕ ati.

44/107) Raris Ida Hyaĕ Kala lumakuva/ arĕp Ida anontoni/ I Đalaĕ map'vayaĕan/ agĕlis Ida prapta/ riĕ uĕgvan Đalaĕ anađu riĕgit/ b'ĕoĕ Ida ĕiĕak/ I Đalaĕ anađu riĕgit.

45/108) Ada lĕn malih ĕiĕakin Ida/ babantĕn anakĕ mabali/ caru makvĕh riĕ natar/ tan dadi hrĕt kayun Ida/ arĕp Ida anađahi/ caru punika/ mvah babalinĕ sami.

46/109) Nulya Ida raris nađah caru ika/ kalavan bantĕnĕ sami./ Ana woĕ nontona/ vĕdi riĕ Hyaĕ Kala/ i juru gĕndĕr baĕnun ag'lis/ ya ĕĕtarayaĕ/ Hyaĕ Kala nađah babali.

47/110) 'Ĕh Jĕro Đalaĕ, ada Batara Kala/ anađah bantĕn babali/ muvah caru ika/ sami ya pađa tĕlas'./ Jro Đalaĕ baĕnun agĕlis/ ĕagjagin Ida/ sarvé anampat gĕlis.

48/111) 'Ĕh ĕh Batara Kala, kula atanya/ punapa marmanĕ tađah/ babantĕn punika/ lavan caru riĕ natar?'/ Hyaĕ Kala sumahura aris:/ 'Basaĕkunĕ layah/ marmanĕ iĕoĕ nađahi'.

37/100. We shall not speak of that. We shall tell about something else, about an Enlightened Ḍalañ who was performing on the day *vuku riñgit*. God Raré Kumāra now came [before the Ḍalañ].

38/101. He bent his head until his face was in the Enlightened Ḍalañ's lap. All the time he wept. His behaviour astonished the spectators and the Enlightened Ḍalañ.

'My child', said the Enlightened Ḍalañ softly, 'why dost thou bow thy head and why dost thou weep?'

39/102. 'O Grandfather Enlightened Ḍalañ', replied God Raré Kumāra, sobbing and weeping, 'this is the *mantra* made by people who are objects of pity. My elder brother pursues me. He wants to devour me'.

40/103. And God Raré Kumāra told all to the Ḍalañ.

The Enlightened Ḍalañ was amazed to hear such a story from God Raré Kumāra. 'If that is the situation, Highness', he said politely, 'thy servant begs to obey thy command to hide thee, Highness, pray be seated'.

41/104. 'Hide thyself in the bottom of the *gëndèr*. Thou mayest rise, Highness'.

God Kumāra quickly rose. The Enlightened Ḍalañ clasped the God's loins in his arms and vowed to help him.

42/105. He bade the God hide himself in the bottom of the *gëndèr*. The God then hid himself in the bottom of the *gëndèr*. The Ḍalañ continued with the performance and his voice was loud and coarse.

Now we shall tell of another episode.

43/106. Now we shall tell about God Kāla. God Kāla heard a rumbling sound. The God listened intently to all kinds of mantra. Then he heard the sound clearly. It was the people at a *vayañ* performance. God Kāla was joyful.

44/107. God Kāla went towards it. He wanted to see a *vayañ* performance. Soon he arrived at the place. The Ḍalañ had placed the *riñgit* facing each other. God Kāla was annoyed when he saw that the Ḍalañ had placed the *riñgit* facing each other.

45/108. God Kāla also saw something else. He saw the offerings the people had brought. There were numerous *caru* on the ground. The God could not contain himself. He wanted to eat them, the *caru* and the *bali* as well.

46/109. So he ate the *caru*, and the *bali*, too. Now, one of the spectators saw what was happening and took fright at the sight of God Kāla. Then the men who were playing on the *gëndèr* rose and spread the news that God Kāla was eating the offerings.

47/110. 'Lord Ḍalañ', they cried, 'God Kāla's there, eating the *bantèn*, *bali* and *caru*. He's finished them all!'

Then the Lord Ḍalañ rose. He ran towards the God and addressed him.

48/111. 'O God Kāla', he said, 'thy humble servant begs to ask thee why thou dost eat the *bantèn* and the *caru* that are on the ground?'

To this God Kāla replied in a friendly tone of voice: 'I am hungry', he said, 'that is why I am devouring them'.

49/112) Sañ Mañku Ḍalañ alon matura:/ 'Pas'lañana babalin anaké cēnik/ mañda kadurusana/ anaké cēnik mababalya/ apañ sampun kapiñ-kalihin/ ya kagēriñan/ apañ puput mababali'.

50/113) Hiyañ Kala bëñoñ ñaravos luputa/ Jro Ḍalañ malih maturi./ Hyañ Kala raris ñandika:/ 'Riñ ndi iñoñ ñalih bantēñ/ tan ana iñoñ olih/ mañalih bantēñ/ nah, Ḍalañ ja mas'lañin'.

51/114) Jro Ḍalañ raris dané kēdèk mañakak:/ 'Ñudiañ titiañ mas'lañin/ titiañ kéto ñamah/ ñamañ-ñamañ Batara ñandika/ yèn tan ada bantēñ babali/ antuk Batara/ Batara salitañ Kavi'.

52/115) Mañkana aturé Sañ Amañku Ḍalañ./ Batara liñnya aris:/ 'Aja Ḍalañ akvèh ujar/ èh Ḍalañ i mavatuva'./ I Ḍalañ gēlis nēmbahi/ riñ jēñ Batara./ Batara raris ñandika:/ 'Aguñ utañ iñoñ mañké.

53/116) riñ kaki Ḍalañ, apa añgon iñsun nahuri?'/ I Ḍalañ muvah matur manēmbah:/ 'Ratu, sampunañ maosin/ mavos mañkana'./ Batara malih ñandika:/ 'Èh Kaki Ḍalañ/ iñsun tap (?) ana m'lasì.

54/117) 'Ana pamastun iñsun riñ Mañku Ḍalañ/ naniñ ké sadidik'/ I Ḍalañ añiriña/ aminta pastu Batara/ Batara nuliya gēlis/ vastu I Ḍalañ/ I Ḍalañ ñaturañ bakti.

55/118) Vastu-vastu Kaki Ḍalañ amañgih apadañ/ satata yogya ñayukti/ woñé Mrētya-pāda/ salvir iñ mala-ala/ muah añēlukat voñ mati/ apañ nēmu dalan apadañ/ saputra-putra n éki'.

56/119) Vus Ida mastu I Mañku Ḍalañ/ Batara liñnya aris:/ 'Èh sira Kaki Ḍalañ/ iñsun mañké amita'./ I Ḍalañ umatur aris:/ 'Iñgih Ratu Batara'./ Batara nulya mamargi.

57/120) I Ḍalañ bëñoñ sēdih tumiñal/ muvah voñé mabalih/ paḍa mamap (?) tēg tañkah/ luh muvani paḍa sēdih/ nēnot Batara/ Batara sampun ilid.

58/121) Sēdih paḍa tiniñal ènēñakēna./ Batara riñ margi/ sunsut margin Ida/ anañis adalan-dalan./ Lèn mali kocapi/ Sañ Hyañ Siva kocapan/ muah Ida Uma Dévi.

49/112. Then the ḍalañ, speaking in a soft voice, said politely to him: 'Accept instead the offerings for the young children. May it become the custom that offerings are made on behalf of young children, so that for a second time they shall not be struck by sickness; so that there shall come an end to the bringing of offerings'.

50/113. Hyañ Kāla was astonished. He felt that he had made a mistake. Jro Ḍalañ repeated his words, respectfully.

Then Hyañ Kāla spoke: 'Where shall I get offerings for the Gods? I am not able to get them. Come, ḍalañ, you must provide a substitute'.

51/114. Jro Ḍalañ laughed, and his laugh was like thunder. 'What am I supposed to do to provide a substitute', he asked. 'Thou couldst devour me!'

Disgruntled, the God said: 'If there are no offerings for Bhaṭṭāra, thou art wronging the God Creator' (something has gone wrong here).

52/115. Such were the ḍalañ's words, spoken respectfully.

Bhaṭṭāra [Kāla] spoke in a friendly manner: 'Ḍalañ', he said, 'do not speak more. Please depart!'

Forthwith the ḍalañ made obeisance at the feet of the God.

Then the God spoke: 'I owe thee, Grandfather Ḍalañ', he said, 'a service. What must I do?'

53/116. Then the ḍalañ, while making obeisance, spoke: 'O God', he said politely, 'there is no question of thy doing anything'.

The God spoke again: 'Grandfather Ḍalañ', he said, 'I cannot repay this service'.

54/117. 'I have, however, an incantation for Enlightened Ḍalañ. But it is, perhaps, too small a thing'.

The ḍalañ, making obeisance the while, told the God that he would, nevertheless, like to know it and asked the God to pronounce the incantation.

55/118. Whereat the God pronounced it. 'May Grandfather Ḍalañ receive the power to free all living things from every kind of evil, and have the power to exorcize the dead, so that they, with their children and their children, may have deliverance'.

56/119. When the God had pronounced the magic words over the Enlightened Ḍalañ, he spoke again: 'Now, Grandfather Ḍalañ', he said softly, 'I ask thy permission to withdraw'.

'As thou dost command, O God', replied the ḍalañ in a quiet voice.

Thereupon the God went on his way.

57/120. The ḍalañ was confused and much affected by what he had seen. The spectators beat their chests. Men and women were affected at the sight of the God and by His departure.

58/121. We shall not speak of the emotions of the spectators. The God went on his way. His going was a sad one. The God wept all the time.

Now we shall tell about something else. We shall tell about God Śiva and Goddess Umā Dévi.

59/122) Tan mari Ida anuṅgañ lēmbu maka-/lihan Ida Uma Dēvi/  
ag'lis Ida cumunduka/ riñ Ida Hyañ Kumara/ nuliya Ida inambil/ anak  
Ida/ paḍa atuñtuñ tañis.

60/123) Raris piñkon Ida riñ lēmbuva/ nulya umēsāt agēlis/ Nēñakēna  
riñ tavañ/ agé Ida pērapta/ aṅrēbēk in jro puri/ . . . . .

59/122. The God continued riding on the Bull, accompanied by Goddess Umā Dévi. It was not long before He met God Kumāra. God Śiva gathered His child to Him. All shed tears profusely.

60/123. Then God Śiva raised up God Kumāra beside Him on the Bull. Then they rode off [through the sky].

We shall not speak about the sky. Soon the Gods arrived at the Palace of Heaven. They pervaded it completely.

## CHAPTER 19

### THE KIDUŃ SAŃ EMPU LÈGÈR

I was on the point of completing this book when I received this *kiduŃ*, thanks to co-operation between Drs. I Gusti Ngurah Bagus, Director of the Bali Museum at Denpasar, and I Gusti Ngurah Ketut Sangka. It is a copy of a ms in the collection of the Fakultas Sastra, Universitas Udayana, Sanglah (Denpasar); its registration number is not known, nor is its origin. It is different from other stories about Kāla in that it is more circumstantial in its relating of his origin (1-13), of Bhaṭṭāra Guru's suspicions concerning Bhaṭṭārī Umā's conjugal fidelity (14-15), of the nature of Bh. G's instructions to Gaṇa to consult the writing on Holy Knowledge (16-18), of Umā's protestations and of her turning into a *bhairava* having the form of Durgā (19-21), and of the ensuing quarrel between her sons Gaṇa and Kumāra (22-23) which results in Gaṇa's desire to devour Kumāra (24), who is saved by Bh. Guru's granting him the privilege of remaining young and small, and of becoming a protector of babies (25-27).

The Bhaṭṭārī gives birth to an egg which looks like an iron cooking pot (28); the gods are dumbfounded (29). Hyaṅ Paramēsti (Bh. Guru) orders them to dispose of it and Vṛhaspati conceives the idea of throwing it into the ocean, which is done (30-32). The egg reappears and Nārada proposes burying it in the cemetery (33-35). Again the egg reappears and Paramēṣṭi's solution is to burn it (36-37). This results in Kāla's bursting forth from it (38), crying out with hunger because the food that has been given to him has not satisfied him (39).

Kāla's insatiable appetite when he is in heaven (40-41) causes Saṅ Hyaṅ Guru to send him to earth (42), subject to certain restrictions (43-46). When his depredations there become too serious (47-48), the Divine Couple, seated on the Bull, descend (49). Kāla is overjoyed at meeting them (50); they suggest that he solve a riddle (51); it is stated (52); Kāla is unable to solve it and becomes angry (53-54). The Upper God tries to convince him and explains the situation (55-56); in future, only children born in the week *vayaṅ* are to be the object of his persecution (57-59).

Bhagavan Tr̥ṇa-vindu's son, Raré Brata, born in the week *vayaṅ* (60), takes leave of his father (61-62), and tries to hide from Kāla (63-68). S. H. Paramēṣṭi reincarnates himself as a 'Maṅku Ḍalaṅ' (69). Using the magical *aṣṭa-giṇa* (70), he produces all the necessary offerings (71-81), amongst which is the *tatēbasan*, 'redemption', and the *sapuh lègèr* (73).

The 'Maṅku Ḍalaṅ' begins the performance (82); Kāla approaches and Raré Brata tries to hide behind the Ḍalaṅ (82), who is compassionate (83).

Kāla devours the offerings (84); the Dalañ objects (85); Kāla questions his authority (86); the 'Mañku Dalañ' explains the constituent parts of his profession (87); ends by threatening Kāla (83). The 'Mañku Dalañ' restricts Kāla, in future, to the eating of the offerings (89-90). The 'Mañku Dalañ' purifies Raré Brata of the ill-fortune associated with his day of birth and then resumes his form as Bh. Guru (91). As a final favour to Kāla, he permits him to devour evil people (92).

This short text presents sufficient differences from the other texts and also sufficient differences in emphasis, expressed in length of treatment, to justify its incorporation in this book (text, translation, notes). But it has the disadvantage that roughly 30% of its lines sin against the rules of versification – it is, unfortunately, the only copy at our disposal. In addition, it contains several words which are not found in the KBNWdbk. It is impossible to determine whether it is scribes' errors that we have to deal with or whether the author is to blame. Such a text presents problems to an editor. I solved part of them by contracting, adding or striking out of ě; by placing between () a syllable I have omitted from the ms, and by putting between [] one I have added. Nevertheless, some lines remain irregular. The first 12 stanzas are in Durma (12a, 7i, 6a, 7a, 8i, 5a, 7i), the rest in Sinom (8a, 8i, 8a, 8i, 7i, 8u, 7a, 8i, 4u, 8a): I have numbered them consecutively.

- |   |   |
|---|---|
| 1) OM, Sěmbah in ulun ri l'bu<br>niñ pāda Bhaṭṭāra, | OM. My worship at the dust of<br>the feet of the God, |
| b) tan sinaṅgah añaṅghani                           | may I not be deemed to be daring                      |
| c) cumaritakēna,                                    | in relating the story                                 |
| d) ri l'kas iran Bhaṭṭāra,                          | of the actions of the Bhaṭṭāra.                       |
| e) sira Sañ Hyañ Giri-putri,                        | She, Sañ Hyañ Giri-putri (Umā)                        |
| f) sinuñkavan,                                      | was distressed  |
| g) Sañ Hyañ Guru k'nēñ vyadhi.                      | because Sañ Hyañ was ill.                             |
| 2) Lvir tuhu kinānan lara vighraha,                 | Judging by His appearance he was in<br>great pain,    |
| b) ñhiñ lara vit aṅardi,                            | but in His illness lay the origin of<br>activity (?)  |
| c) don aṅvruhi lampah ira,                          | He wished to learn about Her doing,                   |

1b ms *añlaṅgēlani*

- 2.3 This beginning reminds one of the TANTU PAṅGELARAN 76/146, renarrated by Jacoba Hooykaas in 'The Myth of the Young Cowherd and the Little Girl', BKI 117/2, 1961, pp. 267-78. The development here is different. In the T.P., Umā is sent on her errand because Bhaṭṭāra Guru proposes to enlighten the Pañca Rēsi (here called the Pañca Dēvatā), Kusika, Gargā, Maitri, Kuruṣya and Prētañjala, and thinks her unfit to follow the lessons. In our ms, however, with the intention of keeping her away for a considerable time, He saddles Her with the impossible task of obtaining *pēhan in lēmbu kanyā irēñ*, milk from a black heifer. Umā, during her wanderings on earth, badly hurts the big toe of her left foot which, as a consequence, has a *bēlah*, split. In our text the use of the word *vr̥ṣabha*, bull, appears to mean cow as well.

- d) sira Hyañ Giri-nātha,  
e) yan tuhu mvañ tan yukti.  
f) Batari sinèñan:  
g) 'Adān lumampaha sira Nini.
- 3) 'añ(l)ulati vé susu niñ vṛṣabha,  
b) 'gavé aṇuṣadhani,  
c) 'larañku(i) mahā-bhara,  
d) 'yan iñ 'paran molihā;  
e) 'turun molih ayo vali,  
f) 'pan ton iñ am'rat,  
g) 'lara tan tinonton yayi.
- 4) 'Larēñ [ka] kanta manava valvi  
ḍatēñ,  
b) 'tumus kat'kēñ hṛdayi,  
c) 'ya tan tinahanan.'  
d) Hyañ Giri-putr(i)y(a)mit anēmbah,  
e) sirānusup iñ vanādri,  
f) anuñgal lumampaha,  
g) tan varṇan mariñ margi.
- 5) Kavarṇaha Hyañ Guru asalin  
varṇa,  
b) gopāla sirāndadi,  
c) aṇvana vṛṣabha,  
d) ana riñ alas palēmbvan.  
e) Vyakti tan kēñēñ pinaṣṭi  
f) apan tuhu avṛddha,  
g) umatērak'nañ sapi.
- 6) Sapi bibi ak[u]vēh paḍa lembita,  
b) ana kañ kary anusvani,  
c) sēḍēñ vahu manak,  
d) kaṭah ana riñ palēmbvan.  
e) Yinoñsi Hyañ Giri-putri,  
f) kañcit pērāpta,  
g) Hyañ Bhaṭṭāri aśabdāris:
- 7) 'Uḍuh kaki kita kañ aduvé vṛṣabha  
b) 'yan toniñ av'las i kami,  
c) 'noñ dak numbasa,  
d) 'vé susu niñ vṛṣabhanta,  
e) 'dēniñ rētna mas mañik,  
f) 'yan pirak kunañ,  
g) 'pira arēpta kita kaki?
- 8) 'Gavé makōṣadha nirañ Jagat-nātha,  
b) 'pan sira kēñēñ vryadhi.'
- He, Sañ Hyañ Giri-nātha,  
whether he was doing the right thing  
or not,  
He summoned His spouse, saying:  
'Nini, you must go on a journey  
'in search of the milk of a cow,  
'to serve as a medicine  
'for my most grievous suffering.  
'Try to get it by one means or another,  
'do not return before you have it,  
'for this illness is a burden;  
'you do not realize it, younger sister.'
- 'Your elder brother's illness comes and  
goes,  
'penetrating to the heart;  
'it becomes unbearable.'  
Politely Giri-putri begged leave to depart  
and entered the forest on the mountain  
side,  
going all by herself:  
we will not tell about her wandering.
- We tell now about how Guru took  
another form,  
became a cowherd  
herding the cattle;  
the byre was in the woods.  
He certainly had not had sexual  
experience,  
for he had become an old man  
while herding the cows.
- There were many fat cows,  
some were still giving suck,  
when they had recently had calves;  
there were a number of them in the byres.  
Hyañ Giri-putri went thither,  
and in due course She arrived.  
Courteously the Bhaṭṭāri said:
- 'My friend, you who own the cattle,  
'if you will but take pity on me  
'I would like to buy  
'the milk of your cows,  
'for gold and pearls and jewels,  
'or silver, if you so wish.  
'How much do you want?'
- 'It must serve as a medicine for Jagat-  
nātha,  
'for he is suffering from an illness.'

- c) *Kaṅ gopālānucaḥ*: The cowherd answered:  
d) 'Nora sun adval mpēhan, 'I will not sell the milk,  
e) 'gavé 'paran kaṅ mas maṅik? 'what use are gold and pearls to me?  
f) 'Yan sirāvèha, 'If, however, you will agree,  
g) 'ñoṅ mintásuṅ karaśmin, 'I ask the favour of union,
- 9) 'Apan nvaṅ satatā ana mariṅ vana, 'for I am always in the woods;  
b) 'duruṅ (nahēn) avor karaśmin; 'never before have I had union.  
c) 'yan sira asuṅa, 'If you will grant me that,  
d) 'ñoṅ pavèha piraṅ ghaṭa.' 'I will give you some pots full.'  
e) Sira Hyaṅ Giri-putrī, Saṅ Hyaṅ Giri-putrī,  
f) aśabdānuval: then gave answer:  
g) "Napa kita tan vrīṅ yukti? 'Do you not know what is decent?
- 10) 'Aku iki Giri-putrī nama tan lyan! 'I am none other than Giri-putrī,  
b) 'Masa kita tan (maṅa)vruih?' 'How is it possible that you do not know?'  
c) Sira si gopāla, But the cowherd  
d) sahur anuval ujar agal: gave a firm answer:  
e) 'Dyastu sira Hyaṅ niṅ Dèvi, 'Even if you were the Upper Goddess  
f) 'yan sor avèha, 'and you failed to grant it,  
g) 'susvan iṅ lèmbuṅku kari.' 'the milk would stay in my cows.'
- 11) Siraṅ Giri-putrī avicarēn citta, Giri-putrī fought within herself  
b) apan pasamayēn uni, about the past agreement;  
c) yan tan maoliha, if she did not succeed,  
d) turuṅ vinèh avalī ya. she would not be allowed to return to heaven.  
e) Maṅké aptinirānvèhi: Then she was prepared to grant the request.  
f) 'Mon kitènaka, 'if you agree,  
g) 'bhaga lumiṅsir iṅ vètiṅ.' 'I must withdraw the vulva to the thigh.'
- 12) 'Lah ta kita kaki nvanāṅ vṛṣabha, 'Come, you herder of cattle,  
b) 'apan kita mānuṣēn thāni, 'because you are one of the rustic people,  
c) 'tan kav'naṅ amaḍa, 'you are not entitled to normal coitus.  
d) ' 'ñoṅ aṅvèhi kita, 'I will grant you your request,  
e) 'ñhiṅ bhagaṅkvi giniṅsir, 'but withdraw my vulva  
f) 'uṅgvaṅkv iṅ pāda.' 'to my thigh.'  
g) San gopālān'da ñiriṅ. The cowherd agreed.
- 13) Irika Bhaṭṭārī sinaṅgaman, Then the Bhaṭṭārī had union  
b) déné pun saṅ aṅvan sapī, with the cowherd.  
c) tan varṇan siddhaṅ ēdon, We will not describe how he achieved this aim:  
d) gopālākramēn Bhaṭṭārī. that cowherd united with the Bhaṭṭārī.  
e) Puput aṅadu karaśmin, After their sexual intercourse  
f) lumakvak'naṅ smara dudu. she let the spilled semen take its course.  
g) Nka Bhaṭṭārīnaturan, Then the Bhaṭṭārī was offered  
h) mpēhan akvèh yukti. as much milk as was fitting.  
i) Tan vinuvus We will not describe  
j) gopālāt'mahan Hyaṅ muvah. how the cowherd changed back into the God.

- |                                      |  |
|--------------------------------------|--|
| 14) Cèt kénéñ pagulinan,             | Instantly he was back in the sick room     |
| b) sěndu sira an'mu viṣṭi.           | oppressed by his suffering.                |
| c) Tan dva prāpta kañ gharinya,      | It had not lasted long ere His Spouse      |
|                                      | arrived,                                   |
| d) umava mpěhan iñ sapi.             | bringing the cows' milk.                   |
| e) Umatur sira Bhaṭṭāri:             | The Bhaṭṭāri spoke politely:               |
| f) 'Vus maoliha pukulun,             | 'I have succeeded in obtaining             |
| g) 'kañ kadi arṣa Bhaṭṭāra,          | 'that which Bhaṭṭāra desires.              |
| h) 'mariñ vana 'sun maolih,          | 'To that end I went to the forest          |
| i) 'vit anuku.                       | 'to purchase it;                           |
| j) '[ē]ñka kénéñ gopāngana.'         | 'over there, from the cow girls.'          |
| 15) Anbañbañ(i) Bhaṭṭārāśabda:       | Reddening, the Bhaṭṭāra spoke:             |
| b) 'Bhāgya siddhañ don, Nini;        | 'It is fortunate that you succeeded, Nini. |
| c) 'sañka niñ (añ)apa moliha,        | 'By what means did you get it,             |
| d) 'sujāti anukva, bibi?             | 'did you really purchase it, Nini?         |
| e) ' 'paran ginavé amb'li?           | 'With which means did you buy it?          |
| f) 'tan amavārtha kañ dañu.'         | 'When you left you took no means           |
|                                      | with you.'                                 |
| g) Těmbyavadana abañ,                | And then her face turned red,              |
| h) vadana(né) sirañ Bhaṭṭāri.        | the face of the Bhaṭṭāri.                  |
| i) Ñka rinaju                        | And thereupon                              |
| j) Hyañ Gaṇapati sinėnan.            | God Gaṇapati was summoned.                 |
| 16) Tan dva ḍatañ [Sañ] Hyañ Gaṇa    | Gaṇa arrived without delay.                |
| b) Hyañ Bhaṭṭāra Guru añliñ:         | Bhaṭṭāra Guru said to him:                 |
| c) 'Lah yānaku kamuñ Gaṇa,           | 'You, my son Gaṇa, [know that],            |
| d) ' 'ntiyan rėñcēm (idalēm) iñ ati, | 'I am in grave doubt.                      |
| e) 'bapantākon ibu(nta u)ni,         | 'Some time ago I sent your mother          |
| f) 'umarahakėnañ ranu,               | 'towards the lakes [to buy]                |
| g) 'vé susu niñ vṛṣabha,             | 'the milk of a cow.                        |
| h) 'sirōmajarañ babėli.              | 'She said she had bought it.               |
| i) 'Yan anuku,                       | 'When one goes to buy something            |
| j) 'apan tan amava artha?'           | 'how can it be done without taking any     |
|                                      | means with one?'                           |

15, 17-22 The existence of Gaṇa's LIŅGA-FRANALA, here called TENUN/AJI/VIDYA, has been known since Pigeaud, at the end of his TANTU PANGGELARAN, added extracts from 13 more or less comparable writings, the last of which, KORAVAŚRAMA, deals with it. In Dr. J. L. Swellengrebel's 'Koravācrama', Ph.D. thesis (Mees, Santpoort, 1936) we find the subject narrated at length. There (p. 100), Umā Herself takes the initiative and consults Gaṇa and his Book: in our 15 j he is simply summoned. And whereas there (p. 108) She only tears up its palm leaf strips, in our 21 j she almost destroys it by Her fire. A still more marked difference in the texts: according to the KORAVAŚRAMA, Gaṇa invokes the help of Bhagavān Tāmbrapėta in order that he may rearrange the leaves (eight only) (p. 112). He, however, does not succeed, but spreads their contents on earth and confides the *pustaka*, the writing, to Bhagavān Citragotra. *Mañkana mūla niñ mañcėnilan ikañ Śāstrāgama*; that is the origin of the discrepancies in the writings called *Śāstra* [and] *āgama* (end of Ch. VII). In our SAÑ EMPU LÈGÈR, Kumāra arrives unexpectedly on the scene and shows little respect for his elder brother's important writing by sweeping it aside. In doing so, he incurs his legitimate wrath: the author then puts Gaṇa into the rôle of Kāla.

- 17) 'Apan kitānaku Gaṇa!  
 b) 'dibya cakṣu in Aji,  
 c) 'lum'kasak'nañ Sañ Hyañ Vidyā,  
 d) 'dèn ènak ta kita méné,  
 e) 'umupak(a) Sañ Hyañ Aji,  
 f) 'gum'larakén ikañ TENUÑ,  
 g) 'kita lvih in céṣṭa-kāra,  
 h) 'mb(i)yaktakēnañ nora yukti,  
 i) 'kañ in dañu,  
 j) 'nora nahèn linēpasan.'
- 18) 'OM Sājñā Sañ Hyañ Bhaṭṭāra,  
 b) 'tan avalaṅ rānak aji,  
 c) 'ndavēg 'nuhun ampurana;  
 d) 'yan in maṅgēh kadīn uni,  
 e) 'mvañ ri l'bu niñ Bhaṭṭāri,  
 f) 'tan laṅghanānak pukulun,  
 g) 'un[d]rṣṭyak'nañ ana-mōra,  
 h) 'yan nirmala hanañ-hēniñ;  
 i) 'yan riñ dudu,  
 j) 'tan vun umaṅguhañ bhaya.'
- 19) Bhaṭṭāri agyāvācana:  
 b) 'Lah sadéra Gaṇapati!  
 c) 'yukti niñ ulah ibunta,  
 d) 'tan vun umaṅguhañ suci,  
 e) 'tan surud ambélani yukti,  
 f) 'manahkv aṅgèn in satuhu,  
 g) 'ndatan kinahanañ carmah;  
 h) '[ē]ñka sirāñ Gaṇapati!  
 i) 'mupak TENUÑ,  
 j) 'vinaca tikañ a-Vidyā.'
- 20) Vus vinaca inēnahan,  
 b) ikañ g'bañ luhur in vañci,  
 c) nika sirāñuttarak'na.  
 d) Tuhu vèt niñ ambabēli,  
 e) ñhiñ anukv in karaśmin,  
 f) bhaga sinalah [ma]luṅguh,  
 g) inanahan mariñ pāda (cf 12f)  
 h) samēñ gopāla karaśmin,  
 i) tvī kayēku.  
 j) Tan dva Bhaṭṭāry ambhairava
- 21) Bhinna sirārūpa Durgā,  
 b) sandhi-sandhi vētva ag(ē)ni,
- 'But now, my son Gaṇa  
 'a divine eye in the Sacred Book  
 'take to hand [the Book of] Holy  
 Knowledge.  
 'Do it at your ease,  
 'and open the Sacred Book.  
 'Spread out the [writing called] TENUÑ;  
 'you are an expert on subtle gestures,  
 'in explaining an unseemly thing  
 'that happened in the past,  
 'never did you make a mistake.'
- 'At your command, Sañ Hyañ Guru!  
 'your child will not hesitate;  
 'but I implore forgiveness  
 'when it concerns facts of the past,  
 'and with regard to the respected  
 Bhaṭṭāri,  
 'your son will not dare [to disobey],  
 'but will demonstrate the yea and the nay  
 'if free from stain, perfectly pure.  
 'And if it is not so,  
 'assuredly, I will be in great danger.'
- Then the Bhaṭṭāri spoke:  
 'Come now, Gaṇapati!  
 'Concerning the good behaviour of  
 your mother;  
 'for certain you will find [her] pure,  
 'for [she] did not fail to defend her  
 honour.  
 'My mind is the abode of honesty,  
 'in which there is no room for stain.  
 'And now, therefore, Gaṇapati,  
 'spread out the TENUÑ  
 'and read aloud the [Book of] Know-  
 ledge.'
- He read, then put the writing  
 on top of a round tray with a foot,  
 and read the book aloud:  
 'The truth about the purchase  
 'was only buying by union;  
 'with the vulva incorrectly placed;  
 'in the direction of the feet (?).  
 'She had union with the cowherd.  
 'That is how it was done.'  
 At once the Bhaṭṭāri turned into a  
*bhairava*,
- took another form, that of Durgā;  
 fire blazed from Her limbs,

19 b *sadéra*; could *sodāra* ← *saidāra* have been meant?

20) Umā's transfiguration into Durgā is just as in the KORAVAŚRAMA, p. 108.

- c) asir̄ha-nādānumandañ,  
d) mariñ ghoṣana añj̄erit,  
e) syuñ akilat alaris,  
f) nótra, abunt̄er av̄élu,  
g) péndah Ivir Kālántaka;  
h) gumiñgañ ikañ kēsiti;  
i) ikañ TĒNUÑ,  
j) sampun satēñah kap'vakan.
- 22) Tan varṇa[n] sirañ (a)mbhairava;  
b) tucapa (sirañ) [Hyañ] Gaṇapati,  
c) 'mas-tapa amupu rontal,  
d) TĒNUÑ kañ vahu bhinasmī,  
e) pinahayu pinituñgil,  
f) puput umarianañ TĒNUÑ,  
g) vus rinékha kayēñ m̄la.  
h) Tan dva Hyañ Kumāra prāpti,  
i) sirāñapuh,  
j) ikañ TĒNUÑ asamburat.
- 23) Yāndé tan kayēñ kuna.  
b) 'T'kēnké TĒNUÑ kirañ luvih.'  
c) 'Ntiyan krodha Sañ Hyañ Gaṇa,  
d) mariñ antēñ sirañ cili.  
e) Sira (Hyañ) Kumāra inuñsi,  
f) katavurag ya kinēpuñ,  
g) 'paran aṅgon ya inuñsi,  
h) yan in̄ sēp 'navi pinati,  
i) patiluplup,  
j) tan dva prāpti sirañ yayah.
- 24) In'tut buri de Hyañ Gaṇa,  
b) sumēmbah i jēñ bapāji:  
c) 'Pun Gaṇāminta jivanya,  
d) ' 'tiyanta alpaniyēki,  
e) 'kañ sinapuh bhraṣṭi,  
f) 'adān vakak'na pukulun.'  
g) Hyañ Guru sr̄edāsabda:  
h) 'Duh anaku Gaṇapati  
i) 'rapuh uyuñ,  
j) 'rēñōñ iki pav'kasañkva.
- 25) 'Duruñ vēñañ pinatiyan,  
b) 'apan ya kari [muñ] bayi,  
c) 'dlāha yan sampun av̄ṛddha,  
d) 'arēp kita amatēni,  
e) 'bapa tan añvalañ pati,  
f) 'apan ya siñsal satuhu,  
g) 'aja salah patiyana,  
h) ' 'ñka pav'kas bapanta kaki.'
- she roared and thundered, like a lion,  
screamed violently and harshly.  
Her fangs were seen to glitter,  
Her eyes were round, protruding,  
just like the God of Death.  
The earth trembled;  
the Book TĒNUÑ  
was half consumed by Her fire.
- We will not tell more about her  
appearance,  
but tell about Gaṇapati.  
He was dejected when saving  
the writing TĒNUÑ, just burned,  
he rearranged the leaves,  
so that they looked like one  
and when he had repaired TĒNUÑ  
it was restored into its previous state.  
Immediately Hyañ Kumāra appeared.  
He swept it [TĒNUÑ] aside,  
so that [the leaves] scattered in all  
directions.
- That made that it is not as in the past,  
'up till the present day, the TĒNUÑ is  
insufficient.'  
Sañ Hyañ Gaṇa was extremely angry  
with his younger brother, still a fledgling.  
He started to chase Kumāra.  
Kumāra was afraid he would be caught;  
where he went, there he was chased.  
If he delayed, he might be killed;  
he went everywhere,  
soon he found his father.
- Gaṇa, chasing Kumāra,  
made obeisance at his father's feet,  
saying: 'I, Gaṇa, ask for him,  
'he is still very young and small,  
'and might be swept away and crushed;  
'you could give him to me.'  
Hyañ Guru deigned to speak:  
'Come, my son Gaṇapati,  
'command yourself (?)  
'listen to my dispensation:
- 'It is not yet time to kill him,  
'for he is still a baby,  
'later on, when he grows up,  
'if you still wish to kill the boy,  
'I will not hesitate to permit his death,  
'for, though he takes a wrong path,  
'he should not suffer a 'wrong death'.  
'That is your father's decision.'

- i) Vus inuhut, After he had stroked  
[his father's ankles],
- j) Hyañ Gaṇa sira pamvita. Gaṇa asked permission to depart.
- 26) Irika Sañ Hyañ Jagat-nātha, Thereupon Sañ Hyañ Jagat-nātha,  
b) cetvāśabdāsāpathani: at once he spoke the following vow:  
c) 'Ih ko kamuñ Hyañ Kumāra, 'Come, Hyañ Kumāra,  
d) 'jah tasmāt kita [ir]iki, 'in future, and to the end of time,  
e) 'tan kēna tva t'kēn viñkiñ, 'you will never grow up,  
f) 'dak ta kita raré satuhu, 'you will remain a child.  
g) 'ndan kitānugrahañkva, 'And we bestow this favour on you;  
h) 'maka-panuñgon in bayi; 'you will be the protector of babies.  
i) 'yan tan aku, 'Had I not been here,  
j) 'mēh pinējah de Hyañ Gaṇa.' 'you would have been killed by Gaṇa.'
- 27) Mañka śabda Hyañ Bhaṭṭāra, Thus were the words of Hyañ Bhaṭṭāra,  
b) śumapē rānak irēki: He spoke a vow over his son;  
c) 'Ya ta dumēh(é) Hyañ Kumāra, this made that Sañ Hyañ Kumāra,  
d) 'ndatan (a)tuva kat'kēn lagi, from then on would not grow,  
e) 'muñguh in sañgar niñ bayi, and would reside in the Sanctuary  
of the Babies;  
f) 'inaturan canañ arum, fragrant offerings would be given to him,  
g) 'mvañ tīrtha kañ pavitra, and Holy Water for purification.  
h) 'inarcana sāri-sāri, He would be worshipped day after day  
i) 'dé pun babu, by the mothers,  
j) 'ikañ raré tan kam'ranan.' to guard babies from everything baneful.
- 28) Tan varnañ (Hyañ) Kumāra Gaṇa, We will not speak about Gaṇa and  
Kumāra,  
b) carita[n] sirañ Bhaṭṭāri, but will tell about the Bhaṭṭāri.  
c) sampun amētēñ vus vayah, Her pregnancy came to an end,  
d) mēhmēh pam'tva ikañ raré, she was about to give birth,  
e) raju sira pinisalin, and then she was delivered.  
f) tan dva Antiga umētu, Immediately, an Egg came forth,  
g) rūpa lvir ka-bhinna-bhinna, of a shape unusual,

27 f *canañ arun/ c. sari* consists of flowers, betelnut, *pinan*-nut and petals of flowers of various colours, held together by plaited strips of young palm leaves.

28) The text does not deal at length with the when, where and how of Umā/Durgā's conceiving, nor with how She gives birth to the Egg. But the TANTU PAŅGELARAN tells (p. 78): *Bēlah ni mpu-mpu niñ suku Bhaṭṭāri mēsi ta kāma katitisan de Bhaṭṭāra; yata matañnyan abēh pupu niñ suku Bhaṭṭāri... Mabēh mpu-mpu niñ sukunira kiva; marēpota sira, pinijētira, mētu rahnya, mētu pila-pilanya, mētu kavah<sup>2</sup>-nya; pinijētira muwah, mētu tan raré, tigan siki kvēhnya.* 'The split in the Bhaṭṭāri's big toe was filled with the semen emitted by the Bhaṭṭāra, so that the big toe swelled. That perturbed Her. She rubbed it, blood appeared, then the fluid, then the *kavah<sup>2</sup>*. Once more She rubbed it, and three boys were born'. In our texts, the products of the miraculous birth are different. Apparently Umā permits her lover to take a standing position for his love play, so that his semen, from her point of view, cunningly emitted between the thighs, drips down into the split in Her big toe, thus causing Her pregnancy, and all the misfortunes that subsequently befall mankind.

- h) *lvir kadi kumbha vēsi,* like an iron cooking pot.  
 i) *maka-hétu,* As a consequence  
 j) *pahēm vatēk in dēvatā.* all the gods assembled.
- 29) *Makādi Hyañ Nava-saṅa,* The Gods of the Eight directions and the Centre, first,  
 b) *kunañ vatēk Pañca-Rēsi,* and the Five Anchorites together,  
 c) *muvañ Catur-Lokapāla,* and the Four Guardians of the World  
 d) *sama rarēm aṅlocitani,* They cast down their eyes on seeing  
 e) *rēh ira sirañ Bhaṭṭāri,* the way in which the Bhaṭṭāri  
 f) *umētvak'na tikañ Ant'lu.* had given birth to an Egg.  
 g) *Hyañ Paramēṣṭi (sira) aṅucap:* Hyañ Paramēṣṭi spoke out:  
 h) *'Ndah ta kamuñ (para) sānak mami,* 'Come, you my brethren, companions,  
 i) *'paran dé mu,* 'what is to be the method  
 j) *'umulahak'nañ Antiga?'* 'of dealing with [yonder] Egg?'
- 30) *Para dēvatā rēp diyam,* The gods kept silent,  
 b) *tan anāśabda sasiki;* there was not one who spoke.  
 c) *Bhagavān Vrē(ha)spati juga* Bhagavān Vrēhaspati then  
 d) *sirāsahur ujar aris:* gave an answer, speaking softly:  
 e) *'Siñgih (déva) Hyañ Paramēṣṭi,* 'At your command, Paramēṣṭi,  
 f) *'tan lain phala niñ dañu,* 'The fruit of a deed in the past  
 g) *'rapvan ana kañ gañjaran,* 'is that there will be the reward;  
 h) *'ngavé alāmañgih viṣṭi;* 'who acts in a wrong way will be punished,  
 i) *'ngavé ayu,* 'who acts in a right way,  
 j) *'tan vun mañgih labdha-jīva.* 'forsooth, will save his life.'
- 31) *'Enak buvañēn Antiga,* 'We must do away with the Egg,  
 b) *'[a]ñdé tan amañguh rusit,* 'just to forestall misfortune.  
 c) *'vavanān mariñ ērna,* 'Therefore, take it to the sea,  
 d) *'jinatoran tīrtha ah'niñ,* 'sprinkle it with Holy Water,  
 e) *'sin(i)yoki sarva vañi,* 'cover it with all the unguents,  
 f) *'ndak amanēmuvañ ayu,* 'so that all may go well,  
 g) *'pan tan k'nēñ linocita,* 'for nothing can be foreseen  
 h) *'yan apa témahanyēki,* 'of what will happen  
 i) *'kañ Antēlu,* 'to that Egg.  
 j) *'ginava marēñ samudra.'* 'when it is thrown into the sea.'
- 32) *Vus pupul kan g[in]ocara,* When the talking had come to an end,  
 b) *Antiga binavēñ pasir,* the Egg was taken to the sea  
 c) *dēniñ vatēk in dēvatā,* by a multitude of gods.  
 d) *sahādulur vañi-vañi,* It was provided with unguents,  
 e) *siniram in vé mah'niñ,* and sprinkled with Holy Water.  
 f) *maka-pasucyan Antēlu,* As purification for the Egg,  
 g) *inuñcaran véda mantra,* litanies and formulas were spoken  
 h) *dé sañ vatēk para rēsi,* by the assembly of anchorites,  
 i) *don umuñguh,* that it might stay  
 j) *riñ sthāna kañ rahasiya.* in its secret abode.
- 33) *Vus tiba ñ Antiga ika,* When the Egg had sunk down,  
 b) *para dēvatā sama mulih,* all of the gods returned  
 c) *umuñsi [ē]ñgoniñ umom.* to their hall of assembly.

- d) Tan dva Antiga pinaŋgih,  
 e) ana riñ goniyeñ uni.  
 f) Para dévatāñliñ as'ru:  
 g) 'Paran déniñ ada dāya?  
 h) 'Antiga malih anēriki!  
 i) Sirāsahur,  
 j) Śrī Bhagavān Hyañ Nārada:
- Lo, they found the Egg  
 at the place where it has been before!  
 With loud voices the gods then said:  
 'What has happened? By what ruse  
 'is that Egg here again?  
 The answer gave  
 Śrī Bhagavān Hyañ Nārada:
- 34) 'Ndah ta kita kamuñ p(a)ra Hyañ,  
 b) 'mvañ sira (Sa)ñ Paramarṣi,  
 c) 'adān vavēñ śmasāna,  
 d) 'gavēñēn lvañ (a)dalēm sēmpit  
 e) 'pēndēmēn Antigēki,  
 f) 'tinērap iñ vatu aguñ,  
 g) 'ndak tan kavaśa m'tuha;  
 h) 'kunañ sinisip iñ pasir,  
 i) 'pinatuhu,  
 j) 'dēniñ Hyañ para dévatā.'
- 'All of you, gods, altogether,  
 'and also [the Five] Anchorites,  
 'it would be better to take It to the  
 graveyard,  
 'to make a hole, deep and narrow,  
 'and therein to bury this Egg.  
 'Put heavy stones upon It,  
 'to prevent It's coming forth.  
 'Overlook the mishap in the sea;  
 'all of the gods  
 'acknowledge that they were wrong.'
- 35) Sakṣana vinavēñ sēma,  
 b) ŋgavé luvañ dalēm yukti,  
 c) ŋkana Antiga pinil'pas,  
 d) sinusun vatv aguñ alit,  
 e) rinoñan déniñ pasir,  
 f) rinēbukan déniñ lēbu.  
 g) Vus puput rinurugan,  
 h) dévatā mantuk valuvi,  
 i) mariñ dañu,  
 j) sira sama umuñsi ya.
- Forthwith It was taken thither.  
 A hole was made of a proper depth,  
 the Egg was put to rest in it,  
 with stones big and small in layers on  
 top,  
 and then the gaps were filled with sand,  
 and dust was powdered over It.  
 Once the task had been completed,  
 the gods went on their homeward way;  
 just as before,  
 all of them found a refuge there.
- 36) Antiga ana [ri]ŋkana,  
 b) ri uñgvanyēñ ñuni-ñuni,  
 c) Kagyat vatēk iñ dévatā,  
 d) ndatan ana ñ dāya malih.  
 e) Krodha Hyañ Paramēṣṭi:  
 f) 'Adān bhasman(ēn) Antigēku,  
 g) 'muvah vavēñ śmasāna,  
 h) 'dinuluran samidhākiñ,  
 i) 'dévandarū,  
 j) 'dēn ēnak pañgēsēna[na].'
- Again the Egg was present there,  
 at the same place, just as before.  
 The gods, all of them, were amazed,  
 They were at their wits end.  
 Hyañ Paramēṣṭi was angry:  
 'It is better for us to burn this Egg.  
 'Take It again to the graveyard,  
 'provide It with well-dried firewood,  
 'sandalwood,  
 'then let us enjoy burning It.'
- 37) Ņka rakva vinavēñ sēma,  
 b) tan osēn tikañ kayv akiñ,  
 c) ginavé ambhasmiyana,  
 d) sampun añarab Hyañ Agni,  
 e) kañ Antiga binuñcali,  
 f) liniñsēm iñ p'vaka aguñ.  
 g) Tan dva vētu andēhēman,  
 h) añusap ulu atañhi,  
 i) tanpa rambut,  
 j) vadana lvir i danuja,
- Then It was taken to the graveyard,  
 it took no time to collect the firewood  
 that would be used to burn It.  
 The God of Fire flamed up;  
 the Egg was thrown into the fire,  
 but the great flames did not harm It.  
 At once he appeared, asking attention,  
 awake, stroking the head;  
 it had no hair,  
 a face like that of Asuras.

- 38) Sambyāsambat-sambat bapa:
- b) 'Bapa [i]ñoñ ñidih nasi!  
 c) Para déva asamburat,  
 d) tan anañ kari satuñgil,  
 e) sama amrih-mrih ñili.  
 f) Tan dva Hyañ Guru pinēluk,  
 g) dénira Sañ Hyañ Kāla,  
 h) kēdō sirāminta nasi.  
 i) 'Bapa aguñ,  
 j) 'sēduk [i]ñoñ kalivatan.
- 39) 'Sakin tuni (ñoñ) tan amañan,  
 b) 'éngal-éngal bapa vēhi,  
 c) '[i]ñoñ lapa tan sapira.'  
 d) Tan dva sañu vus pārāpti,  
 e) Saśabda Hyañ Paramēṣṭi:  
 f) 'Lah pañana kitānaku,  
 g) 'ikañ 'hāra vus cumadañ,  
 h) 'pahénañ dénta amukti.'  
 i) 'Bapa aguñ,  
 j) 'nora bisa naḍah ika.
- 40) 'Sañu [a]paran mañkana?  
 b) 'Bapa aguñ bas bābéki,  
 c) 'taḍahan ñoñ sarvāmbēkan,  
 d) 'déva mānuṣa vahu b'cik  
 e) 'vēhi ñoñ dēn agēlis,  
 f) 'ñēn bapa kañ inunuh.'  
 g) Tan dva sum'lap si gandharva,  
 h) ya ta kin'puñ inuñsi,  
 i) patiluplup,  
 j) tambis-tambis k'na bhinakṣa.
- 41) Rēp sirēp mariñ suvarga,  
 b) satuñgal ndatan ana vijil.  
 c) Sañ Hyañ Kāla alivēran,  
 d) umara-marah vibhukti,  
 e) 'siñ (u)malivat tinitih,  
 f) katēkēñ vatēk in paśu,  
 g) sama v'nañ ya tinaḍah,  
 h) Dévatā tan anēñ svargi,  
 i) tlah kinēpuñ,  
 j) p[a]ra sama asamburat.
- 42) Pirañ dina lavas ira,  
 b) Sañ Hyañ Kāla tan ambhukti,  
 c) Sañ Hyañ Guru srédāsabda:  
 d) 'Uduh kita anak mami,  
 e) ' 'paran mara avibhukti,  
 f) 'anēñ svarga vus asamun,  
 g) 'paśu patik vēnañ-vēnañ,
- Meanwhile, he was shouting to his father:  
 'Father, I want to eat!  
 The gods fled in all directions,  
 there was not one who stayed;  
 their only thought was to flee.  
 Forthwith Sañ Hyañ Kāla  
 clasped the feet of Sañ Hyañ Guru,  
 and insisted that he be given food.  
 'Mighty Father,  
 'my hunger is a torment.
- 'For some time there has been no food.  
 'Father, give it to me, quickly;  
 'I am famished, not just hungry.'  
 Immediately food appeared,  
 and Sañ Hyañ Paramēṣṭi spoke:  
 'Now there is food to eat, my son,  
 'food has been set before you;  
 'I hope you will enjoy your meal.'  
 'Mighty Father,  
 'that, I am not able to eat!'
- 'What kind of food is that?  
 'Mighty Father makes a fool of me.  
 'My food consists of living beings,  
 'gods and mankind; then it is good.  
 'Give them to me, without delay,  
 'otherwise I will kill you.'  
 Immediately the Gandharva crept away,  
 they sought refuge; they were pursued.  
 They wandered about,  
 they barely escaped being devoured.
- Then heaven was deserted,  
 no one dared to show himself.  
 Sañ Hyañ Kāla wandered about,  
 crying that he was starving to death.  
 He pounced upon any passer-by,  
 even on the cattle;  
 all of them fit to be eaten.  
 All the gods had fled the heavenly abode,  
 they had been pursued,  
 they had scattered in all directions.
- When things had been like this for some days,  
 Sañ Hyañ Kāla had nothing more to eat.  
 Sañ Hyañ Guru spoke in a kindly way:  
 'Come, my son Kāla,  
 'Where do you go to look for prey?  
 'Heaven is now deserted,  
 'you have been allowed the cattle,

- h) 'tan ana kari saviji, 'now there is none left to be seen.  
 i) 'kitānaku, 'Therefore, my son,  
 j) 'ènak mariñ martya-loka. 'you must go to the world of men.
- 43) 'Vatèk iñ kēnas makaṭah, 'All kinds of deer, in quantities,  
 b) 'ana riñ vana giri, 'are to be found in mountain forests.  
 c) 'pahénak lumarisa.' 'Enjoy yourself by going there.'  
 d) Hyañ Kāla sumēmbah amvit, Sañ Hyañ Kāla asked leave to depart  
 e) Madhya-pāda inuñsi, and went to the world of mortals.  
 f) Sakṣaṇa (vus) [sampun] umañguh, Without delay he arrived there,  
 g) vañ akaṭah mariñ avan, many were the people on the roads.  
 h) irika sira [a]mbhukti, He began to devour them;  
 i) mērih sañu, in his search for food  
 j) 'siñ anēñ avan bhinaksa. he ate all who were on the road.
- 44) Aro-ara anēñ jagat, There was terror in the world,  
 b) rēp sirēp sērbī sāri, desolation; no safety day by day,  
 c) Hyañ Kālāmañan mānuṣa, mankind was being devoured by Hyañ  
 Kāla.  
 d) roñ puluh bhinakṣa sav'ñi, In the course of a night he ate twenty,  
 e) t'luñ puluh norāñl'vihi, or thirty, even more,  
 f) nēmañ puluh sovañ dalu, even sixty, night after night;  
 g) sadina-dina mañkana, during the day it was the same;  
 h) mēh-mēh bhraṣṭa voñ iñ bhūmi. mankind had almost ceased to exist on  
 earth.  
 i) Tandvānurun, Jagat-nātha  
 j) sira Sañ Hyañ Jagat-nātha. forthwith went down to earth,
- 45) Avarah iñ anak ira: and said to his son Hyañ Kāla:  
 b) 'Rēñon pav'kas bapa(ñki) iki: 'Pay heed to your father's command,  
 c) 'mēh tēlas sahisi niñ rāt, 'On earth men have almost died out,  
 d) 'm'né uvus ta kita laki, 'in future you should not eat  
 e) 'umañan mānuṣasiñ(-asiñ), mankind at random;  
 f) 'yan (ana) vañ sandhya-kāla vētu, 'people leaving house at *sandhya-kāla*,  
 g) 'aturv iñ sandhya-kāla (kunañ), 'or sleeping at that time,  
 h) 'ya tika sēdēñ bhinukti, 'those are fit to be devoured;  
 i) 'muvañ iku, 'in addition,  
 j) 'vañ vētu riñ t'ñah rahina. 'people departing just at noon.'
- 46) 'Aturu tēñah ñ vé kunañ 'Those sleeping in the middle of the day;  
 b) 'Ya tika vēnañ bhinukti.' 'those are the people you may devour.'  
 c) Sañ liniñan anēmbah: Kāla politely answered:  
 d) 'Uḍuh ñarērēd sāri-sāri.' 'Alas, day after day there are fewer.'  
 e) Sañ Hyañ Guru (sira) valuvi, Sañ Hyañ Guru then returned  
 f) mariñ svarga lumuñguh. to Heaven, where he resided.  
 g) Sañ Hyañ Kāla mvah vinarṇa, We will speak again about Kāla,  
 h) umarah-marrah vibhukti, looking for food, everywhere,  
 i) siyañ dalu, by day, by night;  
 j) arañ-arañ maoliha. seldom that he found something.
- 47) Anādañ-adañ (riñ) lavañan, He kept watch at open doors,  
 b) mañañ tutuk alva yukti, his wide mouth open, as was right,  
 c) asiñ anēmpuh dinēla, attacking any one he saw,  
 d) vastu nora añvadihi; there was none he despised;

- e) midēr nusup daśa-diśi,  
 f) mariñ alas mvañ riñ gunuñ,  
 g) mariñ luvah jurañ kunañ,  
 h) muvañ mariñ tēpi siriñ,  
 i) mvañ iñ batu,  
 j) mariñ pamañgahan kunañ.
- 48) Anēñ vēñiñ catus-patha  
 b) mañumandañ añjērit.  
 c) Sēpi sērbi punañ jagat,  
 d) sovañ lavañ tinitihi,  
 e) ñgavé ajrih vañ iñ puri,  
 f) tan ana vani avuñu  
 g) rasa datañ mañadatan,  
 h) gum'tēr vañ sama gumigih,  
 i) sama gudug,  
 j) prasama anahāñ bhaya.
- 49) Osēk hyun [Sañ] Hyañ iñ svarga,  
 b) rumasēñ vañ [an]jēñ bhūmi,  
 c) tambis bhraṣṭa makabēhan,  
 d) Hyañ Kāla tan mary ambhukti.  
 e) Hyañ Sūrya sirānuronī,  
 f) ñabhūmi yānañdañ ulañun,  
 g) sama lan Patnī nira,  
 h) atapakan lēmbu putih,  
 i) āptyātēmu  
 j) mariñ sira Sañ Hyañ Kāla.
- 50) Tan uncapēñ mariñ avan,  
 b) vus cumadak sañ kināpti,  
 c) añañ-adañ riñ avan,  
 d) amamērih punañ bhogi,  
 e) duruñ olih sakiñ ēñjiñ,  
 f) kacunduk sirañ Hyañ Bhānu,  
 g) tēnah ñvé ikañ kāla.  
 h) Hyañ Kāla srēñēñ muriñis:  
 i) 'Bhāgya aku,  
 j) 'oliñ iñoñ tatañahan.'
- 51) Sērēda sira Hyañ Sūrya,  
 b) aśabda arum amanis:  
 c) 'Duh anaku kamuñ Kāla,  
 d) 'duruñ vēnañ bhakṣaṅkv iki,  
 e) 'arēpta (kita) ambhakṣaṅkvi,  
 f) 'acēta-cētan rumuhun.  
 g) 'Yan alah pva bapanta,  
 h) 'dēñ ēnakta kitāmbhukti,  
 i) 'iki ruñu,  
 j) 'byaktakēnañ pañrēñvana.
- he went around in all directions,  
 to woods and to mountains,  
 to ravines and to deep slopes,  
 to frontiers and to borders,  
 to stones,  
 and even to cremation places,
- and during the nights, at the cross-roads;  
 roaring and screaming.  
 The world was becoming deserted;  
 he had sat at every gate,  
 inspiring terror in dwellers,  
 so that none of them dared to move,  
 for fear that Kāla might enter.  
 All men were trembling with fear,  
 all were nervous,  
 fearful, confronted with death.
- The gods in Heaven had compassion on the people down on earth;  
 nearly all blotted out of existence.  
 Kāla did not cease devouring them.  
 The Sun God went down to them,  
 to earth, to have a look  
 together with His Divine Spouse;  
 they were seated on the White Bull,  
 wishing to meet  
 Sañ Hyañ Kāla.
- We will not tell about Their journey.  
 They found the Kāla they had sought,  
 who was keeping an eye on all the roads,  
 looking for the food he needed;  
 all the morning he had gone hungry,  
 and then he met the Sun God,  
 just at the time of noon.  
 Sañ Hyañ Kāla snarled with anger:  
 'I am fortunate,  
 'that I have got something to devour.'
- The Sun God deigned to answer  
 with a sweet and honeyed voice:  
 'Come, my son Hyañ Kāla,  
 'you cannot devour me.  
 'If you want to eat me,  
 'you must first solve my riddle;  
 'if I, your Father, am defeated,  
 'you can have your joy in devouring me.  
 'Now listen well,  
 'and make sure that your hearing is good.'

- 52) 'Aṣṭa-pāda catur-bhuja,  
 b) 'tri-nayana dvi-sērēngi,  
 c) 'ēka-bhaga dvi-puruś-ca,  
 d) 'ēka-ugat apa iki?  
 e) 'iku cinētēn rihin;  
 f) 'yan kinaṣan pvēka dé mu,  
 g) 'lah bhakṣan pva bapanta,  
 h) 'pan alah tan vēdīn pati,  
 i) 'apa iku?'  
 j) Dadi mēnēn nanak Kāla.
- 53) Tan rinasa dé Hyañ Kāla,  
 b) apan tan céstakārēn nayi,  
 c) sirōm'nēn kapi-tēngēnan,  
 d) atambēh hyun ira brañti,  
 e) numandañ sira añjērit;  
 f) 'Añapa akvēh rinuñu?  
 g) 'vētēñku lapa tan 'pira,  
 h) 'dak pañanku sira mañkin!  
 i) Gēlur-gēlur,  
 j) mēh dinēmak Sañ Hyañ Sūrya
- 54) Kāla Hyañ Kāla samañka,  
 b) impēr g'lap anambar mañik,  
 c) cēbēr-cēbēr śabda ghora,  
 d) lvir gumiñgañ [Sañ] Hyañ Kṣiti,  
 e) tutuk alva syuñ alaris,  
 f) nétra buntēr avēlu,  
 g) tan uvuna muburañ rāt  
 h) suvé sira tan ambhukti;  
 i) ya umēñduh,  
 j) tañan umamēt Hyañ Sūrya.
- 55) Sañ Hyañ Sūrya sirāsabda:  
 b) 'Liyat iki Sañ Hyañ Ravi,  
 c) 'sampun sira gumīñsira,  
 d) 'nora tajēg kadiñ uni,  
 e) 'tan v'nañ kita ambhukti,  
 f) 'sampun tēduh Sañ Hyañ Bhānu,  
 g) 'mañké sira ña-Paścima.'  
 h) Hyañ Kāla tan tulus mbhukti,  
 i) biñah-biñuh,  
 j) vētēñ lapa tanpa pira.
- 56) Matur [nēmbah] Sañ Hyañ Kāla:  
 b) 'Apa kañ cinimpēd uni,  
 c) 'ndatan rinasa pva dé ñoñ.'  
 d) Sañ Hyañ Sūryāsabda aris:  
 e) 'Tvi bapanta ika yukti,
- 'There are eight feet, there are four arms,  
 'there are three eyes, there are two  
 horns,  
 'one female sex organ, two male,  
 'one tail – what is this?  
 'Now, first, you must solve the riddle.  
 'When you have succeeded in doing that,  
 'then you can proceed to devour your  
 Father.  
 'If he loses, he will not be afraid of death.  
 'What does it mean?'  
 His son, Sañ Hyañ Kāla, remained silent.
- Hyañ Kāla did not understand,  
 because of his lack of experience;  
 he was utterly confused,  
 but that added to his anger;  
 he started roaring and screaming:  
 'Why should I listen to all this?'  
 'My stomach hungers frightfully  
 'I will devour you, here and now.'  
 That was what he screamed out.  
 He nearly caught Sañ Hyañ Sūrya.
- When Sañ Hyañ Kāla was in that state,  
 he was like lightning falling upon a jewel,  
 and shouted with a stentorian voice;  
 the Earth was near to trembling,  
 he opened his mouth, fangs glittering,  
 his eyes were round, bulging,  
 He was about to smash the world to pulp  
 because he had not eaten for so long.  
 He bent forward  
 and grabbed Hyañ Sūrya with his hands.
- Sañ Hyañ Sūrya spoke to Kāla  
 'Cast a look upon the Sun,  
 'Sañ Hyañ Sūrya is setting,  
 'He is no longer at the zenith.  
 'You are not allowed to devour me,  
 'for Sañ Hyañ Bhānu is setting;  
 'now he is moving to the West.'  
 Kāla's devouring was thwarted;  
 he was confused,  
 his stomach hungered frightfully.
- Sañ Hyañ Kāla spoke politely:  
 'The riddle you gave me to solve –  
 'I have not found the solution.'  
 The Sun God said with a spoke voice:  
 'Know that it was your own Father,

- f) 'kalavan sirêbuntêku,  
g) 'atapakan lêmbo pêtak,  
n) 'âlavadi kita marêki,  
i) 'don umuhut,  
j) 'vus ambhakša vañ tan doša.
- 57) 'Mañkêki panugrahañkvi kita:  
b) 'Yan vañ av'ton vara riñgit,  
c) 'ya tika v'nañ kitâmbhakša,  
d) 'apa[n] sirâmađa-mađani,  
e) 'an bapantândrêvên,  
f) 'ikañ vavaran iku,  
g) 'soma klivon vara vayañ,  
h) 'pašucyan in bapanta yukti,  
i) 'ëndah yêku,  
j) 'pitutên varah bapanta.'
- 58) Sañ Hyañ Sûrya añumbara.  
b) Sañ Hyañ Kâla añumikmik,  
c) paliñ tuñgil añvavarah:  
d) 'Mañké ndi amêrih bhukti?  
e) 'Ndi vañ av'ton vara riñgit?  
f) 'Ya ta vënañ bhinuktiñku.'  
g) 'Nusup sirômara dësa,  
h) tan anâmañgih saviji,  
i) ñamu-amu,  
j) Sañ Hyañ Kâla kânan lapa.
- 59) Aliv'ran sirômara dësa,  
b) (u)mara-marah punañ bhukti,  
c) pira akvêh vañ bhinakša,  
d) 'siñ avêton uku n riñgit,  
e) ana bhinakšên bëji,  
f) ana pinañan in ênu,  
g) ana bhinakšên paturvan,  
h) pirañ-pirañ sirâmbhukti,  
i) nêhër duruñ,  
j) Sañ Hyañ Kâla mavanêha.
- 60) Tan vivarñan Sañ Hyañ Kâla,  
b) Bhagavân Tṛṇa-vindu vinuni,  
c) sira aputra [ma]roro,  
d) Raré Brata, Raré Brati;  
e) Raré Bratâtuha laki,  
f) Raré Brati stri [vu]ruju.  
g) Sira sañ Raré Brata,  
h) vëton riñ uku n riñgit,  
i) vus añruñu,  
j) Sañ Hyañ Kalon drëvyañ tađah.
- 61) Kav'di-vëdi Raré Brata,  
b) añrêñö vërta sujâti,  
c) Sañ Hyañ Kâla sêdên mañap,
- 'together with your own Mother,  
'seated on the White Bull,  
'who came here to visit you,  
'to prevent  
'you from devouring guiltless men.
- 'Now I shall bestow this boon on you:  
'People born in *vuku riñgit/vayañ*,  
'them you are allowed to devour,  
'for they are guilty of arrogance  
'in the matter of being their father's  
progeny.  
'And now to that special week;  
'monday klivon vara vayañ.  
'I permit a lustration.  
'That is all.  
'Pay deed to your father's words.'
- Then Sañ Hyañ Sûrya went upwards.  
Sañ Hyañ Kâla grumbled  
and said to himself:  
'Where shall I get my food?  
'People born in *vara riñgit/vayañ*,  
'they are the ones whom I am free to eat.'  
Then he went into the countryside,  
but did not find a single soul,  
he was not fussy,  
Sañ Hyañ Kâla, when struck by hunger.
- He went everywhere in the country,  
crying for his daily food;  
he devoured a certain number  
of those born in *uku n riñgit*;  
he devoured them at the fountain,  
he devoured them on the roadside,  
he devoured them on their couches.  
He devoured quite a number,  
but not enough by far  
for Kâla to be satiated.
- We will not speak about Kâla  
but about Bhagavân Tṛṇa-vindu,  
the father of two children,  
Raré Brata and Raré Brati;  
the elder, Raré, Brata, male,  
the younger, Raré Brati, female.  
Now Raré Brata  
was born in *uku n riñgit/vayañ*,  
and he had heard  
that Sañ Hyañ Kâla could devour him.
- Raré Brata was mortally afraid  
when he heard that it was true  
that Kâla kept his mouth open

- d) m'rih vañ vētu uku riṅgit,  
 e) (irika) sirōmatur añjali,  
 f) ri sirañ mahā-viku:  
 g) 'Nuhun ligrā punañ anak,  
 h) 'apti ya añ'doh añili,  
 i) 'apa[n] tuhu  
 j) 'Sañ Hyañ Kāla am'rih pañan.'
- 62) Sirañ bapa srēdāsabda:  
 b) 'Ḍuh ta kitānaku laki,  
 c) 'adān śīghra lumarisa,  
 d) 'tan kēna inētut buri,  
 e) 'pahal'ba bapantēki,  
 f) 'tan sidumēgi sirēku.'  
 g) Raré Brata atur sēmbah:  
 h) 'Siṅgih pukulun bapāji,  
 i) 'sun amuhun,  
 j) 'ri lēbu sañ yati-vara.'
- 63) A-muran lampah Ki Brata,  
 b) Sañ Hyañ Kāla sira paṅgih.  
 c) gēlis Ki Brata sindutan,  
 d) ri v'diñ in klapa añili,  
 e) rinarah nora paṅgih,  
 f) Raré Brata sirālayu,  
 g) Hyañ Kāla katuju lipya,  
 h) nora katon mariñ vēdiñ,  
 i) adoh sampun,  
 j) Raré Brata umiṅgata.
- 64) [Sañ] Hyañ Kāla sira kābañan,  
 b) klapa dinalih nantulin.  
 c) Vit klapa kēna linañjak,  
 d) vastu sundé sakahuvit,  
 e) raju sirānvastoni:  
 f) 'Ndak ya sundé tēkēñ puñkur.'  
 g) ya k'rana niñ vit in klapa,  
 h) sundé katēkēñ viñkiñ,  
 i) yaya tuhu,  
 j) tan ana lajēr sanuṅgal.
- 65) Raré Brata sirālayva,  
 b) ri pav'dēñan sirōmuñsi,  
 c) raju mañjin in lambiyan,  
 d) Sañ Hyañ Kāla añ'tut buri,  
 e) ri pav'dēñan sirōmañjiñ,  
 f) rika Raré Brata kapaṅguh,  
 g) alēklēkan riñ jalikan.  
 h) Sañ Hyañ Kāla sirāñintrip,
- for those born in *uku riṅgit/vayañ*.  
 He spoke to the Great Anchorite,  
 his hands clasped in an *añjali*:  
 'Your son asks for your permission.  
 'He wishes to flee far, downstream,  
 'for it is certain,  
 'Sañ Hyañ Kāla will devour him.'
- The father spoke in a kindly way:  
 'Alas, beloved child and son,  
 'You ought to go on your way with  
 speed,  
 'so that he cannot follow you.  
 'You should satisfy your father
- Raré Brata spoke politely:  
 'At your service, respected Father,  
 'best of brahman,  
 'I take my leave from the dust at your  
 feet.'
- When Raré Brata was wandering about  
 he met him, Sañ Hyañ Kāla.  
 Ki Brata tried to hide  
 among the coconut trees,  
 Kāla searched but did not find him.  
 Raré Brata fled again.  
 Sañ Hyañ Kāla lost sight of him  
 and did not find him in the coconuts.  
 Raré Brata  
 was far away; he had fled once more.
- Kāla reddened with anger  
 accusing the coconut palm of being in  
 the way.  
 He kicked the coconut palm,  
 so that it slanted from the bottom,  
 and then he swore the following oath:  
 'You will slant until the end of time.'  
 And so it is that the coconut palm  
 will slant until the end of time.  
 That is a reality;  
 there never is one growing upright.
- Raré Brata, in his flight,  
 sought refuge in a kitchen oven,  
 and there entered the opening for fuel.  
 Sañ Hyañ Kāla, giving chase,  
 also entered the kitchen oven,  
 where he found Raré Brata.  
 Wriggling himself into the brazier,  
 Sañ Hyañ Kāla peeped at him,

- i) jag tinutup;  
j) Raré Brata dalēm jalikan.
- 66) Savéga Hyañ Kālōmañāñ,  
b) tañan nukup kanan kèri,  
c) vètēñ sampun anulupa,  
d) lambyan in jalikan iki,  
e) rasa tan aññisali,  
f) dadya ana lvañ lèn iriku,  
g) avan Raré Bratōmiñgat.  
h) Gamagan sira Hyañ Kāla,  
i) sirōmastu,  
j) tiñkah in gavé pav'dēñan.
- 67) 'Eñjañ-ēñjiñ tan miñkēnya,  
b) 'akarya lvañ nikañ apvi,  
c) 'iki pañca luvañanya,  
d) 'catur juga yēkañ yukti,  
e) 'riñ arēp lvañ in apvi,  
f) '[i]kañ triñi mariñ tuñguh;  
g) 'yan tan manut kadi ika,  
h) '[i]ñoñ arēp añlarani,  
i) 'nadak lañu,  
j) 'lara v'tēñ tan tinahanan.'
- 68) Hēñēñ ikañ kathā sakarēñan  
b) Raré Bratādoh alari,  
c) pirañ désa kalintañan,  
d) rahina riñ pasar (u)mañjiñ,  
e) kāla dalu tan aharip,  
f) viyakti jagra satuñu,  
g) tatan kinahanan lapa,  
h) apan liniput in vēdi,  
i) siyañ dalu,  
j) nora nahēñ ya anidra.
- 69) Mariñ svarga varñan muvah,  
b) Sira Sañ Hyañ Paramēṣṭi,  
c) āpty anurun nabhūmi ya,  
d) Sañ Hyañ Kāla linavadi,  
e) pan sarva-bhakṣa kari,  
f) Tan dva agēlis tumurun,  
g) sampun anēñ madhya-pāda,  
h) irika Sira amuṣṭi,  
i) salin tanu,  
j) matēmahan 'Mañku Ḍalañ.
- 70) Muvah ñaji aṣṭa-giña,  
b) mañanakēñ sarva-saji,  
c) akvēh ikañ tatēbasan,  
d) pamayuh v'ton salah vadi,
- and covered it up at once:  
Raré Brata was in the brazier.
- At once Sañ Kāla opened his mouth.  
His hands covered the brazier right and left,  
he covered its belly,  
the opening of the brazier.  
He noticed nothing untoward,  
but there was still another opening,  
a way for Raré Brata to escape.  
Kāla groped in the dark.  
He swore an oath  
concerning the making of kitchen oven:
- 'In future, it will not be  
'that when holes are made for the fire  
'there are, as now, five of them.  
'Four is the right number,  
'in front, the opening for the fire,  
'the other three are for the base.  
'When people do not abide by this,  
'I will inflict a sickness upon them  
'At once they will suffer  
'unbearable pains in the bowels.'
- But now we will no longer tell  
about Raré Brata, who had fled afar.  
He passed several villages,  
he spent days at the market place.  
During the night he did not sleep,  
for he was wide awake.  
He was not tormented by hunger,  
for he was overwhelmed by his fear;  
by day, by night,  
never did he get a wink of sleep.
- We continue with the story in Heaven.  
Again, Sañ Hyañ Paramēṣṭi  
wished to descend to earth,  
there to visit Sañ Hyañ Kāla,  
for all his food remained untouched.  
Then He descended;  
He arrived in the world of men.  
There He clasped his hands together,  
took human shape  
and became a 'Mañku Ḍalañ.
- He conjured up the jewel Eight Virtue  
to bring the offerings into being;  
there were many 'expiations',  
to expiate birth called *salah vadi*,

70 *aṣṭa-giña*, 'eight-cornered', is the name of a box having supernatural power which enables its owner to fulfil any wish.

d Cf. beginning of DHARMA PAVAYAÑAN.

- e) m[u]vah riñ vara niñ (va) riñgit, and for the days of *vuku riñgit/vayañ*.  
 f) prasamêka binayuh, All, of them had been expiated  
 g) tan dva ana sañgar tavañ, Forthwith there was a *sañgar tavañ*,  
 h) (génép) sópacāra kadiñ uni, with all its offerings, as of old;  
 i) biyu laluñ, bananas still flowering,  
 j) muvañ suci saruntutan. a set of pure off'rings for the gods.
- 71) Ivak niya itik pêtak, Its meat was a white duck,  
 b) mvañ ajuman putih kuniñ, with steamed rice, white and yellow,  
 c) sayut pañambiyān lan dakṣiṇa, *sayut pañambiyān*, and the fee;  
 d) santun nēmpaté tan mari, there was no shortage of *catur* offerings,  
 e) masasiñēl mivah pipis, they were hung with copper coins,  
 f) satak sèkēt nora lañkuñ, two hundred and fifty, no more;  
 g) mañuñgahañ jinah krēpyan, offering copper coins '*krēpyan*',  
 h) ikañ pamopog viyukti, the tenfold *dakṣiṇa* offering,  
 i) ika puput, and that done,  
 j) tarpana riñ sañgar tavañ, there was the 'expiation' for *sañgar-tavañ*.
- 72) Tan d[u]va kélir pinasañ, And then the screen was stretched out.  
 b) ry arep iñ klir ana saji, an offering put in front of it;  
 c) nasi barak sampyan andoñ, red rice on a tray of *andoñ* wood,  
 d) mévak ayam viriñ s'tuñgil, a red young cock, by way of meat,  
 e) pinukañ-pukañ vinañun urip, prepared as a *bayañ*<sup>2</sup>;  
 f) malih ana ta sinañguh, and then, as was proper,  
 g) 'suñsañ sumbēl' aranyêka, what bears the name of *suñsañ sumbēl*,  
 h) tumpēñ aivak sata kalih, a cone of rice, two cocks with it,  
 i) gēnahnyêku, and there that cone  
 j) ñapit tumpēñ ikañ ivak. was placed between the pair of cocks
- 73) Ulu niñ ivak marēp i sor, Their heads had to be turned downwards,  
 b) tamas [ð]ñgon añvadahi, they had their place on a *tamas*,  
 c) sahadulur kacañ komak, accompanied with some *komak* beans  
 and some *kacañ* beans  
 d) rakanya sarvi<sup>2</sup>; and fruits and sweets, all for the gods.  
 e) iki tat'basan malih, And then another 'expiation'.  
 f) SAPUH LEGER aranipun, SAPUH LEGER it was called,  
 g) tumpēñ agun satuñgal, consisting of a large cone of rice,  
 h) tinañcēban carañ biñin, a branch of *varinñ* stuck through it;  
 i) ivaknyêku, the meat in it  
 j) ruveñ ayam linambarañ. roasted fowl, made into a *bayañ*<sup>2</sup>.
- 74) Rakanya jaja[n] tabagan, Together with *jajan tabagan*,  
 b) pisañ galahan nulurin, and bananas, still undeveloped,  
 c) ikañ ratēñ ya salivah, half of them were to be cooked;

71 g *krēpyan* consists of 1600 *képēñ/jinah boloñ*/ perforated Chinese coin (pre-war value about 700 for one Netherlands Indies' *rupiah/guilder*), covered by the top of a young coconut.

72 c The KBNWdbk IV 262 a s.v. *pupu*, mentions *pukañ*<sup>2</sup>, a spirit consisting only of legs.

74 a *jaja(n) tabagan* is a sweet dish consisting of 'sticky' rice, but not prepared in a plaitwork of bamboo strips as is usually done.

- d) bantal galahan makâdi,  
 e) mvah jijih kĕtan iñjin,  
 f) kacañ komak matah andulur,  
 g) pisañé ratĕñ mvañ mĕntah,  
 h) *asĕñĕhan* gĕnahnyĕki,  
 i) 'tipat tuluñ,  
 j) luhur iñ jaja tabagan.
- 75) Matatakan bras akulak,  
 b) luhur bras lĕmbar i[n] kampil,  
 c) dulurin pisañ payasan,  
 d) pĕras ĕlisĕ tan mari,  
 e) kadĕña-kadĕñi malih,  
 f) nasiné masivĕr busuñ,  
 g) luhur nasi tinumpañan,  
 h) tumpĕñ sanuñgal maplĕkir,  
 i) raka nipun,  
 j) jaja iñjin mivah kĕtan.
- 76) Miñas-miñus 'to vadahnya,  
 b) dadi ya pituñ tandiñ,  
 c) tatakin niyu tuñgalañ,  
 d) ikañ kadĕña-kadĕñi,  
 e) suñsañ sumbĕl manulutin,  
 f) kambĕn polĕñ saput ipun,  
 g) malih t'basan tađah Kāla,  
 h) nasi mapĕcuk trini,  
 i) ĕdon tuñjuñ,  
 j) punika añgĕn talĕdña.
- 77) Tinañceban padma mĕkar,  
 b) sarinya asusun gĕtih,  
 c) ivaknya kacañ komak iñolah,  
 d) tĕkĕñ raka dadi tuñgil;  
 e) ana tat'basan malih,  
 f) kala m'laradan puniku,  
 g) nasi kuniñ m'vadah limas,  
 h) ivak baluñ vus rinatĕñi,  
 i) dadaran t'lu,  
 j) maraka dadi adulañ,
- cookies and a 'comb' of bananas,  
 a variety of 'sticky' rice,  
 raw kacañ beans and *komak* beans went  
 with it,  
 bananas cooked and raw,  
 found in different places;  
*katipat tuluñ*  
 on top of the *tabagan* 'cookies',  
 made of *iñjin* and of *kĕtan*.
- as base, a coconut with rice in it,  
 on top, a beg filled with raw rice,  
 with *pisañ mas* and *payas* flowers on a  
 tray;  
*pĕras* and *lis* were not forgotten:  
 next *kadĕña-kadĕñi*,  
 steamed rice encircled with strips of  
 palm leaf,  
 steamed rice on top, formed as a cone,  
 each cone accompanied by a *plĕkir*,  
 accompanied  
 by 'cookies' made of 'sticky' rice.
- The triangular containers  
 a set of seven offerings  
 unified upon a sieve as base,  
 and the *kadĕña-kadĕñi*,  
*suñsañ sumbĕl* with it,  
 a cloth of *polĕñ* covering it.  
 the 'expiation' 'Kāla-food',  
 steamed rice in triangular form,  
 lotus leaves  
 made into a tray.
- An open lotus stuck into it,  
 its stamens pasted with blood,  
*kacañ* beans and *komak* beans, prepared  
 and the rest, united with it:  
 there was another *tat'basan*,  
 with the name 'kala malaradan',  
 yellow rice in a plaited *limas*,  
 a bone by way of a prepared fish.  
 three *dadaran*,  
 with the rest on a wooden tray.

74 i another word for *tuluñ* is *ĕĕsayut*.

75 *payasan* = *canañ* = sirih, betel.

h A strip of palm leaf on which figures have been incised; worn round the head of a person who has just recovered from smallpox.

76 *miñas-miñus* are made from banana leaves.

f a check pattern, the squares being black, grey and white; the wearing of it is the prerogative of certain persons.

77 i a kind of pastry or cookie.

- 78) Manih kañ daksina mōlya,  
 b) 'pan'bas bhaya' aranyēki,  
 c) bērasnya [a]kutus kulak,  
 d) ēnu taluh sama aṣṭi,  
 e) pisañnya sami ugi,  
 f) jinahnya akutus tali sapuluh,  
 g) madagiñ bvah bañcañan,  
 h) basé gabuñan nulurin,  
 i) vadahipun,  
 j) [ē]sok aguñ ya satuñgal.
- 79) Tinañcēban janur katihan,  
 b) nasi varṇa manulurin,  
 c) tvak arak mavadah botol,  
 d) bērémé mavadah krēci.  
 e) Puniku vus cumavis,  
 f) inuñguhanēñ ah[i]yun,  
 g) malih mariñ pavayañan,  
 h) gadēboñ tatakan in k'ir,  
 i) pisañ kayu,  
 j) kañ kari natut pusuhnya.
- 80) [Para] sami siniñēlan,  
 b) madagiñ jinah nāviji,  
 c) sama paḍa satak sēkēt,  
 d) gēdog gēndēr mivah kōlir,  
 e) mariñ sémbéné malih,  
 f) masasiñēl paḍa nurut,  
 g) mivah bantēñ in vayañ,  
 h) Vus cumavis sami<sup>2</sup>,  
 i) mariñ luhur,  
 j) pēras santun mvañ daksina.
- 81) Jinah pēras satak sēkēt,  
 b) jinah santun sēpā sami,  
 c) dulurin canañ pañravos,  
 d) marantasan kambēñ putih,  
 e) masih 'nto masasari,  
 f) nēm dasa nēm nora lañkuñ,  
 g) toyané m'vadah cobloñ,  
 h) isuh<sup>2</sup> mivah ēlis,  
 i) sampun puput,  
 j) gēñēp saupakāranya.
- 82) 'Mañku Ḍalañ muñgah n̄vayañ,  
 b) nēbah gēdog cēdig-cēdig,  
 c) vañ anonton tan opēnan,  
 d) vayañé kalintañ bēcik,  
 e) lalampahan (nya)né pasti,  
 f) pamargan Sañ Hyañ Kalēku,  
 g) umaraha punañ taḍah.
- The deserving ḍalañ's fee,  
 'Deliverer from Danger' by name,  
 eight coconuts of unhusked rice,  
 eggs and coconuts, the same amount,  
 and of bananas, that number;  
 eight thousand and ten copper coins,  
 together with a bunch of pinañ fruits,  
 a bunch of betel leaves accompanying it;  
 the container,  
 one fairly roomy basket,
- a strip of palm leaf stuck into it,  
 steamed coloured rice accompanying it,  
*tuwak* and arrack in bottles,  
 and the rice wine in a thask  
 When all this had been prepared,  
 it was moved to the elevated place,  
 and also to the booth for the shadows,  
 before the banana trunk under the  
 screen,  
*pisañ kayu*,  
 of which the flowers had not fallen off.
- Each one had a cloth around it,  
 containing copper coins for each,  
 two hundred and fifty for each,  
 the *gēndēr*, the chest and the screen, too,  
 and also for the wick in the lamp,  
 each of them with a *siñēl* round it;  
 and the offerings for the *ringit*.  
 When everything had been arranged,  
*pēras*, *santun*,  
 and the ḍalañ's fee was taken upward.
- Two hundred and fifty [copper coins]  
 for the *pras*,  
 and for the *santun*, sixteen hundred,  
 together with *canañ pañraos*;  
 a set of white underclothes,  
 provided with *sasari*,  
 sixty-six, there should not be more.  
 Holy Water in a *cobloñ*,  
*isuh-isuh* and the *lis*;  
 when that was done,  
 all the components were complete.
- The 'Mañku Ḍalañ mounted the booth,  
 hammered on the chest, flick-flick,  
 We will not mention the spectators.  
 The performance was of high quality.  
 On the stage the drama dealt with  
 Sañ Hyañ Kāla in his search,  
 crying out for his daily food.

- h) Sañ avēton uku riṅgit,  
i) gēlīs ravuh,  
j) Raré Bratēn untat ḍalañ.
- 83) Nāsīh-asīh nunas jīva,  
b) Sañ Hyañ Kāla aṅ'tut-buri,  
c) 'Mañku ḍalañ kapyolasan,  
d) kagēnahañ marēñ uri  
e) s'lagan gēndéré nēpil.  
f) Sañ Hyañ Kāla tan aṅruñu,  
g) kadalōn anonton vayañ,  
h) ḍalañ vihikan viyakti.  
i) Mara ruñu,  
j) ' 'napa iñōñ kalampahañ!'
- 84) Kagiyaṭ Sañ Hyañ Kāla,  
b) Tinon tarpana atitip,  
c) rēh kalintañ iñ lapa,  
d) tarpana pinañan mañkin,  
e) katēkēñ guliñ pabañkit,  
f) naḍah klapa klēput-klēput.  
g) Sañ 'Mañku ḍalañ virosa,  
h) aṅškēk bahu anudiñ:  
i) 'Krana laju,  
j) 'Sañ Hyañ Kāla mañan saja[n].
- 85) 'Sapa andrṅvyañ tarpana,  
b) 'krana lajūmañan ēki?  
c) 'Yan tan kita aṅvalyana,  
d) 'dak pinotoñ kitēki,  
e) 'sum'lañ iñ tarpana iki.'  
f) Hyañ Kāla matur [a]ṅruguh,  
g) sira anuval ataña:  
h) 'Sapānudah kita iki?  
i) 'Mapi-vēruh,  
j) 'aṅlakoni dadi ḍalañ.
- 86) 'Déva n vayañ sañ apa?  
b) 'ḍalañ, sira aṅlugaṛāhi?  
c) 'Kēlir damar makabēhan,  
d) 'ēndi uṅvan ika yukti,  
e) 'anēñ avakta iki?  
f) 'Yēku varahēn iriyaku,  
g) 'cumañkahañ dadya ḍalañ,  
h) 'mapi-vēruh mariñ yogi.'  
i) Kadi iku,  
j) panuvalira Hyañ Kāla.
- 87) 'Mañku ḍalañ sirāñuḅap,  
b) taña nirañ Kālan sahuri:  
c) 'Déva n vayañ Hyañ Lumañlañ,
- He who was born in *uku riṅgit/vayañ* appeared at once,  
Raré Brata, behind the *ḍalañ*,  
imploing help.  
Sañ Hyañ Kāla was at his heels.  
The 'Mañku ḍalañ was compassionate,  
gave him a place behind himself,  
so that he could hide in the *gēndēr*.  
Sañ Hyañ Kāla had not heard it [the play];  
the night passed with looking at the play.  
The *ḍalañ* was very skilful,  
As soon as he (= Kāla) heard.  
'I am appearing on the stage!'
- Sañ Hyañ Kāla was startled.  
He saw *tarpana* offerings,  
and, as his hunger was strong,  
he began to eat the *tarpana*,  
and then the *guliñ pabañkit*,  
coconuts, loudly smacking his lips (?)  
Forthwith the 'Mañku ḍalañ stretched out his arm, pointed his finger;  
'E, Hyañ Kāla  
'why doest thou go on eating the *sajèn*?'  
'To whom belongs the *tarpana*,  
'that you go on eating?  
'If you might fail to restore them,  
'I shall cut your throat, now,  
'to make up for the *tarpana*.'  
Hyañ Kāla spoke in a rough voice,  
and put some questions:  
'Who is the man who accuses me,  
'claims to be clever  
to be a *ḍalañ* and perform?'
- 'Who is the god of the *riṅgit*?  
'Who has authorised the *ḍalañ*?  
'The screen, the lamp and everything,  
'where is their real place  
'to be found in your body?  
'That, now, you should tell me,  
'you who boast being a *ḍalañ*,  
'pretend that you are a priest.'  
Sañ Hyañ Kāla  
gave his answer in such a manner.
- The 'Mañku ḍalañ spoke,  
answering Hyañ Kāla's questions:  
'The god of the *riṅgit* is *Lumañlañ*.

- d) 'Kañ ḍalañ vus linugráhi,  
 e) 'Hyañ Guru Viśéṣa jāti,  
 f) 'Klir in jājariñan muñguh,  
 g) 'gagilhnya riñ tulañ,  
 h) 'talinya otot viyakti,  
 i) 'damar iku,  
 j) 'mariñ cañkokañ in tiñhal.
- 88) 'Ika kañ sumbu niñ damar,  
 b) 'pinaka vatvan in aksi.  
 c) 'Ikañ miñaknya [pun]jika,  
 d) 'unduk kañ riñ śarīra t(u)vi.  
 e) 'Ya ta matañku iki,  
 f) '(pva) pinaka-suluh iréku.  
 g) (ms. om.)  
 h) 'Dak ta kita mañavruhi,  
 i) 'Kāla kamuñ,  
 j) 'avas pējah mu déñkva rah.'
- 89) Kāścariyan Sañ Hyañ Kāla  
 b) ruméñvōjar Ḍalañ yukti.  
 c) Rika sirāminta sanmata,  
 d) lamakané tan pinatyani.  
 e) Mañku Ḍalañ sira ñahuri:  
 f) '[ḍ]ndah kita Kāla kamuñ,  
 g) 'apan kita vus 'alaha,  
 h) 'adān kita uvus ambhukti,  
 i) 'vañ avētu,  
 j) 'mariñ uku vara vayanñ.
- 90) 'Ikañ tarpananya juga,  
 b) 'vénañ kita advé bhukti,  
 c) 'tatēbasan taḍah Kāla,  
 d) 'suñsañ sumbél, kad'na-kad'ni,  
 e) 'katēkan in pabañkit,  
 f) 'tēkéñ panēbas bhayéku.'  
 g) Vahumulat Hyañ Kāla,  
 h) Raré Brata vus kapañgih,  
 i) mariñ unkur,  
 j) sira sañ Amañku Ḍalañ.
- 91) Raré Brata jinaya-jaya,  
 b) pan avēton uku riñgit,  
 c) linukat in śuddha-mala,  
 d) atat'gakan déniñ pari,  
 e) inayab in saji-saji,  
 f) kañ duruñ pinañan éku.  
 g) Sañ Hyañ Kāla béñañ-bēñon.  
 h) Mañku Ḍalañ vus asalin,  
 i) ñdadya ñ Guru,  
 j) Sañ Hyañ Kāla ñumbah-ñumbah.
- 'A ḍalañ is authorized by  
 'Hyañ Guru Viśéṣa, forsooth.  
 'The screen is in the omentum,  
 'the vertical support in the bones,  
 'the cords are clearly in the sinews,  
 'and the lamp  
 'is in the sockets of the eyes.'
- 'And as to the wick in the lamp,  
 'that is located in the eyeball.  
 'Regarding the oil in the lamp,  
 'that is the fat in the body.  
 'And then the pair of my eyes,  
 'they function as the light.  
 'And now let me tell you,  
 'you, Hyañ Kāla,  
 'pay heed, for now I will kill you.'
- Sañ Hyañ Kāla was dumbfounded  
 when he heard the ḍalañ's words of  
 truth.  
 And then he asked, as a favour,  
 that he might not be killed.  
 The Mañku Ḍalañ gave this answer:  
 'Come, Kāla,  
 'because you have now been overcome,  
 'it is right that you stop eating  
 'people born  
 'in the week of *vara vayanñ*.'
- 'The *tarpana*, now,  
 'you are permitted to have and to eat  
 'the 'expiation' 'food of Kāla',  
 '*suñsañ sumbél, kad'na-kad'ni*,  
 'even to the *pabañkit*,  
 'and also the *pan'bas bhaya*.'  
 As soon as Hyañ Kāla looked up,  
 his eyes saw Raré Brata  
 behind the back  
 of him, the Amañku Ḍalañ.
- Raré Brata had been purified,  
 for he was born in *uku riñgit/vayanñ*.  
 Exorcized by special water;  
 while seated on a heap of rice,  
 the essence of the offerings was wafted  
 to him,  
 those not touched [by Kāla].  
 Sañ Hyañ Kāla was astonished.  
 The Mañku Ḍalañ again became  
 Sañ Hyañ Guru.  
 Sañ Hyañ Kāla made obeisance.

- 92) Hyañ Guru icchā vacana:  
 b) 'Kamuñ Kāla anak mami,  
 c) 'vus kita amañana vañ,  
 d) 'saji-saji juga bhukti,  
 e) 'ndan pratyaksakēñeki,  
 f) 'dēnta rumēñva anaku,  
 g) 'yan ana vañ añlaliñok,  
 h) 'anahap vé niñ tan yukti

- i) 'ndūra-sādhu,  
 j) 'ēnak kita pambhuktyana.

- 93) 'Nké vus kita aña[n]kala  
 b) 'ajriñ vañ umulati laki,  
 c) 'apan rūpa ka-bhinna-bhinna,  
 d) 'Adān mariñ Śūnya mañkin,  
 e) 'sakiñ kana kitānodyani,  
 f) 'lakṣaṇēñ vañ ala-ayu.  
 g) Puput iñ varānugraha.  
 h) Hyañ Kāla sira amvit.  
 i) Sañ Hyañ Guru  
 j) valuy mariñ svarga-loka.

Hyañ Guru gave a decision:  
 'You, Kāla, my child and son,  
 'stop the devouring of men,  
 'confine yourself to offerings.  
 'Pay attention now:  
 'Whenever you hear, my son,  
 'that people have not spoken the truth  
 'have drunk the oath-water against the  
 truth,  
 'have no wisdom,  
 'you may enjoy the devouring of them.'

'But now stop harrassing them.  
 'People are afraid to look upon you,  
 'your form is not the usual one.  
 'It is better that you go to the Void  
 'From there, turn a watchful eye  
 'on men's behaviour, good and bad.'  
 That was the completion of the favour.  
 Hyañ Kāla asked leave to depart.  
 Sañ Hyañ Guru  
 returned to the heavenly abode.

THE END



CHAPTER 20

OFFERINGS TO BE BROUGHT  
FOR THE PERFORMANCE OF THE SAPU(H) LÈGÈR

Both Kiduñ deal with the necessary offerings; those of the SAPU(H) LÈGÈR, which are in prose and follow the completion of the metrical text, can best be dealt with here. The translation could only be tentative in view of the technical briefness of the text and the translator's lack of experience with this side of Balinese life.

PUNIKI ÈTÈH<sup>2</sup> BABANTEN PANYAPUH-LÈGÈR, RIÑ NUJU UKUN WAYAÑ;  
Ivirnya:

a) masañgar tavañ, mapěji yañ andudu, malih punyan byu kayu natut bvaha mvañ pusuhnya kari;

b) babantěnya riñ sañgar tavañ ika, suci asoroh, mabèbèk putih 1.

c) ané narěpin kělir, cacaron ayam biyiñ, mabañun urip iki;

d) suñsañ sumbal masiyap 2, ñapit tumpěñ, těndasnyané marěp tuvun, mararasmèn kacañ komak;

e) babantěñ maraka adulañ;

f) SAPUH-LÈGÈR, Ivirnya: 1) tumpěñ abuñkul matusuk ban carañ bahiñin, 2) masiyap 1, majajatah baga kakėlik, 3) mabiyu galahan lěbėñ-matah, 4) mabantal sarva galahan, mararasmèn kacañ komak, 5) majijih kėtan iñjin, makacañ komak matahan, kévala ñibakin gėnahé ané lěbėñ biyunyané tasak; 6) majaja tabala, akėdik, ñibakin gėnahé; 7) katipat tuluñ cacahan, matalėd ban kapiñ, matatakan baas 2 catu, 8) tėka niñ suñsañ sumbal, dadi anyiu punika, 9) makėbat saput polėn, kadaña-kadiñi, dadi avadah, aji nyiu añar;

g) 'tađah Kala' matalėd don tuñjuñ, duhur don tuñjuñé madagiñ gėtih cėlėn matah, ivaknya kacañ komak, maraka sarva matah dèn agėnėp, mavadah dulañ.

h) 'Kala mararadan' manasi kuniñ, mavadah takir, ivaknya baluñ gagėndiñ, mataluh dadar, maraka dèn agėnėp;

CHAPTER 20

OFFERINGS TO BE BROUGHT FOR THE PERFORMANCE OF THE  
SAPU(H) LÈGÈR ON VUKU RIŅGIT (ACCORDING TO K 645):

a) A raised platform must be built of bamboo, the trunks of a banana tree (De Clercq: *Ptychosperma Rumphii* Bl.; Heyne: *Drymophloeus olivaeformis* Mart.), of a palm (*Caryota Rumphiana* Mart.) and of the 'biyu kayu' banana tree (*Musa sapientum* Linn.); the fruit and flowers must be left on the banana trunks;

b) the offerings on this raised platform must consist of one 'pure' offering and a white duck;

c) an offering must be placed before the screen, consisting of a fowl having deep-brown speckled feathers, complete with its head, legs and feathers;

d) an offering called 'now standing on its head, now on its legs', consisting of two fowls, with their heads turned downwards; the fowls to be placed on each side of a pyramid of steamed rice; the accompanying vegetables are ground-nuts and round beans (*lablab vulgaris*).

e) fruit and sweets on a wooden tray.

f) SAPUH LÈGÈR ('worn out besom') offering, consisting of 1) a pyramid of steamed rice into which has been stuck a twig of a waringin tree (*ficus Benjamin* Linn.), 2) a fowl, some thin bamboo skewers with the flesh of the kakëlik (kite?) on them, 3) a cluster of cooked bananas, a heap of unprepared bananas, 4) heaps of cakes made of ground-nuts and round beans, 5) 'sticky' rice of a yellowish and a dark colour, uncooked ground-nuts and round beans, separately lying split down the middle, so that the fresh bananas are opposite the cooked ones; 6) a few rectangular boxes of 'cookies' on either side; 7) grains of prepared 'sticky' rice in little plaited bags made of strips of bamboo, under them two coconuts full of fresh rice, 8) and the 'suñsañ sumbal' (cf. d) amounting to one coconut full. 9) All to be spread out on a piece of cloth having white, grey and black squares, polèñ kadaña-kadiñi, . . . .

g) 'Kāla-food' placed on square trays made of lotus leaves. The blood of pigs, ground-nuts and round beans, and a great variety of only fresh fruit, placed on a wooden tray standing on a pedestal;

h) 'Retiring Kāla-food': haunch bones of pigs, an omelette, fruit and 'cookies', placed on a small tray made of leaves with steamed rice coloured yellow on it; a complete set of small offerings (*raka*);

i) daksina 'paněbus baya', mabėras 8 catu, manyiuh akutus, mabuvah bas cañan, mabasė bas cañan, mavadah sok, matañcėb busuñ 5 katih, nasi varna, matuak abotol, arak abotol, bėrėm srėbat abotol;

j) babantėn VAYANÉ ané muñgah, masasantun jinah guñ arta 1700;

k) daksina majinah guñ arta 250, pėras 250, mivah lis majinah 11, bañu avañ 1, canañ mabėras jinah 66; sajavi niñ babantėn vėnañ kalap dėniñ Dalañ, sakvėh sasantun, vėnañ kalap dėniñ Dalañ;

l) Gėnahė maètėh-ėtėh, ñarėpin kėlir makambėn śuddha-mala, mata-takan pađi asėhėt; I. yėn amuani kañ ginavė, vėnañ sira nampiñ prabot muani; II. yėn luh, vėnañ nampiñ prabot luh, sami pađa añar;

m) Di malukatė, toyanė masañga aji kuskusan añar, soksokan añar, masibuh pėpėk; di vusė nibakañ punika toyanė, lvirnya babantėnė vėnañ maluvaran, vėnañ riñ margi aguñ, sañ aduvė karya siñ vnañ, valikañ surudan iki, voñ vanėh vėnañ olih<sup>2</sup>an ika, mañkana tgės ika.

n) Iki ana malih, yan sira arėp utama maññjuk malih, lvirnya: maguliñ mabañkit cėlėn muani 1, pėras pañėnėñ, katipat tuluñ, masasayut matututan naga-sari, pisañ payasan, amañca-varña, anuvut savarñan tumpėñ;

o) matatakan tėg<sup>2</sup> kampuh aguñ, tumpėñ adanan;

p) magėlar-saña mavadah nyiu añar; dagiñ ika nasi sasaur, ivaknya sasatė, lėmbat, asėm, lėbėñ asibak matah asibak, mabalun tulañ gagėndiñ, mararasmėn kacañ komak, mañsin jajron matah, taluh siap 1, jañan sa-kavali madagiñ gėtih cėlėn matah;

i) a fee 'Deliverance from Danger': offerings made on the birthday of a sick child; eight half coconut shells containing fresh rice, eight coconuts, a coconut shell containing areca nuts, a coconut shell containing betel, rice coloured yellow, one bottle of palm wine, one of arack, and one of the rice wine or of sherbet; all placed in a basket for carrying rice, into which five young leaves (usually of the coconut palm) have been stuck;

j) offerings for the ringit used in the performance: 1,700 copper coins;

k) an offering consisting of 250 copper coins, an expiation offering for things done wrongly accidentally consisting of 250 copper coins, a sprinkler for Holy Water and 11 copper coins, the milk of a very young coconut, sirih, fresh rice, 66 copper coins. In addition to these offerings, which are the requisite of the *dalañ*, the *sasari* or *sasantun* are also his.

l) A loincloth 'Cleansing of Evil' (the curse), to be laid on half a 'heap' of husked rice and placed before the screen where the offerings are assembled,

a) Where the performance is being given for a man, he sits beside implements used by a man, b) where it is for a woman, she sits beside utensils/implements used by a woman: all utensils and implements must be new.

m) In the case of a purification, the Holy Water must be carried, for which purpose a new rice steamer, a new basket, or a small coconut having a narrow opening and in which there is still a small quantity of its flesh, must be used. When the sprinkling with the Holy Water has been completed, all the offerings must be removed. They can be taken into the street or the initiator of the performance may take them home, this is called *valikañ surudan* (the return of what has gone downstream), or other people may take them.

n) An offering of the first quality may also contain the following additional items: a well seasoned dish made of the flesh of a boar, a complete set of *pėras* (offerings for expiation), 'sticky' rice prepared in a plaited bag made of strips of bamboo, the offerings for an exorcism *katuturan katandiñan nagasari*, that part of the flower of a banana that does not become the fruit, many coloured . . . . . to agree with the colours of the pyramids of rice;

o) an offering consisting of large pieces of cloth that are placed on a pedestal, and two pyramids of rice;

p) young coconuts on a tray, one being in the middle of it, the others placed in the eight directions of the compass; steamed rice with grated coconut, sugar with curcuma, meat cut in small lumps and strung on thin bamboo skewers; meat treated in the same way, but seasoned with sugar and coconut, one side of the meat having been roasted over a charcoal fire, the other being left raw; flesh from the haunch bones of pigs; the accompanying vegetables are ground nuts and round beans; raw intestines, a hen's egg, and a pan of vegetables mixed with the raw flesh and the blood of pigs;

q) masasaté matah manuut urip;

r) rarumbah gilé, rarumbahé mabějěk aji gětih cèlèn raris magorèn, raris mavadah takir;

s) macalon puluñ mavadah takir, raris mavadah pañorènan;

t) 'soroh babakulan', nasi mavadah pisañ, masrèmbèn aji don; ébatan gèñép, tuak sa-kavali, arak-bèrèm mavadah sujañ, ika dadi avadah, mavadah nyiu añar—sapunika uttamanya.

u) Gaděboñé ańgèn ñavayañ sami magantuñ pipis 250, maběnañ sami tukěl, sémbé 250, maběnañ atukěl, riñ gëndèr sami magantuñ pipis 250, maběnañ atukěl;

v) punika sami tan tulak riñ sañ maduvé karya, sami kalap riñ Sañ Mañku Dalañ sapra tékan punika, TELAS asapunika p(r)itěgěsipun.

w) Iki ana malih sor in Agnéyan, ña. Gělar-Saña, babantěnya pađa, ña. Déva-bhūta.

x) Iki pitěgěs pañantěb, Gělar Saña, iki pūjānya, mantra:  
OÑ Sañ Praja, Sañ Détya, Sañ Pusěh-pati, Sañ Děñěn, Sañ Raksasa,  
Sañ Vil, Sañ Kāla Karuñ, Sañ Kāla Aguñ, Sañ Kāla Sa-bhūmi,  
Sañ Kāla Pajagalan, Sañ Kāla Udug-basur, Sañ Kāla Ulu-siñha, Si Dėvi  
Yoni-śakti, mapupul lintañ kaběh, sun tiñhalin bhaktya, ulun iriki ulun  
luputa riñ rara-roga;

OÑ SAÑ BAÑ TAÑ AÑ UÑ MAÑ Śivāya;

OÑ Déva-bicariya namah, Kāla-bicariya namah,

Bhūta-bicariya namah, Aku Kāma bicarin ya namah.

OÑ Joko ta siña aku gurumu, sarin tahun. TĒLAS.

y) Iki malih pañantěb Gělar Saña, iki pūjānya:

Pukulun tēdun sa-iñon<sup>2</sup>, Bhaṭṭāra Paśu-pati, Bhūta Ņadañ, Brahmā  
turun Bhūta Putih, Bhūta Jańgitan aran sira; Bhūta Abañ, Bhūta Lańkir  
aran kita; Bhūta Kuniñ, Bhūta Lěmbu-kanyā aran sira; Bhūta Irěñ,  
Bhūta Karuna aran sira; Bhūta Amañca-Varña, Bhūta Tiga-Śakti aran  
sira—ėliñakěna, Bhūta Saña,

z) puniki mané bhuktin sira, sěgěh savakul, ulamnya karañan, ivak  
baluñ gagěndiñ, jañan sakavali, sinusunan antiga niñ savuñ añar, sajěñ  
saguci, ěnak pada amukti sari niñ Gělar Saña; manavi vèntěn kirañan,  
puniki pamupug jinah sampun pada vrėdah; sinampura riñ sañ adrėvé caru,  
ON makěrēm, svami Mahadėvi, sarva-prāñi-hitañ-kara, mām moca sarva-  
pāpėbhyah, manadi ya nama svāhā. TELAS.

- q) pieces of raw meat strung on skewers, resembling real life (?);
- r) hides of pigs and the skin of a tortoise chopped up very small and cooked, with fried pigs' blood added; all to be put on a small tray made of leaves.
- s) small well-seasoned balls of pork, chopped up very small, that have been fried, placed on a small tray made of leaves;
- t) 'soroh babakulan', rice steamed in a banana leaf, all kinds of meat chopped up very small, a pan of palm wine, distilled palm wine and rice wine, both in an internode of a bamboo, a young coconut with the milk in it. Such is an offering of the first quality.
- u) In addition, 250 copper coins, which must be attached to each of the trunks of the banana palm into which the [central supports of the] ringit are stuck, together with a skein of yarn, 250 copper coins and a skein of yarn for the lamp; 250 copper coins and a skein of yarn for the *gëndèr*;
- v) none of these can go to the initiator of the performance: all of them are to be taken away by the *ḍalañ*.

That is the end of the explanation.

w) There are also the offerings placed on the ground, at the South-East, for the Gods of the Nine Directions; the offerings, called Déva-Bhūta.

x) The offering formula for the Nine Gods is as follows: OM Lord Praja, Lord Daitya, Lord of the Navel, Lord Dēñēn, Lord Rākṣasa, Lord Vil, Lord Kāla Boar, Lord Great Kāla, Lord Kāla of the Whole World, Lord Kāla of the slaughtering place, Lord Kāla Accursed, Lord Kāla with the Lion's Head, Lady with the powerful womb, gathered in very great numbers, look how I will honour thee, I here, I escape from sickness and illness.

OM SAM BAM TAM AM UM MAM to Śiva.

OM Homage to the Sorcery of Gods, Homage to the Sorcery of Kāla, Homage to the Sorcery of Bhūtas, I am Kāma, homage to the Sorcerer. OM . . . . I am thy teacher; harvest (?) of the year. THE END.

y) Another offering formula for the Nine Gods: 'Descend with all thy retinue, Bhūta Paśu-pati; Bhūta Peeper! Brahmā descends[;] White (E) Bhūta, thou art called Bhūta Jaṅgitan (deformity); Red (S) Bhūta, thou art called Bhūta Laṅkir (thievish); Yellow (W) Bhūta, thou art called Bhūta Virginal Cow; Black (N) Bhūta, thou art called Bhūta Karuṇa (Weeper); Bhūta-of-Several-Colours, thou art called Threefold Power—keep it in mind, Nine Bhūtas!

z) This is what thou shouldst enjoy: a basket filled with offerings, five different kinds of meat dishes, flesh from the haunch bones of pigs, a pan full of vegetables, a heap of young fowl's eggs, a large container full of wine. Enjoy together the essence of the offerings to thee. Should there be something that has been omitted, here are some coins, so that thou mayest be well pleased, and so that thou mayest forgive him who is responsible for the offerings'.

## CHAPTER 21

### PREPARATION OF WATER FOR EXORCISM

On three different occasions Ida Bagus Kompyang, Amañku Đalañ of Griya Pasėkan (Tabanan), helped by I Gusti Ngurah Ktut Sangka, of Puri Gedė Sarėn, Krambitan (T.), wrote down his rituals for the preparation of Holy Water for exorcism. One kind of H. W. is meant for the three-month celebration of a baby's birth (after  $3 \times 35$  days), for its first anniversary ( $6 \times 35$  d.) and for the two following ones, the aim being to ward off illness in particular and to forestall evil in general. A second kind is destined especially for those born on *tumpėk vayan*: the course of the ritual of preparation is exactly the same as for the preceding

1) *Vusan navayan*. Macėkañ kakayonan riñ ba-satėnah kėlirė. Riñ tėnavan kakayonanė, pacėkañ: 1. Siva, 2. Nakula, 3. Sahadėva, 4. Darma-vañśa, 5. Bhima, 6. Arjuna, 7. Tvalėn, 8. Mėrdah. Riñ tėnėbot kakayonanė, pacėkañ: Durgā.

2a) *Riñ arėpan đalañė, mavadah dulañ*: Sañku śuddha-mala madagiñ toya añar; yan tan vėntėn sañku śuddha-mala, dyun pėrė añar sanė tan poroñ, malėkėh antuk bėnañ putih, matatakan bėras. Samsam. Don tēmėn. Bėras kuniñ. Sėkar solas warna, pamarėp sėkar tuñjuñ. Padma busuñ (aŋgėn nėtisañ tirtha pañlukatan pañuddha-malanė).

2b) *Ri sampiñan dulañė*: Dakṣiṇa gėdė 1; Suci asoroh; Dakṣiṇa alit 1; Pėras; Lis; Jėrimpėn pañambėyan; Canañ gantal; Canañ burat vañi; Pañėnėñ; Sėgėhan gėdė; Cobloñ madagiñ toya añar; Pañasėpan; Tatabuhan; Isuh-isuh.

3a) *Makarya tirtha pañlukatan pañuddha-malan (gagėndėranė rundah)*:

3b) *Ñambil pañasėpan*: OÑ AÑ Astra-Kālāgni-Rudrāya namaḥ.

*Pañasėpanė gėnahañ ri sampiñan dulañė.*

3c) *Ñambil cobloñ madagiñ toya añar*: OÑ Gaṅgāmṛtāya namaḥ svāhā. *Raris kėtisiñ sañkunė, vayanė sami, bantėnė sami antuk toya añarė punika, 3 ×. Gėnahañ cobloñė riñ sampiñan dulañė.*

3d) *Ñambil bėras kuniñ, sanė madagiñ samsam miwah don tēmėn. Unkulañ riñ pañasėpanė*: OÑ Vija-varṇāya namaḥ svāhā.

*Pulañ bėras kuniñė, samsamė, don tēmėnė riñ sañkunė.*

3e) *Ñambil sėkar 11 varṇa* (1. tuñjuñ, (upami) 2. jėpun, 3. campaka, 4. kañėri, 5. tañjuñ, 6. sandat, 7. ramava, 8. mėnuh, 9. soka, 10. kamoniñ, 11. kamrakan). *Campurañ*: OÑ Puṣpa-gandhāya namaḥ svāhā. *Gėnahañ riñ dulañė.*

kind; a few of the *ringit* and some *mantra* do, however, vary. The third kind is for people who have died a violent death or those afflicted with some other impurity, and is prepared before cremation, at *narorasin* and *mamukur*. Again, the ritual is essentially the same, but about 5 seventh of its length is due to the addition of more *mantra*, by far the longest being the AJIKEMBANG (Ch. 6), which is also known from elsewhere, and the AGNI ANGLAYANG (Ch. 7).

Here follows the *lukat* ritual: other differences will be noted at the appropriate place:

1. After the performance, *place the kayonan in the centre of the screen; to the right of it 1-8; to the left, Durgā*.<sup>1</sup>

2a. *In front of the dalañ, on a tray: a rodiaç beaker containing fresh water, if such a beaker is unobtainable, a new and unused earthenware vessel will do, with a skein of white yarn tied around it, and set upon grains of unhusked rice; samsam leaves, têmën leaves, grains of rice coloured yellow with saffron, flower petals of eleven colours<sup>2</sup>, primarily those of the lotus; a lotus, plaited, made of strips of palm leaves (to be used for sprinkling the water that is to be prepared).*

2b. *Next to the tray: a large dakṣiṇa (fee), a suci offering (for the Gods), a small dakṣiṇa, përas and lis; jërimpën pañambéyan; a cup with sirih leaves in it, a cup containing fragrant unguents, pañjënëñ, a substantial sэгëhan (treat for the bhūta-kāla); a small earthenware vessel containing fresh water, a censer; libations [for the chthonic powers]; isuh<sup>2</sup> (cf. 4b).*

3a. *Preparation of Holy Water for exorcism (the gamëlan plays the melody rundah).*

b. *Take the censer: OM AM homage to the Brand, Kāla, Agni and Rudra. Set it down next to the tray.*

c. *Take the cobloñ containing the fresh water: OM honour and homage to the Holy Water of the Gaṅgā.*

*Next, sprinkle the beaker, all the ringit and all the offerings three times with the fresh water. Place the cobloñ next to the tray.*

d. *Take the grains of yellow rice, mixed with the samsam and têmën leaves. Hold them above the censer: OM honour and homage to the Colour of the grains of rice.*

*Drop the grains of rice and the leaves of samsam and têmën into the beaker.*

e. *Take the petals of eleven colours<sup>3</sup> (the lotus for example, etc.): OM honour and homage to the Fragrance of the flowers. Drop them onto the tray.*

1) For Sapuh Lègèr, only the Śiva, the Tvalèn and the Mṛdah ringit, to the right.

2) Only for the dead; for the living, five is sufficient.

3) Only five for Añapuh Lègèr.

3f) *Kĕpik sĕkar tuñjunĕ, ambil lavayanipun, cĕlĕkañ riñ tañan : 1. Sivanĕ-8. Mĕrdahĕ (Durgānĕ tan kacĕlĕkin sĕkar tuñjunĕ).*

*Lavayan sĕkar tuñjunĕ sanĕ masisa, pulañ riñ sañkunĕ.*

3g) *Ambil sĕkarĕ, silih tuñgil sakin sĕkarĕ varña daśa. Unkulañ riñ pañasĕpanĕ : OÑ Ātmā pratma niñ vighna śuddha tasta sūksmāya namaḥ. Pulañ riñ sañkunĕ.*

3h) *Ñambil sĕkar, silih tuñgil sakin sĕkarĕ varña daśa. Unkulañ riñ pañasĕpanĕ : Pukulun Sañ Hyañ Tri-Viśĕśa, mānuśa anĕda añlukata, ĕka-mala, dvi-mala, tri-mala, pañca-mala, ṣaḍ-mala, sapta-mala, aṣṭa-mala, nava-mala, daśa-mala, kabĕh sama kalukat dĕnira Sañ Hyañ Tri-Puruśa, OÑ AÑ UN MAÑ.*

*Pulañ sĕkarĕ riñ sañkunĕ.*

3i) *Malih ñambil sĕkar, silih tuñgil sakin sĕkarĕ varña daśa.*

*Unkulañ riñ pañasĕpanĕ : Pukulun Sañ Hyañ Tri-Viśĕśa, mānuśa añlukata pomahan salah-pīṭha, mvah pāpa kajantaka, udug, ĕdan, buyar, sañar, timpañ, tiñjik, boñol, bĕñil, bĕsĕr, mañju, kumiñ, bĕga, bisu, kolok, muvah sakvĕh in daśa-mala, ika paḍa kalukat dĕnira Sañ Hyañ Tri-Puruśa. OÑ Śriya namaḥ svāhā.*

*Pulañ sĕkarĕ riñ sañkunĕ.*

3j) *Malih ñambil sĕkar, silih tuñgil sakin sĕkarĕ varña daśa.*

*Unkulañ riñ pañasĕpanĕ : OÑ Vitanira Sañ Hyañ Tuñgal, arūpa Taya Viśĕśa, inaranan Sañ Hyañ Mĕrti-Tirtha-Kamañḍalu, vinaḍahan kuñḍi mañik, padyusakĕna daśa-mala, mari mala, marūpa jāti, valuya jāti viśĕśa. OÑ Lukat, 3 ×.*

*Raris pulañ riñ sañkunĕ.*

3k) *Malih ñambil sĕkar, silih tuñgil sakin sĕkarĕ varña daśa punika.*

*Unkulañ riñ pañasĕpanĕ : OÑ Gunuñ mas apucak mañik, akirikil nava ratna, inapuan in naga-patra, inaranan Sañ Hyañ Mrĕti-Tirtha-Kamañḍalu, maka-urip in vatĕk Nava-Saña, maka-patirthan ira sañ Pañḍita-Ratu, añlukata añlebura sakvĕh in lara-vighna, jadma-mānuśa riñ Madhya-pāda, vĕnañ añlēbur gĕriñ kabĕh, lupa, lĕlēp, arip, pūrṇa sĕvu satus in pāpa-klĕśa, lara-roga, lara-vighna, kalukatakĕna upata niñ bapa-ibu, kaki-nini, buyut, OÑ Lukat, 3 ×. (OÑ avighnam astu svāhā). Pulañ riñ sañkunĕ.*

3l) *Malih ñambil sĕkar, silih tuñgil sakin sĕkarĕ varña daśa punika.*

*Unkulañ riñ pañasĕpanĕ : OÑ avighnam astu ya namah svāhā.*

*Pulañ riñ sañkunĕ.*

3m) *Malih ñambil sĕkar, silih tuñgil sakin sĕkarĕ varña daśa punika.*

*Unkulañ riñ pañasĕpanĕ :*

*OÑ Āyu-vṛddhir yaśo-vṛddhir, vṛddhiḥ prajñā-sukha-śriyām, dharma santāna-vṛddhiḥ syāt, santu té sapta-vṛddhayah.*

f. Pull off the petals of the plaited lotus and tuck them into the hands of the ringit representing Śiva-Mṛdaḥ (cf. 1)<sup>1</sup>, but not Durgā.

Drop the remaining petals into the beaker.<sup>4</sup>

g.<sup>5</sup> Take any petal from the multi-coloured pile and hold it over the censer:  
OM ātmā p[ar]ātmā niṅ(nir)vighna śuddha tasta sūkṣma ya namaḥ.

Drop the petal into the beaker.

h. Same as above: Thy servant, God Three-Power, Thy servant requests exorcism of the 1-10 defilements. May all of them be exorcized by the Threefold God. OM AM UM MAM. Drop the petal into the beaker.

i. Same as before: Thy servant, God Threefold Eminence, Thy servant requests exorcism for the wrongly sited house, for bodily disfigurements and for the ten defilements. May all of them be exorcized by the Trinity. OM homage and honour to Śrī. Drop the petal into the beaker.

j.<sup>6</sup> Same as before: OM Holy Water of the Sole God, in the form of Taya Viśeṣa, called Divine Ambrosia Kamaṇḍalu, contained in a phial of pearl, to wash away the ten impurities. May the impurities be removed, may the true nature be restored, may it return, the eminent true nature. OM Exorcize, 3 ×. Drop the petal into the beaker.

k. Same as before: Oṅ, the golden mountain with a jewel as its summit, and, as it rocks the nine pearls, called the Divine Ambrosia Kamaṇḍalu, contained in a phial studded with jewels and encircled by an ornament consisting of snakes. The Divine Ambrosia Kamaṇḍalu, the Life Force of the Nine Gods, the Holy Water of the Kings of Priests. May it exorcize all suffering and hindrances afflicting mankind in the Middle World. May it remove all illnesses, failures of memory, tiredness of the eyes and of the mind. May it render powerless 1100 evils and illnesses. May it undo the effects of the curses of parents and of grandparents.<sup>7</sup>

Drop the petal into the beaker.

l. Same as before: OM May there be no hindrance. Honour and homage.

Drop the petal into the beaker.

m. Same as before: SEVEN FIELDS OF GROWTH (SuSe, p. 98, Yc 9-11; St. St. 453/2). Drop the petal into the beaker.

May you obtain the seven increases: increase of life, of fame, of wisdom, joy and bliss, and of righteousness and offspring.

<sup>4</sup>) For the dead now follows the AJI KEMBAṆ (Ch. 6).

<sup>5</sup>) When performing aṅapuh lègèr, the ḍalaṅ does not use the mantra of ghi but uses instead:

OM YAM Sarvāgni-mahojvala-viṣaya-pāpa-kléśa-utpātādityam-supraṇaya namaḥ.  
For the dead, the ḍalaṅ replaces the mantra of h with two others:

a) OM AM UM MAM Śiva-yogi-prayojanam;

OM YAM UM MAM Sada-Ś-y prayojanam.

b) AM OM MAM Parama-Śiva yogi parama-satyam,

Sarva-doṣa-rohara-vināśanam, Sah-Śiva-mahāśajtyam, AM AH, 3 ×.

<sup>6</sup>) For the dead, the five 'GNI ANLAYAṆ formulas are intercalated here; cf. Ch. 7.

<sup>7</sup>) This is a rather garbled version of the litany in 'An Exorcistic Litany from Bali', BKI 125/3, 1969, pp. 156-70.

4a<sup>8)</sup> *Ńambil bantĕn Pĕras mivah Lis. Pĕrasin saṅkunĕ mivah vayanĕ sami* :  
OŃ Pras Pras prāṅāya namaḥ.

4b. *Ńambil isuh-isuh* :

don dap<sup>2</sup> ma-cak<sup>2</sup>, basé tulak, jambé mivak juvuk lĕnisé,  
*usapaṅ riṅ saṅkunĕ 3 ×, riṅ vayanĕ sami 3 ×.*

*Gĕnahaṅ riṅ sampiṅan dulaṅĕ.*

4c) *Ńambil Paṅĕnĕṅ* : OŃ Kaki Paṅĕnĕṅ, Nini Paṅĕnĕṅ, dĕn pasĕk  
apagĕh aṅamoṅ juvitanira saṅ inupakāra;

OŃ Śuddha vāri vastu ya namaḥ svāhā.

4d) *Ambil Sasarikĕ sanĕ magĕnah riṅ Paṅĕnĕṅĕ* (don dapdap macacak,  
tĕpuṅ tavar, bĕras putih, bĕnaṅ) :

1) don dapdap macacak/tĕpuṅ tavarĕ, olĕsaṅ riṅ saṅkunĕ 3 ×, riṅ  
vayanĕ sami 3 ×.

2) bĕrasĕ, sambĕhaṅ riṅ saṅkunĕ 3 ×, riṅ vayanĕ 3 ×, riṅ gĕdogĕ 3 ×.

3) bĕnaṅĕ, kaluṅin saṅkunĕ, buṅanin Sivanĕ.

4e) *Ayabaṅ Paṅĕnĕṅĕ, kĕsĕt Paṅĕnĕṅĕ.*

*Raris gĕnahaṅ riṅ sampiṅan dulaṅĕ.*

4f) *Ambil taluh isuh<sup>2</sup>ĕ (taluhĕ sanĕ magĕnah riṅ isuh<sup>2</sup>ĕ).*

*Raris olĕsaṅ riṅ saṅkunĕ, riṅ vayanĕ sami.*

4g) *Ambil Dakṣiṅanĕ, uṅkulaṅ riṅ paṅasĕpanĕ* : OŃ Saṅ Hyaṅ Baruṅa,  
maliṅgih riṅ Sasari, riṅ Sasantun, Saṅ Hyaṅ Viṣṅu amariśuddha, salvir  
in gavĕ niṅ ulun siddha kapariśuddha dĕnira Bhaṅṅāra Viṣṅu. OŃ Śuddha  
vāri vastu ya namaḥ svāhā.

4h) *Ńambil bĕrasĕ sanĕ magĕnah riṅ Dakṣiṅanĕ, uṅkulaṅ riṅ paṅasĕpanĕ* :  
OŃ Prathama-śuddha, dviṅṅya-śuddha, ṅṅṅṅya-śuddha, śuddha<sup>2</sup>svāhā.

*Sambĕhaṅ riṅ saṅkunĕ, riṅ vayanĕ sami, riṅ gĕdogĕ.*

4i) *Kĕsĕt Dakṣiṅanĕ.*

4j) *Ambil paṅasĕpanĕ, ayabaṅ riṅ saṅkunĕ, riṅ vayanĕ sami.*

4k) *Ayabaṅ upakāra/bantĕnĕ sami riṅ saṅkunĕ, riṅ vayanĕ sami.*

5a) *Ambil sĕkar (lavayan sĕkar) tuṅjuṅĕ sanĕ magĕnah/macĕlĕkan riṅ  
taṅan vayanĕ sami, pulaṅ riṅ saṅkunĕ.*

Abut Sivanĕ, katiknĕ ĕṅcĕbaṅ riṅ saṅkunĕ;

Abut Paṅca-Pāṅṅavanĕ, katiknĕ ĕṅcĕbaṅ riṅ saṅkunĕ;

Abut Tvalĕn, Mĕrdahĕ, katiknĕ ĕṅcĕbaṅ riṅ saṅkunĕ;

Abut Durgānĕ, katiknĕ ĕṅcĕbaṅ riṅ saṅkunĕ;

Abut Kakayonanĕ, katiknĕ ĕṅcĕbaṅ riṅ saṅkunĕ.

<sup>8)</sup> When performing *aṅapuh lĕgĕr*, the *ḍalaṅ* here inserts:  
*Ńambil toya aṅarĕ mavadah cobloṅ; uṅkulaṅ riṅ paṅasĕpanĕ;*

Pukulun Paduka Bhaṅṅāra S. H. Kāla, Paduka Bh. sinuṅ lugraha, dĕnira Bh.  
Guru, vĕnaṅ anaḍaha māṅuṣa, amĕtu riṅ vuku riṅṅit; aṅaturakĕn taḍah saji riṅ  
Bhaṅṅāra, ta vusan Bhaṅṅāra amilara Pun Anu; iki taḍah saṅyanira, alapĕn, poma.

*Raris kĕtisaṅ toyanĕ punika riṅ bantĕnĕ sami, 3 ×.*

*Put fresh water into the earthenware vessel. Hold it over the censer. I am Thy obedient  
servant, S. H. Kāla, to Whom Bh. Guru has granted the privilege of devouring  
people born in uku riṅṅit, I present offerings to Thee in the hope that Thou mayest  
cease harassing X. These are the offerings, accept them. May it be so! 3 ×.*

*Sprinkle the water over the offerings, 3 ×.*

4a. *Take up the Pras offering and the Lis. Furnish the beaker and all the ringit with pras. OM homage to the Spirit of Pras.*

b. *Take up the items used for the toilet: chopped up dapdap leaves, to be put into the beaker, 3 ×, and on all the ringit. Repeat these actions with the sirih leaves, and then do them with the fruit of the pinañ palm and the jruk nipis. Put everything down near the tray.*

c. *Take the Pañjēñ offering: OM Grandfather Upholder, Grandmother Upholder! Faithfully and continually guard the life of the subject of this ritual. OM May there be pure water, honour and homage (4g).<sup>9</sup>*

d. *Take the sasarik, i.e. the chopped dapdap leaves, the flour for cooling one, the grains of white rice and the skein of yarn, from the pañjēñ:*

1) *brush the beaker, 3 ×, and all the ringit, 3 ×, with the chopped dapdap leaves and the flour for cooling one;*

2) *strew the white grains of rice 3 × over the beaker, over the ringit and over their chest;*

3) *wind the skein of yarn around the beaker, then place it behind the ear of the Śiva ringit.*

e. *Wave the sasarik over the Pañjēñ, shred it up, then place it next to the tray.*

f. *Take an egg from amongst the isuh<sup>2</sup> and brush it across the beaker and all the ringit.*

g. *Take the dakṣiṇa and hold it over the censer: God Baruna, Thou dwellest in the sasari, in the sasantun; God Viṣṇu, thou purifiest all my actions, which are made to be effective and pure by Bhaṭṭāra Viṣṇu.*

*OM May there be pure water, honour and homage (4c).*

h. *Take the grains of unhusked rice from the dakṣiṇa and hold them over the censer:*

*OM. First cleansing, second cleansing, third, fourth; cleansed, cleansed. Homage.*

*Scatter the grains over the beaker, over all the ringit and their chest.*

i. *Open the dakṣiṇa.*

j. *Take up the censer and wave it over the beaker and over all the ringit.*

k. *Wave all the offerings over the beaker and all the ringit.*

5a. *Take the lotus petals tucked into the hands of the ringit and drop them into the beaker.*

*Take the Śiva ringit and place its central support in the beaker; repeat this with the ringit of the Five Pāṇḍava<sup>1</sup>), with those of Tvalèn and Mṛdah, that of Durgā and the kakayonan.*

<sup>9</sup>) This attempt at a translation may lack elegance and be inadequate, but it is better than nothing. *Jējēñ* = 'standard', upright part of a door frame; *sa-jēñ-ira* = so long as you are alive, i.e. upright, *pa-jēñ-an* = the State regalia that ensures its continuance; their loss is followed by the State's downfall.

- 5b) *Kakayonané mirah Tvaléné malih tañcēbañ riñ gadēboñé.*  
*Sané sèvosan sami gampilañ riñ gēdogé.*
- 6a) *Ñambil sēgēhan, raris masēgēh*: OÑ Bhūta riñ pakarañan, Bhūta riñ pakubonan, iki tadahēn sajinta; ri uvusta anēda, ayva maraṅké muvah, ndan paḍa rakṣa-rumakṣa maṅda kayovanan.
- 6b) *Raris ñambil tabuh<sup>2</sup>an* (toya añar, tvak, arak, bērēm).  
*Tabuhin sēgēhané.*
- 6c) *Ayabañ sēgēhané riñ Kakayonané, riñ Tvaléné.*
- 7a) *Pañimpēn vayañ*: OÑ Sa[ñ]jīvāya namaḥ svāhā.
- 7b) *Nēpak gēdog antuk capala, 3 ×.*
- 7c) *Vayañé (Kakayonan, Tvalèn) simpēn riñ gēdogé.*
- 8a) Sasampuné tirtha pañlukatan śuddha-malané puput, Sañ Amañku Ḍalañ ñarērēh antēb<sup>2</sup>an manah sañ madērbé karya, sapa siraké pacañ ñamargyañ/ñētisañ tirtha pañlukatan śuddha-malané punika. Kéñin kamargyañ antuk Mañku, Padanda vyadin Sañ Amañku Ḍalañ punika. Nivakañ/ñētisañ tirtha pañlukatan śuddha-mala punika asapuniki:
- 8b) *Ñētisañ 3 ×, makurah 3 ×, ñinum 3 ×, marahup 3 ×*: OÑ Vitanira (etc. cf. 3j).
- 8c) *Turuhin sañ inupakāra/kalukat*: OÑ Gunuñ mas (etc. cf. 3k).

## YANIÑ ANYAPUH-LÈGÈR:

- 9a) *Sañ Amañku Ḍalañ tēdun sakiñ gēnahé ñavayañ,*  
*nuju natah pumahan vyadin sañgah sañ inupakāra.*
- 9b) *Ñalukat sañ inupakāra/vētu riñ Vukun Vayañ.*  
 Gēnahé ñalukat riñ natah pumahan vyadin riñ sañgah sañ inupakāra. Sañ inupakāra majujuk marēp kaluan (kaja vyadin kañin) ñarēpin Sañ Amañku Ḍalañ.
- 9c) *Nambil dhūpa*: OÑ AÑ Astra-Kālāgni-Rudrāya namaḥ (cf. 3b).
- 9d) *Tañcēbañ riñ tanahé, arēpan sañ inupakāra.*
- 9e) *Ñambil cobloñ madagiñ toya añar*: OÑ Gaṅgāmṛtāya namaḥ svāhā (cf. 3c).
- 9f) *Sañ inupakāra ñēlēbañ tañanyané kalih riñ cobloñé, raris mavasuh tañan antuk toya punika.*
- 9g) *Ambil sañkuné*: Pukulun Pāduka Bhaṭṭāra Sañ Hyañ Kāla, Pāduka Bhaṭṭāra sinuñ lugraha, dénira Bhaṭṭāra Guru, vēnañ anaḍaha mānuṣa, amētu riñ Vuku Riṅgit. Mañké mari Bhaṭṭāra amilara, apan ñulun sinugraha dénira Sañ Hyañ Śiva añlukat voñ vētu riñ Vara Riṅgit. OÑ śuddha vāri vastu ya namaḥ svāhā.
- 9h) *Ambil Padma busuñé, kētisañ toya pañlukatané riñ sañ linukat.*  
 OÑ YAÑ Sarvāgni mahojvala, viṣaya, pāpa-klēsa utpatādityam, supranāya namaḥ.
- 9i) *Inum 3 ×, rahupañ 3 ×, turuhin/syam/pandyusañ sañ inupakāra*  
 maka-ukud dēvēkipun (tan kaatēr antuk mantra).

b. *Stick the kakayonan and the riṅgit of Tvalèn into the banana trunk. Put the other riṅgit into the chest.*

6. *Take the treat [for the bhūta-kāla] and offer it: OM Ogres in the courtyard, Ogres in the field huts, this is what has been prepared for you. When you have finished the meal, do not return hither, but act as guardians, so that well-being shall result.*

b. *Take the libations (fresh water, tuwak, arack, bĕrĕm). Sprinkle the treat with them.*

c. *Wave the treat over the kakayonan and over the riṅgit of Tvalèn.*

7. *Storing the riṅgit: OM honour and homage to the Life-Giver.*

b. *Strike the chest three times with the foot hammer.*

c. *Place the kakayonan and the riṅgit of Tvalèn in the chest.*

8. Having prepared the Holy Water for exorcism, the Enlightened Ḍalañ asks the initiator of the performance (*antĕban* is difficult to translate) who is going to apply it. It may be applied by a temple priest, by a brahman priest or by the Enlightened Ḍalañ. The beneficiary should be sprinkled with it, should gargle with it, sip it and brush it across his face: each action should be done three times. The formula to be used is the *sĕhō* 3j.

Verse [the remainder of the Holy Water for Exorcism that has just been prepared] on behalf of the beneficiary: 3k.

FOR ANYAPUH LĒGĒR, 8 reads as follows:

9a. *The Amañku Ḍalañ now descends from where he has been performing and goes to the court or shrine of the subject of the ritual.*

b. *There he exorcizes him who was born in Vuku Vayañ; the subject faces West (West or East) opposite the Amañku Ḍalañ.*

c. *When taking up the frankincense: OM AM Homage to Rudra and Kālāgni of the Brand.*

d. *Stick it into the earth before the subject of the ritual.*

e. *Take the earthenware pot containing fresh water: OM Honour and homage to the Holy Water of the Gaṅgā.*

f. *The subject plunges both his hands into the vessel and laves his hands with that water.*

g. *Take up the sañku: Thy obedient servant, Bhaṭṭāra Sañ Hyañ Kāla, to Whom Bhaṭṭāra Guru has granted the favour of devouring people born in the Vuku Riṅgit! Now, Bhaṭṭāra! deign to stop harrassing them, for Sañ Hyañ Śiva has allowed ME to exorcize people born in vara riṅgit. OM cleansed, May there be water, honour and homage.*

h. *Take the lotus made from plaited strips of young palm leaf and use it for sprinkling the subject of the lukat ritual: OM YAM (3g).*

i. *Take three sips, lave face, 3 ×; the subject of the ritual cleanses himself without mantra being used.*

9j) Yan vadah tirthané punika dyun péré, vusan nīramañ, dyun péréne pantigañ nantos bēlah. Vusan.

9k) Sañ Amañku Ḍalañ budal muat upakāra/bantēné sami. Riñ margi<sup>2</sup>, yan mamañgihin patēluan, pēmpatan, vyadin margi matagél, upakāra/bantēné sané kabuat budal punika bantēnañ irika.

9l) *Sasapan mantēnañé*: Ih Bhūta sama prasama Kāla Vighraha, iki sajyanira sovañ<sup>2</sup>, OÑ AÑ Mṛtāya namaḥ.

9m) Yan majog/kacunduk riñ anak mēntas riñ marginé, véhin ipun nīdih bantēné. Sa-siddha<sup>2</sup>yan bantēné mañda tēlas pakidih. Jadma sané lēkad riñ Vukun Vayañ, nalukaté ri kālan oton jadma punika. Piñ tiga malukat: iñgih punika ri kālan oton 1, oton 2, mivah oton kapiñ 3.

#### SOME EXPLANATION

My informants on this ritual eased my task considerably by subdividing their texts, a method that I have followed. In 2 the eleven different colours of the petals to be used points to the four main directions of the compass, to the four between them, and to the zenith, nadir and centre, for this is a cosmic ritual, at which the benevolent powers are invited to attend (4c, 4g), and from which malevolent powers are requested to keep away (6a). It consists of the gradual preparation of Holy Water for Exorcism in the zodiac beaker (or its earthenware substitute).

Only at the end of 2b is the censer for frankincense mentioned, though it is used continually during the ritual to purify/consecrate almost everything; finally its own inherent power is wafted over both *sañku* and *ringit* (4j).

For the entire time that the Amañku Ḍalañ is occupied with the loading of power into the zodiac beaker (3), the melody *rundah* is played. When the final stage of the ritual is reached and the prayer for the welfare of the officiating priest is being spoken (3m; cf. SuSe 98-99), the melody moves to *sakēti*, though this is not mentioned here and is only found in the description of a ritual that is essentially similar in the ANAPUH LÈGÈR.

In 3f, the hands of the ringit are furnished with petals and during the ensuing ritual the power of the ringit is presumed to concentrate itself in these petals which, only in 5, are put into the zodiac beaker, just

j. *When an earthenware container has been used for the Holy Water, destroy it. Finis.*

k. *When he goes home the Amañku Đalañ takes the offerings with him. On his way, at forks, at cross-roads and at corners in the road, there he offers these offerings, using this sasapan :*

l. *Ih, Bhūtas altogether and Kāla Vighraha, those are the offerings for each of you. OM AM Homage to Amṛta.*

m. *When he meets people on his way, he should permit them to eat the food of the offerings. The offerings should be eaten as much as possible.*

Children born in Vuku Riñgit are exorcized at their first anniversary, at the second and at the third.

before the final act of immersing the manipulating handles in the water which, by then, has become Holy Water for Exorcism.

In 3g-m, only seven formulas are presented where eight would have been expected, for the eight riñgit.

In 4, the purifying powers of the different offerings, the making and meaning of which have not been studied, is applied to both [the water in the] *sañku* and the riñgit. When the officiating Amañku Đalañ approaches the end of his presentations, he invokes Viṣṇu to purify/fortify him; cf. 3m. The *dakṣiṇa* must not be used again and is opened. In the similar ritual of AÑAPUH LĒGÈR, we find that when the *sañka* consists merely of an earthenware vessel, it is thrown onto the ground and destroyed when it has served its purpose.

5 depicts the decisive acts for the preparation of Holy Water for Exorcism by means of the riñgit.

6 deals with the Ogres who must be satisfied with food and drink (the *kayovanan* they are now expected to guard should, according to the spelling, mean 'youth'; a derivation from *ayu*, 'beautiful', 'Dharma', seems, however, more plausible; the double ending *-an* is frequent: *kakayonan*, *panrañan*, the latter occurring side by side with *panrañ*, 'causing of a clear sky'). That in 6c the *kakayonan* and *Tvalèn* are treated in the same way as the Ogres in 6a baffles me.

A point that should not be overlooked is the line in 8, in a text written down by a brahman amañku đalañ, that mentions Mañku, Padanda and Amañku Đalañ in one breath.

## CHAPTER 22

### THE MANTRA ASTUPUŃKU

#### I INTRODUCTION

When the *amañku dalañ* exorcizes the evil influences, either those of which people stand in fear or those whose effects are already apparent, in a child or a young adult, he uses the ASTUPUŃKU, the ninefold formula. In the KBNWdbk (I. 222) this word is followed immediately by the words 'astu en pungku?', i.e. 'may it be so, my Lord', which is more or less the same as 'Amen'. I can well believe that in the past the beneficiary spoke these words after each of the nine parts; nowadays, however, he accepts in silence the Holy Water, the blessing and the exorcism.

The *amañku dalañ*, reputedly—though no figures are available—originating in most cases from the *griya Śiva*, the compounds of the brahman Śiva priests, share this formula with them or borrow it from them. My informant gives me several examples of the application of ASTUPUŃKU by *padanda Śiva*, and a quotation in the KBNWdbk sub voce *davëg*, confirms that this practice does not date from today nor from yesterday. This quotation is taken from an old poem, the JAPATUAN, and reads: *Padanda ñandika alon:| 'Pahëkañ cahi dini'.| Padanda raris n[d]artain| tur Ida mañastupuñku. | Savusé mañkin matirtha| puput mañkin kabrësihin/*. The Padanda said in a friendly manner: 'Come near [in front of] me'. The Padanda spoke words of wisdom and [ended with] the ASTUPUŃKU. After they had received the Holy Water, and their purification had been completed, . . . . (this ms is now in Leiden; the Balinese edition (cyclostyled) does not, however, contain this passage).

Though there is not a trace of Buddhism to be found in the A.P., a good copy of it was, nevertheless, found in the *griya Buddha* of Jadi (Tabanan), but this had once been a *griya Śiva*. Ida Wayan Kompyang, my informant, who helped in its elucidation, is an *ulaka Buddha*.

A knowledge of ASTUPUŃKU is not the prerogative of brahman and *amañku dalañ*; *sënguhu* and *rësi bhujanga*—as might be expected—know this exorcistic formula as well. In fact, my best ms, designated by A, originates from the well known *sënguhvan Nyitdah/Pajatèn* (Tabanan). It is one of the score of *mantra pañlukatan* in a collection entitled PAÑLUKATAN NAVA-RATNA, i.e., Ninefold Jewel. Since the whole collection consists of 20 mantra, of which the ASTUPUŃKU is the longest, it is no wonder that A.P. is used as the caption. NAVA-RATNA as the second part of the title of a *mantra* I have only found in a PAÑLUKATAN NAVA-RATNA that is directed to the eight directions and the centre, the *nava-saña*. This aim of exorcizing the evil powers everywhere is what one would

expect in such a long formula, but it is not mentioned *expressis verbis* in any of my two dozen ms of the ASTUPUṆKU.

Half of the mss state the purpose for which the ASTUPUṆKU is recited. B is exceptional with its *vēnaṅ aṅlukat kapāpan mvaṅ salētēh iṅ bhūmi*, suitable for exorcizing human misery and all defilements of the ground; A defines: *sakvēh iṅ lara pāpa kavaśa kalukat dēnira Saṅ Hyaṅ Astupuṅku*, all suffering and misery can be exorcized by Divine A; E and R express the same thing; G is the shortest, it simply says: *akvēh lakṣaṇanya*, it serves numerous purposes; N is more circumstantial, stating: *Sakvēh iṅ mala-pātaka, pāpa-kléśa, sēbēl-kandēl, Hyaṅ, Déva, jadma-mānuṣa, vus ilaṅ arūpa jāti, valuya (apēkika) arūpa jāti; kumrètès tan kēna ambah ka Kavah; vus kalukat kalēbur lara-roga-vighnané Si Anu*; here N has the word *kumrètès*, for which the dictionaries give no satisfactory explanation, and twice has *jāti*, though, as a rule, the first should be *juti*, ugly. The translation reads: All defilements and deadly transgressions, miseries and afflictions, stains and blemishes of *Hyaṅ, Déva* and mankind — their ugly shape has disappeared; the original (beautiful) form has returned. . . . there is no going to Hell. The illnesses, sufferings and hindrances [afflicting] X have been removed, exorcized.

My informant writes to me that *nēbasin/vēton/vatēk* is performed for people suffering from ill health and for those whose natures make them socially unacceptable, the spendthrifts, gamblers, ruffians, those given to violence, madmen, and so on. A parent, seeing that his child is developing any of these tendencies may, on its anniversary, ask a *padanda* to 'nlukat', exorcize the child by means of the ASTUPUṆKU mantra, water and offerings, in addition to the usual anniversary offerings. The priest takes the child to its *saṅgah kamūlan*, sanctuary of origin, or to his own *pamrajan*, padanda's private sanctuary, and places the child naked under a *śuddha-mala* basket, basket for the cleansing of defilements. Water over which the ASTUPUṆKU, or the NAVA-RATNA mantra has been spoken is then sprinkled over it. The water must come from a spout: it must not come from a lake or be drawn from a well. As a rule, the unfavourable characteristics tend to disappear gradually after this treatment, but there are children who need it a second and even a third time.

With regard to *srana* (from Skr. *sādhana*), the material means required, T stipulates fresh water in a simple earthenware pot with *samsam* leaves and yellow rice grains; N demands it in a zodiac beaker, and also the *samsam* leaves and the grains of yellow rice, but adds flowers of eleven different colours, as well as a water lily, frankincense and benzoin, and, as a fee, an outer garment and 1,700 [copper] coins. J appears to stress offerings to *bhūta-kāla* by prescribing [meat] bought from the slaughtering-place for 25 coins, a fowl having red feathers, two white *pēn[d]ék* offerings, a pig completely prepared, and a complete *jajatah calon* (prepared from the flesh of a pig). It is also permissible to place these offerings at cross-roads (the usual meeting-place of evil spirits).

The ritual environment in which the ASTUPUNĀKU occurs in the mss is as follows (in nearly half the cases it is on separate *lĕmpir* or sheets):

C, LOr 4673, Vĕda, has been dealt with in Ju. II 334–35, Pi II 239, Goris, Ph.D. thesis 145–50, Cruq, Ph.D. thesis 40–46. Before his death in 1894, Van der Tuuk had this copy made on paper from an original in a Bulĕlĕng *griya*: its main contents belong to the ritual of a *padanda Śiva*, ASTUPUNĀKU is, however, one of the numerous mantra and is given without ritual environment;

F and T, likewise originating from a *griya Śiva*, give no ritual environment;

G and N are found on 11. 70–72 and 38–41 of a collection of mantra that probably originate from a *sĕnguhvan*, since I. 49b mentions the officiating priest as handling the *ghĕnta orag*, a ritual instrument used exclusively by *sĕnguhu*;

L deals with death ritual as administered by *padanda Śiva* and *padanda Buddha*: the title, LIGIA, only covers the beginning of this ms which, for the greater part, consists of unrelated ritualia, so that for our 11. 44–45 no ritual context could be found;

K 128, my M and Z, LOr 9157, Pi II 532b, on 11. 10–11 gives two ASTUPUNĀKU, ritually, both out of context;

Q is a mere collection of mantra;

K 1168, LOr 9657, Pi II 586a, does deal with death ritual, but only for *brahman* and *kṣatriya*. As found here in the last third of the ms, A.P. belongs to the accretions and is, therefore, without a ritual context;

W, LOr 4678, Ju II 336, Pi II 240, is again only the first one of a collection of *mantra*;

I and Y are found in their right environment, the ritual of the *amañku dalañ*; the majority is out of context.

The differences in the size of the A.P. point to attrition as well as to accumulation, which is hardly surprising in the case of a formula that is so widespread and, at least in part, so old. In its present form the formula consists of nine exorcistic formulas and concludes with an elaborate invocation of witnesses to the act of exorcism. Such a ninefold formula, directed to the eight directions and the centre, is common in Balinese *stuti/stava*, the technical term is *dig-bandhana*, binding/tying up/of the directions, and in exorcism. Where praise of the Gods is the aim, the stanzas may differ completely; when exorcism is the object, the essential formula may be repeated nine times, each time preceded by a different beginning (cf. K 1057/20b). In the case of the A.P., I get the impression that most parts of it have led separate lives, serving widely differing purposes, but that some brahman *amañku dalañ*, accustomed from his *griya* to use the ninefold *dig-bandhana*, has collected the materials known to him, perhaps even adding a few of his own choice—for the number and variety of existing *pañlukatan* is inexhaustible—and that he has given the same conclusion to each of them.

## LITERARY SOURCES

	of mss	No. of lines	ORIGIN	NAME	means	use	year
A	556	57	Sěnguhvan Nyitdah/Pajatèn, Tabanan	Astupuñku Nava-ratna	-	+	± 1930
B		46	Griya Buddha, Jadi, Tabanan	Astupuñku	-	+	1960 +
C	4673	52	collection Van der Tuuk, Bulèlèng	Véda	-	-	pre 1894
D		52	Griya Ś. Kadampal I, Krambitan (Tab.)	Astupuñku	-	-	1960 +
E		48	Fakultas I, Dènpasar, Badung	Astupuñku Gědé	-	+	1960 +
F		51	Griya R. Paněběl I, Paněběl, Tabanan	Mantra pañlukatan	-	+	1960 +
G	1596	59	(Sěng.?) Banjar II, Banjar, Bulèlèng	Mantra pamugpug	+	+	pre 1939
H	4714	60	collection Van der Tuuk, Bulèlèng	Astupuñku	-	-	pre 1894
I	2290	60	I Wayan Méndra, Bratan, Bulèlèng	Lampahan vayañ Sutasoma	-	-	1946
J	1916	31	Singaraja, Bulèlèng	Sasayut in voñ agěriñ	+	+	1940
K		26	Fakultas III, Dènpasar, Badung	Astupuñku	-	+	1960 +
L	71	26	Dènpasar, Badung	at the end of Ligia	-	-	1929
M	128	25	Mangwi I, Baha, Mangwi, . . . .	Kaputusan Rši-gaṇa	-	-	± 1930
N	1596	76	(Sěng.?) Banjar I, Banjar, Bulèlèng	Mantra pamugpug	+	+	1939
O		39	Griya Anyar, Ś., Sibang Kaja, Badung	Astupuñku	-	-	1960 +
P		44	Griya Gědé, Panarukan, Kramb. Tabanan	Astupuñku	-	-	1970
Q		39	Griya R. Paněběl II, Paněběl, Tabanan	Astupuñku in mantran pañlukat	-	+	1960 +
R		36	Fakultas II, Dènpasar, Badung	Astupuñku	-	+	1960 +
S	1168	34	Griya Liligundi, Ś., Bulèlèng (Bll.)	Śava-vidhāna	-	-	± 1936
T		37	Griya Kadampal II, Ś., Krambitan (T.)	Astupuñku	+	-	1960 +
U		80	Sěnguhvan Br. Tngah Kangin, Kram. (T.)	Astupuñku	-	-	1970
V		80	Yěh Malět, Krambitan, Tab.	Astupuñku	-	-	1970
W	4678	46	collection Van der Tuuk, Bulèlèng	no name	-	-	pre 1894
X	516	16	Tusan, Banjarangkan, Klungkung	Pañlukatan	-	-	1930
Y	2244	10	amañku dalañ, Ubud, Gianjar	Lampahan vayañ Sapu Lègèr	-	-	1941
Z	128	7	Mangwi II, Baha, Mangwi, . . . . .	Kaputusan Rši-gaṇa	-	-	± 1930

1960 + means: written down/collected some time during the sixties.

pre 1894: Van der Tuuk lived in Bulèlèng 1876-'94 and collected his mss there.

Nos. 4673, 4678 & 4714 were collected by Van der Tuuk and are now in the section LOr of the Leiden University Library; the other numbered mss are in the library of palm leaf mss, Gedong Kirtya, Singaraja, Bali; the rest belongs to the author's private collection.

Griya Ś = Śiva; R = Ryañ Gědé. After constituting my text I found another ASTUPUNĀKU in Dr. J. Brandes' Beschrijving Jav., Bal., Sas. hss. Van der Tuuk, Landsdrukkerij, Weltevreden, 1926, p. 104.

(1) deals with the numerous dangers to which those born in *uku vala-vadi, suñsañ carik*—whatever that may mean—are exposed.

(2) uses several set phrases denoting the personal construction of a family that results in danger to its children. Taking all the mss together, the number of these cases is fifteen, which is the same as that in the few more elaborate Javanese writings on the subject which are accessible.

(3) is characterized by having all its terms preceded by *ka*, subject to/the victim of, of which the few at the beginning end with *-bhaya*, threatening danger from the side of [the preceding word], while the remainder have the ultimate penalty in the ending *-pati*, threatening death from, idem. The dangers begin with fire, water, and lightning,

then proceed to Durgā, Earth, the Guardians of the Directions, Guru Pāduka and Gaṅgā-pati: there are others in some mss.

(4) returns to *uku valaṅ vadi*, which is followed by the 30 names of the 30 *vuku*; according to the *variga*, astrological treatises, used by *padanda* and *sēṅguhu*; each of these *vuku* can have days that are fortunate or unfortunate for one purpose or another.

(5) is characterized by having all but one of its items beginning with a verbal form *ka . . . . an*, which means struck/overcome by, the victim of. It begins with such seemingly harmless things as a small house lizard falling on one, the breaking of the earthenware vessel used during the steaming of rice, and a cock treading a hen in one's house: it continues with the collapsing of a rice granary, and a shrine, and a considerable number of other calamities of this kind.

(6) consists of an almost interminable enumeration of configurations of the ground and of special spots from which emanate a lethal influence which, after consulting a geomancer, should as a consequence be absolutely avoided.

(7) diverges somewhat in the two groups of mss; it expresses the mortal danger arising from curses, treachery, strategems, temptations, seduction, evil words and evil deeds, hidden powers and prohibitions.

(8) expresses the mortal danger emanating from the acts of evil-doers and from all kinds of poisons administered by them and by their acts of sorcery.

(9) enumerates the bodily deformities and the incurable illnesses to which those people are subject whose souls proceed from Yamani-loka, Hell.

Here arises the question whether indications can be found to make it acceptable that these categories of evils must be attributed to the influence of the directions of the compass, which, according to Balinese belief, they can be. I found only one mantra, PUJA GAṅGA (in: PAMUGPUG, 'Rendering Powerless', K 1596) which is used to exorcize more than half the cases for which the A. P. is uttered. The P. G. is a five-fold *mantra* directed towards ESWNC. In P. G. the East is connected with some evils that are in A. P. (6) & (7), the South with some in (8), the West with many in (9), the North with several from (3) and (5) and, apparently, two from (1), the C. with many from (5) and (6) and several from (7). It is no wonder that the more introductory (1) of A. P. is scarcely represented in P. G., and that its (2), which deals with the wrong composition of a family, and its (3), which enumerates the days of birth which are dangerous—these being the specialities of A. P., even its *raison d'être*—are not found in P. G. I fail, however, to recognize the logic presumed to underly these categories and their associated directions, and am inclined to believe that it also escapes many a Balinese using these *mantra*. This could account for the numerous *variae lectiones* in

the mss H-W, once the rigid sequence that is maintained in A-G had escaped the memory, or a palm leaf strip had been lost.

In order to elucidate in detail the connexion between A. P. and P. G., the text of the latter has been printed at the end of this Appendix; reference to the corresponding item in A. P. has been added after each of its items. Since this chapter centres on the A. P.—the P. G. is only used as an outside aid—and since, moreover, the translation of about half of the P. G. is given in that of the A. P. and is easy to find, and because only one ms of the P. G. is available, no attempt has been made to translate the rest. This can perhaps be done when more material has come to light.

From the TABLE: LITERARY SOURCES it will be evident that X, Y and Z are only fragments, that J-M are far from complete, and that N and U-V (closely connected) have been enriched by additions found in no other A. P.: this material is apparently only a part of a wealth of exorcistic *mantra*. Here, it must be mentioned that in none of my mss are the nine formulas concluded by *kaluvarana (kabèh) dénira Bhattāra Śiva*, and that even the homonymous group, A-G, only have this conclusion eight times. Close scrutiny of this group and comparison with the J-V mss show that a long section (6) in several of the J-V mss has the customary completion and that here in the A-I mss something must be missing. The 7th formula begins with the usual *Uni*<sup>2</sup> in NOST/*Maka-ñuni* in Q. All mss share roughly a score of syllables and then make a fresh start: NOPQT *Uni*<sup>2</sup>/HJK *Maka-ñuni*/ACF *Yan*. The explanation is that the prototype common to the A-I mss must have omitted the usual concluding words. (Such a situation is not unprecedented. In the SARA-SAMUCCAYA (ed. Raghuvira, New Delhi, 1963), when the 10 *niyama* are summed-up in a *śloka*, one of the *niyama*, plus the preceding translation of the previous *niyama* are omitted in all mss at present available. This 100% certain error could easily have been rectified, but nowhere has this been done: nor has it been done in the A-G mss.

The J-V mss belong to another strain; they provide some elucidation, but suffer from their own irregularities. Clear indications of the advisability of splitting up the mss into two groups are presented by *mantra* (2), where A-I deal with 1) *Kadana-Kadini*, 2) *pañku niñ jon*, 3) *untin*<sup>2</sup>, *sarampadan*, whereas all the J-V mss follow a 3-1-2-4 sequence, and by *mantra* 7/35, where A-I read: *ipèn ala, ujar ala*, but J-V: *ujar ala, ipèn ala*. These examples could easily be multiplied by giving additions and omissions common to both groups.

A long formula like the A. P. is subject to the effect of mispronunciations, to misspellings and misunderstanding and to omissions and additions. It looks as though those interested in the A. P. all too often were not satisfied with their own copy, borrowed another one that was better and copied it. That might be the explanation of the two versions obtained from Griya Gedé Panarukan (O and P), the two from Griya Kadampal

(D and T) (both Krambitan, Tab), the two from Banjar (G and N), from Mangwi (M and Z), from Panébél (F and Q) and even the three from the Fakultas Sastra (E, K and R) and Van der Tuuk (C, H and W).

My indefatigable helper and informant, on the basis of the text as I had compiled it from the mss, took the trouble to question several distinguished people on the matter of set phrases and difficult words). They were:

Ida Bagus Sugriwa, the well-known author of numerous books published by Balimas,

Ida Bagus Jugrèg, Griya Gdé Panarukan (Krambitan, Tabanan),

Ida Wayan Kompyang, Griya Tèngah, Boda Kling (K. A.), an *ulaka Boda*, and

Ida Padanda Madé Sidēmēn, Griya Dlodpèkēn, Sanur (Badung), perhaps the oldest of the *p. Śiva*: he is extremely well-read and is the copyist of some 200 palm leaf writings.

I thank them for their ready cooperation but have sometimes dared to disagree with their explanations, being, nevertheless, well aware of Colin McPhee's remark: 'Listen, doggie, let Mr. G. teach you how to bark!' (or words to that purport; cf. his 'A House in Bali').

In view of the wealth of written material and of the problem of elucidating orally, the difficulty has been to present a readable text and translation while at the same time rendering an account of what is to be found in twenty six mss. I hope I have found the least unsatisfactory way of avoiding a thousand 'om', or a thousand notes with (partial) repetition by splitting up each *mantra* into small fragments, numbered and lettered with the letters denoting the mss, the letters not being repeated in the translation (in the hope of making it better readable).

In the texts to be presented *infra*, ordinary print has been used for what I consider as belonging to the original text, but italics for supposed intercalations. I may be wrong in my endeavour of reconstruction but at least I hope to have convinced my readers and my colleagues that, when in the field, one should never be satisfied with noting/collecting one version of a certain formula, but always should try to obtain as many versions of it as possible.

## II THE TENFOLD FORMULA

I 1 A-T) OM ASTUPUNĀKU ḍaṅ ācārya, 2 ACFGKLT) Saṅ Hyaṅ/EGH Bhaṭṭāra/N Śrī/ Śivāmṛta (L *Mahāmṛta*, N-*amba*, P *mvaṅ*), 3 A-G J-R) Bhaṭṭāra Śiva, 4 A-Q) aṅluvarana/R aṅlukata 5 A-JMNP-S) sakvēh iṅ 6 AC-JNOQRT) raré/KP *laré*/BM *lara* 7 A-T) mētu uku vala-vadhi, 8 A-T) suisaṅ carik, kataḍah Kāla, 9 A-G K-Q) katithi-bhaya/ST *katithān iṅ bhaya*, 10 ACDGO) ka-rékhā-bhaya, 11 PQ) *ka-havan*/T *ka-havanan*/L *ka-vahana*/N *ka-vahadan*/M *kalavan*/-bhaya, 12 LMNT) *ka-raṅa*/P *ka-rājā*/-bhaya, 13 PQT) *ka-rékhā-bhaya*, 14 MQ) *ka-tarka-bhaya*,

15 LNPQ) *ka-upāya-bhaya*, 16 Q) *ka-agni-bhaya*, 17 N) *ka-titi-bhaya*, 18 MNQ) *ka-mārga-bhaya*, 19 L) *ka-Gaṅgā-|KQ toya-|T tīrtha-|bhaya*, 2 ON) *kabandha-bhaya*/E *ka-bandha*/F *ka-bandha-bandha*/A *kabandha-bandhanan*/C *kabaddha-baddhanan*/P *ka-baṅcana-bhaya*, 21 A-F L-P) *kataḍah Kāla*, 22 A-DF) *kaluvarana*/E *kalukata*/ *dénira bhattāra Śīva*.

1) All mss have *āścārya*, 'miraculous', though after *ḍaṅ* the word *ācārya*, 'spiritual leader', could be expected.

7) Cf. 4/III. The KBNWdbk III 588A proposes *kēḍi*; this tallies with: *jadma luh tan mrasiddhayaṅ ṅēbēlin dēvèk*, *tan mrasiddhayaṅ bēlin*, *bēkuṅ*; *anak lanar tan mrasiddhayaṅ matēmu riṅ anak luh*, *vandu*, *baṅcih*; i.e. women unable to menstruate and to conceive, barren; men unable to unite with women, hemaphrodites. Something similar must have inspired Sharada Rani when she wrote in her *ŚLOKANTARA* (IAIC 1957, p. 81): *Walawadi* (?) means one is a woman and not a woman (i.e. a woman in all outward appearance but without female organs of reproduction). The KBNWdbk sends us (more suo) to *śukra*, and a long quotation containing the words *kēḍi walawādihara*, for which it proposes: seven-months' child or a miscarriage? I do not know the source of the translation, but agree with the question mark.

If we keep in mind that in our connexion we have to do with children born on an inauspicious day, with children who, by their birth, have caused the inauspicious composition of the family and who, as a consequence, are expected to suffer from children's diseases and are even exposed to the threat of death, then two possibilities present themselves: either *bāla-vyadhi*, children's illnesses in general, or *bāla-vādhi(n)*, a mortal illness — for the Balinese there is little difference between *v* and *vy*; and death can easily follow on an illness.

8) Cf. 4/III. *Suṅsaṅ* = upside down; *carik* = dry ricefield; this last must be a standing expression, but I have failed to find its explanation in any writing accessible to me. *Bhūta suṅsaṅ* is of frequent occurrence in sculpture. A commentator gives me: *tulah ṅumprit*. *Tulah* means cursed, punished because of sacrilege; *raja pinulah* is the name of a widely known curse. *Jumprit* means to fall on one's face, the head being lower than the buttocks, as well as, upside down. It may be that the KBNWdbk is nearer the real meaning with the proposed translation 'mentally troubled' than it is with its 'disobedient'.

9) Cf. 1/17. Since nearly all the mss have *tithi*, the 'fear of certain dates', as illustrated by *vala-vadhī*, *suṅsaṅ carik*, seems evident. The misconception *kati-tihan* points to the spelling *tithi* (cf. Skr. *chhāyā* → *chahaya*), which is to be distinguished from the 1/17 *titi*, footbridge, which is followed by 18) *mārga*, road.

10) Cf. 1/13, 3/35. *Rékhā*, line, steak, presents a difficulty. Though the word *Guru-Rékhā*, The Creator, is quite common (Cf. my A. T.), a danger/threat instigated by The Creator seems less plausible than the surmise that 10 ACDGO belongs in the context 13 PQT, followed by *tarka*, suspicion, and *upāya*, ruse; *rékhā* might then mean 'drawing', which is so common to sorcery (Cf. my A. T. *Yama-Rājā* and 'Balinese Baudha Brahmans'). *Ka-bhaya-bhaya* is not to be found in the dictionary (nor can the author of the *Astupuṅku* have known of Franklin D. Roosevelt's warning that the only thing to be feared by Americans was fear).

12) In the ms. BANTĒN, CARU, YAJŅA, Griya Dlodpékén, Sanur, *ka-raja-bhaya* is defined as follows: *yan ana gētih kēntēl riṅ pakaranaṅ mvaṅ sumirat*, *riṅ umah*, *riṅ pakubvan*, *tan pakarana*, congealed or fresh blood in a courtyard of a house or a field hut, without [apparent] reason [for its being there]; *raja* is, therefore, not the Skr *rājā*, king but *rajas/rajaḥ*, defilement.

12) Cf. 3/34. 13) Cf. 1/10, 3/35. 14) Cf. 3/29. 15) Cf. 3/30.

16) The same treatise from Sanur as quoted in 12), gives in this connexion: *Ņuh macaraṅ*, *bvah macaraṅ*, *ḷaka macaraṅ*, *tal macaraṅ*, *byu macaraṅ*, *mvaṅ vētunya*

*kẽmbar, tuigal paněsė, kadĩ ka-gěni-bhaya, ńa*, a coconut, areca-,jaka-, and tal-palm and a banana trunk with branches, and the birth of twins are equally 'hot', as if one were exposed to (the danger of) fire.

16) May have been borrowed from 3/5; cf. also 5/37.

17) Cf. 1/9. 18) Cf. 3/32.

19) May have been borrowed from 3/6 and 3/8.

20) Cf. 3/36 and 7/19. Though on the one hand no trace has hitherto been found in Javano-Balinese literature of the Skr. Pañca Větāla-pañca-vimśatika, on the other, next to nothing has been published about black magic. *Bañcana*, also in 7/19.

1) OM, May it be so, oh Respected Teacher. 2) Holy Water emanating from Bhaṭṭāra Śiva.<sup>3)</sup> 4) May Bhaṭṭāra Śiva exorcise 5) all 6) children 7) born in *uku vala-vadhĩ*, and/or 8) *suńsań carik* who are to be devoured by *Kāla*, 9) who are endangered because of their day of birth, fear-ridden; 10) those who are afraid of sorcery/frightened by fear (?); 11) those who are frightened by [the terrors of] the way/the vehicle, 12) those are terrified by the battlefield/defilement, 13) who fear deceitfulness, 14) who fear suspicion, 15) who are afraid of tricks, 16) who are threatened by fire, 17) who are afraid of a bridge, 18) afraid of [the terrors of] the road, 19) afraid of drowning; 20) those who are bound to a corpse (?)/bound with fetters/fear deceitfulness; 21) those who are to be devoured by *Kāla*. 22) May Bhaṭṭāra Śiva exorcise them.

II The second formula, which is only completed with the customary words, *kaluwarana dėnira Bh. Ś*, in the A-I mss, deals with the constitution of the family, which is a matter apparently causing frequent concern in both Bali and Java. In both islands it is the *đalań* who gives a performance on the anniversary of the child's day of birth, in order to avert the dreaded evil.

For Java, J. W. van Dapperen<sup>1)</sup>, writing about Těgal, mentions only five varieties of inauspicious composition of the family; W. H. Rassers<sup>2)</sup> mentions seven; G. A. J. Hazeu<sup>3)</sup> mentions eight, and Inggris<sup>4)</sup>, writing about his 'Landschap', Bagělėn, enumerates nine of them. But L. Th. Mayer<sup>5)</sup>, author of the two-volume work 'Een blik in het Javaansche Volksleven'<sup>6)</sup>, mentions fifteen different categories; J. Kats, in his 'Wajang Poerwa'<sup>7)</sup>, gives the fourteen cases enumerated in 'Serat Pađalańan

1) 'Het Těgalsche Roewat', DJAWA 14/5-6, 1934, pp. 223-30.

2) 'Over den zin van het Javaansche drama', BKI 31, 1925, pp. 311-81; 'On the Meaning of Javanese Drama', pp. 1-61 in his 'Pańji, the Culture Hero', Nijhoff, The Hague, 1959.

3) 'Een Ngruwat-voorstelling', in Album Kern, 1903, pp. 325-32.

4) 'Het Ruwatan-feest in de desa Karang Djati in Bagělėn', DJAWA 3, 1923, pp. 45-50.

5) 'Het Ngruwat en het wajang-verhaal Moerwa-Kala', Visser, Weltevreden, 1906.

6) Brill, Leiden (without date, circa 1900).

7) 'Het Javaansche Tooneel', Deel I, Balai Pustaka, Weltevreden, 1923, pp. 172-77.

Riṅgit Purwa'<sup>8)</sup>, which comes from Surakarta, but adds another six of them that are peculiar to Jogjakarta.

As a rule, the lists begin with *Kadana-Kadini*, *Untaṅ-antiṅ*, and are characterized by the fact that the terms are either known, or that they need an explanation to be understandable.

Our second formula is the Balinese counterpart of the Javanese enumeration given above. The circumstances accompanying the birth of twins have been described by Jane Belo<sup>9)</sup> and Wajan Bhadra<sup>10)</sup>, but the Balinese technical terms seem to have passed into oblivion and are misunderstood and explained arbitrarily by several informants.

In this *mantra*, the 26 mss split up clearly into the groups A-I and J-Z, though in the beginning the sequence of topics dealt with is different. For once they are, therefore, being presented separately; the numbering will make it easy to combine them if required.

A-I 1) Children born under inauspicious circumstances; 2) one boy and one girl (cf. 22); 3) one child, the only survivor of many who have died; 5) an only girl; 6) four male children; 11) a child of an unknown father; 12) ?; 13) ?; 14) twins of different sexes (as dealt with by Jane Belo); 16) triplets; 17) brothers as different in character as Kṛṣṇa and Baladéva<sup>11)</sup>; 18) the youngest and only surviving one of five brothers; 19) a youngest child the survivor of many who have died; 22) one boy and one girl.

J-Z 7) a sole inheritor from numerous relatives; 8) the inheritor of poverty; 9) ?; 10) the youngest of four brothers who has no younger sisters; 11) *supra*; 12) the youngest of four brothers having younger sisters; 14) *supra*; 15) a sole son (adopted); 16-19) *supra*; 20) a sole daughter to continue the line; 21) the last born of twins; 22) *supra*.

A-I 1) Makaanuni (BC wrongly go on with 1/7 or 4/1: *mētu uku vala-vadhi*), 2) mētu Kadana-Kadini, 3) pāpa/paku/paṅku/paṅkuṅ (n)in jo(ṅ), untiṅ-untiṅ, 6) sarampadan, 11) tuṅgak in varèṅ, 12) prahu sarat padanya, 13) karan èdan, 14) buñciṅ kēmbār, 16) ka-triṣūla, 17) Kṛṣṇa-Baladéva, 18) sānak Pāṇḍava (v)uruju, 19) tulak in kēdukan, 22) Kāma-Jaya Kāma-Ratih, 23) kaluvarana dènira Bhaṭṭāra Śiva.

<sup>8)</sup> Balé Pustaka, Weltevreden, Serie No. 443a, 1927.

<sup>9)</sup> 'A Study of Customs Pertaining to Twins in Bali', TBG 75, 1935, pp. 483-549.

<sup>10)</sup> 'Manak Salah in désa Boelèlèng en omstreken', MKLvdT 13, DJAWA 21/1, 1941, pp. 16-22;

'Nonconformity in Villages of Northern Bali', pp. 189-98 in 'Bali, Further Studies in Life, Thought and Ritual', Van Hoeve, The Hague, 1969, abridged and adapted from 10) by the Editorial Committee, with the author's approval.

<sup>11)</sup> Kṛṣṇa is the God Visnu, Baladéva is considered as being only too human.

J-Z 4) ka/titih/tindih/(an) (in), 5) untiñ-untiñ, 6) Kadana-Kadini, 7) JKL kataḍaha suku niñ pañguñ, 8) J-M suku niñ palañka, 9) paku niñ/pañkuñ in/ joñ, 10) JL lavan sarva-pada/ K kēdukan vé pada, 11) tuñgak in varēñ, 12) Q lavan sarampak mapadan/ Z lavara sapadvan/ S lēvu sarampada/ T lahu sarampadan/ O lavus rara pada/ MR vṛṣa pada/ N vuvusana pada, 14) M-Z buñciñ kēmbār, 15) Z palañka suku niñ pētuñ, 16) N-Z (ka)triśūla, 17) J-PRSTY Kṛṣṇa-Baladēva, 18) N-TY sānak Pāṇḍava (v)uruju, 19) JKLNS tumpañ kēdukan, 20) O kalavan ugu makenda kanya, 21) J-S tulañ/tumpañ kēmbār, 22) supra.

III 1) JKL Maka ñuni/AC-IN Yan, 2) J-W *sakvēh in* (M adds *voñ*), 3) J-W *janma kataḍah Kāla*, 4) JKS *ka-bhaya-Kāla*, 5) JKL *ka-agni-bhaya*, 6) A-K *ka-toya-bhaya* (-Kāla NS), 7) N *ka-gēriñ-bhaya*, 8) A-KN-UW *ka-Gaṅgā-dēvī*, 9) C-LN-W *ka-Durgā-dēvī*, 10) A-CLN-T *ka-pañavan* (-an *bhaya* L), 11) N *kapañca-bhaya*, 12) A-CN-T *ka-sambēr in gēlap*, 13) N *ka-sambēr in mṛga-pati*, 14) N *ka-sambēr in sarpa aguñ*, 15) N *ka-sambēr in kakya*, N *ka-sambēr in waya*, 17) N *ka-sambēr in kuluyuh*, 18) N *pinatik in sumilan*, 19) N *siniñgat in kēbo, sampi*, 20) W *ka-catur-jantaka*, 21) W *ka-Pañca-Rṣi*, 22) W *ka-Gaṇa-pati*, 23) A-JLNQ-T *ka-Pṛthivī*, 24) A-LN-W *ka-Catur-Loka-Pāla*, 25) Q *kañca-bhaya Kāla-pati*, 26) Q *ka-Sapta-Rṣi*, 27) A-LQ-W *ka-Guru-Pāduka*, 28) A-DG-LNRT *ka-Gaṅgā-pati*, 29) CDES *ka-tarka-pati*, 30) A-ITW *ka-upāya-pati*, 31) OT *ka-pañavan-pati*, 32) OSTW *ka-mārga-pati*, 33) W *ka-Van[as]-pati*, 34) W *ka-raṇa-pati*, 35) W *ka-rékhā-pati*, 36) NOPSTW *ka-bañcana-pati*, 37) ACDE *kahayap/F ka-bhaya/-pati*, 38) A-KW *ka-taḍah Kāla*, 39) JKLN-Q *ka-bhaya-Kāla(-pati NQ add)*, 40) RW *paḍa kalukata*, 41) A-IN-W *kaluvarana dēnira Bhaṭṭāra Śiva*, 42) R *lukat lēbur muksah ilan*, 43) JKLN-W *OM-kāra astu<sup>2</sup>*, 44) R *siddhir astu tathā astu<sup>2</sup>*.

1) To begin with, 2) all those people 3) to be devoured by Kāla: 4) those frightened/threatened by Kāla, 5) those threatened by fire, 6) those threatened by water, 7) those threatened by illness, 8) those threatened [by death] by drowning, 9) those overcome by Durgā-dēvī, 10) the victims of disasters, 11) victims of the fivefold danger, 12) victims of lightning, 13) victims of the Lord of Animals, 14) the victims of a great serpent, 15) victims of a crocodile, 16) victims of an alligator, 17) victims of the *lalémpé* (a small but poisonous snake), 18) those struck by the sting of the scaleless eel, 19) those struck by the horns of a water-buffalo or a cow, 20) those afflicted with the four miserable conditions, 21) the victims of the Five Seers (Cf AT, Yama-Rājā), 22) victims of the host of Bhūta-Kāla, 23) victims of the Earth, 24) victims of the Four Guardians of the Directions, 25) ?, 26) victims of the Seven Seers; 27) the victims of the Teacher's curse, 28) the victims of the (Lord) Gaṅgā; 29) victims of suspicion, 30) victims of tricks, 31) the victims of a catastrophe, 32) victims of [the terrors of] the road, 33) victims of the Lord of the

Forests (because they felled a tree and did not placate the spirit of the tree with an offering), 34) victims of a battle, 35) victims of sorcery, 36) victims of deceitfulness, 37) those accompanied/frightened by death, 38) those to be devoured by Kāla, 39) those frightened by Kāla, 40) May all be exorcized, 41) exorcized by Bhaṭṭāra Śīva, 42) exorcized, freed, liberated, delivered [from these evils]. 43) May the Syllable OM be there. 44) May there be result, may it be so, be so.

4) Cf. 3/29. 5) Cf. 1/16, 5/37. 6) Cf. 1/19. 8) Cf. 1/19, 3/28.

10) Cf. 11/1, *Pañca-bhaya* is equated with *agni-bhaya* in the treatise from Sanur mentioned ad 1/12. Pañcāgni is well known from KIDUŃ PAMANCAŃAH III/26 and the treatise of this name, LOR 5366a; cf. also Pigeaud 'Literature of Java' General Index. Another explanation in this treatise reads: *yan ana sangah puñkat, mvañ pavon, jinēñ, puñkat tanpa-kāraña, mvañ katiban amuk, kalēbon amuk, pañca-bhaya naranya, panas*. When a chapel, a kitchen, or a rice granary collapse without apparent reason, or when one is involved with a man who has run amuck, that is called the fivefold danger, that is 'hot'.

12) Cf. 5/34. 13) Cf. 5/32. 14) Cf. 5/33. 21) Cf. 10/8. 26) Cf. 10/7.

28) Cf. 1/19, 3/8. 29) Cf. 1/14. 30) Cf. 1/15. 31) Cf. 3/10. 32) Cf. 1/28.

33) Cf. 3/22. 34) Cf. 1/12. 35) Cf. 1/10, 1/13. 36) Cf. 1/20, 7/19. 39) Cf. 3/4.

23)–24) and 26)–27) are names of offerings to the bhūta-kāla.

IV I A–I) Maka-ñuni/MR Lyan sakérika, II A–I) yan/MR yan ana raré/N-QST *sakvèh in janma*/JKN *yan sakvèh in kahanan janma*/, III A–T) mētu (riñ) (v)uku/valañ vadhi/NOPS carik/, IV CLQR) *vuku (all)*.

1) Sinta, 2) Landēp, 3) Ukir, 4) Kurantil, 5) Tolu, 6) Gumbreg, 7) Variga, 8) Varigadyan, 9) Juluñ vañi, 10) Suñsañ, 11) Duñulan, 12) Kuniñan, 13) Lanikir, 14) Mēdañsya, 15) Pujut, 16) Pahañ, 17) Krulut, 18) Mrakih, 19) Tambir, 20) Mēdañkuñan, 21) Matal, 22) Uyé, 23) Manahil, 24) Prañbakat, 25) Bala, 26) Ugu, 27) Vayañ, 28) Kulavu, 29) Dukut, 30) Vatu Gunuñ, 31) A–I kaluvarana dénira Bhaṭṭāra Śīva/R *kalukat kalēbura dénira Bhaṭṭāra Śīva*, 32) R *OM-kāra astu-astu-astu*.

1) To begin with/Another subject: II) (all) children/people III) born in the week/*valañ ati* = worried?/ *vala-vadhi* = children-killing? *carik* = torn up? IV [in] the seven-day weeks (cf. pp. 120–21 of Dr. R. Goris' 'Holidays and Holy Days' in 'Bali, Life, Thought and Ritual', Van Hove, The Hague and Bandung, 1960. 31) May they be exorcized by Bhaṭṭāra Śīva, 32) May the Syllable OM be there, be there.

1) Cf. 7/5. III) Cf. 1/8.

V In Java the enumeration of relationships in the family that is inauspicious is followed by a few other harmful situations, all of which are, however, accidents concerning material things.<sup>1)</sup> The first is the

<sup>1)</sup> Same sources as those mentioned for formula II; Rassers begins with the accidents concerning material things.

overturning of the metal container for the steaming of rice, the *dandañ*, then follows the breaking of the pestle used to pound rice and of the stone on which condiments are ground, and finally, being the victim of the result of the collapse (*karubuhan*) of a building. Our fifth formula has *dandañan* in 7 and 8, combined with *karubuhan*, which is repeated in 15, 16, 20–22, 26, which alternates with *katiban* in 6, 7, 30 and *kapañjīnan* (entered by) in 27–36, 38, and a few other *ka-an* formations. The Balinese formula appears to be an elaboration of the few cases mentioned by a Javanese *ḍalañ*. Since the Balinese have their own word for the apparatus used daily for the steaming of rice, they may have misunderstood *dandañ*, taking it in the sense of crow! In 7) I have had to translate it in that sense, the more so as 8) does not admit of another translation. But this is a misunderstanding of the Javanese formula: only one of my informants did understand it.

1) JLR *Maka-ñuni*/M *Muvah*/OPST *Yan*, 2) J–T *sakvèh in*, 3) N–T *janma*, 4) S *mānuṣa*, 5) JKLN–T *katadah Kāla*, 6) A–I *Yan katibanana sarasvatī*, 7) A–I *katiban*/JKLN–W *karubuhan* (all) *dañdañan*, 8) EJMQR *kahutahan*/CD *kavutahan*/N *katututan*/B *karubuhan*/A *kaluvarana*/G *kalahutah* (all) *dañdañan*, 9) N *kaèsinan dañdañan*, 10) *bagor mañuug*/O *bankuñ mañuhut*, 11) N *asu asasaki riñ luhur*, 12) AC–KLM–W *ayam asasaki riñ vuñvuñan*, 13) (*same*) *riñ salu kunañ*, 14) BLNST *mvañ*/BCDF *yan*, 15) N *karubuhan laléyan*, 16) AC–MO–W *karubuhan*, 17) A–I *padariñan*, 18) A–CE–MOP–W *lumbuñ*, 19) B *kunañ*, 20) A–KMNR *karubuhana sañgar*, 21) N *karubuhan paon*, 22) A–I *karubuhan lavañ*, 23) A–I *kagunturan in* (vo)votan, 24) BJMR *mvañ* 25) JK *umah*, 26) AC–T *karubuhan*/ABM *taru*/C–LNT *kayu* (all) *aguñ*, 27) K *kapañjīnan ruhuñ*, 28) A–KNOPSTW *kapañjīnan buron*, 29) AC–JL–OPQ–W *kapañjīnan kukuvuñ*, 30) ACDENQ *kapañjīnan*/JKMR *katiban* (all) *carak in tahun*, 31) A–IN *kapañjīnan* (N *adds barèt añ*) *linus* (B *adds aguñ*), 32) KMNR *kapañjīnan mrga* (–*pati* N *adds*), 33) N *kapañjīnan sarpa aguñ*, 34) N *kapañjīnan gèlap*, 35) N *kapañjīnan gètih*, 36) N *kapañjīnan gèntuh*, 37) A–I *kāgnéyan*, 38) A–ISW *kalébon*/J–RT *kapañjīnan*, 39) (*same*) *amuk*, 40) A–IL–QST *kaluvarana dènira Bhaṭṭāra Śiva*.

1) To begin with/Next, 2) all 3–4) people 5) to be devoured by Kāla: 6) When a *cècak* (small lizard) falls upon one, 7) when a crow falls upon one, 8) ?, 9) when the excrement of a crow falls upon one, 10) when a sow bites one, 11) when dogs copulate in the entrance hall, 12) when a cock treads the hen on top of the house, 13) and on the front gallery; 14) and when 15) a fence falls upon one, 16) or 17) when the pot containing husked rice 18) in the granary 19) falls upon one; 20) when one is hurt by the tumbling down of a shrine, 21) by the overturning of a stove, 22) by the falling down of a door, 23) by the turning over of a water-

conduit, 24) and 25) [by being] in a house on which a large tree has fallen; 27) when one is attacked by animals, 28) attacked by wild animals, 29–30) struck by a tornado (?) 31) struck by a whirlwind, 32) attacked by (the Lord of) Animals, 33) attacked by a great serpent, 34) struck by lightning, 35) spattered by blood, 36) struck by a flood, 37) a victim of fire, 38) a victim of a man who has run amuck, 40) May Bhaṭṭāra Śiva exorcize all of them.

30) Cf. 6/10. 32) Cf. 3/13. 33) Cf. 3/14. 34) Cf. 3/12. 37) Cf. 1/16, 3/5.

VI For the description of the constitution of the family several terms are used which one ought to know but which one cannot divine from the syllables used. For *agni-bhaya*, *pañca-bhaya*, *raja-bhaya*, each followed by *ñaranya*, 'its name is', the definitions were found in BANTEN, CARU, YAJNYA, Griya Dlodpěkĕn, Sanur; the same treatise gives a considerable list of different courtyards and their buildings, followed in the same way by such technical terms and concluded by *na*. Numerous cases of this kind are dealt with in the treatise called HASTA-KAUSALYA, 'skill with the hands', or [VI] SVA-KARMA, 'He who makes all', of which half a dozen are accessible to me (K 181, 248, 295, 832, 833<sup>I</sup>, 833<sup>II</sup>). In none of these, however, could any of the technical terms used in the sixth formula be detected.

A *dalañ* from Surabaya wrote down a *kiduñ* in the metre *dañdan gula* for S. Cohen Fzn. (Wajang Dampoe Awang, TBG 45/2, 1902, pp. 144–167, especially note on pp. 159–60). It serves all purposes and reads: . . . . *lĕmah sañar* (5), *soñ in landuk* (44), *guva niñ voñ* (42?), *lĕmah miriñ* (34? 36?), *lavan pakipon in mĕrak* (45), *paguyanañé varak* (43).

Mayer's *dalañ*, in his repeating of *ruvat* formulas, again comes remarkably near to our *Astupunku*. His eighth formula reads: 'Sun[a]ñruvat lĕmah panas (our 5), lĕmah mĕndak (7), pakipon in mĕrak (45), pagupakan in varak (43), soñ in anak landak (44), undun<sup>2</sup>, (8), alas aguñ silu[ñluñ] (25), vatu tinumpuk liñan (32), vatu rĕjĕñ (33). The obvious conclusion to be drawn from this relationship is the antiquity of the formulas; hence the difficulties we shall meet in identifying the original meaning of the technical terms.

Van der Tuuk lived in North Bali between 1876 and 1894 and, s.v. *apĕs* in his KBNWdbk I 322, he notes the use in daily speech of *kapĕs uli di uma*. *Apĕs*, he tells us, means to pinch between, as with bamboos forming a fence. The short expression refers to 'somebody who returns home from his ricefield where he has been taken ill, because of its being 'pinched between' fields belonging to brahman and other people of high caste' (i.e. the *su-liñgih*, the well-situated). It will be evident that the difficulties arising in this paragraph originate as much from the antiquity of the technical language used, as from the ideas expressed in it. Far from claiming to have solved the problems, I can only point in the possible direction of their solution.

1) C-IW Uni/ANOPQST Uni<sup>2</sup>/A Ćuni/B Ćunivèh/JKR *Maka-ñuni*, 2) JKR *makadi*, 3) JKRW *yan*, 4) A kañ/C ikañ, 5) A-LRW lèmah sañgar/ST *sañgar*, 6) AC-I lèmah bañ, 7) A-I lèmah mèndak, 8) B ucur<sup>2</sup>/W unḍun<sup>2</sup>, 9) A-IW balènboñ, 10) A-LW carak in, 11) AC-L lèmah/BW tahun, 12) A-I sétra/N-QST sèma/ vatès pabajaan, 13) A-I pakètèkan, 14) N *pam*[b?] *unukan*, 15) CDEN pamañgahan, 16) A-I aguñ, 17) A-E pahumbukan/CF pakubonan, 18) A-I sumur vuta (B bandun *instead of vuta*), 19) A-I jurañ aguñ, 20) A-I tukad bañka, 21) A-I batu lumbuñ paluñgahan bhūta (B *adds* bhūti), 22) A-I pišāca-pišāci, 23) A-I dèñèn sèmpuluñ pamali, 24) A-IN-QST rañḍu-kèpuh karambéyan, 25) A-INST alas agèñ (OP añkèr)/A-I adadava/OPST *andha-kāra*/N *kayu aguñ*, 26) A-JN pahuban/F pañumban/OPST pahumahan/Q paguyañan/ (*all*) in bhūta kāla, 27) B govok rañḍu, 28) F pañumban/N pahuban/T pahumahan/ (*all*) in, 29) A-IN-QT bhūta dèñèn, 30) A-IN-QST undun<sup>2</sup>/R lèmah unur, 31) AC-IN-QSTW siluñluñ, 32) (*same*) vatu tinumpuk, 33) AC-I parañ/B jurañ/ (*all*) rèjèn, 34) A-IN-QSTW lèmah agigir in sampi, 35) ABN-QT lèmah/W *mvañ*, 36) A-IN-QTW amunduk/KLMR *punuk* (*all*) in lèmbu, 37) AB lèmah talèdu mañiñah, 38) A-JOPQST lèmah mèndèk, 39) A-IN ucur<sup>2</sup>, 40) A-I balènboñ carak in lèmah, 41) NOPT aruk in landak, 42) N-QT añaḍaḍ voñ, 43) A-IN-QSTW paguyañan in varak, 44) AC-J pasrukan in landak, 45) N *kipu-kipuan in mèrak*, 46) N — *the most irregular ms — kapitan lan siku*<sup>2</sup>, 47) vastu asuñ, 48) N-QST kaluvarana dènira Bhaṭṭāra Śiva.

1-3) To begin with: 4-5) 'hot' ground (previously the site of a chapel? which will cause sickness to anyone dwelling on it) 6) red earth (*masavañ*, where spirits are invoked to exercise their influence from a distance; black magic?), 7) a courtyard, the surface of which is lower in the middle than on the sides, 8) a large heap [of ashes left after a cremation] (another explanation: struck by/faced with/ a whirlwind), ground disfigured by mounds/ by [not being rectangular but having] a ridge, 9) whirlwind/tornado (?) 10-11) [caused by a] rainbow, 12) graveyard, the no man's land (between two villages at the N. of Danu Batur, where the bodies of those drowned in the lake are buried) and the graveyard of the young children who have not lost their milk teeth, 13) the place where corpses are chopped-up [to facilitate cremation, 14) a place where human beings have been killed; 15-16) either the actual place of cremation or the cross-roads in front of the graveyard; 17) the oven used for the burning of chalk (?), the accidental falling of the pestle on the wooden block used for threshing rice/ground sloping seaward, 18) a courtyard that [in the past] had a 'well without water', 19) a steep ravine, 20) a waterless bed of a stream, 21) [a courtyard where there is a large and flat slab of] stone [as used for constructing a] rice granary [to keep out rats], suitable for *bhūta* (of both sexes) to sit on; 22) *pišāca* of both sexes, 23) [and other supernatural beings called] *dèñèn*, *sampuluñ* and *pamali*; 24) *rañḍu* and

*kēpuh* are trees belonging to graveyards; for *karambéyan* the explanations vary from 'a varinīn branching widely' and 'old tree', to 'old tree inhabited by spirits' and 'causing an itch and sickness by the stinging of small insects'; 25) a large/holy/vast/dark wood with large trees (Skr. *andha-kāra*, dark, is paraphrased as *pēpētēñ*, an insect that pesters travellers by night, and also by *gēlap gēlita*, flash of lightning; 26) a refuge/abode/wallowing pool for *bhūta* and *kāla*, 27) a hole in a *randu* tree, 28) a refuge/abode 29) for *bhūta* (and) *dēñēñ*; 30) a large heap of ashes/a considerable elevation of the ground; 31) *siluñluñ* (name of a temporary erection in the graveyard and used in connexion with a cremation; the descriptions by Goris, 'Prasasti Bali'; Woordregister, KBNWdbk s.v. *luñluñ*, and Wirz, Totenkult auf Bali, pp. 44–45, are rather different); 32) the piled-up stones in the immediate vicinity of a *balé siluñluñ*, 33) pieces of lava and of *paras* stone having hardened, 34) ground resembling the backbone of a cow (porous soil?), 35) ground 36) resembling the hump of an indian cow, 37) ground 'scorpion-on-its-side/drying-itself-in-the-air' (explanation: where the *paras* subsoil comes to the surface, which cannot then be irrigated), 38) = 7), 39) = 8), 40) = 9)–10); 41) 'place where a hedgehog creeps away' (no explanation), 42) piece of land/elevated in the North-East, the lower part of which touches a neighbour's courtyard/where a *bhūta* lies in wait for one; 43) a 'wallowing pool for a rhinoceros'; 44) = 41); 45) a 'scratched out hollow for a peacock', 46) a plot of land shaped like an elbow and closely enclosed by other plots. May Bhaṭṭāra Śiva exorcize them.

3) *Yan* is followed by *L gavé*, belonging to 7/3, S *tēñah* and T *umah*, for which I have no explanation to offer. 6) Cf. 7/1. 7) Cf. 6/38. 8) Cf. 6/39, 30. 9) Cf. 6/40. 10) Cf. 5/30. 16) *L kēvēhan* instead of *aguñ*; 'for the multitude?'. 23) Cf. 8/11–12. 30) Cf. 6/30. 38) Cf. 6/7. 39) Cf. 6/8. 40) Cf. 6/9. 41) Cf. 6/44. 44) Cf. 6/41.

VII There can be no doubt that 1–5, with their words *a(pi)pitan*, *kapipitan*, *pēn[d]ētan* and *sēpētan*, denoting 'squeezed in', belong to the sixth *mantra*, which ends with 46) *kapitan*, and that the seventh *mantra* duly begins with 5), if not 9), but, unfortunately, the better mss suffer from an omission of the essential final words, *kaluvarana dénira Bh. S.*: the L–Q mss, on the other hand, have them, but in the wrong place. Since this is not a forgotten Old-Babylonian formula, but a very-much-alive modern Balinese one, I have not felt free to deviate from what I have found in the mss, trusting that the Balinese priests will themselves become aware of the error that has crept in and will correct their *mantra*.

For 4) *apitan Kāla*, I was given, 'in between two *tēñēt*' ('hot' places), once the specification '*vantilan*' (place where the cocks fight), and '*balé bañjar*', *balé* for the holding of community discussions; for *pēn[d]ētan*, '*balé gēbagan*', shed for guards, and for *sēpētan*, 'room/space set apart'.

7) read as *tutuhan aguñ*, should mean great *saṅgah* (chapel), or ruin, or spot shadowed by a tall tree; *kahuyutan* is rendered by *paibonan* and

*pura*, 'chapel' and 'temple'; it probably means the space between their tumbled down remains.

This rather straightforward formula which, to a considerable extent deals with offences, presents difficulty at the end. In 34), one of my informants gives as the explanation 'suffering from hiccups', another, 'being covered with ulcers', while a third says that a *voñ kilap*, a kind of fungus, is growing in the courtyard. I remember very well the consternation caused forty years ago in Jogjakarta when such an instance occurred.

1 A-F) *lĕmah* (B adds *abañ*), 2 NOPST) *Uni*<sup>2</sup> (L adds: *yĕn ana*)/Q *Maka-ñuni*, 3 AC-FGHN-QST a(ñ)gavé/I *pagavéyan*, 4 A-W) a(pi)pitan *kāla*/kapipitan/K *pĕn[d]ĕtan*/M *sĕpĕtan*.

5 NOPQST) *Uni*<sup>2</sup>/GHL *Maka-ñuni*/E *Lyan tutur*, 6 AG) *Nihan*/CF-LN-QST *Yan ana*, 7 E) *hutan*/Q *tutuhan*/S *tutu*/A *tuyu*/OP *tutuyu*/LT *tutuyut*/C *tutvayut*/G *trurut*/ *aguñ*, 8 A-EG-LNOPST *kabuyutan*, 9 A-I) *tan ana niñ*/JKLN-QST *sakalviran in*, 10 A-T) *śapatha*, 11 A-MOPRST) *u[t]pāta*, 12 A-IMNR) *upadrava*, 13 A-I) *cora kunañ* 14 JLNR) *ila*<sup>2</sup>/KOST *ilañ*<sup>2</sup>/M *ila-ka-gila*/Q *ilañ ala*/ 15 J-W) *duḥkha niñ sa-rāt*, 16 N-QST) *kriyā-upāya*, 17 Q) *u[t]pāta*, 18 N-QST) *duṣṭa durjana*, 19 A-INOPTW) *gagodan* (*lavan*) *bañcana*, 20 A-H) *ipĕn ala ujar ala*/N-QTW *ujar ala ipĕn ala*/, 21 Q) *ilañ*/OPT *ilañ*<sup>2</sup>/N *ilañan*/ N *in pāpa-klĕśa*, 22 OP) *duk*/T *duḥkhan*/ OPT *in sa-rāt*/ Q *duḥkhanira paratra*, 23) N-QST) *lĕbur*, 24 A-HN-QT) *muḥṣah*, 25 A-HS) *ilañ*, 26 G-RT) *mandi*<sup>2</sup> (N-Q add: *tan ana*), 27 J-RT) *ahĕn*<sup>2</sup> (NQT add: *tan ana*), 28 LN-QST) *sakalviran in lara-roga* (Q adds: *tan ana*), 29 N) *vighna*, 30 NQ) *mala*, 31 N-Q) *pātaka*, 32 N) *klĕśa*, 33) NOST) *riñ janma mānuṣa* (*kabĕh*), 34 M) *voñ kilatĕn*, 35 A-H) *dĕniñ*/AB *Sañ Hyañ Astu-puñku Dañ Āścārya*/C-H *Kidul Kaki Sarayu*(ñ)/F *Sapatra*/D *sakiñ Sarayu*, 36 S) *kalukat* 37 A-LQST) *kaluvarana*/M *paripūrna*/ (all mss) *dĕnira Bhaṭṭāra Śiva*.

1) (Red) earth. 2) To begin with: 3) making 4) . . . . . ? . . . . . 5) To begin with: 6) When there is 7) a great forest, 8) there is a sanctuary, 9) there are no kinds of 10) curses, 11) no sudden or unusual events, 12) no suffering, 13) and thieving, 14) no absolutely forbidden activities, 15) no causing of pain to the (whole) world, 16) no activities and scheming, 17) no sudden or untoward happenings, 18) no criminals or malefactors, 19) no temptations and deceitfulness, 20) no evil dreams and evil words; 21) there is a disappearance of misery and distress, 22) no causing of suffering to the whole world/in the Hereafter; 23) all vanish, 24) disappear, 25) cease to be; 26) (there are no) supernatural forces, 27) (there are no) horrifying places, 28) all kinds of suffering and illness (do not exist); 29) (there are no) hindrances, 30) no defilement, 31) no mortal sins, 32) no afflictions 33) for mankind, 34) . . . . . ? . . . . .; 35) as a result of the action of *Sañ Hyañ Astupuñku Dañ Ācārya*/South Grandfather

Sarayu(ñ) [flowing forth] from the Sarayu. 36) All shall be exorcized 37) by Bhaṭṭāra Śiva.

- 1) Cf. 6/6. 5) Cf. 4/1. 11) Cf. 7/17. 15) Cf. 7/22. 16) Cf. 8/2. 17) Cf. 7/11. 18) Cf. 8/3. 19) Cf. 1/20, 3/36. 22) Cf. 7/15. 26) Cf. 10/16.

VIII 1) A-CE-I Maka-ñuni/D Ñunivèh, 2) A-I sa-/CDE kriyā/AGHI pakriyā/B pakrṣa/F kalvira/ (*all*) niñ, 3) A-I duṣṭa (B *adds* duṣṭi) durjana 4) E-I cētik, 5) racun, 6) A-E buntěk basaṅ<sup>2</sup>, upas, 7) C-F mat, 8) A-I varaṅan, 9) A-I dèṣṭi moro, 10) tivaṅ, 11) B sampuluṅ, 12) B pamali, 13) A-B tuju, 14) A-I tēluh, 15) taraṅjana, 16) A-I kaluvarana dènira Bhaṭṭāra Śiva.

1) To begin with: 2) all acts of 3) criminals and malefactors, 4-8) all kinds of poisons, 9) sorcery and convulsions, the spirits of the buried afterbirth, 13-15) witchcraft . . . ., 16) May Bhaṭṭāra Śiva exorcize them.

2) Cf. 7/16. 3) Cf. 7/18. 11-12) Cf. 6/23. 13-15) are a sequence of octosyllabic words that often recur in Javanese ħruvat mantra; cf. authors ad A. P. 2.

IX No. 9 of the *Nava-ratna* enumerates a considerable number of deformities and illnesses with which those appearing from Yamanī-loka are afflicted. The A-F mss deal with them in a fixed order, with only very few words missing; this is presumably due to the fact that for two thirds of its lines this *mantra* still consists of octosyllabic lines. This enumeration is to some extent also found in N and W, but it is scarcely comparable. I have thought it sufficient to present the A-F, with their variants.

Such summing-up of deformities and illnesses are an established element in Javanese literature. The oldest is, perhaps, that found in the KUÑJARA-KARṆA, which originates from West Java and is ascribed to the second half of the 14th century.<sup>1)</sup> According to this Buddhist text, which is also known in Bali, the soul of a human being, once it is in Yamanī[-loka], enjoys the possibility of being reborn on earth, each time as a less despised animal, after preparatory stages of suffering lasting 1,000 years, 100 years, another 1,000 years, 100 years and then 100 years. Even so, in his firth rebirth as a human being he is deformed and he suffers: not less than eighteen kinds of deformity and illness are enumerated: without exception the words consist of two syllables.

Sharada Rani's ŚLOKANTARA, about which Ziesenis wrote in 1936,<sup>2)</sup>

1) J. H. C. Kern, 'De Legende van Kunjarakarna. . . . . ' VKAW, afd. L, NR III/3, Amsterdam, 1901; reprint in V. G. 10, 1922; p. 63 & pp. 30-31; English translation by Miss L. A. Thomas, 'The Legend of K', Indian Antiquary, March, 1903, p. 117.

2) Oostersch Genootschap in Nederland, Verslag van het achtste congres, 1936, Brill, Leiden.

and which was published in 1957,<sup>3)</sup> deals with 24 deformities in its *śloka* 11 and 12, each followed by its Old-Javanese paraphrase: the caption given to them is: Diseases of those coming from Hell. It is here that the paraphrase has *vala vadi*, but the text, *balo vadhrīh*, which is a common Vedic word, according to Sharada Rani. She devotes 14 pages (66–79) to the deformities, drawing the *KUÑJARAKARṆA* into her considerations.

Whereas *ŚLOKANTARA* may belong to the late East-Javanese Majapahit period, the encyclopaedic *CANTAKA-PARVA*<sup>4)</sup> may be more recent. From the colophon of one of its mss, it could not be ascertained whether it originates from Java or from Bali, nor how much earlier it was written than 1836. Here, too, some 24 kinds of deformity are enumerated. On the occasion of the birth of Prince Sutasoma those miserable wretches suffering from them were made whole. This was not only fortunate for them, but also for us, for we are helped in the understanding of the ailments/deformities by the additions detailing their normal form. Nearly all the words used are of two syllables.

In *ASTUPUṆKU* the enumeration of the deformed people who emanate from *Yamani-loka* has swollen; in addition, the spelling, the pronunciation, and perhaps the meaning, appear to vary. Since three English translations are available, two of which have been recently published and since one of them discusses the whole subject at great length, I felt that I shall not be called to account if I leave the matter as it stands. I would not be surprised if some day the names of the deformities were found cast in the form of a *sēhō* (4 × 8 syllables) that belongs to an exorcistic chant.

IX 1) *Ṇunivèh ātmā niñ voñ caṇḍāla pāpa*, 2) *mijil sakiñ Yamanī-loka*: 3) *cobèk/cèbèk kombèn/komboñ/kombor/kěmbor/kěmbur bhūta pèlud* (8), 4) *picèk/kicir boran/korèn jèrèn/sèrañ sudat* (8), 5) *dilèn/blèbèd*, 6) *bèga bisu sombèn/sobèr bènor/babèneh* (8), 7) *pèrut gètèn/gontèn/gondoñ/boñol pañcèk/picik/pècèh (c)urèk* (8), 8) *gondoñ péla(ra)n/pèlèt/pèrot suṅgaran* (8), 9) *ladèg/bidèg brè(ñ)kut borok/bocok/boñol*, 10) *kipa kètiñ-kutuñ/tukuñ/biñkut jugèd* (8), 11) *gudug/(v)udug édan busuñ/buyan k(a)vaya(n)* (8?), 12) *cèkèkan/sigèk(,)* *mañcur kumi(ñ)* (8?), 13) *banah bèluh bèsèh*, 14) *(v)uñkuk darih dèyog dèñkol* (8), 15) *tu(m)bug tuñjuk*, 16) *bèga/bèdèg/bètèg/bidèg gudug/tubug/kètug buyan sañar* (8), 17) *dañkak darih cimpak bulé* (8), *bèlañ korèn parañ*, 19) *kalukat kalèbura dènira Sañ Hyañ /Astu-/M-/puñku Dañ Ācārya*, 20) *kaluvarana dènira Bhaṭṭāra Śiva*.

The formula as it is used by I Wayan Méndra of désa Bratan (Bulèlèng) in his *LAMPAHAN SUTASOMA* (1946, K 2290, my I) begins by reminding

<sup>3)</sup> *Ślokantara*, an Old Javanese didactic text, critically edited, translated and annotated, Ph.D. thesis, Utrecht, 1957, IAIC, Nagpur/New Delhi.

<sup>4)</sup> J. Ensink, 'On the Old-Javanese *Cantaka-parva* and its Tale of Sutasoma, VKI 54, 1967, pp. 30–33.

strongly of that collected by his co-villager Van der Tuuk (1876–94; LOr 4714, my H); midway, however, the resemblance stops. The order of words, where still comparable, is slightly different; the words shared by these two initially related versions have been given a dash.

H: . . . . . sakiñ Yamanī-loka: cèbèk' kombor' bhuta' pèlud' kicir' borañ' jèrèn sudat' dilèñ' bëga bisu' sobèñ' bèñor' picèk curèk gondon' pèlan' suñgaran' ladèg' brèkut' borok' kipak' kitin' kutun' tuna' jugèd' gudug' édan busuñ kavaya cèkèk mañju kumiñ babènañ bèluh bècèr wuñkuk darih' déyog' tubug tañjèk tumbuñ buyan sañar rumpuh cabol' dañkak vapas' bulé bëlañ korèn parañ'—kalèbur . . . . .

I: . . . . . ta Yamanī-loka: cèbèk' kobor' bhuta' pèlud' kicir' borañ sudat' dilèñ' pañcèk urèk bëga' bisu' sobèñ' bèñor' pèrut' boñol' tuna' jugèd' gombèn' pèlan' sugaran' ladèg' bëkut' borok' këpa' kitin' kutun' sañkit sèñkok mabèñkil gudug tuñjuk sèmgug bètèg darih' déyog' bèsèh cèkihan cabol' bëlañ dèkah tapas' kiskis gudig karayapan polèñ bëlañ aboñ parañ' patèk—kalukata kalèbura . . . . .

X 1) Kasakṣēnana dēnira Sañ Hyañ Triyo-daśa sāksi, 2) (B mami) rapuh/rapoh/B kapokan/A sakiñ/B riñ/ hr̥daya byuh/bhyo(h) bhūmi (padahanila), 3) Candra-Ārka-Agni/AB maya/CD yama/F a/A mijil/BCDF nilam, 4) rātri (B *adds* sakiñ) ABE dvi-sandhēya/CD sandhēya/F saya, 5) AB mañik a(B *adds* ma)ñca-/B varṇa/A mana/F paniñcah/DE maniñcah/C maniścah, 6) kajñēñana dēni AB saña-vara (Dañu-Jañur-Gigis-Nohan-(V)ogan-Ērañan-Uruñan-Tulus-Dadi), 7) kajñēñana dēniñ Sapta-R̥ṣi, 8) kajñēñana dēniñ Pañca-R̥ṣi, 9) kaluvarana dēniñ Sañ Hyañ Mandi-rakṣa, 11) Sañ Hyañ Taya, 12) Sañ Hyañ Cañḍu-Śakti, 13) kavastonan dēniñ Sañ Hyañ Sarasvatī, 14) kalukat (AB *add* kalèbura) kaluvarana/kañ/AB (*wrongly*) dēniñ/arūpa CD juti/ABEF (*wrongly*) jāti, 15) valuy a-rūpa jāti ABE pūrṇa AB hēniñ B kadi mañik, 16) tan ana mandi-mandi, 17) tan ana tulah-tulah, 18) sapa-sapa (F *adds*: tan ana), 19) svasti dirghāyusa (pari)pūrṇa-jāti dēniñ Sañ Hyañ Viṣṇu-mūrti, 20) C-F svasti svāhā/AB OM Śrī ya vai namo namaḥ svāhā.

1) This should be witnessed by the Thirteen Gods, 2) ? in the heart, 3) Heaven-Earth-Moon-Sun-Fire-Yama-Wind. 4) Night, two twilights (Cf. KBNWdbk II 613–14 for the complete set in better texts), 5) multi-coloured jewel. 6) The nine-day week may be present, 7) the Seven Anchorites may be present, 8) the Five Anchorites may be present, 9) to be exorcized by Divine Powerful Protector, 11) Divine Taya, 12) the Four Powers. 13) May the Divine Sarasvatī pronounce Her 'so be it' over it. 14) May the ugly shape be exorcized, 15) the original form, perfect, pure, like a pearl, return. 16) May there be no 'forceful', 17) no 'doomed', 18) no 'curse'. 19) May there be well-being and long life and a perfect state, thanks to Divine Viṣṇu-mūrti. 20) Homage to the well-being of the original form. OM homage and honour to Śrī.

It will have become evident that the ASTUPUNĀKU, as far as it is known to us, is in a state of decomposition, and also that in several mss it is full of repetitions: which is what one would expect in this mixtum-compositum. The critical reader will be able to weed out at least 10 per cent of the whole unwieldy text, which I have deemed preferable to present in its entirety.

This is not the place to be able to deal at sufficient length with the fact that in 10/19 Viṣṇu-mūrti is the final word, after Śīva has been invoked the preceding nine times. The initiated exorcist priest calls himself Ṛṣi Vaiṣṇava and only he has the conch as a cult-instrument. The Pūjā Kṣatriya (cf. my SuSe) contains several well-known Śīva mantra; the name of Śīva is completed with one of the epithets of Viṣṇu, so that the nobleman invokes Viṣṇu. The mss originating from the Balinese rulers of Lombok contain numerous invocations to Viṣṇu for the hour of danger, which was no mere theory for them, for they had to keep in subjection the Sasak population, and they also had to fight their own battles.

To sum up: ASTUPUNĀKU, though not as satisfactory a mantra as it might have been, proves, nevertheless, to have been worthwhile examining.

7) Cf. 3/26. 8) Cf. 3/21. 12) According to the KBNWdbk, the name of a weapon or an arrow, but in this connexion perhaps Catur-Śakti, Fourfold Power. 16) Cf. 7/26.

## APPENDIX I

### PUJA GAṄGĀ (ŚVĒTĀ)

according to K 1596/85-88.

1 Nihan PŪJĀ GAṄGĀ ŚVĒTĀ, vēnañ aṅgèñ aṅlukat voñ gèriñ aṅlayuñ mvah  
 2 gondoñ, aṅrègès, kēna cētik mvañ kudikan; *srana*: yèh anakan mavadah  
 3 sañku śuddha-mala, samsam dapdap tis, bija kuniñ, buña limañ svahan,  
 4 tuñjuñ 1, dakṣiṇa sagēñēpa, sagi-sagi, pañēñēñ kampuh, jinah 1700, tatakan  
 5 sañkuné 250, 66, 33, canañ 50, sagi-sagi 25, pañēñēñ 211, nasi varṇa 5 tandiñ;  
 6 vus pinūjā kētisin voñ agèriñ mvah inum, rahup mvañ dyusakēna mapiñ 3;  
 7 *mantrañ* OM OM GAṄGĀ ŚVĒTĀ, Iśvara-Dēvāya nama, PURVA-désāya, puṣpa  
 8 piñé pañuddha-mala riñ pupusuh; sakvèh iñ voñ kēñēñ upadrava (7/12),  
 9 u[t]pāta (7/11) niñ déva pitara, u[t]pāta niñ bhūta-kāla-dēñēñ (6/26, 29),  
 10 bhūta-yakṣa bhūta-yakṣi, pisāca (6/32), bhūta sampuluñ (6/23), siñ  
 11 kaparañguhan, kalukata kalēbura dēniñ Gaṅgā Śvētā riñ kuñḍi mañik,  
 12 inajēñan dēnira Sañ Hyañ Liṅga-Dharma Viśēsa, OM Gaṅgāstu ya nama svāhā.  
 13 OM GAṄGĀ muñcar mētu ri tutukira Sañ Hyañ Nāga, abañ varṇāya, Brahmā-  
 14 Dēvāya nama, DAKṢIṆA-désāya, kēmbañ vari bañ pañuddha-mala riñ ati;  
 15 sakalviran iñ voñ andēsti (8/9), aṅlul (8/15), anarañjana (8/15), aṅētik (8/4),  
 16 aṅupas (8/6), aṅracun (8/5), aṅēntal, ambégal, ambaranañ, ambahak, aṅuduk,  
 17 anumbak, anatonin, amatēnin voñ tanpadośa mvañ amlagandañ, aṅamèt rabi  
 18 niñ arabi, amahudan ris - kalukata kalēbura dēniñ Gaṅgā atuñtuñ agni,  
 19 kajēñēñana dēnira Sañ Hyañ Anta-viśēsa, OM Śri ya vai namo nama Śivāya.

- 20 OM GAṄGĀ jēnar-varṇāya, Mahā-Dēvāya nama, PASCIMA-désāya, sēkar jēnar  
 21 pañuddha-malan in mala riñ unšilan, sakvēh in voñ gēriñ kadadak, gēriñ ura,  
 22 cēkēhan (9/12), anrēnrēn tēkēk, makādi lara gudis, korēn (9/18), kurambit.  
 23 badas abusuñ (9/14), barah rasa kahañan, gondoñ (9/7), gēmbol, darih (9/14),  
 24 unkuh (9/14), svi, bisu (9/6), burak (9/9), bhūta (9/3), pēlud (9/3), pēcēñ,  
 25 kutikan, kutuñ (9/10), kitin (9/10), tuna, jugēd (9/10), mañju (9/12), kumiñ (9/3),  
 26 bēluh (9/13), bēsēh (9/13), édan (9/8), buyan (9/16), sañar (9/16), rumpuh,  
 27 satus dualapan mala niñ voñ, – kalukata kalēbura dēniñ Gaṅgā śuci nirmala,  
 28 kajēñāna dēnira Sañ Hyañ Anta-Viśēṣa, OM Śrī ya vai namo nama Śivāya.  
 29 OM GAṄGĀ kṛṣṇa śuddha nirmala, Viṣṇu-Dēvāya nama, UTTARA-désāya,  
 30 puṣpa nila pañuddha-malan in ampru, sakalviran in voñ anēmu ala pati, mati  
 31 aṇadēg, mati aluñguh, mati anipi, mati acumbvana, mati labuh, mati magantuñ,  
 32 mati ma-anak-anak, mati kataḍah, mati añuduk śarira, mati sinambēr in  
 33 gēlap (3/12), karubuhan kayu aguñ (5/25), kalyahan riñ balabur (5/29), 31?)  
 34 aguñ (6/9?), makañuni (3/1) voñ (3/2) kataḍah Kāla (3/3), ka-Gaṅgā-dēvi (3/8)  
 35 ka-Prthivi (3/23), ka-Catur-Loka-pāla (3/24), ka-Guru-Pāduka (3/27), ka-Gaṇa-  
 36 pati (3/28), kabandha-bandhana (1/20), ka-gēni-bhaya (3/5), ka-toya-bhaya (3/6),  
 37 ka-bhaya-bhaya-n (1/10), – kalukata kalēbura dēniñ Gaṅgā śuddha nirmala,  
 38 mētu riñ kumbha nila, inajēñan dēnira Sañ Hyañ Hari-mūrti, UM-kārāstu  
 39 ya nama svaha.  
 40 OM GAṄGĀ amañca-varṇāya, Śiva Dēvāya nama, tēlēñ-in-MADHYA-désāya,  
 41 puṣpa varṇa panuddhan in mala ri tēlēñ in ati, sakalviran in mala niñ voñ  
 42 lētuh riñ karañ ahēñ, mala kapēs kapitan (7/4), sampuluñ (6/23), kalēbon  
 43 amuk (5/39), ayam asasaki riñ vuvuñan (5/12), riñ salu kunañ (5/13), karubuhan  
 44 taru aguñ (5/25), karubuhan (5/17) lumbuñ (5/19), kapañjiñan (5/26) buron  
 45 (5/27), kapañjiñan kukuvuñ (5/27), kapañjiñan carak in tahun (5/29), carak  
 46 in lēmah (6/10–11), munduk in lēmbu (6/35), undi-undi (6/30?), lēmah sañar  
 47 (6/5), sétra-vatēs pabajañan (6/12), rañdu (6/24), kēpuh (6/24), karambéyan  
 48 (6/24), alas aguñ (6/25) palēmahan in bhūta (6/26) kāla dēñēn (6/29), unduñ-  
 49 unduñ (6/30) siluñluñ (6/31) watu tinumpuk (6/32), lēmah agigir in sampi (6/34),  
 50 paguyañan in varak (6/43), lēmah aṇadañ vot (or: voñ) (6/42), srukan in  
 51 landak (6/44), pakēpvan in mērak (6/45), lēmah mēndēk (6/7, 38), ucuc-ucur (6/8)  
 52 balēñboñ (6/9) carak in (6/10) tahun (6/11); univēh (7/2) lēmah pagavéya (7/3)  
 53 apit kala kapitan (7/4), tuturutan aguñ (7/6), cañdi prasada kabuyutan (7/8),  
 54 – salviran in ila-ila mandi-mandi, alas aṅkēr (6/25) kalukata, kalēbura,  
 55 kaluvarana dēnira Bhaṭṭāra Śiva, OM Gaṅgāstu ya nama svaha OM Śrī ya  
 56 vai namo nama Śivāya;  
 57 OM Sañ Hyañ Śivāgni murub ma-katar-katar-an, ṅgonēñ inulun aṅlēbura  
 58 u[t]pāta niñ Déva Guru, kalēbura u[t]pāta niñ dēvēk, kalēbura u[t]pāta niñ  
 59 sakvēh in méda, kalēbur lara méda, kalēbur lēñē bilas, kalēbura picik, pēcēh,  
 60 lédēk, kalēbura suvēñ, bēñor, kalēbura vidig, tubug, kalēbura cabol, borok,  
 61 OM Śrī ya vai namo nama svaha, OM Gaṅgā lēbur śuddha ya namah, śabda-  
 62 bāyu-idēp, bāyu ilañana lara Bhaṭṭāra Śiva, OM Śrīya vai namo nama svaha.

N.B. One point should be raised here. Whereas in the *ASTUPUṆKU* it is only after the whole of the nine *mantra* that the divine witnesses are invoked, in the *Pūjā Gaṅgā*, each of the five *mantra* is followed immediately by such an invocation.

## SUMMING-UP: KĀLA CONQUERED BY KĀMA

In the preceding chapters the story of the defeat of Kāla at the hands of Kāma, i.e. the *amanġku dalañ* in his capacity as the officiant for this purpose, has been presented. This (temporary) victory over the Evil One, in addition to its being shown on the screen, has also repeatedly been dealt with in prose and metrically. But it is not, however, only the forms that are different, the contents exhibit differences, though in two cases, the contents were the same in different forms. It would not surprise me if further recensions were to come to light, for every believer feels himself constantly at the mercy of the powers of evil.

It seems to me that a breakdown of all relevant material will not be out of place here, for though Bali is the focus of this work it is, in my view, desirable that attention is drawn to the Javanese treatment of this subject. This has been a field in which mainly Dutch scholars have been active and a list of their published works is, therefore, included. The sources for this resumé are as follows:

- BP Lampahan Purwakala (Murwakala), in *Sĕrat Paġalañan Ringit Purwa*, awit sakiñ pañudinipun K. G. P. A. A. Mañku Nagara VII in Surakarta, Balé Pustaka 443a, 1927, Batawi-Centrum.
- Cĕpa K Cĕpa Kāla (prose), K 504, Peliatan (Gianjar); Griya Tĕgĕh and Griya Krotok, Boda Kling (Karang Asĕm).
- Fak Ud. Kiduñ Sañ Ēmpu Lĕgĕr, ms of Fakultas Udayana, Denpasar (Badung), No. and origin unknown.
- Hazeu G. A. J. Hazeu, *Een Ngruwat-voorstelling*, in: *Album Kern*, Brill, Leiden, 1903, pp. 325–32.
- Inggris Inggris, *Het Ruwatanfeest in de desa Karangdjati in Bagĕlĕn*, DJAWA 3, 1923.
- Kajaba Kāla in Java and Bali, by C. Hooykaas, in: 'India Major', Congratulatory volume presented to J. Gonda, edited by J. Ensink and P. Gaeffke. Brill, Leiden, 1972, pp. 133–43.
- Kak. Kakavin Sañ Hyañ Kāla, K 2101, Bandjar Angkan (Klungkung).
- Kala P Kāla Purāña, Griya Kadampal, Krambitan (Tabanan) and Griya Añar, Sibang Kadja (Badung), Griya Tĕgĕh and Griya Krotok, Boda Kling (Karang Asĕm).
- Kats J. Kats, *Het Javaansche Tooneel I*, Wajang Poerwa, Volkslectuur, Weltevreden, 1923, gives a resumé of the drama but omits the mantra.
- Kor. Korawāçrama, een Oud-Javaansch proza-geschrift, uitgegeven,

- vertaald en toegelicht door J. L. Swellengrebel (Ph.D. thesis, Leiden, 1936), Mees, Santpoort, 1936.
- Lakon Lakon/Lalampahan Sapu Lègèr, Ubud (Gianjar), K 2244.
- Mayer L. Th. Mayer, Het Ngroewat en het Wajangverhaal Moerwa-Kala, een bijdrage tot de kennis van het volksgeloof op Java, Visser & Co., Weltevreden, 1906.
- Oost Dr. Th. Pigeaud, Aanteekeningen betreffende den Javaanschen Oosthoek, T.B.G. 72, 1932.
- Salmoen. Padalangan di Paṣoendan, kénging M. A. Salmoen. Balé Poestaka, 1948. XI, Ngaroeat, pp. 149-60.
- Sapu L Kiduñ Sapu Lègèr, Kirtya 645, originating from Singaradja (Bulèlèng).
- Tegal Het Tëgalsche Roewat (het verlossen, bezweren van kwade invloeden) door J. W. van Dapperen, DJAWA 14, 1934.
- TjeTja Dr. Th. Pigeaud, De Sërat Tjabolang en de Sërat Tjëntini, inhoudsopgaven, bewerkt door, VBG 72/2, Bandung, Nix, 1933 pp. 25-27, Sërat Cabolañ canto 160-71.
- T.P. De Tantu Panggëlaran, uitgegeven, vertaald en toegelicht door Th. Pigeaud (Ph.D. thesis, Leiden, 1924), Smits, The Hague, 1924.
- Tutur Tutur [Vi]śva-karma, K 1611, Paguyañan (Bulèlèng).

1. Nearly all the Javanese sources, though only one or two of the Balinese, are interested in the origin of the *kama salah*. T.P., which probably dates from the 16th or early 17th century, tells that Bhaṭṭāra Guru proposes to give metaphysical instruction. Since he does not want Bhaṭṭārī Umā to hear it, He sends Her to earth to fetch the milk of a virgin black cow. During Her unusual journey on earth, She hurts Her left toe, which splits open. [As an afterthought?] Bh. Guru wishes to put Her to the test. He descends to earth and adopts the form of a young cowherd, changing his mount, the White Bull, into a virgin black cow. Umā comes across the disguised cowherd and asks for milk, offering all the treasures of the earth for it. The cowherd is prepared to give it to her in exchange for sexual union. Umā, shocked, but desirous of fulfilling Her errand, agrees, but makes it a condition that during coitus he does not effect penetration but ejaculates his sperm between Her thighs. The sperm does spill (*kama salah*) onto the ground but some of it finds its way into the split in Her left big toe. As a consequence She bears male triplets.

Only a score of pages further on, after a quarrel, Bh. Umā changes Her form into that of Durgā. Bh. Guru, overcome with anger, changes himself into Kāla-Rudra. Īśvara, Brahmā and Śiva then descend to earth and perform a shadow play which tells about the true nature of Guru and Umā on earth. This is their counteraction. Kāla performs *tapa* over a long period of time and then assumes his previous form. Umā/Durgā also performs *tapa* with a similar result.

The Kor. which probably dates from the same period as the T.P., relates how Umā requests Her son Gaṇa to consult the *pustaka Liṅga-pranāla*, the Book which tells the truth about what happened in the past, what is about to happen in the present, and what will happen in the future. He tells Her of the episode of the cowherd and of the union with Her stepson. Umā does not deny it. She is also told about Bh. Guru's infidelities and about the weaknesses of the minor gods. She is ashamed of herself, snatches the Book from Gaṇa's hands and tears it up. The Book, however, takes its revenge by changing Umā into the horrible Durgā. She seizes Gaṇa and threatens to devour him unless he purifies Her. This he does. The Book is, however, damaged beyond repair and that is the origin of the numerous discrepancies in the *sāstrāgama*, religious/philosophical/metaphysical literature.

Nearly everything that is related here is found in Fak., with the following differences: Bhaṭṭāra Guru feigns illness as a pretext for sending Umā on Her errand, and expresses His doubts on Her return, so that he has to send for Gaṇa and his Book. After Gaṇa's explanation, his younger brother, Kumāra, is angry and scatters the (palm) leaves of Gaṇa's Book, which had already been scorched by Durgā's anger. Gaṇa is in a rage because of what Kumāra has done and intends to kill him. Kumāra flees to his father, Bhaṭṭāra Guru, who pleads for Kumāra's life and grants him eternal infancy—precisely the situation known from other sources (to be dealt with *infra*), but with Gaṇa fulfilling the rôle of Kāla.

The sources already discussed show a cunning Bh. Guru and a compliant Umā. The narration in the Hazeu-Inggris-Kajaba-Tégál is rather different, though in the main it is in agreement: the Gods in Heaven are uneasy because of the force generated by a penance being performed on earth. Bh. Narada, the Messenger of the Gods and the *deus ex machina*, is sent to investigate (Inggris: Indra, God of Heaven, goes to find out about it). It appears that it is the beautiful Dévi Tanana (Hazeu: Tanaga) who is performing the *tapa*, in order to get a superior husband. Indra/Guru descends and tries to win the favour of the girl, whose only raiment is her hair. She, however, refuses Him and in doing so makes Him the more eager. When he tries a second time, He involuntarily ejaculates His semen, *kama salah*. Little attention is paid to the Dévi; the whole emphasis is on the *kama salah*.

Simple indeed is the narration in Kak/Tutur, where Paramèṣṭi Guru performs *tapa* in Saṅka-dvīpa (Island of Origin) and involuntarily ejaculates His semen. The Gods are terrified; an investigation is ordered. This is followed by their attacking the semen; finally, from the unnamed substance, a Being, Kāla, emerges.

2. What happens to the *kama salah*? In the Cēpa K it is called *manik sphatika*; *manik* means sperm, as well as foetus, as appears from the manuals on the care of the dead, where dealing with the case of a

pregnant woman; *sphaṭika* is crystal from the mountains. At Bh. Guru's behest the *maṇik sphaṭika* is examined by the *Dévata Nava-saṅa*. Brahmā Viṣṇu, Īśvara, Pañca-Rēsi, Gaṇa-Rēsi and the *Dévata Nava-saṅa* then attack it, but to no avail, and Ādi-Kāla, the Primeval Kāla, appears of his own will.

FakUd tells how Bh. Durgā lays an Egg. Though it is not mentioned, it should come from Her left big toe. During the council held by the Gods to decide what to do with It, Vṛhaspati argues for throwing It into the sea; this is done. When, however, the Egg reappears, Nārada proposes burying It in the graveyard, and now this is done. On the reappearance again of the Egg, Paramēṣṭi tells the Gods to burn It to ashes, but as this is being done a Being comes forth crying for food.

Inggris mentions *kama vēdi* (*vēdi*=sand): at the request of Indra, Nārada throws It into the sea, where It becomes *kama ombak* (*ombak*=a wave). The hope is that this will be *kama vuruṅ* (without result), but instead it is *kama dadi* (with result), which 'result' receives the name of Bambaṅ Kumali.

In Tēgal, Nārada is sent to investigate. He finds It in the ocean. It has turned into a Bhūta who sets out to see his father and manages to enter Heaven. Mayer relates the same thing.

3. Kāla's thirst for blood is presupposed by all sources with the exception of FakUd, where Kāla is said to beg to be given *nasi* (steamed rice: a general term for food). He is given food, but then declares that he cannot eat what is offered to him, explaining that he is carnivorous when asked about his means of sustenance. (Javanese *ḍalaṅ*, however, give two different reasons).

Inggris tells how Indra, the God of Heaven, is prepared to acknowledge Bambaṅ Kumali as His son, if he succeeds in killing . . . . Kāla. B. Kumali, after a fierce struggle, kills Kāla and gives Kāla's blood and liver to Bh. Indra. Indra joyfully drinks Kāla's blood and eats his liver, which has been divided into forty pieces. By accident, one piece falls on the floor. B. Kumali eats it and immediately becomes a *bhūta*, to whom Bh. Indra gives the name Kandaṅ Kāla. He eats voraciously. He is told to live in Tēgal Panasēn with his sister Lārā Panas. He is extremely greedy. One day, when his sister accidentally cuts her finger and her blood drips onto the vegetables, he realizes that that is the kind of food he craves for. He questions his sister about it and, learning what has happened, wants to devour her. She flees to Heaven. Bh. Indra only succeeds in pacifying Kandaṅ Kāla, who is by now thirsty for blood, by giving him permission to kill twelve categories of mankind.

Oost and Tēgal have Umā as the unfortunate cook; Mayer, a human woman; both end with Bh. Guru's concessions. Oost, however, differs completely in attributing a normal birth to Kāla, who is born after Viṣṇu, Brahmā and Paramisvara.

4. The nature of the Upper God's concessions to Kāla vary

considerably, but in all cases they are subject to subsequent limitation, if not conditional rejection.

4A. FakUd is the only source to make the Upper God let Kāla initially stay in Heaven: (A) He soon sees Himself forced to despatch Kāla to earth; according to Kāla P and Lakon, Kāla only pursues one man (B); but again, according to Kāla P and the other eight sources, certain categories of mankind are granted to Kāla as his food (C); unfortunately, Kāla has an insatiable appetite.

4B. In Kāla P, Kāla makes obeisance in Heaven and requests to be allowed to devour his younger brother, Pañca-Kumāra, who happens to have been born in *vara vayan*, a period which Bh. Kāla considers to be his own and will permit no infringement of his rights. Bh. Guru agrees to Kāla's request, but asks for a postponement; this he does repeatedly. Finally, he sends Pañca-Kumāra to earth. There P. Kumāra takes refuge with King Mayasura of Mēndañ Kamulan. When, however, the army is defeated and the king slain by Kāla, P.-K. flees, hotly pursued by Kāla, who succeeds in swallowing him.

According to Lakon, Bharata was born on *sarisena*, in *vara vayan*, and, though Bhagavān Bhrgu had 'lukat' him, this does not safeguard him. Śiva, so begins the *lampahan*, has promised him to Kāla, and so Bharata has to flee.

4C. To return to Kāla P., it begins by telling how Bh. Śiva has two sons, Kāla and Pañca-Kumāra. Kāla performs *tapa* in the graveyard; Pañca-Kumāra lives in Heaven. The God of the South grants to Bhaṭṭāra Kāla the right to devour three kinds of people: those born in *vara vayan*, those on the move when the Sun is at its zenith, and those on the move during the dawn and during the twilight.

Cēpa K agrees as to the times mentioned, but has Bh. Guru recommend cross-roads at Kāla's haunt, and includes people asleep at twilight. Kak/Tutur even includes those asleep at midnight.

Mayer gives to Kāla people suffering from illness, impurities and sins; B.P., not less than 22 categories (14 cases of wrong composition of a family, 3 of moving about at the wrong time, not singing when on the move when the Sun is at its zenith, 3 cases of accident, and 1 of mis-judgement). Kats adds 8 more cases from Jogjakarta. Oost gives only 7 cases of a wrong composition of a family; Hazeu, the *von sukṛta* (?); Tēgal, children belonging to five different kinds of inauspicious composition of families; finally, Inggris mentions ten kinds of such families and two of accidents.

5. Kāla's hunger is insatiable; mankind is desperate. The only amelioration of their plight by the Upper God is his endeavour to curb Kāla's power. To this end, Bh. Guru descends to the world of mortals, seated on His White Bull and accompanied by Umā, both in human shape. They find Kāla at a cross-road, precisely at noon. Kāla rightly considers them as his prey. Guru does not deny Kāla's rights, but, determined

to stave off the evil moment, he asks Kāla to solve a riddle. Kāla agrees. Time passes. Guru is triumphant. Nevertheless, Kāla angrily insists that he will devour the three of them. Then the Upper God shows Himself in His true form. Kāla accepts defeat. This is told in Kāla P, FakUd, Cēpa K and Kak/Tutur. For Java, only Inggris relates the descent of Bh. Indra and poses no riddle, but has two stanzas of *kinanṭi*, which serve the same purpose. According to FakUd, in future only children born during *vuku vayan* can be Kāla's victims, but Kak/Tutur mention completely different categories of victims and non-victims.

The story as given by Hazeu is quite different. It is Nārada who points out that Kāla has obtained too great a power. Guru therefore descends to earth and writes mantra over Kāla's body, assuring him that they are tokens of his identity. Guru's aim is that an enlightened man who reads them shall have power over Kāla.

In Mayer, Guru presents Kāla with the weapon called *baḍama*, but in return, pulls out two of his fangs and two of his hairs. Guru then commands him to perform *tapa* for a hundred days in the water of a lake.

In the Inggris version, it is Indra who gives Kāla the *baḍama* and the power over an *ogal-agil* child, i.e. a sole child. In this way does Indra free himself from the danger at noon and from the two stanzas of *kinanṭi*.

6. In Java, the episodes of the three escapes by Kāla's potential victim, followed by Kāla's curses, are only found in Inggris, but in Bali they are given in Kāla P, FakUd, Kak/Tutur and Lakon. At an earlier stage of the happenings Kāla, angry because a coconut palm prevents his seeing that the sun is not at its zenith but moving to the West, curses coconut palms, so that in future none of them will be erect; all shall grow on the slant. Here, the curses are of a different kind. Kāla's victim flees into a sheaf of jungle grass, then into a hollow bamboo, then into a kitchen, where, instead of getting stuck in a blocked-up entrance, he wriggles out and manages to escape, leaving Kāla baffled and cursing anyone who in future uses in such a negligent manner the materials used; they shall not escape his well-deserved wrath. Kāla P., FakUd and Kak/Tutur, as a rule, narrate these same incidents, and, of course, the *ḍalañ* makes the most of them, as appears from Lakon. Inggris and Mayer mention five such instances.

Already Kāla has changed from the awe-inspiring cannibal monster who devours his victims by the score, into a hunter pursuing one victim, time after time being frustrated and becoming himself the victim of the laughter of the public, be it the spectators at a *vayan* performance, or those people listening to *kidun* or *kakavin*. His ultimate undoing awaits him, however, at the hands of the *ḍalañ*. In this respect all sources agree, with the exception of Cēpa K, the only text in which Kāla is baffled by three riddles instead of only one, and is overcome.

7. This *ḍalañ* is not simply performing for the amusement of his audience; in the Javanese cases he is carrying out *ruvatan* (*lukatan*) to avert the danger threatening a person or people: this also applies in B. P., Oost, Hazeu, Tëgal and Inggris. In B. P., the performance is given to put an end to repeated attacks by wild animals on the inhabitants of a village, and the *lakon/lampahan* is the MANIK MAYA. In Hazeu, it is meant to exorcize *gadana-gadini* children, i.e. a sole brother and sister. Tëgal directs the performance's exorcistic influence against the power Kāla has just acquired over children in the five kinds of families. Inggris does not mention a specific purpose.

8. The *ḍalañ* who outwits Kāla and thus liberates mankind from his persecution, is never an ordinary *ḍalañ* with an ordinary name. Either he gives some proof of his knowledge of the DHARMA PAVAYAÑAN (Lakon, FakUd) or the elevated name he is permitted to bear is the proof such as Kaṇḍa Bhuvana, Tale of the World (Mayer), ḍalañ Putus, Accomplished ḍalañ, or ḍalañ Sajati, ḍalañ of the True Nature (Oost). But he is also Bh. Indra (Inggris, Tëgal) or Paramèṣṭi (FakUd) or Bh. Guru (Hazeu). Such a *ḍalañ* has not only mastered his DHARMA PAVAYAÑAN, but he is able to read the *mantra* written on Kāla's body (Mayer) and in doing so is, therefore, more powerful than Kāla: he even knows that Kāla originates from the *kama salah* (Mayer). The reciting of a *mantra*, though it is not written on Kāla's body, is also found in B.P. and Tëgal. Mayer mentions not less than 23 of them, part of which are known in Bali as well. This is, however, too vast a subject to go into here.

Whereas the *ḍalañ* is portrayed as divine, knowledgeable, subtle, assured and compassionate (by granting refuge to those fleeing from Kāla's vicious pursuit), Kāla is usually pictured as being dull-witted, boorish, and greedy, but, nevertheless, awe-inspiring at first sight. His swallowing uninvited of the offerings for the *vayañ* performance draws attention to his presence and to his habits. It is here that he suffers his final defeat for, provided the necessary offerings are given in their stead, he must forgo forever his remaining source of food: children born during *his vara vayañ*.

9. Finally, there is the conclusion. The tension has subsided, the danger is over and a means of avoiding it in future has been explained. *ḍalañ* and author are now mainly concerned with capturing the attention of their audience, lest they vanish into the darkness. Consequently, they are intent upon producing the unexpected. It might be worthwhile here to give the Javanese versions; the Balinese have been given in the preceding chapters.

Hazeu lets Kāla, powerless since ḍalañ Kaṇḍa Bhuvana has read the *mantra* written on him, go to Heaven; the persecuted children are saved; the Gods, who have fulfilled their rôle as *ḍalañ* and musicians, return to Heaven. In Tëgal, the *ḍalañ* calls from among his audience Nini Loḍaya, the Ñahi Lara Kidul who, strangely enough, is here considered to be

benevolent, and her companion, Nini Sěntani, who is the protectress of food and especially of drinking water. Inggris' *ḍalañ* (Indra) restores the weapon *badama* to Kandañ Kāla, provided that in future he behaves properly, and gives him the agricultural implements used by a man, so that he can gain a livelihood; he also gives him those used by a woman. Lastly, he gives him a *mantra* that will ward off evil. Mayer tells how the central supports of the *ringit* are put into a vessel containing water: the same practice is known from Bali. In Mayer, as in B. P., the new personage, Sapu Jagat, Besom of the World, appears upon the scene and chases away the last of Kāla's servants. The *ḍalañ* ends with the assertion such as is made by other exorcistic priests and by the *pěndasar*, that it is, in fact, Bh. Guru Who is performing.

10. It might appear from the texts that they are only concerned with evil, not with questions of moral principles, that children seem only to be in danger because of their having been born during the inauspicious *vara vayan*, or because they form part of one of the numerous inauspicious compositions of a family, and that grown-ups seem only to place their lives in danger by daily using things that are inadequate for their purpose, such as an antiquated kitchen, or by sleeping when they should be singing during crucial times of the day, and so on. An awareness of right conduct and of the rules governing it are not, however, entirely lacking. Both the Kāla P and SapuL mention a quarrel between siblings, which is so bad that the participants deserve to be devoured; Kak/Tutur decide that those guilty of neglect of the Gods, the dead in general and in the particular, and those who are ignorant of their origin, deserve death. What is remarkable, is that it is Kāla who repeatedly practises *yoga*, creates his followers, pronounces his prescriptions and descends to earth in the form of *Mṛtyu* and instructs mankind, though the instruction is of a more practical kind rather than of an ethical nature.

The texts presented in the first half of this book illustrate the sentence found at the end of I Gusti Bagus Sugriwa's 'Ilmu Padalangan/Pawajangan', Pustaka Balimas, Denpasar, cyclostyled, 1963? On p. 35 we read: 'And so the position of the *ḍalañ* is similar to that of the brahman priest (*djadi kedudukan dalang itu sama dengan pendeta*). Sugriwa bases his assertion upon the *bantěn*, offerings, preceding the performance of the shadow play, and he is perfectly right in stressing their importance in Balinese religion (cf. our Ch. 20). In the course of the *DHARMA PAVAYANAN* more proof was given of his priestly function. The *amañku ḍalañ* prepares *toya pañuddha-malan* (53-58) and *toya pañlukatan* (59 in Ch. 2); he fulfills a rôle before and during cremation (62-65), this *pitṛ-pūjā* which the *padanda* so jealously try to monopolize. As a consequence, they are subjected to restrictions as to their food and to their methods of eating and drinking (72-76).

Recently some murmurings could be heard against the prominent place in research given to the brahman 'high priest', whereas the *pamañku*,

in their thousands, are numerically so much more important than the five hundred *padanda*. On top of that they are much closer to the population than the first caste, the more aloof, *padanda*. The reproach is not undeserved, but now a beginning has been made with giving a sketch of the activities of another priest, be it that frequently he has exactly the same genealogical and local background as the *padanda*. In view of the paucity of researchers prepared to learn the languages in order to study the words of the priests of Bali, it may be some years before a satisfactory picture of their activities can be made.

The endeavour to understand the texts as far as possible, the comparing of them with materials derived from other sources, must have this accidental result that it introduces aspects of Balinese literature, hitherto scarcely touched. This may soften the murmurings and be an incitement to their further research; there is no lack of materials accessible here.

On the whole, the title of this book, perhaps intriguing at first, may have found its justification. By the force of his *mantra*, the *dalan* deserves to be called Kāma, just like those who pronounce AKU formulas play the rôles of the highest gods at those moments. A great difference between Balinese culture and ours seems to be this, that evil and sin with us are not limited to time and place, are most tempting and cunning, whereas the Balinese seem to be inclined to restrict Kāla to cross-roads and mid-day, and to depict him as ugly and stupid. How fortunate the Balinese are that their culture enables them to get rid of him by making tasty offerings, by organizing the performance of a shadow play and by preparing Holy Water!

'Il faut de toutes sortes pour faire un monde', and just as the world needs all kinds of people to make life possible and interesting, so in the field of arts any subject gains by being approached from different sides by different people.

The first to write about the Balinese shadow play was the musicologist Colin McPhee, author of the recent standard work 'Music in Bali', in his paper 'The Balinese Wajang Koelit and its Music' (DJAWA 16, 1936, pp. 1-34, reprinted in 'Traditional Balinese Culture, essays selected and edited by Jane Belo', Columbia University Press, New York 1970, London). He wrote at considerable length, be it far from exhaustively, about DHARMA PAVAYANAN, the one hundred mantra which an 'accomplished' *dalan* should master. The subject has intrigued me ever since.

The cultural anthropologist Jeanne Cuisinier published her successful 'Le Théâtre d'ombres à Kélantan' in 1957 (my copy is 6e édition, Gallimard, Paris VIIe). She looks as far as Java, consults the Javanologist Dr. Pigeaud and prints a photograph of Batara Kala from the shadow play on the cover of her book. Perhaps it is the stress her book lays upon Kala that prompted me to mention him in the title of my own book.

My ex-student Jeune Scott-Kemball, author of 'Javanese Shadow

Puppets, the Raffles Collection in the British Museum', published by the Trustees of the British Museum, London 1970, wrote a paper in MAN as far back as 1959, entitled 'Rama and Hanuman, a comparative study of their structure'. Her approach was visual.

Dr. Amin P. L. Sweeney, Ph.D., author of 'The Kĕlantān Wayang Siam Shadow Puppets/Malay Shadow Puppets, the Wayang Siam of Kĕlantān', published by the Trustees of the B. M., 1972, in writing his Ph.D. thesis on the Kĕlantānese (Malaysian) shadow play, was a stimulus to me to make accessible the materials known to me from the Balinese field. They are writings; my approach is that of the philologist, but the translations may interest the cultural anthropologist.

I know that another ex-student of mine, the wife of a cultural anthropologist, recently had the opportunity of studying Balinese shadow theatre in the field for nearly two years. Her interest was aroused by the appearance and the character of the puppets, and also by the *ḍalan*'s repertoire. She worked with a *ḍalan* and it is to be hoped that she will make a book from her photographs and fieldnotes.

As I write this another student goes on her way to Bali to study the *vayan kulit*. It would be unwise to make predictions about the outcome of her research, but her disciplinary background is again rather different from that of the researchers mentioned before, so that again a different approach may be expected.



VANA  
(p. 134)

C.  
illustrations

1. Gunuṇan/kayon R.E.M. 4281/125
2. Tvalèn R.E.M. 4281/8
3. Dèlém R.E.M. 4281/7
4. Vṛdah R.E.M. 4281/9
5. Saṅut R.E.M. 4281/10
6. Saṅ Hyaṅ Tuṅgal R.E.M. 4281/6
7. Vinatā R.E.M. 4281/76
8. Śiva-mūrti R.E.M. 4281/1
9. Bhoma-mūrti R.E.M. 4281/73
10. Rēsi Narada R.E.M. 4281/5
11. Rēsi Kanva R.E.M. 4281/22
12. Gaṇa/Gaṇésa R.E.M. 4281/19
13. Bhoma R.E.M. 4281/46
14. Vyāsa/Byāsa R.E.M. 4281/17
15. Kṛpa R.E.M. 4281/15
16. Bhīma R.E.M. 4281/18
17. Citrāṅgada, brother to Bhīma R.E.M. 4281/64
18. Prabhu Kṛṣṇa R.E.M. 4281/23
19. Baladéva R.E.M. 4281/21
20. Dhṛtarāṣṭra R.E.M. 4281/48
21. Drupada R.E.M. 4281/38
22. Satyaki R.E.M. 4281/25
23. Draupadī R.E.M. 4281/42
24. Bhaṭṭāra Sūrya R.E.M. 4281/4
25. Prabhu Karṇa R.E.M. 4281/24
26. Gandhārī R.E.M. 4281/41
27. Śakuni R.E.M. 4281/14
28. Kuntī R.E.M. 4281/40
29. Mādri R.E.M. 4281/43
30. a yakṣa R.E.M. 4281/72
31. Dvija Kaṅka (Yudhiṣṭhira) R.E.M. 4281/30
32. Vāyu R.E.M. 4281/3
33. Bhīma R.E.M. 4281/44
34. Jaḡal Abhilava R.E.M. 4281/58
35. Dakṣa R.E.M. 4281/59
36. Matsyādhīpa R.E.M. 4281/49
37. Jarasandha R.E.M. 4281/54
38. Uttara R.E.M. 4281/29
39. Kampana R.E.M. 4281/11
40. Ghaṭotkaca R.E.M. 4281/55
41. Arjuna R.E.M. 4281/34
42. Nakula R.E.M. 4281/32
43. Sahadéva R.E.M. 4281/33
44. Abhimaṅu R.E.M. 4281/57
45. Abhimaṅu R.E.M. 4281/2
46. Śalya R.E.M. 4281/35
47. the Pāṇḍava Śāmba, son of Kṛṣṇa & Jāmbavati R.E.M. 4281/37
48. Daśa-bahu R.E.M. 4281/20
49. Sutasoma R.E.M. 4281/36
50. Droṇa R.E.M. 4281/16
51. Aśvatthāmā R.E.M. 4281/27
52. Duryodhana R.E.M. 4281/51
53. Duḥśāsana R.E.M. 4281/52
54. Bhūriśrava R.E.M. 4281/56
55. Yuyutsu R.E.M. 4281/26

56. Suśarmā R.E.M. 4281/50
57. Bhagadatta R.E.M. 4281/53
58. a yakṣa R.E.M. 4281/71
59. Yakṣa R.E.M. 4281/69
60. Rāvaṇa/Daśa-mukha R.E.M. 4281/47
61. Śūrpanakhā R.E.M. 4281/62
62. Hanumān/Maruti R.E.M. 4281/77
63. Śukasāraṇa R.E.M. 4281/61
64. Vilmana R.E.M. 4281/74
65. sārathī = a driver R.E.M. 4281/39
66. Varasaṅka R.E.M. 4281/28
67. a yakṣa R.E.M. 4281/70
- 68a. panah Tvalèn = Tvalèn's arrow R.E.M. 4281/103
- 68b. vajra R.E.M. 4281/117
- 68c. panah Tvalèn = Tvalèn's arrow R.E.M. 4281/104
- 68d. dhūpa R.E.M. 4281/119
- 69a. nāga-pāśa R.E.M. 4281/116
- 69b. mokṣala R.E.M. 4281/120
- 69c. aṅkuśa R.E.M. 4281/118
- 69d. daṇḍa R.E.M. 4281/115
- 70a. gada R.E.M. 4281/113
- 70b. laṅgala = cudgel R.E.M. 4281/106
- 70c. triśūla R.E.M. 4281/121
- 70d. cakra R.E.M. 4281/112
- 71a. jaran = horse R.E.M. 4281/88
- 71b. hasti = elephant R.E.M. 4281/85
- 71c. ratha = carriage R.E.M. 4281/89
- 72a. a nāga R.E.M. 4281/91
- 72b. monkey with snake R.M.E. 4281/78
- 73a. head of Kala R.E.M. 4281/80
- 73b. head of kala R.E.M. 4281/83
- 73c. head of kala R.E.M. 4281/81
74. Tvalèn N.M.E. 3854/24
75. Dèlēm 3854/29
76. Vrédah N.M.E. 3854/27
77. Bhūta N.M.E. 3854/31
78. Bhīma N.M.E. 3854/17
79. Bāyu N.M.E. 3854/21
80. Prabhu Kṛṣṇa N.M.E. 3854/18
81. Arjuna N.M.E. 3854/9
82. Droṇa N.M.E. 3854/11
83. Bhagavan Krēpa N.M.E. 3854/16
84. Yudhiṣṭhira N.M.E. 3854/2
85. Satyaki N.M.E. 3854/6
86. Drupada N.M.E. 3854/22
87. Prabhu Virāṭa R.E.M. 3854/13
88. Ghaṭotkaca N.M.E. 3854/5
89. Kālāgni N.M.E. 3854/23
90. Pratipya N.M.E. 3854/19
91. Kāla Śrēṅgi N.M.E. 3854/25
92. Duryodhana N.M.E. 3854/10
93. Duhśāsana N.M.E. 3854/20
94. Aṅgada N.M.E. 3854/15
95. bhūta-kāla privately owned
96. Gunuṇan/kakayon N.M.E. 3854/15

It would be putting it a little bit too strongly to say that hitherto photographs of Balinese *ringit*, puppets for the shadowplay, have not been made accessible in print, for there is the popular book by Dominique Darbois, 'Rikka la petite Balinaise', Paris, 1957, which does contain a rather limited number of them; this, however, may not have been purchased by University libraries and perhaps is no longer available in bookshops.

Before the second world war, when living in North Bali, I was able to buy a few dozen North Balinese puppets, which the staff of the Kirtya in Singaradja managed to keep for me during the years of Japanese occupation. During my research leave 1966-67 I had an opportunity of acquiring a set of nearly a hundred South Balinese puppets. Both collections have been presented to the State Museum for Ethnography in the University of Leiden. The South Balinese collection has been registered as R.E.M. (Rijks Ethnographisch Museum') series 4281, the North one N.M.E. (the Netherlands' Museum for Ethnography) series 3854. The Museum has kindly helped me to photographs, on the majority of which the difference between the dark and the light colours applied to these polychrome *ringit* is clear; colour photographs would have been too expensive, unfortunately. Only exceptionally completely black and white prints have been preferred to those halftones.

There is a difference in style between North and South Balinese *ringit*; but I have restricted myself to the presenting of materials, leaving the discussion of such matters to others. It is my fortune to have an abundance of materials in my study; to live near the treasures of the Leiden University Library; to have an excellent Balinese friend and informant who gives me considerable help; and to be in a position to revisit Bali. I consider it therefore to be most sensible on my part to publish coherent pieces of material, leaving any linkage with other countries to those who have perhaps less freedom of movement but are better equipped with the knowledge and the books for this purpose. In 'STUTI and STAVA' I have profited from the help given by my co-author Dr. T. Goudriaan. I know of the endeavours of two gifted young women who are working in the field of the Balinese shadow theatre, I hope they and others will be helped with the materials given here.

I should mention that collections of about the same number of *ringit* as those in Leiden are available in Hamburg and Stockholm, and that the museum of Munich and the Royal Institute for the Tropics, Amsterdam, have twice as many. Also, a set consisting of many North Balinese *ringit*, made by Jro Dalang Diah, Banjar Babakan, Naga Sēpaha, Bulèlèng, North Bali, and collected by Ir. J. H. Beltman, comes now in the museum of Delft, together with his photographs of many other Balinese *ringit*.



1. Gunuñan/kayon R.E.M. 4281/125



2. Tvalèn R.E.M. 4281/8



3. Dèlém R.E.M. 4281/7



4. Vrdah R.E.M. 4281/9



5. Sañut R.E.M. 4281/10



6. Sañ Hyañ Tuñgal R.E.M. 4281/6



7. Vinatā R.E.M. 4281/76



8. Śiva-mūrti R.E.M. 4281/1



9. Bhoma-mūrti R.E.M. 4281/73



10. Rēsi Narada R.E.M. 4281/5



11. Rēsi Kanva R.E.M. 4281/22



12. Gaṇa/Gaṇéśa R.E.M. 4281/19



13. Bhoma R.E.M. 4281/46



14. Vyāsa/Byāsa R.E.M. 4281/17



15. Крпа R.E.M. 4281/15



16. Bhīṣma R.E.M. 4281/18



17. Citrāṅgada, brother to Bhīṣma R.E.M. 4281/64



18. Prabhu Kṛṣṇa R.E.M. 4281/23



19. Baladéva R.E.M. 4281/21



20. Dhṛtarāṣṭra R.E.M. 4281/48



21. Drupada R.E.M. 4281/38



22. Satyaki R.E.M. 4281/25



23. Draupadi R.E.M. 4281/42



24. Bhaṭṭāra Sūrya R.E.M. 4281/4



25. Prabhu Karṇa R.E.M. 4281/24



26. Gandhāri R.E.M. 4281/41



27. Sakuni R.E.M. 4281/14



28. Kunti R.E.M. 4281/40



29. Mādri R.E.M. 4281/43



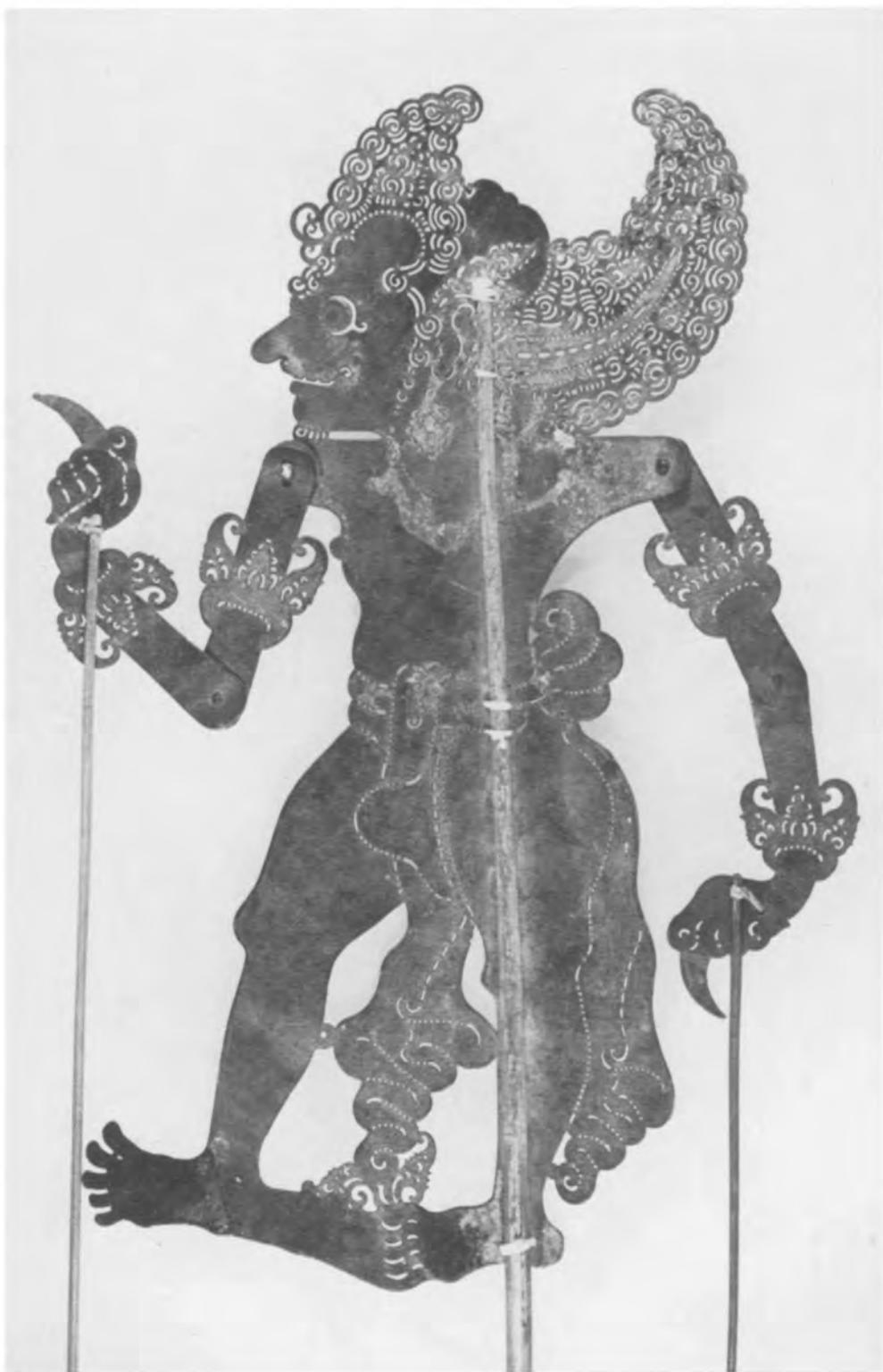
30. a yaksa R.E.M. 4281/72



31. Dvija Kañka (Yudhiṣṭhira) R.E.M. 4281/30



32. Vāyu R.E.M. 4281/3



33. Bhima R.E.M. 4281/44



34. Jagal Abhilava R.E.M. 4281/58



35. Dakṣa R.E.M. 4281/59



36. Matsyādhipa R.E.M. 4281/49



37. Jarasandha R.E.M. 4281/54



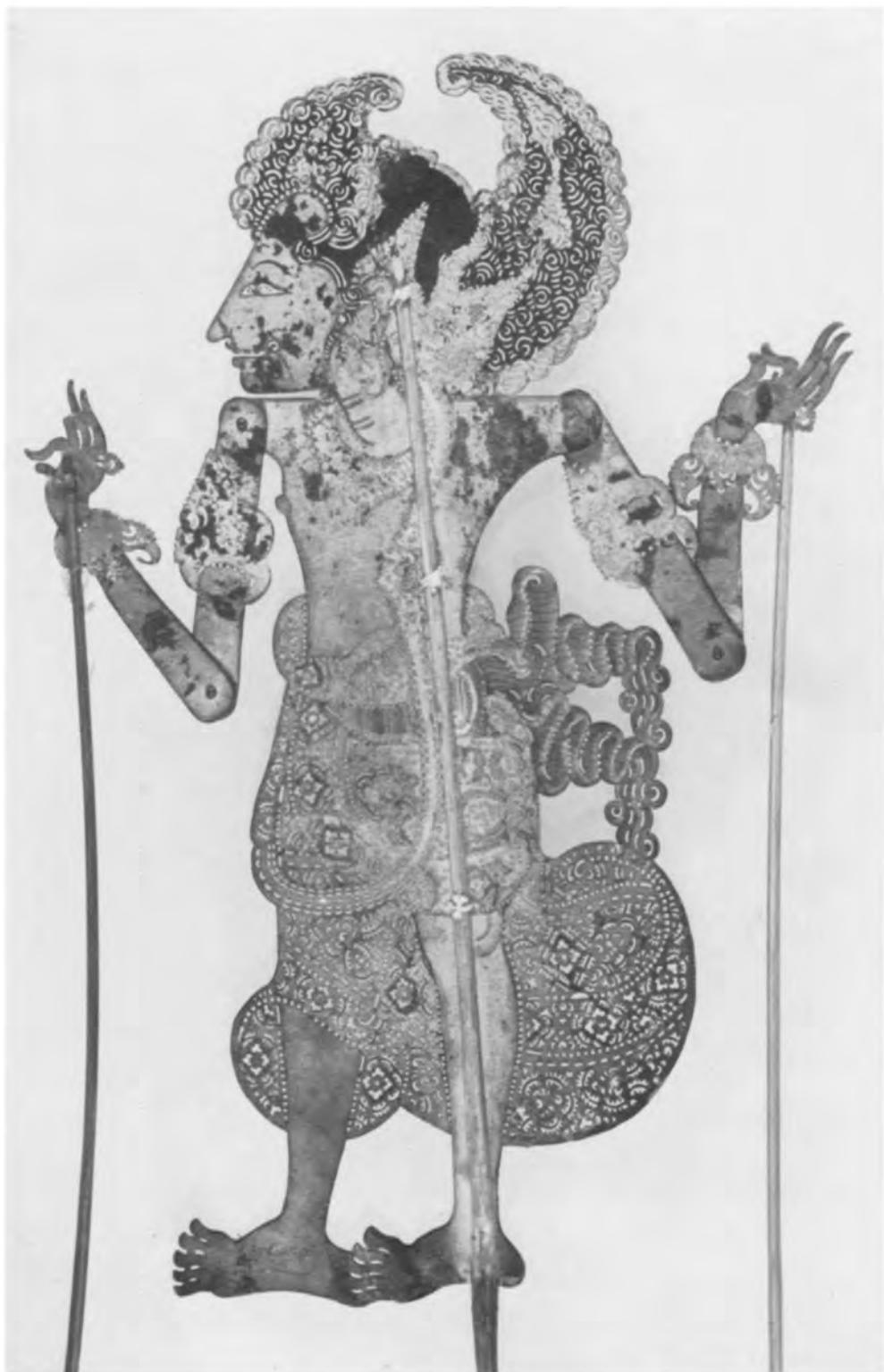
38. Uttara R.E.M. 4281/29



39. Kampana R.E.M. 4281/11



40. Ghaṭotkaca R.E.M. 4281/55



41. Arjuna R.E.M. 4281/34



42. Nakula R.E.M. 4281/32



43. Sahadéva R.E.M. 4281/33



44. Abhimañu R.E.M. 4281/57



45. Abhimañu R.E.M. 4281/2



46. Salya R.E.M. 4281/35



47. the Pāṇḍava Sāmba, son of Kṛṣṇa & Jāmbavatī



48. Daśa-bahu R.E.M. 4281/20



49. Sutasoma R.E.M. 4281/36



50. Drona R.E.M. 4281/16



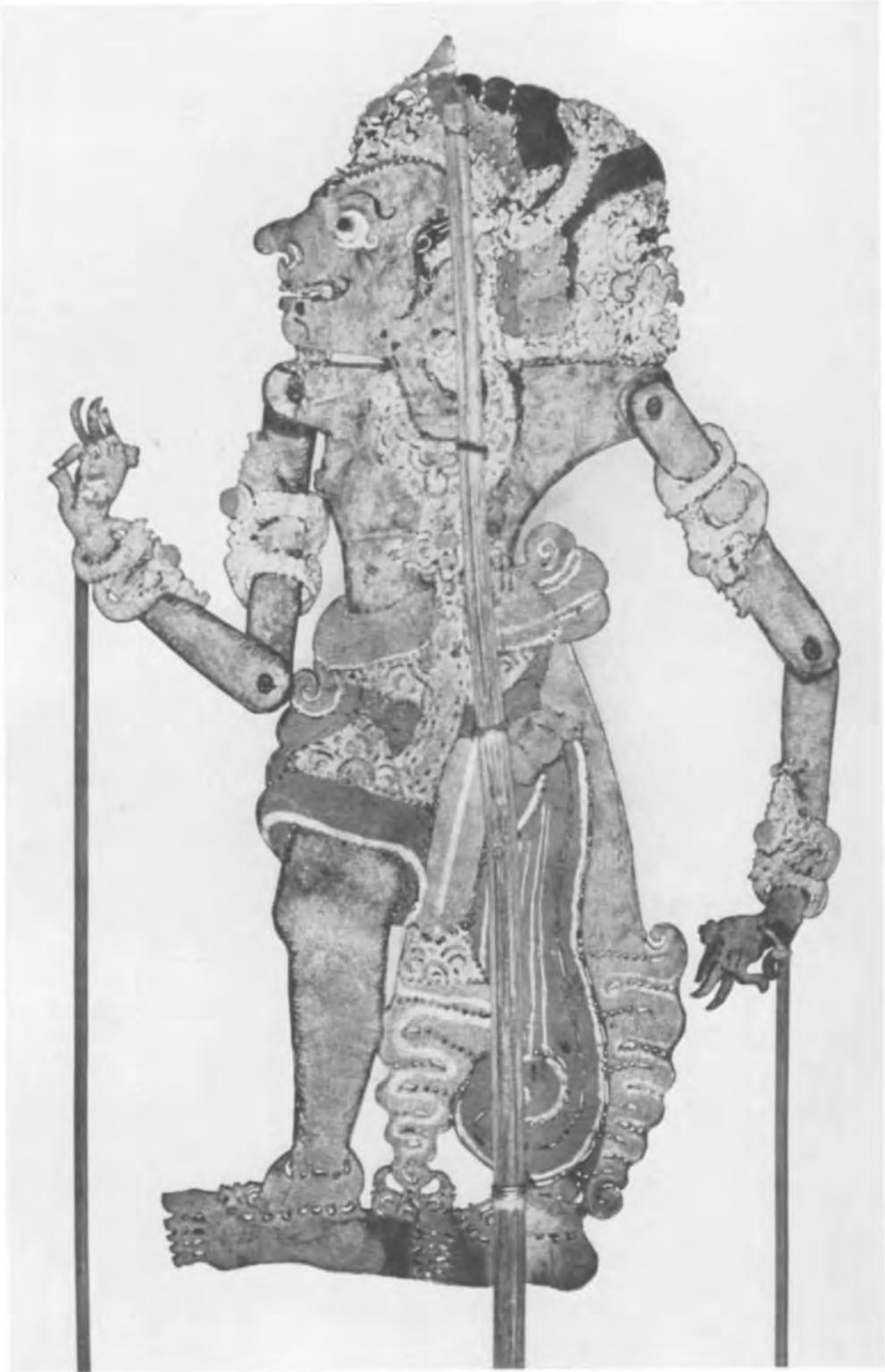
51. *Aśvatthāmā* R.E.M. 4281/27



52. Duryodhana R.E.M. 4281/51



53. Duhśāsana R.E.M. 4281/52



54. Bhūriśrava R.E.M. 4281/56



55. Yuyutsu R.E.M. 4281/26



56. Suśarmā R.E.M. 4281/50



57. Bhagadatta R.E.M. 4281/53



58. a yaksha R.E.M. 4281/71



59. Yaksha R.E.M. 4281/69



60. Rāvaṇa/Daśa-mukha R.E.M. 4281/47



61. Śūrpanakhā R.E.M. 4281/62



62. Hanumān/Maruti R.E.M. 4281/77



63. Śukaśāraṇa R.E.M. 4281/61



64. Vilmana R.E.M. 4281/74



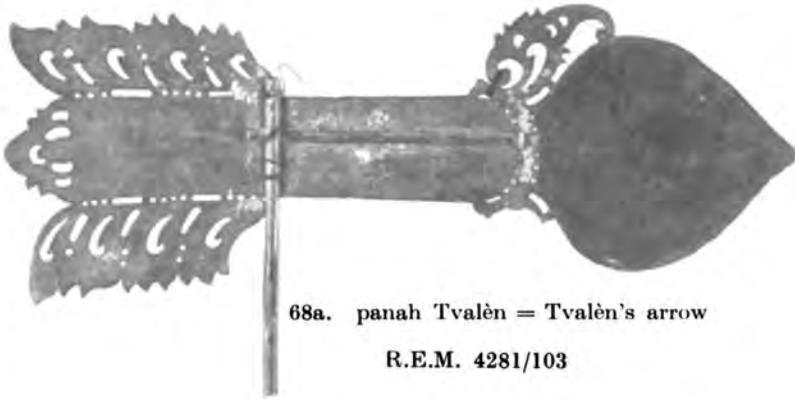
65. sārathi = a driver R.E.M. 4281/39



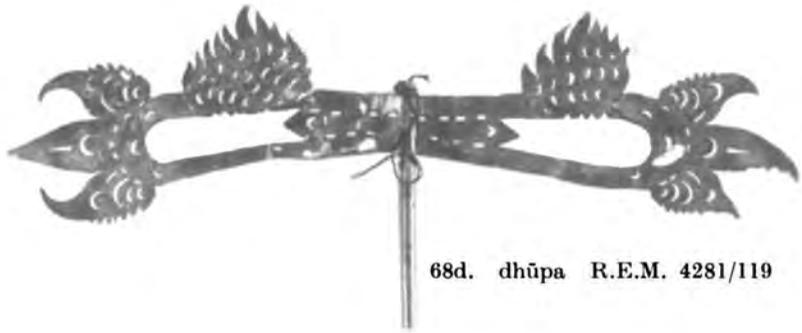
66. Varasanka R.E.M. 4281/28



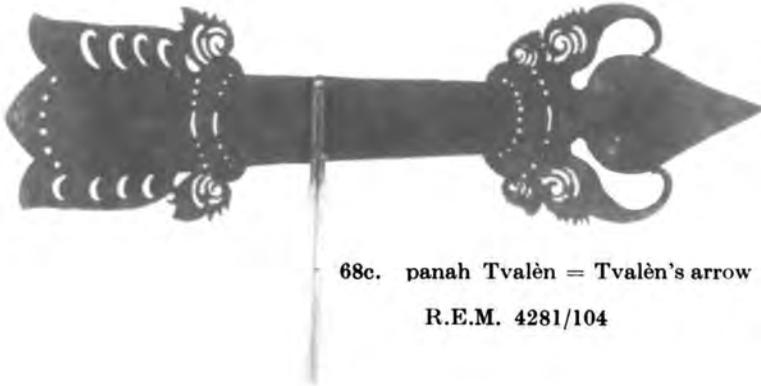
67. a yaksha R.E.M. 4281/70



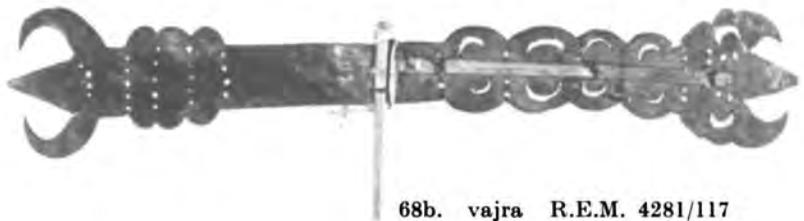
68a. panah Tvalèn = Tvalèn's arrow  
R.E.M. 4281/103



68d. dhūpa R.E.M. 4281/119



68c. panah Tvalèn = Tvalèn's arrow  
R.E.M. 4281/104



68b. vajra R.E.M. 4281/117



69a. nāga-pāśa R.E.M. 4281/116



69b. moksala R.E.M. 4281/120



69c. aṅkuśa R.E.M. 4281/118



69d. daṇḍa R.E.M. 4281/115



70a. gada R.E.M. 4281/113



70c. trišūla R.E.M. 4281/121



70d. cakra R.E.M. 4281/112



70b. laṅgala = cudgel R.E.M. 4281/106



71a. jaran = horse R.E.M. 4281/88



71b. hasti = elephant R.E.M. 4281/85



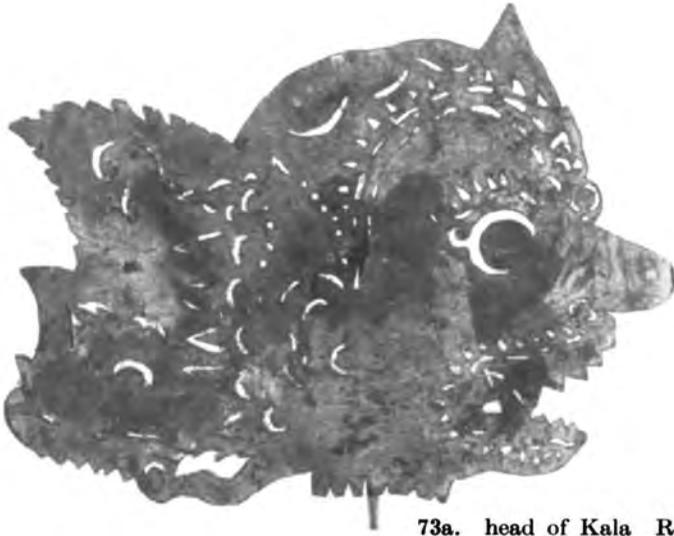
71c. ratha = carriage R.E.M. 4281/89



72a. a nāga R.E.M. 4281/91



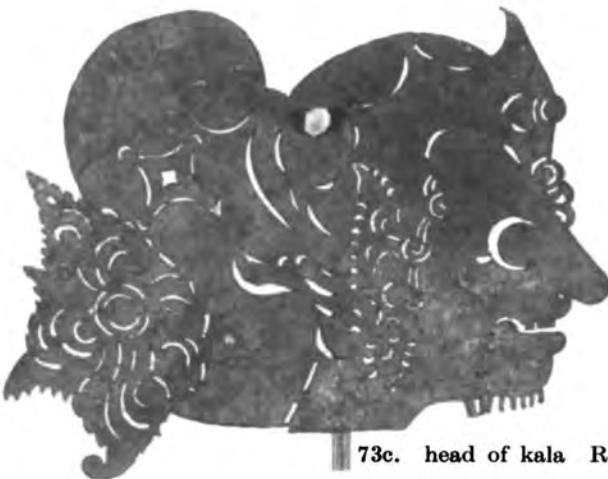
72b. monkey with snake R.M.E. 4281/78



73a. head of Kala R.E.M. 4281/80



73b. head of kala R.E.M. 4281/83



73c. head of kala R.E.M. 4281/81



74. Tvalèn N.M.E. 3854/24



75. Dělem 3854/29



76. Vrédah N.M.E. 3854/27



77. Bhūta N.M.E. 3854/31



78. Bhima N.M.E. 3854/17



79. Bāyu N.M.E. 3854/21



80. Prabhu Kṛṣṇa N.M.E. 3854/18



81. Arjuna N.M.E. 3854/9



82. Drona N.M.E. 3854/11



83. Bhagavan Krēpa N.M.E. 3854/16



84. Yudhiṣṭhira N.M.E. 3854/2



85. Satyaki N.M.E. 3854/6



86. Drupada N.M.E. 3854/22



87. Prabhu Virāṭa R.E.M. 3854/13



88. Ghatotkaca N.M.E. 3854/5



89. Kālāgni N.M.E. 3854/23



90. Pratiyga N.M.E. 3854/19



91. Kāla Srēngi N.M.E. 3854/25



92. Duryodhana N.M.E. 3854/10



93. Duhāsana N.M.E. 3854/20



94. Aṅgada N.M.E. 3854/15



95. bhūta-kāla privately owned



96. Gunuñan/kakayon N.M.E. 3854/15