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BALINESE BAUDDHA BRAHMANS

C. HOOYKAAS

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Dust-cover front: Balinese Bauddha brahman when officiating at home. In front of him his imperishable cult instruments. (Courtesy of Messrs. Kegan Paul, Trench, Trubner, London; from: Tyra de Kleen: *Mudrās*, 1924).

Dust-cover back: prayer, *mamuṣṭi*, *mudrā* which padanda of both denominations have in common (same origin).

PREFACE

Buddhism once played an important role in Java. Several monuments and some works of literature still bear witness to this fact. In Bali, however, which borrowed so much from adjacent Java, we find now no Buddhist laymen, only a score or less of Buddhist priests; there is one treatise on Mahāyāna and one court poem (both cyclostyled), and a very few Buddhist mss; there is, however, a claim that only Buddhist priests should be entitled to officiate in the terraced mountain sanctuary of Bēsakih, now the national temple, if functioning as their lord's purohita. Nearly all of this points to a decline, which, I was told in Boda Kling, high up on Gunung Agung (Great Mountain), was attributable to volcanic eruptions (like that of 1963 of which I saw the devastation in 1967). Outside this "Buddhist Mecca", the other *griya* (priest's settlement) in Culik (Karangasēm), Banjar Angkan and Wanasari (Karangasēm), Batuan, Sukawati and Pliatan (Gianjar) or Jadi (Tabanan) have no mss which a student of Barabudur might have expected to find. The writings containing the priests' genealogies offer little, if any, elucidation; the inscriptions, not all of them as yet accessible in text, translation and notes, might make their contribution to the solving of this problem. This is, however, a specialized field in which I am not at home. The transition of Buddhism from Java to Bali and its decline during the last five or six centuries is not our subject here. This book deals exclusively with the two most outstanding specimens of Buddhist ritual: the daily one and that performed only once in a century.

I intended to write this book fifteen years ago, basing it on the PURVAKA VEDA BUDDHA which the late Ida Padanda Sang Gċdċ Nyoman Jċlantik of Griya Tċgċh, Boda Kling (Karang Asēm) graciously copied for me. After returning home from study-leave—one of the excellent sides of the British University system—I soon discovered that I had overrated my understanding of the text and would have to postpone dealing with the difficult subject. When I returned to Bali in December 1966, my host I Gusti Ngurah Ktut Sangka (whom I will have to mention so frequently that from the outset he will be called by the more familiar name of Ratu Ktut), welcomed me with a copy of the same daily ritual of preparing Holy Water performed by the brahman Buddhist priestess of Griya Jadi (Tabanan). In the course of the following months we visited nearly all Bali's Buddhist *griya* and succeeded in most cases in borrowing these mss of PVB, of which initially the copies were hand-written; in the course of time they were typed out and typed copies of five of them were given to the Leiden University Library. I witnessed this ritual perhaps a dozen times, but never, alas, with this my own book

before me. The mss Sn and Tg, Ratu Ktut sent to me in 1968 and 1969. I had no opportunity to witness the Eka-Daśa-Rudra, reputedly celebrated once in a century.

The first part of this book (BBB I) is the real "Buddhist counterpart of the Śaiva daily ritual" dealt with in my "Sūrya-sevana" (SuSe); the second part (BBB II) deals to a considerable extent with demons, in particular with Yama-Rājā, to whom one study in my "Āgama Tīrtha" (AT) had already been devoted. Though I would be greatly helped if my book proved to be a challenge to the *padanda Bauddha* to help me to a better understanding, just as once the production of a VEDA SENGUHU enabled me to obtain a better version of the PURVA BHUMI KAMULAN, this book has been written mainly for the Buddhologists. They might be able to link with that enormous world of Buddhism in South- and East-Asia with which I am insufficiently familiar.

SPELLING

No objection to the spelling used in AT and SuSe has been made by the reviewers of these books, so that I feel free to go on in the same way. Since 17-8-1962 in Indonesian geographical names we find Jakarta instead of Djakarta, Cilēgon instead of former Tjilēgon. Proper names are following this example.

ACKNOWLEDGEMENTS

Ratu Ktut not only helped me to nearly all my mss, but on top of that he found Sang Gēdē Nyoman Jēlantik prepared to pose for more than a hundred shots for his camera and also to discuss the description of these *mudrā*. Having observed that the tradition of their making is not exactly the same in all *griya*, Ratu Ktut went on to photograph those of the *padanda istri* of *griya* Jadi (Tabanan). When, however, the suggestion was made that drawings, like those he contributed to SuSe, might be more welcome and more clear for the readers of this book, he skilfully made as many drawings which now adorn this book. Apart from this tremendous effort, nearly all the illustrative material, photographs as well as drawings, other than those of *mudrā*, are his work. I owe him a debt of deep gratitude; this book could not have been written without his basic help and encouragement, and since my return to London, the promptness with which he has sent replies to my questions has facilitated my work.

The progress that Dr. Goudriaan made with our book "Stuti and Stava" gave me the hope that it would be completed and published before BBB, so that a minimum of *stuti* would suffice the reader, referring for the others to the first-mentioned exhaustive work; in this way scores of pages could be eliminated from BBB. He also went through BBB and furnished many useful remarks. For this same service I am grateful to Professor

Ensink of Groningen and Professor Herbert Von Guenther of Saskatchewan (Canada). Ida Wajan Kompiang of Boda Kling made the drawings of Yamarājā.

Miss Jeune Scott-Kemball, my first student, twenty years ago, at London University, again has checked my English and improved upon it; Mr. Tim Verheggen, in charge of the Academy's edita, has given me his expert help and advice in the preparation of this book and during its production has helped me in all possible ways. It is a valuable experience to enjoy the help of so many friendly persons; I am deeply in their debt.

Finally, I should not omit mention of London University and the School of Oriental and African Studies, which gave me a near-sinecure of a job and research leave, without which I could not even have started thinking about the whole subject, since no library could help me to the necessary mss; so thanks are due to this part of the much-abused "Establishment".

P.S. Fire destroyed all drawings, photographs and maps. I cannot be grateful enough to Ratu Ktut who patiently set to work again. Mr. Willemse helped me by redrawing some of the mudrās of griya Gunung Sari (Pliatan, Gyanyar). The mishap caused a year's delay in publication.

INTRODUCTION

SUCCINCT AND REASONED BIBLIOGRAPHY

Bali knows two kinds of brahman priests: *padanda Buddha* (less than a score) some of them in adjacent West-Lombok, which from 1744–1894 was ruled by Balinese princes from the Eastern realm of Karang Asēm, and *padanda Śiva*, perhaps ten times more numerous. Hitherto the last group has drawn most attention, though the *padanda Buddha* have not been neglected (cf. full bibliography); in my AT, only one out of five essays is devoted to them while SuSe deals exclusively with Śaivism. But now sufficient materials have been collected to deal with Buddhist ritual, with the daily preparation of Holy Water and the celebration of Eka-Daśa-Rudra once in a century. Printing and translating it (as far as possible) does not, however, give me complete satisfaction; in offering Balinese Buddhist materials to my colleagues, I hope they will consider this book as a challenge, an invitation to communicate where in the world of Buddhism they find the same trend of thought and practice, and to which extent. My three previous attempts in this direction had no success so far.

The problem is this: which formulas and hymns and gestures can be recognized as belonging to the world of Buddhism and which apparently fall outside it and belong only to Indonesian or Balinese Buddhism? In the Balinese Baudha brahmans' ritual, perhaps especially in the "great" or extended ones, e.g. *bhūta-yajña* and *pitṛ-yajña*, offerings for the evil spirits and those of the dead, we might well find much non-Buddhist material, which would give rise to the paradoxical situation that this "Buddhist" ritual offers the oldest and most extensive information about non-Indian but Indonesian religion.

Javanese Buddhism is world-famous for its eighth-century monument Bara-buḍur, reputedly once again in danger of serious deterioration. The main authors on the monument are probably Krom and Mus, the first being more descriptive and matter of fact, the second setting it in the world of Buddhist art, archaeology and philosophy. The monument as a whole as well as its innumerable sculptures have inspired a tremendous flow of publications and papers; of the books I will here only mention Dr. Jan Fontein's "The pilgrimage of Sudhana", 1967, because he links it with Chinese art and Japanese art.

Less well-known, but studied in detail by Dr. J. Brandes, is Tjaṇḍi Djago in East-Java.

The ruins of Buddhist Chaṇḍi Sèvu will be discussed in connection with Bosch's work on Balinese mss.

The edition, with translation, of "The Legend of Kuñjarakarna" (West-

Java) by H. Kern (1901; Engl. transl. 1903), which is attributed to the second half of the 14th century, dates from the beginning of Old Javanese studies. There is no doubt about its being a legend, but just as the *kāvya* form and the Rāma-plot were chosen in the Bhaṭṭi-kāvya to illustrate Pāṇini's grammar and an unknown author's ars poetica, so in the Kuñjarakarṇa the legend, which is also known from Eire to Irān, was chosen to serve as a framework for lessons about the essentials of Buddhism. By continuing, therefore, to speak about the *legend* of Kuñjarakarṇa we run the risk of speaking about an outward and temporary framework instead of the internal and eternal Mirror of Buddhist Teaching.

Teaching undisguised is given in the Sang Hyang Kamahāyānikan, the Holy System of the Mahāyāna, published in 1910 by Kats in a critical edition with Dutch translation. Thanks to the attention given to this work by the Sanskritists Speyer, Von Glasenapp and Wulff, who wrote in German and offered new texts and translations of considerable portions of it, this systematic treatise in the shape of Sanskrit verses (*sūtra*) with Old Javanese paraphrases, might be said to be fairly well known: to the present day handed down in mss and also cyclostyled in Bali. The editor tried to find parallels with Tibetan Buddhism. Professor J. W. de Jong of Canberra University has promised me that he will write a paper in English on the findings of a Japanese Buddhologist who has succeeded in a convincing way in tracing the first 42 *śloka*, the S. H. Kamahāyānan Mantrānaya (about which Wulff wrote his treatise) in Japanese Sanskrit Buddhism.

When in 1929 Bosh wrote a paper, which was translated into English in 1961 as "Buddhist data from Balinese texts", he based it mainly upon a *stuti*, the exact ritual environment of which is found in BBB II, just as the ritual environment in his subsequent study on the Bhīma-stava. For Bosh this fragment served as a clue to the explanation of the Middle-Javanese temple complex Chaṇḍi Sèvu (the "one-thousand", i.e. innumerable sanctuaries). He too delved, successfully, into Japanese Buddhism. In his "Bhīmastava" (1947) he finds praise sung to Vajrasattva and an explanation to a hitherto insufficiently identified set of images of Chaṇḍi Barabuḍur.

It would be preposterous to ignore the Nāgarakṛtāgama, that *kāvya* composed by a Buddhist brahman court poet, which dates from Majapahit's heyday in 1365 A.D., in Pigeaud's "Java in the Fourteenth Century". But though here we learn much about the *sakala*, temporary, things of those days and their past, the *niṣkala*, eternal, theology and philosophy are not dealt with. We will make a *pradakṣiṇā* around the four volumes in the four directions, the fifth with its glossary and general index being rightly in the centre, and go on.

There are another three volumes that cannot be left unmentioned, be it only for their challenging titles. Berg's "Het Rijk van de Vijfvoudige Buddha", followed by his "Māyā's Hemelvaart (IA Lalitawistara Traditie

op Java, IB Hoofdnoten, Bijlagen, Summary, Registers). They certainly deal with Buddhist points of view, but as the author has been mainly preoccupied for nearly half a century with the baffling problems of Javanese history and historiography, his complicated reasonings are only of peripheral importance for our purpose.

Finally, the *kāvya* Sutasoma cannot be passed over. Last year, in a text edition with translation, it served Soewito Santoso for his Ph. D. thesis at the University of Canberra; but it will only be available in one or two University libraries. Whereas the *Nāgarakṛtāgama* is known only from one palace copy found in Lombok, there are several mss of this long court poem in Bali (as also from the *Kuñjarakarṇa*). In 1956 I Gusti Bagus Sugriwa published a shortened translation, written in Indonesian, of 116 cyclostyled pages, the seize of an exercise-book, which was followed in 1961-62 by the complete text in 22 similar works. On the left hand side is the text in Balinese script, with transliteration in Roman letters on the right, the Balinese paraphrase in Balinese script with an Indonesian translation. That this enterprise was brought to a succesful conclusion points to the popularity of this *kāvya*. This is further confirmed by the cyclostyled publication of a "Gēguritan Pēparikan Sutasoma; i.e. in modern Balinese language and metres, by Ida Tjokorda Gēdé Oka, Puri Anjar (Klungkung), published by Toko Buku Murni, ib. (no date, but about 1958). But then, did not the Republic of Indonesia borrow from this poem its motto "Bhinnēka tunggal ika" (freely translated: one, but of different origin)? Kern, as early as 1888, had written about it, and in 1912 again dealt with it; in 1909, the Japanese scholar, Watanabe, dealt with the distribution of the theme, and Ensink, who started his career as a Buddhologist, has repeatedly written about the poem in recent years. But, though its moral lessons certainly reflect the thoughts of the Majapahit court during the kingdom's heyday, as well as those of the past, and offer valuable documentation of Java's cultural history, it is only of marginal interest for this book.

The sources of information about Buddhism in Java and Bali just mentioned belong to the island's past, though in the case of the Sutasoma and the S. H. Kamahāyānikan it can be shown that this past is still alive. Archaeological discoveries are still being made, though they are of a minor character; not much more can be expected than that found in Krom's IHJK. In the field of literature, however, a surprise find of such a small thing as a palm leaf ms can never be ruled out, though at the moment we only know of the existence of the as yet unstudied Buddhist court poem *Arjuna-vijaya*.

This is a brief survey of the present situation in Javano-Balinese buddhological research; after a fuller bibliography a table of the mss will be given.

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THE MSS UPON WHICH THIS BOOK IS BASED

-/- means sketchy, e.g. only consisting of the relevant stuti.

| Abbreviation | Griya | Désa | Kabupatèn | Pūjā pūr- va- ka | Pañ lu- kat -an | Pa- miñ tē- ñāh | Bhū -ta yaj -ña | A- gēñ | Leiden University Library |
|--------------|---------------|---------------|-------------|---------------------------|--------------------------|--------------------------|--------------------------|-----------|---------------------------------|
| PVBa | Dalém | Batuan | Gianyar | + | | | | | |
| PVBA | | Banjar Angkan | Klungkung | + | | | | | |
| PV BK | unknown | Boda Kling | Karang Asém | + | | | | | 1) |
| PV BV | Tohpati | Bulèlèng | Bulèlèng | + | | + | | | 2) |
| PVDa | Datah | Batuan | Gianjar | -/- | | + | | -/- | |
| PVJ | Jadi | Djadi | Tabanan | + | | + | + | | 11.852, |
| Bh Y J | Jadi | Djadi | Tabanan | | | | | | 11.853. |
| PV Kr | Krotok | Boda Kling | Karang Asém | + | | + | + | | |
| 11 S Kr | Krotok | Boda Kling | Karang Asém | | + | | + | | 7) |
| PVB | Tègèh | Boda Kling | Karang Asém | + | + | -/- | | | 3) |
| PV Sb | Subagan | Subagan | Karang Asém | + | | + | | | |
| PV Sk | Taman | Sukawati | Gianyar | + | | + | | | 11.958. |
| PV SK | Anyar (Śaiva) | Sibang Kaja | Badung | + | + | | | -/- | |
| PV Sm | not a griya | Samsam | Tabanan | + | | | | | |
| PV Sn | Sikangin | Batuan | Gianyar | + | + | + | | | |
| PV Sr | Dlodpèkèn | Sanur | Badung | + | | + | | | 11.854. |
| 11 R Tg | Tègèh | Boda Kling | Karang Asém | + | + | + | + | + | 4) |
| Bh Y Tg A | Tègèh | Boda Kling | Karang Asém | | | | + | | 5) |
| Bh Y Tg B | Tègèh | Boda Kling | Karang Asém | | + | | + | | 5) |
| Bh Y Tg C | Tègèh | Boda Kling | Karang Asém | | -/- | | | | 5) |
| Bh Y Tg D | Tègèh | Boda Kling | Karang Asém | | + | + | + | + | 5) |
| Bh Y VP | Culik | Culik | Karang Asém | | | | + | | 10.168. 6) |
| PV Tn | Tengah | Boda Kling | Karang Asém | + | | + | | | |
| PV WS | Wanasari | Wanasari | Karang Asém | + | | + | | | |

1) Owned by puri Kaba², copied by Ida Padanda Gdé Ngurah, griya Péréan, Kadiri (Tabanan).

2) Dealing mainly with death ritual, but consulted in the beginning, when no other sources were as yet available.

3) Acquired in 1958 and used for my paper in BSOAS.

4) EKA-DAŚA-RUDRA BAUDDHA.

5) PURVAKA BHUMI.

6) VEDA PURVAKA, K 2193.

7) EKA-DAŚA-ŚIVA.

It is at this point that I must explain to the reader the reasons that I have treated my material in what might seem an arbitrary fashion, and why some arrangements in the presentation seemed to me that they would be preferable to him/her. As appears from the LIST of mss used, some mss on PUJA PURVAKA are followed by PAMING-TENGAH/AGENG, whereas others first deal with PANGLUKATAN, i.e. the daily preparation of water for exorcism. Since for the celebration of the ritual performed only once in a century unusual *toya pañlukatan* is needed

(following the preparation of the daily *toya pabrēsihan*), I have presented the ritual for *toya pañlukatan*, ordinary and extraordinary, the one after the other, as found in 11RTg, and to prevent unnecessary repetitions, have left it out between PURVAKA and PAMING-TENGAH. The result of this arrangement is, that the preparation of ordinary and extraordinary *toya pañlukatan* follow one another and can easily be compared. The same is the case with PUJA PURVAKA and PAMING-TENGAH. The advantages are evident.

It is, moreover, quite clear that repetitions, which the priests themselves nearly always settle by the simple but vague words, *kadiñ uni*, "as before", by me have been dealt with by a more outspoken reference of the kind of: "cf. Xn 7".

In the presentation of the Eka-daśa-Rudra-ritual, my BBB II (Pūjā Pūrvaka is BBB I), I simplified my presentation of this celebration, lasting for hours at a stretch, by a reference to BBB I for anything dealt with there at length, and to "Stuti and Stava" by Goudriaan and me for the majority of the hymns.

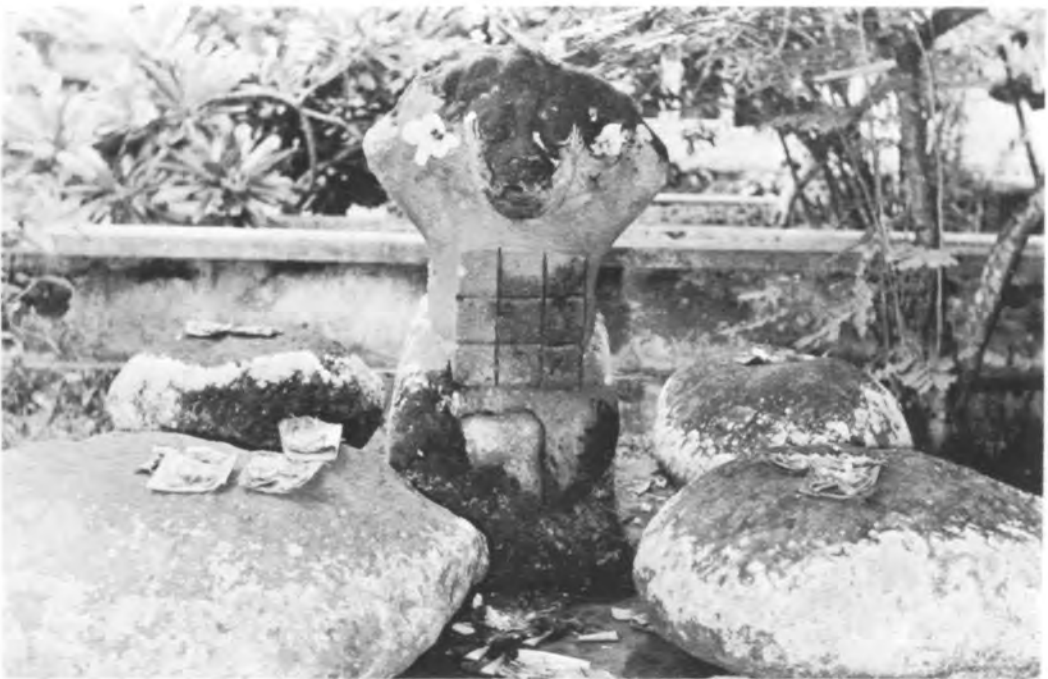
ON THE DRAWINGS OF MUDRA, GESTURES

In accordance with Hindu thinking, daily worship might be considered to consist of the three elements: a) *citta/iḍēp* (thought), b) *vacas/śabda* (word) and c) *kāya/bāyu* (action). The spirit of devotion (*bhakti*) is not perceptible and is presupposed. Nearly all *mantra* and *stuti/stava/véda* are audible and the priest is seen to be busy with the perishable (*puṣpa-gandha-ksata*) (flowers, frankincense, unblemished rice grains) and imperishable cult instruments (*dhūpa-dīpa-pamandyañan*) (brazier, lamp, Holy Water vessel) (cf. photographs in this introduction and drawing a). Non-daily worship, distinguished by *deva-*, *bhūta-*, *ṛṣi-*, *mānuṣa-* and *pitṛ-yajña*, offerings to Gods, demons, anchorites, mankind and the spirits of the dead respectively, is marked by the more or less elaborate offerings that are provided, preceded by the indispensable preparation of Holy Water as carried out during the daily worship. Strictly speaking, the continual manipulation of petals and flowers, during this preparation, is in part also an offering. Some fulfill a purpose by helping gradually to change water into Holy Water, being deposited into the vessel, whereas others, after having served symbolically to cleanse the priest's body from defilements, are thrown aside as being dirt. Hence this tripartite system does not work in practice.

For our purpose a slightly different division is made here, that of *mantra-mudrā-yajña*, to be understood as ritual words—gestures—offerings. This last, in a strictly Balinese sense, is absent in daily ritual, which is confined to formulas and hymns and activities with the perishable and imperishable cult instruments. *Yajña* are almost impossible to deal with, due to their seize, form, colour, number, materials used and relevant direction (those needed for BBB II are given in the Appendix, for the moment as a mere



1. Perishable and imperishable cult instruments of padanda Bauddha.



2. Yama-Rājā of Puri Kaba² in the midst of four stones; notice offerings.



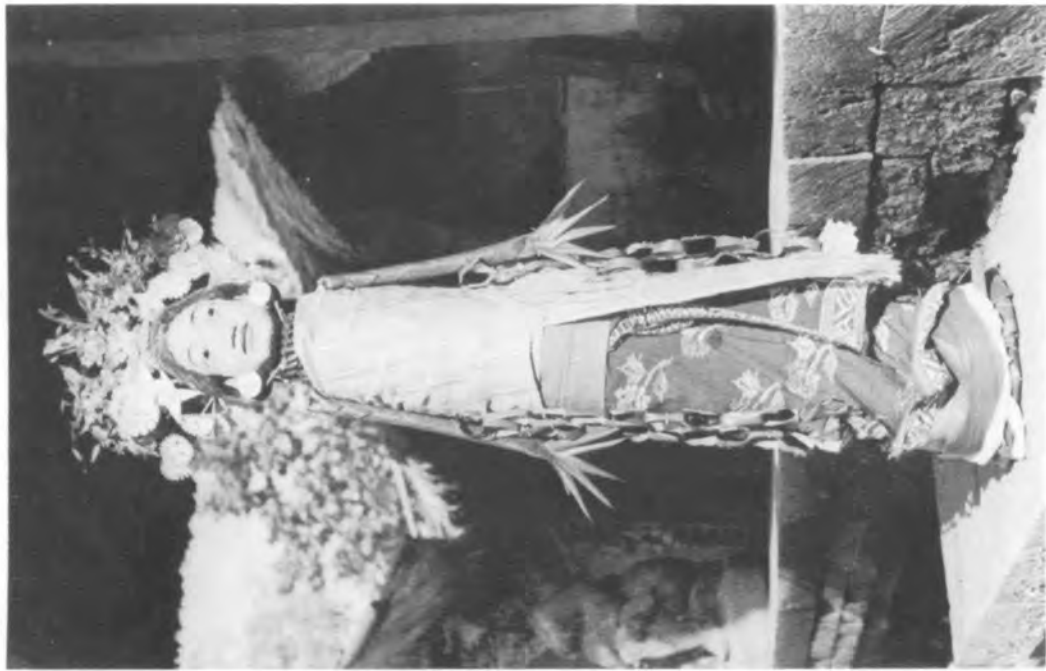
3. Padmasana, deserving its name of 'lotus-seat' (Bodha Kling, K.A.).



4. Saṅgar Tavañ as used for Tavor Gëntuh in Klungkung, 20-22/11/1971.



5. Male priin.



6. Female priin.



7. Padanda istri, brahman priestess, both Bauddha and Śaiva, when officiating, have a special hair-dress.



8. Yama-Rājā, nearer than in 2, so that the letters/syllables can be read.

piece of raw material). Hitherto, they have not been studied, and as it happens, they do not occur in BBB I. It is difficult enough to present a survey of *mantra* and *mudrā*, let alone *yajña*, notwithstanding the help that paper and print can render. In my text, ordinary print is used for words spoken or those to be thought, italics for *mudrā*, taken in the enlarged meaning of all movements made by the priest.

The full-page drawings of *mudrā* in the books by Tyra de Kleen and P. de Kat Angelino (1922, 1923) begin with those made by Buddhist priests (1–28). They have the great advantage of size and the artistic skill in the drawing; they are, however, not meant to be anything like complete; moreover, the captions to the Buddhist priest's *mudrā* are too often vague or are lacking. In the English-American edition of this book (1924; 1–29), the Dutch or German texts, written by the interested and intelligent civil servant, the "controleur van Gianjar", who helped and cooperated with Tyra de Kleen, have been substituted by an Introduction by A. J. D. Campbell, the then Assistant Keeper in the Indian Section of the Victoria and Albert Museum, London, who, to the best of my knowledge, never had the opportunity of visiting Bali, but is responsible for the printers' error *Bajra-rakṣa* instead of *b.-yakṣa*.

When I showed the drawings to the Buddhist priest of Griya Kawan, Boda Kling, he recognised nearly all of them and helped me to the following captions (here preceded by reference to the text in this book):

- | | | |
|-----------------------|---------|---|
| 10 | H i | <i>ēmbat</i> – hooking the fingers into the <i>gaṇitri</i> , rosary. |
| 12 | H j | <i>ñalimpēt/añuliñkēt</i> – to manipulate by turning beads. |
| 13 | H a 12 | <i>ñēmbahañ gaṇitri</i> – adoration of the rosary. |
| 14 | H f | <i>sirat dik daśa-dēśa</i> – sprinkling in the ten directions. |
| 16–17 | G'b 12 | <i>aṅguli-śodhana</i> – cleansing of the fingers. |
| 18–19 | Y b | [<i>vanda</i>] <i>nam karomi</i> – [prai]se I perform. |
| 20 | Y b | <i>ro</i> |
| 21 | Y b | <i>mi</i> |
| 22 | Y b | <i>vanda-</i> <i>prai[se]</i> |
| 23 | | (not explained, nor seen, but corresponding with m 1 in the priests' drawing books; cf. also Nrs. 65 and 66). |
| 24 ^{II} | Y b 8 | <i>a-kāro mukham (sarva-dharmānām)</i> |
| 24 ^I | Y b 8 | <i>madhyānutpannavāt.</i> |
| 25 | G i 1–3 | <i>HRIH HUM Bajra-jihvā.</i> |
| 26 ^I | G f 3 | <i>OM Bajra-pāśa HUM.</i> |
| 26 ^{II} | G f 4 | <i>OM Bajra-sphoṭa BAM.</i> |
| 27 | G'b 20 | <i>OM Bajra-vanda kṛt.</i> |
| 28 ^I | G'c 7 | <i>AH.</i> |
| 28 ^{II} (29) | Ge | <i>OM Bajra-yakṣa HUM PHAṬ.</i> |

To the best of my knowledge an *ulaka Śaiva*, a brahman who is to be ordained, learns his ritual by imitating his *guru*, teacher; by way of an aide-mémoire, he has only his ARGHA-PATRA, written on palm leaf

strips. *Ulaka Bauddha*, however, apart from such help, which they call PURVAKA VEDA BUDDHA (PVB or PV), have at their disposal drawings of a hundred gestures and positions of the body, drawn on either palm leaf strips or in a European drawing book. Such a book contains, as a rule, the *mantra* or the opening words of a *veda* associated with the gesture or *mudrā*. But whereas in SuSe a score of *mudrā* with their Sanskrit names were presented, the *padanda Bauddha* in their picture book never, as far as I have seen, mention a name of a *mudrā*; the drawing replaces the name.

In 1959 the widowed *padanda istri* of *griya* Gunung Sari, Pliatan/Ubud, gave me such a drawing book made by Ida Bagus Madé Polèng of Tèbès Aya near Ubud. It was not only incomplete in that several drawings were only drawn faintly in pencil, but also by the fact that no single explanatory caption, letter or number had been added. On the other hand, they are of better craftsmanship than any I have seen. The late Sang Gde Jlantik helped me to ascertain the *mantra* going with several of the drawings. Part of them were reproduced in "Bauddha Brahmins in Bali" (BSOAS 26/3 1963).

In 1967, during a second study leave in Bali, I was permitted to borrow a completed book of drawings from *Griya Dalém Sétra*, Batuan (Gianyar). The quality of the drawings was not at the level of the Gunung Sari book and their copies even less so. When the fire destroyed them and another indigenous set had to be found the Gunung Sari book was preferred. It proved possible to draw the faint pencil drawings with the help of photographs of the Batuan ones which furnished the captions as well. Only the Gunung Sari set could help me to the drawing b2.

In 1967 Ratu Ktut and I enjoyed the active and patient help of the *padanda* of *Griya Kawan*, Boda Kling, who performed all the gestures of my sections G & H, discussed their wording with Ratu Ktut and dictated them to me.

A third collection of a hundred gestures was made by Ratu Ktut. He found Sang Gèdé Nyoman Jèlantik prepared to sit for his camera and to "locate" each shot in my type-written draft of the ritual. Subsequently he took a similar number of photographs of *mudrā* made by the *padanda istri* of Jadi (Tabanan). We found, however, that Ratu Ktut's drawings, based upon the photographs, in giving only the essentials in sharp and simple lines, produced a more satisfactory result.

Ratu Ktut pointed out to me that there are some differences in gestures between *Griya Kawan* and *Griya Tègèh* of Boda Kling, and between the last-mentioned and *Griya Jadi* at the other end of the island. Since there exists no *padanda* training college and an *ulaka* is free to choose his teacher, divergences are bound to develop. This even occurs with the written word (see SuSe). The most noteworthy example, to my way of thinking, was the divergence between a *griya's* own written ARGHA-PATRA and the way in which it was performed. When I remarked upon

this, the laconic answer was: "this is in the manual; we do it thus".

It is a practical possibility to borrow the majority of the PURVAKA VEDA BAUDDHA texts and to present a picture of the *mantra* and *stuti/veda* based upon these writings, but it is hardly possible, even for a Balinese resident of Bali, to record so many sets of gestures, made by two dozen or a score of *padanda Bauddha* in Bali and Lombok. Having at my disposal two fairly complete and mutually complementary sets of gestures, those based on photographs made by Ratu Ktut and the traditional from Griya Dalēm Sétra, Batuan, I thought the interests of research as well as readers of this pioneering book would be best helped by including both sets. The reader is referred to Ratu Ktut's drawings by the numbers at the end of the lines on text pages; an ordinary letter followed by a number at the end of a line of the translation refers to the traditional drawings.

THE PREPARATION OF HOLY WATER (PABRĒSIHAN).

How does the Balinese Brahman Bauddha priest prepare his Holy Water? The simple answer might be as described in K: by performing a *saṃskāra*, sacrament/consecration, to the pure water in front of him in the *pamandyanan*, the vessel destined to contain It. I cannot remember ever having come across an endeavour to explain *pamandyanan*; I am inclined to conjecture: "the place where *mandi* is the quality par excellence of the *Hyañ*, where the Gods are potent". However this may be, the final consecration consists of the application of the letters of the alphabet; according to the *yogis*—and in the BUDDHA VEDA the officiating priest throughout is called *yogīśvara*—the result for the priest is the increasingly higher state of concentration, whereas, as I surmise, this *nyāsa*, setting down, of syllables, diphthongs and consonants, bestows the power of all possible formulas to the water in the course of becoming Holy Water, while at the same time warding off every kind of evil influence. The words *Pratiṣṭha Vidhi* (*pratiṣṭha*, well known from SuSe, is sometimes substituted by the verbal form *amratiṣṭha*, and *Vidhi* is a generally used word), "Presence of The Highest Principle", as an alternative caption to Ka's *saṃskāra*, leave me in no doubt; Kc 2 states The Divine Presence in the water, now Holy Water; Kf is in its place in this connection, and just as we see in SuSe, the officiating priest sings in praise of Bhaṭṭārī Gaṅgā and welcomes and honours Her. He wipes his face with the newly prepared Holy Water, as does the Śaiva priest, rinses his mouth with It and then sips It. After having renewed everything and after having refreshed and fortified himself with the Holy Water, he continues officiating.

During Śaiva Sūrya-sevanā, it is only after the most careful and elaborate manipulations and formulas that the officiating priest invites the Soul of Śiva to enter his own body and the water before him; the God Śiva, using the priest's hands and mouth, then prepares the Holy Water.

Subsequently He leaves the priest's body and returns to the ethereal spheres. Nothing comparable is to be found in the Bauddha daily ritual; here it is the *yogīśvara* himself who prepares the Holy Water. But then, he has prepared himself adequately for this superhuman task.

I shall not deal with the *Kanda Ēmpat* (A), who accompany everybody throughout life, not only the priest during his ritual, though he might then specially need their help, nor with *Āhāra-lāghava* (B), nor with the general rules of behaviour (C). But D deserves attention for the fact that the preceding material and ritual cleansing, rightly called *pa-brēsihan/pa-šuci-an* has, as an alternative, the word *pa-Sūrya-sevana-n*; the lines 6-8 point in a rather material, *sakala*, direction. The lines D 18-20, badly corrupted and reminiscent of SuSe L' p. 108, belong, remarkably enough in both rituals to the final section of *Sūrya-sevanā*.

In E, line 27 demands the attention; why do the ritual notes request the priest to cover his legs and feet, as not belonging to the vulnerable *dvāra*, openings of the body, of which he should be aware (cf. ad Hg), whereas it appears from the drawings that this rule is not strictly observed?

The priest's preparations culminate in F with his donning of the *paragi/salimpēt*, scarf. The care with which the end of it is handled and the precautions that are taken, suggest to me that it could be compared to an umbilical cord: just as this is the source of food for the foetus and the means by which it becomes a being living on its own, so the priest's "influence", via the scarf in the course of the ritual feeds the water which finally becomes Holy Water by the act of *samskāra*, which can be called a birth ritual or the severing of the umbilical cord.

This hypothesis of mine was given unconditional support by the Śaiva priest Sang Gdé Madé Sidēmēn of Griya Dlodpěkēn, Intaran, Sanur, from whom I had borrowed a copy of the *pūrvaka*. This extremely old priest (then 93), who in the course of his life had copied (and sometimes rearranged) not less than 200 palmleaf mss, to whom both the Latin script and the Indonesian National Language are unknown, as also a daily paper and broadcasting, informed me that he had found such an explanation in the JARĀYU-TANTRA; my research in this direction failed however. The Buddhist priests whom I consulted, more intent on *ortho-praxis* than on *ortho-doxy*, though not denying the possibility, could not affirm it, having never given it a thought.

The essential ritual begins with G; this is apparent from its consecutive stage, *pamiñ tēnah*, the middle ritual, which begins (better: goes on) with an elaborated G, to which I gave the letter G'. *Prāṇāyāma*, coercion of the breath, is well known from the yogic world and has to some extent be dealt with in SuSe I. The three formulas of *samādhi*, spiritual concentration, link the Balinese *yogī* with those in Tibet. Attention should be drawn to Gd 6-7, because even in this vital part a deviation in *ortho-praxis* comes to light; many more are to follow.

It is evident that in Gd the officiating priest placates the powers of

bhuvana agun, the outside world; the *tri-yakṣa* of Ge cannot be located; in Gf, the mss invariably speak about *deva*, Gods, but *deva* and *deha*, body, are used indiscriminately in writing, as appears from *deva-śodhana*, cleansing of the body, connected with *jiva-* (instead of *jihvā*, tongue) *śodhana*, cleansing of the tongue (as appears from the Indonesian paraphrase *lidah*). The *sañjata*, "weapons", emblems of the Gods, in Gf 3-6 plead for Gods in the preceding section as well; Gg with its *Tri-śakti*, usually Brahmā-Viṣṇu-Īśvara, points in the same "Godly" direction.

The *Tri-Yakṣa* of Gh, however, certainly belong to *bhuvana alit*, the inside world, and are well known, in contradistinction to the (*jiva-* or *jihvā-yakṣa* of Gi.

The *Bajra-yakṣa* of Gj, here fought with *mantra* and *mudrā* only, in Gk with thunderbolt and bell as well, may consequently be presumed to be one's vices to be extirpated root and branch, with fire and sword (for 24 hours; Evil never can be annihilated).

With H, the manipulations of the *gaṇitri*, rosary, the essentially last stage is reached before the final consecration of water into Holy Water in K. Eight of the rosary's 108 beads are reputed to be fiery; I wonder whether they might be connected with the eight goddesses-of-uncertain-origin functioning in SuSe Nf 23-30, p. 72. In any case, the unification of Fire and Water, the central mystery of Śaiva and Bauddha ritual, expressed in M 5, could only be realised by the introduction of the rosary.

In Hb and Hc care is bestowed upon the rosary's nob or head; in Hd the priest's bell is consecrated (in Śaiva ritual this comes still later, SuSe S p. 86); in Hf *bhuvana agun* is placated; in Hg the alphabet is applied to *bhuvana alit*; in Hh the perishable and imperishable cult instruments are consecrated (much later than in SuSe), culminating in the *Daśa-Bāyumantra*, known in Tibet, but the exact meaning and value of which still escape me. In Hi and Hj the priest further manipulates the rosary, but since the meaning of his words remains obscure, I fail to understand what his ritual here envisages.

In J finally the vessel to contain the Holy Water is consecrated (again much later than in Śaiva ritual); I take it that the priest has to look intently at it during his *mantra* and *mudrā*, which is not more than could be expected, and point to the divergence of practice as appears from the mss.

K deals with the details of the consecration of water to become Holy Water; *Ratna-Traya* or *Pañca-Tathāgata* (both of them occur in the mss) are now (Kc 2-3) in It; It is sung to (L), Bhaṭṭārī Gaṅgā descends into It and It is sung to again (N) as in Śaiva ritual.

Summing up one might say: it is easy to find several gestures, words and thoughts/ideas in common with Śaiva ritual, but there Bhaṭṭāra Śiva-Sūrya prepares the Holy Water and here it is the *yogīśvara* who prepares It, from whom, however, Buddha-quality/essence seems to flow into the Holy Water vessel. This is the connection in which to quote what a venerable senior *padanda Bauddha* once told me when explaining the

meaning of *Tri-Ratna*, "The Three Jewels": *saṅgha* = the community of Bauddha priests; *dharma* = our ritual; *Buddha* = me. (For this last identification cf. E 18-19). The Bauddha ritual for the "centenary" great lustration ceremony, *Eka-daśa-Rudra*, held in 1963 in the Bēsakih temple on the slope of the Gunung Agung, the Great Mountain, practically speaking begins with the words: IDĚP *Bhaṭṭāra Rudra umuṅguh (ma)ri(ṅ) sarīra ni ṅhulun, amastvakēn ka-yogīśvara-n: Namō Buddhāya*, i.e. IMAGINE that Bh. R. resides in me, approving of my *yogīśvara*-ship. And pronouncing an exorcistic formula in Javano-Balinese language, the *yogīśvara* warns the evil spirits with these words: *Ayva ta kita tan pami-siṅgih pavarah iri kita, apan aku paṅavak niṅ Bhaṭṭāra Guru, aṅadēg mahāsakti, kēn kēn kēn*. Do not neglect my words spoken to you, for I am the embodiment of the God Teacher, standing in high power, kēng kēng kēng.

THE INTERMEDIARY RITUAL

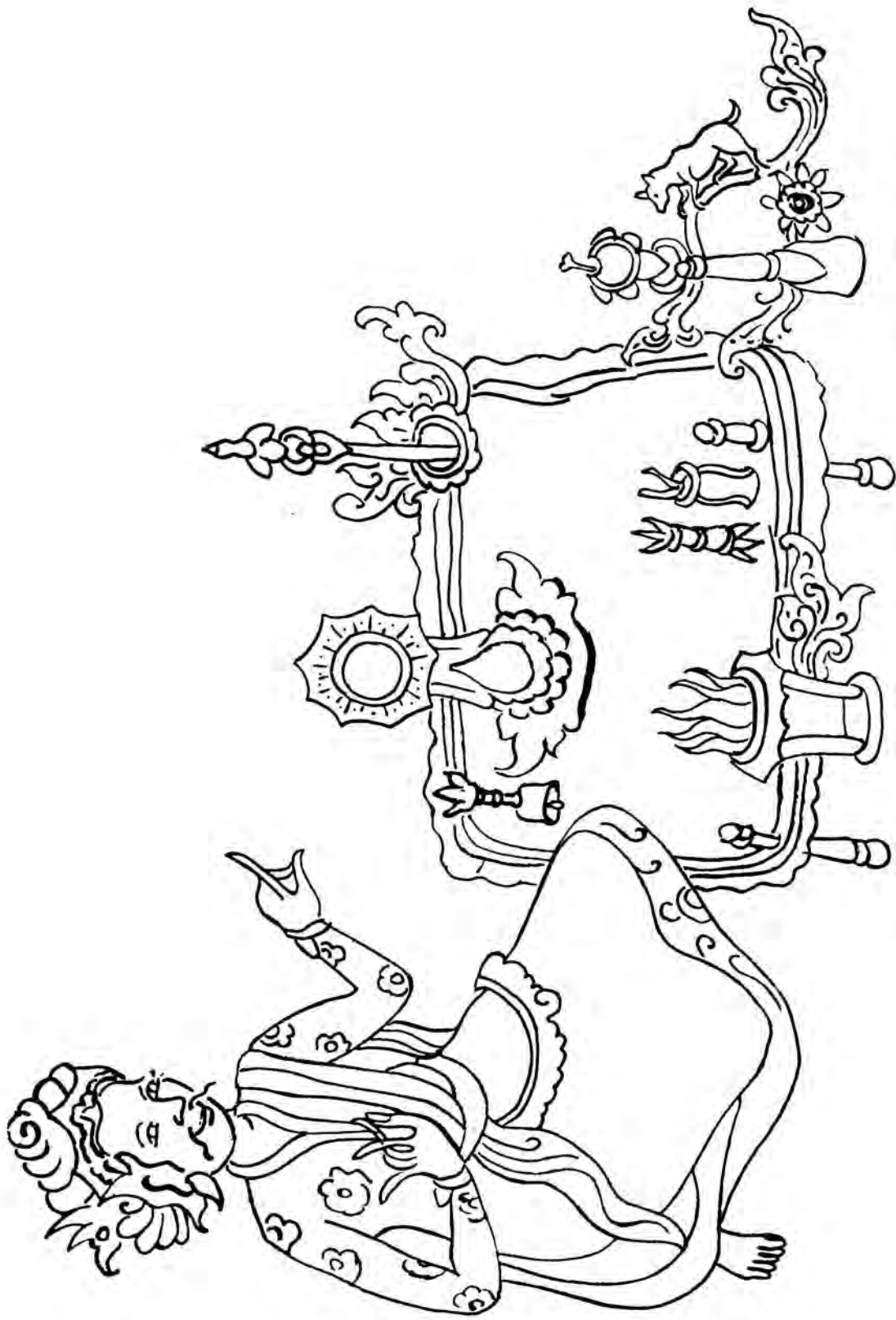
Pūrvaka ritual, the beginning, is sufficient for the priest's own daily worship and for the preparation of *toya pabērsihan*, purificatory Holy Water for those requesting It for daily practical use. For special purposes, however, the ritual is considered as being still inadequate; it must be followed by a more elaborate version of the initial ritual. This so-called intermediary ritual adds not inconsiderably to the opening ritual in length of time, though it does not exceed 50 %; the number of extra *mudrās* to be made, however, amounts to nearly 200 %. Unfortunately, the meaning of the *mudrās* escapes the priests who perform them meticulously, while the meaning of the formulas spoken, handed down to us perhaps less meticulously, for the moment, only too often escapes me. Indeed, having in mind that the right tradition may be unknown to the priests themselves, of whom the present generation has its horizon restricted to Bali and adjacent Lombok, endeavours at understanding run the risk of being reinterpreted. For Buddhologists who are aware of links with Buddhism in countries as far apart as Japan and Tibet, the *mantra* and *mudrā* of this score of worshippers of Bhaṭṭāra Buddha are a fascinating object of research. For instance, they might be able to explain why Bhr̥kūtī, a female emanation of Amitābha, turns up, surprisingly, in G'i.

LIST OF ABBREVIATIONS

- AL Afdeling Letterkunde.
- AT Agama Tirtha, North Holland Publishing Company, Amsterdam, 1964.
- BBB Balinese Baudha Brahmans, this book.
- Bh. Bhaṭṭāra, God.
- BEFEO Bulletin de l'Ecole Française d'Extrême Orient, Paris.
- Bh Y Bhūta-yajña, offering to the ogres.
- BKI Bijdragen tot de Taal-, Land- en Volkenkunde van het Koninklijk Instituut voor id.
- DJAWA Djawa, tijdschrift van het Java-Instituut.
- GOS Gaekwad Oriental Series, Baroda.
- IA Indian Antiquary.
- JA Journal Asiatique, Paris.
- IHJK N. J. Krom, Inleiding tot de Hindoe-Javaansche Kunst.
- JOI Journal of the Oriental Institute, Baroda.
- K [Library of palmleaf mss] Kirtya at Singaraja, Bali.
- KBNWdbk Kawi-Balinesesch-Nederlandsch Woordenboek, door Dr. H. N. van der Tuuk, I-IV, 1897-1912, Landsdrukkerij, Batavia.
- KITLV Koninklijk Instituut voor de Taal-, Land- en Volkenkunde, Leiden.
- KK Kuñjara-karṇa. (ed. Kern, 1901).
- KLvdT Kirtya Liefrinck-Van der Tuuk, Singaradja. (Bali).
- l lēmpir, page of a palmleaf manuscript.
- MKLvdT Mededeelingen van de Kirtya, enz.
- NR Nieuwe Reeks.
- OLZ Orientalistische Literatur Zeitung, Leipzig.
- OZ Ostasiatische Zeitschrift.
- PV(B) Pūrvaka Veda (Buddha).
- ROC Rapporten van de Commissie in Nederlandsch-Indië voor Oudheidkundig Onderzoek, continued as
- ROD Rapporten van den Oudheidkundigen Dienst in Nederlandsch-Indië.
- S.H. Sang Hyang, Divine.
- SHK Sang Hyang Kamahāyānikan, ed. J. Kats, Nijhoff, Den Haag.
- SuSe Sūrya-sevana, North Holland Publishing Company, Amsterdam, 1966.
- TBG Tijdschrift voor Indische Taal- Land- en Volkenkunde, uitgegeven door het (Koninklijk) Bataviaasch Genootschap van Kunsten en Wetenschappen.
- VKNAW Verhandelungen van de Koninklijke Nederlandse Akademie van Wetenschappen.
- VMKAW Verslagen en Mededeelingen of the same body.
- ZDMG Zeitschrift der Deutschen Morgenländischen Gesellschaft.
-
- 11R Eka-daśa-Rudra.
- 11Ś Eka-daśa-Śiva.

| DAILY WORSHIP | NON-DAILY WORSHIP |
|---|---|
| A Kénĕtakĕna, ri kamĕnantĕtañhi mvañ aturu. | O A-salin vai, yoga pamiñ tĕnah/agĕñ |
| B Ahāra-lāghava. Sadyotkrānti | G'a Laju pva sirā-Samādhi-traya (G a-k) |
| C Pabrĕsihan / Krama ni sañ sādha Buddha | b Amuṣṭi: AH, HUM, HRIH. Kara-śodhana |
| D Pabrĕsihan / Paṣucyan / Pa-Sūrya-sevana-n | c Bhakti riñ Bhaṭṭāra Buddhāmara |
| E Sa-ravuh iñ pambajrayan | d Praṇamya satatañ Buddham |
| F Paragi / Salimpĕt | e Iḍĕp: Bhaṭṭāra 5-Tathāgata ri ulunta |
| G a Amuṣṭi, a(n)gra-nāsikā, iḍĕp | f Samādhi-traya |
| b Prāṇāyāma | g Pratisāra |
| c Samādhi-traya (svabhāva ... 'ham) | h Namō Bhagavatyai Bh. Prajñā-Pāramatāyai |
| d Tĕmokĕna dik-daśa-dĕśa: HUṀ PHAṬ (3 ×) | i Déha-śuddhi |
| e Navĕtvañ tri-yakṣa | j Svāra-vyañjana |
| f Catur-dĕva (dĕha?)-yakṣa | k Gaṇitri-stava: uṣṇiṣe Vairocanĕka |
| g Mĕtu tri-śakti | H'a Gaṇitri |
| h Malih mĕtu tri-yakṣa | b amĕt gaṇitrinĕ déniñ tañan tĕñĕn |
| i Mĕtu jīva-yakṣa | amĕt gaṇitrinĕ déniñ tañan kiva |
| j Mamuṣṭi bajra-yakṣa | c japa aṅguṣṭha, tujuh, liñjoñ, lĕk, k.t. |
| k Nambut bajra-ghaṇṭā: yakṣa adhama-krodha | d amañjinakĕn jñāna riñ śarīra |
| H a Gaṇitri | e prokṣakĕna riñ daśa-dik |
| b Liṅga/mūrdha niñ gaṇitri | f mvah riñ sarvāṅga [svāra-vyañjana] |
| c OM Bajra-sattva HUṀ PHAṬ | g aniratin, olih gaṇitri |
| d OM Bajra-śikharĕ HUṀ PHAṬ | h anirami puṣpa, cakra, gandha; pamand. |
| e OM AH HUM | i Anĕmbat gaṇitri |
| f Prokṣakĕna / sirat / riñ dik-daśa-dĕśa | j Nalimpĕt / Añuliñkĕt tañ gaṇitri |
| g Prokṣakĕna riñ sarvāṅga [svāra-vyañjana] | |
| | k Asalah gaṇitri |
| h Siratañ: OM Bajra/puṣpa/cakrĕ/gandhĕ', ... | J' Manrañin pamandyañan |
| i Embat: Bajrānala, Bajra-prakāra, B. pañjara | K'a Anāskārañi vai |
| j Nalimpĕt B. muṣṭi, B. rakṣa, B. ratna, | b Iḍĕp Bh. Buddhāmara maka-urip etc. |
| B. tuṣya | c Iḍĕp Bh. P. Buddha umandĕl iñ bajrodaka |
| k Salah Gaṇitri: Om Sarva-Buddha-adhiṣṭhāna | d Catur-āsanāya namah |
| J Japa tañ pamandyañana manrañin | e uñcarakĕna tri-yoga (bhūr-bhuvah-svah) |
| K a Pratiṣṭha Vidhi / Nāskārañi vai | f nāstuti Gaṅgā |
| b Iḍĕp Bh. Buddhāmara, maka-urip i śarīranta | g sārī n puḷā |
| c Iḍĕp Bh. P. Buddha umandĕl iñ bajrodaka | L'a |
| d Catur-āsanāya namah | a Nāstuti Tri-Gaṅgā |
| e uñcarakĕna tri-yoga (bhūr-bhuvah-svah) | b Nāstuti Jvālā-maṇḍala |
| f nāstuti Gaṅgā | M' nāsat nargha |
| g sārī n puḷā | N'a Mahā-vāri (tathāhijāti) |
| L a Nāstuti Tri-bhuvana | b Nāstuti Prajñā-Pāramitā |
| b Nāstuti Tri-Gaṅgā | |
| c Nāstuti Jvālā-maṇḍala | |
| M Pādyārghācamaniya / nāsat nargha | |
| N a Nāstuti Prajñā-Pāramitā | P Sambhāra. Sarva-Tathāgata.Nrañ |
| b Nāstuti Pratisāra | Q Pratiṣṭha Vidhi / Nāskārañi vai |
| c Nāstuti Pañca-Buddhākṣara | R Tri-ratna / Sambodhana |
| d Nāstuti Pañca-Nara-Siṃha (śvĕto Vairocano) | S Yat pūrvañ Buddha-mūle |
| O asalin vai, yoga pamiñ tĕnah / agĕñ | T a Amitĕh śānti añatur-dĕśa, b Vīra-mantra |
| | U Parāma-sukha |
| | V Aṣṭa-Mahā-Bhaya Kliñ |
| | W Añatur-dĕva |
| | X Nava-kampa |
| | Y Ratna-trayañ mé śaraṇam |
| | Z Pañākṣamā: yat kṛtañ duṣkṛtañ kiñcin. |

DAILY WORSHIP IN GRIYA BAUDDHA,
FOLLOWED BY NON-DAILY WORSHIP.
BBB I, TEXT, TRANSLATION AND NOTES.



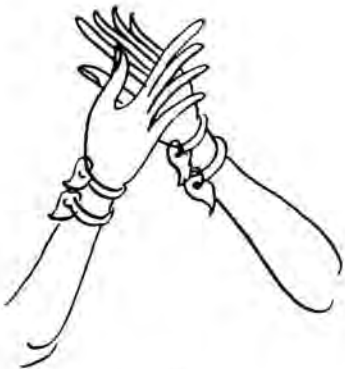
A Buddhist priest with before him his cult instruments:
bell, pot for holy water, santi, (second row) brazier, vajra, 7, lamp.



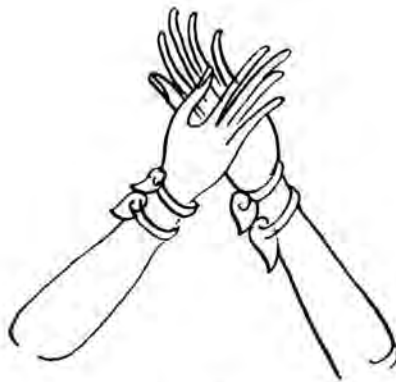
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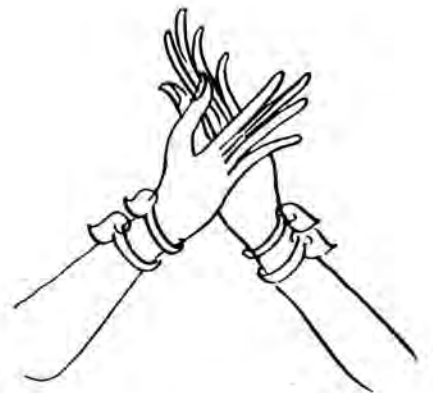
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b3



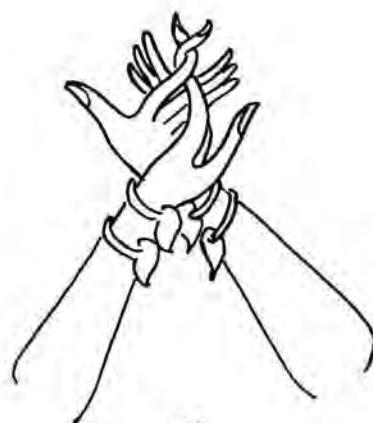
b4



b5



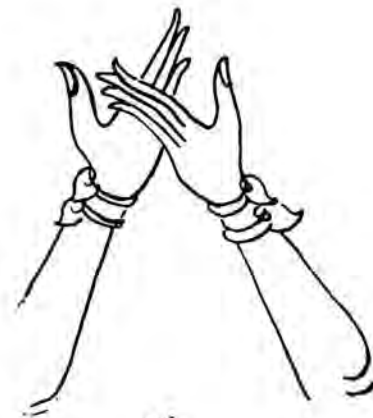
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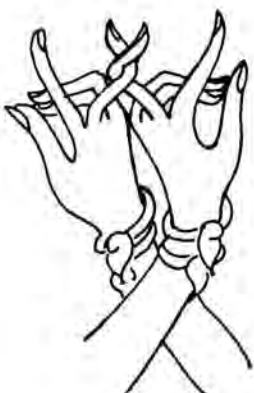
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c3



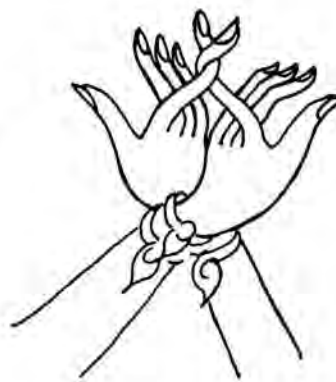
c4



c5



c6



c7



d1



d2



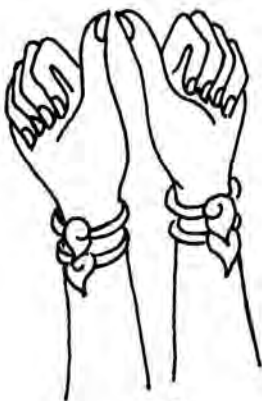
d3



d4



e1



e2



e3



e4



f1



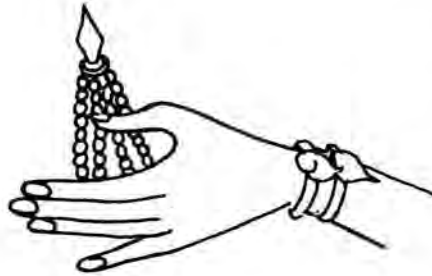
f2



g1



g2



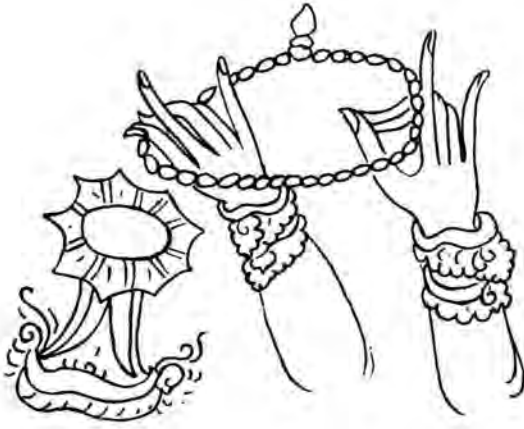
g3



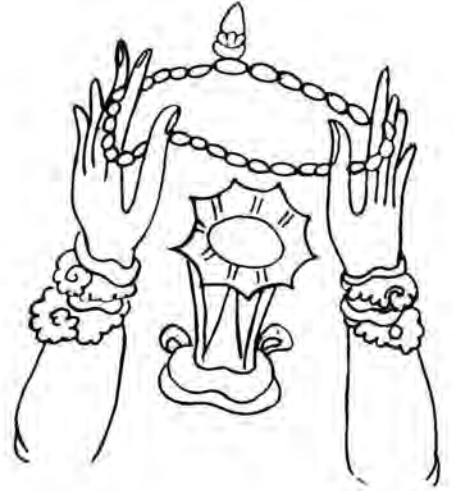
g4



g5



h1



h2



h3



h4



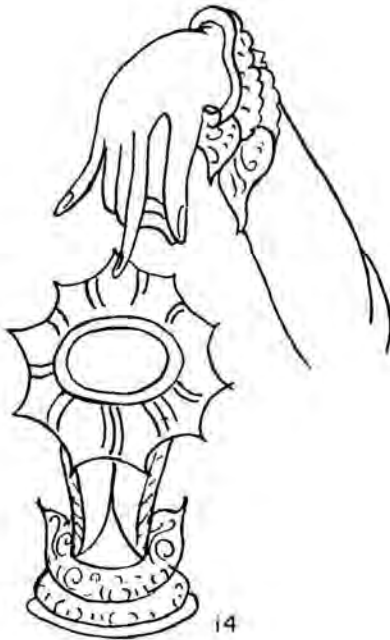
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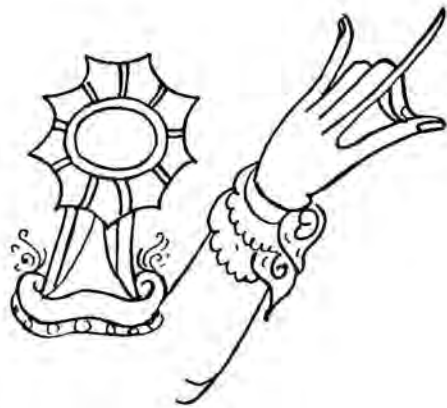
i2



i3



14



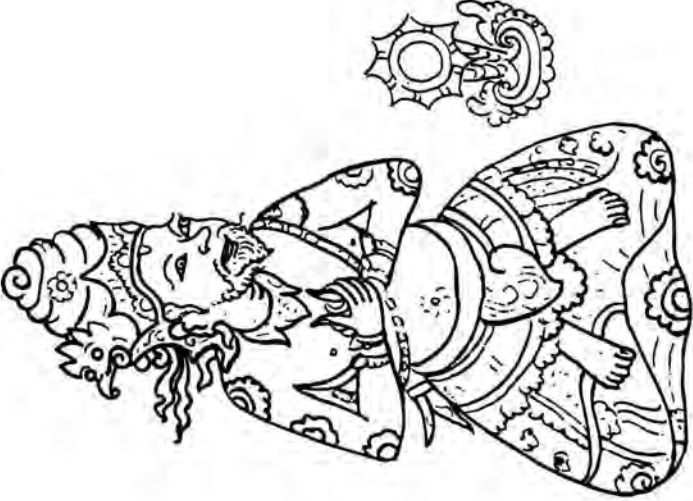
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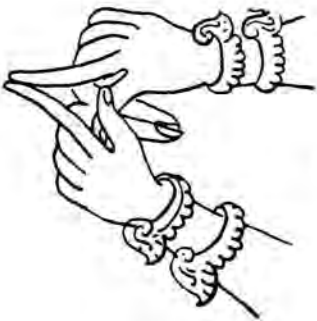
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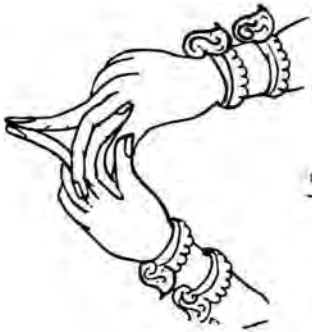
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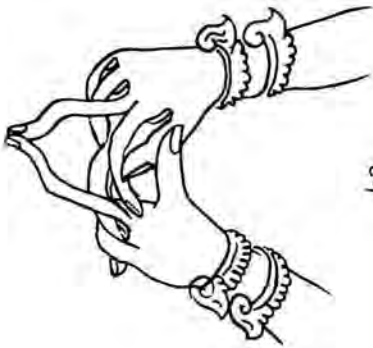
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k1



k2



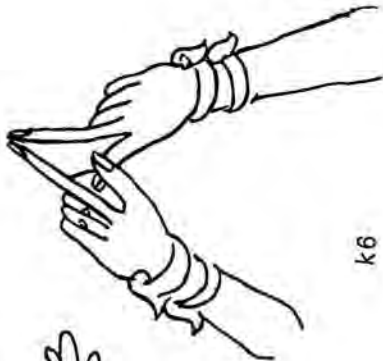
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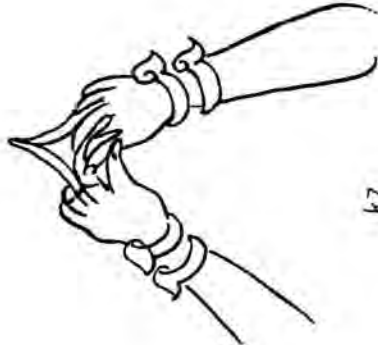
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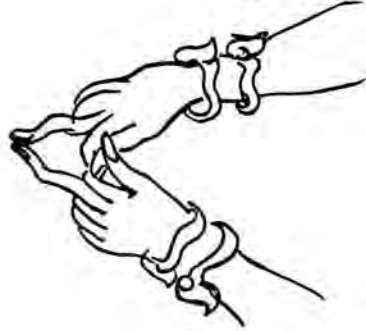
k5



k6



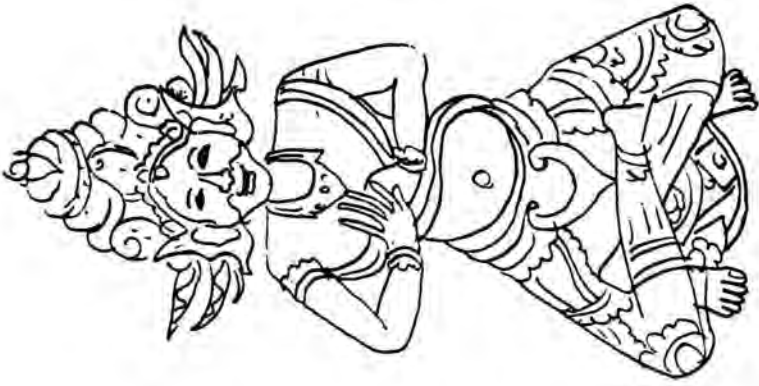
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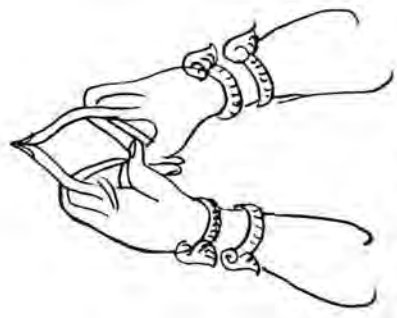
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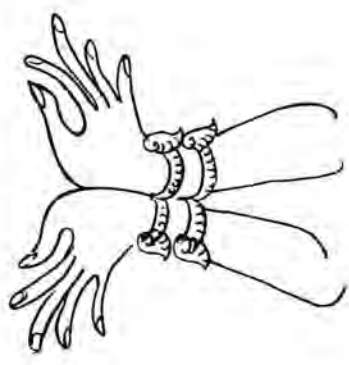
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14



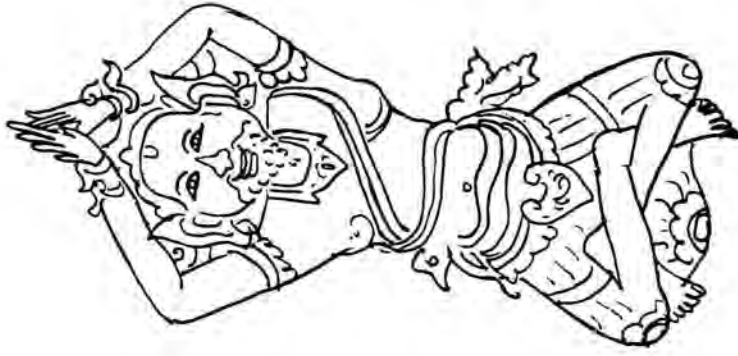
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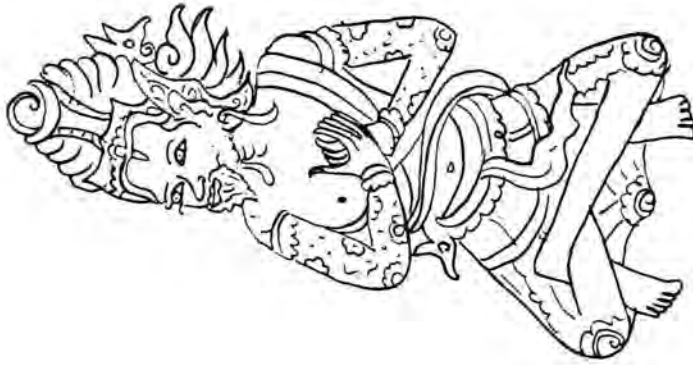
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11



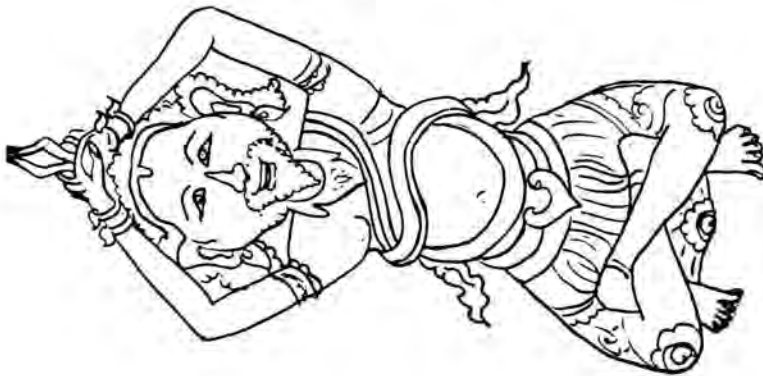
m4



m3



m2



m1



n1



n2



n3



n4



n5



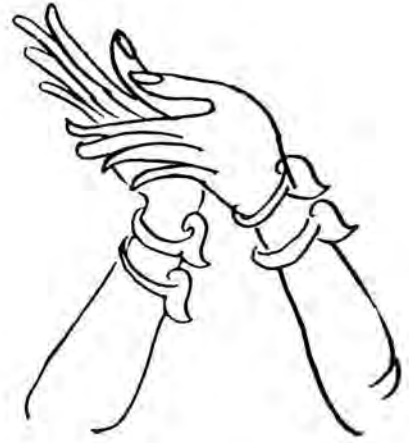
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o1



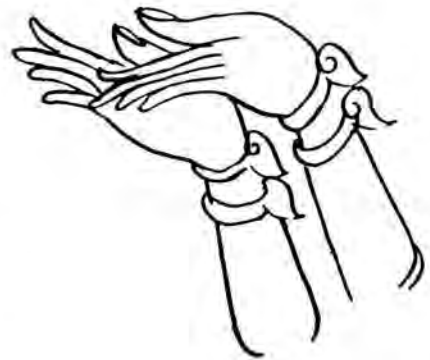
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o3



o4



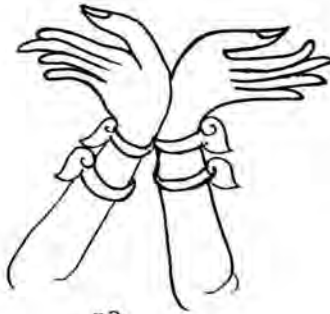
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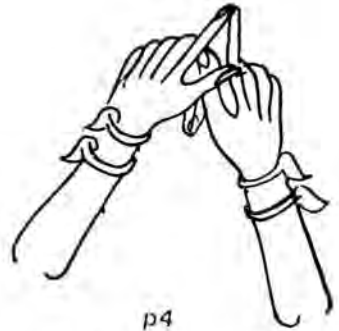
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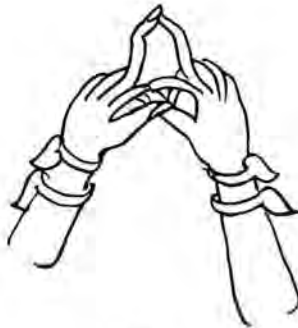
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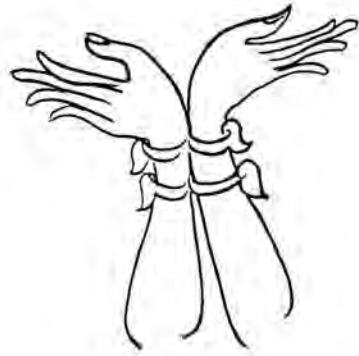
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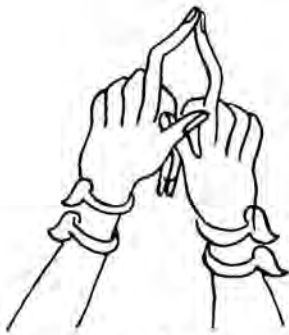
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q1



q2



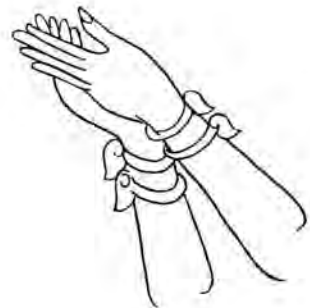
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q4



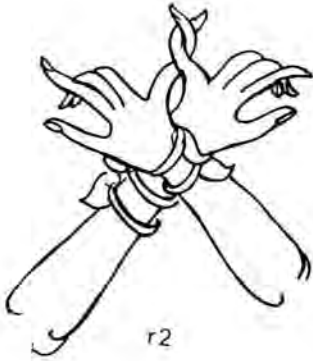
q5



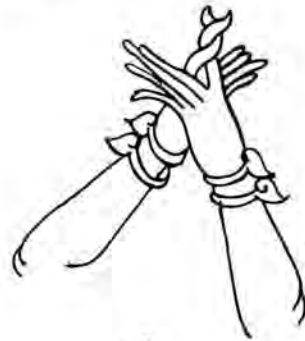
q6



r1



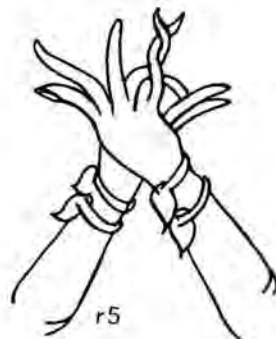
r2



r3



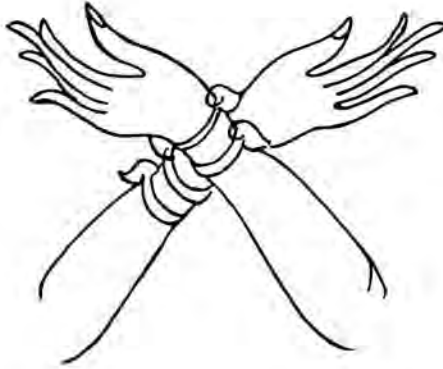
r4



r5



s1



s2



s3



s4



s5



t1



t2



t3



t4



t5

PURVAKA

- A (BK only) *Iki kēñētakēna, ri kamēnantātañhi mvañ aturu:*
- 2 (1) Banaspati-nta, *riñ nābhi*; (2) Aṅgapati-nta, *ri tuñtuñ in dada*;
 3 (3) Banaspati-rājā, *ri tālu-kañṭha*; (4) Mahā-Prajāpati, *ri buñkah in karna*;
 4 (5) Daitya, *ri tuñtuñ in śabda*; (6) Durgā, *ri tuñtuñ in pañambuñ*;
 5 (7) Dānava, *ri tuñtuñ in pañrēno*; (8) Gēni andaya rāt, *ri tēlēñ in tinhal*;
 6 (9) Gēni andaya mukha, *riñ śabda*; (10) Gēni pāntara, *riñ talinan*;
 7 (11) Gēni Anila, *riñ kētuḡ lindu*.
- 8 Now follow the lines printed as F 34–43, because more mss have
 9 them in this context.
- 10 This fragment is finished by the lines here printed in their con-
 11 text as E 53–67, and completed by: *Muvah yan amūjā paplētikan (?)*;
 12 OM, *riñ Śiva-dvāra*; AH, *riñ lalāta*; HUM, *riñ kokokan*.

FIRST PART

- A *This bear in mind, before getting up and going to sleep:*
- 2 (1) Your Forest demon, *in your navel*; (2) your Bodylord (?), *at the top*
 3 *of your breast*; (3) The King of Forest demons, *at palate and throat*;
 4 (4) The Great Lord of Creatures, *at the base of the ears*; (5) Titan,
 5 *at the tip of the tongue*; (6) Durgā, *at the top of the nose*; (7) Giant,
 6 *at the top of the ears*; (8) Fire envisaging (?) the world, *in the pupil*
 7 *of the eye*; (9) Fire envisaging the face, *in the tongue*; (10) Inter-
 8 mediate Fire, *in the ears*; (11) Fire (as swift as the) Wind, *thunder*
 9 *earthquake*.
- 11 *And when one performs a ritual of growth (?)*;
 12 OM, *on the fontanelle*; AH, *on the forehead*; HUM, *on the Adam's apple*.

When the initial word in items 8–11, *Gēni*, is read as *Agni* — the Balinese pronounce and write *mṛta* for *amṛta*, but *ajñāna* instead of *jñāna* — it would seem that the eleven items that the Balinese *padanda* have to keep in mind might have Sanskrit names and could be Indian. It is, therefore, not inappropriate to reprint the words written by Dr. R. Goris:

“The whole culture of Bali is a mixture of Old Indonesian and Hindu[istic] elements.

“This mixture has been profound and organic. At present we can hardly say about any phenomenon of the rich and really high culture of Bali that it is genuine Indonesian or pure Hinduistic.

“In the most-out-of-the-way mountain-villages we find real Hindu-[istic] institutions and conceptions, in the most Hinduised centres — such as the courts of the old princes of Bali and the *gria* of the Brahmanic priests — we observe pure old Indonesian practices and ideas”.

These are paragraphs 4–6 of “The Balinese Medical Literature” (Djawa 17, 1937, 281–87), a paper in which he praises unreservedly Prof. Dr. Wolfgang Weck’s “Heilkunde und Volkstum auf Bali” (Enke Verlag, Stuttgart, 1937). On p. 285 he deals briefly with the lines with which we are concerned here (insignificant stylistic alterations).

"Besides these speculations of Hindu origin [on dualism, triads, quintads], we have also what is probably the old-Balinese conception of the *Kanda ĕmpat*, the 'four [elder] brothers [or: sisters]."

"They are four spirits who follow every man from his conception. They can take different forms and shapes. One of the forms is the four "elements" which materialise with the new-born child viz.: the liquor amnii, the blood, the umbilical cord and the placenta.

"Their names are *not* hinduistic in origin (Babu Ugian, Babu Lĕmbana, Babu Kakĕrĕd, Babu Braganjang), but they were later included in the Hindu[istic] system and were identified with many other groups of 'four-and-five'. Then they acquired a new set of names: Banaspati (West and 'serpent'), Mĕrajapati (Skr. Prajĕpati, North and 'crocodile'). Moreover, in this system they have a seat in different parts of the human body, viz. the heart, the liver, the kidneys and the gall. Weck's Heilkunde gives many further details on this interesting subject."

Out of his XII + 249 pages, Weck devotes 10 to the four brethren-but-not-siblings. His book has not been translated from the German, though it deserves to be made accessible in English. For the moment, however, it will be sufficient to translate only his three initial paragraphs (pp. 52-53).

"At birth everybody is accompanied by four 'brethren', viz. the liquor amnii, the blood, the umbilical cord and the placenta. They embody demons, standing in a special magical relation to man and accompany him for the duration of his life. They may harm or help him, according to the way in which he deals with them. In accordance with their being on a par with brethren of the baby they are given the same care, viz. they must be given the same offerings, they must be given food and drink, they must participate in all ceremonies, and when one has grown up one should take particular care of them and never forget about them. It is for this reason that at birth these four matters are also washed [as far as possible]; the placenta and the umbilical cord are buried in the compound, to the accompaniment of certain ceremonies. For a boy, the father or a male relative performs this to the right of the entrance of the compound, for a girl, a woman does it to the left. In each case, the addition of a leaf of lontar palm, inscribed with a magic formula, must not be omitted.

"Before a mother offers her breast to her child, she first sheds a few drops of milk on to the floor. When an offering is made to a sleeping child next to its cot, the same thing is offered to the *kanda ĕmpat* on the spot where they were buried; this consists of white -, red -, yellow - and black rice to the East, South, West and North and their mixture in the Centre. The *Kanda ĕmpat*, when duly cared for, function as Tutelary Angels; when neglected, they behave like enemies and cause evil and illnesses.

"All endeavours in Balinese writings to give an explanation of the true meaning of the Four Brethren - which in my opinion is an autochthonous conception - are of Indian origin" [Weck means: try to link up with Indian mythology and mysticism].

The paragraphs *supra* constitute less than 1/13th from what Weck presents from the Balinese writings on *Kanda ĕmpat*, apart from the linking-up paragraphs in the preceding and following chapters and including four drawings. For the composition of his book Weck used not less than 256 palmleaf mss,

- B (SK only) Nihan [Ā]hāra-lāghava[,] lakṣaṇa nira sañ sādḥaka nāranya,
 2 vēnañ amaṇana śuci lavan campur, yapvan yan vus hinyasan (binyasan?,
 3 bhinasmyan?) urubira Sañ Hyañ Agni, mariñ nābhi-déśa, apan Sira Sañ
 4 Hyañ Agni sadā-kāla gumĕśēni pāpa-kléśa niñ śarīra—maṅkana dé sañ
 5 paṅdita amaṇun tattva nira Sañ Hyañ Sadyōtkrānti, muvah tañ agni dhāra-
 6 -ṇa nira sadā-kāla, matañ yan kita śuci-campur, tan ana pva bhédanya.
 7 Kunañ sādḥana nika kabèh, byakta lĕpas mariñ agni juga, ikañ campur.
 8 Maṅkana tattva niñ [ā]hāra-lāghava, inaranan hiṅanya alit, ikiñ śuci,
 9 yeka tāvakira Bhaṭṭāra, matañ yan tan ana sor sañ viku yapvana
 10 sampun inubhayēñ citta makas, tan ana muvah, kadi lvir iñ ivak kañ
 11 sinaṅgah campur, lvir rūpa, ayam, bavi, méṣa, itik, kĕbo, maṅkana
 12 vēnañ tan sabhĕn pagḥhan.
 13 Iki vēkasira Sañ Hyañ Talaga, pinaka kasiddhyan dénira, ikañ umiḍĕp
 14 a-Śiva lavan Buddha.

a dozen of which he quotes when dealing with the *Kanda Empat*. Goris speaks of more than a hundred different medical treatises collected by the Library of palmleaf mss at Singaradja, the then Kirtya Lieftrinck-Van der Tuuk, the present Gédong Kirtya. I am under the impression that there was no interchange between Weck and the Kirtya and that Weck took his copies to Germany. On top of these hundreds of mss, probably remoulding and recasting and rehashing the same materials, we have the collections at Jakarta and Leiden. I was in a position to consult a score of Kirtya copies on this subject, agree with Goris and Weck, and could have even added to Weck's book. This has now (1973) been done in my 'Cosmogony and Creation in Balinese Tradition', shortly to be published in Bibliotheca Indonesica KITLV, Nijhoff, Den Haag.

The Daitya, Durgā and Dānava (5-7) we may consider as names for the *Kanda Empat* in the following stages, though we miss a fourth name — but then we have only one ms at our disposal. The four Agnis (8-11) puzzle me; for the moment I can only say that I have not yet come across them or perhaps I failed to note them in my interleaved copy of Van der Tuuk; it is, moreover, peculiar that the first three of them are said to reside in vital places of the body, *bhuvana alit*, whereas it is suggested that the last is or causes violent commotion in nature, *bhuvana agni*, or is to be kept in mind on such an occasion. Under the present condition of having only one ms at our disposal we are not allowed to do more than point to the fact that the *padanda Bauddha* is seen as part of creation (*bhuvana agni*) in this way:

- | | | | | |
|--------------------|---|-----------------|----------|--------|
| 1. Aṅgapati, | yèh anom, | amniotic fluid, | āpah, | water; |
| 2. Mrajāpati, | gétih, | blood, | téja, | heat; |
| 3. Banaspati, | lamas, | vernix caseosa, | bāyu, | wind; |
| 4. Banaspati-rājā, | luhu ² or ari ² , | placenta, | pṛthivi, | earth. |

The four last-mentioned belong to the five "gross elements", Pañca-Mahā-Bhūta to be completed with *ākāśa*, sky, cf. "Wṛhaspati-Tattwa, an Old Javanese philosophical text, critically edited and annotated" by Sudarshana Devi, IAIC, 1957, ad 33, pp. 88-89.

Finally, it should be added that the *Kanda Empat* do not only accompany a person during the duration of his life, but stay with the soul as long as the *ātmā* has not been definitely released, promoted to one of the numerous heavens or merged in *śūnyatā*, as appears from the Leiden Godd. Or. 5169 and 5240, dealt with by K. C. Cruceq on pp. 12 and 34-35 of his Leiden Ph. D. thesis "Bijdrage tot de Kennis van het Balisch Doodenritueel", Santpoort, 1928. "Seven plus Seven", mysterious life-rituals in Bali" by Katharine Edson Mershon (Vantage Press, New York-Washington-Hollywood, 1971) on its p. 269 gives a photograph of a "Tower for the Kandam pat", for the last stage of the care of the dead, as practiced at the court of Karang Asēm (now Amlapara) in 1937.

B The following [paragraph is destined for the explanation of] The Insignificance of Food, the behaviour of the so-called *sādhaka* ([Buddhist] brahman priest); he is allowed ritually pure and "mixed" food, when / he is used to / it is burnt to ashes by / the glow of God Fire, from the navel region, for God Fire always burns away the evils and corruptions of the body—such is the method of the *padandas* to realise the holy lesson of God Sadyotkrānti, and Fire is the constant helper; therefore you are pure as well as mixed, there is no difference between them.

7 But as to the means to all of that, it is evident that the mixed is liberated by fire only. That is the reality of The Insignificance of Food; its boundary is called small (?), this is the purity, that means you are the embodied God (?); therefore it cannot be that the priest could be low when he has agreed to hard thinking (?) it also cannot be that there could be impure animal food, such as fowl, pig, goat, duck, water-buffalo—those are allowed for people living in a *griya*.

13 This is a precept [on-the-deathbed] originating from Dañ Hyañ Talaga, considered by him to be an absolute strength for those who tread the Śaiva as well as the Bauddha path.

- 1 *Āhāra-lāghava* is known from the “WRĤASPATI-TATTWA, an Old Javanese philosophical text, critically edited and annotated” by Sudarshana Devi, Ph.D. thesis Utrecht 1957, IAIC (Nagpur, now) New Delhi:

A-krodho guru-susrūṣā, śaucam āhāra-lāghavam,
a-pramādaśca pañcaite, niyamāḥ parikirtitāḥ. 61.

The paraphrase runs: *tan abwat ing pinangan*, the translation: “not to eat heavily.” This may be the current Indian explanation, and from the medical point of view to be recommended, but from the ethical point of view I prefer the translation that one should not discuss to “heavily” nor attach too much weight /importance to the food one enjoys and its possible ritual implications. This appears to be the Bauddha interpretation of *āhāra-lāghava*; cf. Dr. W. H. Rassers’ “Śiva and Buddha in the East Indian Archipelago”, i.e. pp. 63–91 in “Pañji, the Culture Hero, a structural study of religion in Java”, Translation Series 3 of KITLVk, Nijhoff 1959, The Hague, particularly pp. 72–74. The point defended by Bubhuksah, “Desirous to eat everything”, finds support in USANA JAVA as represented in K 360 on its l. 27a: Mvañ kraman Ida Sañ Bodha satata tan amilih ikañ bhinakṣa, salvir in ivak dèn bhakṣa; i.e. the padanda Bodha should never be pernickety on his food; he may eat fish and meat of all kinds.

Dr. A. Zieseniss, in a lecture given in 1936 on “ŚLOKĀNTARA und WRATISĀSANA, zwei altjavanische dharmasāstra” (Oostersch Genootschap in Nederland, Verslag van het achtste congres, 6–8 januari 1936, Leiden, pp. 48–51), when referring to *Wratisāsana* 4, translated the b *pāda* of the same *anuṣṭubh* in this way: “(rituelle) Reinheit, vor allem in der Speise, Masshalten in der Nahrung”.

“WRATISĀSANA, a Sanskrit text on ascetic discipline with Kawi exegesis, edited and annotated by Dr. Mrs. Sharada Rani, M. A., D. Litt. et Phil.” (with a foreword by Prof. Dr. J. Gonda), IAIC, New Delhi, 1961, begins (p. 9) by paraphrasing *āhāra-lāghava* with *tan baraṅ-baraṅ in pinanān*; after verse 10 on p. 67 there follows (68–69) a longer definition: *santoṣa ri sahananiñ pinanān, apan yan kévāla hyun in āhāra juga sañ viku jēñekēñ surasa, tamtamana sakahyun in manah, niyatanyan makavasanāñ amilih-pilih amañan tan yogya pañanēn, ya ta matañnyan prihēn juga nēgvañ āhāra-lāghava*.

Now, according to the KBNWdbk., *baraṅ* = *tan sipi, dahat*, and consequently *tan baraṅ* = *sipi, tan dahat*, the paraphrase recommends that not too much importance should be attached to food.

The translation of the definition runs: “contentedness with everything [obtained by begging?] to be eaten, for if the *viku* feels attracted only towards tasty food and should indulge in whatever he had in mind, without doubt in the end he would choose to eat food unfit to be eaten [by men of his kind]; therefore he should maintain *āhāra-lāghava*.”

From my *padanda Bauddha* I understood that he was allowed to eat everything eatable, in quantities as usual with well-behaved people.

Though the *Vṛhaspati-tattva* is a text still well known in Bali up to the present day, the “SĀRA-SAMUCCAYA (a classical Indonesian compendium of high ideals)” by Prof. Dr. Raghu Vira, Śata-Pitaka Series, Indo-Asian Literatures, vol. 24, IAIC, New Delhi 1962, is certainly not less well known. (To the six mss he uses there could be added the S.S. kept in the Koninklijk Instituut voor de TLVkk, now in Leiden, cf. BKI 69, 1914, p. 142). The high esteem in which this text is held in Bali is evident from its having been printed at least four times, viz.

- 1948 by Ida Surya Agung Hadrya, Griya Toch-pati, Singaradja;
- 1957 reprint;
- 1956 by Ida Padanda Madé Kamenuh, Publ. Pustaka Balimas, Denpasar;
- 1957 by Ida Tjokorda Gedé Majun, Puri Anjar Ersaniya, Publ. Pustaka “Murni”, Klungkuug.

There we find in relation to the *niyama*:

Dānam iṣyā tapo dhyānam, svādhyāyopastha-nigrahaḥ;
Vratopavāsa-maunaṃ ca, snānaṃ ca niyamā daśa. 266.

Raghuvīra: "Alms, offerings, penance, meditation, scriptural reading, control of sex, vows, fasts and reticence [R.V. forgets bathing] form the ten niyamas".

In his "Register of Mahābhārata ślokas in S.S." (why not the other way round as well?) R.V. mentions (13.163.11) as a possible source, a reference which seems to be dubious in view of the brackets.

Attention should be drawn to the fact that *āhāra-lāghava* is not mentioned in this non-Bauddha treatise as one out of ten, that in the *Vṛhaspati-tattva* it is one out of five and that it is stressed by Dañ Hyañ Talaga.

The padanda Śaiva Madé Kamēnuh, in his "Dasa Sila Agama Bali" (Balimas, Dēnpasar, 1955), enumerates: Ahimsa, Brahmajari, Satia, Awiawahara, Astenia, Akroda, Guru Susrusa, Sotja, Ahara lagawa, Apramada, just as in the *Vṛhaspati-kalpa*, in the beginning.

His No. 9 he circumscribes in this way (p. 10): artinja mengurangi makan dan minum. Maksudnja mengurangi makan dan minum, adalah mempergunakan makanan dan minuman itu sedemikian rupa, sehingga menjadikan badan kita sehat. Sewaktu-waktu dilakukan djuga puasa beberapa hari untuk membersih[k]an pikiran, teristimewa untuk mentjapai suatu tudjuan tentang kebathinan. Karena kita tiada sadar pada adjaran "Aharalagawa", sering kita kebanyakan minum, sehingga mengakibatkan mabuk dan pada waktu menghadapi makanan jang lazat, lantas makan jang banjak² sehingga mengakibatkan sakit (penjakit).

"i.e. to minimize food and drink, aiming at using it to maintain the bodily health. Also from time to time fasting for some days to purify thinking, specially to reach an aim in spiritual life. Because we are unaware of the teaching of 'Aharalagawa' we often drink too much, resulting in drunkenness, and when having appetizing food before us, we eat too much, resulting in illness."

A ms of the BHAGAVĀN KĀMANDAKA to which I was helped by Puri Kaba-Kaba (Tab.) on its l. 30 has: āhāra-lāghava naran in santosa ri sa-hana niñ pinañan, apan yan kévala hyun èn āhāra juga sañ viku, jènèkèn su-rasa, tamtamana in manah, nyata n yan makāvasana nāmilih, pilih amañan tan yogya pañanèn; ya ta matañ yan prihèn juga nāhāra-lāghava.

Translation: *āhāra-lāghava* means contentedness with any food, for when a padanda desires food, enjoying its taste, he will indulge any desire; evidently in the long run he will develop a preference and choose what should not be eaten — therefore he should exert himself in *āhāra-lāghava*.

The *santosa* mentioned above is also found in the summing up of the subject by Drs. Ida Bagus Oka Punyatmadja in his CILAKRAMA, published by the ecclesiastical body Parisada Hindu Dharma (Pusat), Denpasar 1971. The author on his pp. 92-94 bases his views on MANU-SMRTI, MAHĀ-BHĀRATA, ŚLOKĀNTARA, PANCA-ŚIKṢA (codex Fakultas Sastra, Universitas Udayana), stating that his other sources for the subject of *niyama*, viz. PATANJALI YOGA-SŪTRA and YOGA-SARA-SANGGRAHA-VIJNĀNA-BHIKṢU(?) do not deal with the subject. He does not mention fish/meat, stresses the desirability of light food, not chosen, advocates "mens sana in corpore sano". Since for this small point he needs three pages and is accessible in print, in Indonesian language, I must leave the report at this.

Finally, the most authoritative text in the field, accessible in Bali not only as a ms but also in a cyclostyled book, provided with an Indonesian translation by I Gusti Bagus Sugriva, the SANGHYANG KAMAHĀYĀNIKAN, in this connection, l. 25, is sufficiently outspoken: "Take good care of your body, for that leads to pleasure, pleasure leads to a steady mind, steadiness of mind leads to *samādhi* and *samādhi* leads to *ka-mokṣa-n*."

- 1 The word *sādhaka* is not used exclusively, but most frequently, for the *padanda Boda*. — Since the Balinese language has not developed a distinct prose style of writing, and only one ms is available, and rather imperfect at that, the English of the translation was bound to be unsatisfactory.
- 2 *Hinyasan*, "made /lovely/beautiful/ornamented/" does not make much sense; *binyasan*, from *abhayāsa*, "habit", is a slight emendation and makes sense; the *lectio arduor*, from *bhasmī* [-*kṛta*], "rendered to ashes", however, should not be overlooked.
- 3 Though *marin*, "towards" and *sañkin* (*sañkèn*, *sa(n)ka in*), "from", are opposites, they are often confounded.

4. The *navel fire* is a common Balinese conception. I heard of a man who was seen sucking it from a dead body. Cf. ad Hg.

The PŪRVAKA BHŪMI BAUDDHA, originating from Griya Tĕgĕh, Boda Kling, in 93/29 runs: *IDĒP Sañ Hyañ Agni riñ nābhi-sthāna, dumilah gumĕsĕñ pāpa-klĕsanta, mvah yayah-ibunta: OM OM OM OM OM.*

Translation: Spend thinking upon the Holy Fire located in the navel, resplendent and burning away your evils and blemishes and those of your parents, OM OM OM OM OM.

5. The Divine [Formula] SĀDYOTKRĀNTI is mentioned in the Old-Javanese court poem "SMARA-DAHANA, Oud-Javaansche tekst met vertaling uitgegeven" door R. Ng. Dr. Poerbatjaraka, Bibl. Jav. 3, Nix, Bandoeng, 1931, Canto 8/23:

Sampun Hyañ Madana pĕjah mĕsat Hyañ Ātmā,
Sadyotkrānti pinaka mārġa niñ pralīna,
Nistrġṇa Taya inidĕp Taya ñ kapañgih,
Svañlampāmbĕkira Kaivalya Bhāva-cakra.

The God Kāma had died, the Divine Soul leapt upwards,
Sadyotkrānti fulfilled the function of the *pralīna* formula,
Detached, It thought about Taya; Taya It hoped to find,
Its own inner desire was Exclusiveness [free from] the Wheel of Existence.
(translation my responsibility; the text had *kawalya* in *pāda* d; in view of Balinese pronunciation and script, one has the choice between *Kaivalya* and *kĕvala*, *kĕmavon*, "only").

For another *locus* on Sadyotkrānti, Prof. Dr. P. J. Zoetmulder, S.J. of the Gadjah Mada University, Yogyakarta, Indonesia, at my request graciously helped me to the text of SUMANA-SĀNTAKA X 31-32, referred to in KBNWdbk. 3/161 and with much of its translation; they run as follows:

..... tucapa Sañ Prabhu kasih arĕp añhidĕp lara,
Sañ Hyañ Jiva anĕ gulū nira lavan kĕtĕ-kĕtĕg ira sañśayāsamun,
Sampun kaku pasāra-sāra ni varah yati-vara rinĕgĕp Narĕśvara,
Tan simpañ kadi dé nirāñayatakĕñ panah añĕnani dé nirāñhidĕp.
Tġṇā-bandhana riñ śarira pinĕgat nira manah ira kĕvalāhĕniñ,
Sadyotkrānti linakṡakĕñ patañananya tumutupana simpañ in hĕnu,
Lāvan mantra nika ndatandva sira Sañ Prabhu vibhu riñ avak vavañ mĕsat,
Kĕvalāśraya sūkṡma māri kahiĕp mamarĕni Śiva-mārġa dug mĕñō.
Sampun māti Narĕśvara

Let us speak about His Majesty who was to be pitied for the suffering he had to undergo;
His soul was in his throat and his pulsations became steadily more weak;
The essence of the lessons of his spiritual guide he had mastered to the full extent;
He steered his mind without deviation as if it were an arrow hitting the bull's eye.
His body's bond of sensory desires he had cut off; his mind was now completely clear;
He practised Sadyotkrānti; the gestures of the hands were meant to do with deviations;
Its formula made, the mighty King's [Soul] at once escaped from the body,
What was only a support, vanished, not being any more the subject of his mind, at the very moment
when the way of liberation into Śiva opened itself.
His Majesty was dead

(if, however, we do not read *kĕvala* as in line 32a, but try *kaivalya*, the translation might run: finding refuge in Kaivalya, for That is immaterial, not being etc.).

For *pralīna*, in Bali the current technical term for *pralaya*, "death", two formulas are used, the one being *pralīna OM-kāra*, the number three of the triad *utpatti-sthiti-pralīna* (SuSe 21/2), the other *pralīna Rva-Bhinĕda* i.e. ĀM AH. Then in Bauddha texts we come across *mantra Sadyotkrānti*, as appears from K 464 = PPBA 5/6, PPBa 89/3, PPDa II 22/11, PPSb 133/20.

They deal with *śava-vidhāna*, in Sanskrit only meaning "disposal of a dead body", but in Balinese society its *uttama*, supreme and most elaborate ritual.

Nihan dé niñ AMISIKI ŚAVA.

DaSb only: *Riñ nābhi rumuhun*: ĀM;

DaSb only: *raris riñ Śiva-dvāra*: ĀH.

DaSb go on, finally pointing out that this is *uttama*,
tiñkah iñ visik iñ śava-vidhāna.

DaSb: Anñ IDĒP/BaBA: Dé niñ añ/
all mss: *intarakēna Sañ Hyañ Ātmā*
vava riñ vunvunan,

parēnakēna riñ Praṇava-Jñāna,

OM-kāra pralina (BaBA: pralinakēn),

BaBA only: *lavan citta kadi gagana*,

dan mantra Sañ Hyañ Sadyotkrānti,

ĀM riñ nābhi (ma)riñ Śiva-dvāra,

ĀH sakēñ Śiva-dvāra marēñ

Dvādaśāṅgula nāranya,
rva-vēlas [añ]gula sakēñ kana,

tuñtuñnya ika;

para/parēñ/varah S.H.Praṇava-Jñāna,

Prabhu [Śakti] sira n̄kana,

sēñō nira kadi lintañ Śukra,

dumilah ikañ mārga-/nira/nañ/kañ/lēpas,

dēniñ mantra Rva Bhinēda: ĀM ĀH,

sira Pañlēpas Jñāna,

ya Sadyotkrānti nāranya,

kavatēkan iñ ātmā lēpas,

saluhur iñ Prabhu Śakti, (cf. *supra*)

Malēsāt ātmā sakēñ

Dvā-daśāṅgula-sthānanya,

Samañkana tatan karvan (kavruhan)

paranira, tan kēna tinuduh,

tanpa-mātra (BaBA: mantra),

tanpa-rūpa, tanpa-varṇa,

luput sakēñ ra (BaBA: t)-bhuvana,

hiñan iñ mātra (texts: mantra).

Iti Jñāna Dvādaśāṅgula,

apan Sadā-Śiva

duk iñ Śiva-dvāra,

AbAB only: Parama-Śiva

duk iñ Dvādaśāṅgula.

Saluhur iñ pa-ma (all mss: n)t(a)ra

ana manih:

n̄ir-mātra (all mss: mantra),

n̄ir-lakṣaṇa;

piñit tēmēñ.

Method of Whispering to a Corpse.

First to the navel: ĀM;

next to the fontenelle: ĀH.

But one should be aware when/Method of/
conducting the Divine Soul
to the fontenelle,

accompanied by Knowledge of OM, syllable
OM as it is used in the pralina-mantra,
with thinking [as pure as] the sky.

and the Holy Formula Sadyotkrānti.

ĀM to the navel on the way to the f.,

ĀH from the fontenelle to the

so-called "Twelve Fingers",

twelve fingers ['breadth] from there,

that is the summit;

accompanied by Holy OM-kāra-Knowledge;

there is the [Powerful] King,

radiant like the planet Venus,

illuminating the path to be followed by the
liberated soul,

by means of the Two-One formula ĀM ĀH,
that is Liberation Knowledge,

that is Sadyotkrānti,

that is the tractive power ("pull")

for the liberated soul,

above "The Powerful King".

The soul jumps up (flies away) from

Its Twelve-Finger Abode,

From now onwards its path cannot be

ascertained, no directives can be given

[to the soul]; it has no measurements;

it has no shape; it has no colour,

[for] it has escaped from the world,

which is the boundary of measurements.

That is the "Knowledge of 12 Fingers",

for Sadā-Śiva [is influential] as long

as [the Soul stays] in the Śiva-door,

Parama-Śiva as long as [the Soul

stays] in the Twelve-Finger-Abode.

Above the sphere-accessible-to-measurements

there is another one again:

that where measurements are of no avail,

where they have no effect;

[this thinking] is very secret.

Much more about ĀM and ĀH, Praṇava-Jñāna and Dvādaśāṅgula is accessible in print in "JNANASIDDHĀNTA, Secret Lore of the Balinese Śaiva-priest", Ph. D. thesis Amsterdam, 1971; Bibliotheca Indonesica 7, Nijhoff, The Hague 1971.

- C Dj & SK (corroborated by Griya Gunung Sari, consulted in the *griya*):
- 2 Avighnam astu. Iki indik PŪRVAKA, bvāt krama ni sañ sādḥaka Buddha.
- 3 *Yan kāla niñ anēmbah ri Sañ Ādi-Guru*, IDĒP Sañ Hyañ Manon buñkah iñ sēm-
- 4 bah, Sañ Hyañ Ra(m)but Mēñēñ dagiñ iñ sēmbah, Sañ Hyañ Sumēñēt tuñtuñ
- 5 iñ sēmbah.
- 6 *Dipacañ manēmbahé, tēdun rumuhun*: Bhūh Sañ Hyañ Taya;
- 7 *riñ hrdaya* IDĒP Sañ Hyañ Taya riñ pabahan: OM Sūkṣma Sañ Hyañ Taya;
- 8 sūnya sañka niñ sēmbah, sūnya paran iñ sēmbah. Tlas.
- 9 Sb, Tg & Dj (corroborated as *supra*) now continue:
- 10 PŪRVAKA VEDA. Iki PABRSIHAN, upakāra niñ mantra bvāt Buddha.
- 11 *Yan kāla niñ maturu*, IDĒP Sañ Hyañ Ra(m)but Katomoh, umandēl iñ avak-
- 12 śarīra ni ñhulun, guru niñ Soma Manis, guru niñ turya turu, svapna
- 13 jāgra, ya nama svaha.
- 14 *Yan mavāriḥ*: OM Bañu śīrṇa nir-vighna, IDĒP Piṅgala Suṣuṃṇā, ya nama svāhā.
- 15 *Yan | mañisiñ | ta akoratan*:
- 16 OM Durgā Durg[andh]ini lara garbha dibya, ya nama svāhā.
- 17 *Yan vus mañisiñ mvañ mañuyuh, ñakṣamā sira*:
- 18 OM Pṛthivī Gaṅgā parama-sukha ya nama svaha.
- 19 *Yan kāla añarēpin bhoga, pacañ ñrayunañ*: OM Śrī bhogantu ya nama svaha.
- 20 *Mavasuh tañan*: OM Śrī Gaṅgā Mahā-Dēvi ya nama svaha.
- 21 *Makurah* (Dj): OM Jihvā-mala-viśodhana ya nama svaha.
- 22 *Makurah* (Sm): Ulun añurahin kavah [Tāmbra-]Goh-mukha ya nama svaha.
- 23 *Ñuñkab kērēb*:
- 24 OM /Śiva dibya bhūṣaṇa mami/kavasana mami Buddha/ya nama svaha.
- 25 *Malih mantra/mañastava*: OM Ātmā Tattvātma śuddha mām svāhā,
- 26 OM Kṣamā-Sampūrṇāya namaḥ svāhā,
- 27 OM śreyo bhavatu, sukham bhavatu, pūrṇam bhavatu.
- 28 *Ñamet /garēm/tasik/*: OM Śrī Gaṅgādhipati ya nama svaha.

C 3 *Manon*, *Mēñēñ* and *Su-Mēñēt*, mentioned in the various TUTUR SARASVATĪ (cf. AT) might be three aspects of The Supreme Being. Professor Ensink in his paper "Pañhiḍēp Hati, Some Notes on the Worship of Sarasvatī in Balinese Hinduism", in "Kavirāj Abhinandana Grantha", Lucknow, expatiates on the two last names in his note 6: "Memory-Remember" and "Real Memory." A similar formation of a god's name in Āgama Tirtha, p. 85: *Sañ Hyañ Tulak Taṅgul*, "Holy Keep-off Ward-off". A different explanation by R. Goris, Bijdrage tot de kennis der Oud-Javaansche en Balineesche Theologie (Thesis, Leiden, 1926), p. 116. Oldest occurrence of the name *Tutur Mēñēt* in the tale of Kuñjarakarma (H. Kern, Verspreide Geschriften X, pp. 67 and 35). *Sañ Hyañ Tutur Mēñēt*, *Ki Tutur Mēñēt* or *I Tutur Mēñēt* is frequently mentioned in Balinese religious treatises (*tutur*). He is identified with *mānusa-śakti* twice and often localized in some part of the human body. *Sañ (Hyañ) Tutur Jāti* is of a similar nature.

- 4 To the *rabut* given in KBNWdbk. I/814 could be added: K 1803/34b *sasayut Rabut Viṣṇu*, and K 1168/30b *sasayut kēris*: *Rabut Bhūta-Kāla* a) *Mundi*, b) *Ñjiñ*, c) *Kanti*, d) *Ñadañ*, e) *Jaya Viśēṣa dévatā niñ muñguh riñ* a) *landéyan*, b) *gañja*, c) *varañka* (?), d) *varañka* (?), e) *pucuk iñ kēris*.
- 10 Here begins PVTn; it has not much news to offer; om. 20-22, 39-42, 68, 70-71, 74, 76.
- 11 *Ra(m)but Katomoh* not known to me from elsewhere.
- 12 *Soma Manis* is one of the 35 days (5 × 7) of which the Balinese are always conscious, cf. R. Goris, "Holidays and Holy Days", pp. 113-29 in "Bali, Studies in Life, Thought and Ritual", Van Hoeve, The Hague 1960.

- C This deals with BEGINNING, for the use of the Bauddha brahman priest.
 3 At the time of worship for the Initial Teacher, IMAGINE that The Divine
 4 Seer is at the base of the worship, Divine Venerable Taciturn the con-
 5 tents of the worship, Divine Good Remembrance the top of the worship.
 6 *When you are about to worship, first descend:* the Earth is Divine/Non-
 7 Existence/Buddha; in your heart IMAGINE Divine Buddha is in the fonte-
 8 nelle: OM, Divine Buddha is imperceptible; "Void" is the origin of wor-
 9 ship, "Void" is the aim of worship.
 10 BEGINNING of ADORATION. This deals with PURIFICATION,
 a Bauddha priest's being provided with formulas.
 11 *At bedtime, IMAGINE that Ra(m)but Katomoh has his abode in my body,*
 12 *the teacher of "Sweet Monday", the teacher of the*
 13 *states of "the fourth", deep sleep, dream and waking – homage.*
 14 *When urinating:* Water disappears unhindered; IMAGINE [Idā] Piṅgala
 Suṣumnā – homage.
 15 *When evacuating:* Stinking Durgā, divine pain in the belly – homage.
 17 *After obeying the call of nature, one should pray for forgiveness:*
 18 *Earth and Gaṅgā, Supreme delight – homage.*
 19 *When about to have food:* Śrī may enjoy – homage.
 20 *When washing the hands:* Śrī Ganges Great Goddess – homage.
 21 *When rinsing the mouth:* Purification of the blemishes of the tongue.
 22 I rinse the Infernal Abyss of the Cooking Pot with the Cows'-heads.
 23 *Removing the cover (protecting the perishable essentials for ritual):*
 24 *The Sky covers all that has life – homage.*
 25 *Formula again/song of praise:* Oh, Thou Whose ātmā is the ātmā tattva, purify me!
 26 *Homage to Him Who is perfect in forbearance;*
 27 *Omne quod felix, faustum fortunatumque sit.*
 28 *When taking salt:* Homage be to Śrī Lord of the Gaṅgā.

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- 12 Wṛhaspati-tattva 47 deals with *pañca-pada*, the five states of *ātman*, i.e. *jāgra-*, *svapna-*, *suṣupta-*, *tūrya-* and *tūryānta-pada*. Since we may assume that the author of this primer knew what he was writing about, we can presume that the copyists were rather careless. The following formulas, however, give the impression of never having been Sanskrit, but only a mere heaping together of words related to the different actions. Translation could not, therefore, be given in many a case; supposition and suggestion are perhaps adequate qualifications; sometimes I have failed even to present these.
 14 PVTn *inēt* instead of *iḍēp*.
 14 *Śivāya namaḥ svāhā* in both Balinese speech and writing has become *Śiva ya nama svāhā*; in 14–18 we find a comma before *ya*; in this introductory part C *ya* has therefore been printed as a separate word.
 19 *Bhogantu* links up with the whole *-antu* series of death ritual, at the moment still only accessible in print in Sylvain Lévi's "Sanskrit Texts from Bāli", GOS LXVII, 1933, p. 85.
 22 Cf. 70.
 23 This ritualistic activity corresponds with B in SuSe p. 46; 24 = B 7, 25 = B 8, 26 = B 10. PVTn has: *OM S.H. Ākāśa anurēbi sarva mahurip ya nama svaha*.
 28 The idea salt-Gaṅgā is also expressed in the incantation of the *sēnguhū/ṛṣi bhujāṅga*, lines 65–68

- 29 *Ñambèhañ tasik*: OM Sam Bam Tam Am Im, Nam Mam Šim Vām Yam.
 30 *Macaru*: OM Bhūta bhūh bhukti ya nama svaha.
 31 *Madahar/ñajèñañ*: OM Déva Dévatā Bhaṭṭāra, ambhojana anisép sari niñ
 32 Sūrya-Candra-Agni, ādi sad-rasa grih śrī ya tēkēñ don, ya nama svaha.
 33 *Vus/madahar/ñajèñañ*: OM Kṣamā-Sampūrṇāya nama svaha.
 34 *Mañrēbin*: OM Sañ Hyañ Kulava Kumurēb, añurēbi sa-bhuvana ya śrī ya nama svaha.
 35 *Mañinañ/añajèñañ canañ*: OM Tiga-rasa antēkna puruṣa viśéṣa, tan kavi-
 36 séṣa, apan sira Sañ Hyañ Viśéṣa ya nama svaha.
 37 *Mañusap mukha*: OM Alēp aśrī ñinañi ya nama svaha.
 38 *Ambuñcal sēpah*: OM Gandhārum sa-gēnah² in tumiba sukha kavi ya nama svaha.
 39 *Iki pabršihan tiñkah in pacañ masiram, yan kāla niñ mapupur* (SK: *mvañ*
 40 *odak*): OM namo Bhagavatyai/makaka/mahā-Vaiṣṇavī svāhā.
 41 *Muvah yan kāla niñ alisah*: OM Sarva-Buddhāmrtāya namah,
 42 vimba-tuṣṭi namo namah.
 43 (SK joins the mss hitherto used)
 44 *Iki pakakrikan: yan mañuyēg kakrik*: OM Śrī² Ambu-ratna ya nama svaha.
 45 *Masasēdēp/colokakēna kakrik ika, olih tujuhta, colokakēna ri lidahta*:
 46 OM Giri vrat śakti lima /ajaniñ/ajiniñ/jēñēñ/ sasēdēp,
 47 sēdēp mañké sēdēp kañ su-tēmbé; OM Śrī ya nama svaha.
 48 *a-Bhasma/malih bhasmayāñ kakrik ika, ri sēla ni lalātanta*:
 49 OM Guru amastu ya śabda viśéṣa ya nama svaha.
 50 *Makakrik*: OM Śrī Śrī Bhatrisa yoginé namo namah svaha.
 51 *Vus makakrik, amuṣṭi-karaña*:
 52 OM Jinēgamyā para-guhyam, sarva-roga-vināśanam,
 53 sarva-pāpa-praśamanam, sarva-Kāla-Kālī-kaluṣa ya nama svaha.
 54 *Añusap |canañ/bhasma| ñundañ*: OM muṣṣah ilañ tēkēñ don ya nama svaha,
 55 *Ambējēk |ambuh/kuramas|*: OM Si/dalēm/phalēm/ sat ya nama svaha.
 56 *Makuramas/Ambuh*: OM Śrī Śrī ya nama svaha.
 57 *Asuri*: OM Śrī Śrī Gambhurada ya nama svaha.
 58 *Makakosok*: OM S. H. Ratih paripūrṇa niñ avak-śarira ni ñhulun ya nama svaha.
 59 *Mañusapañ riñ rāga*: OM Paripūrṇa siddha ya nama svaha.
 60 *Muvah yan ravuh riñ béji pasiraman, raris amuṣṭi ñarēpin pañcoran*:
 61 OM Gaṅgā, Ādi-Gaṅgā, Paramēṣṭi-Gaṅgā ya nama svaha.
 62 *Añuculi/añlus| vastra*: OM Nir-rodra nir-bhaṅga nir-irṣya ya nama svaha.

of my edition, Ch. III in "Cosmogony and Creation in Balinese Tradition", Bibliotheca Indonesica, Nijhoff, The Hague.

65 Mētu uyah sakiñ avak,

And salt upon Her body stood,

66 Ginutuk ta sēpēt asin,

Resembling sea-borne coconuts,

67 Tumibèñ Bhaṭṭāri Gaṅgā,

Into Goddess Gaṅgā dropping,

68 Mijil Bhaṭṭāri Samudra.

It gave the Goddess Ocean life.

30 A definite endeavour at assonance.

32 The *Tri-maṅḍala* — Three Spheres — cf. SuSe p. 21-24.

32 Much pleads for the reading *ṣaḍ-rasa*, but even then the sense remains obscure.

33 Cf. 26 and *Astra-mantra* in SuSe p. 21-24.

35 PVTn *añēnēkena* instead of *antēkena*.

38 PVTn ins. *tañarum* before *sa-gēnah*, has *kiva* instead of *kavi*.

- 29 *When sprinkling salt*: (the Sthiti – Abode – formula, cf. SuSe 20–21).
 30 *When offering to Bhūta-Kāla*: Bhūta of the soil! enjoy – homage.
 31 *When eating*: Oh Gods of different kinds!
 32 suck and enjoy the essence of Sun, Moon and Fire,
 33 *After eating*: Homage to Him Who is perfect in forbearance.
 34 *When covering (18)*: God Kulava Cover covering the whole world, śrī – homage.
 35 *When [preparing/enjoying] a betel-quid*: Threefold Taste,
 36 wait for an extraordinary or an ordinary person,
 for he is Divine Distinction – homage.
 37 *When wiping the face*: Beautiful fortunate when enjoying a quid – homage.
 38 *When throwing away the quid*: Lovely scent in all places where the quid falls,
 happiness, poet – homage.
 39 *This is the method of purification when about to take a bath,*
 40 *when powdering*: Homage to the Lady the Great Vaiṣṇavī.
 41 *When applying oil*:
 42 Homage to the Ambrosia of all Buddhas, mirror (?) satisfaction – homage.
 44 *Application of powder: when pulverising the powder*:
 Śrī Śrī Fragrant Pearl – homage.
 45 *Touch the powder with the tip of your forefinger, [bring it] to your*
 46 *tongue/When preparing a sēsarik/sēsēdēp, i.e. pulverised betel etc. with*
 dapdap leaves, unhusked rice and kuñit (by way of bhasma):
 47 fragrant-now fragrant-in-good-future; homage be to Śrī.
 48 *When applying the kakrik by way of bhasma, between your brows*:
 49 The Teacher says: “so be it”, distinguished words – homage.
 50 *While polishing the teeth*: Homage to the Goddesses Bhatrīsa & Yoginī.
 51 *After that, making a sēmbah/añjali*: annihilation of all illnesses;
 53 suppression of all evils, all Kāla, Kālī, Filth & “Killeth” – homage.
 54 *While wiping off the bhasma*: liberated, lost, arrived at the aim – homage.
 55 *While pulverising between the fingers*:
 56 *While washing the hair*: Homage be to Śrī Śrī.
 57 *While combing*: Homage be to
 58 *While polishing the teeth*: Divine Rati perfectness of my body – homage.
 59 *While smearing over the body*: Homage be to the Power of Perfectness.
 60 *While arriving at the bathing place, he makes sēmbah for the water spout.*
 61 Homage be to Gaṅgā, Original Gaṅgā, Supreme Gaṅgā.
 62 *While undressing*:
 Homage be to Him Who is non-violent, non-destructive, not envious.

40 I wonder whether she has anything to do with the Vaiṣṇavī of SuSe 54, 184.

44 PVTn *Gambhu* instead of *ambu*.

46 KBNWdbk. IV/359: *mējīnēṅaiṅ*, “een bewaarplaats van spijs van zijn kaken maken” (to stow away food in the mouth as monkeys do).

47 PVTn *maṅko* instead of *maṅké*.

50 Cf. SuSe Aa 1 p. 44.

52 PVTn *Jīnam gamyam guyam* (2 syllables short) instead of 52a.

55 PVTn: Siddha lēt sat.

- 63 *Madyus/masiram*: OM AH dyus kami Bhaṭṭārī Gaṅgā,
 64 Sañ Hyañ Taya añlukat mala-pātaka ni ñhulun ya nama svaha.
 65 *Mañāñsorin/mañlañsēhañ/ rambut*: OM Gaṅgā mētu sakiñ ākāśa, nirmala ya nama
 svaha.
 66 *Masuri*: OM Buddha-garbha ya svaha.
 67 *Mahusuhan*: OM Jaléna Jaléno ya nama svaha/
 68 OM OM Parama-Buddha-Gaṅgā-Amṛtāya śarīra-śuddha nama svaha.
 69 *Mararahup*: OM /Parama-Gaṅgā/Vaktra-pariśuddha (mām)/ ya nama svaha.
 70 *Akukurah*: OM añurah-añurah iñ Tāmbra Go-mukha ya nama svaha.
 71 *Makosod riñ vatu*: OM Jalenah/Jaleni/Jalenam/ śarīra-pariśuddha (mām) nama svaha.
 72 *Nambut vastra*: OM Dodot aññendali avak-śarīranku,
 73 vidyādhara vidyādhariñ sih rūpañku ya nama svaha.
 74 *Mapapēkēk vastra*: OM Pāśa milēti tēñah mami ya nama svaha.
 75 *Makampuh*: OM /Śiva dibya bhūṣaṇa mami/kavasana mami Buddha/ ya nama svaha.
 76 *Mapēkēk jaba niñ kampuh*: OM tasmé paragi Buddha ya nama svaha.
 77 *Muvah ñakṣamā riñ vé*: OM Śrī Gaṅgā Mahā-dēvi,
 78 OM Parama-Śukha sahasa lalita, vilāsika vilāsana mami,
 79 téné mami Bhagava(n)ti, JAH, HUM, BAM, HOH.
 80 *Mañē/t/j/uhañ rambut*: OM Parama-Kéśa-Sūrya-Candra-Amṛta-Jīva ya nama svaha.
 81 *Añusap rambut*: OM Parama-Kéśa ya nama svaha.
 82 *Yan kāla niñ mahapun rambut*:
 83 OM Lēñö vañi, gandha vañi, Śiva-paripūrṇa ya nama svaha.

D Kr: Iti PABṚSIHAN/PASUCYAN/PASŪRYA-SEVANAN ñaranya.

- 2 *Ri vus pva sira asiram, raris ñastrēn tañan*: OM phaṭ Astrāya namaḥ.
 3 *Raris ñambil sēkar akatih, mamuṣṭi*:
 4 OM Gaṅgā Sindhū Sarasvatī, Vipāśā Kauśikī-nadi;
 5 Yamunā mahatī śreṣṭhā, Sarayū mahatī nadi.
 6 OM Draupadī Sītā donanira maśarīra,
 7 Tathā Pañca-kanyā ityam, mahā-pātaka-nāśanam;
 8 Sarva-kleśa-vināśanam, sarva-bhogam avāpnuyāt.

- 66 The officiating priest /compares/identifies(?) himself with Śiva Who received the descending Gaṅgā in his hair and through His tresses let Her stream downwards to Earth, Rāmāyaṇa 1.42.16.
 66 For "Buddha-garbha", Franklin Edgerton's "Buddhist Hybrid Sanskrit (Grammar and) Dictionary" (Yale University Press, New Haven, 1953) has no entry, but under "tathāgata-garbha" he gives: *the womb where the T. is conceived and nourished and matured = the Ālaya-vijñāna fully purified of its ... vāsana and ... dauṣṭhulya*. S. B. Dasgupta in his "Introduction to Tantric Buddhism" (University of Calcutta, 1958) p. 98 links up *Tathāgata-garbha* with *garbha-dhātu*, a subject dealt with by the Dutch scholars Bosch in his "Buddhist Data from Balinese Texts" (Selected Studies in Indonesian Archaeology, Nijhoff, The Hague, 1961), Moens in his "De Tjandi Mendut" (TBG 59, 1919-21) and Pott in his "Yoga and Yantra" (Nijhoff, The Hague, 1966).
 70 Cf. 22.
 78-79 This *parama-sukha-mantra* recurs in BBB II N 4, 7, 10, 13, 16; O 4.
 79 These four syllables are used in the course of the ritual, accompanied by their gestures in Gf 1-4.
 D 2 Right at the beginning attention should be drawn to the point of view expressed in SHK 13a, 20b & 21a that *bajra*, *ghaṇṭā* & *mudrā* (always in this order) are means of expression on a par. Only *dhvaja*-, *bhūh-sparśa*-, *vara*-, *dhya*na- & *abhaya-mudrā* are mentioned.

- 63 *While bathing*: Ah Bhaṭṭārī Gaṅgā, we are taking a bath,
 64 Divine Nothing banishes my blemishes and sins – homage.
 65 *Letting the hair hang down*: The Ganges descends from the sky,
 the immaculate – homage.
 66 *While combing the hair*: Homage be to the Buddha-womb.
 67 *While rubbing the arms*:
 68 Supreme Buddha Gaṅgā-Ambrosia-body-clean – homage.
 69 *While washing the face*: Supreme Gaṅgā/Face completely cleanse (me) – homage.
 70 *While rinsing the mouth*:
 Rinsing the Copper Cauldron with the Cow-heads – homage.
 71 *While rubbing the back with a stone*: my body completely clean – homage.
 72 *While taking the garment to hand*: The loincloth my body,
 73 heavenly musicians and singers love my shape – homage.
 74 *While binding a girdle over the garment*:
 the [snake] bond girdles my middle – homage.
 75 *While putting on the upper garment*: Śiva divine apparel mine – homage.
 cover me, Buddha – homage.
 76 *While binding a girdle over the upper garment*:
 For that *paraḡi* homage to Buddha.
 77 *While asking forgiveness from the water*:
 78 Śrī Gaṅgā Great Goddess, Supreme Beauty
 78 my petulance and dalliance, here with me, Lady, JAH HUM BAM HOH.
 79 *While rubbing the hair dry*: Supreme Hair-Sun-Moon-Ambrosia-Life – homage.
 81 *While smoothing the hair*: Supreme Hair – homage.
 82 *While oiling the hair*:
 83 Fragrant oil, fragrant scent, homage to perfect Śiva.

- D This will deal with PURIFICATION, it is called WORSHIP of the SUN.
 2 *After taking a bath, sprinkle the hands*: Homage be to the Brand.
 3 *Next take a flower and keep it before you with hands clasped in prayer*:
 4 The Ganges, the Sindhu and the Sarasvatī, the Vipāśā and the river
 5 Kauśikī, the great Yamunā, the best one; the great river Sarayū.
 6 Draupadī and Sitā—their aim is to be incorporated.
 7 So the Five Lovely Women in this way, annihilation of great sins;
 8 Destruction of all distress or pain, one may obtain all the enjoyment.

2 The shortest form of *Astra-mantra*; cf. SuSe 21–24, 32–34.

4–5 *Sapta-Gaṅgā-mantra*, complete in T. Goudriaan and C. Hooykaas, “Stuti and Stava”, NHUM, Amsterdam, 1970.

6–8 The correct anuṣṭubh, also to be met in Buddhist death ritual, runs as follows:

| | |
|-----------------------------|-------------------------|
| Ahalyā Draupadī Sitā, | Tārā Mandodarī tathā, |
| Pañca-kanyaṃ smaren nityam, | mahā-pātaka-nāśanam, |
| sarva-kleśa-vināśanam, | sarva-bhogam avāpnuyāt. |

He whose thoughts are always with the five “girls” Ahalyā (the reputedly beautiful wife of the Ṛṣi Gautama), Draupadī, Sitā, Tārā (wife of Bṛhaspati) and Mandodarī (Rāvana’s favourite wife) will obtain annihilation of great sins, destruction of all afflictions, all enjoyments.

Pulañ sēkaré riñ pañcoran.

- 9
 10 *Raris mutēr antuk tañan liñon (madhyamikā) tēñēn, × 3:*
 11 OM Bhūr Bhuvah Svah svāhā ya Gaṅgā-mahā-pavitram.¹
 12 *Raris kētisañ riñ Śiva-dvāra, mvah riñ lēñ in nava-dvāra:*
 13 OM OM Śiva-śuddhāya namaḥ svāhā.
 14 *Raris aninum marahup sami × 3.*
 15 *Malih nambil sēkar akatih, aṅgēn nūtsut tañan*
 16 *tēñēn: OM OM ati-śuddha mām svāhā;*
 17 *kiva: OM OM śuddha mām svāhā.*
 18 *Raris amuṣṭi narēpin Sūrya:*
 19 OM OM Sañ Hyañ Sūrya sahasreṣu, tejo-rāse jagat-pate;
 20 grhyamāno divākara, ya namo namaḥ svāhā.
 21 *Raris nūsap rahi, TLAS.*
- E *Saravuh in PAMBAJRAYAN, asalin vastra/dodot pētak, astavakēna rumuhun,*
 2 *ślokanya: OM Vastra-vastre dharititam, dharitam sarva-bhāvena,*
 3 *tasmād vastre tu siddhantu, Buddha-bodhau varāptaye.*
 4 *Vus/natēpañ vastra/anrañsuk: OM tasmai vastra-Buddha ya namaḥ svaha.*
 5 *Nambil papēkēk; raris nastavayañ; ślokanya:*
 6 *Ityam ikēt sarva-Buddham, sakala-jagat-kāraṇam;*
 7 *dhāritam sarva-bhāvena, Buddha-bodhau varāptaye.*
 8 *Ñlēkañ taṅgu papēkēk/ mapapēkēk: OM Pāśa milēti mami ya namaḥ svāhā.*
 9 *Nambil kampuh, raris nastavayañ; ślokanya:*
 10 *Kavas tu sarva-siddhantu, tasmāt kavas dharititam;*
 11 *dhāritam sarva-bhāvena, Buddha-bodhau varāptaye.*
 12 *Yan in sampun atēp kampuhé: OM kavosana mami Buddhāya namaḥ svāhā.*
 13 *Pañastava niñ papēkēk jaba niñ kampuh; śloka[nya]:*
 14 *Paragi yat sadā-śuddham, tasmād vastram dharititam;*
 15 *dhāritam sarva-bhāvena, Buddha-bodhau varāptaye.*
 16 *Mamēkēkañ/ñlēkañ: OM tasmai paragi-ya Buddha-bhūṣaṇāya namaḥ svāhā.*
 17 *Ñamēt pataraṇa/luñka²; mantranin: OM Padmāsānāya namaḥ svāhā.*
 18 *Muvah, mantra narēpi pataraṇa. IDĒP Bhaṭṭāra Parama-Buddha*
 19 *mvañ Bhaṭṭāra Pañca-Tathāgata muṅguh riñ padmāsana/pataraṇa:*
 20 OM AH HUM (Ga5), AH HUM TRAM HRĪH AH (Gb7) namo Buddhāya.
 21 *Vus mamasanañ, raris tēbah pataraṇané piñ tiga, raris malinḡih:*
 22 OM OM ĪM Īsānāya namaḥ svaha.

19-20 SuSe L' p. 108 gives the correct wordings, instead of *Sañ Hyañ* beginning with *Ehi*, come!; in the *c-pāda*: *anukampayā bhaktiyā*, the existing *c-pāda* being the *d-pāda*.

The ritual context is always that of offering cosmetics.

E 1-16 based upon Kr & Sb only; Dj & SK suffice with: *namēt vastra kampuh, papēkēk; mantra kadāñ arēp*, "take garment and girdle, formulas as *supra*", followed by *vusé mavastra, makampuh, mapēkēk*, "after donning undergarment, upper garment and girdle". The impossible *dharititam* instead of *adhiṣṭhitam*? *Sarva-vastrair adhiṣṭhitam*? [This garment] superior to all [other] garments? Cf. E 10, F 9-10.

4, 10 & 14 slight corrections of *tasmi* into *tasmai*, *tasma* & *tasmād* into *tasmāt*, *kavis* into *kavas*, 16 *bhusana* into *bhūṣaṇa*.

- 9 *Drop the flower into the bathing basin.*
- 10 *Next move the middle finger of the right hand three times around:*
- 11 Earth, Sky, Heaven homage, the Gaṅgā is a mighty means of purification.
- 12 *Next sprinkle on the fontenelle and on the nine openings of the body:*
- 13 Homage and honour are due to him who will be purified by Śiva.
- 14 *Next drink thrice and wipe face and hair thrice.*
- 15 *Next take a flower to wipe the hands:*
- 16 *right hand:* Make me completely pure;
- 17 *left hand:* Make me pure.
- 18 *Next clasp hands in prayer in the direction of the Sun:*
- 19 Divine Sun, with a thousand arrows,
Mass of Splendour, Lord of the World!
- 20 Oh, Maker of the Day,
Who art in the grip (of compassion and devotion?)
Homage and honour are due to Thee.
- 21 *Next, wipe the face.*
- E *After arrival at the pavilion of worship, the priest changes into white*
2 *garments; (taking up the undergarment) he starts by uttering a verse of*
3 *praise: This garment is worn by me, worn with all affection,*
4 *thus, perfection will occur to the garment, for the sake of obtaining the*
supreme enlightenment of a Buddha.
- 4 *After putting on the garment: To Him, the B. appearing as garment, hail!*
- 5 *Picking up the girdle, he utters its praise in this verse:*
- 6 This is the girdle of all Buddhas; the origin of the whole world,
7 worn with all affection, for the sake (as *supra*).
- 8 *While tucking in the end of the girdle: The girdle encircles me, hail!*
- 9 *Picking up the upper garment, he utters its praise in this verse:*
- 10 The *kaos* [should procure] all protection, therefore the *kaos* is worn;
- 12 *After putting on the upper garment: Buddha may shield me, honour, hail!*
- 13 *Verse in praise of the girdle outside the upper garment:*
- 14 The cloth which is ever pure, therefore the garment is worn; *cf. supra*.
- 16 *While tucking in the end of the cloth:*
Honour! hail to the *paragi*, to Buddha's garment.
- 17 *Take the small square mattress to sit on and say this formula to it:*
Honour and hail to the Lotus Seat.
- 18 *Utter this formula in front of that mattress: IMAGINE that God Supreme*
19 Buddha and the Five Tathāgata are residing on the mattress:
20 OM AH HUM, AH HUM TRAM HRĪH AH, honour to Buddha.
- 21 *Put the mattress in its place, tap it three times and sit down on it:*
22 OM OM ĪM honour and homage to Īsāna.

14, 16 *paragi* here still has the usual meaning of '(set of) cloth(s)'; in F *paragi* = *salimpët*, scarf.

17 PV Dj, Kr, Sb, SK.

20 Both formulas dealt with in SHK: 8b + note 1 resp. 55a + note 39.

- 23 *Avasuh suku*: OM/Saṅ Pādé/Śiva-bhūpati/Buddha-Bhūpati/ ya namaḥ svāhā.
 24 *Avasuh taṅan*: OM OM/Hasta-Prahasta/Daśa-dig-antarālā/ ya namaḥ svāhā.
 25 *Muwah amadayaṅ suku*: OM Prabhu-Vibhuh-ya namaḥ svāhā.
 26 *Akakurah*: OM añurah-urahi Kavah Tām(b)ra Go-mukhāya namaḥ svāhā,
 Jihva-viśodhanāya namaḥ svāhā.
 28 *Mbécikan vastra mvaṅ kampuh maṅda sampun kantèn cokoré (tanpa-mantra)*.
 29 *Aśila/mapitèh mayun marèp Pūrva*: OM OM Devāsanāya namaḥ svāhā.
 30 *Amuṣṭi-kāraṇa, amègèṅ prāṇa*: OM OM Brahma-dveṣāya namaḥ,
 31 Kālāya namaḥ, Kāliya namaḥ, OM Sarva-bhayaye namo namaḥ.
 32 *Iti mantrakēna piṅ pitu*.
 33 *Ńamèt/Ńambil/apasaṅ/rarapan*: OM Pṛthivī-jātiya namaḥ svāhā.
 34 *Ńuṅkab vadah/pamiyosan/pavédayan*:
 35 OM Garbha dībya avasāna mami ya namaḥ svāhā.
 36 *Apasaṅ pamandyaṅan*: ĀH. *Apasaṅ ganitri*: ĀM.
 37 *Apasaṅ śānti*: IM. *Apasaṅ bajra*: OM. *Apasaṅ ghaṅṭā*: HUM.
 38 *Apasaṅ |candana/cané/gandha*: BAM. *Apasaṅ vījā/akṣata*: HRĪH.
 39 *Apasaṅ kēmbaṅ ura*: HOH. *Apasaṅ sēkar katihan*: AH.
 40 *Apasaṅ dhūpa/padhūpan*: OM Śrī Dhūpa palagan MÉ AH.
 41 *Mvaṅ madagiṅṅin gēni*: OM Śrī Dhūpa Jagat-pramāṇa ya namaḥ svāhā.
 42 *Apasaṅ dīpa/padīpayan*: OM Bajra-Dīpa sutēja GRĪ DHIH.
 43 *Maṅṅṅitīn padīpayan*: OM Śrī Dīpa Jagat-Jīva MI HUM PHAT.
 44 *Amētīk nakha kiva*: OM Śiva/Buddha/ nir-roga nir-upadravāya namaḥ svāhā.
 45 *Amētīk nakha tēṅṅ*: OM Buddha-jīvita-paripūrṇāya namaḥ svāhā.
 46 *Tumuli aṅṅerab roma*: OM AM IM YAM Buddha-garbhāya namaḥ svāhā.
 47 *Tur aṅṅusap Śiva-dvāra*: OM Bhūr Bhuvah Svah, sva-guru-yoga MI HUM PHAT.
 48 *Aṅṅusap |papilis/pipiliṅṅan| kiva (ṅaṅgē taṅan tēṅṅ)*,
 49 *papilis tēṅṅ (ṅaṅgē taṅan kiva)*: OM IM Vairāgyāya namaḥ svāhā.
 50 *Andagiṅṅin pamandyaṅan vai | twayam pamandyaṅan*:
 51 OM Gaṅgā Vita-Vīte-toya, Ah Ah Ah, OM AH AM-ya namaḥ svāhā.
 52 *PV Kr Ńamèt kakasaṅ, gēnahaṅ riṅ pabinan*: OM Anantāsanāya namaḥ svāhā.
 53 *J, SK Nambut kakasaṅ tur amasaṅṅan*: OM IM Īśānāya namaḥ svāhā.
 54 *Raris amègèṅ*: OM Saṅ Hyaṅ Kèḍèp muṅgv iṅ buṅkah lidahku;
 55 dévatā nira Bhaṭṭāra Brahmā, Viṣṇu, Īśvara;
 56 svarga nira riṅ ati pupusuh mvaṅ riṅ ampru, ya namaḥ svāhā.
 57 *Raris ṅamèt gandha anambut candana*: OM Bajra-gandhe sugandha GI BAM.
 58 *BK, WS Raris mantranīn candana*: OM Tatpuruṣāya namaḥ (cf. 63),
 59 sarva-pāpa-vināśanam, sarva-roga-vināśāya nama svaha.
 60 *SINIVĪ-KARAṆA/kramakēna/amasaṅṅan ri rāgamu, a-BHASMA rumuhun | macané*:

26 PV SK only.

45 *gabhar* of the mss changed into the more probable *garbha*.

59 Though in SuSe *Śivī-karaṇa* was still preferred, here at least *svī-karaṇa* may have been meant.

59 BA, BK, Sb, WS here begin their treatise: *Nihan tīnkah iṅ PŪJĀ PŪRVAKA*, immediately followed by *twayam pamandyaṅan*; one WS ms adds: *Adyana (a-Dhyāna) pradakṣiṅṅā rumuhun*, "first concentrate on clockwise circumambulation". — Consequently from now onwards 9 mss constitute the text.

60 PP BV joins in here (No. 10 of our mss) with: OM AH HUM Anantāsana.

- 23 *Wash your feet*: Respected Foot/Śiva-/Buddha-/Ruler! hail and homage!
- 24 *Wash your hands*: OM OM/Hand ../Space between the Ten Regions! honour & h.
- 25 *Bring your feet into equilibrium*: Powerful Ruler! homage and hail!
- 26 *Rinsing the mouth*: Cleaning the Hell-pan with the brass Cows' heads! honour & h.
- 27 Cleansing the Tongue, homage and hail!
- 28 *Arranging under- & upper-garment so that feet are invisible (no mantra).*
- 29 *Squatting in the appropriate attitude with the face turned Eastward*:
OM OM honour and homage to the Seat of the Gods.
- 30 *Clasp the hands together, control your breath*:
- 31 Homage to Brahmā-dislike(?), homage to Kāla, homage to Kālī,
- 32 homage to All Dangers. *Repeat this formula seven times.*
- 33 *Clasp the tray with cult instruments between your hands*:
Thou with the nature of the Earth, homage and hail!
- 34 *Lift the lid covering flowers, grains etc.*:
- 35 Divine Womb my end (?), homage and hail!
- 36 *Putting in its place the vessel for Holy Water*: AH; *And the rosary*: AM.
- 37 *The [region-indicator] śānti*: IM; *The [double] thunderbolt*: OM; *The bell*: HUM.
- 38 *Arranging the fragrant wood*: BAM; *And the unbroken rice-grains*: HRĪH;
- 39 *The petals of flowers*: HOH; *And the complete flowers*: AH.
- 40 *Putting in its place the brazier for frank-incense*:
Śrī Dhūpa palagan MÉ AH.
- 41 *Igniting it*: Śrī Dhūpa Measure of the World, homage and hail!
- 42 *Putting the lamp in its place*:
Thunderbolt lamp with its excellent lustre, GRI DIH.
- 43 *Igniting the lamp*: Śrī Lamp Life of the World, MI HUM PHAT.
- 44 *Clicking left nail*:
Śiva/Buddha/ Who is free of illness and free of calamity, homage and hail!
- 45 *Clicking right nail*:
Om to the Supreme Buddha Who is replete with Life(?), homage and hail!
- 46 *the hair*: OM AM IM YAM Buddha-womb, homage and hail!
- 47 *Stroking the fontanelle*: Earth-Sky-Heaven, the ritual of the own teach.
- 48 *Stroking the left temple with the right-side hand, er*, MI HUM PHAT.
- 49 *the right temple with the left hand*: OM IM Absence of passion, homage and hail.
- 50 *While filling up with water the vessel destined to contain Holy Water*:
Desired² Ganges, Ah Ah Ah, OM A U AM, homage and hail!
- 52 *Take the (embroidered) square piece of cloth & put it in position on your lap*:
Honour & homage be to /The Lord/The Seat of the Endless One.
- 54 *Keep it (between your fingers)*:
Divine Thought resides in the base of my tongue;
His Gods are Brahmā-Viṣṇu-Īśvara;
Their "heaven" is in heart, liver and spleen; homage and hail!
- 57 *Next take sandalwood*: Fragrant Thunderbolt Sandalwood, GI BAM.
- 58 *Utter this formula over the sandalwood*: Homage be to Tatpuruṣa,
annihilation of all evils, annihilation of all illnesses, homage and hail.
- 60 *Practise SVĪ-KARAṆA/position on your body/begin by applying ASHES*:

- 61 *riñ Śiva-dvāra* (KrSbDjSK) OM ĪM Īśānā/(BABkSbWS) OM Simhāsānā/ya namaḥ.
 62 *ri sēla riñ lalāṭa riñ bhrū-madhya* :
 63 OM (same 4 mss out of 10: Tam) Tatpuruṣāya namaḥ svāhā.
 64 *riñ roma* / śikhā(n) / usēhan :
 65 OM Bhūr Bhuvaḥ (same 6 out of 10: Svah) ya namaḥ svāhā.
 66 *riñ* /*talīnan/karṇa*/ *kiva tēñen* :
 67 (first 3:) ṚM-ka-ya namaḥ svāhā / (last 6:) Pat-pātrāya namaḥ svāhā.
 68 *riñ* /*ḍaḍa(3)/mūla-kaṇṭha(3)/kokoka(3)*: OM AM Aghorāya namaḥ svāhā.
 69 *riñ* *gigir*/WS *mūla-kaṇṭha*: OM HRŪM Kavacāya namaḥ svāhā.
 70 (first 3 mss) *riñ tañan karo*/BV *bahu tēñen*: OM Saṃ Sādyāya namaḥ svāhā.
 71 (first 3 mss) *riñ ulu n arṣa*/: OM Baṃ Bāmadēvāya namaḥ svāhā.
 72 BV *riñ bahu kiva*: OM Brahmā-dēvāya namaḥ svāhā.
 73 *riñ* (3) *nābhi*/(1) *hṛdaya*/(4) *mvañ susu kalih*/(1) *susu kalih* :
 74 OM /*(4) HAM*/(6) *BAM*/ *Hṛdaya* namaḥ svāhā.
 75 *riñ bahu kiva* (BK WS *tēñen*)/BV *lēñen kiva tēñen* :
 76 OM SA-BA-TA-A-I; BV *adds*: NA-MA-ŚI-VĀ-YA.
 77 *riñ bahu tēñen*: A-U-MA/BK, WS *kiva*: U-MA-A; *lēñen kalih*: OM.
 78 (*yan pacañ naṅgé kavaca*, *riñ puput kārya*, *astavayañ kavacané* :)
 79 Kr Sb *Ñambil/manambut*/ *kavaca* :
 80 OM /Kr Hrūm/Sb Buddha-/ *Kavaca mami huṃ phaṭ ya namaḥ svāhā*.
 81 *Ñaluk kavaca*: OM /Kr Buddha-/Sb Hrūm/ *Kavaca mami ya namaḥ svāhā*.

- F *Anambut PARAGI/SALIMPĒT*: Om Buddhāsana ya namaḥ² (svaha) (cf. E 14–17)
 2 (*visik paragi tan kavēdar*: Namo Buddhāya³;
 3 (IDĒP Sañ Hyañ Praṇava-jñāna-Buddha anusmaraṇaṇ kayogīśvaran,
 4 *vinastva dé Bhaṭṭāra Ludra*: AM AH).
 5 *Kēnanin/dagiñin puṣpa kēmbaṇ ura*: OM Bajra-Puṣpé HUM;
 6 *kēnanin vijā*: OM Bajra-Cakré HUM;
 7 *kēnanin gandha*: OM Bajra-Gandhé HUM.
 8 *Sēmbahakēn PARAGIné*; *śloka* :
 9 OM PARAGI sarva-Buddhānām⁴, sarva-Buddhair adhiṣṭhitam;
 10 (PARAGI yat sadā-śuddham, ātma-vastrair adhiṣṭhitam)
 11 Dhāritaṃ sarva-bhāvena, Buddha-bodhau varāptaye⁴.
 12 *Samayutakēna/ñalimpētañ* [*paraginé*] *tibakēna kiva*,

72 The SK ms, apparently by error, now has *riñ suku kalih*, not followed by a formula.

78 Kr & Sb only now contain lines 49–50, as against the majority of the mss. (cf. ad 59).

Rather surprisingly, the PVB originating from Griya Sikangin, Batuan, begins with the following lines, preceding the donning of the *paragi* in my F. Avighnam astu. *Nihan mantra n vastra*: OM Mégha sumirat pinayūnan aku mo sañ ravit asri ya pantēs.

Ma. sabuk: OM² Vindu ya nama svaha.

Kampuh: OM Kṣamā-sampūrṇāya nama svāhā.

Ma. sabuk: kadiñ uni.

Palingihan: OM Padma-nābhaya ya n. sv.

Vasēh suku: OM Sañ Pādāya n. sv.

Vasēh tañan: OM Hasta prasastaya n. sv.

Ma. Gandha: OM Bhasmaṣi sarva yoga

ya samādhi sarva-śatru-vināśanam.

Nadukañ: OM Bāma-devāya nama svāhā.

Ma. vunvunan: OM Simhāsānāya nama.

Riñ lalāṭa: OM Tatpuruṣāya nama.

Karṇa kalih: OM Riñ patasya nama.

- 61 *to the fontenelle*: Homage be to the Lord / to the Lion Seat;
 62 *between the eyelashes*:
 63 Honour and homage be to Tatpuruṣa;
 64 *to the tips of the hair*:
 65 Earth-Sky-Heaven, homage and hail!
 66 *to both ears*:
 67 Honour and homage to RM ka / Pat Pātra (vessel?);
 68 *to the breast/throat*: Honour and homage to Am Aghora;
 69 *to the neck/throat*: Honour and homage to the Cuirass (Body);
 70 *to both hands*: Honour and homage be to Sam Sādya (Sadyojāta);
 71 *to before the breast*:
 72 Honour and homage be to Bam Bāmadéva;
 73 *to the navel, the heart & both breasts*:
 74 Honour & homage to/Bam/Ham/Heart;
 75 *to the |left/right| hand or arm*: OM SA BA TA A I;
 77 *to the right hand or arm*: A U MA/left: U MA A; *to both arms*: OM.
 78 *In case you might be going to wear a vest when completing the ritual,*
 79 *then, taking your singlet*:
 Homage and hail to my /Hrūm/Buddha/ Singlet HUM PHAT.
 81 *Putting on the singlet*:
 Homage and hail to my /Buddha/Hrūm/ Singlet.

- F *Take the SCARF*: Honour and homage to the Buddha seat.
 2 (*not-pronounced whispering to the scarf*: Homage to Buddha;
 3 (IMAGINE that the Buddha-of-knowledge-of-OM /is/becomes/ embodied in
 4 (the officiating priest, that Bhaṭṭāra Rudra gives his consent to it
 (by saying: “be it so”: AM AH).
 5 *Provide the scarf with some petals*: In the Thunderbolt petals HUM;
 6 *with some grains*: In the Thunderbolt grains HUM;
 7 *with some sandal*: In the Thunderbolt sandal HUM.
 8 *Worship the scarf with the following anuṣṭubh*:
 9 The scarf [comprises/represents] all Buddhas; it is presided over by all
 10 Buddhas; (the scarf which is eternally pure, and presided over by the *ātma*’s
 11 garments); worn with all affection; for the sake of the enlightenment to be a
 Buddha, for the sake of obtaining one’s wish.
 12 *While winding it over the shoulder so that it comes down to the left*

Riñ cikut: OM Bhūr Bhva[h] ya nama.

Riñ pala tēñēn: OM Babaya ya nama.

Riñ lēñēn tēñēn: OM Sa Ba Ta A I.

Gigir: OM [H]RU[M] Kavacāya nama.

Suku kalih: OM AM Adhyāya nama svāhā.

Pacēlēgēkan: OM Aghorāya nama.

Kiva: OM Sañ Sādhyāya nama.

Kiva: OM Sa Ba Ta A I.

Dada: OM Hṛdayāya nama.

2-4 recur dozens of times in BV, but in no other mss; henceforth they are ignored. For 3, cf. note ad O 40.

4 SHK 42a is quite explicit on their meaning.

1, 5-7 The five mss containing these lines, now have lines 8, 9, 11; seven other mss start this section with 10-11.

- 13 [Dasa-bāyu-/niḥśvāsa-/mantra] OM OM I A Ka Sa Ma Ra La Va Ya Hum.
 14 *Nilēraṅ riṅ madhya, sakiṅ tēnēn ka kiva, sēlsēlaṅ riṅ ulun arsa:*
 15 OM Vit niṅ Buddha-Dharma-Saṅgha ya nama svaha.
 16 *Mañēlsēlaṅ taṅgu n paraginé riṅ ulun [arṣa]ati:*
 17 OM Buddha-Bhūh-[s]parśana ya namah svaha.
 18 *Sambutakēna taṅgun paraginé riṅ arēpta:* OM ĪM Īśāna ya namah svaha.
 19 *Taṅgu niṅ paragi cēlākakēna riṅ ulun arṣanta:* AH HUM TRAM HRĪH AH.
 20 *Amaṅku kakasaṅ:* OM AM HUM Buddha ya namah svaha.
 21 *Taṅgu niṅ paragi dagiṅin/kēnanin* (exactly like 5-7)
 22 [*taṅgu niṅ paragi*] *sinapit déniṅ jariṅ manuṅgul:*
 23 OM HRĀM HRĪM SAH Parama-Buddha-Sūrya-Candra [ya namah svaha].
 24 [*Ṇaryanaṅ paliṅgiḥ Bhattāra; sēmbahakēna Pañca-sthāna:*]
 25 OM Kūrmāgneya ya namah svaha;
 26 OM Anantāsana ya namah svaha;
 27 OM Simhāsana ya namah svaha;
 28 OM Padmāsana ya namah svaha;
 29 OM Devāsana ya namah svaha.
 30 *Taṅgun paraginé tēdunaṅ, gumēlar in batan rarapané:*
 31 OM Buddha-paragi ya namah svaha.
 32 BK, Sb & WS: *aṅ-IDĒP/SK: Raris amuṣṭi-kāraṇa IDĒPēn sānakta [ēmpat]:*
 33 (BK here continues after A 5; Dj begins with:)
 34 *Muvah yan arēp pva sira agagēlar [kālanta mayoga/kāla niṅ avēda/,*
 35 *rēgēpakēna* (Kr goes on after 32) *Saṅ Hyaṅ Dharma-Viśēsa, lvirnya:*
 36 Ih Suti Mañjati, tuduhakēna samēton inṣun kapat: Babu Lēmbana riṅ arēp,
 37 Babu Abra riṅ puṅkur, Babu Kékéré riṅ tēnēn, Babu Sugya riṅ kiva;
 38 iki taḍah saji nira: Baṅu Mahāmṛta, amēt riṅ Vindu Rahasya-mukha.
 39 *Śabda niṅ anamēt:* AM/Kr:AH/, 'Mṛta-sūnya ya namah.
 40 Tuṅgunēn śarīran inṣun.
 41 Kaki Priṅēt, Nini Priṅēt, sumusup ri lidahku, (paḍa inēt) × 3.
 42 (*Kr instead of preceding two and following three lines:* yan ana voṅ nēndi ri śarīran
 43 inṣun, sira aṅampiṅaṅ, (lah ta poma) × 3).
 44 (BK *only:* Śabda mulih riṅ Bāyu, Bāyu mulih riṅ Idēp mulih riṅ Dagiṅ
 45 Putih; jro niṅ Dagiṅ Putih, mēsi Voṅ; sajro niṅ Voṅ, ana Anakan Gaḍiṅ, trus ka
 46 tuṅtuṅ in pandulu.
 47 IDĒP jaya sampūrṇa śarīran inṣun, laṅgēn amukti (6 mss).
 48 IDĒP inṣun anisēp sari niṅ Saṅ Hyaṅ OM-kāra, 'siṅ śakti siṅgahēn
 49 śarīran inṣun.
 50 *UTPATTI; STHITI; PRALĪNA. Utpatti Bhattāra riṅ śarira.*

13 in AT I dealt at length with this *bija-mantra*, the explanation of which still escapes me.

25-29 are dealt with at length in "Padmāsana" in my "Āgama Tirtha".

32-50 are used in cases of stress and emergency. 32 & 35 make it clear that help is invoked from the Kanda Ēmpat, dealt with *ad A*; they now bear different names, preceded by Babu. Saṅ Hyaṅ Dharma-Viśēsa, according to K 281 Kanda Ēmpat Sari Gunuṅ Pitu 14b, resides invisibly in the body; K 362 Kanda Ēmpat Laré 12b teaches the same. This last ms on 1a gives the name *Putih Majati* to the five months' old embryo. K 500 Tutur Aji Kanda Ēmpat 2a and K 574 Kanda Ēmpat Bhūta 2b agree with the age but have the variant *Munti Majati*.

- 13 [behind the back]: Ten-Force-formula: OM² I A Ka Sa Ma Ra La Va Ya Hum.
 14 While turning it in the middle, from right to left, stretching(?) it before the liver:
 15 Honour & homage be to the origin of Buddha-Dharma-Saṅgha.
 16 While stretching (?) the end of the scarf before the liver:
 17 Honour & homage be to Buddha's hand posture of "Touching the Earth".
 18 Take the end of the scarf before you: Homage and hail be to Īm Īśāna.
 19 Tuck in the end of the scarf, before your liver: AH HUM TRAM HRĪH AH.
 20 Take the square piece of cloth on your lap: AM HUM Buddha, homage and hail.
 21 Provide the end of the scarf with petals, rice grain & sandal (5-7).
 22 Clasp the end of the scarf between your fingers and keep them upwards:
 23 OM HRĀM HRĪM SAH, homage to Supreme Buddha-Sun-Moon.
 24 Prepare a seat for the Gods; offer it while pronouncing the Five-Seat-formula:
 25 Honour and homage be to the Tortoise Fire;
 26 Honour and homage be to the Endless One's Seat;
 27 Honour and Homage be to the Lion Throne;
 28 Honour and Homage be to the Lotos Seat;
 29 Honour and homage be to the Divine Seat.
 30 Let the end of the scarf down and put it beneath the tray:
 31 Honour and homage be to the Buddha scarf.
 32 Concentrate your thinking on the Four Companions.
 34 Next, when you intend to officiate at the time set for yoga/véda,
 35 make the sēmbah/añjali for Superiority-of-the-Law: You Suti Mañjati,
 36 give hints to my four companions, Mother Lēmbana in front of me, Mother
 37 Abra behind me, Mother Kékéré to the right, Mother Sugya to the left:
 38 "Here are the offerings for you: the water called Great-Immortality-
 Drink, obtained in Drop Secret Face".
 39 Those who accept it, say: "AM/AH, homage be to the 'Void' of Amṛta".
 40 Take care of my person.
 41 Father Memory, Mother Memory, penetrating into my tongue, do not forget
 42 (be aware) × 3. If somebody should menace (?) my person, you push him
 43 to the side, (by all means) × 3.
 44 Speech dissolves in Force, Force dissolves in Thought, Thought dissolves
 45 in White Substance, inside the White Substance is contained Man, there
 46 is an Ivory Puppet; continue to the top of the eye.
 47 IMAGINE: Victory perfect is my body, perpetually enjoying.
 48 IMAGINE: I suck the essence of Holy Syllable OM, I become powerful as
 49 well as awe-inspiring, [I practice] COMING FORTH, STAY, DISSOLUTION.
 50 Coming forth is the God in my person.

38 Bañu Mahāmṛta is one of the five kinds of Holy Water (the other four being Amṛta Pavitra, Amṛta Kundalini, Amṛta Kamaṇḍalu and Amṛta Sañjivani) mentioned in K 500 *supra* 17a and according to Tiñkah Mratéka Śava, griya dlodpēkēn, Sanur, to be used on the occasion of five different kinds of care of the dead. The last-mentioned source defines the eastern slope of Giri Batur as the spot from which to obtain this Holy Water.

41 Cf. J. Ensink, "Pañhiḍēp Hati" in Kavirāj Abhinandana Grantha, p. 400-401: Pukulun Sañ Hyañ Tuttur Mēñēt, Tuttur Jati, sumusup riñ jñāna hēniñ, siñ tinular isēp, tēka iñēt, × 3.

44 The usual order is bāyu-sabda-iḍēp.

50 Frequently found in my SuSe.

- Ga *Amuṣṭi a(n)gra-nāsikā pva sira* : Namo Buddhāya.
 2 *IDĒP* { Bhaṭṭāra Parama-Buddha, mvañ Bhaṭṭāra Ratna-Traya,
 3 { Bhaṭṭāra Pañca-Tathāgata, mvañ Bhaṭṭāra Ratna-traya, Buddha sasiki,
 4 { umandël in bajródaka, ry aṅkataken dé sañ amūjā : Namo Buddhāya.
 5 { Devi-sahita, umandël in bajródaka; OM AH HUM.
 6 *Sādhana sēkar putih akatih; vus pva sira amantra, pulañ sēkar ika ka toya.*
 7 *|Tibakēna puṣpa in pamandyañan.*
- Gb *Vus mañkana, a-PRĀNĀYĀMĀ sira*
 2 *vētvakēna bāyu, ri lēñ iruñ tēñēn, rakta varṇanya* : OM OM Brahmāya namaḥ.
 3 *(tan kavēdar)* ; in-*IDĒP* gumēsēñ pāpa kleśa, mvah lētuh in jagat kabēh.
 4 *Mvah inisēp [bāyu] sakin iruñ kiva, irēñ varṇanya* : OM HUM Viṣṇuya namaḥ.
 5 in-*IDĒP* pva 'mṛta riñ śarira, mvañ jagat kabēh.
 6 *Nuli pēgēña [bāyu] sapamēgēñan, svēta varṇanya* : OM AH Īśvarāya namaḥ.
 7 *Vētvakēna sakēñ nāḍi tēñēn, viśva varṇanya* : OM AH HUM TRAM HRĪḤ AH,
 8 Paramēṣṭi-guru-ya namaḥ svāhā.
 9 [in-*IDĒP*] pāvak in jagat kabēh. *Kumbhaka, Récaka, Pūraka naran.*
- Gc *a-SAMĀDHI-TRAYA pva sira.*
 2 *Mamuṣṭi*⁵ (*mantra tan kavēdar, nānirmalayañ idēp*)
 3 *Ñakupañ tañan amēñeri ḍaḍa*⁶ : OM.
 4 *Kupakañ tañanta kalih; putērakēna*⁷ ; tañanta tēñēn amutēri tañan kiva.
 5 *Tiñkahē amutēr* : tañanta tēñēn miñsor rumuhun, lavut narēpañ, raris
 6 *miñlukur amutēri tañan kiva. Titihana tañanta tēñēn ri tañanta kiva,*
 7 *kaniṣṭhikā tañanta tēñēn anitihi aṅguṣṭha (Jadi: tarjinī) tañanta kiva :*
 8 .. Svabhāva-śuddhāḥ⁷⁻⁸ ..
 9 *Malih putērakēna*⁷ tañanta tēñēn kadi in arēp.
 10 *Titihana tañanta tēñēn ri tañanta kiva ;*
 11 *kaniṣṭhikā tañanta tēñēn anitihi aṅguṣṭha tañanta kiva :*
 12 sarva-dharmāḥ⁷⁻⁸
 13 *Malih apisan putērakēna*⁷ tañanta tēñēn kadi in arēp,
 14 *raris muṣṭikayañ*⁵ : svabhāva-śuddho⁷⁻⁸ 'ham^{9,5} ;
 15 OM⁶ svabhāva-śūnyāḥ⁷⁻⁸ sarva-dharmāḥ⁷⁻⁸, svabhāva-śūnyo⁷⁻⁸ 'ham^{9,5} ;
 16 OM⁶ prakṛti-pariśuddhāḥ⁷⁻⁸ sarva-dharmāḥ⁷⁻⁸, prakṛti-pariśuddho⁷⁻⁸ 'ham^{9,5}.
- Gd *Vus a-dhyāna*⁵, *pradakṣiṇā rumuhun | Malih tēmokēna DIK-DAŚA-DĒŚA :*
 2 *Tarjinī tañanta kiva nādēga, tumudiña*¹⁰ ;

Gb 2-7 Half of the mss have the 2-4-6 version, the other half the 3-5-7. Cf. also SuSe I.

3 *Gēsēñ* = Skr. *dāhana* = Balinese texts *dagdhī-karaṇa*, followed by the *amṛta* of line 5 = Skr. *plāvana* = Balinese texts *amṛti-karaṇa*, are well-known from Śaiva-ritual: AT 188, SuSe 28, 60, 64, 149, 183. Indian ritual has them preceded by *śoṣaṇa*, drying up. C. G. Diehl, "Instrument and Purpose", Glerups, Lund, 1956, p. 101; F. Nowotny, "Das Pūjā-vidhi-nirūpana des Trimalla", IJ 1/2, 1957, p. 132 n., 145.

Gc 6 *titihana*, according to Griya Jadi, Tabanan.

7 In Griya Kawan, BodaKling, we noted *tarjinī* instead of *aṅguṣṭha*.

8, 12, 14-17 formulas found in Herbert V. Guenther's "The Life and Teaching of Nāropa", O.U.P. 1963, 136; 15 in another shape, ibidem, 17 not at all. They are found in the "Sādhana-māla".

- Ga *While clasping the hands reverentially together and looking at the tip of the nose:*
 Homage to Buddha.
- 2 THINK^{b1} { The God Supreme Buddha, and the Divine Triad of Jewels,
 3 { The Divine Five Tathāgata and the Divine Triad of Jewels,
 Buddha alone, united with Dēvi,
 4 { will reside in the Thunderbolt-Water, due to the ritual of his worshipper:
 5 { will reside in the Thunderbolt-Water: OM AH HUM. Homage to Buddha.
 6 *By means of a white flower; after he has spoken his formula, he should*
 7 *drop it into the water.*
Drop the flower into the vessel [the water of which is destined to become] Holy Water.
- Gb *After that he should practice COERCION of the BREATH:*
 2 *Exhale, from right nostril, colour is red: OM² homage to Brahmā (silently).*
 3 THINK that burned away are evils & pains & the impurities of the whole world;
 4 *Inhale, from left nostril, colour is black: OM HUM homage to Viṣṇu;*
 5 THINK about the ambrosia in the body and in the whole world;
 6 *Now coerce the breath with all force, colour white: OM AH homage to Īsvara;*
 7 *Let the breath escape through the middle channel, multi-coloured:*
 8 OM AH TRAM HRĪH AH, Homage be to the Supreme Teacher.
 9 [THINK] incorporate in the whole world. *They are called Kumbhaka, Recaka and Pūraka, i.e. with lungs full of air stopping to breath, exhaling and inhaling.*
- Gc *Now he should practice the TRIAD of CONCENTRATION.*
 2 *Clasp the hands together (mantra not divulged, aimed at purification of thinking):*
 3 *Put the hands together before the breast: OM^{b1}*
 4 *Unmake this gesture, circle your right hand around the left one. Method of circling:*
 5 *your right hand starts its movement from underneath, next you move it forwards,*
 6 *then you move it upwards around the left hand. Put your right hand on top of the*
 7 *left one, so that the right hand little finger comes to lie on the left hand index^{b3}:*
 8 *in essence pure*
 9 *again circle the left hand with the right one.*
 10 *Put your right hand on top of the left one,*
 11 *so that the right hand little finger comes to lie on the left hand thumb.*
 12 *are all elements of existence;.....*
 13 *Once more circle the left hand with the right one; clasp the hands together:*
 14 *..... I am in essence pure.*
 15 OM All the dharmas^{b4} are in essence "void" (empty, unreal)^{b4},
 in essence "void"^{b4} am I^{b4};
 16 OM All the dharmas^{b5} are by nature entirely pure^{b5},
 by nature entirely pure^{b5} am I^{b5}.
- Gd *Next, concentrate on clockwise circumambulation^{b1}/ invoke the TEN REGIONS.*
 2 *Lift left hand index finger, so that it is in a position of pointing out;*

Gd 4-5 Drawings according to Griya Jadi, Tabanan.

6-7 According to Griya Sukawati, repeatedly used for G.

8 second half and 9 according to Griya Kawan, Boda Kling, Karang Asēm.

- 3 *aṅguṣṭha*, *madhyamikā*, *anāmikā* mvañ *kaniṣṭhikā* tañanta kiva *sami* *ṅagēm* ;
 4 *ontalañ tarjinīnta* kiva, | *sakiñ tēñēñ kakiva* × 5 : HUM^{10,101} PHAT^{10,102} ;
 5 *sakiñ kiva katēñēñ* × 5 : HUM^{10,101} PHAT^{10,102} |
 6 Sk *mapradakṣiṇā*, *navit sakiñ Pūrva tēkēñ Aisānya*, *panēlas riñ Mādhyā* :
 7 × 9 : HUM PHAT |
 8 *Tañanta tēñēñ magēnah riñ ulun arṣanta*. | *Aṅguṣṭhané atēmu tuñtuñ lavan*
 9 *madhyamikāné* ; *tarjinī*, *anāmikā* mvañ *kaniṣṭhikané paḍa* *ṅadēga* (*griya Kawan*).

Ge *Navētvañ TRI-YAKṢA*.

- 2 *Mamuṣṭi*⁵ | Sk *Ṇakupañ tañan amēñēri ḍaḍanta* | : OM⁶
 3 *Kupakañ tañanta kalih*, *kumērēbakēna*¹¹, *aṅguṣṭha atēmu tuñtuñ*
 4 *lavan madhyamikā* ; *tarjinī*, *anāmikā* mvañ *kaniṣṭhikā paḍa* *ṅadēga* ;
 5 *gēnahē sovañ-sovañ amēñēri susunta* kiva *tēñēñ*
 6 Sk *ri kanan kēri nētranta kalih* | *Jadi* : *pēntilañ madhyamikānta*
 7 *putērakēna*¹²⁻¹⁴, *sakiñ kumērēb dados aṅlumah*, *amēñēri susu k. t.* : Bajra¹⁴
 8 *Ṇundurañ tañan*, *kumērēb*, *gēnahañ ri kanan kēri susuné k. t.* : yakṣa¹⁵
 9 *Ṇuñkulañ tañan duvur pamandyañané*,
 10 *tuñtuñ madhyamikāné cēlēbañ riñ toyané* : HUM¹⁶
 11 *Tañané kēbat*, *aṅguṣṭhané* kiva *tēñēñ rapēt*,
 12 *madhyamikāné nētisañ toyané*, *jarijiné lējēr* : PHAT¹⁷
 13 Sk, instead of 12: *Tarjinī tañanta kiva tumudiña kahajēñ* ; *aṅguṣṭha*,
 14 *madhyamikā*, *anāmikā* *kaniṣṭhikané ṅagēm ṅamēl tarjinī tañanta tēñēñ*.
 15 *Aṅguṣṭha*, *madhyamikā*, *anāmikā* mvañ *kaniṣṭhikā tañanta tēñēñ sami ṅagēm*.
 16 *Tañanta kalih paḍa aṅlumah*, *gēnahē amēñēri ḍaḍanta* : PHAT¹⁸/
 17 *Repetition of lines 2-12* : OM⁶ Bajra¹⁴-yakṣa¹⁵ HUM¹⁶ PHAT¹⁷.
 18 *Repetition of lines 2-12* : OM⁶ Bajra¹⁴-yakṣa¹⁵ HUM¹⁶ PHAT¹⁷.

Gf *ṆATUR DEVA-(DEHA ?)-YAKṢA*, *saha mudrānya* :

- 2 *Ṇakupañ tañan amēñēri ḍaḍanta* : OM Bajra-añkuṣa JAH^{19,191} ;
 3 *Ṇakupañ tañan amēñēri ḍaḍanta* : OM Bajra-pāśa HUM²⁰ ;
 4 *Ṇakupañ tañan amēñēri ḍaḍanta* : OM Bajra-sphoṭa BAM^{21,191} ;
 5 *Ṇakupañ tañan amēñēri ḍaḍanta* : OM Bajra-aveśa A^{22,221}.
 6 *Tañan karo aṅlumah* ; *t.t. anitihi t.k.* ; *aṅguṣṭha t.t. anitihi aṅguṣṭha t.k.*
 7 *Pagēlañan tañan kiva-tēñēñ nampak dara* ; *p. tañan tēñēñ anitihi p.t. kiva* ;
 8 *kaniṣṭhikā t.k.t. salin ṅaṅkēt*²³ OM Bajra-yakṣa mva/mvañ/ drṣya JAH^{23,191} ;
 9 *madhyamikā t.k.t. salin ṅaṅkēt*²⁴ OM Bajra-yakṣa mva/mvañ/ drṣya HUM²⁴ ;
 10 *tarjinī t.k.t. salin ṅaṅkēt*²¹ OM Bajra-yakṣa mva/mvañ/ drṣya BAM¹⁹¹ ;
 11 *anāmikā t.k.t. salin ṅaṅkēt*²⁶ OM Bajra-yakṣa mva/mvañ/ drṣya HOH^{25,251} ;
 12 *kaniṣṭhikā salin ṅaṅkēt paḍa kaniṣṭhikā* ; *pagēlañan tañané nampak dara* ; *tañané kiva*
baduhuran ; *jarijiné sané sēvosan kebat*^{26,251} : HOH.

Ge 5 drawing 11a according to Griya Jadi (Tabanan).

Gf 2-5 according to Griya Sukawati. Since *añkuṣa* in 3 and *pāśa* in 5 belong to the well-known *sañjata*, "weapon" or emblem characteristic for a God in Hindu iconography, we may assume that here we have to do with the four Bauddha Gods of the Four Directions. This hypothesis is corroborated in D. L. Snellgrove's "Buddhist Himalaya", 1957, Bruno Cassirer, Oxford, p. 68, where *añkuṣa*, *pāśa*, *sphoṭa* and *aveśa* represent E., S., W. and N.

- 3 keep left hand thumb, middle -, ring - and little finger pressed together ;
 4 sway that index finger up and down | from right to left × 5 : HUM PHAT ;
 5 from left to right × 5 : HUM PHAT ; /
 6 performing a clockwise circumambulation, from E [to S.E., S., etc.] to N.E.,
 7 ending in the Centre : × 9 : HUM PHAT /
 8 Keep your right hand at the height of your heart |
 9 the tip of the thumb against the tip of the middle finger ;
 the index, ring finger and little finger standing upright.

Ge *THREE TIMES CONJURE UP THE DEMONS*.^{b2}

- 2 Put hands reverentially together before the navel | the breast : OM.
 3 Undo this gesture, turn both hands upwards, tips of thumbs^{e2} and middle
 4 fingers touching, index -, ring - and little finger standing upright^{e3} ;
 5 the position of each of them is | at the height of your breasts |
 6 to the right and to the left of your eyes | Jadi: relax middle fingers.
 7 turn them round, from palms upwards to palms downwards,
 before the breast^{e1} : Diamond-
 8 Draw them back, palms upwards, to the right and to the left of
 right and left breast : Demon
 9 Keep the hands over the Holy Water vessel,
 10 dip the tips of the middle fingers into the water : HUM
 11 Stretch the hands, left and right thumbs near to another,
 12 middle fingers sprinkling the water, fingers stretched : PHAT./
 13 The left hand index should point forwards ; thumb and fingers minus
 14 index should clasp right hand index finger. Thumb and fingers minus index
 15 of right hand should keep together as well.^{e4}
 16 Both hands to be turned downwards opposite the breast : PHAT./
 17 Repetition of mudrā and mantra 2-12.
 18 Repetition of mudrā and mantra 2-12.

Gf *Dealing with the FOUR DIVINE (BODY ?) DEMONS :*

- 2 Clasp both hands together before the breast : OM Diamond Elephant's Hook JAH^{c1} ;
 3 (same gesture as in line 2) OM Diamond [Serpent's] Noose HUM^{c2} ;
 4 (same gesture as in line 2) Om Diamond Burst BAM^{c3} ;
 5 (same gesture as in line 2) Om Diamond Fury A^{c4} .
 6 both handpalms turned downwards, right hand lies over left hand. R.h. thumbs over l.h. th.
 7 Balls of thumbs touch one another ; right hand ball covers left hand's ;
 8 little fingers intertwined : OM Diamond Demon and similar (?) JAH^{c1} ;
 9 middle fingers intertwined : OM Diamond Demon and similar (?) HUM^{c5} ;
 10 index fingers intertwined : OM Diamond Demon and similar (?) BAM^{c6} ;
 11 ring fingers intertwined : OM Diamond Demon and similar (?) HOH^{c7} .
 12 little fingers hooked, the one with the other. Balls of thumbs touch one another ;
 left hand higher than right hand ; the others, the fingers, are stretched : HOH.

5 Griya Tēgēh, Boda Kling, is in the habit of saying A here.

- Gg *Mētu TRI-ŚAKTI; Ņakupaņ taņan amēnēri dađanta: OM*⁶
 2 *Mamušti, gēnahaņ mušti-taņanta riņ pupu tēnēn: Samayastam*²⁷
 3 *gēnahaņ mušti-taņanta riņ pupu kiva: Samayastam.*²⁷
 4 *Kupakaņ taņanta 2 | kumērēbakēna sovaņ² amēnēri susunta k. t.: AH*^{9,22} *AM*⁵.
 5 */Sk boņkol taņanta matēmu pađa boņkol; jarijiné kupakaņ;*
 6 *gēnahé amēnēri ulun aršanta: AH*⁹; *raris cakupaņ: AM*⁵.
- Gh *Malih mētu TRI-YAKṢA: OM*⁶ *Bajra*¹⁴-*Yakṣa*¹⁵ *HUM*¹⁶ *PHAT*¹⁷ (3 ×).
 2 *Papolahan taņané sakadi Ge. IDĒP: buddhi āṅkāra, lobha, moha—kapucēhaņ.*
- Gi *Mētu JI[H]VA-YAKṢA: HRĪH*^{28, 28J1}, *HUM*^{16, 28J2}
 2 *Aṅuṣṭha (Ge 3–5) Bajra*¹⁴
 3 *Kumērēbakēna taņanta kalih, aģémé tēhēr kadi mūla: ji[h?]va*²⁹
 4 *Unduraņ, gēnahaņ ri kanan-kēri susuné kiva-tēnēn: śatru-bhakṣa*³⁰
 5 *HUM*⁶ *PHAT*¹⁸
 6 *Cakupaņ lavut kupakaņ taņanta amēnēri dađanta: AH*⁹.
 7 */Sk undurakēna tēkēn kanan-kēri susunta kiva-tēnēn: bhakṣa;*
 8 *Uņkulaņ taņanta kalih duhur pamandyaņané,*
 9 *aģémé tēhēr kadi mūla: HUM*¹⁶ *PHAT*¹⁸.
- Gj *Ņakupaņ taņan amēnēri dađa: OM*⁶ ...
 2 *Kupakaņ (Ge 3–5) ... Bajra*^{11–15} ...
 3 *Ņunduraņ taņan*¹⁵, *kumērēbakēna, gēnahaņ ri kanan-kēri susuné kiva-tēnēn*
 4 *Sk taņanta nampak dara amēnēri dađanta, pagēlaņané tēnēn anitihi p. kiva/*
 5 *(aģémé tēhēr kadi mūla): ... Yakṣa*¹⁵ *mahā-krodha khāda-khāda.*
 6 *Taņané aņlumah (aģémé tēhēr kadi mūla):*
 7 *... sarva-duṣṭa citta-vighnān vināyakān*³¹
 8 *Taņané kumērēb riņ vaņkoņé (aģémé tēhēr kadi mūla): Bandha-bandha*³²
 9 *Sk Kēbataņ lavut ayabaņ taņanta 2, gēnahé amēnēri*
 10 *dađané, sabilaņ ayaban tēmpuhaņ ri dađanta: Bandha-bandha*
 11 *Ņuņkulaņ taņan duvur pamandyaņané (aģémé tēhēr kadi mūla): śatru-bhakṣa*³³
 12 *Sk line 8: ... śatru- ...*
 13 *undurakēn tēkēn kanan-kēri susunta kiva-tēnēn: ... bhakṣa*
 14 *Tuņtuņ madhyamikāné cēlēbaņ riņ toyané: ... HUM*¹⁶ ...
 15 *Taņané kēbat, aṅuṣṭhané kiva-tēnēn rapēt,*
 16 *madhyamikāné nētisaņ toyané, jarijiné lējēr*³⁴: *PHAT*.
 17 *Hasta-mudrā/Aņapuh taņan*³⁴: *OM*⁶ *Śāpāya*³⁴ *Bajrāya*³⁵ *svāhā*³⁶.
- Gk *Anambut bajra: HUM*¹⁴
 2 *Anambut ghaņṭā: AH*¹⁵
 3 *Vētvakēna ikaņ YAKṢA ADHAMA-KRODHA*³⁷:

6 AH in 9 mss out of 14.

Gk 2 Griya Wanasari inversed order. 3 mss have AM. — The drawing depicts the case that the officiating priest did not have his vajra at hand and used a flower instead.

Gg *Now appears THREEFOLD POWER :*

Put hands reverentially together before the breast: OM

- 2 *Put your hands in reverential gesture on the right thigh: Samayastam^{d1};*
- 3 *Put your hands in reverential gesture on the left thigh: Samayastam^{d1};*
- 4 *Unmake this g. | turn 2 hands upwards at height of l. & r. breast: AH AM^{d2} |*
- 5 *Sk press palms of hands together; spread the fingers; this done, before*
- 6 *your heart: AH; next put hands reverentially together: AM^{d3}.*

Gh *Once again appear THREE DEMONS^{d4}: Diamond Demons HUM PHAT (3 ×).*

2 *The gestures as in Ge.*

THINK: the resolve and egotism, cupidity and perplexity are annihilated.

Gi *Now appears the CREATURE (SPIRIT?) DEMON^{e1}: HRĪH HUM*

- 2 *Gestures with thumb as in Ge 3-5^{e2-4} Diamond*
- 3 *Turn 2 hands upwards; next keep them as before: Creature (Spirit?)*
- 4 *Turn 2 hands downwards at height of left & right breast: enemy-devouring*
- 5 *HUM PHAT.*
- 6 *Clasp hands together; next unfold them before breast to flat position: AH.*
- 7 *Sk Retreat your hands to right & left of left & right breast: devouring*
- 8 *Keep hands over Holy Water vessel;*
- 9 *next keep them as before: HUM PHAT.*

Gj *Put your hands reverentially together before your breast: OM*

- 2 *Unmake this gesture (Ge 3-5): ... Diamond^{t1}*
- 3 *Retract your hands to the right and left of your left and right breast |*
- 4 *Sk Bring hands closely before breast, right ball of thumb on top of left,*
- 5 *next, position as before: Demon of great wrath, devour devour*
- 6 *Turn both hands downwards (gesture as before):*
- 7 *all evils, thought-frustrations, misleaders*
- 8 *Turn hands downwards, to the loins; next position as earlier: bind-bind*
- 9 *Sk Spread your fingers, next sway both your hands, at the height of*
- 10 *your breast, with each sway touching your breast: bind bind*
- 11 *Keep your hands over the Holy Water vessel (gesture as before):*
- 12 *... enemy-devourer*
- 12 *Sk line 8: ... enemy-*
- 13 *retract [hands] to right & left of left & right breast: devourer /*
- 14 *Dip the tips of your middle fingers in the water: ... HUM*
- 15 *Hands spread, left and right hand thumbs close together^{e2};*
- 16 *sprinkle water with your middle fingers, with bent fingers: ... PHAT.*
- 17 *Rub the flat hands, one over the other: OM Homage to the Word, to the Diamond.*

Gk *While taking the [double] diamond in the [right] hand: HUM.*

2 *While taking the bell in the [left] hand: AH.*

3 *Conjure up the WORST ANGER DEMONS^{r2}.*

- 4 *Tañanta kiva namēl ghaṇṭā amēñeri susunta kiva*.³⁷
 5 *tañanta tēñēn namēl bajra riñ vañkoñé*³⁷: OM Bajra-Yakṣa¹⁵
 6 *Vus mañuccaraṇakēn “yakṣa”, unyakēna tañ ghaṇṭā a-palēt*.³⁷
 7 *[Titihana tañanta tēñēn namēl bajrané riñ tagēlan siku kiva: mahā-krodha*
 8 *Vus mañuccaraṇakēn “krodha”, unyakēna tañ ghaṇṭā*³⁷, *palēt kapiñ* 2.
 9 *Tañanta tēñēn namēl bajrané malih magēnah riñ vañkoñé:khāda*²
 10 *Vus mañuccaraṇakēn “khāda*², *unyakēna tañ ghaṇṭā,*⁽³⁷⁾ *palēt kapiñ* 3.
 11 *Tañanta kalih tēhēr riñ gēnahé mūla: sarva-duṣṭa-citta-vighnān*
 12 *Vus mañuccaraṇakēn “vighna”, unyakēna tañ ghaṇṭā*³⁷, *palēt kapiñ* 4.
 13 *Tañanta kalih tēhēr riñ gēnahé mūla: vināyakān*³¹
 14 *Gēnahañ tañanta kalih riñ vañkoñé: bandha-bandha*³²
 15 *Gēnahañ tañanta 2 amēñeri susunta kiva tēñēn: śatru-bhakṣa*⁽³⁰⁾ HUM PHAT.
 16 *Vus mañuccaraṇakēn “PHAT”, unyakēna tañ ghaṇṭā, palēt kapiñ* 5. |
 17 *Sk Raris tañanta nampak dara, pagēlañané tēñēn anitihī p. kiva:*
 18 *mahā-krodha khāda*² *sarva-duṣṭa-citta-vighnān (palēt kapiñ* 2).
 19 *Raris ghaṇṭā mvañ bajrané gamēl amēñeri ḍaḍanta;*
 20 *ghaṇṭāné unñulañ duhur bajrané, palēt ghaṇṭāné amēñeri tuktuk bajrané:*
 21 *vināyakān bandha*² *śatru-bhakṣa HUM PHAT.*
 22 *Vus mañuccaraṇakēn “PHAT”, unyakēna tañ ghaṇṭā (palēt* 3)³⁷ *ri luhur bajrané.*
 23 *Raris gēnahañ tañ bajra mvañ ghaṇṭā ri gēnahnya sovañ-sovañ.*

Ha *GAṆITRI. Ṇakupañ tañan ambēñeri ulun arṣanta. Amutēr tañan (3 ×):*

- 2 OM⁶ Ruci-rucita⁷⁻⁸ ratna pravara⁷⁻⁸ tanaya⁷⁻⁸
 3 *Tañan kiva natakin siku-siku tañan tēñēn, raris nambil gaṇitri:*
 4 HUM PHAT³⁸ SVĀHĀ³⁹.
 5 *Ṇamēt sēkar kunin, antuk tañan tēñēn, gēnahañ riñ tañan kiva.*
 6 *Ṇambil puṣpa, antuk tañan tēñēn, dagañin sēkaré: OM Bajra-Puṣpé HUM.*
 7 *Ṇaṅgyañi riñ dhūpa: OM Bajra-Dhūpé Śrī Krodha raja gat pva jaya svāhā.*
 8 *Ṇaṅgyañi riñ padīpan: OM Śrī Dīpa sutēja GRI DIH.*
 9 (repetition of 4–7, but in 5 substitute *puṣp/a/é* by *vija* and *Cakré*).
 10 (r. of 4–7, but in 5 subst. *puṣp/a/é* by *gandha/candana* and *Gandha*).
 11 *GAṆITRI*^{né} *sinapit déniñ tañanta kiva-tēñēn, liṅga/mūrdhā/-né*
 12 *ri tuñtuñ in madhyamikā; sēmbahakēna ambēñeri uṣṇiṣanta*⁴⁰:
 13 OM Gaṇitri sarva-Buddhānām, Prajñā-pāramitā Devī,
 14 Sūtrāṇaṃ Bodhi-sattvānām, etat gaṇitri-lakṣaṇam.⁴⁰
 15 *Tēdunakēn tañ gaṇitri, agēm déniñ tañanta kalih, ambēñeri ulu arṣanta.*
 16 *IDĒP Sañ Hyañ Agni riñ nābhi-sthāna dumilah,*
 17 *gumēsēñ pāpa-klésanta, mvañ doṣa ni yayah-ibunta: OM OM OM OM OM.*

Hb *Ambil liṅga/mūrdhā niñ gaṇitri déniñ tañan tēñēn,*

- 2 *liṅgayañ/gēnahañ ri tuñtuñ tarjinānta,*

Gk 6–22 Griya Jadi repeats the *mudrā* of Gj; Griya Tēgēh ignores them.

Ha 1, SHK ms B 22a, pp. 170–72, gives praise to the *gaṇitri*.

- 4 *Keep the bell in the left hand at the height of the left breast and*
 5 *the thunderbolt at the height of the loins: Thunderbolt Demon.*
 6 *After pronouncing "Demon", make the bell sound once|*
 7 *Put right hand with thunderbolt above left elbow: of great anger*
 8 *After pronouncing "anger", make the bell sound, twice.*
 9 *Replace r. hand with thunderbolt again before the loins: devour devour*
 10 *After pronouncing "devour", make the bell sound, three times.*
 11 *Next both hands again in initial position: all evil thought frustration*
 12 *After pronouncing "frustration", make the bell sound, four times.*
 13 *Next both hands again in initial position: removing*
 14 *Position both hands in your lap: killing-killing (or: binding-binding)*
 15 *Position both hands at height of l. & r. br.: enemy-devouring HUM PHAT.*
 16 *After pronouncing "phat", make the bell sound, five times.|*
 17 *Sk Lay hands close to another, right palm of hand over left palm:*
 18 *Great Anger devour² all evil thought frustration (make bell sound, 2nd time)*
 19 *Next, keep the bell and the thunderbolt at the height of your heart,*
 20 *keep bell over thunderbolt, tongue of bell just as high as tip of bajra:*
 21 *removing killing-killing (or: binding-binding) enemy devouring HUM PHAT.*
 22 *After pronouncing "phat", make bell sound over bajra, three times.*
 23 *Replace thunderbolt and bell in proper positions.*

- Ha *Taking the ROSARY. Clasp the hands together before the heart;*
 2 *turn round the hands (3 ×): OM Splendour-Splendid-Pearl-Eminent-Son,^{g1}*
 3 *Base the left hand on the right elbow, then take the rosary: HUM PHAT, HAIL.*
 5 *Take a yellow flower with the right hand and put it in the left hand.*
 6 *With the right hand take a flower, put it in the [yellow] flower: Diamond flower HUM.*
 7 *Hold it over the frankincense:^{g2}*

Diamond Incense Śrī Anger World King but victory hail.

- 8 *Hold it over the lamp: Śrī Lamp of good light GRI DIH.*
 9 *(Repetition of 4-7, but in 5 substitute rice-grain & Wheel for Flower).*
 10 *(Repetition of 4-7, but in 5 substitute Sandalwood for Flower).*
 11 *Take rosary between both hands, put head between tips of middle fingers,^{g3}*
 12 *worship it whilst holding it in front of your diadem:*
 13 *The rosary [comprises/represents] all Buddhas, Goddess Prajñā-*
 14 *pāramitā; the cord [comprises/represents] the Bodhisattvas,*
 this is the characteristic of the rosary.^{g4}
 15 *Let the rosary lose height, keep it in both hands, before your heart.*
 16 *IMAGINE that the God Fire shines in your navel-abode, burning away*
 17 *your evils and afflictions & the sins committed towards your parents:*
 OM OM OM OM OM.

- Hb *Take the linga or head of the rosary up with the right hand,*
 2 *position it at the top of your index finger,*

Ha 4-8 According to a few mss, *puṣpa-vīja-gandha* are held over the *dhūpa*, replenished and held over the *dīpa*, and replenished once more.

- 3 *gaṇitriné saṅga antuk madhyamikā, anāmikā, kaniṣṭhikā,*
 4 *ambēnēri mūla-kaṅṭha, raris putēr taṅ gaṇitri, margiaṅ antuk aṅguṣṭha,*
 5 *pamutéré sakēn uṅkur ṅarēpaṅ.*
 6 *Uṅkulaṅ riṅ pamandyaṅané, taṅanta kiva anakēpi ulun arṣanta.*
 7 *Putērané nēmu gēlaṅ, sakiṅ mūrdhā ka mūrdhā,*
 8 *ayva limbak manahta, simpēnēn bāyunta riṅ svapna-pada mvaṅ riṅ kaivalya.*
 9 *IDĒP Saṅ Hyaṅ AM-kāra praṅavanta.*
 10 *Ņēka-bāyu/putēr/mamitēh/ iṅ pamandyaṅan: OM Bajra-Yaṅa HUM PHAṬ⁴¹ (3 ×).*

- Hc *Madhyamikā taṅanta kiva ṅaṅsot taṅgu niṅ gaṇitri riṅ sor⁴²;*
 2 *mūrdhā/liṅga niṅ gaṇitri kantun jinapit déniṅ aṅguṣṭha mvaṅ tarjinānta;*
 3 *boṅkol liṅga/mūrdhānē/ kasaṅga déni tuṅtuṅ ni madhyamikānta tēnēn.*
 4 *Lēpasakēna taṅ gaṇitri sakiṅ taṅanta kiva,*
 5 *takēpakēna taṅanta kiva riṅ ulun arṣanta.*
 6 *Putērakēna taṅ gaṇitri déniṅ taṅanta tēnēn, uṅkulaṅ riṅ bajrané.*
 7 *Amutēr gaṇitriné iṅ/Japa taṅ | bajra: OM Bajra-Sattva HUM PHAṬ (3 ×)*
 8 *Putērané nēmu gēlaṅ, sakiṅ mūrdhā ka mūrdhā⁴¹ (cf. Gb 7).*

Hd *The same is prescribed for the bell, addressed with Bajra Sikaré.⁴²*

- He *Saṅsotakēna madhyamikā taṅanta kiva ri taṅgu niṅ gaṇitriné riṅ sor⁴².*
 2 *Lēpasakēna taṅ gaṇitri sakiṅ taṅanta kiva,*
 3 *takēpana taṅanta kiva riṅ ulun arṣanta.*
 4 *Putērakēna taṅ gaṇitri déniṅ taṅanta tēnēn, ambēnēri Śiva-dvāra-nta.*
 5 *Amutēr amaṅjinakēn taṅ gaṇitri: OM LAM MAM YAM HUM vaṅṣat.*
 6 *Putērané mabalik, sakiṅ arēp ka uṅkur, nēmu gēlaṅ, sakiṅ mūrdhā ka m.*
 7 *Saṅsotakēna madhyamikā taṅanta kiva ri taṅgu niṅ gaṇitriné riṅ sor⁴²,*
 8 *Ņuṅguh Saṅ Hyaṅ AM-kāra riṅ śarira: OM AH HUM.*

Hf *PROKṢAKĒNA/SIRAT/ riṅ DIK DAŚA-DIK.*

- 2 *Madhyamikā taṅanta kiva ṅaṅsot⁴² gaṇitriné;|liṅga/mūrdhā|-nipun kagamēl*
 3 *antuk taṅan tēnēn ambēnēri ḍaḍanta; madhyamikānta kiva cēlēbaṅ riṅ*
 4 *toyan pamandyaṅané; raris masirat ṅaviḅi sovaṅ⁴³⁻⁴⁴*
 5 *OM SAM namaḅ, Pūrva; sirat; OM NAM namaḅ, Āgnēya; sirat;*
 6 *OM BAM namaḅ, Dakṣiṅa; sirat; OM MAM namaḅ, Nairṛti; sirat;*
 7 *OM TAM namaḅ, Paścima; sirat; OM ŚIM namaḅ, Vāyavya; sirat;*
 8 *OM AM namaḅ, Uttara; sirat; OM VĀM namaḅ, Aiśānya; sirat;*
 9 *OM ĪM namaḅ, Adah; sirat; OM YAM namaḅ, Urddha; sirat;*
 10 *OM OM namaḅ, Madhya; sirat.*

Hb 4 *mūla-kaṅṭha* according to Griya Kawan; Griya Tōgōh slightly lower.

10 The *gaṇitri* is upheld by the middle finger (41) or by the index-finger.

- 3 *support it with your other fingers, at the height of your throat,*
- 4 *then turn round the rosary, do this without using your thumb;*
- 5 *the method of turning it round is to do it from behind to in front.*
- 6 *Immerse the [head of the] rosary in the Holy Water vessel,*
keeping your left hand before your heart.
- 7 *Turn it from one end to the other, beginning with the head till the*
head turns up again,
- 8 *Be concentrated; store your breath in "sleep-state" and in "absolute oneness".*
- 9 *THINK: The Divine syllable AM is your praṇava.*
- 10 *While perfectly concentrated turn it round in the Holy Water vessel:*
Diamond Demon HUM PHAT (3 ×).

- Hc *Let your left middle finger hook into the lower part of the rosary,*
2 *the head of the rosary remains clasped between your thumb and index finger,*
3 *its base being supported by the tip of your right hand middle finger.*
4 *Let the rosary slip from your left hand;*
5 *form the left hand into a fist and keep it before your heart.*
6 *Turn rosary round with your right hand; keep it over the thunderbolt.*
7 *Turn rosary while whispering to thunderbolt²⁵: Th. Being HUM PHAT (3 ×)*
8 *Turn it from one end to the other,*
beginning with head till head turns up again.

Hd *The same is done with bell, being called Diamond-Śikharā.*

- He *Let your left middle finger hook into the lower part of the rosary.*
2 *Let the rosary slip from your left hand;*
3 *form the left hand into a fist and keep it before your heart.*
4 *Turn rosary round with your right hand at the height of your fontenelle.*
5 *Turn the rosary while INSTILLING into YOURSELF: LAM MAM YAM HUM vaṇṣat.*
6 *Turn it in opposite direction, from in front backwards, from one end*
to the other, beginning with the head till the head turns up again.
7 *Let your left middle finger hook into the lower part of the rosary.*
8 *Now the Divine Syllable AM resides in you: OM AH HUM.*

Hf *SPRINKLE to the TEN REGIONS²¹:*

- 2 *Your left middle finger hooks into the rosary; keep its head in your right*
- 3 *hand at the height of your breast; immerse your left middle finger in*
- 4 *the water of the vessel to contain Holy Water; next sprinkle 11 ×:*
- 5 *Honour to SAM East; Honour to NAM, South-East;*
- 6 *Honour to BAM South; Honour to MAM, South-West;*
- 7 *Honour to TAM West; Honour to ŚIM, North-West;*
- 8 *Honour to AM North; Honour to VĀM, North-East;*
- 9 *Honour to IM Downwards; Honour to YAM, Upwards;*
- 10 *Honour to OM, Centre.*

Hg *PROKṢAKĒNA/SIRAT riñ SARVĀṄGA [SVARA-VYAṆJANA].*

- 2 *Madhyamikā tañanta kiva sané kantun ñaṅsot gañitriné cĕlēbañ riñ*
 3 *toyan pamandyañané; raris sirat ka sarvāṅga ñaviñi sovañ-sovañ⁴³⁻⁴⁴:*
 4 OM AM *uṣṇīṣa*; OM AH *nētra tēñēn*; OM ĀM *nētra kiva*;
 5 OM IM *lēñ iruñ kanan*; OM ĪM *lēñ iruñ kiva*; OM HUM AH OM *tutuk*;
 6 OM UM *talīna tēñēn*; OM ŪM *talīna kiva*;
 7 OM RM *pipiliñan kanan*; OM ṚM *pipiliñan kiva*;
 8 OM LM *bahu kanan*; OM ĻM *bahu kiva*;
 9 OM EM *b.-madhya kanan*; OM AIM *b.-madhya kiva*;
 10 OM OM *riñ tuṅgir [ka]*; OM AUM *riñ tuṅgir [kiva]*;
 11 OM UM HUM *riñ toyāvaha*; OM OM AUM *bhaktāvaha*; OM AH ĀH *prāṇāvaha*.
 12 OM KAM KHAM GAM GHAM ṆAM *tañan tēñēn*;
 13 OM CAM CHAM JAM JHAM ṆAM *tañan kiva*;
 14 OM TAM THAM DAM DHAM ṆAM *suku kiva*;
 15 OM ṬAM ṬHAM ḌAM ḌHAM ṆAM *suku tēñēn*;
 16 OM PAM PHAM BAM BHAM MAM YAM RAM LAM VAM ŚAM ṢAM SAM HAM
 17 *riñ nābhi tēkēñ 'pasta*.
 18 *sēkar ika pulañ riñ pamandyañan.*

Hh *Madhyamikā tañanta kiva sané kantun ñaṅsot gañitriné,*

- 2 *cĕlēbañ riñ toyan pamandyañané⁴², raris SIRATAṆ*
 3 *riñ kēmbañ ura apisan⁴³⁻⁴⁴: OM Bajra-Puṣpé Palagan ME AH;*
 4 *madhyamikā --- vīja⁴³⁻⁴⁴: OM Bajra-Cakré HUM, KUM Kumāra-vijayé HUM PHAT.*
 5 *madhyamikā --- gandha⁴³⁻⁴⁴: OM Bajra-Gandhé Sugandha GI BAM.*
 6 *madhyamikā ---- devōpakaraṇa (dhūpa, dīpa, bajra, ghaṇṭā)⁴³⁻⁴⁴:*
 7 OM Amṛta *sravavañca svāhā (× 3 siratakēn)*
 8 *madhyamikā --- pamandyañan⁴³⁻⁴⁴: OM OM I A KA SA MA RA LA VA YA HUM,*
 9 OM Bhūr-Bhuvah-Svah svāhā¹ *yé 'nala mahā toya MI HUM PHAT.*

g Some elaborations and improvements could be made with a sufficient degree of probability & admissibility, e.g. my putting lines (now) 16 & 17 after 15; the four mss involved, Dj, Sb, SK & WS agreeing in the (wrong) place between lines 11 & 12. They agreed also in having *pam* followed by *svam*, *pham* by *sam*, which may once have had a meaning; it is sufficient just to mention it here. Since in Balinese pronunciation there is only one *s*, it is no wonder that 4 out of 12 *śs* had been badly treated.

Even though the mss agree in taking all the "seed formulas" of lines 16 & 17 together, followed by the words *riñ nābhi tēkēñ 'pasta*, I think they should be split up and a suggestive comma inserted. The lines 4–11, syllables and diphthongs, constitute an eight-petalled lotus; the lines 12–17, arranged in this way, a six-petalled lotus; both are well known from yogic thinking.

The consonant section of the *Svara-vyañjana* was easy to restore; not so the preceding vowel and diphthong section. To begin with, since any idea of short & long vowels has disappeared, it is understandable that the mss write e.g. *um um, talīna²*, which I have changed into: UM, *talīna tēñēn*; ŪM, *talīna kiva*, without any certainty whether all priests start with their right ear, followed by the left (inspired by lines 12–13) or whether they follow the reverse order. It seems probable that once the copyists got into the habit of writing OM followed by two *bījas*, which are the same or nearly the same, as a rule destined for left & right, the practice was continued with *tuṅgir*, the back, of which we have only one.

Hg *SPRINKLE*^{h1} *ALL LIMBS* [VOWEL-CONSONANT]:

- 2 *Left hand middle finger, still hooked in the rosary—immerse in*
 3 *water of Holy Water vessel; next sprinkle separately each part of body:*
 4 AM diadem; AH right eye; ĀM left eye;
 5 IM right nostril; ĪM left nostril;
 6 UM right ear; ŪM left ear;
 7 ṚM right temple; ṜM left temple;
 8 ḶM right arm; ḸM left arm;
 9 EM right elbow; AIM left elbow;
 10 OM right back; AUM left back;
 11 UM HUM urine-abducent; OM AUM faeces-abducent; AH ĀH spirit-abducent.
 12 KAM KHAM GAM GHAM ṆAM right hand;
 13 CAM CHAM JAM JHAM Ṇ̄AM left hand;
 14 ṬAM ṬHAM ḌAM ḌHAM Ṇ̄AM left foot;
 15 TAM THAM DAM DHAM NAM right foot;
 16 PAM PHAM BAM BHAM MAM, YAM RAM LAM VAM ŚAM SAM
 17 navel and sexual organ. [ṢAM HAM
 18 deposit the flower in the vessel for Holy Water.

Hh *The left hand finger which is still hooked in the rosary—immerse*

- 2 *that in the water of the Holy Water vessel; next SPRINKLE separately*
 3 *the flower petals once: Diamond Flower palagan ME AH;*
 4 (1.1–2) *the rice grains: D. Wheel HUM, Kumāra-Vijayā HUM PHAT.*
 5 (1.1–2) *the sandal powder: Diamond Sandal fragrant GI BAM.*
 6 (1.1–2) *the imperishable utensils of ritual (incenser, lamp, double bajra,*
 7 *bell): Ambrosia Sprinkle three times*
 8 (1.1–2) *the Holy Water vessel: Niḥśvāsa/Daśa-Bāyu/Daśa-Akṣara/-mantra.*
 9 OM Earth-Sky-Heaven hail . . . fire great water MI HUM PHAT.

It might be more interesting to speculate upon the *svara-vyañjana-nyāsa*, as I am inclined to call it, in conformity with SuSe Nf, but *sarvāṅga*, as the mss Ba, BK, Sb & WS have it, for the lines 4–6 + 11 appear to point to openings of the body (cf. D 12). These 4 mss, however, forgetting the eyes, added two feet. In the Dj, Sb, SK & WS mss, however, lines 7–10 are intercalated, the term *sarvāṅga* is used deservedly, a concatenation of *bīja-mantras* being made from which only its proper name of *svara-vyañjana* is withheld in the mss, the attention being focussed in the where of the *nyāsa* and not on the what.

Hg An authoritative explanation is given in SHK 47b–48b + note 31.

Hg 11 My colleague and friend Ensink of Groningen informs me that the orthodoxe *nava-dvāra*, nine openings [of the body], are mentioned in Atharva-veda-saṃhita 10.8.43, that Śaṅkara explains them *ad* Bhagavad-Gītā 5.13, but that Nīla-kaṇṭha in this connection enumerates the 5 senses, *prāṇa*, *buddhī* and *ahankāra*. Radhakrishnan's "The Principal Upaniṣads" (Allen & Unwin) p. 636 *ad* Kaṭha-Upaniṣad 2.2.1 is more interesting for us, since it adds the navel and the *brahma-randhra*/*Śiva-dvāra* to the obvious and orthodox nine. I do not think there need be much hesitation in equating *prāṇāvaha* with *Śiva-dvāra*, and since a perfectly reliable Balinese friend told me how he had witnessed the son of a dead nobleman surreptitiously sucking the navel-fire from his father's dead body, already in its bier — the navel-fire being a well known Balinese conception — I expect some day in Balinese mss to come across an [a]nalāvaha.

- Hi *ĒMBATAKĒNA* tañ *GAÑITRI* déniñ tañanta kiva-tēñēn, aṅlumah ;
 2 saṅsot déniñ tuñtuñ in tarjinīnta kiva-tēñēn, mivah madhyamikā,
 3 anāmikā, kaniṣṭhikā. Liṅga|mūrdha| niñ gañitri magēnah ri pantaran
 4 in tañan kalih. Gambēl tañ gañitri, uñkulañ ri *Buddhopakarananta*⁴⁵ :
 5 OM Bajrānala anadahana paca mata pañjara mahā-krodha HUM PHAṬ.
 6 Lumahakēna tañanta karo, gañitriné sané baduhuran malilit
 7 ri tuñtuñ in tarjinīnta kiva-tēñēn ; gañitriné riñ soran
 8 kasaṅsot déniñ aṅguṣṭha kiva-tēñēn ; anāmikā, madhyamikā mvañ
 9 kaniṣṭhikānta kiva-tēñēn ṅadēga ; tañanta karo kumērēb⁴⁶ :
 10 OM Sāra-sāra Bajra-prākāra-pañjara mahā-krodha HUM PHAṬ.
 11 Tañanta kiva-tēñēn ginavé ěmbatan in gañitriné nampak dara⁴⁷ :
 12 OM Sarva-visphurat Bajra --- pañjara mahā-krodha HUM PHAṬ.

- Hj *ÑALIMPĒT/AÑULINKĒT* [tañ gañitri].
 2 Ēmbatan in gañitriné sané nampak dara kasaluk déniñ aṅguṣṭha⁴⁸ ;
 3 muṣṭyakēna tañanta kiva lavan tēñēn,⁴⁹
 4 gēnahakēna ri pupunta tēñēn : OM Bajra-muṣṭi BAM,
 5 malih ka pupu kiva : OM Bajra-Rakṣa AM,
 6 raris ka tēnah ambēñeri nābhi-sthānanta : OM Bajra-Ratna TRAM,
 7 gañitriné kantun ri gēnahé mūla.
 8 Raris ma-cakup-cakup tañan (3 ×), ambēñeri ulun arṣanta :
 9 OM⁵⁰ Bajra-⁵¹ Tuṣya HOH Bhagavān⁵¹ (3 ×).

- Hk *a-SALAH GAÑITRI*. Amèt tañ gañitri déniñ tañan tēñēn, gulunakēna riñ
 2 tañan kiva, riñ tarjinī, madhyamikā, anāmikā mvañ kaniṣṭhikānta⁵² :
 3 OM Sarva-Buddha-adhiṣṭhāna MI HUM PHAṬ.
 4 Vus maguluñ, amèt tañ gañitri déniñ tañan tēñēn, gēnahakēna/salahakēna.
 5 *HASTA-MANTRA/Añapuh tañan* : OM⁶ Śāpāya³⁴ Bajrāya³⁵ svāhā.^{36, 22}

- J *Japa tañ PAMANDYANAN* ; prayogakēna :
 2 Ñamèt sēkar kunin, antuk tañan tēñēn, gēnahañ riñ tañan kiva.
 3 Ñambil gandha/candana, antuk tañan tēñēn ;
 4 sēkaré dagiñin gandha : OM Bajra-gandhé HUM (× 10)
 5 Ñaṅgyañi riñ padhūpan : OM Bajra-dhūpé HUM (× 10)
 6 Ñaṅgyañi riñ padīpan : OM Bajra-dīpé HUM (× 10)
 7 *Apasañ gandha/candana* ; [M]AN[D]RAÑIN :
 8 OM YAM HUM TAM YAM LĒM YAM BAM AM
Madhya Pūrva Dakṣiṇa Paścima Uttara Āgneya Nairṛtya Vāyavya Aisānya
 10 (Thus BA, Ba, BK, Sb, Sk, Sm, Sn, WS, 2 × pradakṣiṇā,
 11 but Dj, Kr, SK, Tg prasavya × 1, pradakṣiṇā × 1 :
 12 OM YAM HUM TAM BAM YAM LĒM AM YAM IM
Madhya Pūrva Uttara Paścima Dakṣiṇa Āgneya Nairṛtya Vāyavya Aisānya Madhya
 14 Ñamèt (lines 2–3) ; sēkaré dagiñin vija : OM Bajra-Cakrē HUM (× 10)

Hi 5 Instead of *anadahana* perhaps *hana hana daha daha*, kill kill, burn burn.

Hi *Take the rosary in both your hands, turn downwards.*

2 *Hook the tips of your four fingers of both hands into it.*

3 *The līṅga or head of the rosary is positioned between both hands.*

4 *Now keep the rosary above your imperishable cult instruments:*

5 OM Diamond Fire armour great anger HUM PHAT.^{h2}

6 *Keep your hands downwards, the beads on top strung around the tips*

7 *of your index-fingers, the beads below hooked by the thumbs,*

8 *the left and right ring-, middle- and little fingers should be*

9 *standing up; both your hands turned upwards^{h3}:*

10 OM Essence Essence Diamond-rampart armour great anger HUM PHAT.

11 *Between your opposed hands stretch the gaṇitri^{h4}:*

12 OM All Glitter Diamond armour great anger HUM PHAT.

Hj *MANIPULATE the rosary by TURNING:*

2 *The gaṇitri, stretched between opposed hands, now held between thumbs^{h1}.*

3 *Clasp your hands [holding the rosary] reverentially together;*

4 *position them on your right thigh: OM Diamond-Fist BAM,*

5 *and on your left thigh: OM Diamond-Guard AM,*

6 *in the middle at the height of your navel: OM Diamond-Pearl TRAM.*

7 *The rosary remains in its initial position.*

8 *Next close the fingers together as for sēmbah, before your breast^{h2}:*

9 *Three times: OM Diamond .. HOH Lord.*

Hk *PUT DOWN ROSARY^{h3}. Take the rosary with your right hand*

2 *and wind it around the fingers of your left hand:*

3 OM The Residence of all Buddhas MI HUM PHAT.

4 *After winding up rosary, take it with your right hand and put it down.*

5 *Rub the flat of the hands, the one over the other:*

OM Homage to the Words, homage to the Diamond.

J *Apply formulas to the HOLY WATER VESSEL:*

2 *With your right hand take a yellow flower and put it into the left.*

3 *Take sandal powder with your right hand;*

4 *and apply the sandal powder to the flower: Thunderbolt Sandal HUM (×10)*

5 *Keep the flower over the brazier with incense: Thunderbolt Incense HUM (×10)*

6 *Keep the flower over the lamp: Thunderbolt Lamp HUM (×10)*

7 *Apply sandal powder on the rim of the H. W. vessel, LOOKING INTENTLY at it.*

8 OM YAM HUM TAM YAM LĒM YAM BAM AM

9 *centre. East. South. West. North. S.E. S.W. N.W. N.E.*

10 Thus BA, Ba, BK, Sb, Sk, Sm, Sn, WS: 2 × pradakṣiṇā;

11 but Dj, Kr, SK, Tg prasavyā ×1, pradakṣiṇā ×1:

12 OM YAM HUM TAM BAM YAM LĒM AM YAM IM

13 *centre. East. North. West. South. S.E. S.W. N.W. N.E. centre.*

14 *Take (2-3); apply rice grains to flower: Thunderbolt Wheel HUM (×10) (5-12)*

- 15 *Ānamèt* (2–3); *sēkarē dagiṇin puṣpa-varṣa*: OM Bajra-Puṣpé HUM (×10)
 16 Kr *IDĒP* Padma varṇa ni hṛdayanta, matēmahan pamandyaṇan,
 17 Boddhām[b]jara maka-urip i jagat kabèh mvañ śarīranta;
 18 *mantra*: OM Sa Ba Ta A I Na Ma Śi Vā Ya, OM AH HUM, AM AH, OM.
 19 *Pulañ sēkarē riñ pamandyaṇan.*⁵⁸

18. *The modernisation Bud Dhā Ya instead of Śi Vā Ya is also found.*

Ka *[PRATIṢṬHA VIDHI]/ĀASKĀRAṆI VAI.*

- 2 *Malih ṅamèt/muvah sambutakēñ/ kēmbaṇ ura*: (OM Bajra-Puṣpé HUM),
 3 *mvañ vīja*: (OM Bajra Cakré HUM), *gandha*: (OM Bajra-gandhé HUM);
 4 *kumpulakēna ri tañanta. Ānuñcarakēna SVARA-VYAÑJANA*:
 5 A *kēsāgra*; Ā *vunvunan*; I *mata tēnēn*; Ī *mata kiva*;
 6 U *taliña tēnēn*; Ū *taliña kiva*; Ṛ *iruñ tēnēn*; Ṝ *iruñ kiva*;
 7 Ḷ *pipiliñan t.*; Ḹ *pipiliñan k.*; E *untu lukur*; AI *untu sor*;
 8 O *lambé lukur*; AU *lambé sor* AM *pusēr*; AH *uṣṇīṣa*.
 9 KA-KHA-GA-GHA-ÑA *bahu tēnēn*; CA-CHA-JA-JHA-ÑA *bahu kiva*;
 10 ṬA-ṬHA-ḌA-DHA-NA *pupu tēnēn*; TA-THA-DA-DHA-NA *pupu kiva*;
 11 PA *lambuñ tēnēn*; PHA *lambuñ kiva*; BA *valakañ t.*; BHA *valakañ k.* MA *pusēr*;
 12 YA *kulit*; RA *rudhira*; LA *dagiñ*; VA *otot*;
 13 ŚA *kapala*; ŚA *tahulan*; SA *sumsum*; HA *uṣṇīṣa*.
 14 *Sēkar ika pulañ ka toya pamandyaṇan.*
 15 *Hasta-karaṇa/anapuh tañan*: OM Śāpāya Bajrāya svāhā.

- Kb *Ānamèt puṣpa katihan, tigan katih; puṣpa (...), gandha (...), vīja (...).*
 2 *IDĒP* Bhaṭṭāra Buddhāmara, maka-urip iñ jagat kabèh mvañ śarīranta.
 3 AH HUM TRAM HRĪH AḤ, OM namo Buddhāya.
 4 OM Sa-Ba-Ta-A-I, Na-Ma-Śi-Vā-Ya, OM AH HUM, AM AH OM.
 5 *Pulañ/Tibakēna/ puṣpa ika riñ pamandyaṇan.*

- Kc *Malih ṅamèt puṣpa katihan, tigan katih; puṣpa (...), vīja (...), gandha (...).*
 2 *IDĒP* Bhaṭṭāra Parama-Buddha mvañ Bh./Ratna-Traya/Pañca-Tathāgata/
 3 umandēl iñ Bajrōdaka: OM AH HUM, HUM AH OM.
 4 *Malih pulañ/tibakēna/ sēkar ika ka pamandyaṇané.*

- Kd *Ānamèt* (Ka 2–3): OM Anantāsanaya namah svaha,
 2 OM Siṃhāsanāya namah svaha.
 3 OM Padmāsanāya namah svaha.

Ka 5–13 No ms fails to produce the *svara-vyañjana*, but no one contains more than “X namah”, or, in the beginning: “X namah 2 ×” without indication of the parts of the body; in the constituted text these have been borrowed from G’j 1–10, where the pattern of *bīja-mantra* is exactly the same. Though here no distortion is due to introduction of the system of the apertures of the body as in Hg 11, there is, undeniably, one abundant *bīja-mantra*, that for *uṣṇīṣa*: 8/4 & 13/4. No ms hints at the number of *padma*, which might be meant as being 4 (each consisting of 8 petals).

After Ka, my mss become rather patchy, not only because the one omits some lines, the other

- 15 *Take (2-3); apply petals to the flower*: Thunderbolt Flowers HUM (×10) (5-12)
 16 Kr *THINK*: Your heart has the colour of a red lotus, it becomes the
 17 Holy Water Vessel, having Bhaṭṭāra Buddha's garment, func-
 18 tioning as the life of your person and of the whole world.
 19 *Mantra*: (as on left hand side). *Let flowers drop in Holy Water Vessel.*

Ka PRESENCE of VIDHI | CONSECRATION of WATER.

- 2 *Once more [the officiating priest] takes petals* (Thunderbolt Flowers HUM)
 3 *rice grains* (Th. Wheel HUM) *and sandal powder* (Th. Sandal HUM),
 4 *together in his hand. Let him pronounce the VOWEL-CONSONANT[-formula]:*
 5 A *tips of hair*; Ā *tip of cranium*; I *right eye*; Ī *left eye*;
 6 U *right ear*; Ū *left ear*; Ṛ *right nostril*; Ṝ *left nostril*;
 7 Ḷ *right temple*; Ḹ *left temple*; E *upper teeth*; AI *lower teeth*;
 8 O *upper lip*; AU *lower lip*; AM *navel*; AH *diadem.*
 9 Ka-Kha-Ga-Gha-Ṇa *right arm*; Ca-Cha-Ja-Jha-Ña *left arm*;
 10 Ṭa-Ṭha-Ḍa-Ḍha-Ṇa *right leg*; Ta-Tha-Da-Dha-Ṇa *left leg*;
 11 Pa *right side*; Pha *left side*; Ba *r.s. of back*; Bha *l.s. of back*; Ma *navel*;
 12 Ya *skin*; Ra *blood*; La *flesh*; Va *sinews.*
 13 Śa *head*; Sa *bones*; Sa *mark*; Ha *diadem.*
 14 *Let the flowers drop into the Holy Water Vessel.*
 15 *Hand action/Rub flat of hands against another*: OM, homage to the Words,
 homage to the Diamond.

Kb Take three complete flowers;

apply flower (.), rice grains (.) and sandal powder (.) to them.

- 2 *IMAGINE* having Bhaṭṭāra Buddha's immortality
 functioning as your life and that of the whole world.
 3 (Pañca-Buddha-Adhiṣṭhāna). OM homage to Buddha.
 4 (Daśākṣara-mantra) (Trikāya-adhiṣṭhāna), AM AH OM.
 5 *Let the flower drop into the Holy Water vessel.*

Kc Again take three complete flowers; apply flower (...), rice grains (...)

and sandal powder (...) to them.

- 2 *IMAGINE* that Bh. Supreme Buddha and Bh./Jewel-Triad/Five Tathāgata/
 3 are residing in the THUNDERBOLT-WATER: OM AH HUM, HUM AH OM.
 4 *Again let the flower drop into the Holy Water vessel.*

Kd Take (as Ka 2-3½): Honour and homage be to the Seat of the Endless One;

- 2 Honour and Homage be to the Lion-Throne;
 3 Honour and homage be to the Lotus-Throne;

ones, and a third all of them, but also because the sequence of mantras may vary. This even to the extent that a remark about the purifying power of the *stava TRI-BHUVANA*, in several mss duly mentioned after the *stava*, is here found preceding the *stava*, and even separated from it by some ritual action; the context is distorted and the sense is lost. Perhaps this is the situation in which to remind the readers of this book of the answer given to me when I put a question about inconsistencies: "Oh, in our *pūrvaka* this and that is written, but in our *griya* we are in the habit of performing so and so".

4 OM Devāsanāya namah svaha.
5 *Salvirnya tība riñ pamandyañan.*

Ke *Uñcarakēna TRI-YOGA*: OM AM Brahmā-dévatāya namah svāhā,
2 OM UM Viṣṇu-dévatāya namah svāhā,
3 OM MAM Īśvara-dévatāya namah svāhā.
4 OM Bhūr-Bhuvaḥ-Svaḥ namah svāhā.
5 BK *Hasta-karaṇa/Anapuh tañan*: Om Śāpāya Bajrāya svāhā.

Kf BK *NASTUTI GAṄĀ*.

2 *Malih namèt sēkar 3 katih saha kēmbaṅ ura (...), vija (...), gandha (...):*
3 OM Gaṅgā Sindhu Sarasvatī, Vipāsā Kauśikī-nadī
4 Yamunā Mahatī-śreṣṭhā, Sarayūs ca mahā-nadī.
5 OM Bhūr-Bhuvaḥ-Svaḥ svāhā, yēh tīrtha mahā-pavitraya namah svāhā.
6 OM trita²m, śuddha-mala, śuddha-lara, nir-roga, nir-upadrava siddha pūrva-jāti.
7 OM Saṃ-Baṃ-Taṃ-Am-Im, Naṃ-Maṃ, Śiṃ-Vāṃ-Yaṃ.
8 *Malih pulañ/tibakēna/ riñ toya pamandyañané.*

Kg *Malih namèt sēkar akatih saha puṣpa (...), vija (...), gandha (...),*
2 *maka-SARI n PŪJĀ*:
3 OM Puṣpa yam yantam yanti sūkṣma nirmalāya namah svāhā.
4 Sk OM Bajra muh/WS Buddha muh.
5 *Salvirnya kabèh [pulañ/tibakēna/ riñ toya pamandyañan.*
6 *Hasta-karaṇa/Anapuh tañan*: Om³⁴ Śāpāya³⁵ Bajrāya³⁵ svāhā³⁶.

La *Sambut ikañ bajra (tañan tēñēn: AH) mvañ ghañṭā (tañan kiva: UM),*
2 *vētvakēna Sañ Hyañ TRI-BHUVANA*:
3 OM Parama-Śiva tvam guhyaḥ, Śiva-tattva-parāyaṇaḥ
4 Śivasya praṇato nityaṃ, Caṇḍīsāya namo 'stu te. 1
5 Naivedyam Brahmā Viṣṇuś ca, Bhoktā devo Maheśvaraḥ,
6 Sarva-vyādhīn ālabhati, sarva-kāryanta-siddhāntam. 2
7 Jayārthī jayam āpnuyāt, yaśārthī yaśam āpnuyāt,
8 Siddhi-sakalam āpnuyāt, Parama-Śivaṃ labhati. 3
9 *Bajra-ghaṇṭā gēnahakēna; makētis*:
10 OM OM Śiva-śuddhāmṛtāya namah svāhā;
11 OM OM Sadā-Śiva-śuddhāmṛtāya namah svāhā;
12 OM OM Parama-Śiva-śuddhāmṛtāya namah svāhā.
13 *(vēnañ acarū, vēnañ tanpacarū, apan S. H. Tri-bhuvana maka-carū.*
14 *athavā yan riñ déva, kāla, pitara, bhūta mvañ mānuṣa, siñ pūjā-*
15 *nēnira vēnañ, pituvi ya naksamū riñ Bhaṭṭāra Śiva kavēnañ)*

Kg 4 Also found in BV 51/27 and consisting of both parts, completed by threefold *muh*.

La 3 Instead of Parama-Śiva, some griya write Parama-Buddha.

- 4 Honour and homage be to the Throne of God.
5 *The flowers to be lowered into the vessel for Holy Water.*

Ke *Utter the JUNCTION of THREE[-formula]:*

- Honour and homage be to the Brahmā deity,
2 Honour and homage be to the Viṣṇu deity,
3 Honour and homage be to the Īśvara deity.
4 Honour and homage be to Earth, Sky and Heaven.
5 *Rub flat of hands against another : OM, homage to the Words, homage to the Diamond.*

Kf *SINGING the PRAISE of the HOLY WATER :*

- 2 *Again take three complete flowers ; apply (etc. as Ka beginning) :*
3 Gaṅgā, Sarasvatī, Sindhu, streams Vipāśā, Kauśikī,
4 Yamunā the greatest and best, and the great river Sarayū.
5 Homage to Earth, Sky and Heaven; homage and hail to the Holy Water
6 of great purifying capacity. cleansed of blemishes & illnesses,
freed of diseases and calamities, perfected, well-shapen.
7 Pañca-Brahmā-mantra. Pañca-Tīrtha-mantra.
8 *Once more let the flowers drop into the Holy Water vessel.*

Kg *Once more take one flower and apply petals (etc. as Ka beginning)*

- 2 *By way of ESSENCE of the WORSHIP :*
3 This flower subtle and unblemished, homage and hail!
4 Thunderbolt dissolved / Buddha dissolved.
5 *Let all of them drop into the Holy Water vessel.*
6 *Hand-action/rubbing flat of hands against another : OM, homage to the Words,
homage to the Diamond.*

La *Take the thunderbolt in your right hand (AH) and the bell in your left*

- 2 *hand (HUM), and produce the Divine THREE-WORLD song of praise :*
3 Supreme Śiva, Thou art hidden, Oh Śiva, the refuge of the elements
4 of existence; [one should] always be obedient to Śiva; Oh Husband
of Caṇḍī, Honour be to Thee.
5 Brahmā and Viṣṇu are the offering, God Maheśvara is the Eater;
6 He seizes all diseases [and procures] complete success(?) in all activities.
7 He who is desirous of victory will obtain victory, he who is
8 desirous of fame, will obtain fame, one will obtain complete success,
one will reach the Supreme Śiva.
9 *Put down thunderbolt and bell ; perform sprinklings :*
10 Homage be to the Ambrosia purified by Śiva;
11 Homage be to the Ambrosia purified by Sadā-Śiva;
12 Homage be to the Ambrosia purified by Parama-Śiva.
13 *(with or without an accompanying offering, for this song in itself is*
14 *an offering ; whether directed towards gods, demons, spirits, devils*
15 *or mankind, all of them may be worshipped by means of it ;*
one is even allowed to implore Śiva's forgiveness by it)

Lb *Nambut bajra (AH) ghaṅṭā (UM); uñcarakēna S. H. TRI-GAṄGĀ-stava :*

| | | | |
|----|--|--------------------------------|---|
| 2 | OM Gaṅgā-devi mahā-puṅye, | Gaṅgā sālam(?) ca medinī, | |
| 3 | Gaṅgā kalaśa-saṃyukte, | Gaṅgā-devi namo 'stu te. | 1 |
| 4 | Om Śrī Gaṅgā mahā-devī, | anūksmāmṛtañ-jīvani, | |
| 5 | OM-kārākṣara-bhuvanam, | padāmṛtam mano-hara. | 2 |
| 6 | Utpattika surasāś ca, | Utpattis tava ghorasāś ca, | |
| 7 | Utpatti sarva-hitañ ca, | Utpatti vā śrī-vāhinam. | 3 |
| 8 | <i>Bajra-ghaṅṭā gēnahakēna ; makētis :</i> | | |
| 9 | OM | Gaṅgāya namaḥ svāhā ; | |
| 10 | OM | Ādi-Gaṅgāya namaḥ svāhā ; | |
| 11 | OM OM | Parameṣṭi-Gaṅgāya namaḥ svāhā. | |

Lc *Nambut bajra ghaṅṭā, malih vētvakēna S. H. (PAṄCA-)BAJRĀNALA-STAVA :*

| | | | |
|----|---|-------------------------|---------------------------|
| 2 | OM Jvāla-maṇḍala-madhyastham, | dīptam Varuṇa-maṇḍalam | |
| 3 | Tan-maṇḍale sukhāsina, | Vajrānala namo 'stu te. | 1 |
| 4 | HUM-kārākṣara-vijāta, | śarac-chandra-sunirmala | |
| 5 | pavitra-jña sarvāgneya, | Vajrānala namo 'stu te. | 2 |
| 6 | Tri-netra smita-vaktra ca, | jaṭā-makuṭa-maṇḍita | |
| 7 | catur-bhuja mahā-teja, | Vajrānala namo 'stu te. | 3 |
| 8 | Śveta-yajñopavitāṅga, | śveta-vastrādhivāsita | |
| 9 | śveta-jvālāvalī-śānta, | Vajrānala namo 'stu te. | 4 |
| 10 | Daṇḍābhaya-da hastāgra, | akṣa-sūtra-kamaṇḍalu | |
| 11 | Śānti-karmaṇi samiddha, | Vajrānala namo 'stu te. | 5 |
| 12 | <i>Vus mañkana, gēnahakēna tañ bajra ghaṅṭā :</i> | | |
| 13 | <i>Pakētisnyā :</i> OM | IM Īśānāya | namaḥ svāhā ; |
| 14 | | OM TAM | Tatpuruṣāya namaḥ svāhā ; |
| 15 | | OM SAM | Sadyojatāya namaḥ svāhā ; |
| 16 | | OM AM | Aghorāya namaḥ svāhā ; |
| 17 | | OM BAM | Bāmadvēyāya namaḥ svāhā. |
| 18 | <i>(paṅgēsēṇaṅ pāpa-kleśa, nūnivēh yan mañipi ala, uñcarakēna ;</i> | | |
| 19 | <i>ilañ dēnya ; muvah śarīrakēna Sañ Hyañ Mantra)</i> | | |

M *Malih aturakēna PĀDYĀRGHĀCAMANĪYA, Bhaṭṭārī Gaṅgā :*

- 2 *Vus putus pva sira naviñilañ Bhaṭṭārī Gaṅgā,*
3 *amèt puṣpa saviji maka-praliṅga Bhaṭṭārī Gaṅgā.*

Lb 2 The Gaṅgāstottara-śata-nāmāvalī ad 32 mentions Sāgarāmbu-samadhini, swelling the waters of the Ocean. Cf. Goudriaan and Hooykaas "Stuti and Stava".

Lb 3 [Prof. Dr.] J. Ensink in his "Bedevaart en Bedevaartsoord in India", Rijks-Universiteit te Groningen, 1969, p. 11, points out that "When, again after 12 years' interval, Jupiter is again in Aquarius (*kumbha*), the river Ganges exercises a specially purifying power." The author is dealing here with so-called Kumbh Melā.

Lc 4 B. Bhattacharyya, Indian Buddhist Iconography, p. 181, deals with a Vajra-Hūm-kāra; W. Y. Evans-Wentz, "Tibetan Yoga and Secret Doctrines", p. 340, attributes HŪM to the Pañca-Tathāgata.

Lc 10 Attributes of Brahmā/Agni.

Lb *Take the thunderbolt (AH) and the bell (UM); utter the THREE-GANGES-hymn.*

- 2 Oh Goddess Gaṅgā, greatly blessed One, Gaṅgā and the
 3 earth; Gaṅgā, provided with a jar [filled with Living Water];
 Oh Goddess Gaṅgā, homage be to Thee.
 4 Oh Illustrious Gaṅgā, Great Goddess, Who art subtle and wakest
 5 up the dead with Living Water; the syllable OM for the world(?),
 Living Water from [Śiva's] feet, captivating the mind.
 6 The origin is well-flavoured; Thy origin is also horrible.
 7 The origin is also the good of all; the origin bears lustre.
 8 *Put down thunderbolt and bell; perform sprinklings¹⁴:*
 9 Honour and homage be to Gaṅgā;
 10 Honour and homage be to Original Gaṅgā;
 11 Honour and homage be to Supreme Gaṅgā.

Lc *Take the thunderbolt (AH) and the bell (UM) and sing THUNDERBOLT-FIRE:*

- 2 A glowing circle of Varuṇa is located within a circle of flames;
 3 Oh Thunderbolt-Fire, Who art seated at ease within that circle,
 homage be to Thee.
 4 Who art born from the syllable HUM; pure like the autumn moon,
 5 knowing of (initiated in ?) purification, completely flaming with fire;
 Oh Thunderbolt-Fire, homage be to Thee.
 6 Who hast three eyes and a smiling face;
 Who art adorned with the headdress called mitre;
 7 Four-armed, of great fiery energy;
 Oh Thunderbolt-Fire, homage be to Thee.
 8 Who wearest a white sacrificial cord on Thy body;
 Who art clad in a white garment;
 9 Who art pacified within a row of white flames;
 Oh Thunderbolt-Fire, homage be to Thee.
 10 Who bearest a rod and [showest] the security gesture
 with Thy front hands, and also a rosary and a water-jar;
 11 Who art kindled during the ritual act of appeasement;
 Oh Thunderbolt-Fire, homage be to Thee!
 12 *After that has been completed, put down thunderbolt and bell.*
 13 *The Sprinkling:* Homage and honour be to Īśāna;
 14 Homage and honour be to Tatpuruṣa;
 15 Homage and honour be to Sadyojata;
 16 Homage and honour be to Aghora;
 17 Homage and honour be to Bāmadeva.
 18 *(combustion of evil and distress; specially to be pronounced after bad*
 19 *dreams, which are destroyed by it; the Divine Formula also to be applied)*

M *PERFORM RESPECTFUL OFFERING of WATER to Bhaṭṭārī Gaṅgā.*

- 2 *After you have produced Bhaṭṭārī Gaṅgā,*
 3 *take a flower functioning as Her symbol.*

- 4 *IDĚP* Bh. Gaṅgā umanděl i bajrodaka, pinratiṣṭhèn padmāsana: OM AM HUM.
 5 *Putěr tañ vé riñ pamandyañan piñ tiga.*
 6 *IDĚP* [avor/atěmu/ tañ Agni lavan Amṛta.
 7 *Pulañ/Tibakěna/ tañ sěkar riñ pamandyañan.*⁵⁸
 8 *ŃASAT ŃARGHA | MAŃARGHA | a-PRAYOGA :*
 9 *Ńakupañ tañan aměněri daḍa*⁵³: OM
 10 *Alapi toya riñ pamandyañan, dénìñ liñjoñ iñ tañan těhěñ.*
 11 *Liñjoñ t. těhěñ putěr 6 × : Pravara-sat*⁵⁴-karam⁵⁴ idam⁵⁴ pādyam⁵⁴

- M As a rule, it seemed inadvisable to me to perpetuate scribes' errors by printing them; it seems worthwhile, however, to detail the situation here. From SuSe O, p. 80, we are conversant with the ritual reception of an honoured guest: *pādyā* for *vasuh suku*, *argha* for *vasuh tañan*, *ācāmanīya* for *toya rahup*. The Dj & SK mss, speaking of *vajik suku*, *vajik tañan* and *marahup* in that order, envisage the same actions in the same sequence — they are the only mss to mention the rubric. Even so they use *ācāmanam* for the cleansing of the feet, and all the other mss have *argham*, misspelt as *mārgam*, the initial *m* being borrowed (and reduplicated) from the preceding word *idam*. For the consecutive cleansing of the hands twice we find *agyam*, once *adyam*, 5 × *pādyam*, 3 × *mādyam*. Though the third formula is correct in all mss as to *ācāmanam*, 3 × *idam* becomes *vidyām*, once *iyam*. None of the mss was lacking one or more serious mistakes; on the long run this might affect infavourably the correct understanding of this part of the ritual.
- 11 The captions *mañ-argha* and *na-sat-ñargha* can be explained but not translated. They mean: to pronounce the formulas in which the word *sat* occurs three times and *argha* once, lines 11–15.

Writing down the course of daily ritual of *padanda Śiva*, as done in my “*Sūrya-sevanā*”, clearly presented me with difficulties, but they could be solved with certainty, since its course and the deviations from it in individual mss could be recognized. In Buddhistic daily ritual, however, the notes on the supreme act of the consecration of Holy Water as found in the mss, are not only somewhat scrappy but also give a different sequence of formulae and concomitant actions. This situation in the mss, which are to be considered more as private notes than as manuals for teaching purposes, is further aggravated after the consecration.

The four ensuing TABLES, only dealing with *stuti*, are meant to illustrate this.

- A gives initial pādas or titles that are always used of *stuti* and marks their frequency during *pūrvaka/pabrsihan*;
 B presents the same indications, again in an alphabetical order, but now grouped according to frequency.
 C shows how different *griyas* disagree completely in the number of *stuti* written down in their ritualistic notes;
 D repeats this picture, now, however, not in the sequence of quantity but grouped in alphabetical order.

The real situation, however, is not as chaotic as might appear from the TABLES. After *pūrvaka*, “beginning”, or *pabrsihan*, “purification”, followed by *pañlukatan*, “[preparation of the water for] exorcism”, the padanda Baudha may go on with *pamiñ těnah*, “medium ritual”, which proves to be mainly a repetition of *pūrvaka/pabrsihan*, albeit with considerable extensions at places. The mss available, considerably less in number, proved to be more moderate in number of hymns and also more convergent as to their choice. Since the *stuti* to Gaṅgā (SuSe), Śrī (Lévi) and Sarasvatī (AT) are already accessible in print, and all have been made available in “STUTI and STAVA” since the writing of these lines in Na-d I restricted myself to only four of the most frequent ones.

- 4 **THINK** that Bhaṭṭārī Gaṅgā resides in the diamond-water,
which serves Her as her lotus throne: OM AM HUM.
- 5 *Stir the water in the Holy Water vessel three times.*
- 6 **THINK** that Fire and Potion of Immortality have united.
- 7 *Let the flower drop in the Holy Water vessel.*
- 8 *Perform the activity denoted by the catch-words ṅaSAT, ṅARGHA & PRAYOGA.*
- 9 *Unite finger-tips in reverential gesture at height of breast: OM*
- 10 *Take water from Holy Water vessel, using your right hand middle finger.*
- 11 *Turn the right hand middle finger six times round:*
I place down(?) this water for washing the feet,

| A | B | C |
|------------------------------|--------------------------------|----------------------|
| 2 Aṣṭa-mahā-bhaya | Ādityasya parañ jotir 1 × | 1 BandjarAngkan |
| 1 Ādityasya parañ jotir | ehi Sūrya sahasreṣo | 1 Wana Sari |
| 2 idam paramaṃ rahasyam | OM Śivātmanam devāya | |
| 2 istambha Meru-parivarta | Dvipada hlar Maheśvaram | 11 Sibang Kadja |
| 2 Umā-stava | namo 'stu te Bajraṅkara | |
| 1 ehi Sūrya sahasreṣo | yat kṛtaṃ duṣkṛtaṃ kiñcin | 12 Subagan |
| 1 OM Śivātmanam devāya | Śiva antyātmane devāya | |
| | ----- | |
| 7 Kṣamasva mām Jagan-nātha | Aṣṭa-mahā-bhaya 2 × | 16 BodaKling / Sanur |
| 5 kṣamasva mām Mahā-deva | idam parama-rahasyam | |
| 14 Gaṅgā-devi mahā-puṇye (3) | istambha Meru parivarta | 17 Tēgēh |
| 10 Gaṅgā-devi mahā-myaki (7) | Umā-stava | |
| 2 Giri-pati deva-deva | Giri-pate deva-deva | 18 Batuan |
| | Candra-maṇḍala-sampūrṇam | 18 Krotok |
| 2 candra-maṇḍala sampūrṇa | tatah ijati mantrasya | 18 Sikangin |
| 3 JAH-kāro parvato jñeyah | pañca-koṅṭe hara-hara | 18 Sukawati |
| 13 jvāla-maṇḍala-madhyastham | vajrayantu namo tasmai | |
| | ----- | |
| 2 tatah ijati mantrasya | sarva tumuvuh | 19 Datah |
| 10 datah aryama mitrañ ca | JAH-kāro parvato jñeyah 3 × | |
| 5 Dirghāyur and Mrtyuñjaya | Dharma paṇulih/pamulih | 21 Samsam |
| 1 dvi-pada hlar Maheśvaram | HUM-Kāra paramaṃ dhyānam | |
| 3 dharma paṇulih/pamulih | pañcākṣaram idam puṇyam 4 × | 22 Djadi |
| 12 NA-kāro Na-kāram yāti Nb | kṣamasva mām Mahā-deva 5 × | |
| 6 namas te Bhagavann Agne | Dirghāyur and Mrtyuñjaya | 24 Buddha Veda. |
| 7 namas te Bhagavan Gaṅgā | ----- | |
| 1 namo 'stu te Vajraṅkara | namas te Bhagavann Agne 6 × | |
| | ----- | |
| 2 pañca koṅṭe hara-hara | kṣamasva mām Jagan-nātha 7 × | |
| 4 pañcākṣaram idam puṇyam | namas te Bhagavan Gaṅgā | |
| 8 Parama-Śiva tvaṃ guhyaḥ | Prthivi-stava | |
| 8 pūrveśvaram sva-bajrañ ca | ----- | |
| 7 Prthivā-stava | Parama-Śiva tvaṃ guhyaḥ 8 × | 24 Buddha Veda |
| | pūrveśvaram sva-bajrañ ca | 19 Datah |
| 13 Prajñā-pāramitaṃ velam Na | ----- | |
| 12 Pratisāra Nb | Śrī Śrī devi mahā-vaktra 9 × | 22 Djadi |
| | ----- | |
| 1 yat kṛtaṃ duṣkṛtaṃ kiñcin | Gaṅgā-devi mahā-myaki 10 × | 18 Krotok |
| 2 vajrayantu namo tasmai | Datah Aryama Mitrañ ca | 12 Subagan |
| | ----- | |
| 1 Śiva antyātmane devāya | Sūryānandana Īsvaram 11 × | 11 Sibang Kadja |
| 9 Śrī Śrī Devī mahā-vaktra | Na-kāro Na-kāram yāti | 18 Sikangin |
| 12 śveta Vairocana jñeyah Nd | Pratisāra | 18 Sukawati |
| 13 Sarasvati namo 'stubhyam | śveta Vairocana jñeyah 12 × | 21 Samsam |
| 2 Sarva tumuvuh | ----- | |
| 11 Sūryānandana Īsvaram | jvāla-maṇḍala-madhyastham 13 × | 16 Sanur/BodaKling |
| | Prajñāpāramitaṃ devam | 17 Tegēh |
| | Sarasvati namo 'stubhyam | 1 Wana Sari |
| | ----- | |
| 3 HUMkāra paramaṃ dhyānam | Gaṅgā-devi mahā-puṇye 14 × | |

- 12 pratiṣṭhéhé/pratiñcé⁵⁴svāhā⁵⁴, *vajik suku*;
 13 OM⁵³ Pravara-sat-⁵⁴-karam⁵⁴ idam⁵⁴ argham⁵⁴ pratiṣṭhéhé/pratiñcé⁵⁴svāhā⁵⁴,
 14 *vajik tañan*;
 15 OM⁵³ Pravara-sat-⁵⁴-karam⁵⁴ idam⁵⁴ ācamanam⁵⁴ pratiṣṭhéhé/pratiñcé⁵⁴svāhā⁵⁴,
 16 *marahup*,
 17 OM⁵³ Sama(n)tā-⁵⁴-nugata⁵⁴ vara⁵⁴ pravara⁵⁴ viśuddha⁵⁴ svāhā.⁵⁴
 18 *Malih |sambut/amèt| sēkar akatih, sirati kañ tīrtha* :
 19 OM Ime toyā śubhā divyā, śucayaḥ śuci-yonayaḥ,
 20 mayā niveditā bhaktyā, pratigr̥hṇa tad astu me.
 21 OM Amṛta sravavañ ca ya svāhā,
 22 ITI PŪJĀ PŪRVAKA.
 23 *IDĒP* kumuda varṇanya, aṣṭa-déva lavōnya, bāyunta vitnya,
 24 ikañ idēp pinaka-sārinya; Sañ Hyañ Manon pinaka-uripnya.
 25 *Sēkaré tibakēna rin pamandyañan.*

Na *Nambut bajra* (AH) *ghaṇṭā* (UM), *pūjā Sañ Hyañ TRI-ŚAKTI* :

- 2 OM Prajñā-pāramitāṃ devīm, jagatām tuṣṭi-kāraṇam,
 3 Sattveṣu vyāpinīm maitrīm, mūrdhnā praṇamya tāyinīm. 1
 4 Bhagavatīm namasyāmi, surādi-māṭṛ-devatām,
 5 Kumāra-māṭṛkāṃ devīm, sarvopadrava-tāyinīm. 2
 6 Tvāṃ namāmi mahā-devīm, OM AḤ HUM iti mantrataḥ,
 7 evam asau bhittvā kleśam, mahā-bandhana-muktaye. 3
 8 *Pakētis SK & Tg* : OM AḤ Brahma-devatāya namaḥ svāhā;
 9 OM HUM Viṣṇu-devatāya namaḥ svāhā;
 10 OM AḤ Īśvara-devatāya namaḥ svāhā.
 11 *Pakētis WS* : OM Sarva-deva-sarva-devī-ya namaḥ svāhā.
 12 *Pakētis Sn* : OM OM Gaṅgā-ya namaḥ, followed by the other six rivers :
 Sarasvatī, Sindhuvatī, Vipāsā, Kauśikā, Yamunā, Sarayū.

Nb *Nambut bajra ghaṇṭā, véda, Stuti Sañ Hyañ Bharali PRATISĀRA* :

- 2 OM AḤ HUM tad yathā;
 3 OM Mañi-vajro Hṛdaya-vajro, sarvâ-mārântāsanam,
 4 OM Vidrāpandī, hana hana sarva-mantrān;
 5 OM Vajra-garbha, trāsaya trāsaya Māra-bhavanakāni;
 6 HUM HUM HUM, sambhara sambhara,
 7 Buddha Maitri sarva-Tathā-gata;

- 12 an excellent sign of hospitality, hail, *when washing feet* ;
 13 I place down(?) this water for washing the hands,
 14 an excellent sign of hospitality, hail, *when washing hands* ;
 15 I place down(?) this water for moistening the face,
 16 an excellent sign of hospitality, hail, *when moistening face*.
 17 OM ... visited good best purified hail.
 18 *Once more take a complete flower, asperse it with Holy Water* :
 19 These waters, auspicious and divine, pure, of pure origin,
 20 (or: sources of things pure), are offered by me with devotion;
 Accept them; this [my purpose] should be realized for me.

21

22 **THAT WAS INTRODUCTORY WORSHIP.**

- 23 *THINK* that it has the colour of the white lotus, the eight Gods [of the
 24 regions] on its petals, your energy as its origin; who thinks
 about it, functions as its essence, Divine Seer as its life.
 25 *Let the flower drop in the Holy Water vessel.*

Na *Take thunderbolt and bell; sing in praise of THE THREEFOLD POWER:*

- 2 With my head having made a bow for the Goddess Prajñā-pāramitā,
 The Cause of contentment for the worlds,
 3 Who penetrates into living beings,
 The Friendly One, the She-Saviour,
 4 I worship the Lady, the Goddess Who is
 The Mother of Gods and other [beings];
 5 The Goddess Who is Kumāra's Mother,
 And Who delivers from all calamities.
 6 I worship Thee, Oh Great Goddess,
 With the formula OM AH HUM,
 7 Thus anybody will destroy(?) [the bonds of] his stains,
 for liberation from the great bond [of existence].
 8 *Sprinkling* (I): Homage and hail be to Brahmā-deity.
 9 Homage and hail be to Viṣṇu-deity.
 10 Homage and hail be to Īśvara-deity.
 11 *Sprinkling* (II): Homage and hail be to All Gods and All Goddesses.
 12 *Sprinkling* (III): Homage to The Seven Rivers mentioned in the text.

Nb *Take thunderbolt and bell; sing hymn in praise of the HOLY AMULET:*

- 2 OM AH HUM; "just as if":
 3 OM, the Diamond-Thunderbolt, the Thunderbolt of the Heart;
 the seat of all immortals;
 4 OM, cause to flee (?), kill kill all [inimical] formulas;
 5 O Thou Whose core is the Thunderbolt, terrify terrify the dwellings
 of Māra (the Seducer);
 6 HUM HUM HUM sustain sustain;
 7 The Buddha's friendliness;

- 8 OM Vajra-kalpādhiṣṭhāne, sarva-karma-varaṇam pāpa-ṇāya svāhā.
 9 *Pakētis Ba, Sm*: OM Pratisāra-deva-pūjā ya namaḥ svāhā.
 10 *Pakētis BK*: AM Gaṅgā-Sarasvatī-Sindhvati-Vipāsā-Kausiki-Yamunā-Sarayū
 11 ya namaḥ svāhā.
 12 *Pakētis Kr, Tg*: OM AM Brahma-devatāya mahā-Gaṅgāmṛtāya namaḥ svāhā;
 13 OM UM Viṣṇu-devatāya mahā-Gaṅgāmṛtāya namaḥ svāhā;
 14 OM MAM Īśvara-devatāya mahā-Gaṅgāmṛtāya namaḥ svāhā.
 15 *Pakētis SK*: OM AM Brahmāmṛta-[tat]tvāya namaḥ svāhā;
 16 OM UM Viṣṇu-amṛta-[tat]tvāya namaḥ svāhā;
 17 OM MAM Īśvara-amṛta-[tat]tvāya namaḥ svāhā.
 18 OM OM Pratisāra-deva-pūjā, sarva-vighna-vināśāya,
 19 sarva-kleśa-vināśāya namaḥ svāhā.
 20 *Pakētis WS*: OM Pratisāra-deva-pūjā, sarva-vighna-vināśanaṃ,
 21 sarva-śatru-vināśanaṃ, OM SA TA BA I A NA MA ŚI VĀ YA.
 22 (*Sabarēṇ śakti nira Saṅ Hyaṅ Pratisāra, sīṅ pūjānēnira vēnaṅ,*
 23 *riṅ sēma vatēs pambajaṅan, sakalviran iṅ aṅkēr, mvaṅ ahēṅ,*
 24 *mantranana cēlēk; sama lavan Saṅ Hyaṅ Vira-Rājā-mantra.*)

Nc *Nambut bajra ghaṅṭā; uñcarakēna PAÑCA-BUDDHĀKṢARA*:

- | | | | |
|----|--|----------------------------|---|
| 2 | NA-kāro NARakaṃ yāti, | NĀra-NĀrī guṆA-bahu, | |
| 3 | NA yāti svargam āpnuyāt, | NA gacchati NA durgatim. | 1 |
| 4 | MO-kāro MOha-cintena, | MOhāmṛta Mada-priyaḥ, | |
| 5 | MOha-kampillaka-vṛkṣaḥ, | MOkṣa-MārgaM avāpnuyāt. | 2 |
| 6 | BU-kāro BUddha-cintena, | BUddhāmṛta-dharma-priyaḥ, | |
| 7 | BUddha-paramārtha-kriyā, | BUddha-gocaram ity arthaḥ. | 3 |
| 8 | DHA-kāro DHArma-kārāya, | DHAnaṅ ca DHANaro DHAn, | |
| 9 | DHĀraṇaṃ sarva-sattvānām | DHĀraṇam ādyam ity arthaḥ. | 4 |
| 10 | YA-kāro YĀti nirvāṇam, | YAt kleśaṃ YAmā-pāsataḥ, | |
| 11 | YO mokṣaḥ sarva-sattvānām, | YĀti mokṣam avāpnuyāt. | 5 |
| 12 | <i>Pakētis Ba, Sn</i> : OM Buddhāmṛta-mahā-Gaṅgā ya namaḥ; | | |
| 13 | OM Dharmāmṛta-mahā-Gaṅgā ya namaḥ; | | |
| 14 | OM Saṅghāmṛta-mahā-Gaṅgā ya namaḥ. | | |
| 15 | <i>Pakētis WS</i> : OM NA-kāro svāhā; | | |

Nb 24 The translation of *cēlēk* is uncertain.

- 8 In the protection of the Thunderbolt Age;
Defence against all action,
- 9 *Sprinkling I*: OM to the worship of the Gods as the Amulet, honour, hail.
- 10 *Sprinkling II*: AM to the Seven Rivers, honour, hail.
- 12 *Sprinkling III*: OM /AM/UM/MAM/ to the Great Living Water from the Ganges
13-14 which is God /Brahmā/Viṣṇu/Īśvara/, h., h.
- 15 *Sprinkling IV*: OM /AM/UM/MAM/ to the identity of /Brahmā/Viṣṇu/Īśvara/
16-17 with The Living Water, honour, hail.
- 18 OM OM Oh Worship of the Gods Which is the Amulet, destroy
19 all hindrances; to the destruction of all stains, honour, hail.
- 20 *Sprinkling V*: OM the Worship of the Gods Which is the Amulet;
21 destruction of all hindrances, destruction of all enemies.
- 22 *(The Holy Pratisāra is powerful in all fields; it can be used for any worship,*
23 *in the graveyard, in the children's graveyard and in the room between; in all*
24 *places which are frightening and unearthly; use It as a formula to make yourself*
25 *invisible; it has the same power as the|Mahā-Vīra|Vīra-Rāja|-formula.)*

Ne *Take thunderbolt and bell; sing the HYMN in PRAISE of BHATṬĀRA BUDDHA:*

- 2 The syllable NA; men and women rich in virtues do not go to hell;
3 if one does not go [to hell], one will obtain heaven,
and will not tread an evil course. 1
- 4 The syllable MO; by thoughts of delusion one loves to exult in,
Living Water which is [in reality] delusion (?);
One will win the way to release.
or: The syllable OM loves intoxication by the nectar of delusion (?).
- 5 The kampillaka tree of delusion will reach the way to release. 2
- 6 The syllable BU; by thinking of the Buddha one loves
The Living Water Which is Buddha, and the Doctrine;
or: The syllable BU, by meditating on the Buddha,
loves the Doctrine, the nectar of the Buddha;
- 7 The act of supreme meaning [done] by the Buddha
Is within the reach of a Buddha — thus is the meaning. 3
or: It is the realization of the true nature of the Buddha,
It is the field of action of the Buddha — thus is the meaning.
- 8 The syllable DHA; for him who follows the doctrine,
[there is ?] money
- 9 Preservation of all beings is the chief preservation,
Thus is the meaning. 4
- 10 The syllable YA; one goes to Nirvāṇa;
The stains caused by Yama's noose disappear;
- 11 The release which is of all beings —
One will obtain that (?) release. 5
- 12 *Sprinkling I*: OM to the Great Ganges of Living Water which is /Buddha/
13-14 /the Doctrine/the Community/, honour.
- 15 *Sprinkling II*: OM hail to NA; OM hail to BU; OM hail to MO;

- 16 OM BU-kāro svāhā;
 17 OM MO-kāro svāhā;
 18 OM Buddhāmṛtāya namaḥ svāhā;
 19 OM Saṅgha-devāya namaḥ svāhā.
 20 *Pakētis Dj, SK, Tg:* OM NAM Īsvara- devatā ya namaḥ svāhā;
 21 OM MOM Viṣṇu- devatā ya namaḥ svāhā;
 22 OM BUM Mahādeva- devatā ya namaḥ svāhā;
 23 OM DHAM Brahmā- devatā ya namaḥ svāhā;
 24 OM YAM Guru- devatā ya namaḥ svāhā.
 25 (*Iti Pañastavanira Bhaṭṭāra Buddha, dahat mahā-śakti;*
 26 *siñ pūjānēnira vēnañ.*)

Nd *Nambut bajra ghaṇṭā, uñcarakēna Sañ Hyañ PAÑCA-NARA-SIMHA-stava :*

- | | | | |
|----|----------------------------|-----------------------------|---|
| 2 | OM Śveto Vairocano jñeyaḥ, | dhvaja-mudrā-Tathāgataḥ, | |
| 3 | Sarva-karo varopetaḥ, | śāśvata-jñāna-nirmalaḥ. | 1 |
| 4 | Nilāḥ Śrī Akṣobhyo jñeyaḥ, | bhūḥ-sparśana-mudras tathā, | |
| 5 | Sarva-karo varopetaḥ, | ādarśa-jñāna-nirmalaḥ. | 2 |
| 6 | Ratna-sambhavo vijñeyaḥ, | varadaḥ pīta-varṇakaḥ, | |
| 7 | Sarva-karo varopetaḥ, | samatā-jñāna-nirmalaḥ. | 3 |
| 8 | Padma-rāgĀmitābhaś ca, | dhyāna-mudrā Tathāgataḥ, | |
| 9 | Sarva-karo varopetaḥ, | jñānaṃ ca praty-avekṣaṇam. | 4 |
| 10 | HaritĀmogha-siddhiś ca, | mudrā caivābhaya-pradaḥ, | |
| 11 | Sarva-karo varopetaḥ | krtyānuṣṭhāna-lakṣaṇam. | 5 |

12 *Pakētis PVDj, PVKr, PVSK, PVTg :*

- 13 OM AM Vairocana -śveta-varṇāya namaḥ svāhā;
 14 OM AM Akṣobhya -nila-varṇāya namaḥ svāhā;
 15 OM AM Ratna-sambhava-pīta-varṇāya namaḥ svāhā;
 16 OM AM Amitābha-padma-rāga-varṇāya namaḥ svāhā;
 17 OM AM Amogha-siddhi-viśva- varṇāya namaḥ svāhā.

18 *Pakētis PVBa, PVBK, PVWS :*

- 19 OM AM Akṣobhya -deva-Sūrya-Mahā-Gaṅgā ya namaḥ svāhā;
 20 OM AM Ratna-sambhava-deva-Sūrya-Mahā-Gaṅgā ya namaḥ svāhā;
 21 OM AM Amitābha -deva-Sūrya-Mahā-Gaṅgā ya namaḥ svāhā;
 22 OM AM Amogha-siddhi -deva-Sūrya-Mahā-Gaṅgā ya namaḥ svāhā;
 23 OM AM Vairocana -deva-Sūrya-Mahā-Gaṅgā ya namaḥ svāhā.
 24 (*Iti S.H. Pañca-Nara-Simha, maka-pañastuti riñ Bhaṭṭāra Pañca-Tathāgata,*
 25 *muvaḥ amūjā riñ gunuñ, sagara, sēma, parhyañan, méru vēnañ ;*
 26 *paḍa lavan Sañ Hyañ Anaṅga-Bāyu-Sūtra.)*

Nd 1 & 24 In cases like TRI-Gaṅgā-stava, PAÑCA-Gaṅgā-stava, it is evident that we have to do with three, or five, verses in honour of the one [Goddess] Gaṅgā, but here in Nd there is no certainty.

Nd For special knowledge of the Pañca-tathāgata, cf. S. B. Dasgupta, Introduction to Tāntric Buddhism, p. 95, n. 1; one might also consult W. Y. Evans-Wentz, Tibetan Yoya and Secret Doctrines, p. 339; the Anaṅga-Bāyu-Sūtra or Nāga-Bāyu-Sūtra has been dealt with at length by F. D. K. Bosch in his Buddhist Data from Balinese Texts, pp. 109-33 in Selected Studies in Indonesian Archaeology, Nijhoff, The Hague, 1961.

- 18 OM homage and honour to the Buddha-Drink of Immortality;
 19 OM homage and honour to the God of the Community.
 20 *Sprinkling III*: OM /NAM/MOM/BUM/DHAM/YAM/ homage and honour to the deity
 21-24 /Īśvara/Viṣṇu/Mahā-deva/Brahmā/Guru/.
 25 (*this is the hymn in honour of God Buddha; its power is tremendous;*
 26 *it is to be used for every object of worship.*)

Nd *Take thunderbolt and bell, sing the hymn to the FIVE MAN-LIONS:*

- 2 Vairocana should be known as being white;
 The Tathāgata with the gesture of the banner;
 3 He performs everything, is able to grant boons,
 His Eternal Wisdom is spotless. 1
 4 The Venerable Akṣobhya should be known as dark blue;
 And He shows the gesture of touching the Earth;
 5 He performs everything, is able to grant boons,
 His Mirror-like Wisdom is spotless. 2
 6 Ratna-sambhava should be known as
 showing the gesture of granting boons and as being yellow of colour;
 7 He performs everything, is able to grant boons,
 His Wisdom of insight into Equality is spotless. 3
 8 Amitābha has the red colour of a lotus,
 He is the Tathāgata with the gesture of meditation;
 9 He performs everything, is able to grant boons,
 And His Wisdom is the Discriminating one. 4
 10 Amogha-siddhi is green;
 And His gesture is the security-giving one;
 11 He performs everything, is able to grant boons;
 12 *Sprinkling I*:
 13 Honour and hail to Vairocana of white colour;
 14 Honour and hail to Akṣobhya of blue colour;
 15 Honour and hail to Ratna-sambhava of yellow colour;
 16 Honour and hail to Amitābha of red colour;
 17 Honour and hail to Amogha-siddhi of variegated colour.
 18 *Sprinkling II*:
 19 H & h. to the Great Ganges who is Vairocana the God Sūrya;
 20 H & h. to the Great Ganges who is Akṣobhya the God Sūrya;
 21 H & h. to the Great Ganges who is Ratna-sambhava the God Sūrya;
 22 H & h. to the Great Ganges who is Amitābha the God Sūrya;
 23 H & h. to the Great Ganges who is Amogha-siddhi the God Sūrya.
 24 (*This is the Man-Lion-hymn, consisting of five verses, in honour of the*
 25 *Five Tathāgatas, and for worship to the Mountain, the Sea, in the graveyard,*
 26 *in temples and before a Méru; equal to Divine Endless-Force-sūtra.*)

d 10 *Harita* is Amogha-siddhi's colour, cf. B. Bhattacharyya, *Buddhist Iconography*, p. 55. The *viśva* of line 17 may be due to the tradition of having the four colours of the directions "summed up" or "unified" in a central *viśva*.

O ASALIN VAI, YOGA PAMIN-TĒNAH.

- 2 *Pratiñkah pūjā asalin vé, ri tēlas amūjā pabr̥sihan pagañgān.*
 3 *Dj Gambēl/Sambutakēna/ ikañ pamandyañan.*
 4 BA & Dj *Ulunta tirthanin: OM Amṛtāya namaḥ svāhā* (cf. 26).
 5 BK, Sb, Tg *Kētisañ riñ śarira: OM Buddha-mahā-pavitrāya namaḥ svāhā;*
 6 *OM Dharma-mahā-tīrthāya namaḥ svāhā;*
 7 *OM Sañgha-mahā-toyāya namaḥ svāhā.*
 8 Sb, Tg *Ninum piñ tiga: OM AM Brahma-pāvakāya namaḥ svāhā;*
 9 *OM UM Viṣṇu-amṛtāya namaḥ svāhā;*
 10 *OM AH Īśvara-sadā-jñānāya namaḥ svāhā.*
 11 Sb, Tg *Mararahup: OM Śiva- sampūrṇāya namaḥ svāhā;*
 12 *OM Sadā-Śiva- pari-(sam)pūrṇāya namaḥ svāhā;*
 13 *OM Parama-Śiva-kṣamā-(sam)pūrṇāya namaḥ svāhā.*
 14 *Raris ararahup pva sira: OM Bhaṭṭārī Gaṅgā kitēñ śarirañku,*
 15 *OM Labdha-vara Cintāmañi,*
 16 *OM Āyur-ṽṛddhir yaśo-ṽṛddhiḥ, ṽṛddhiḥ prajñā-sukha-śriyām,*
 17 *Dharma-santāna-ṽṛddhiś ca, santu te sapta-ṽṛddhayaḥ.*
 18 *Vus mararahup, muvah alap ikañ tirtha/vé, riñ/sakiñ/ pamandyañan;*
 19 *tadahin ikañ tirtha déniñ tañan tēñēn⁵⁵, usapakēna ri akṣinta kiva⁵⁶:*
 20 *OM Indriya-viśodhanāya svāhā, AH (BV A) (2 ×);*
 21 *tadahin ikañ tirtha déniñ tañan kiva, usapakēna ri akṣinta tēñēn:*
 22 *OM Indriya-viśodhanāya svāhā, I (1 ×) (cf. lines 48–49).*
 23 *Makēmuh/Kukurah/ pva kita, antuk tirtha:*
 24 *(Sb, Tg OM Sarasvati Bhoktrēm Jagat-nāthāya namaḥ svāhā).*
 25 *OM Jihvā-mala-viśodhanāya svāhā.*
 26 *Ikañ ulu tirthanin/BV añuluh tirtha pva kita/: OM Amṛtāya namaḥ svāhā.*
 27 Kr *Usapi kañ bhasma kabēh, ginavé tēlas ri śariranta, usapakēna déniñ tirtha.*
 28 Sb Tg *Sisa niñ toya ika salahakēna riñ pamandyañan:*
 29 *OM Jinājña-kāyāya namaḥ svāhā.*
 30 *Astrēn pamandyañan ndaginin toya/Ikañ pamandyañan isyani vai añar:*
 31 Sb Tg *OM Śri Gaṅgā (Ratna-) Mahā-devi HUM PHAṬ svaḥ svāhā⁵⁷.*
 32 *Ñlēmputaṅ sēkaré.⁵⁸*
 33 *Gēntosakēna sami: puṣpa, vīja, gandha, dhūpa, dīpa gēninya kakalih.*

O Tn tells its students to refresh everything, included *dīpa* and *dadaran ašēp*, ending with: *samañkana indik in panēlas niñ pūjā vvat riñ ka-Mahāyāna-n*, “this is the completion of worship for [followers of] the Mahāyāna”.

O In SuSe it proved possible to use the letter N for the dozen *Nyāsa*; here in BBB the O for zero marks the zero hour, between ebb and flood, the completion of *pabr̥sihan* and the beginning of *pamin tēnah*. No strict order of actions can be derived from the mss; moreover different mantras are used for the same action. Nevertheless the underlying thought is sufficiently evident.

2 according to BK; BV: *Iti krama niñ asalin vai*; Kr: *Iti indik pamin-tēnah*; *Yan in vos puput nabdab lis, astrēn lis, n̄lisin, irika pva sira, rarisañ n̄mbutañ yoga pamin-tēnah punika*; Sb/Tg: *Iti patirthayan in śarira, yan ya mamūjā masalin vai.*

19 Sn has *tañan tēñēn ... akṣi tēñēn, tañan kiva ... akṣi kiva.*

27 No ms describes or even hints that the priest applies *bhasma* again.

33 The ms GS, only consulted cursorily in the griya Gunung Sari, Pliatan, gives details:

O TAKING FRESH WATER [for the] MIDDLE WORSHIP.

- 2 *Method of changing water after one preparation of H. W. during purification.*
 3 *Take the Holy Water vessel.*
 4 *Sprinkle your head with Holy Water:* Homage and honour to the Ambrosia.
 5 *Sprinkle yourself:* Homage and hail to the Buddha, the Great Purifier;
 6 Homage and hail to the Dharma, the Great Holy Water;
 7 Homage and hail to the Saṅgha, the Great Ambrosia.
 8 *Sip three times:* Honour and homage to AM Brahmā the God of Fire;
 9 Honour and homage to UM Viṣṇu the Potion of Immortality;
 10 Honour and homage to AH Īśvara the Perpetual Wisdom.
 11 *While wiping the face:* Honour & homage to Śiva the Perfect;
 12 Honour & homage to Eternal Śiva the Supreme;
 13 Honour & homage to Supreme Śiva Who is filled
 14 *Next wipe your face:* Goddess Gaṅgā Thou art in my body, [with forgiveness.
 15 The best that can be obtained, Who fulillest all wishes.
 16 Growth in life and growth in fame, growth of wisdom, joy and bliss,
 17 growth in merit and offspring — sevenfold growth may be your share.
 18 *After wiping the face, once more take water from the Holy Water vessel,*
 19 *keep it in your right hand, while wiping your left eye:*
 20 Homage to the purification [from dominance] of the senses, AH AH (A);
 21 *Keep it in your left hand⁵; while wiping your right eye:*
 22 Homage to the purification [from dominance] of the senses, I.
 23 *Rinse your mouth with Holy Water:*
 24 Honour and homage to Sarasvatī Who /enjoys/eats/, Queen of the World.
 25 Hail to the Purification of the impurities of the tongue.
 26 *Sprinkle Holy Water on your head:* H. & h. be to the Potion of Immortality.
 27 *Wipe off completely all/sandal powder/ashes/ using Holy Water.*
 28 *Pour the rest of the Holy Water out of its vessel:*
 29 Honour & homage to the Body-of-Wisdom of Buddha.
 30 *Fill the Holy Water vessel with fresh water and sprinkle it around:*
 31 Homage to the Great Goddess [of the] Gaṅgā, HUM PHAT svah svāhā.
 32 *Plunge the flower into the Holy Water vessel.*
 33 *Change everything: petals, rice grains, sandal powder; the two fires of brazier and lamp.*

Raris amralīnaṅ dhūpa, dīpa mvaṅ ghaṅṭā:

pralīnaṅ dhūpa: OM Dhūpa-bhūpati ya namaḥ svāhā; *siratīn tīrtha;*

pralīnaṅ dīpa: OM Dīpa-bhūpati ya namaḥ svāhā; *siratīn tīrtha;*

pralīnaṅ ghaṅṭā: sambuṭ sēkar akatīh, IDĒP bhaṭṭāra Tri-Puruṣa umañjiṅ riṅ sakanya muvah;

OM riṅ pupusuh AH riṅ ati HUM riṅ ampru.

Plēniṅ ikaṅ ghaṅṭā 3 ×. Raris usan.

Sambutakēna ikaṅ pamandyaṅaṅ; ikaṅ ulu tīrthanīn: OM Amṛtāya namaḥ svāhā.

(translation:) *Next "extinguish" incenser, lamp and bell:*

When extinguishing the incenser: H. & h. to the Lord of the incenser; *sprinkle with Holy Water;*

When extinguishing the incenser: H. & h. to the Lord of the incenser; *sprinkle with Holy Water;*

When extinguishing the bell, take one complete flower, IMAGINE that

Lord Three-Person reenters his origin; OM *liver*, AH *heart*, HUM *bile*.

Make the bell sound three times; that is THE END.

- 34 Dj *Tĕlahin bhasmanta ri śarīranta, dĕn abṛsih* (cf. line 27).
 35 *Saha dhyaṅa-mudrā kita. |Vus maṅkana, amuṣṭi, amati-bāyu, amatul idĕp:*
 36 *IDĕP* ilaṅ pāpa-kleśa ni śarīranta kabĕh, mvaṅ daśa-mala, pañca-mala,
 37 tri-mala ni śarīranta kabĕh, gĕsĕn dĕnira S. H. Praṇava-Jñāna-Buddha,
 38 tan vinĕh byapara; ta niĕp tan miṅsor tan miṅludur, ikaṅ uśvāsa,
 39 kaivalya suvuṅ nir-āvaraṇa/BK nir-antaraṇa.
 40 *IDĕP* Bhaṭṭāra Ratna-Traya, hĕniṅ tanpa-mala varṇanira:
 41 OM AH[kāra] ri atinta, matĕmahan candra-maṅdala;
 42 HUM-kāra riṅ luhur, matĕmahan suci(ni)ka(n) bajra;
 43 [TRAM]
 44 HRĪH-kāra riṅ lidah, matĕmahan ji[h]va-śodhana;
 45 AM-kāra ri talapakan taṅan tĕnĕn;
 46 AH-kāra ri talapakan taṅan kiva;
 47 OM AH HUM A(H).
 48 Sb *Nusap akṣi tĕnĕn*: AH IH Indriyāya namaḥ;
 49 *Nusap akṣi kiva*: AH AH Jñānāya namaḥ svāhā.
 50 Sb *Muṣṭi-karaṇa, a-kūṭa-mantra*: Namō Buddhāya, OM OM SAH OSAH,
 51 Parama-Jñāna-Manoharāya namaḥ svāhā.

G'a *Laju pva sirā-SAMĀDHI-TRAYA* (Ga-Gk).

- G'b *Malih pva sira aṅgra-nāsikā, amuṣṭi⁵ Liṅga-puruṣa. IDĕP*
 2 AH-kāra umandĕl ri atinta, matĕmahan Candra-maṅdala,
 3 makadon amṛtanin jagat kabĕh mvaṅ śarīranta;
 4 HUM-kāra [u.] ri luhur ika, matĕmahan Sūcika-Bajra,
 5 aṅilaṅakĕn duhkita niṅ dĕva mvaṅ jagat kabĕh tĕkĕn śarīranta;
 6 HRĪH-kāra mandĕl ri lidahta, matĕmahan Jihva-śodhana,
 7 aṅilaṅakĕn śatrunta kabĕh;
 8 AM-kāra ri lĕpa-lĕpa niṅ taṅan tĕnĕn,
 9 AH-kāra ri lĕpa-lĕpa niṅ taṅan kiva;
 10 *Vilaṅan jariji ni taṅan tĕnĕn⁵⁹*: AM 5 ×, riṅ kiva: AH 5 ×.
 11 *KARA-ŚODHANA* ika.
 12 *Muvah AṄGULI-ŚODHANA*; ikaṅ aṅguṣṭha vilāṅ,
 13 *sāṅguṣṭha-sāṅguṣṭha jariji kiva-tĕnĕn, tuṅgal⁶⁰*: HUM 5 ×, HUM 5 ×.

Take the Holy Water vessel, sprinkle Holy Water on your head:

Homage and hail to the Potion of Immortality.

This is a real completion, comparable with that in the Śaiva SuSe; the caption locates it between O 32-33, the last line is O 3-4, and the text continues with O 19-22. The sequence of ritual actions appears to be less than stringent.

- 38 Instead of *tan vinĕh byapara*, BV gives: *gĕsĕn dĕnira S. H. Praṇava-Jñāna-Buddha*.
 39 The Sk and Da mss have *lilāvaraṇa* instead of *nir-āvaraṇa*.
 40 After this line, Padanda Gĕdĕ Banjar, Griya Kawan, Boda Kling, takes a flower and *IDĕP Bhaṭṭāra Parama Buddha anusmaraṇa kayogīśvaran* (cf. F 3), *aṅvĕtvakĕn paṅlukatan, sakiṅ sĕla niṅ a-dvaya, vinastvakĕn AM AṄ AH*. — IMAGINE that The Highest Buddha concentrates on yogīśvara-ship (i.e. acts as yogīśvara, as padanda B.) and prepares *paṅlukatan*-water from the fissure of non-duality (this paradox suggests: from what transcends the human imaginative faculty),

- 14 *Apañanan* (cf Gi):
 15 HRĪH⁶¹ HUM⁶⁰ Bajra⁶²-Jihva⁶³, *JIHVA-ŚODHANA*⁶⁴, *añurēb tañan*^{64, 109J},
 16 HUM¹⁷ OM⁶ Bajra⁶²-Citta⁶³, *CITTA-ŚODHANA*, *añlumah hasta*⁶⁵.
 17 *Nakupañ tañan amēnēri ḍaḍa* (cf. Ge): OM⁶
 18 *Amutēr tañan, tañané tēñēn amutēri tañan kiva, lavut muṣṭikayan*⁵:
 19⁽⁸²⁾ anyo'nyā 7-8-nugatāḥ 7-8 sarva-dharmāḥ^{7-5, 66J}
 20 anyo'nyā 7-8-nupraviṣṭāḥ⁷⁻⁸ sarva-dharmāḥ^{7-5, 66J}
 21 OM⁶ Bajra¹⁹ vandé⁶⁷ (BV: vandana)-kṛt; *tañané riñ luhur*⁶⁸;
 22 OM⁶ paras-parā-⁷⁻⁸-nugatāḥ 7-8 sarva-dharmāḥ⁷⁻⁵,
 23 paras-parā-⁷⁻⁸-nupraviṣṭāḥ⁷⁻⁸ sarva-dharmāḥ⁷⁻⁵,
 24 OM⁶ Bajra¹⁹ vandé⁶⁷ (BV: vandana)-kṛt; *tañané riñ tēñah*⁶⁹;
 25 OM⁶ ⁽⁸³⁾ a(n)tyantā-⁷⁻⁸-nugatāḥ 7-8 sarva-dharmāḥ⁷⁻⁵,
 26 a(n)tyantā-⁷⁻⁸-nupraviṣṭāḥ⁷⁻⁸ sarva-dharmāḥ⁷⁻⁵,
 27 OM⁶ Bajra¹⁹ vandé⁶⁷ (BV: vandana)-kṛt⁽⁸⁴⁾; *tañané riñ sor*⁷⁰
 28 *Hasta-karaṇa* | *Anapuh tañan*: OM⁶ Śāpāya^{35a} Bajrāya^{35a} svāhā.³⁶
 29 *Tēlas, tañanta añlumah riñ kisapvan.*
- G'c *Namēt puṣpa, ṇaBHAḌTI*⁷¹ *riñ Bhaṭṭāra Bodhāmbara|Buddhāmara|, ṇagēm sēkar*:
 2 OM Naji-jāti-kāya duti prabhaya/ prajaya svāhā⁷¹
 3 OM Grāhu-Bajra-Samaye HUM PHAṬ.⁷¹
 4 *Sēkar punika tibakēna ka pamandyañan*.⁵⁵
 5 *Uṅgahan tañané amēpēs namuñ jariji madhyamikā lajērañ*: HUM TAM HUM⁷² (3 ×).
 6 *Muvah PATAÑANAN* 15 ×:
 7 *TRI-KĀYA-ADHIṢṬHĀNA*: OM⁶ AH⁷³ HUM.¹⁷
 8 *CATUR-ADHIṢṬHĀNA|BUDDHA-MAKUṬA*: HUM¹⁷ TRAM⁷⁴ HRĪH²⁸ AH.⁹
 9 *PAÑCA- BUDDHA-MAKUṬA*: AH⁹ HUM¹⁷ TRAM⁷⁴ HRĪH²⁸ AH.⁹
 10 *TRI-ADHIṢṬHĀNA|KĀYA-ŚODHANA|-K.-PARIŚUDDHA*: OM⁶ AH⁹ HUM.¹⁷
 11 *Hasta-karaṇa* | *Añapuh tañan*: OM⁶ Bajrāya³⁴ Śāpāya³⁵ svāhā.³⁶
 12 *aMUṢṬI-KARAṆA|pañ-ĒNIÑ-ĒNIÑ*; *ṇambil sēkar akatih, DHYĀNA-MUDRĀ*⁵:
 13 Śayanam nirmalam śuddham, sarva-Buddhair adhiṣṭhitam,
 14 dhāritam sarva-bhāvena, Buddha-bodhau varāptaye.
 15 *Iti astuti pañ-ēniñ-ēniñ, ŚAYANA-VIDHI ṇaran.*
 16 *Amuṣṭi, amēgēñ bāyu, japa mēñēñ*: OM AH HUM TRAM HRĪH.
 17 OM Dhyāna-mudrāya, Pratiṣṭha-mudrāya, Īsāna-mudrāya HUM PHAṬ;
 18 OM Śrī ya namaḥ svāhā. *Iti Dhyāna-mudrā ṇaran.*

- G'd *Namēt puṣpa akatih* (...), *vīja* (...), *gandha* (...) *dēniñ tañan tēñēn*,
 2 *salahakēna riñ tañan kiva, jinapit ikañ puṣpa olih aṅguli mañuṅgul*,
 3 *madhyāṅguli vava riñ usñiṣa, añēmbah riñ Bhaṭṭāra Buddha, ma-GURU-SMARANA*:

15 Only BK & Dj out of all the mss at my disposal for this passage are correct in writing *jihvā*; the others have *jīva*. The priest with whom I discussed these lines was in the habit of pronouncing *jīva-śodhana* and *citta-śodhana*, accompanied by a *mudrā*, but I printed this as rubric.

20, 23, 26 Only a single ms repeats OM in the second line of the threefold mantra.

G'c 7 *Trikāya*: *dharmā-*, *sambhoga-* and *nirmāṇa-kāya*; or *kāya-vāk-citta*. The SHK deals at length with them.

9 In SHK dealt with in 55a.

- 14 *With gestures*¹¹: HRĪH HUM Diamond Tongue,
 15 *that is CLEANSING of TONGUE; hands turned upwards;*
 16 HUM¹⁶ OM Diamond Mind,
that is CLEANSING of MIND; hands turned downwards.
- 17 *Clasp hands together before your breast (cf. Gc): OM*
 18 *Turn right hand around left hand, next clasp them together reverentially:*
 19 *after each other are going all elements of existence,*
 20 *into each other penetrating are all elements of existence,*
 21 OM the diamond's praise doing; *hands before the face;*
 22 *on each other depending are all elements of existence,*
 23 *into each other resolving are all elements of existence,*
 24 OM the diamond's praise doing; *hands before the breast;*
 25 *upon each other extremely dependent are all elements of existence,*
 26 *into each other penetrating are all elements of existence,*
 27 OM the diamond's praise doing; *hands before the navel.*
 28 *Rubbing the flat of the hands one over the other: Hail to the Word and to the Diamond.*
 29 *This completed, keep your hands turned downwards on your lap.*

G'c *Take a flower, pay DEVOTION to Bhaṭṭāra in Buddha-garb/Immortal Buddha:*

- 2-3
- 4 *Let the flower drop in the Holy Water vessel.*
- 5 *Clasp hands together, middle fingers upright (Tyra 25): HUM TAM HUM (3 ×)*
- 6 *Next fifteen GESTURES of the HANDS:*
- 7 *APPEARANCE in the THREE BODIES: OM AH HUM.*
- 8 *FOURFOLD/-*
APPEARANCE/-BUDDHA-CROWN: HUM^{k1} TRAM^{k2} HRIH^{k3} AH.^{k4}
- 9 *FIVEFOLD BUDDHA-CROWN: AH^{k5} HUM^{k6} TRAM^{k7} HRIH^{k8} AH.^{k9}*
- 10 *THREEFOLD PURIFIER: OM¹¹ AH¹² HUM.¹³*
- 11 *Rubbing the flat of the hands one over the other:*
Hail to the Word and to the Diamond.
- 12 *Clasp hands reverentially together | BRIGHTENING of the MIND;*
take one complete flower; CONCENTRATION-gesture:
- 13 *The couch, spotless and pure¹⁴, is presided over by all the Buddhas;*
 14 *Prepared with all affection, for the sake of obtaining the supreme*
enlightenment of a Buddha.
- 15 *This is the BRIGHTENING HYMN of PRAISE, called COUCH PROCEDURE.*
- 16 *Hands reverentially together; contain breath; silent mantra: OM AH HUM TAM*
- 17 *HRĪH; HUM PHAṬ for concentration-gesture, presence-gesture, Lord-gesture;*
 18 *hail and homage to Śrī. This is called GESTURE of CONCENTRATION.*

G'd *With your right hand take one complete flower, drop it in your left hand,*

2 *using the formulas for the flower, the rice grains, the sandal powder,*

3 *keeping it between the upright middle fingers,*

elevating it to the height of the diadem, in REMEMBRANCE of the TEACHER:

| | | | |
|----|--|-----------------------------|---|
| 4 | Praṇamya satataṃ Buddham, | Ādi-Buddha-namas-kāram, | |
| 5 | Sattva-sattvaka-puṇyakam, | vaksye-vaksye dhanam param. | 1 |
| 6 | Vairocana-vibhūṣaṇam, | saṃskārābhāva-kāraṇam, | |
| 7 | Ajñānantam parādhyakṣam, | prāṇamāmi Tathāgatam. | 2 |
| 8 | Āyantu sarve Buddhāgrāḥ, | siddhim enāṃ pradāsyantaḥ, | |
| 9 | Tathā sadyaḥ prakurvīta, | māyā-maṇḍala-karmaṇi. | 3 |
| 10 | Guru-pāda-namas-kāraṃ, | Guru-pādukām eva ca, | |
| 11 | Parama-guru-pādukām, | jñāna-siddhim avāpnuyāt. | 4 |
| 12 | <i>Ayva karēñō. Ikaṅ puṣpa salahakēna riṅ uṣṇīṣa.</i> | | |
| 13 | <i>Hasta-kāraṇa Anapuh taṇan : OM⁶ Śāpāya³⁴ Bajrāya³⁵ svāhā.³⁶</i> | | |

- G'e *Sambutaṅ sēkar kalih katih, gambēl déniṅ hasta kiva-tēñēn⁷⁵,*
 2 *ma-PRATIṢṬHA riṅ BHATṬĀRA, (saha dhyāna-mudrā, mamuṣṭi ;)*
 3 *atupakēna, astrēn⁷⁵ ; saha puṣpa-varṣa riṅ kisapvan.⁷⁵*
 4 *IDĒP Bhaṭṭāra Pañca-Tathāgata/ri ulunta/umuṅguh riṅ Śiva-dvāra,*
 5 *gumēsēnakēna pāpa-klésanta ri śarīranta kabèh,*
 6 *daśa-mala, pañca-mala, tri-mala, lara-vighna riṅ śarīra kabèh.*
 7 *Astuti S. H. HRĪH SAMBHARAṆA. Namèt puṣpa katihan, kalih katih, atupakēna :*
 8 *OM Jinajin Buddha-locané svāhā.⁷⁶*
 9 *(Ayvana karēñvan in lyan, Saṅ Hyaṅ Mantra mahā-rahasya tēmēn,*
 10 *aḷa cavuh-cavuh, Saṅ Hyaṅ HRĪH Sambharana, na, maka-pañabhaktyan*
 11 *in déva, pitā-mūhā vēnaṅ, Saṅ Hyaṅ Tri-Bhuvana-Buddha, na.)*
 12 *Uvus anidēp Saṅ Hyaṅ Mantra, usapakēna taṅ puṣpa ri sakuruh śarīranta.⁷⁷*
 13 *Puṣpa punika ēntuṅaṅ ka arēp.*

- G'f *SAMĀDHI-TRAYA (bantas prakṛti-parisuddho 'ham) (cf. Gc):*
 2 *OM svabhāva-śuddhāḥ sarva-dharmāḥ, svabhāva-śuddho 'ham ;*
 3 *OM svabhāva-śūnyāḥ sarva-dharmāḥ, svabhāva-śūnyo 'ham ;*
 4 *OM prakṛti-parisuddhāḥ sarva-dharmāḥ, prakṛti-parisuddho 'ham.*

- G'g *Sambutakēna ikaṅ bajra (AH) mvaṅ ghaṅṭā (HUM),*
 2 *Uñcarakēna S. H. Bharālī PRATISĀRA-stava, sapuṣṭa, tēkēn sasiratnya (Nb).*
 3 *Iti sarinya : OM AH HUM OM.*
 4 *Aḷa karuṅv in vanèh, iki paṅ-ENIN-ENIN, na., PRATISĀRA.*
 5 *Hasta-mantra | Anapuh taṇan : OM⁶ Śāpāya³⁴ Bajrāya³⁵ svāhā³⁶.*

G'e 2 borrowed from the BV.

f/g My K and M here inserted by BhYTg D and 11 RTg.

- 4 Having bowed down to Buddha continually,^{m1}
 As an act of homage to the Primeval Buddha,
 5 Who is the good for living beings, large and small,
 I shall mention the highest wealth. (1)
- 6 I bow down to the Tathāgata,
 Whose most illustrious aspect is Vairocana,
 7 Who is the cause of disappearance of the formations,
 The Limit of Ignorance, the Supreme Overseer. (2)
- 8 All the eminent Buddhas should come,
 With the intention of granting this perfection;
 9 Thus one should arrange immediately
 During the ritual act of the magic circle(?). (3)
- 10 [By] honouring the Teacher's feet and the Teacher's shoes,
 11 The shoes of the Supreme Teacher,
 One will attain perfection of wisdom. (4)
- 12 *Not to be heard. Put the flower into the diadem.*
 13 *Rubbing the flat of the hands one over the other:*
 Hail to the Word and to the Diamond.

G'e *Take two complete flowers, each in one hand*^{m2}.

- 2 *Perform PRESENCE of the GOD, (practising the gesture of concentration),*
 3 *Keep them in vertical position between your fingertips; apply the following*
*mantra to them*⁷⁵, *with an abundance of flowers in your lap:*
 4 *THINK that the Bhaṭṭāra Pañca-Tathāgata reside on your /head/fontenelle,*
 5 *burning away all the evils and afflictions of your body, the*
 6 *10, 5, 3 defilements, all your illnesses and frustrations.*
 7 *Keep them in vertical position between your fingertips; apply the following*
 8 *mantra to them: Victorious Buddha, hail to the Eyes of Buddha*^{m2}.
 9 *(Not to be heard by anybody; the Divine Mantra is really very secret;*
 10 *do not divulge; it is called Divine Sambharāṇa; it serves for worship of*
 11 *gods and for the dead as well; it is called Divine Threefold Buddha.)*
 12 *After having meditated on the Holy Mantra,*
 13 *draw the flowers across your body; throw them away in front of you.*

G'f *Perform the TRIAD of CONCENTRATION*/^{m3} (cf. Gc):

- 2 All the dharmas are intrinsically pure, I am intrinsically pure;
 3 All the dharmas are intrinsically unreal, I am intrinsically unreal;
 4 All the dharmas are by nature entirely pure, I am by nature intrinsically pure.

G'g *Take the diamond (AH) and the bell (HUM),*

- 2 *utter Divine Hymn to HOLY AMULET to the end, complete with sprinkling (Nb).*
 3 *The essence is: OM AH HUM OM.*
 4 *It should not be heard by others; this is BRIGHTENER, PRATISĀRA.*
 5 *Draw the flat of your hands the one along the other:*
 Hail to the Word and to the Diamond.

G'h *Namèt puṣpa kēmbaṅ ura* (.), *vīja* (.), *gandha* (.);

2 *sēmbahakēna bēnēr in lalāṭa*⁷¹ :

3 *Namo Bhagavatyai Bharali Prajñā-pāramitāyai, aparimita-guṇāyai,*

4 *Bhakti-vatsalāyai, sarva-Tathāgata-jñāna-paripūraṇāyai; tadyathā.*

5 *Iti pañabhakti riṅ Bhāṭṭāra Buddha Sasiki.*

G'i *Gavayakēna DEHA-ŚUDDHI, sādhana sēkar akatih, angra-nāsikā/amuṣṭi* :

2 *OM hulu, DIH ati, ŚRU talinan tēnēn, TI talinan kiva,*

3 *SMR taṅan/nētra t., TI taṅan/nētra kiva,*

4 *VI bahu tēnēn, JA bahu kiva, YAYE nābhi,*

5 *SVĀ pāyūpastha, HĀ pāda karo;*

6 *OM uṣṇīṣa, BHR talina kalih, GU rahi/papilis kiva tēnēn, NI mata kalih,*

7 *PA lēn iruṅ kalih, RA tutuk, MA gulu,*

8 *SU nābhi, BHA pupu kalih, GE vētis kalih,*

9 *SVĀHĀ, talapakan kalih.*

10 *sēkar ika pulaṅ rini pamandyaṅan.*

G'j *SVARA-VYANJĀNA, sādhana sēkar katihan* : (repetition of Hg).

G'k *Ri vus in maṅkana, raris maṅuṅguh riṅ Bhāṭṭāra Vairocana, Akṣobhya, etc.*

2 *Sambut ikaṅ puṣpa* (...), *vīja* (...), *gandha* (...),

3 *maṅuṅgul, sinēmbahakēn* :

4 *Uṣṇīṣe Vairocaneka, hṛdaye Akṣobhyas tathā,*

5 *Lalāṭe Amitābhas ca, gulu Hyaṅ Ratna-sambhava. (1)*

6 *MūrdhnyĀmogha-siddhis tathā, uṣṇīṣe sarvedya (?) tathā,*

7 *Dharma kaṅṭha kahananya, ārya-saṅgha hṛdayaṅ ca. (2)*

8 *Ēntuṅaṅ puṣpa kēmbaṅ ura ika ka arēp.*

H'a *Amèt GAṆITRI; tiṅkahé aṅamèt kadi riṅ arēp* (Ha-He) ;

2 *prayogakēna riṅ pamandyaṅan kadi ṅuni* (J), *mvaṅ riṅ saṅka/ghaṅṭā* (Hd).

3 *Yadyan aṅaṅghaṅ riṅ dhūpa* (Ha 6) *mvaṅ dīpa* (Ha 7),

4 *yadyan aṅēmbahaṅ, kadi né riṅ arēp* (Ha 11),

5 *sakēvantēn magēntos tiṅkahé, amitēh amaṅsil gaṅitri ika.*

H'b *Amèt taṅ gaṅitri déniṅ taṅanta tēnēn.*

2 *Madhyamikā taṅanta kiva ṅaṅsot taṅgu niṅ gaṅitri riṅ sor.*

3 *Lēpasakēna taṅ gaṅitri sakēn taṅanta kiva;*

G'h only in Bk followed by AṢṬA-MAHĀ-BHAYA:

OM Prahasta sarva-devatā, tata maha padme naya,

Śiva-lokan aliṅga[ya], Prahasta sarva-devatā.

(mapinūt dahat, ayva siṅ saparana nivakakēn)

4 Could Pratyéka-Buddha have been meant here?

G'i 6 Bhṛguni might be Bhṛkuṭī, "The Frowning Goddess", a malevolent aspect of Tārā, according to Al. Getty, *The Gods of Northern Buddhism*, p. 124. B. Bhattacharyya, *Indian Buddhist Iconography*, Calcutta 1958, p. 152f. however, first mentioning her as a minor goddess, but then as a

G'h *Take a flower (...), rice grains (...), sandal powder (...),
and bring it just opposite your forehead:*

- 2 Homage be to the Lady of Unsurpassed Wisdom^{m4}, Whose virtues are
3 boundless, the Loving Mother for Her devotees, Who fulfilleth the
4 wisdom of all Tathāgatas.
5 *This is the adoration for Buddha Sasiki.*

G'i *Perform CLEANSING of the BODYⁿ¹, with one complete flower, well-concentrated:*

- 2 OM head, DIH liver, ŚRU right ear, TI left ear, [revelation
3 SMṚ right |hand|eye, TI left |hand|eye; [tradition
4 VI right arm, JA left arm, YA navel, [victory
5 SVĀ private parts, HĀ both feet [hail.
6 OM diadem, BHR both ears, GU front/2 temples, NI both eyes, [Bhṛkuṭi
7 PA both nostrils, RA mouth, MA throat, [supreme
8 SU navel, BHA both thighs, GE lower half of legs, [beloved
9 SVĀHĀ both feet. [hail.
10 *Let the flower drop into the Holy Water vessel.*

G'j [*Sprinkle all limbs*] *VOWELS & CONSONANTS, using a complete flower (Hg).*

G'k *After that, waṅt/sing/ praise to Bhaṭṭāra Vairocana, Akṣobhya, etc.*

2-3 *Take flower (...), rice grains (...), sandal powder (...), lift flower, offer it:*

- 4 Unique Vairocana sits in uṣṇīṣa, Akṣobhya sitting in the heart,
5 And on the forehead is Amitābha, Ratna-sambhava in the throat, 1
6 Amogha-siddhi is on the head, The Omniscient (?) in the diadem,
7 Law Eternal is in the throat, Venerable Community in the heart. 2
8 *Throw the flower to in front of you.*

H'a *Take the ROSARY; method of handling it as before (Ha-He).*

- 2 *Manipulate it as before, above Holy Water vessel (J) and bell (Hd).*
3 *When holding it over the frankincense (Ha 6) and the lamp (Ha 7),*
4 *when worshipping it (Ha 11), as before — however,*
5 *you should move it the other way round, when you turn hanging rosary.*

H'b *Take the rosary with your right hand;*

- 2 *hook the middle finger of your left hand into lower part of rosary.*
3 *Let the rosary slip from the left hand;*

principal one, and giving a description borrowed from the Sādhanamālā 341, speaks about a peaceful appearance.

In Old Javanese art her presence is stated by J. L. Moens, "De Tjanḍi Mēṅḍut", TBG 59, 1921, p. 559, and by W. F. Stutterheim, "De Leidsche Bhairava en Tjanḍi B van Singasari", TBG 74, 1934, p. 452.

G'k BK continues with *Rūpa Vairocana jñēyah*, etc. *PAÑCA-TATHĀ-GATA*.

H' On the *ganitri* of SHK pp. 170-72 and SuSe index.

- 4 *takēpakēna tañanta kiva riñ ulun arṣanta.*
 5 *Gantuñakēna tañ gaṇitri ri aṅguṣṭhanta tēñēn.*
 6 *Gaṇitriné putērakēna nēmu gēlañ, ka arēp, sakiñ mūrdhā ka mūrdhā;*

- H'c *Japa niñ |aṅguṣṭha|inan lima|, Ākarṣaṇa ṇaran,*
 2 *makadon kahilañan in sarva-vighna: OM HUM namaḥ. OM ROM OM.⁷⁸*
 3 *Pamutērē riñ tarjinī, madhyamikā, anāmikā mvañ kaniṣṭhikā;*
 4 *papolahan tañané patēh sakadi sané mēngah in H'b 2-6.*
 5 *Japa niñ |tarjinī|tujuh|, Śāntikā ṇaran,*
 6 *makadon kanirmalan in jagat kabèh mvañ śarīra: OM AM HUM VAṢAṬ.⁷⁹*
 7 *Japa niñ |madhyamikā|liñjoñ|, Postika (Sphoṭikā?) ṇaran,*
 8 *m. kadadyan in omah² mvañ kadirghāyusān: OM AM HUM LAṢ MAṢ OM VAṢAṬ.*
 9 *Japa niñ|anāmikā|lèk|, Vaśi-karaṇa ṇaran,*
 10 *makadon kaśūnyatān in sarva-jñāna mvañ śarīra: OM HUM namaḥ.*
 11 *Japa niñ |kaniṣṭhikā|kaciñ tañan|, Vighnotsaraṇa ṇaran,*
 12 *makadon kahilañan in abhicāri mvañ abhicaruka: OM HUM PHAṬ.*

- H'd *Putērakēna gaṇitriné ka unkur, AMAÑJINAKĒN JÑĀNA riñ ŚARĪRA:*
 2 *Repetition of G'k. [OM AM HUM⁸⁰*
 3 *Vēkas in pūjā. Tlas, aSISIRAT déniñ gaṇitri kadi nuni.*

H'e *PROKṢAKĒNA riñ DAŚA-DIK⁸¹ (Hf)*

H'f *mvaḥ riñ SARVĀṅGA (SVARA-VYANĀJANA)⁸¹ (Hg).*

H'g *ANIRATIN pva kita, olih gaṇitri, mantra kadiñ uni⁸¹.*

H'h *ANIRAMI puṣpa (Hh 3), gandha (Hh 5), 'kṣata (Hh 8)⁸¹.*
 2 *Pamandyañan: OM OM I A Ka Sa Ma Ra La Va Ya HUM.*

H'i *AÑĒMBAT gaṇitriné sapuputa, kadi kocap in arēp (Hi)⁴⁵⁻⁴⁷.*

H'j *ÑALIMPĒT|AÑULINKĒT tañ gaṇitri; tañan mañakup 3 ×, saha gaṇitri.⁴⁸⁻⁵¹*

H'k *aSALAH GAṆITRI: OM Sarva-Buddha-adhiṣṭhāna MI HUM PHAṬ⁵², (cf. Hk).*

J' *Ñamèt gandha (...), vīja (...), puṣpa (...), lumēkas sira*
 2 *ANRAÑI PAMANDYAÑAN 10 × |saha pratyékanya| kadi panrañiné riñ arēp (J).*

K' *AÑASKĀRANI VAI, lavan SARĪnya, tēkēñ SARASVATĪ-SINDHU-VIPĀŚĀ,*
 2 *sapuputa, tēkēñ SARI n PŪJĀ.*

H'c 1 *ākarṣaṇa* and 9 *vaśi-karaṇa* only out of these five are known from SHK 51ab, but in connection with *maṇḍala*.

H' Between d and e, the 11R & BhYD mss, both originating from Griya tégéh, Boda Kling, insert *Minuṣṭi riñ kisapvan, a-stuti: Uṣṇiṣe* etc., already occurring in G'k.

- 4 *shape this left hand into a fist and keep it before your heart.*
 5 *Let the rosary hang down from the thumb of your right hand;*
 6 *turn it in forward direction from one end to the other,*
beginning with the head till the head turns up again.

- H'c *Whispering formula for thumbⁿ² is called: "Drawing towards one's self",*
 2 *aiming at the destruction of all hindrances: OM HUM namaḥ, OM ROM OM.*
 3 *The turning round of the gaṇitri with the four fingers*
 4 *is done with the same gestures as before (H'b 2-6).*
 5 *Wh. f. for the index-f.ⁿ³ is called: "Act for averting bad consequences",*
 6 *aiming at freedom from blemishes for mankind & yourself: OM AM HUM VAṢAT*
 7 *Wh. f. for the middle fingerⁿ⁴ is called: "Swelling",*
 8 *aiming at the realisation of homely goods and longevity:*
 OM AM HUM LAM MAM OM VAṢAT;
 9 *The Whispering Formula for the ring-fingerⁿ⁵ is called: "Subjugation",*
 10 *aiming at the voidness of the person and omniscience: OM HUM namaḥ;*
 11 *Wh. f. for the little fingerⁿ⁶ is called: "Destroying of Hindrances",*
 12 *aiming at [the destruction of] sorcerers and sorcery: OM HUM PHAT;*

- H'd *Turn gaṇitri backwards when INSTILLING KNOWLEDGE into YOURSELF:*
 2 *at the end of the worship. After that, sprinkle with rosary as before. [HUM AH OM*

H'e *SPRINKLE in the TEN REGIONS (Hf)*

H'f *and to ALL LIMBS (VOWELS and CONSONANTS) (Hg).*

H'g *SPRINKLE with the ROSARY, using the formulas as before (Hf, Hg).*

H'h *SPRINKLE flower petals (Hh 3), sandal powder (Hh 5), rice grains (Hh 8),*
 2 *Holy Water vessel: Daśa-/Akṣara/Bāyu/Niḥśvāsa/ formula.*

H'i *Take ROSARY in both hands, turned downwards, as before (Hi).*

H'j *Keep the ROSARY .. (Hj).*

H'k *PUT DOWN the ROSARY (Hk).*

J' *Take sandal powder (.....), rice grains (.....), flower (.....);*
 2 *LOOK INTENTLY at the Holy Water vessel [with its details] as before.*

K' *CONSECRATION of the WATER, including the song of praise to*
 2 *Gaṅgā-Sarasvatī-Sindhū-Vipāsā etc., including the ESSENCE of the WORSHIP.*

H'd *The mantra is also given as HUM A(H) OM.*

L' *Sambutañ bajra* (AH), *ghaṅṭā* (HUM); *uñcarakēna pūjā, śruti*

2 *TRI-GAṄGĀ* (Lb), *JVĀLĀ-MANḌALA* (Lc), *tēkēñ sasirat sami*.

M' *Raris NĀSAT-NĀRGHA*, *sasirat IME TOYĀ, sapuṣṭa, kadi nuni* (M).

2 *HASTA-KARAṆA* | *ANAPUH TAṆAN*: OM⁶ Śāpāya³⁴ Bajrāya³⁵ svāhā.³⁶

N' *BhYA, BhYD, 11R and Tn: MAHĀ-VĀRI* (*Tatah ija*),

followed and concluded by *PRAJÑĀ-PĀRAMITĀ* (Na).

P *Sambutakēna ikañ puṣpa* (..), *vīja* (..) *gandha* (..), *añastuti pva sira*:

2 Sambhāraḥ sarva-samyuktaḥ, sarva-Buddhair adhiṣṭhitaḥ,

3 Dhāritaḥ sarva-bhāvena, Buddha-bodhau varāptaye.

4 *Ānamèt gandha, saha mudrā* | *a-KARA*-|*VARTA*|*VIṢṬA* | *a-PRAROGA* :

5 OM Sarva-Tathāgata-yoga-vātālaṅkāra,

6 pūjā-megha-samudrā-sparaṇa-samaye HUM (cf. T).

7 OM Amṛta-kuṇḍali[ni] vighnāntaka HUM PHAṬ.

8 Rajo-bahulā yena satyena sattvāḥ,

9 Sarva-Buddha-bodhi-sattvānuraktam,

10 Buddhā bhavantu tena satya-vākyena, rajo jvalatu.

11 OM Sarva-Tathāgata-gandhānulepane svāhā.

12 *Sambutakēna ikañ gandha muvah, PRAYOGAkēna riñ PAMANDYANAN* (cf. J),

13 *NRAÑ piñ lima ri tēnah in vai; riñ puñpuñan kavēnañ:*

14 AH pūrva⁵⁸, HUM utara⁵⁸, TRAM paścima⁵⁸, HRĪH dakṣiṇa⁵⁸, AH madhya⁵⁸.

15 *Vīja, puṣpa saha mantranya manut kadi riñ uni* (J), *TRAÑakēna sami* 5 ×.

16 *Sambut ikañ puṣpa akatih:*

17 OM Sūkṣma siddhi sakalviran in siddhi, OM AH HUM, HUM TRAM HRĪH AH.

18 *Pulañ riñ toya sēkar ika*.⁵⁸

19 *Ñaturañ sasirat riñ padhūpan, olih toya añar, 3 ×:*

20 OM Dhūpa-stuti ya namaḥ svāhā;

21 *riñ padīpan, 3 ×:* OM Śūnya-stuti ya namaḥ svāhā.

Q *Vus manrañin, ma-PRATIṢṬHA-VIDHI* [*NASKĀRANI VAI*] (cf. Ka):

2 *Ñamèt puṣpa* (...), *vīja* (...), *gandha* (...), *tēhēr a(n)gra-nāsikā, mamuṣṭi*;

L'b Griya Sikangin and Griya Datah, both Batuan, use the 4-stanza *Namas te Bhagavān Gaṅgā*, concluded by fourfold sprinkling.

M' The same Batuan mss lack M = M'.

N' Again the same mss substitute N' by Z, in harmony with M 17: *Iti Pūjā Pūrvaka*.

P 2 Paul Oltramare, *Histoire des Idées Théosophiques*, 2. La Théosophie Bouddhique, p. 400, basing himself upon *Asaṅga Mahāyāna Sūtrālaṅkāra* XVIII. 38, remarks: Le mérite, punya, et le savoir, jñāna, sont les deux équipements, sambhāra, avec lesquels le bodhisattva marchera à la conquête de la Bodhi. Cf. SHK 11b, 16a, 22b, 31a & note 2. For *sarva-Buddha* cf. SHK 21b.

2-3 Without exception the mss have *sambhāram ... samyuktam, ... adhiṣṭhitam ... dhāritam*; -am being preferred to -ah; the accusative, however, seemed unacceptable.

5 For *sarva-Tathāgata* cf. SHK 16a, 20a, 24, 33b.

Q To my mind, the consecration of the water in the *pamandyañan* to its desired and final state of Holy Water, now takes place; just like Ka was followed by *IDĒP* in Kb and Kc, here it is men-

L' Take thunderbolt (AH) & bell (HUM), utter the worship (*TRI-BHUVANA?*), the *veda*
2 *THREE-GANGES* (Lb), *CIRCLE of FLAMES* (Lc), together with their sprinklings.

M' Next *RESPECTFUL OFFERING* of Water⁰¹, with the sprinkling words:
2 complete, as before.⁰² [THESE WATERS,
3 Rubbing one hand over the other⁰³: OM Hail to the Bajra and to the Word.

N' Four mss here intercalate the *MAHĀ-VĀRI* (*tathā hi jāti* etc.),
followed by *PRAJÑĀ-PĀRAMITĀ* (Na), but do not contain Nb-Nd.

P Take flower (..), rice grains (..), sandal powder (..) & sing this hymn:
2 Sambhāra, connected with all⁰⁴,
With all Buddha's sticking to it.
3 Worn with all affection, for the sake of
Obtaining the supreme enlightenment of a Buddha.
4 He takes *gandha* and makes the gesture⁰⁵, putting on the *KNOTTED KUŚA-GRASS*,
5-6 (not clear, but cf. T).
7 Oh Snake of Living Water, destroyer of hindrances, HUM PHAT;
8 Just as all beings, though dominated by passions,
9 Remain attached to all Buddhas and Bodhisattvas,
10 By this word of truth they should become Buddhas, passion should flame up;
11 O fragrant ointment for all Tathāgatas, hail.
12 Next, take some sandal powder, APPLY it to the *HOLY WATER VESSEL*,
13 LOOK INTENTLY five times at the water; at the top is allowed as well.
14 AH east; HUM north; TRAM west; HRĪH south; AH centre.
15 Rice grains, flowers & formulas just as before (J); LOOK INTENTLY 5 ×.
16 Take one complete flower:
17 OM Immaterial result, all kinds of results; OM AH HUM, HUM TRAM HRĪH AH.
18 Let the flower drop into the Holy Water vessel.
19 Give a threefold sprinkling of fresh water to the incenser of frankincense.
20 Homage and honour to the song of praise for the frankincense.
21 Thrice for the lamp: Homage and honour to the song of praise for the void.

Q After looking intently, *PRESENCE* of *VIDHI* | *CONSECRATION* of the *WATER*. (Ka)

2 Take flower (..), rice grains (..), sandal powder (..); concentrate, make *sēmbah*.

tioned in Q 3-4, and just like the *PŪRVAKA BUDDHA*, the *PŪJĀ PAMIN TĒNAH/AGĒN* is concluded by songs of praise. Remarkably enough, mss procured at a later date substitute Q 1-5 by a different fivefold formula, for which the Batuan mss Da and Sn give no caption and for which the Boda Kling mss have two different captions, to wit *PAÑCA-TATHĀGATA* in Tn and *BhYA, PAÑCA-DĒVĪ* in 11R and BhYD, emanating from the same *griya*. The formula runs as follows:

| | |
|------|--|
| AH | Śvétāmbhara dēvi, śvéta-puṣpa śvéta-varṇa, śrī śrī dēvi namo'stu té, |
| HUM | Nilāmbhara dēvi, nila-puṣpa nila-varṇa, śrī śrī dēvi namo'stu té, |
| TRAM | Pitāmbhara dēvi, pīta-puṣpa pīta-varṇa, śrī śrī dēvi namo'stu té, |
| HRĪH | Raktāmbhara dēvi, rakta puṣpa rakta-varṇa, śrī śrī dēvi namo'stu té, |
| AH | Viśvāmbhara dēvi, viśva-puṣpa viśva-varṇa, śrī śrī dēvi namo'stu té. |

(instead of *viśva*, apparently no longer known, *Iśvara* is used)

- 3 *IDĒP* Bhaṭṭāra Pañca-Tathāgata, mvañ Bhaṭṭāra Ratna-Traya, Buddha Sasiki,
 4 Devī Sahita, ry aṅkatakēn dé sañ pinūjā.
 5 *Tibakēna riñ pamandyañanē*.⁵⁸
 6 *Patañanan malih* 10 × :
 7 OM⁶ AH⁹ HUM⁸², TRAM⁷³ HRĪH²⁶ AH⁹, OM⁶ AH⁹ HUM⁸² AH⁹.

- R *Āmèt paraḡi, tuñtuñ/taṅgu n/ paraḡi, isēni/dagiñin kēmbañ ura, vija, gandha,*
 2 *sēmbahakēna/añastuti/ pva sira riñ Bhaṭṭāra Buddha (TRI-RATNA/SAMBODHANA).*
 3 Namō Buddhāya Dharmāya, Saṅghāya ca sadā sadā,
 4 Sattvānāṃ kleśa-baddhānām, muktaye bhava-saṅkaṭāt. (1)
 5 Namō Buddhāya gurave, namo Dharmāya tāyine,
 6 Namaḥ Saṅghāya mahate, tribhyo 'pi satataṃ namaḥ. (2)
 7 Namas trailokya-gurave, Buddhāyāmita-buddhaye,
 8 Sarva-bandhana-muktāya, prāptāyānuttamaṃ padam. (3)
 9 Sarva-pāpasyākaraṇaṃ, kuśalasyopasampadā,
 10 Sva-citta-paridāpanaṃ, etad Buddhānuśāsanam. (4)
 11 Sarve sattvāḥ, sarve bhūtāḥ, sarve prāṇināḥ, sukhino bhavantu svāhā.

- S *Amèt ikañ bajra (.), ghañṭā (.), Sañ Hyañ BUDDHA-MŪLE uñcarakēna :*
 2 Yat pūrvam Bodhi-mūle, kravi-garaṇa-pate, Mārakāsrñ,
 3 Gaṅgāgāḍhāṅgakākṛtta, gaṇa-gaṇaka-kṛtā, bandhanānaddha-kakṣe,
 4 A-stri-bhī-divya-rūpe, uḍupati-duḍubhī, dūdu-bhīrā,
 5 Śobhaneyānuyātāḥ, sura-nara-namitaḥ, pātu vaḥ Śākya-siṃhaḥ. (1)
 6 Dor-daṇḍārāmakādi, prati-bhaya-kuharaṃ, darpa-khaṇḍī,
 7 Rāman-dādimba-dādim, andu-handu-kuduham, strū-kalāstrā-kalāstraḥ,
 8 Jimbāñjaṃ bhañja-jimbāṃ, kamukha-mukha-kumañ, kuḥ kumañkuḥ,
 9 vāhyāre vānaritaḥ, sura-nara-namitaḥ, pātu vaḥ Śākya-siṃhaḥ. (2)

- Ta *Raris pva sira amitēh ŚĀNTI añatur-désa, saha patañanan :*
 2 OM⁶ Sarva-Tathāgata⁷⁻⁸, dhūpa⁸³ pūjā⁸⁴ mégha⁸⁵
 3 samudra⁸⁶ sparāṇa⁸⁷⁻⁸⁸ samayé¹⁶ HUM¹⁷,

Sn now concludes with Q 6; the other mss do not mention ten *bija-mantra* but only require five differently-coloured flowers/petals, to be used according to the five directions; for the centre a *tuñjuñ*, lotus, is allowed; finally they are dropped into the Holy Water vessel (Q 5).

Several of my mss here produce the long ANAṄGA-BĀYU-SŪTRA, known from Bosch's publication in MKNAW, followed by the BHĪMA STAVA, equally published by Bosch, in India Antiqua, the Vogel felicitation volume (in Da & Sn both of them are found preceding my Y).

- R 3-5 is the first stanza of Tri śaraṇa gāthā, in Kudṛṣṭi nirghātanam (ed. H. P. Shastri, in Advaya vajra-saṃgraha), Gaekwad O. Series 40, Baroda 1927, p. 5. Its second stanza is the beginning of the Balinese Ratna-trayaṃ me śaraṇam.

- 8-9 This stanza is very well known from Sanskrit Buddhism but also known in a Pali form.

- S The Batuan mss have the NAVA-KAMPA (my X) preceded by the VAJRA-JVALĀNĀLA, BUDDHA-MŪLE (my S), VĪRA-(RĀJA-)MANTRA (my Tb) and AṢṬA-MAHĀ-BHAYA KLIṆ (my V).

- S The caption should be read *bodhi-mūle* : at the root of the Tree of Enlightenment. Here Buddha, as the Lion of the Śākya race, immediately before His Enlightenment, defeated Māra the Seducer

3 *IMAGINE*^{p1} that Bhaṭṭāra Tathāgata and Bhaṭṭāra Threefold Jewel,
 4 Prajñā-pāra-mitā (?), Dēvī Sahita,
 5 *Let the flower drop into the Holy Water vessel.*
 6 *Once more gestures*: OM^{p2} AH^{p3} HUM^{p4}, TRAM^{p5} HRĪH^{p6} AH^{p7},
 7 OM^{q1} AH^{q2} HUM^{q3} A(H).^{q4}

R *Take the SCARF, provide its end with petals* (.), *rice grains, incense* (.),
 2 *direct your praise to Bhaṭṭāra Buddha (THREEFOLD JEWEL|AWAKENING)*^{q5}:
 3 Homage to the Buddha, to the Doctrine
 And to the Community evermore;
 4 To the release of the beings bound by stains
 By reason of the plight of existence. (1)
 5 Homage to the Buddha, the Teacher,
 Homage to the Doctrine of Salvation.
 6 Homage to the great Community,
 To all these three homage always. (2)
 7 Homage to the Teacher of the threefold world,
 The Buddha of immeasurable insight;
 8 To Him Who has released Himself from all bondages,
 Who has reached the Supreme Abode. (3)
 9 Ceasing all evil, developing the good,
 10 Cleansing the mind, this is the Buddha's teaching. (4)
 11 All beings, all existing beings,
 all living beings should be happy; hail.

S *Take the vajra* (AH) *and the bell* (HUM) *and sing Divine BUDDHA-MŪLE.*
 (still untranslatable)

Ta *Turn the CURSE-AVERTER to the four regions, accompanied by gestures*^{q6}:
 2 OM All Tathāgata, frankincense worship cloud
 3 with gesture touching in condition HUM,

and is said to have devoured Māra's flesh (*kravi*) and blood (*asrk*) like a real lion. In the same way the Buddha as a cosmic king is further equated to a lion in the rest of the two stanzas; a king, indeed, is known to be a lion in human form.

Ta About the *sānti* I wrote a paper ("ŚĀNTI, a ritualistic object from Bali", Asia Major 1964) in the hope of learning about this cult instrument from Buddhologists, but to no avail. The correct Skr. word *pravartayāmi* in 4, 8, 12 & 16, corresponding with the priest's turning this object ninety degrees to East, South, West & North, points to the world of Skr. Buddhism; so do the words *prahlādana* (5) and *phalāgama* (9). The three perishable requisites for worship, viz. *dhūpa-puṣpa-gandha* and the imperishable *dīpa* are clear enough, and so are the ends of the fourfold formula, but I hesitate between a connection *megha-samudra* (cloud-sea) and *sa-mudrā-spar[ś]ana* (with-gesture-touching); *megha* and *sparaṇa* are not very inspiring. *Suteje* in 13 emendated from *suteja*, but even so the four locatives are not easily translatable. As to the *bīja-mantra*, AH is well-known, though its repetition is suspect; GRI DIH (13) and GI BAM (17), though perhaps disfigured, should also be traceable. The whole is scarcely an endeavour to translation but is more meant to be a challenge for the Buddhologists.

- 4 OM⁶ Sarva-Tathāgata⁷⁻⁸, dhūpa⁸³ pūjā⁸⁴ pravartayāmi⁸⁹,
 5 bajra¹²⁻¹⁴ dhūpa⁸³ prahlādané⁹⁰, *ñambil śānti*, AH⁹¹,
 6 *śānti mitēh ka Pūrva*.
 7 OM⁶ Sarva-Tathāgata⁷⁻⁸, puṣpa⁸³ pūjā⁸⁴ mégha⁸⁵
 8 samudra⁸⁶ sparāṇa⁸⁷⁻⁸⁸ samayé¹⁶ HUM¹⁷,
 9 OM⁶ Sarva-Tathāgata⁷⁻⁸, puṣpa⁸³ pūjā⁸⁴ pravartayāmi⁸⁹,
 10 bajra¹²⁻¹⁴ puṣpa⁸³ phalāgamé⁹⁰, *ñambil śānti*, AH⁹¹,
 11 *śānti mitēh ka Dakṣiṇa*.
 12 OM⁶ Sarva-Tathāgata⁷⁻⁸, dīpa⁸³ pūjā⁸⁴ mégha⁸⁵
 13 samudra⁸⁶ sparāṇa⁸⁷⁻⁸⁸ samayé¹⁶ HUM¹⁷,
 14 OM⁶ Sarva-Tathāgata⁷⁻⁸, dīpa⁸³ pūjā⁸⁴ pravartayāmi⁸⁹,
 15 bajra¹²⁻¹⁴ dīpa⁸³ sutéja⁹⁰, *ñambil śānti*, GRI DIH⁹¹,
 16 *śānti mitēh ka Pāścīma*.
 17 OM⁶ Sarva-Tathāgata⁷⁻⁸, gandha⁸³ pūjā⁸⁴ mégha⁸⁵
 18 samudra⁸⁶ sparāṇa⁸⁷⁻⁸⁸ samayé¹⁶ HUM¹⁷,
 19 OM⁶ Sarva-Tathāgata⁷⁻⁸, gandha⁸³ pūjā⁸⁴ pravartayāmi⁸⁹,
 20 bajra¹²⁻¹⁴ gandha⁸³ sugandhé⁹⁰, *ñambil śānti*, GI BAM⁹¹,
 21 *śānti mitēh ka Uttara*.
 22 **HASTA-KARAṆA** / **ANAPUH TAÑAN**: OM⁶ Śāpāya³⁴ Bajrāya³⁵ svāhā.³⁶

Tb **VĪRA(-RĀJĀ)-MANTRA**. *Nambut ghañṭā* (HUM); *nambut vajra* (AH).
Pakētis: Ime toyā.

U *Ñamèt pva kita puṣpa* (...), *vīja* (...), *gandha* (...), *sēmbahakēna*:
 2 OM PARAMA-SUKHA sāhasa-lalita, vilasika-vilāsa namāmi, te namāmi Bhagavati.
 3 *Asolah patañanan* (cf. Gf): JAH²³, HUM²⁴, BHAM²¹, HOH²⁵,
 4 samayastam²⁷ 3 ×. AH AM.

V *Sambut ikañ bajra* (AH), *ghañṭā* (HUM), *uñcarakēna S. H. AṢṬA-MAHĀ-BHAYA*
 2 (not accompanied or followed by mudrā; Lévi 79-80; cf. "Stuti and Stava") [KLIN]:
 3 *Gēnahakēna ikañ bajra ghañṭā*. *Patañanan*: OM⁶ Śāpāya³⁴ Bajrāya³⁵ svāhā.³⁶

W *Ñamèt ikañ puṣpa* (...), *vīja* (...), *gandha* (...), *tēhēr sira AÑATUR-DEVA*:
 2 (*Nambut gañṭri*;) IH IH IH IH, Bhagavān, pratijñā kusumāñjali nata TRAM.
 3 *Puṣpa ika tibakēna ka pamandyañan*.⁵⁸
 4 *Patañanan*: OM⁶ Sarva-Tathāgata⁷⁻⁸, yogiśvara⁹² AH,
 5 AH⁹ /bhojādri/bhojrāgra/⁹³-mudrā mudrā(ha)⁹⁴nta HUM¹⁶ PHAT¹⁷.

X *Sambutakēna bajra* (AH), *ghañṭā* (HUM), *uñcarakēna S. H. NAVA-KAMPA-stava*:
 2 (cf. "Stuti and Stava"). *Vus in mañkana, gēnahakēna ikañ bajra ghañṭā mvah*.
 3 *Patañanan*: OM⁶ Sarva-vit⁷⁻⁸ pura-pura⁷⁻⁸ varta⁹⁵-varta⁹⁶ (ya) HOH⁹⁷.

W Da & Sn introduce the mantra by: *nambut Gañṭri, sēmbahakēna*, Bh YD by *an-deva*- (as usually, *deha* will be meant) -*śuddhi*.

X Sn concludes with *usapakēna śarīranta*, Da with *usapakēna riñ śarīra*.

- 4 OM All Tathāgata, frankincense worship I turn
 5 in vajra-frankincense refreshing, *turn sānti*, AH,
 6 *sānti turns East.*
 7 OM All Tathāgata, flower worship cloud
 8 with gesture touching in condition HUM
 9 OM All Tathāgata, flower worship I turn
 10 in vajra-flower refreshing, *turn sānti*, AH,
 11 *sānti turns South.*
 12 OM All Tathāgata, lamp worship cloud
 13 with gesture touching in condition HUM
 14 OM All Tathāgata, lamp worship I turn
 15 in vajra-lamp refreshing, *turn sānti*, GRI DIH,
 16 *sānti turns West.*
 17 OM All Tathāgata, sandal powder worship cloud
 18 with gesture touching in condition HUM
 19 OM All Tathāgata, sandal powder worship I turn
 20 in vajra-sandal powder refreshing, *turn sānti*, GI BAM,
 21 *sānti turns North.*
 22 *Rub flat of hands against another* : OM, homage to the Words, homage to the Diamond.

Tb *VĪRA(-RĀJĀ)-MANTRA*. Take bell (HUM) and vajra (AH). *Pakētis* : Ime toyā.

U Take flower (...), rice grains (...), sandal powder (...) pay worship :

- 2 Supreme Happiness^{r1}, playful in impetuosity, play of the sportives,
 I worship Thee, Lady.
 3 Make the gestures [associated with] JAH^{r2}, HUM^{r3}, BHAM^{r4}, HOH^{r5},
 samayastam (2 ×) (Gf-g).

V Take double vajra (AH), bell (HUM); recite the *JAVANESE EIGHT GREAT DANGERS*.

- 2 Put down double vajra and bell.
 3 Rub the flat of the hands one over the other : OM Hail to the Diamond and to the Word.

W Take a flower (.), rice grains (.), sandal powder (.); recite *THE FOUR GODS*.

- 2 (Take the rosary :) IH, IH, IH, IH, Lord^{s1}, agreement, añjali with flower
 3 Let the flower drop into the Holy Water vessel.
 4 Next make a gesture with the words *TATHĀGATA YOGĪŚVARA* :
 5 All Tathāgata Lords of yoga, AH, AH HUM PHAT.

X Take double bajra (AH) & bell (HUM); utter the song of praise *NAVA-KAMPA*.

- 2 Having completed it, put down again double vajra and bell.
 3 Make the gesture associated with the word *SARVA-VIT* : Omniscient^{s2}.

Ya *Āmèṭ ghaṇṭā* (AH), *bajra* (HUM); *uñcarakēna* : RATNA-TRAYAM ME ŚARAṆAM.

Yb *Mudrā* :

- 1 OM⁶ Sarva⁷⁻⁸-Tathāgata⁷⁻⁸ pāda⁶⁴-vanda⁹⁸ naṃ ka⁹⁹ romi^{100,100j},
- 2 OM⁶ Sarva⁷⁻⁸-Tathāgata⁷⁻⁸ ārya¹⁰¹-guru¹⁰²-pāda⁶⁴-vanda⁹⁸ naṃ ka⁹⁹ romi^{100,100j},
- 3 *Raris aṅlumah*⁶⁵ *taṅan riṅ kisapvan* : Naivedyam sarva-samyuktaṃ^{103j} (*pāda a*),
- 4 *Malih kumērēb*⁶⁴ : ādyam-bhojyam-samānītam (*pāda b*),
- 5 Varna-gandha-rasopetam, dadāmi, pratigṛhna tvam (*pāda c & d*).
- 6 *Malih pataṅanan* ; *kiva riṅ kisapvan* :
- 7 OM A-kāro mukham^{104,104j}, sarva-dharmānām¹⁰⁵, madhyā¹⁰⁶ nutpanna¹⁰⁷ tvāt¹⁰⁸;
- 8 *riṅ tēṅṅ kisapvan* : OM Bajra-sphāraṇakam ;
- 9 *Ri tēṅṅ kisapvan* ; *pralina* : OM Bajra-Naivedyam, HUM PHAṬ.

Z Iki PAṆAKṢAMĀ :

| | | | |
|---|-----------------------------|---------------------------|---|
| 2 | Yat kṛtaṃ duṣkṛtaṃ kiṃcin, | mayā mūḍha-dhiyā punaḥ, | |
| 3 | Tat kṣāntavyaṃ tvayā nātha, | yatas trātā 'si dehinaḥ. | 1 |
| 4 | Apraty-ādi-parijñānād, | aśakya-vastu-bhāvataḥ, | |
| 5 | Kṛta-kāryakam ity astu, | sarvatra sukha-sādhanam. | 2 |
| 6 | Dharma-dhātor adhiṣṭhānāt, | samaya-smaraṇād api, | |
| 7 | Kṛtāya sarva-sattvārtham, | kuru tvaṃ sarva-siddhaye. | 3 |

Yb For veneration of the *guru* cf. J. L. Moens, Een Javaansch-Buddhistisch Guru-beeld, OV 1921, Bijlage T, p. 186-93 (+ 4 pl.), Nijhoff, The Hague, 1922.

Yb 8 Frequently recurring words, for instance S. B. Dasgupta, "Tāntrik Buddhism" p. 120; D. Snellgrove, "Hevajra Tantra", I.2.1 and I.4.93; Kudrṣṭi-nirghātana, Advaya-vajra-saṅgraha p. 9.

Z is only scarcely found in the mss but eagerly printed.

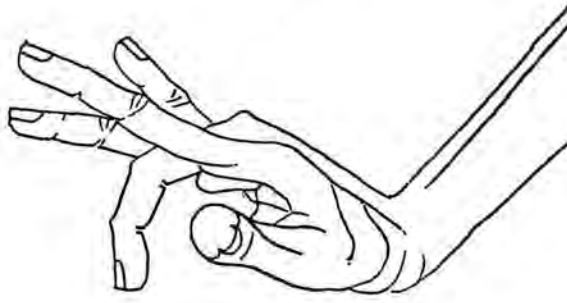
2-3 B. Bhattacharyya, Sādhanamālā I p. 108 the same in *pāda a* and *b*; *c*) kṣāntavyaṃ tat tvayā, nātha, *d*) yatas trātā 'si dehinaṃ.

Ya *Take vajra (AH) and bell (HUM); sing: THE JEWEL-TRIAD IS MY PROTECTION.*

- Yb *Mudrā*: OM All Tathāgata^{s3}, of thy feet^{s4} the praise^{s5} I perform^{t1};
 2 OM All Tathāgata^{t2}, of thy noble^{t3} teachers^{t4} feet^{t5} the praise I perform^{t1}.
 3 *Now lower hands to lap, keeping them turned upwards:*
 A naivedya offering provided with all ingredients,
 4 *Turn them upwards again:* composed of most excellent food,
 5 Showing good colour, smell and taste, I give it; accept it.
 6 *Once more a gesture; to the left of the lap:* The syllable A is the chief^{v6}
 7 of all dharmas, because it has not had an origin from the beginning;
 or: one, because all dharmas do not have an origin from the beginning.
 8 *To the right of the lap:* OM Diamond-Penetration;
 9 *In the middle of the lap; extinction:* OM Diamond-Naivedya, HUM PHAT.

Z *THIS is the PRAYER for FORGIVENESS:*

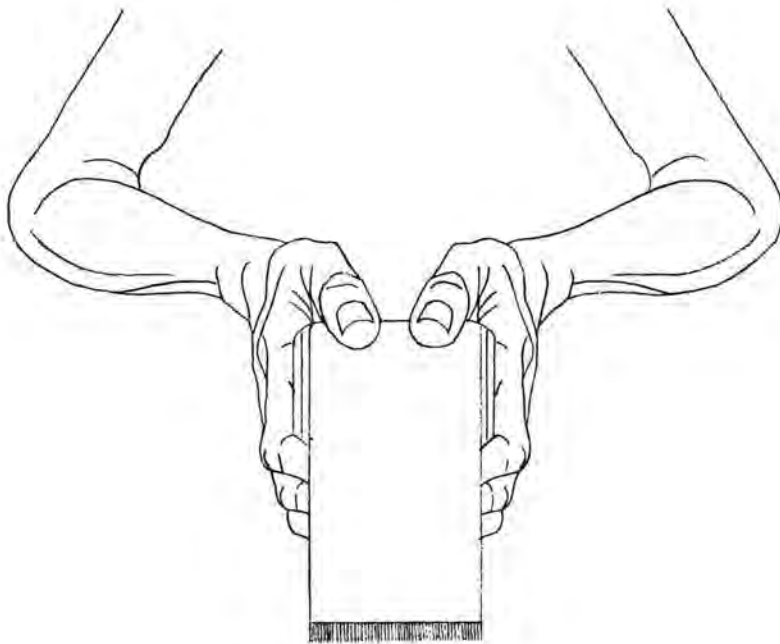
- 2 Everything which is done badly by me in my foolish way of thinking,
 3 That should be forgiven by Thee, O Ruler!
 Since Thou art the soul's Saviour. 1
 4 By means of Thy unequalled primeval wisdom,
 By Thy power of realizing impossible objects,
 5 The realization of happiness should in every respect be successful. 2
 6 By the presidency of the Domain of the Absolute,
 And by observing the due observances,
 7 Be Thou active for the benefit of all beings,
 For the accomplishment of all objects. 3



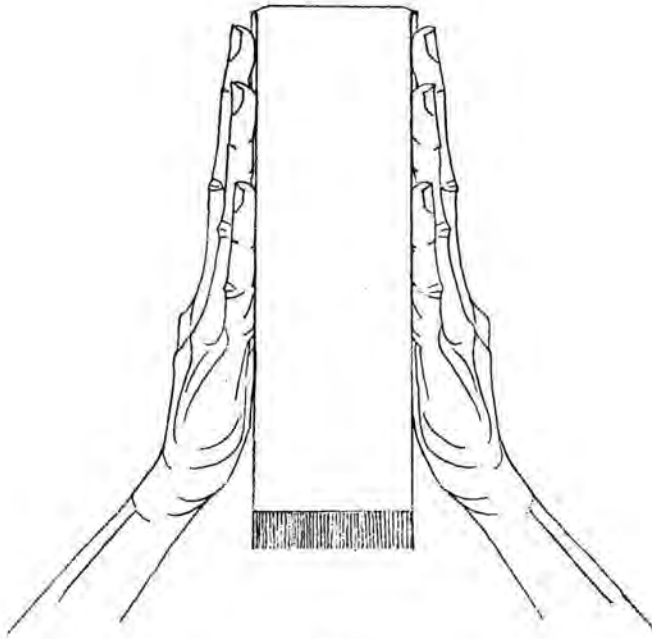
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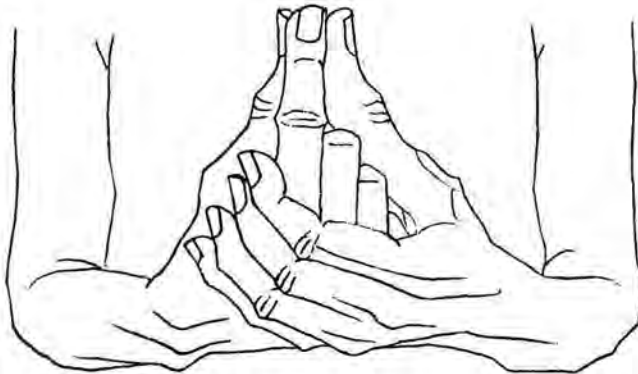
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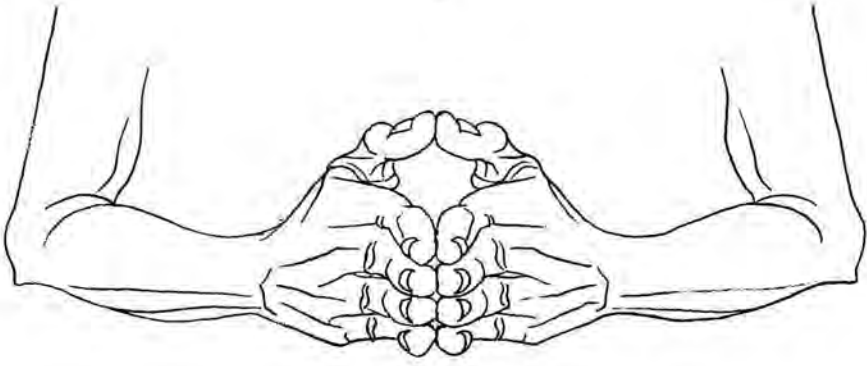
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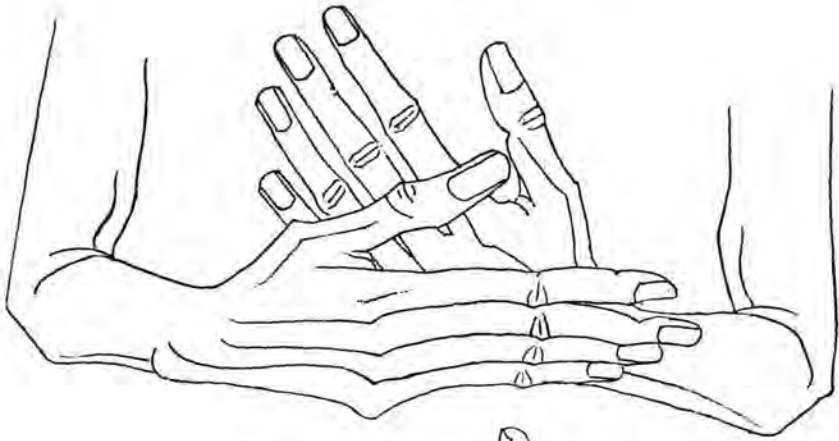
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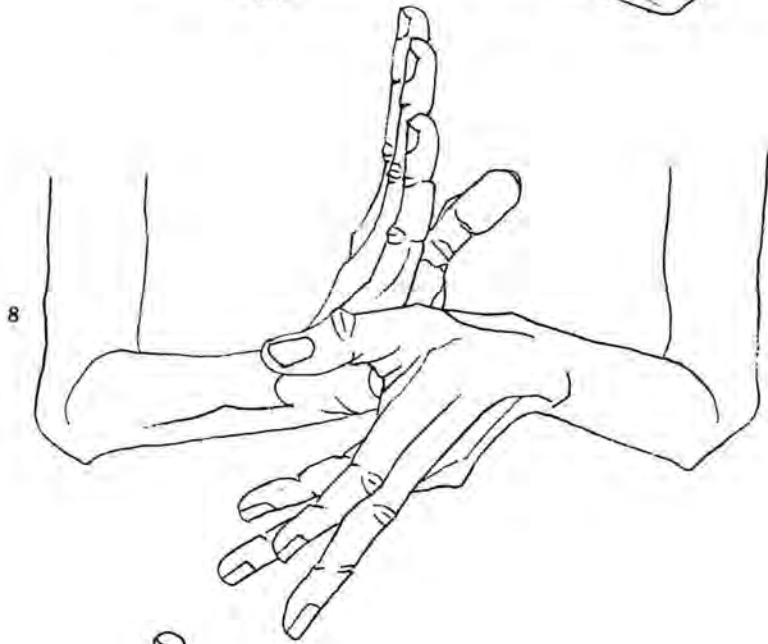
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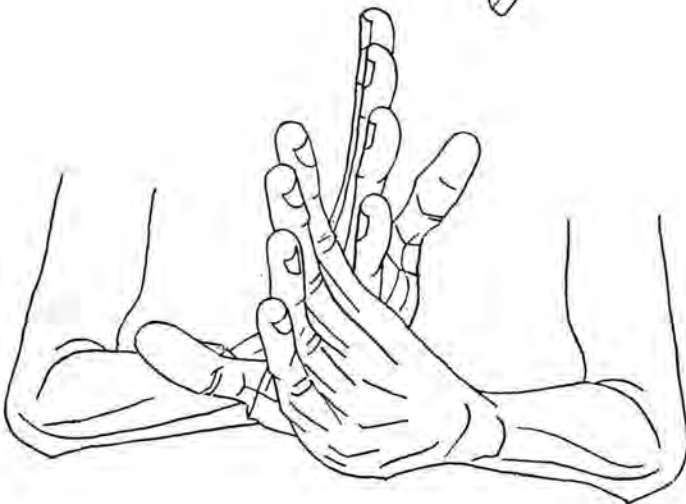
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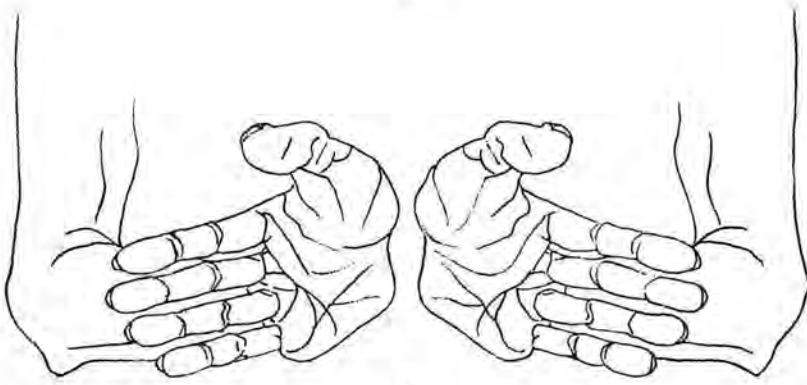
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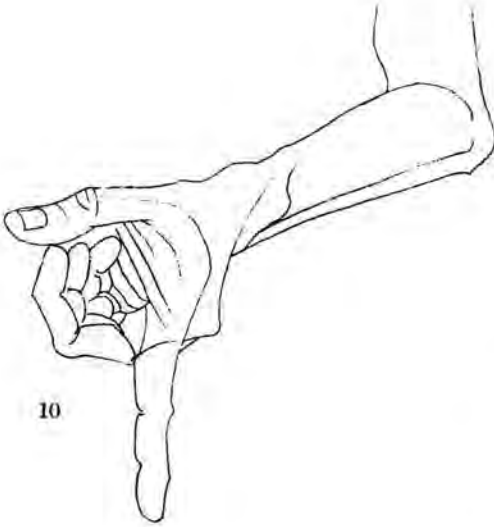
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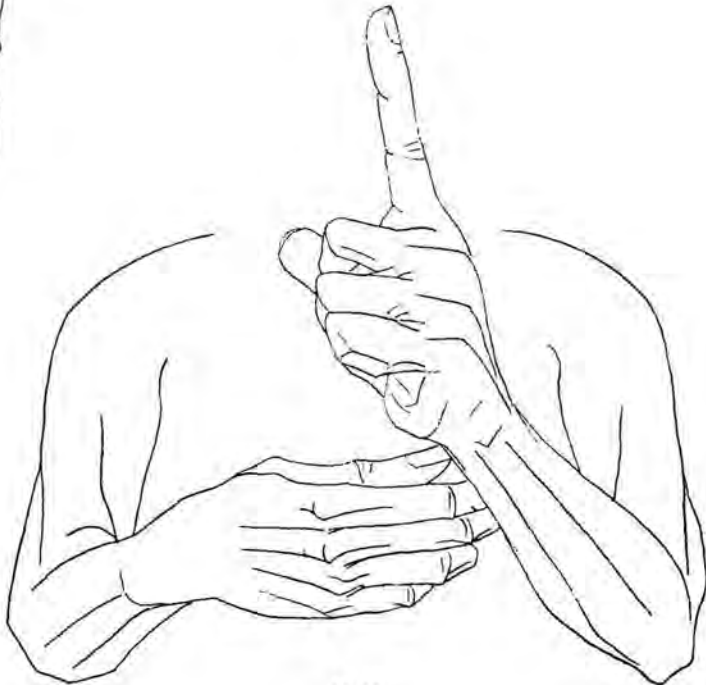
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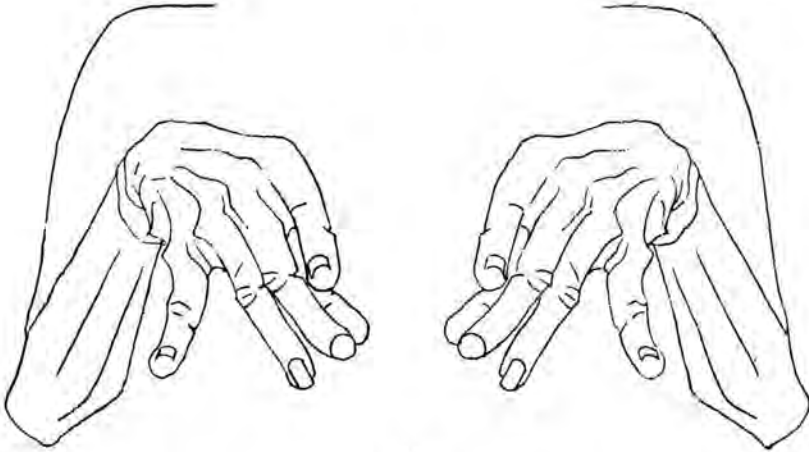


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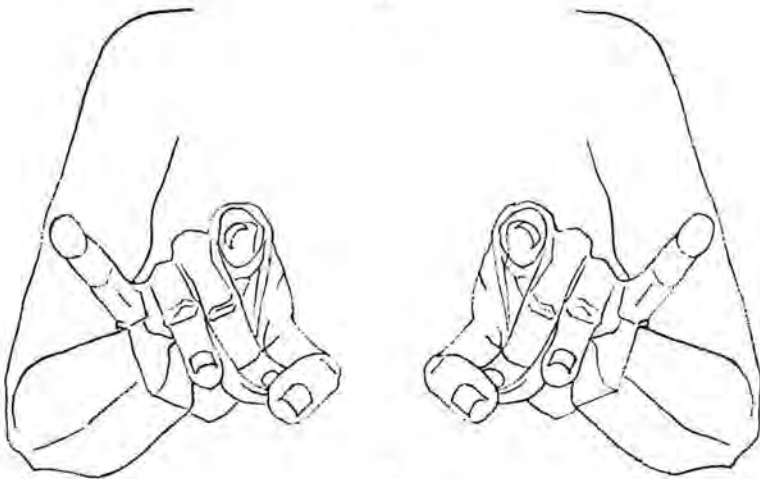
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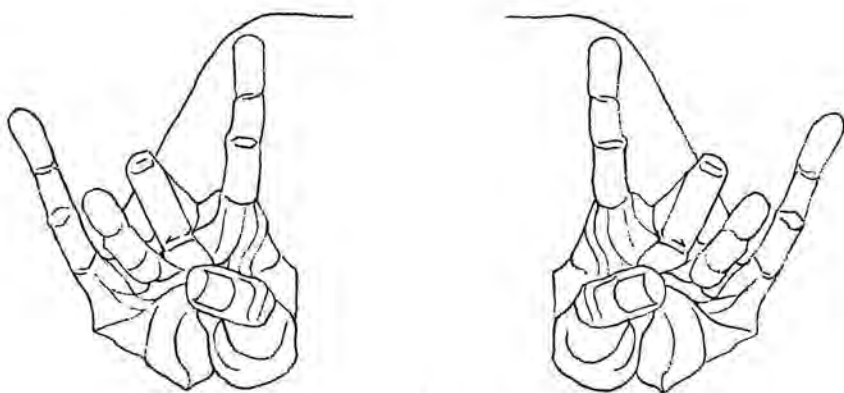
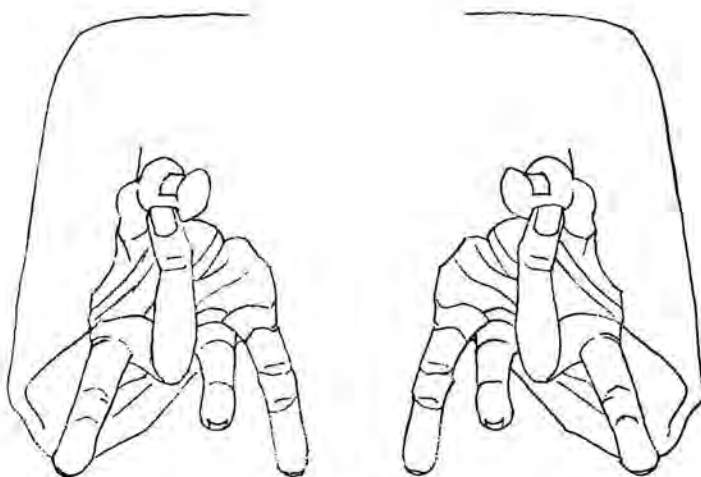
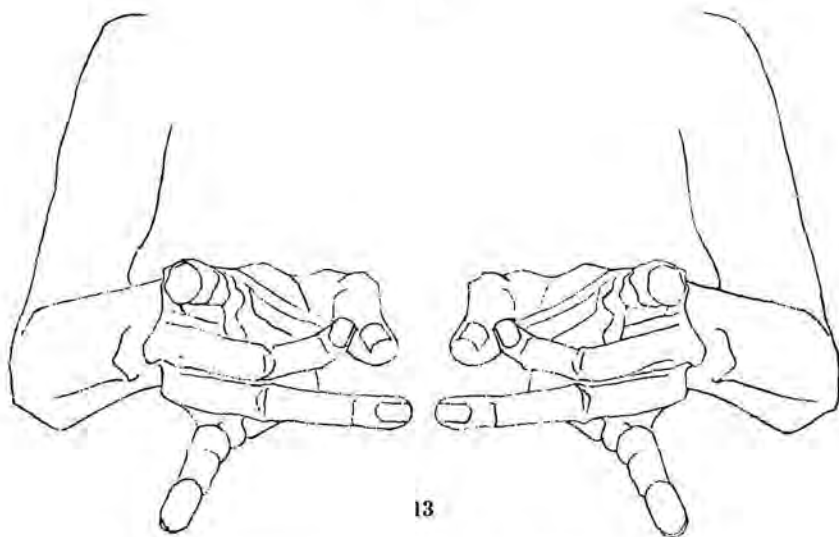
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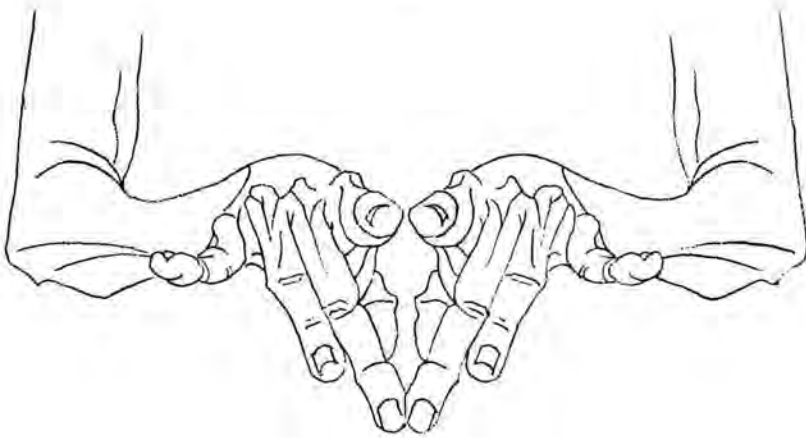


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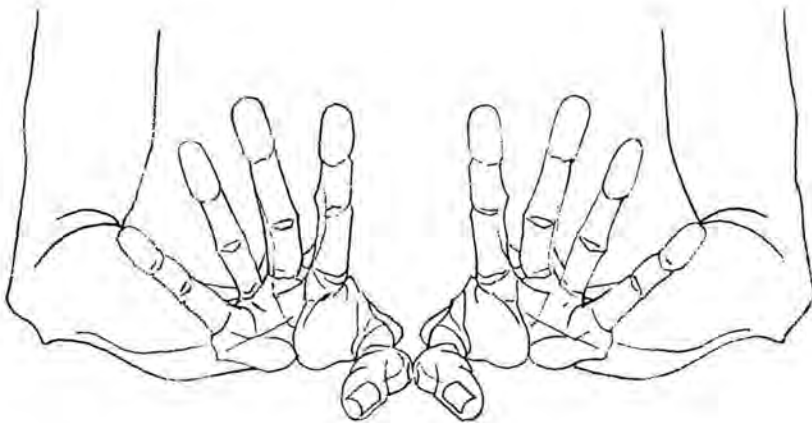


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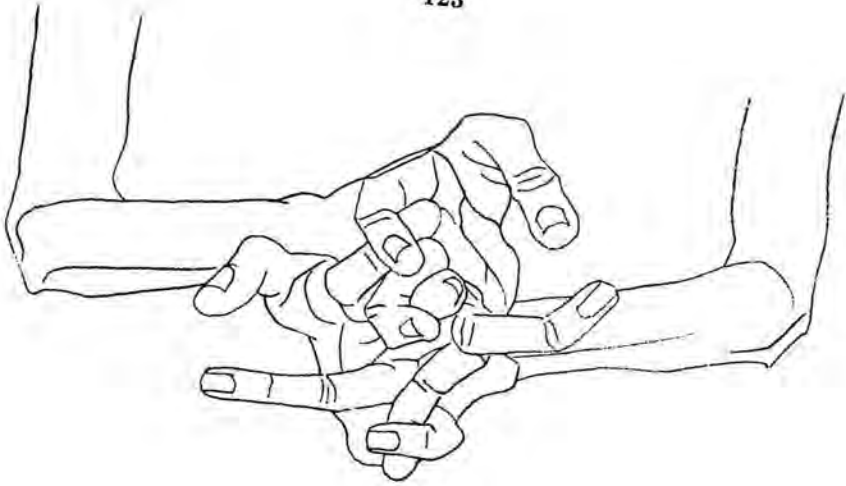


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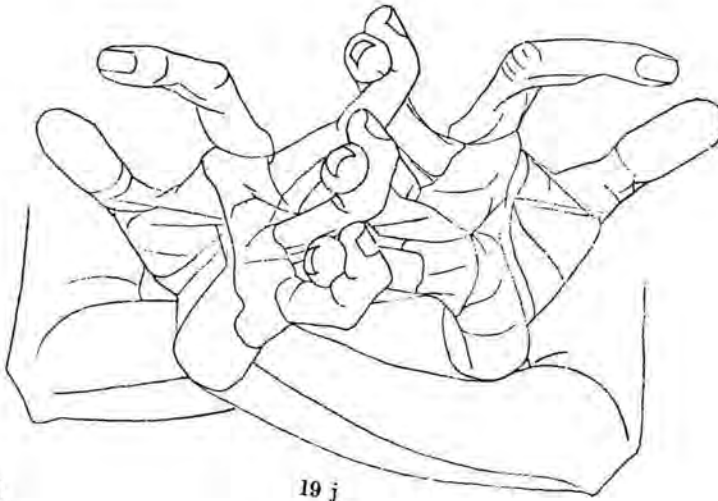


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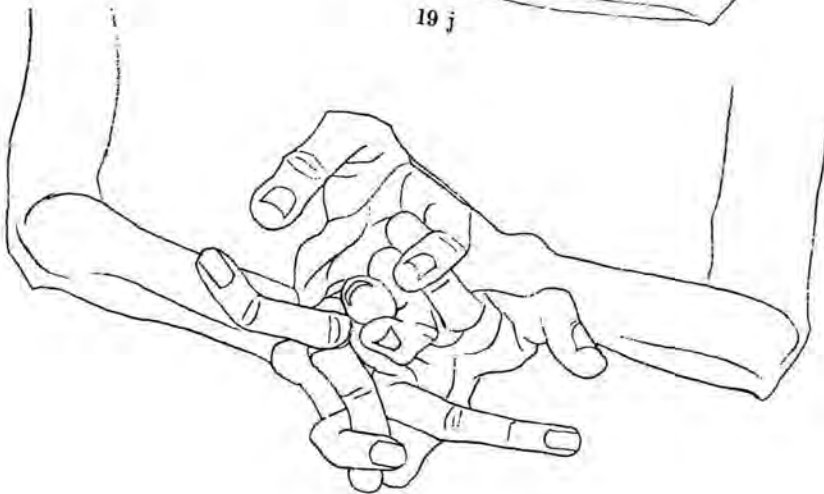
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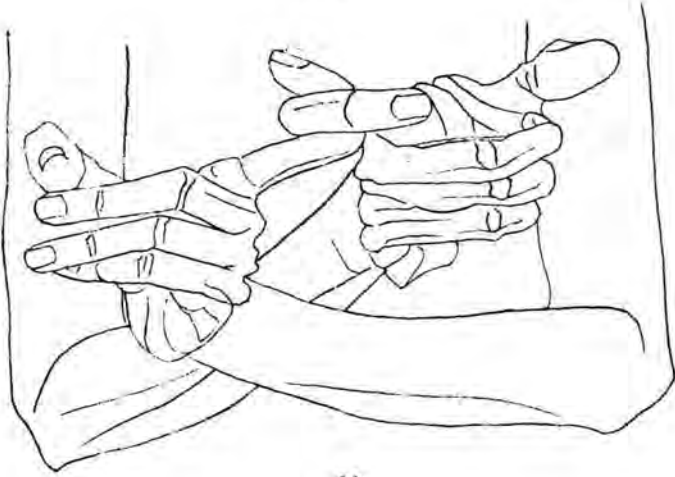


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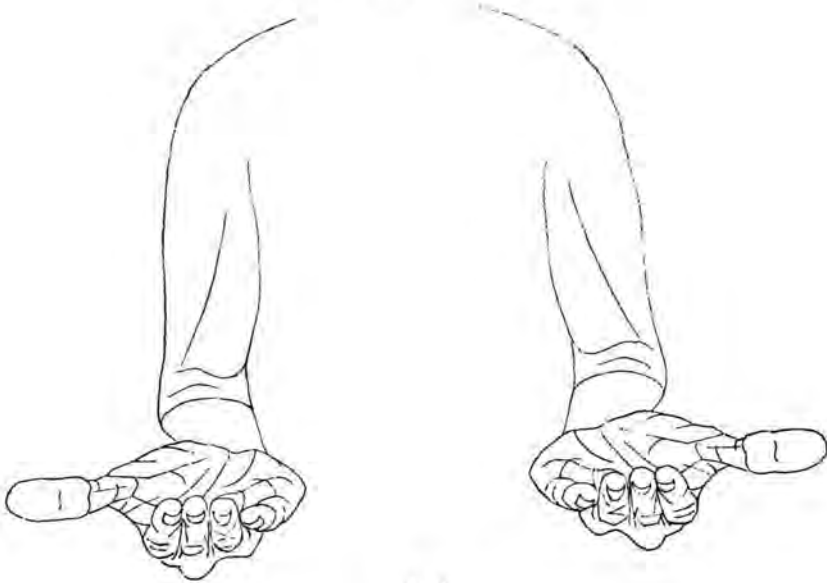
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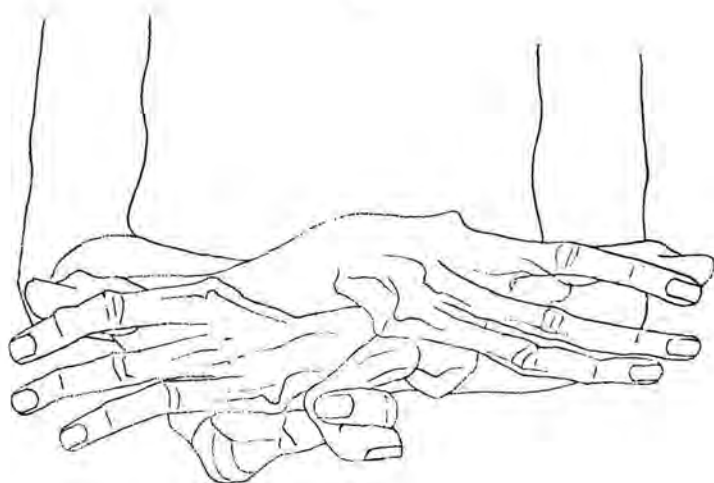
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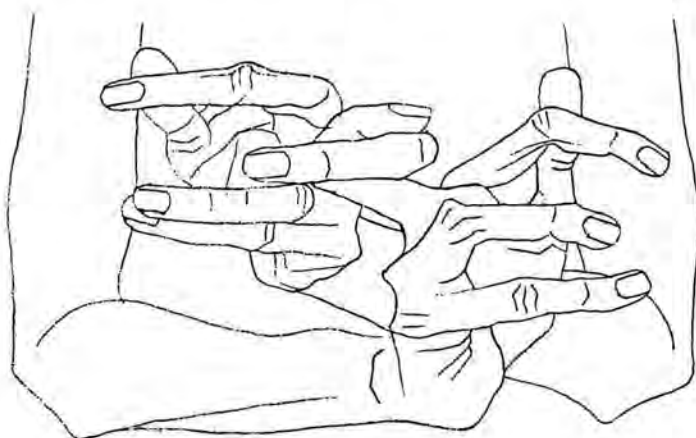
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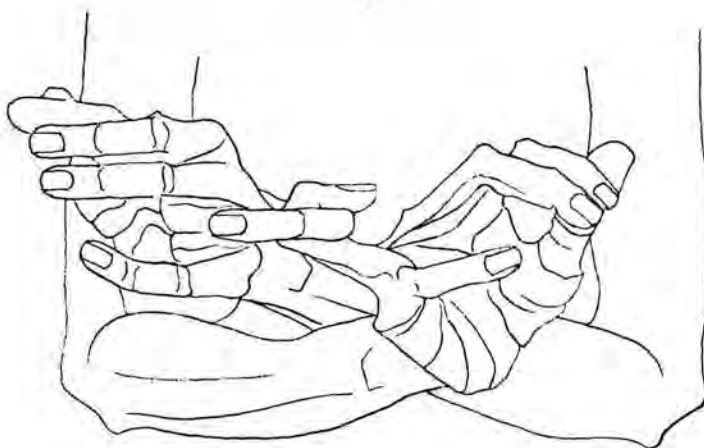
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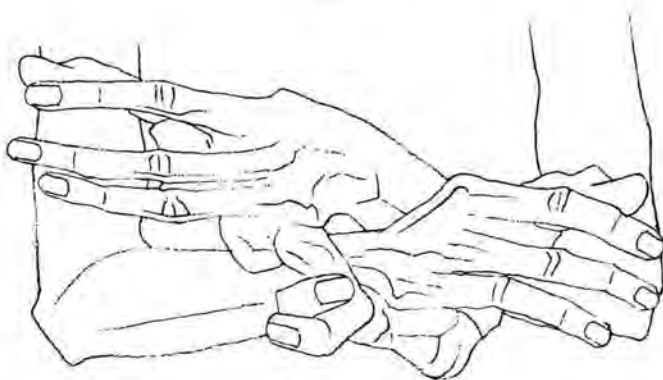


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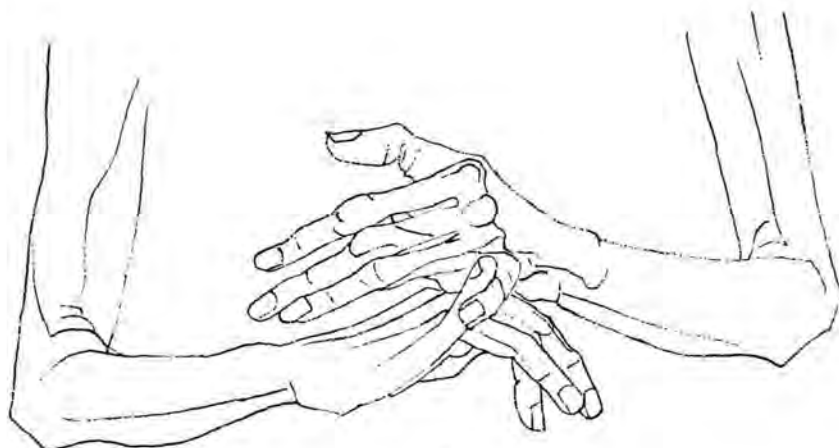


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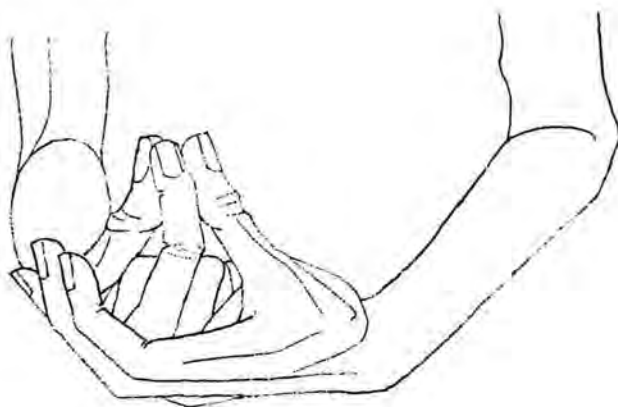
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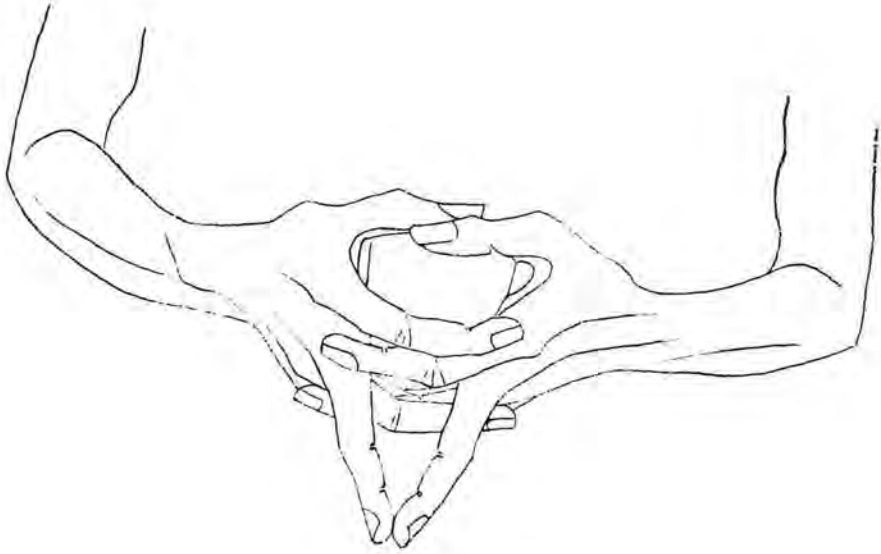
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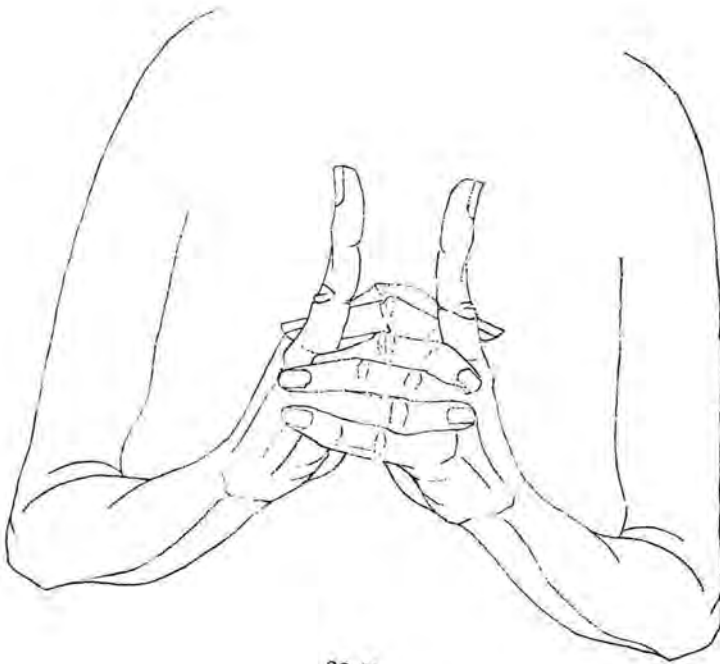
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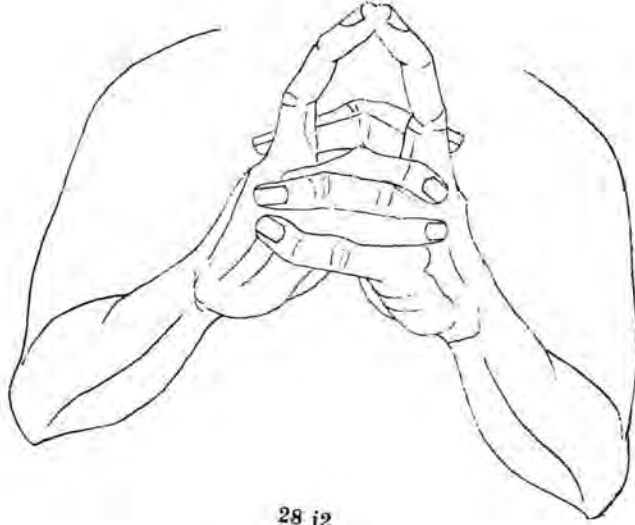
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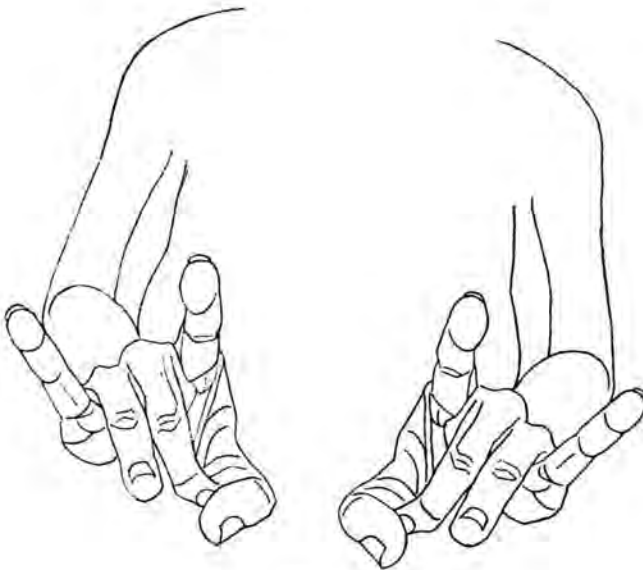
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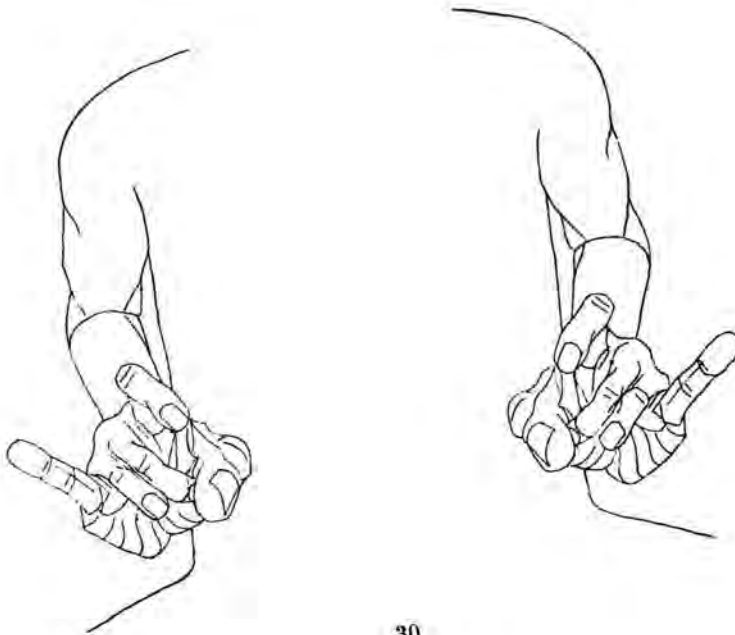
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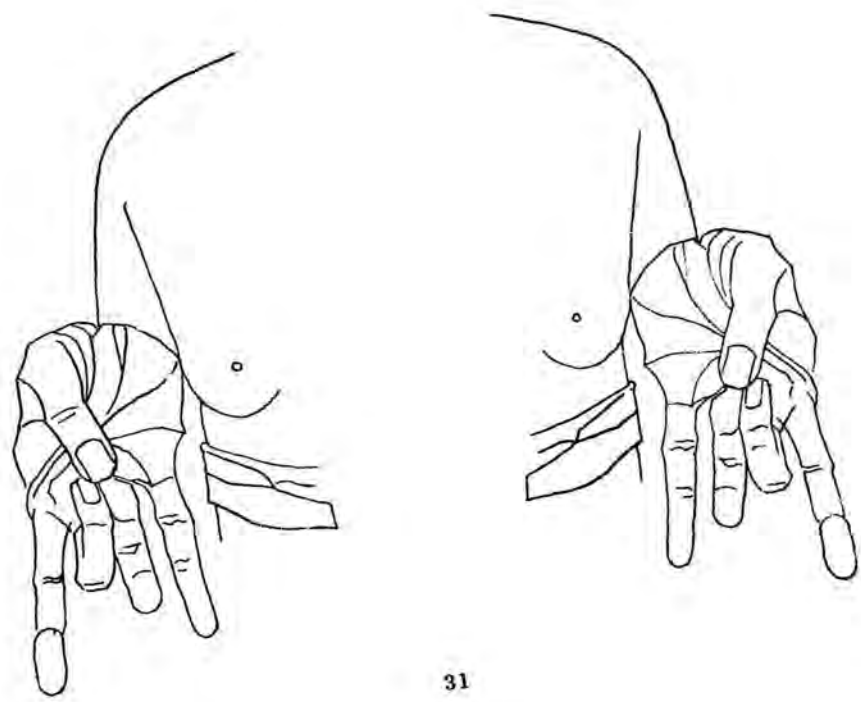
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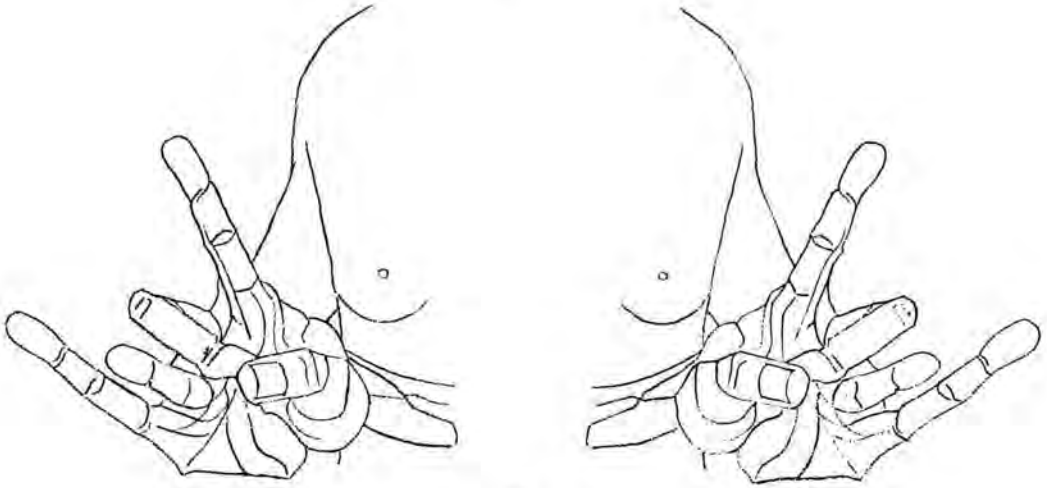


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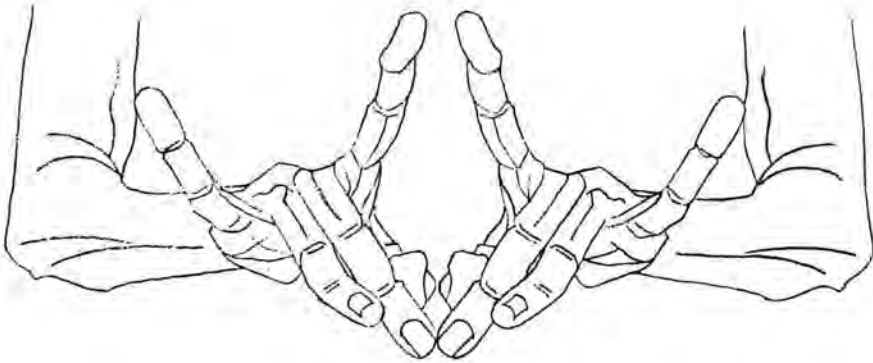


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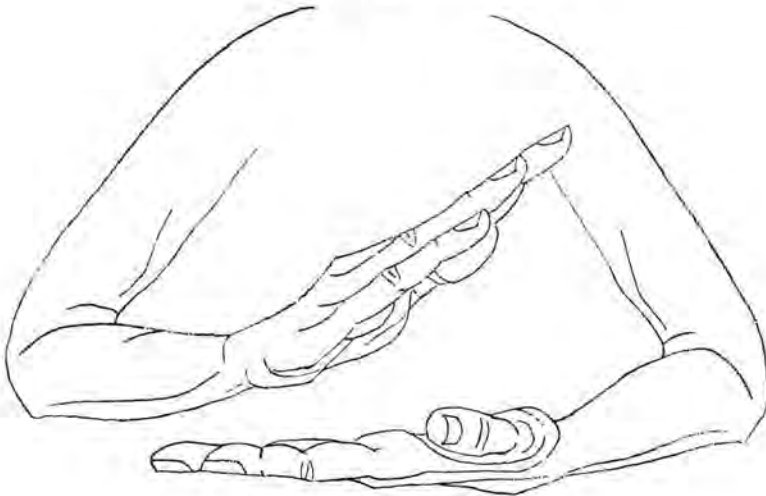
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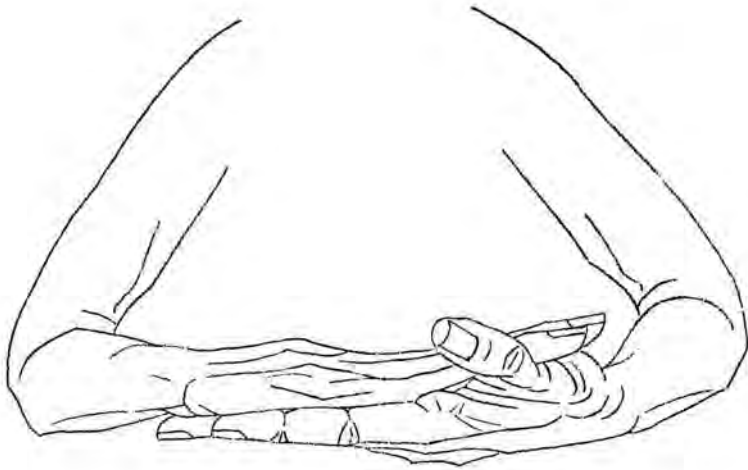
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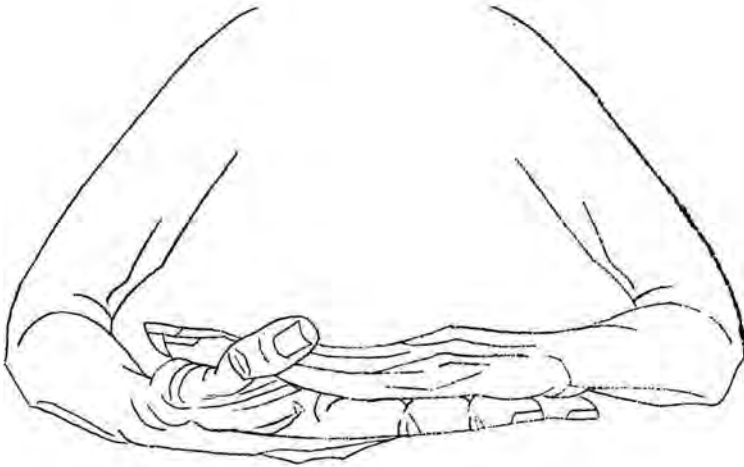
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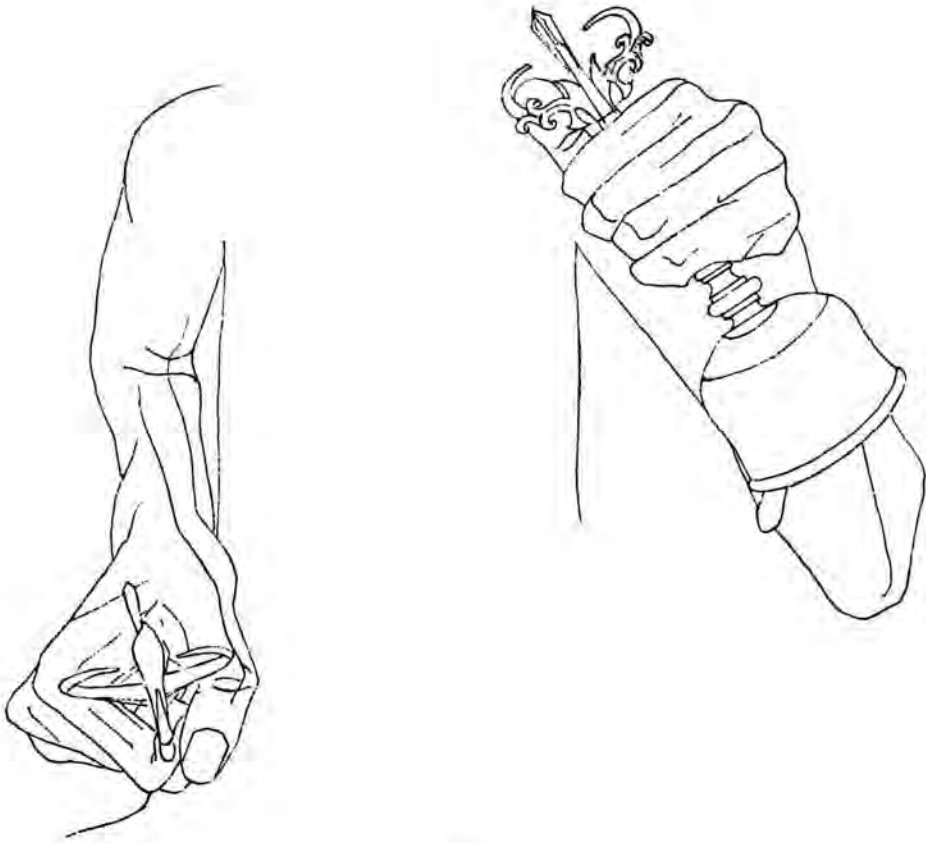
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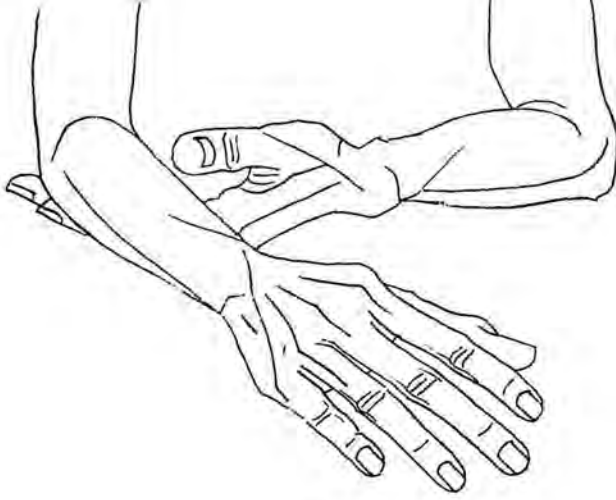


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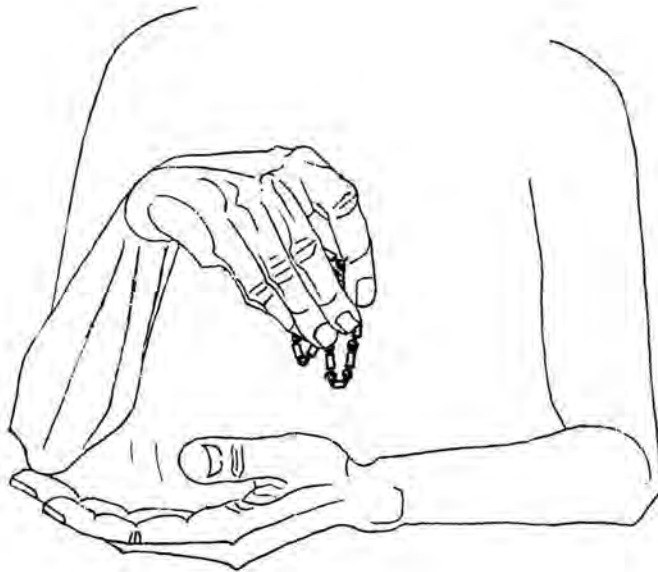


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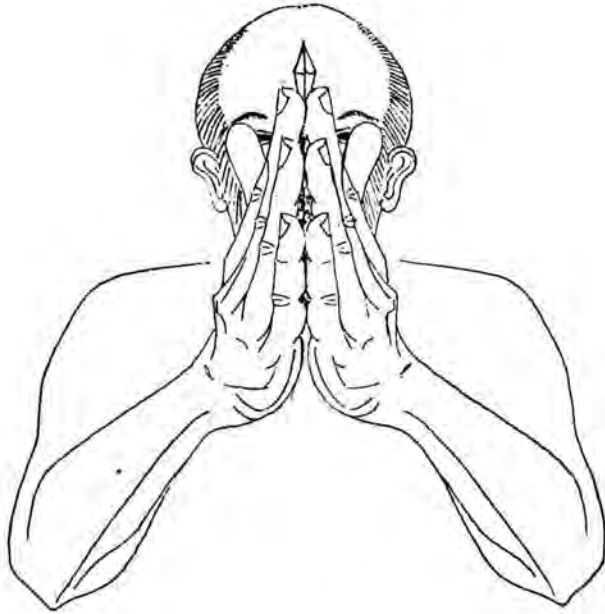




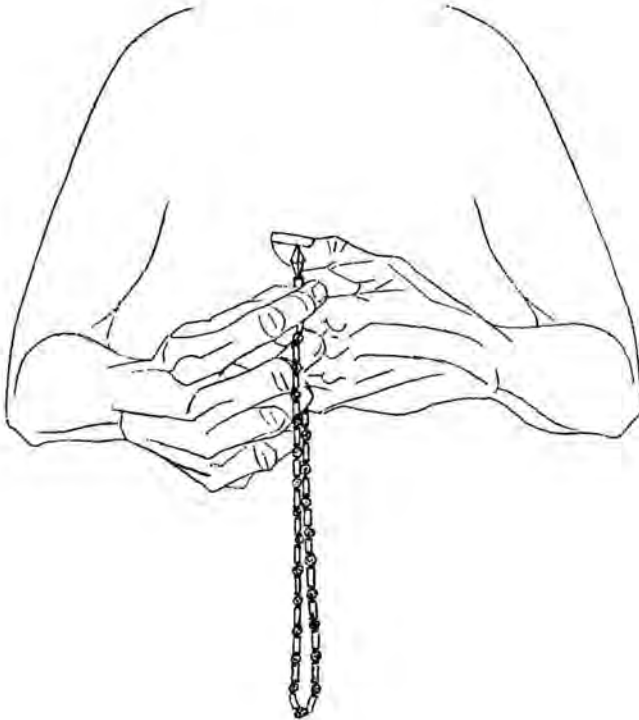
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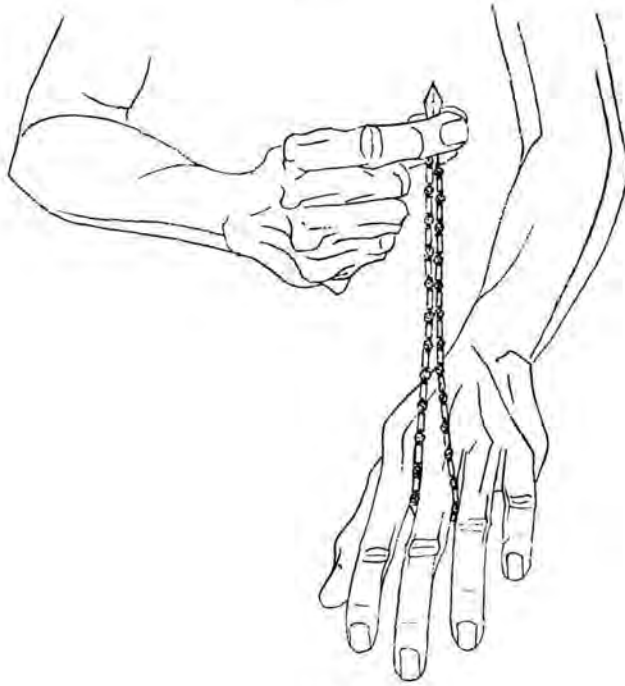
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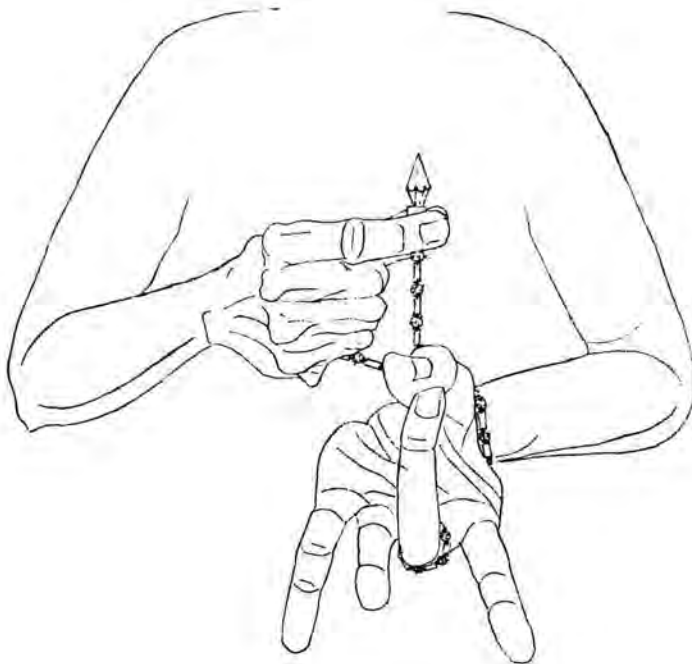
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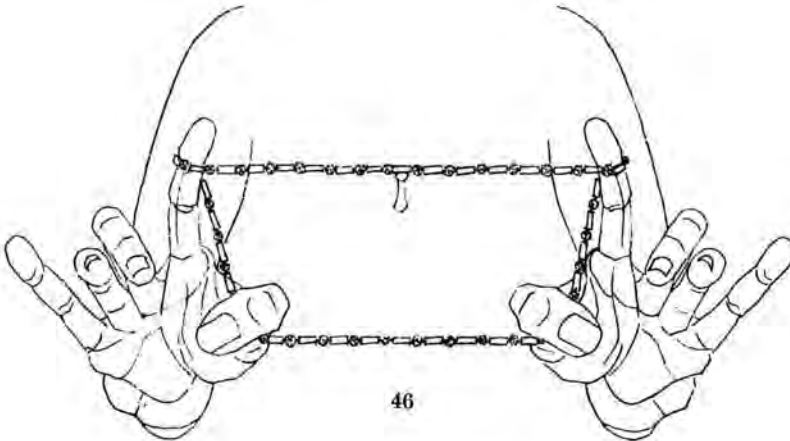
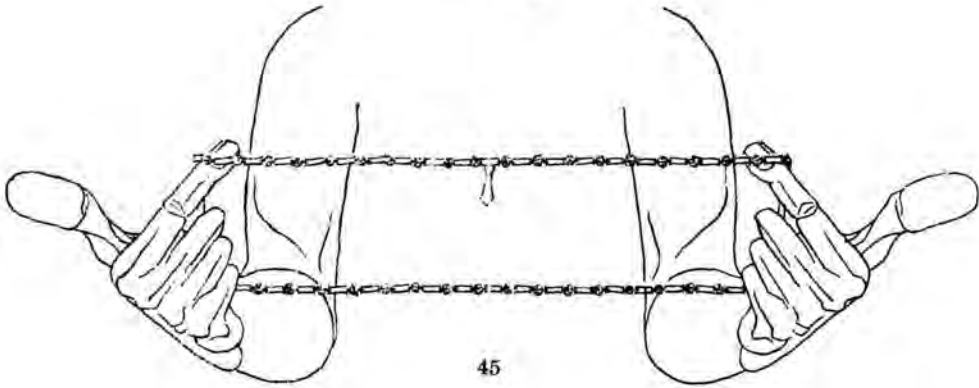
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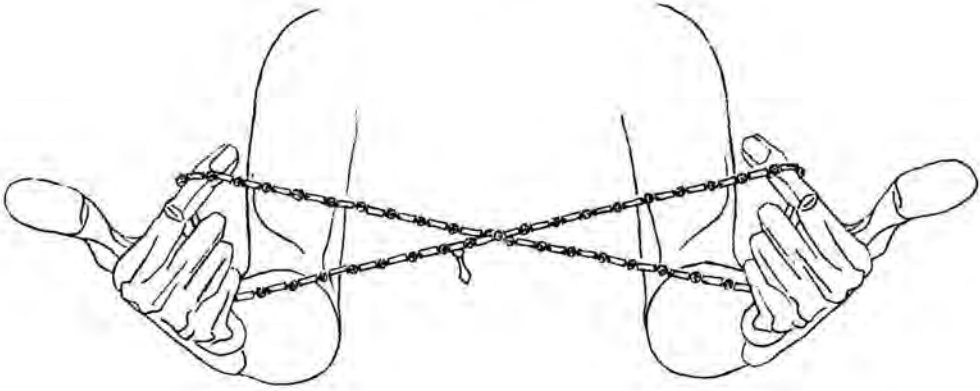
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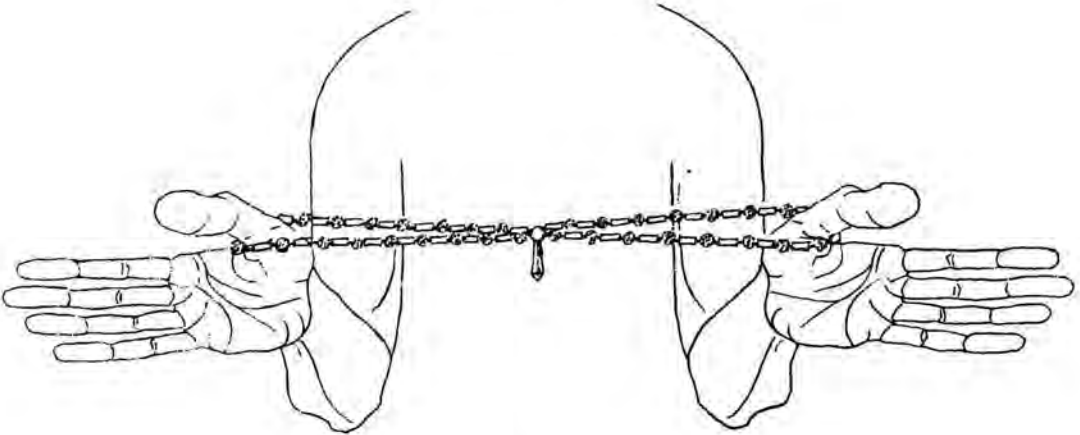
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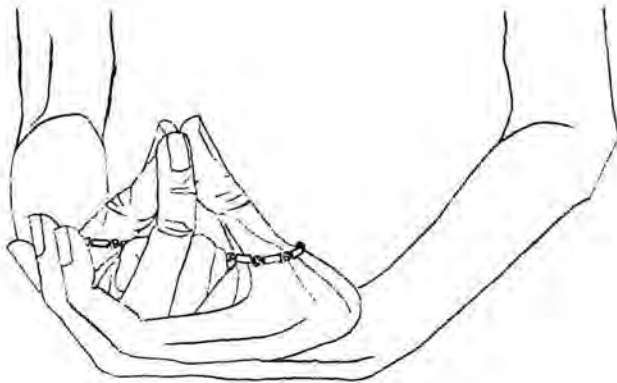
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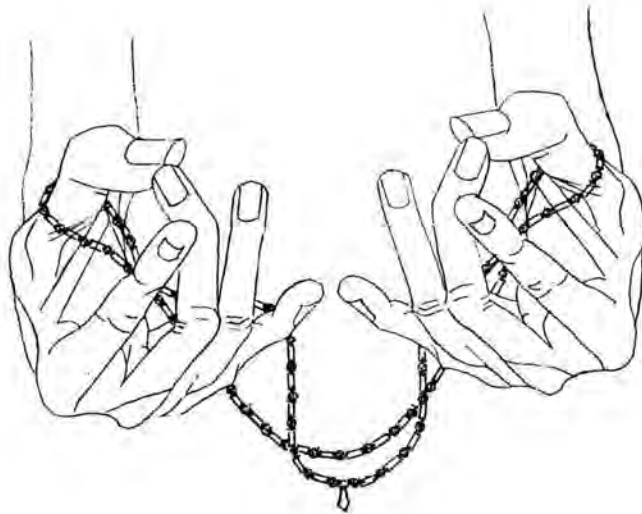
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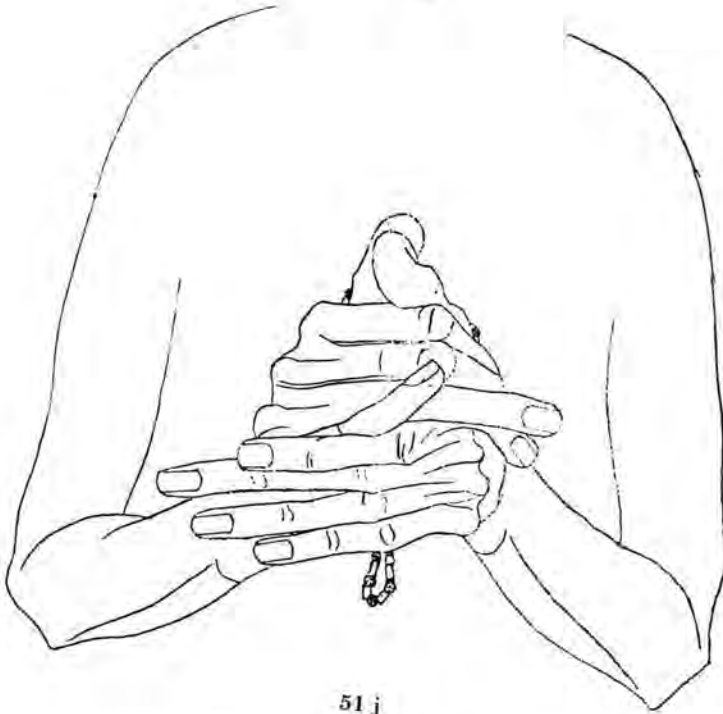
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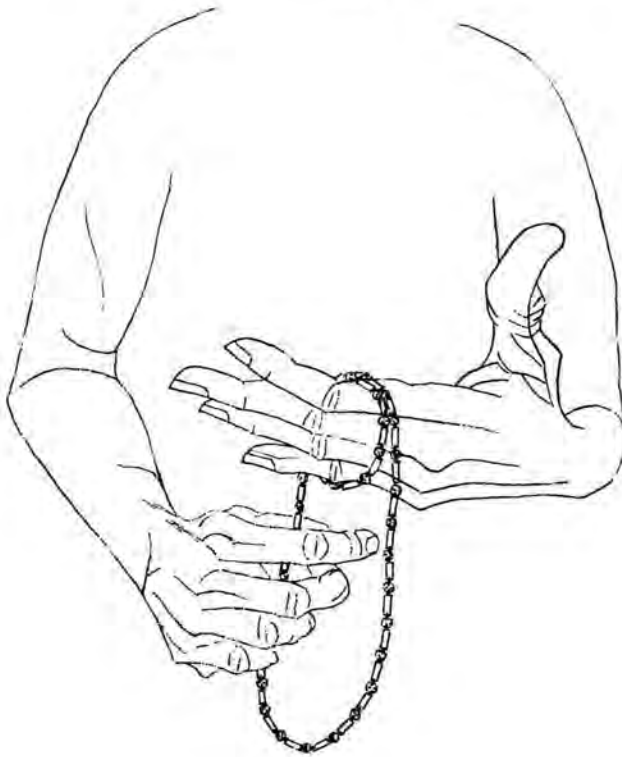
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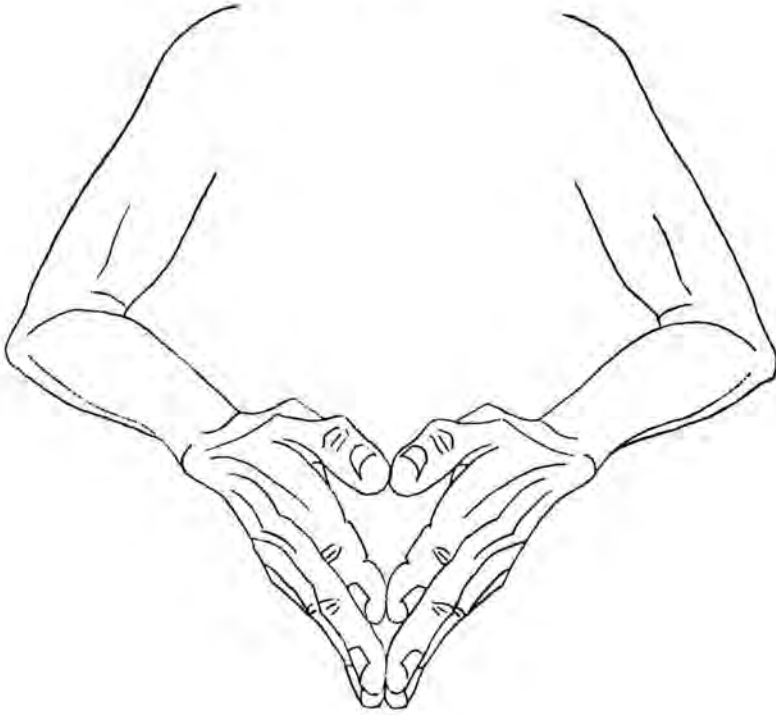
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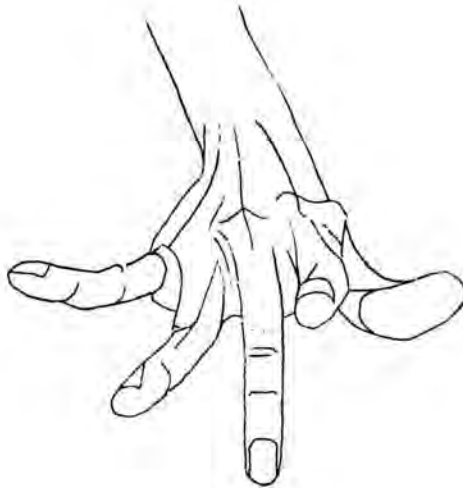
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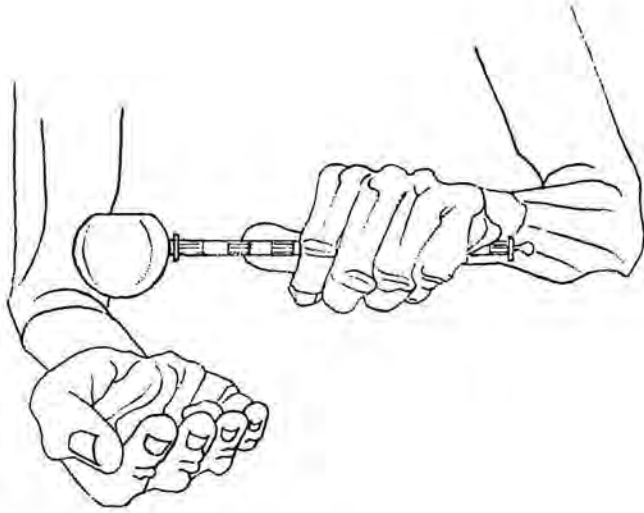


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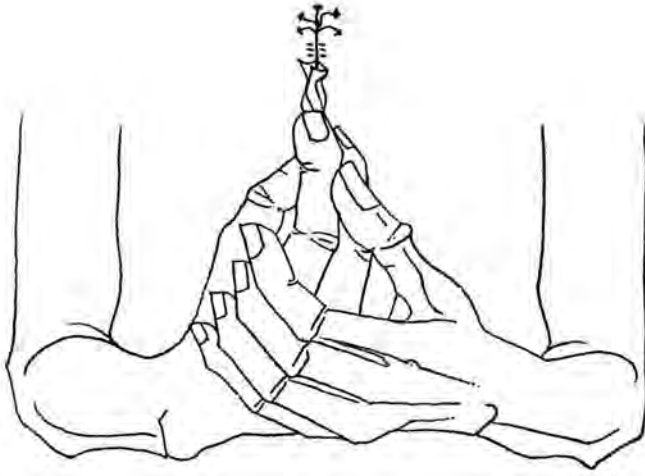
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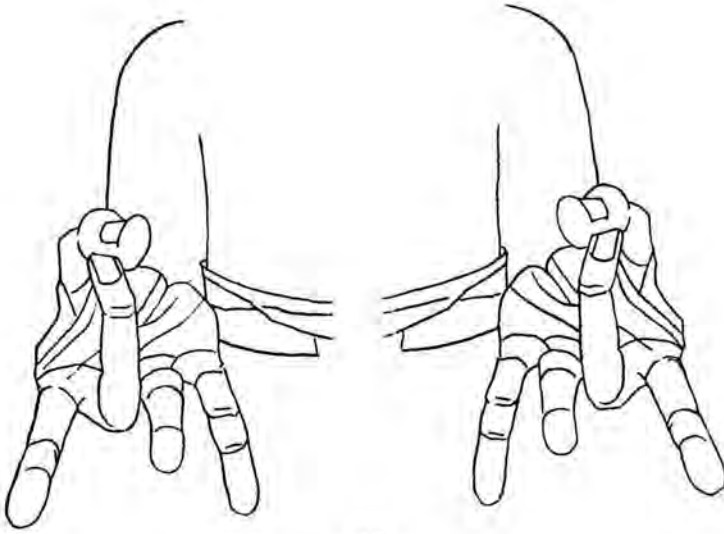
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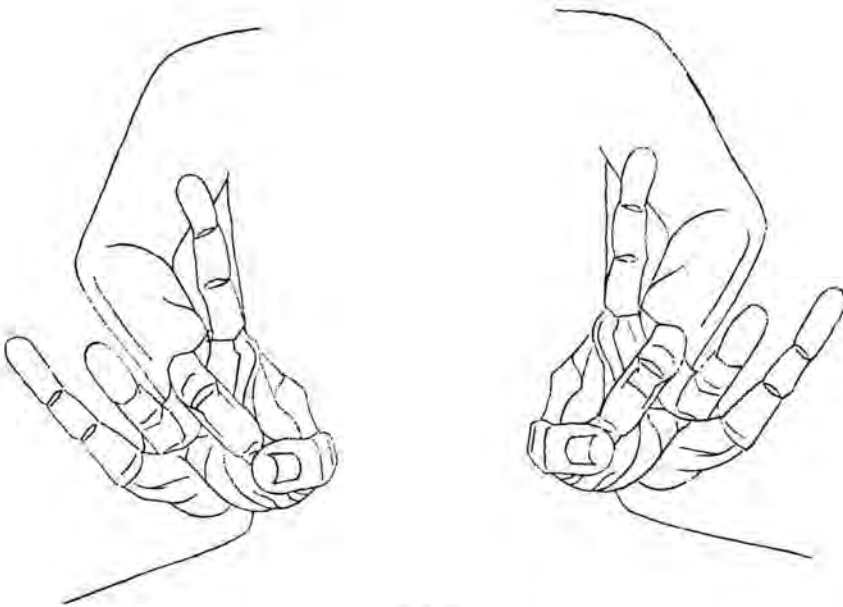
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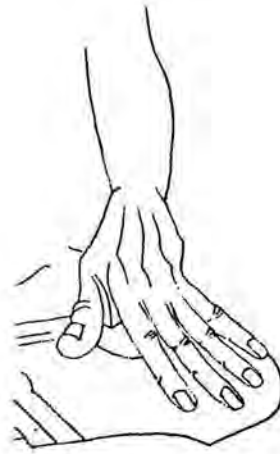
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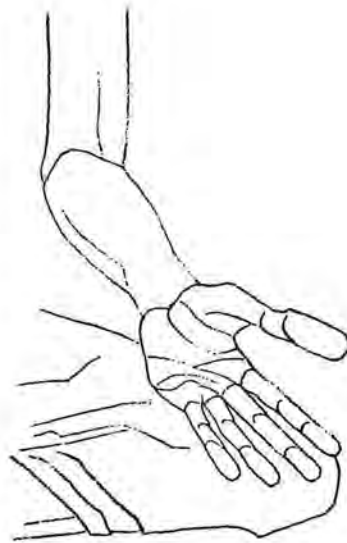
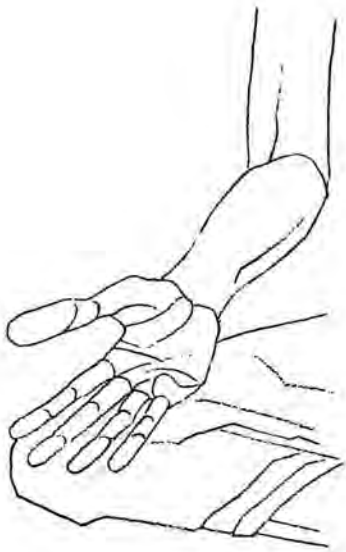
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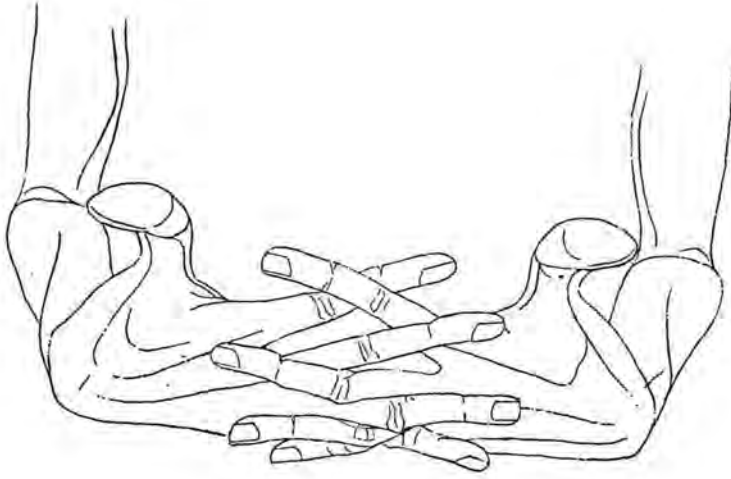
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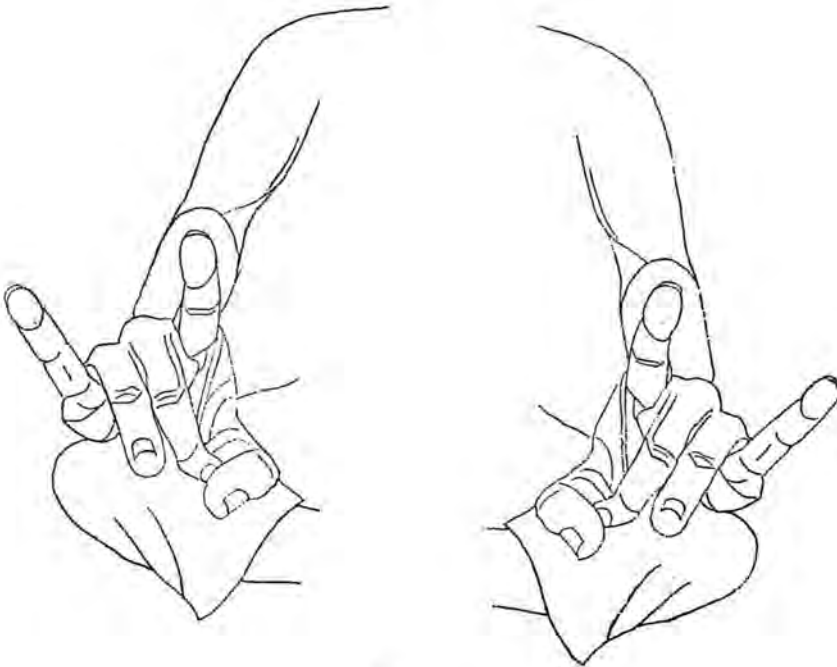
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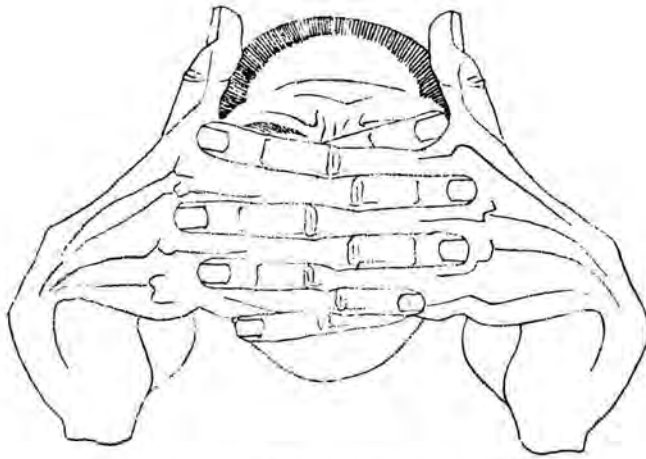
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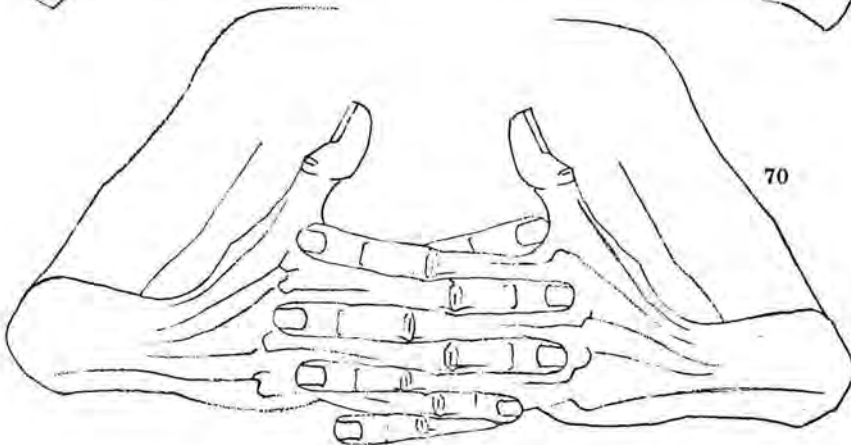
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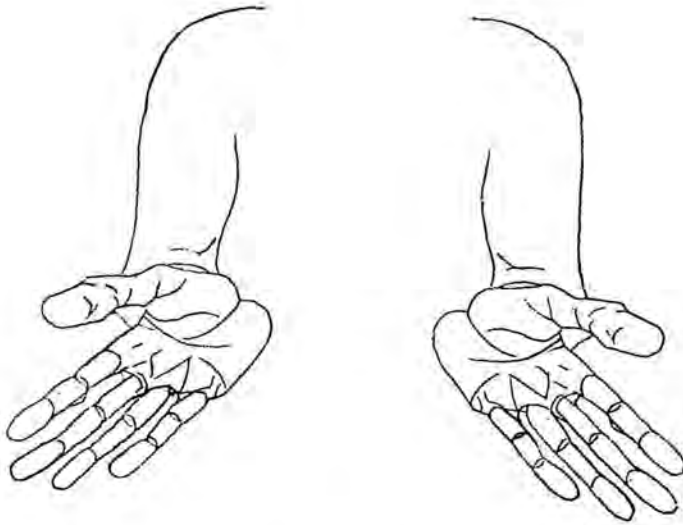
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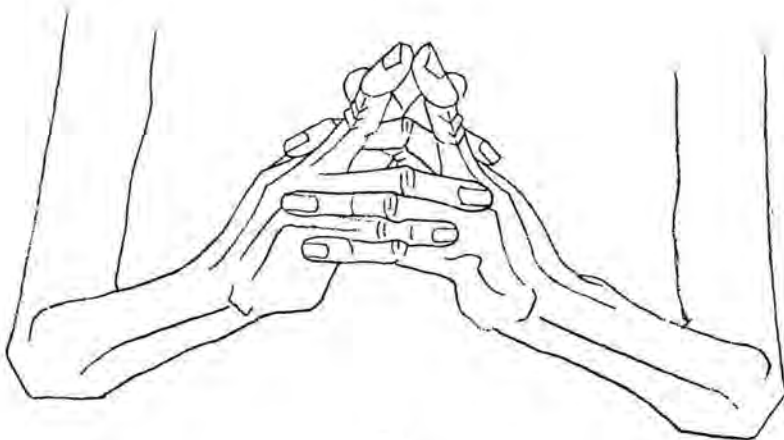
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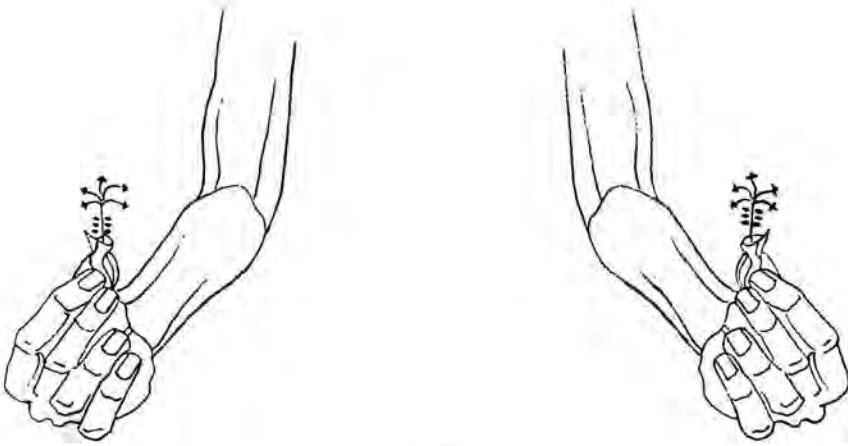


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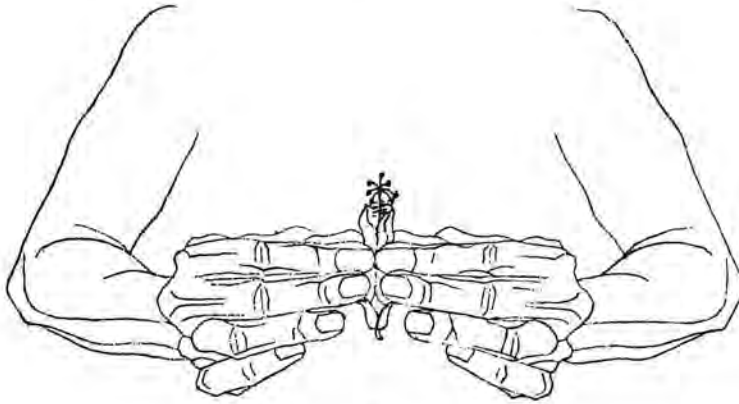


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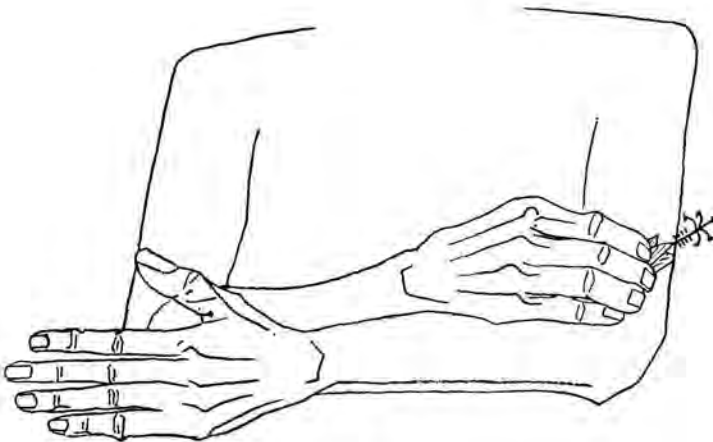
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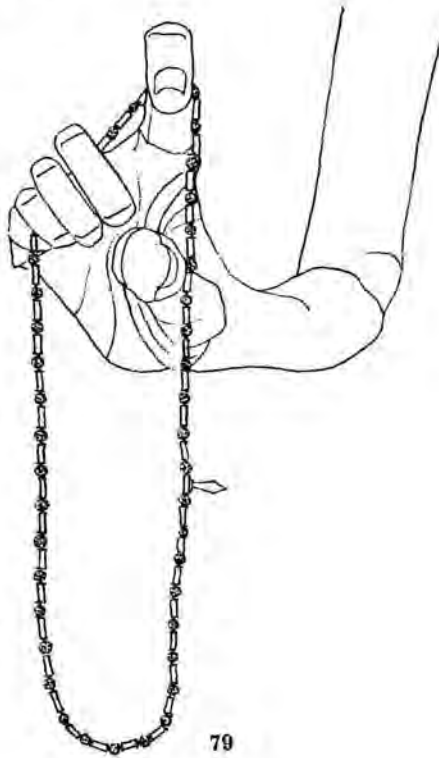
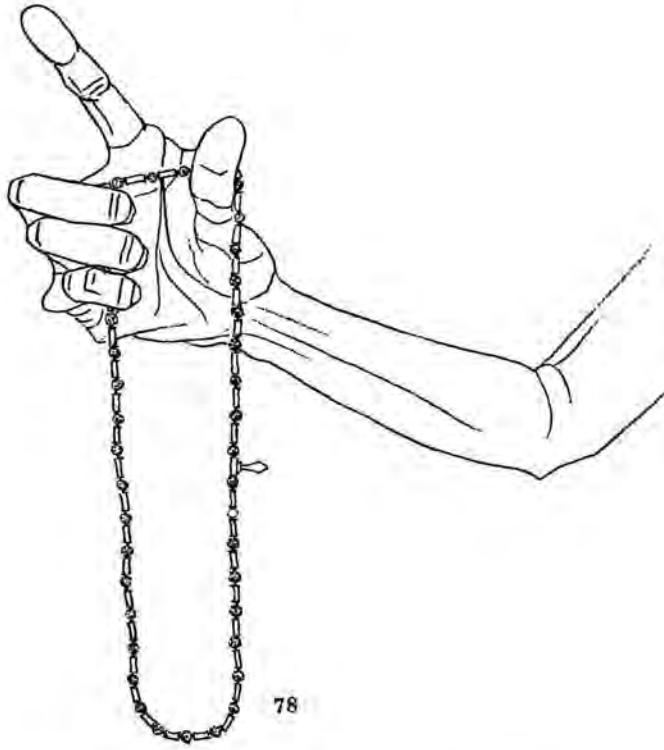
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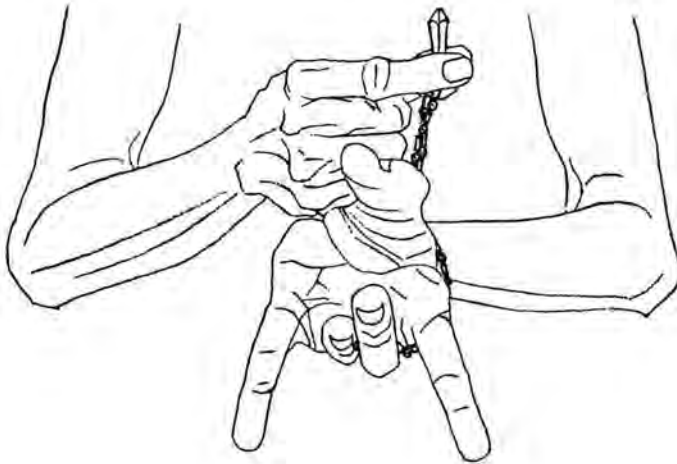


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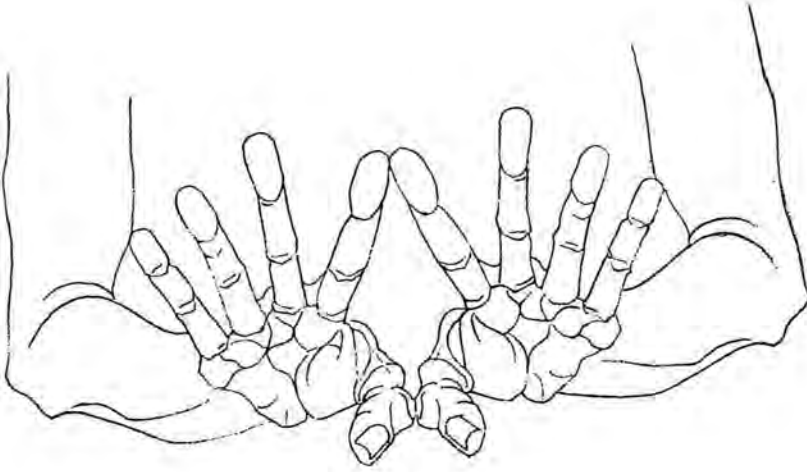


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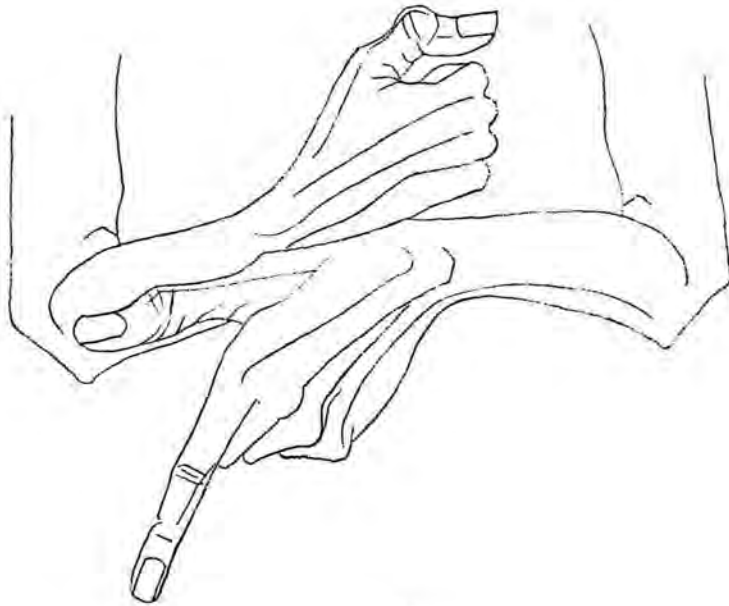


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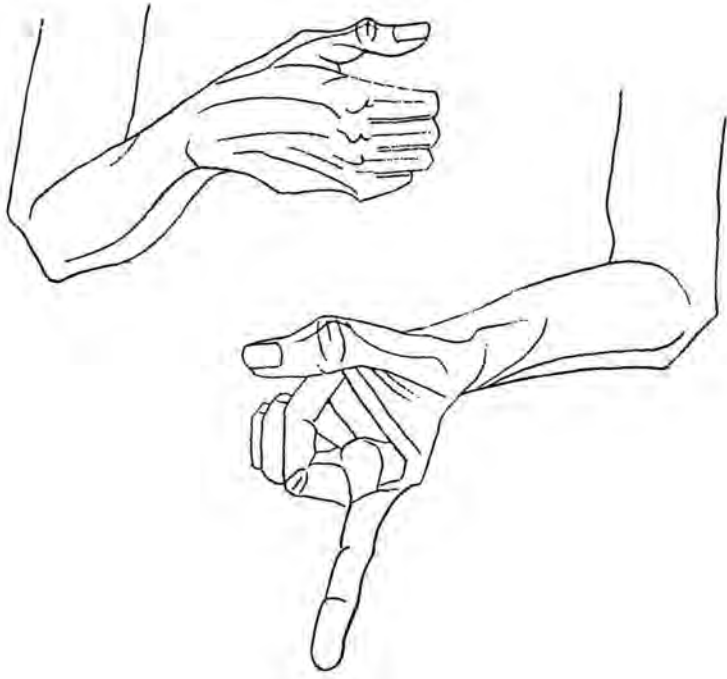


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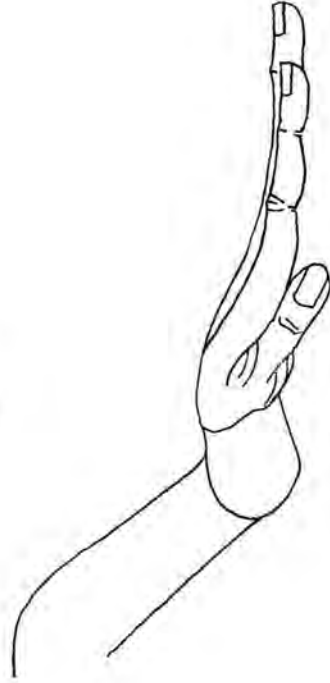
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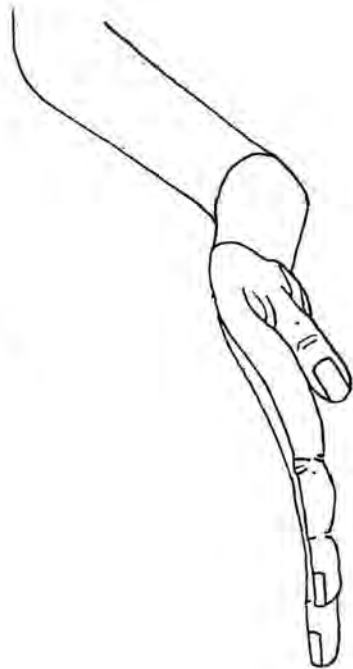
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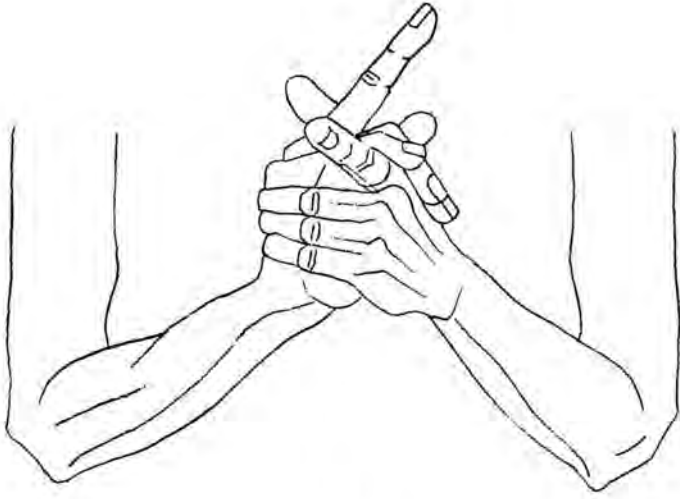
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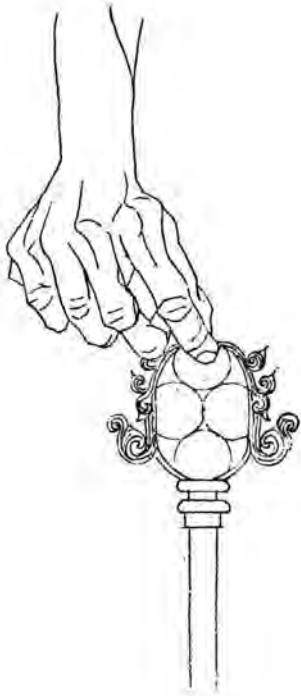
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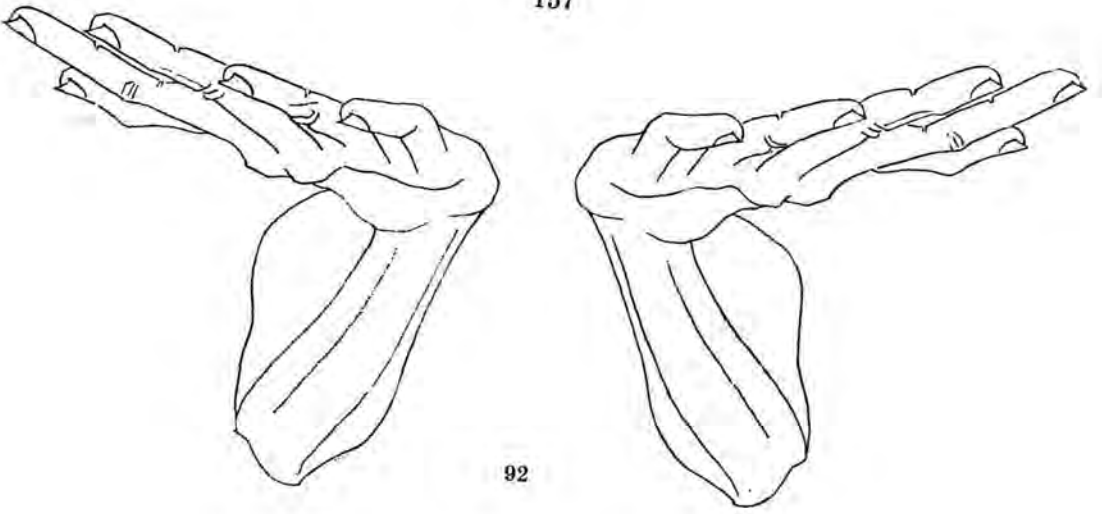


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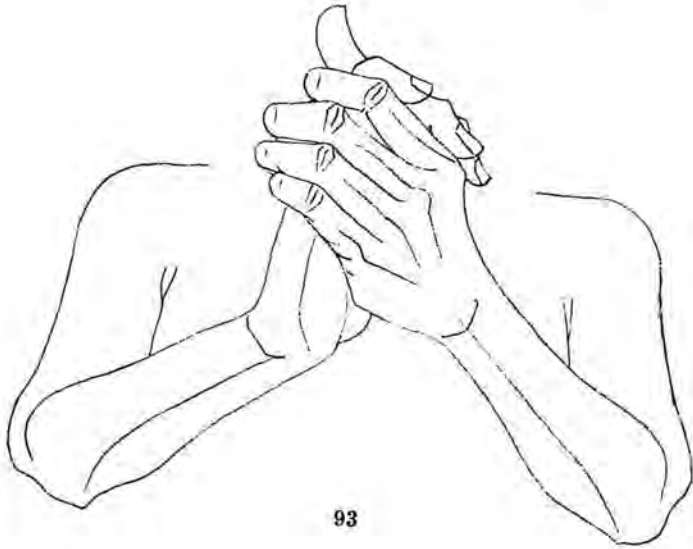


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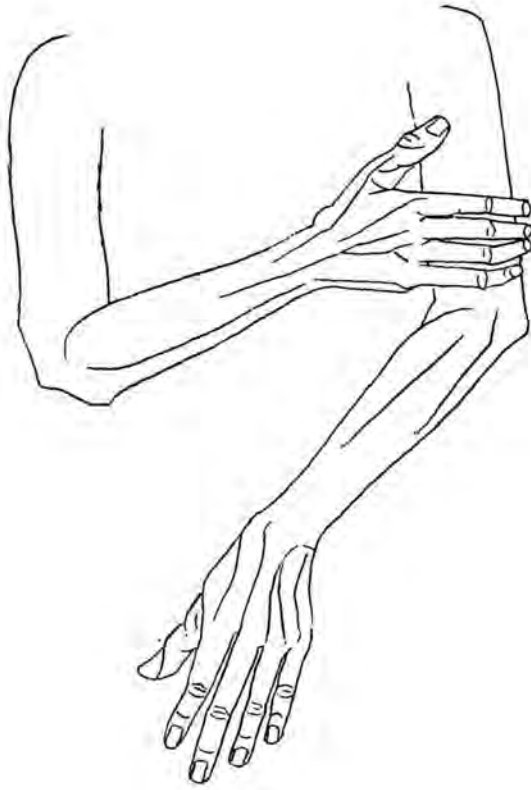
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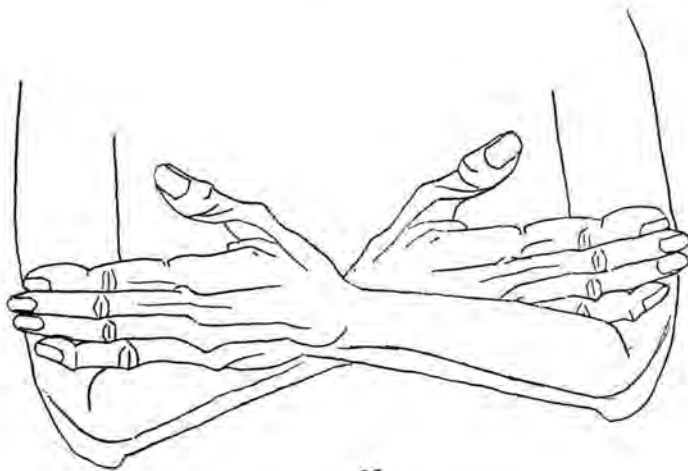
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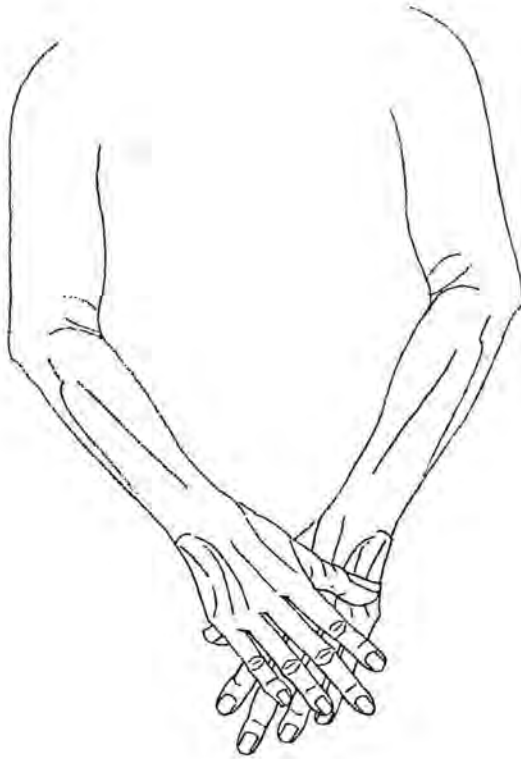
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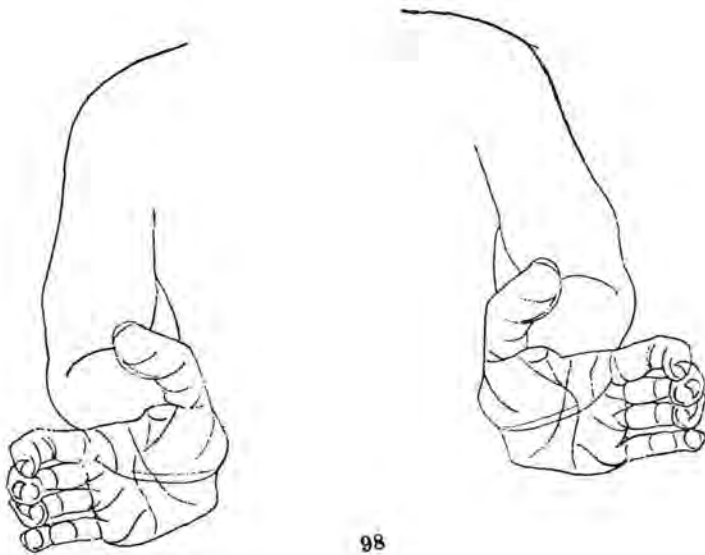
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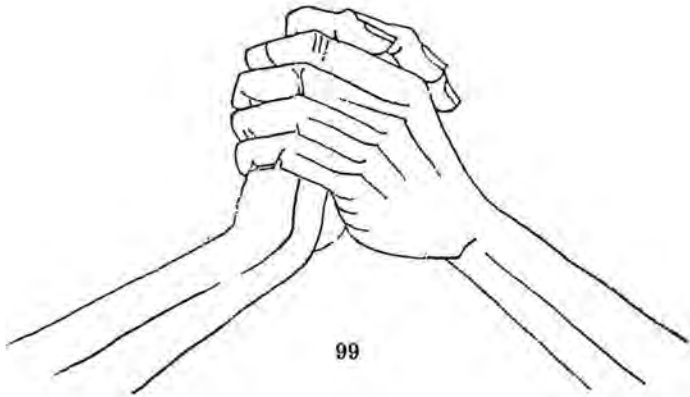


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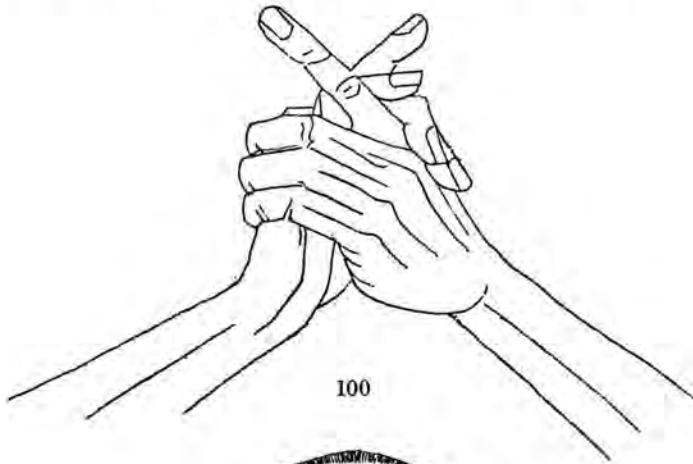


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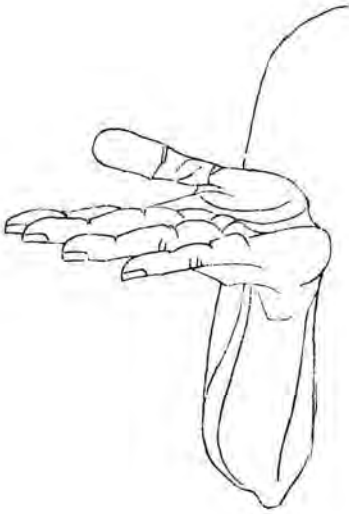


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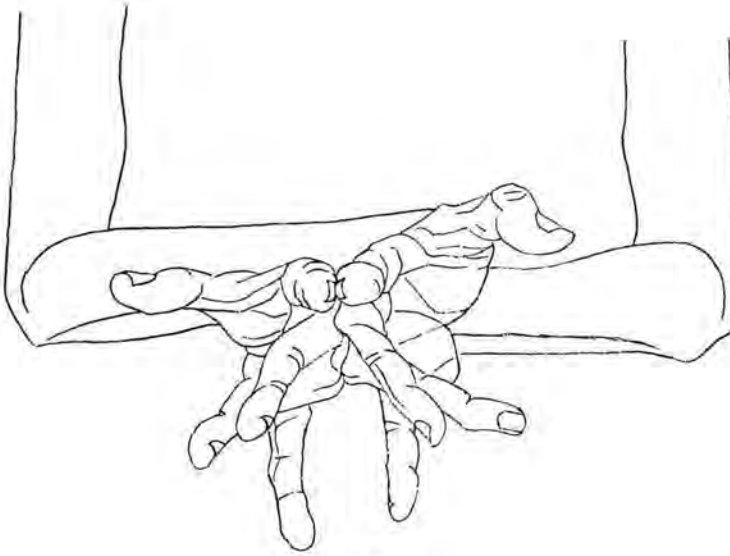
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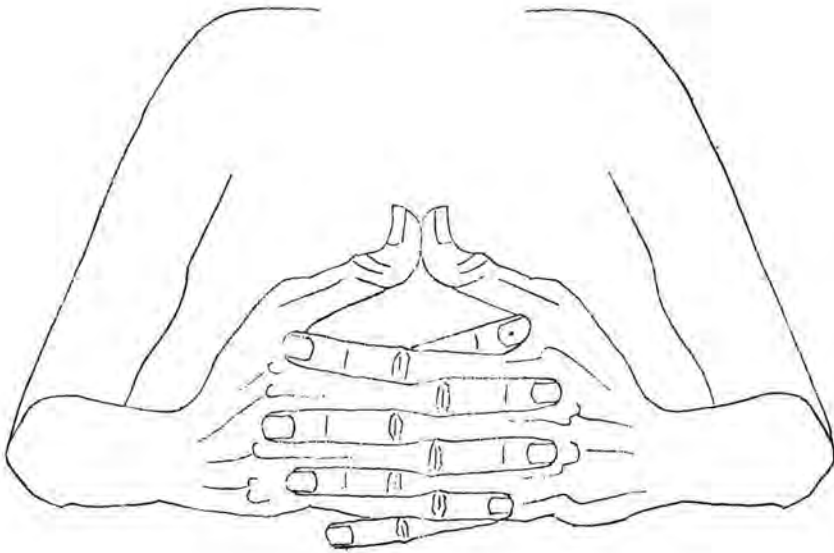
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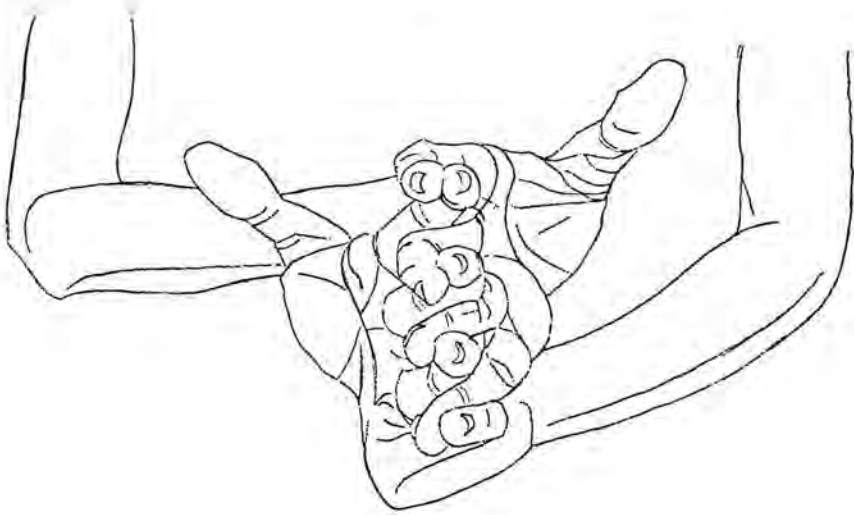


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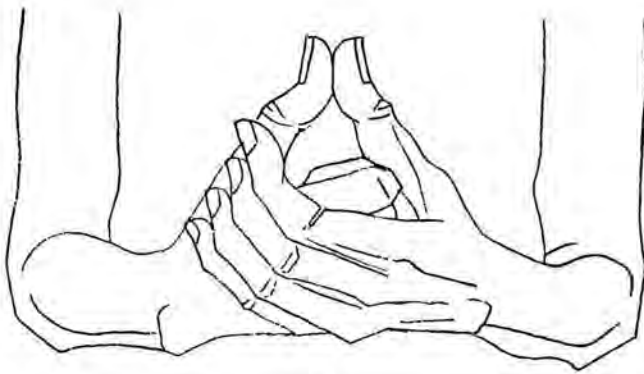


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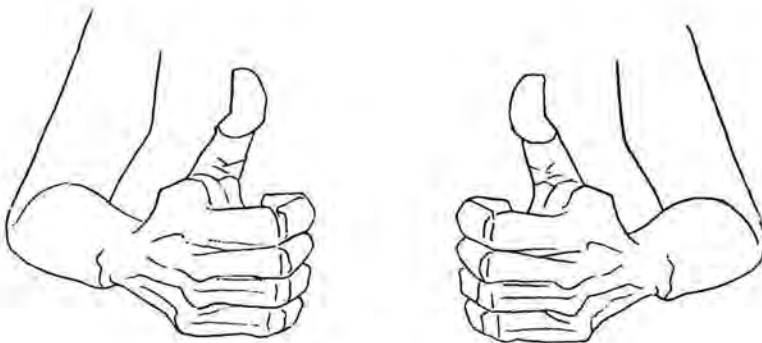
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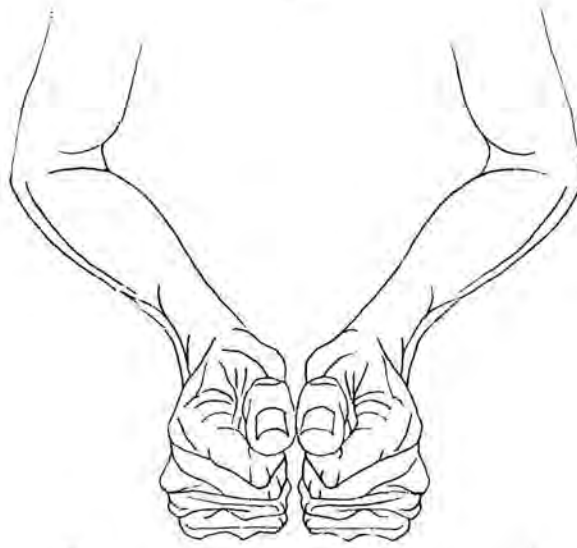
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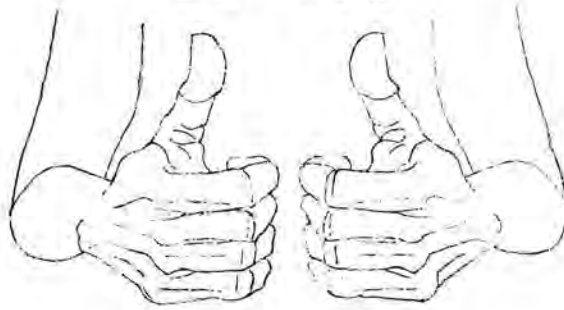
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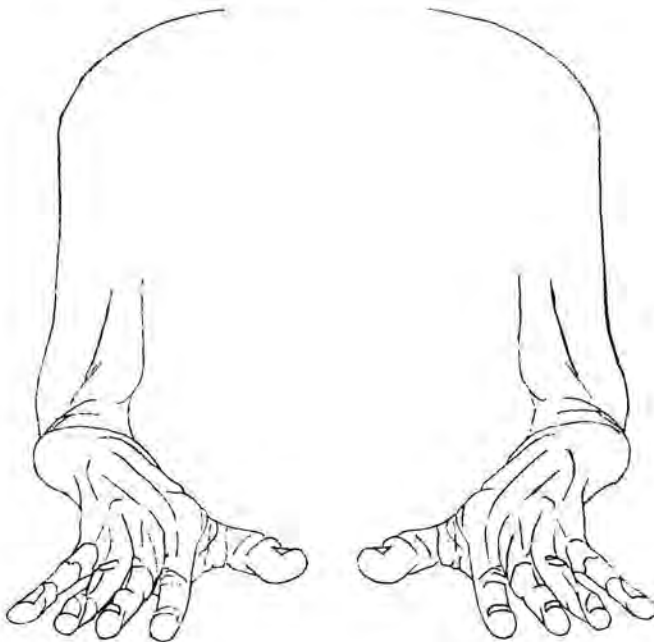
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EXORCISM AND DEMONS,
EKA-DAŚA-RUDRA IN PURA BESAKIH,
A RITUAL HELD ONCE IN A CENTURY.
BBB II, TEXT, TRANSLATION AND NOTES.

INTRODUCTION

The Balinese brahman priest, though he may be said to be primarily intent on adoration, during his daily worship resulting in the preparation of Holy Water, does, however, after his daily preparation of *toya pabrēsihan*, Holy Water for purification, prepare *toya pañlukatan*, Holy Water to be used as a defence against evil powers. The layman, on the other hand, who is not much bothered about daily prayer or concentration, but is concerned with the evil powers, frequently invokes the priest's help on rituals for the averting of The Evil. The layman will find both kinds of Holy Water sufficient for his purpose when the occasion is not out of the ordinary and he will offer his present to the *padanda*, or to the *padanda istri* and then return homeward with the two containers on the handle-bars of his bicycle: frequently a plain bottle for the *toya pabrēsihan* and a green or a brown one for the *toya pañlukatan*. As soon, however, as the occasion for which the waters are needed is out of the ordinary, a procession with everybody dressed in his finest clothes, will wend its way to, and then from, the *griya*; photographs of such a procession are often found in books on Bali.

When a serious situation arises, perhaps due to an accident, sickness in mankind or in cattle, damage to, or loss of, the crops, a special ceremony is held. Its general name is *bhūta-yajña*, "offering for the demons", but different names are used for it—some ten of them being distinguished—according to the quantity and elaborateness of the offerings; these have not hitherto been investigated.

It is obvious that the *bhūta-yajña*, as distinct from the *Deva-*, *Pitṛ-*, *Mānuṣa-* and *Ṛṣi-yajña*, which are presentations to the Gods, the Dead, the Living and the Seers, respectively, is a ritual that is held frequently, whereas the supreme expression of this kind, the *Ēka-daśa-Rudra*, is reputed to be celebrated only once in a century. This largest of all Balinese ceremonies, in which there is worshipping in the eight directions, the zenith, the nadir and the centre, was held as recently as 1963, to the accompaniment of an eruption of Gunung Agung, the Great Mountain and highest peak in Bali, which claimed numerous lives.

Since so little is known about the Balinese Bauddha Brahmans, it seemed worthwhile to deal with their endeavours to conquer Evil. It will not take much to wipe them out of existence and thus obliterate their past. Their role in present day Bali is not a prominent one; their influence in Java's past should not, however, be underrated. But whereas numerous Śaiva writings are to be found, though only part of them is accessible in critical editions-cum-translations, and several still only as mss, the only Bauddha literature until now, apart from the *kakavins Nāgarakṛtāgama* and *Sutasoma*, is the *Saṅ Hyaṅ Kamahāyānikan* and *Kuñjarakarṇa*, which are in prose, without much important in store in the form of a ms. For those interested in Indonesian Buddhism it appears,

therefore, the logical way to continue with ritual and now go into the Balinese demons, periodically conquered by the Bauddha priests.

Investigation into the daily ritual of the Balinese Śaiva brahman priests has revealed that it still shows clearly its close link with South Indian daily ritual. Though the Bauddha daily ritual displays some elements known from elsewhere in the world of Buddhism, as a whole it has not yet been found in other parts of that world, at least so far as I know. The same might be the case with Bauddha *bhūta-yajña*, but before this can be stated with certainty, it must be made accessible in print—and will, no doubt, there lie for some decades on the shelves of libraries. In any case, after my “Sūrya-sevana”, which gave some idea of *deva-yajña*, and the books about the care of the dead pictured the outward appearance of *pitr-yajña*, some contribution to the knowledge of *bhūta-yajña* might be not unwelcome to fill a gap, for *mānuṣa-yajña* is accessible in more than one cyclostyled treatise; the number five of the pentad mentioned above might be of less importance.

The documentation for this treatise, though far from being as complete as I would have wished, may, for the moment, be considered as being sufficient. Griya Tĕgĕh (Tg), Boda Kling, produced two mss called PŪRVAKA BHŪMI; this title reminds one of the PŪRVA BHŪMI KAMŪLAN incantation of the exorcistic *sĕnguhu/rṣi bhujāṅga* priest of other parts of Bali. Though the mss showed some minor differences, in the main they ran parallel, but unfortunately the B ms stopped at the end of my Q section. They are corroborated by the BHŪTA-YAJŅA found in Griya Jadi (J), Tabanan, geographically at the greatest possible distance from Boda Kling, a ms from which twice at least one out of its 16 *lĕmpir* is missing. However, Sang Gĕdĕ Nyoman Jĕlantik, the venerable senior priest from the Griya Tĕgĕh, was invited to contribute to the Bauddha part of the celebration of the EKA-DAŚA-RUDRA-ritual in 1963. His composition to this end had the agreement of his colleagues whom he had consulted. Close comparison with the ritual mentioned before reveals that its course is exactly the same as that of BHŪTA-YAJŅA, further enriched by the singing of quite a number of extra *stuti* and by some acts and formulas of worship which, though for obvious reasons not incorporated in the texts mentioned before, are found in PŪJĀ PAMIŅ TĕNAH, the Griya Krotok version as well as that originating from Griya Tĕngah. Though these versions differ widely (if not wildly) from another as well as from the Griya Tĕgĕh mss, they contain, fortunately, the wording of several passages, hitherto found only in the EKA-DAŚA-RUDRA treatise. Hence, the sequence of activities and wording of mantras could be just sufficiently documented.

PŪJĀ EKA-DAŚA-ŚIVA, griya Tĕgĕh, shares much of its contents with VEDA PŪRVAKA, K 2193, copied 1940, from Griya Culik, Karang Aĕm (Tj); this last-mentioned ms, being relatively old, was, however, difficult to deal with, due to the frequent lack of captions, but it proved

invaluable in confirming the sequence and wording of *mantras* and *vedas*.

Though the Sanskrit and Old Javanese languages used by the priest during his ritual can be translated to a considerable extent, be it not completely, another language used by the priest, though documented to a certain degree, cannot yet be explained at all. The "saying it with flowers" is practised and understood, 100 % by Śaiva as well as Bauddha brahman priests and appears to be easily understandable even for outsiders, but the "saying it with offerings", the language or meaning of offerings, has not yet been studied. The shape and colour of offerings have their meaning; so have the materials they are made from, the seeds etc. they may contain, the direction in which and the level on which they are displayed, not to mention their number. Up to the present day the subject has been discarded, and not without good reason. The number is so bewildering, the shape so indescribable by the pen, the materials used so perishable, the foods so complicated that this language offers its very special difficulties.

Moreover, a rapidly growing population, confined to the same geographical boundaries, and for lack of industry restricted to the same occupations, creative and artistic, seems to have found an outlet in the manu-facturing (in the forgotten literal sense of the word) of gradually more and more complicated offerings, so that at the outset one is far from sure whether it will be possible to find, let alone easy to find, the original religious substratum which has become inextricably mixed with a lush development of aesthetic, even at times lighthearted, elements.

Finally this language of offerings, like any language, has its petrifications, archaisms and dialects. So when my wife studied *lis* in Ubud (Gianyar) in 1958, she also found a kind of brush/scraper/scrubber, composed of several elements but much smaller than the *lis*, called *buhu*. But when in 1966 in Krambitan (Tabanan) I repeatedly came across *toya n buhu*, "water [distributed] by the *buhu*", the object used to sprinkle this purifying water consisted of strips of palmleaf plaited in the form of a flat *padma*, lotus. While I do not dare to make positive statements about variations in the means by which purification is done and offerings are made, it would be unwise to rule out the possibility of their existing.

The texts that are presented are complete with, however, this proviso that reference was made to BBB I for basic ritual, and to the book by Goudriaan and me for *stuti/stava*; repetitions, though mentioned, have been reduced to more manageable proportions.

Most readers will, I hope, find the sanskritized spelling acceptable, even for Javano-Balinese; it is consistent, short and clear. Mere scribe's errors and inconsistencies have not been perpetuated in print; evenso there are some real various readings. Inunderstandable Sanskrit as a rule is faithfully handed down, understandable mantras may have suffered and may also have been enriched a great deal in course of time.

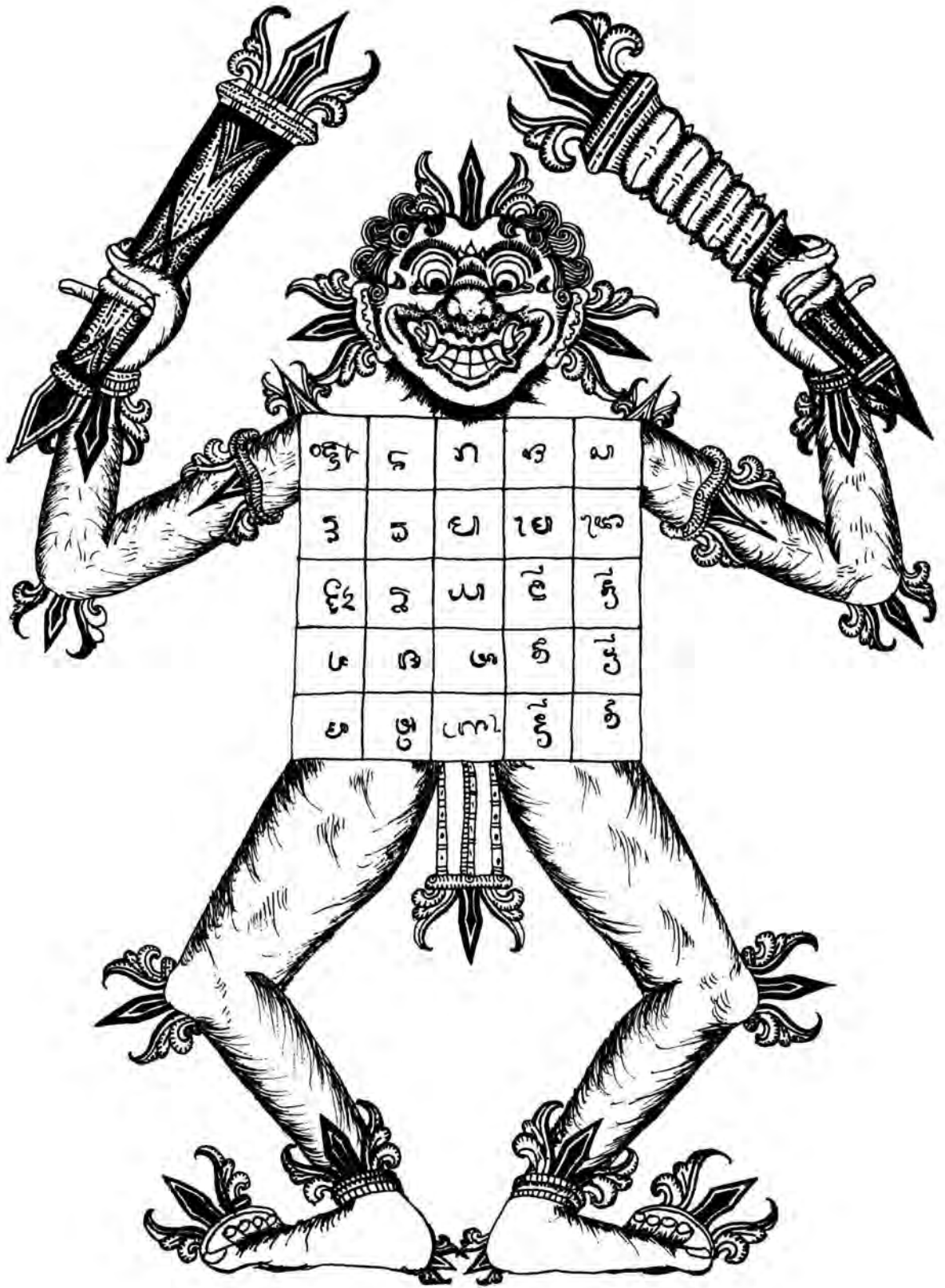
As to the general course of this long ritual, the TABLE shows that the officiating priest begins by preparing the daily *toya pabrēsihan*, continuing with the daily *toya pañlukatan*; next he prepares *toya pañlukatan* as usual for *bhūta-yajña*, and concludes with formulas and actions particularly devised for this grand celebration.

The priest again prepares *toya pabrēsihan*, as before, followed by some purifying activity; all of this I consider as preparatory and have condensed in column I, whereas II has been given to the evocation and satisfying of *bhūta-kāla*, followed by repeated "unification in drawing". This section is clearly completed by *Dirghāyur* (O 9) and *Istambha Meru* (O 11) as in Śaiva ritual (cf. SuSe).

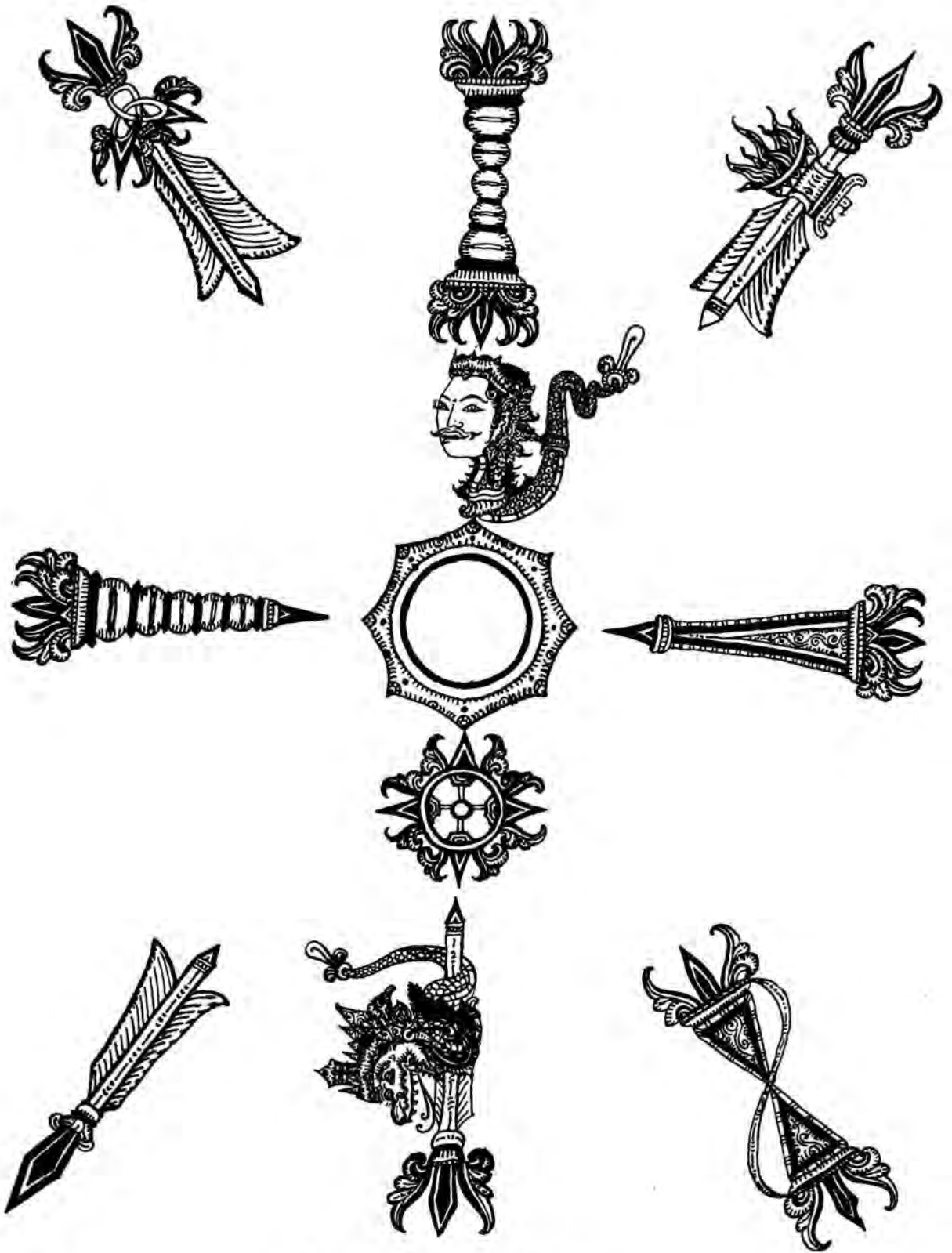
Now follows PŪJĀ PAMIÑ TĒNAH; mss with ritualistic notes frequently run: *pamiñ tēnah*, *agēn* (big), and actually this last designation fits better the ritualistic facts described here. This part of the ritual is transitional; for this book I have chosen to arrange it under II, reserving III for the section dealing with the worship of the Gods. Whereas the II section shares every element with *bhūta-yajña*, and the I section has a very few subdivisions (beginning with NAVA-KĀṆḌA (E 6)) not occurring elsewhere, the III section distinguishes itself from other rituals by the anthropomorphic wording of its care of the Gods, and by its numerous long *stuti* (U).

The general trend of thought of this ritual, which is bound to last for hours, is relatively simple; the details, however, are not always as clear as might be hoped.

The student of Buddhism going through this ritual may recognise preciously little of what he is accustomed to in his area of research while the student of religions of Indonesia may be struck by the fact that from nowhere else in Indonesia do we have at our disposal such an elaborate description of Conquering the Evil as that from Bali's brahman priests. The extent to which Hindu religion in Bali absorbed pre-hindu elements can be learned from a comparison with other Indonesian religions.



Yama-Rājā



Yama-Rājā's weapons or emblems



Bhadrakali Umā katadah antuk Bhadrakali Durgā, Bh. Durgā trying to devour B. Umā



Bhaṭṭāra Guru kataḍah antuk Bhaṭṭāra Kāla

- A 1 (AB) PURVAKA BHŪMI. Avighnam astu.
 2 (ABTj) Pēcak Ida Dalēm Sēganiñ anurat, manurun PŪRVAKA BHŪMI iki, ña.,
 3 mivah vus kapatinañ riñ sañ tabéya nama Śivāya;
 4 puṣpata-nira, Ida Padanda Bañjar, Buddha;
 5 vus kapatut, sapunika kinucap riñ inan-ipun puniki.
- A 2 (R) EKA-DASA-RUDRA.
- A 3 (ABDjR) Nihan krama niñ amūjā, yan añarēpakēn amBHŪTA-YAJÑA; kramanya:
 2 *aliñgih añarēpakēn pamandyañan adagiñ vai saha puṣpa, kēmbaṅ ura, vija, gandha*;
 3 *tumuli aBHĀSMA* (my BBB I E 59–80); *raju apasañ PARAGI* (F 1–15).
- A 4 *Raris tumēdun pva sira amaranin unḡvan i rarajahan YAMA-RĀJĀ ika* (p. 172–75),
 2 *anañēnin|tañēnana| Sañ Hyañ Ibu Pṛthivi* (DjTj add: *Bapa Ākāśa*).
 3 (ABR: *Lumēkas aSAMĀDHI-TRAYA* (my G), *saha bajra ghañtā*.)
 4 (B: *Añadēg riñ arēp Yama-Rājā*.) *ñamēt puṣpa kēmbaṅ ura vija gandha*;
 5 (B: OM Jivāmṛtebhyo namaḥ svāhā. *Sambēh riñ Yama-rājā*)
 6 (AB: *Tumuli aSAMĀDHI-TRAYA*, *puputañ*)
 7 (AB: *Tēhēr unyakēn bajra ghañtā*: *DASA-KRODHA sapuput* (my Gk))
 8 (ABR) *Vus mañkana, anambut sēkar rañkēpi kēmbaṅ ura, vija, gandha*,
 9 *ANANĒNIN Sañ Hyañ Ibu Pṛthivi*: (ABRDjTj) OM Hyañ Sūkṣma,
 10 Bhūr Bhuvaḥ Svaḥ, Ibu Pṛthivi, andadēkakēn Yama-rājā,
 11 OM Vivi, AM 'Mrta-sūnyāya namaḥ.
 12 (ABR) *Tēlas, raris tivakañ sēkar vija gandha ika riñ unḡvan in Yamarājā*.
 13 *Malih ñambil puṣpa kēmbaṅ ura vija gandha*:

A 1 This beginning is confusing. The ritual deals with *bhūta-yajña* (3.1, a general term) but has the caption *Pūrvaka Bhūmi* (which is a special term), faithfully copied in A and B, but omitted in C, perhaps because it occurs in the middle of the writing. First half K 2193 (Vēda Pūrvaka Culik) is (grosso modo) the same as Eka-Daśa-Śiva griya Tēgēh, second half; its second half corresponds with the first half of the Griya Tēgēh writing, duly beginning with *Ida Dalēm Sēganiñ*. This hoary-with-age personage is the founder of the Gēlgēl dynasty, the ancient authority upon whom the following treatise is based. The words *surat manurun* of the second line, either separated by a comma or not, seem to point in the direction of His Majesty having had the following treatise copied, and not that he wrote/conceived it, and *manurun*, “took it down”, supports this reasoning. —

Apart from “earth”, *bhūmi* also means “stage”.

- 1.3 It looks as if unanimity was striven after, which might then, however, suggest a king’s prescript. Such a situation is not entirely unknown: I myself witnessed something similar when the worldly authority had decided that Śiva-rātri should be celebrated and a *kṣatriya* told the officiating priest what to do. In view of the divergencies between Kr, Tn and ABR, the interference of a regulating mundane power bent on uniformity is understandable, though its power does not seem to have been lasting. The end of 3 is by no means clear, and to my feeling a transition to 4 is lacking.
- 1.4 Initially, Yama-Rājā is conceived as the redoubtable Judge in the Hereafter and its Ruler. The words spoken, the gestures made and the offerings presented by the officiating priest envisage to persuade/mollify Him to become again Bhaṭṭāra Dharma. The force inherent in the offerings and the immolated animals should invigorate the person who undergoes the ritual and should

A 1 INITIAL ACTION, concerning THE EARTH. Let there be no hindrance.
 2 The late Ruler of Sĕganing (Gĕlgĕl) copied this INITIAL ACTION;
 3 moreover, I pray it will not give offense to the brahman priests;
 4 homage to Siwa; the name [of its present owner] is Padanda Banjar,
 5 belonging to āgama Buddha; after it had been brought into harmony,
 the original of this manuscript ran as follows:

A 2 The ELEVEN-RUDRA-CEREMONY.

A 3 This is the ritual when one envisages the celebrating of the OFFERING to the
 2 DEMONS: *Sit down before the filled Holy Water vessel, with flowers and petals, rice*
 3 *grains and sandal powder; apply ASHES; next take the SCARF;*

A 4 Now [the priest] descends [from the *balé payogaan*, his pavilion of worship],
 2 approaching the spot of a [hitherto not yet mentioned] drawing of Yama-rājā,
 [with the intention of] "awakening" Holy Mother Earth and Father Sky.
 3 He performs the TRIAD of CONCENTRATION, using thunderbolt and bell.
 4 Standing before the drawing, he takes flowers, petals, rice grains and sandal powder.
 5 (OM Homage and Honour to the Holy Water of Life).

He scatters them over the drawing.

6 (Next he completes the TRIAD of CONCENTRATION.)
 7 (Next he utters the TEN WRATH formulas, using thunderbolt and bell; to the end.)
 8 Next he takes a flower which he completes with petals, rice grains and sandal powder,
 9 to wake up Holy Mother Earth:

10 OM Immaterial Goddess, Earth, Sky, Heaven, Mother Earth, produce Yama-rājā,

11 OM Wiwi, AM, homage be to the Potion of Immortality-Void.

12 Next he drops the flower, petals, rice grains and sandal powder on the drawing.

13 Once again he takes a flower with petals, rice grains and powder:

fortify him to the degree that he feels confidence in himself, strength to overcome difficulties, harmony between himself (*bhuvana alit*) and the world outside (*bhuvana agun*).

1.5 *Kapatut* means "had been agreed upon", but after the preceding *namah Śivāya* it seems more probable that the general course of the ritual had been agreed upon by the *padanda Śaiwa* and the *padanda Buddha*, but that the latter used their own *veda*, *mudrā* and *mantra* to express themselves.

1.5 This line appears to mean that the mss A, B & C claim to descend from Padanda Banjar's original (*ina*, *babon*, i.e. mother), perhaps implying that other traditions are in existence, such as our Kr & Tn.

3.3 J mentions the items of F 5-7; R prescribes what to do with them and continues with the lines F 23-29, omitting however F 29, as is more frequently the case in the mss.

The whole first preparation of *toya pabrsihan* is summarised in BHASMA, PARAGI and SAMĀDHI-TRAYA, with the exception of R which mentions *taṅgu n paragi*. I cannot help seeing this as a corroboration of the view of its importance expressed in BBB I and should like to link it up with the view on Buddhahood of the officiating priest as expressed in PVB Tn 47, dealt with on p. 22.

4.3 Belongs to the priest's program of ritual activities; this is repeated in 4.6, 4.7 and 6.3.

4.4 & 5 are displaced lines; the other mss produce this formula only .

4.11 *Vivi* = *bibi* = *ibu* [Pṛthivi], Earth.

- 14 (ABRDjTj) OM Hyañ Sūkṣma,
 15 Svah Bhuvah Bhūr, Bapa Ākāśa, andadèkakèn Yama-rājā,
 16 OM Vavi, AH, Śūnyāmṛtāya namaḥ.
 17 *Vus mañkana, tibanana kēmbañ ura vija gandha riñ wiḡvan in Yama-rājā.*
 18 *Ñraris muḡgah riñ gēnah in avēda/mavali muḡgah añarēpakèn pataraṇa :*
 19 (DjTj) OM Padmāsānāya namaḥ svāhā.

- A 5 ABR *Saduruñé muḡgah, malih* (ABRDjTj) *niambil sēkar kēmbañ ura vija gandha :*
 2 ABRDjTj OM Bhūr Bhuvah Svah, Sūkṣma Vivi Vavi AM AH.
 3 *Tibanana* /DjTj *riñ Pṛthivi arēp in amūjā/ABR riñ gēnah in anDUDUS,*
 4 ABR *lukur in Padma Kēmbañ, muvah Padma Pusuh.*
 5 ABRDjTj *Kon añrajah padma* (ABR) *kalih siki dumun riñ gēnah in anDUDUS,*
 6 ABR *Padma kēmbañ* (p. 229) *asiki, Padma Pusuh* (p. 228) *asiki.*
 7 DjTj *Vus marajah, ABRDjTj tumpaṇana pari kalih tēnah, kētan, injin,*
prabot makarya kacarik ;
 8 ABR *sami macèkèl, ABTDjTj mvañ prabot tunun ; kēbatin tikèh añar.*

- A 6 R *Laju pva sira alingih/C Raris aluḡguh avasuh pāda :* OM Sañ Pāda pva namaḥ.
 2 JC *Avasuh tañan :* OM OM Hasta-prahastāya namaḥ svāhā.
 3 RJC *asila-gana dèn apagèh, aSAMĀDHI-TRAYA pva sira, mabajra ghañṭā*
 4 JC *kadi kramanya ñuni. RJC Muvah añuñcarana PŪJĀ PABRSIHAN.*
 5 JCR *Vus puput pabršihan, R raris/JC vētvakēna/DHARMA PAÑULIH,*
 6 JCR *mvah aḡavé PALALUKATAN ; R sapuputa, lviré*
 7 JC *Puput in palalukatan sami, vus mañkana, ÑAKṢAMĀ* Parama Śiva tvam guhya.
 8 JC *Vus mañkana, añarēpakèn aDUDUSin.*

- B 1 BR *Ñamèt sēkar akatih, amuṣṭi pañastutyān :*
 2 OM AH HUM AH OM, HRĪH SAH Sūkṣma Bhaṭṭāra Parama-Buddha;
 3 *anuṣṭhāna ry anta niñ Padmāsana :* (A)Jñānāya namaḥ svāhā.

- 4.16 Vavi = Bapak Ākāśa, the Sky.
 4.19 *Padmāsana*, the seat of highest honour with the *padanda Śaiva*, is surpassed by *Devāsana* with the *padanda Bauddha*.
 5. J & C, after 4.19, continue with 6.1, in an apparently quite logical concatenation of ritual activities – but the *vivi-vavi* formulas are interrupted by the broad outlines of the ritual program to be performed. The *padanda* of Griya Tēgèh, copyist/author of ABR, appears to have taken the initiative, after 4.9 to go on with 5.1–8, and next to continue with 6.1–10, in this way keeping the *vivi-vavi* formulas together. Necessarily having to make a choice, I preferred this order. Another example of less adroit description is 5.4, where two other drawings, hitherto unknown, are dealt with as being existing things, in lines 5.4–5 to be followed by the direction, “first” to make them.
 5.8 The domestic utensils and agricultural implements have been dealt with in Ch. II, *Etèh-ètèh padudusan* of “Ritual Purification of a Balinese Temple” by Jacoba Hooykaas-van Leeuwen Boomkamp, VKNAW, Afd. Letterkunde, NR LXVIII/4, 1961; photographs have been added.
 6.4–5 The J & C mss here refer to the PŪRVAKA VEDA BUDDHA in which the daily ritual of worship and preparation of Holy Water, *toya pabršihan*, is dealt with, followed by that of Water

- 14 OM Immaterial God, Heaven, Sky, Earth, Father Sky, produce Yama-rājā,
 16 OM Wawi, AH, homage to the Void-Potion of Immortality.
 17 *Thereupon he drops the flower, petals, rice grains and sandal powder on the drawing.*
 18 *Thereupon the priest again ascends his pavilion of worship/again faces his seat:*
 19 OM honour and homage to the Lotus seat.

- A 5 *Before ascending, he once more takes flower, petals, rice grains and sandal powder:*
 2 OM Earth-Sky-Heaven, Immaterial Wiwi Wawi, AM AH.
 3 *Drop them on the soil before the worshipper/on the spot of him who undergoes*
 4 *LUSTRATION, above the Blossomed Lotus and the Lotus still budding.*
 5 *First he draws two lotuses on the spot of him who is to undergo LUSTRATION,*
 6 *a drawing of a Blossomed Lotus and a drawing of a Budding Lotus.*
 7 *Once the drawings have been made, he covers them with two "measure" rice, glutinous rice,*
 8 *black glutinous rice; all the usual instruments; a weaving loom and agricultural*
apparatus; spread a new mat.

- A 6 *Thereupon he sits down and washes his feet: OM Homage be to Both Feet.*
 2 *When washing the hands: OM OM Honour and homage be to the Hands*
 3 *Squatting in the right attitude, he performs TRIAD of CONCENTRATION*
 4 *with bell and thunderbolt, just like the previous ritual. And he*
formulates the mantra and veda of the RITUAL of PURIFICATION.
 5 *After having completed it, he recites the LAW of REBIRTH,*
 6 *and performs the complete ritual of EXORCISM, consisting of*
 7 *After he has finished this ritual completely, he must ask for FORGIVENESS*
[by using the stuti beginning with] Supreme Siwa Thou art hidden.
 8 *Now he comes in front of him who undergoes the ritual of DUDUS.*

- B 1 *Take a complete flower, clasp it between your fingers in the gesture of prayer*
 2 *and pronounce the formula of praise: OM Immaterial Lord Supreme Buddha,*
 3 *religious performance(?) at the edge of the Lotus Seat:*
 Honour and homage to the Learning.

of Exorcism, *toya pañlukatan*. Being intent upon the description of *bhūta-yajña*, these two mss ignore *pañlukatan* completely. The three mss emanating from Griya Tögöh, called PŪRVAKA BHŪMI and EKA DAŚA RUDRA, on the other hand, deal with *pañlukatan*, A sketchily, B to a fuller extent, R to the fullest extent known. But then R at this stage also gives the complete preparation of Holy Water for purification, dealt with in BBB I G-Ne and not repeated here. Only when *pañlukatan* has been completed and the ritual continues with giving indications for the performance of *padudusan*, "lustration", the five mss again concur happily. Careful comparison of the mss, of which C since 1940 forms part of the Kirtya collection, whereas J originates from the opposite part of the island, leads to the surmised that the *padanda* of Grya Tögöh introduced his version of *lukat* three times at exactly the same stage of the ritual, but varied the completeness of his description. Fortunately he received the *fiat* of his local colleagues for the fullest version, to be followed in this book.

- B 1.3 I do not feel sure of the translation and am most unhappy about the whole mantra.

- 4 *IDĒP*: Bhaṭṭāra Rudra umuṅguh (ma)riṅ śarīra ni ṅhulun,
 5 amastvakēn ka-yogīśvara-n, Namō Buddhāya.
 6 *IDĒP*: Saṅ Hyaṅ Praṇava-Jñāna-Buddha anusmaraṇa yoga:
 7 AM AH, (A) Jñāna-Gaṅgā ya namaḥ svāhā.
 8 *Tēlas, tibakēna puṣpa ika riṅ toya pamandyaṅan.*
 9 *Raris aKŪṬA-MANTRA*:
 10 Namō Buddhāya, OM SAH OSAH Parama-Jñāna-Manoharāya namaḥ svāhā.

B 2 (The officiating priest who in A 3.3 applied ashes and donned the sash, now goes on to prepare TOYA PABRSIHAN. R 2/7-15/10 deals completely with this ritual, printed in BBB I; A & B only enumerate captions).

- C 1 *Namēt sēkar akatih, raṅkēpi kēmbaṅ ura gandha vija,*
 2 *amuṣṭi, astuti SARVA TUMUVUH [DHARMA PAṆULIH]:*
 3 OM, Indah ta kita sarva tumuvuh [riṅ pṛthivī],
 4 Dvi-pāda mahēlar, catur-pāda, bahu-pāda,
 5 Sarva-mīna! Bhaṭṭāra magavé iri kita,
 6 Aja ta kita [mvah] mandadi sarva tumuvuh,
 7 Dvi-pāda mahēlar, catur-pāda, bahu-pāda,
 8 Sarva-mīna. Lah ta kita mamarēk manēmbah
 9 Riṅ Saṅ [Hyaṅ] Brahmā, Saṅ Hyaṅ Viṣṇu, Saṅ Hyaṅ Īśvara.
 10 Ri huvus pva kita mamarēk, [kita] manēmbah
 11 Riṅ Saṅ Hyaṅ Brahmā, Saṅ Hyaṅ Viṣṇu, Saṅ Hyaṅ Īśvara,
 12 Pavaluya pva kita mariṅ mānuṣa-pāda,
 13 Apaṅavak śūnya-citta, andadi (pva sira) mānuṣa,
 14 Yan lanaṅ dadi pva kita jajaka apēkik,
 15 Yan vadon dadi pva kita rara [listu]-ayu,
 16 Aja tan paṅandēl i pitutur Saṅ Hyaṅ Dharma.
 17 OM Saṃ Baṃ Taṃ Aṃ Iṃ, Naṃ Maṃ Śiṃ Vāṃ Yaṃ.
 18 *Tibakēna riṅ pamandyaṅan.*

C 2 *Namēt puṣpa kēmbaṅ ura vija gandha, astuti PAMLASPAS:*

- 2 OM Pañca-kon(t)é tarā-tarā, Rāditya tuhunan Śukra,
 3 Soma Vṛhaspati(n) caiva(h) (Budha?), amunahakēn paprasan,

1.4 Rudra, belonging to the *krodha-déśa*, “the direction of wrath”, SW, opposite to *Aisānya*, the direction of *Īśāna*, the Lord, NE, might be expected to work in a homoeopathic way during *palalukatan*, but even should this explanation be right, He is mentioned rather early, for the first thing any priest has always to do is the preparation of *toya pabr̥sihan*. It might, therefore, perhaps be better to assume that Buddha is Rudra.

1.6 Praṇava-Jñāna-Buddha is scarcely if ever met with in Buddhistic ritual as far as is known to me, but is mentioned dozens of times in the BUDDHA-VEDA, K 2255/Lor 10.206 (formerly 4165), to a copy of which I helped the author of ABRŠ in 1959. Could 2-6 be meant to deal with three aspects of Buddha, viz. (Sūkṣma) Parama Buddha, Rudra, Praṇava-Jñāna-Buddha?

1.10 Never met with elsewhere.

C 1 Once the repetitions 4/7 and 9/11 have been noticed, and the fact that the lines between 8 and 10 has 14 syllables, just like 4/7 and 9/11 themselves, the idea presents itself that more lines might

- 4 *IMAGINE*: Bhaṭṭāra Rudra takes his residence in my body,
 5 confirming to the supreme priesthood, Homage to Buddha.
 6 *IMAGINE*: Lord Buddha of the Wisdom of Praṇava is aware of the ritual:
 7 AṂ AH, honour and homage to the Gangā of Wisdom.
 8 *After that, drop the flower into the water of the Holy Water vessel.*
 9 *Next he pronounces the BASIC FORMULA:*
 10 Homage to Buddha, OM SAH OSAH Honour and homage to the One Who is
 enchanting by Superior Wisdom.

B 2 *PREPARATION of HOLY WATER for [the priest's] purification.*

- C 1 *Take a whole flower, complete it with petals, sandal powder and rice grains; clasp the*
 2 *hands together in the gesture of prayer and SING the PRAISE of ALL BEINGS:*
 3 OM, Pay heed, all of you beings living in the middle world,
 4 The Feathered two-footed, four-footed, the many-footed,
 5 And all fishes! It is the Lord Who has created you.
 6 You should avoid being reborn as all beings,
 7 Feathered two-footed and four-footed, the many-footed,
 8 And all fishes! You should appear at court and show respect
 9 To the God Brahmā, the God Viṣṇu, the God Īśwara.
 10 After you have appeared at court and shown due respect
 11 To the God Brahmā, the God Viṣṇu, the God Īśwara,
 12 You should return again towards the middle world, the earth,
 13 Embodied, with an empty mind, now to become human.
 14 A male in his rebirth should be as a handsome young man;
 15 A female should in her rebirth be as a lovely girl.
 16 Avoid mistrust in the wise lessons of the God Dharma.
 17 OM, Saṃ Baṃ Taṃ Aṃ Iṃ, Naṃ Maṃ Śiṃ Vāṃ Yaṃ.
 18 *Drop the flower into the Holy Water vessel.*

C 2 *Take a flower with petals, rice grains and sandal powder;*
SING in PRAISE of CONSECRATION:

- 2 Five-sided Celestial Bodies, Sun Āditya down to Śukra,
 3 Soma, Wrēhaspati, Budha(?), outdoing the *pras* offerings,

be 14-syllabic. Actually the lines 5, 14 and 16 are 14-syllabic, without any change. But apart from the changes between brackets, in 9 three times *Saṅ Hyaṅ* stand for $1 \times$ *Bhaṭṭāra*. The perfect regularity obtained now might plead for the emendations advocated here. The A ms has the caption DHARMA PAṆULIH, the ETERNAL LAW of RETURN, instead of the more familiar caption borrowed from the initial words. The deities mentioned are Śaiva; nevertheless only the Bauddha brahmans use this Old-Javanese litany. It was not incorporated in BBB I because of the very few mss mentioning it. A slightly different DHARMA PAṆULIH is used when the Bhūta-Kāla are being evoked, cf. J 2.

- C 2 For this subdivision, apart from R, BUDDHA VEDA, K 2255, Lor 10.206 (formerly 4165), could be consulted; both of them copies from Griya Liligundi, Singaradja, and MANTRA² Griya Sikangin, Batuan. There are number of discrepancies; the older text seemed preferable and served as a basis. Line 2 in R runs: *Saṅ Hyaṅ Pañca-Konté kara-kara déva, Rāditya turuman Sakra; in*

| | | |
|----|--------------------------------------|---------------------------|
| 4 | Sakalviran in pinēras, | balé, lumbuñ, parahyañan, |
| 5 | Méru, sañgar, kabuyutan, | sakalviran in pinēras, |
| 6 | Vṛhaspati pinaka-(ka)vit, | Śukra pinaka-kēmbañ, |
| 7 | Budha pinaka-voh, | Añgara pinaka-godoñ, |
| 8 | Śanaiscara pinaka-kulit, | Rādité pinaka-varña. |
| 9 | [Soma pinaka-] | |
| 10 | OM, Prathama śuddha [śuddha-lara]; | |
| 11 | Dvitiya śuddha [śuddha-pāpa]; | |
| 12 | Tṛtiya śuddha [śuddha-pātaka]; | |
| 13 | Caturtha śuddha [śuddha-kleśa]; | |
| 14 | Pañcama śuddha [śuddha-mala]; | |
| 15 | Ṣaḍ śuddha [śuddha-déha]; | |
| 16 | Saptami śuddha [śuddha-śabda]; | |
| 17 | OM, Kṣamā-sampūrṇāya namaḥ svāhā. | |
| 18 | <i>Tibakēna riñ vai pamandyañan.</i> | |

- D 1 *Raju agavé TĪRTHA PALALUKATAN. Iki sarinya, mantra tan kavēdar,*
 2 *sādhana sēkar tiḡañ katih, kēmbañ ura, vija, gandha, amuṣṭi; IDEP:*
 3 *Bhaṭṭāra Parama-Buddha, anusmaraña ka-yogiśvaran, añvētvakēn palalukatan,*
 4 *sakiñ sēla niñ advaya, vinastu dénira Bhaṭṭāra Rudra: AM AH.*
 5 *Tibakēna riñ toya palalukatan.*

- D 2 *Agavé PALALUKATAN, sādhana samsam dapdap kēmbañ ura vija gandha:*
 2 OM, Pukulun srēdah Bhaṭṭāra, Śiva muñcar Mūrti Śakti,
 3 Anibakakēn -----, Sañ Hyañ Tirtha Kamañḍalu.
 4 Utpatti Bhaṭṭāra Gaṅgā, vinaḍahan kuñḍi mañik.
 5 Maka-śukla niñ bh'vanālit, maka-śukla niñ bh'vanāguñ,
 6 Maka-hurip in bh'vanālit, maka-hurip in bh'vanāguñ.

MANTRA²: *Pañca-varo té kara-kara, Mahā-Dēva Āditya tuhvana Sakra.* In the second half of 3, MANTRA² runs: *amūrṇakēn pras-prasan*, whereas R has *añanakēn paprasan*. MANTRA² omits 4a, R reads *pinlaspas*, and after 4b inserts: *umah sumañkiran catur pasajēn, méyu tambak cañḍi, sumur pañcuran*, omitting 5b.

- 2.6 R mentions only 5 out of the 7 days/celestial bodies; MANTRA² attributes the same function to them (but R in *Śanaiscara* has *tapuk* for *kulit*), differs slightly in sequence and adds our 8b; the BV again has another sequence and attributes other functions.
 2.10 All four mss are restricted to the first part of the lines 10–16, so that the rest of the lines had to be completed from the full enumeration in PŪJĀ PADUDUS AGUN, K 1457/4a, Lor 9798; the lists differ slightly in different mss.
 2.17 This is a well-known Śaiva formula, cf. SuSe p. 46 B 8. R had: *śuddha vāri (v)astu, tat astu astu, ya nama svāhā.*
 2.3 *Parama-BUDDHA tvaṃ guhyah* is frequently found as a modern adaptation of *Parama-ŚIVA* etc.; I venture the supposition that in line 3 the word *caiva(h)* may have displaced *Budha*; these *pañca* might correspond with *pañca-tarā*. But even if we read *pañca-vara*, “the five-day week”, this would be awkward, for these 5 are 5 out of 7. Once having put a step on the sloping field of proposed emendation, I plead for *kone*.

The main point is: what about *pras/plas*? *Mlaspasin* is an always recurring ritual activity: the inauguration of a new building with offerings, or reconsecration of a temple considered to

- 4 All things that must have *pras* offered, the halls, the rice-barns, the temples,
 5 Méru, sangah, kabuyutan, all things that must have *pras* offered,
 6 Wrēhaspati functions as stem, Śukra functions as flower,
 7 Budha functions as fruit, Anggara functions as the leaves,
 8 Śanaiscara functions as bark, Rāditya functions as colour,
 9 [Soma functions
 10 OM, The first cleansing [is cleansing of illnesses];
 11 The second cleansing [is cleansing of evils];
 12 The third cleansing [is cleansing of sins];
 13 The fourth cleansing [is cleansing of distress];
 14 The fifth cleansing [is cleansing of defilement];
 15 The sixth cleansing [is cleansing of the body];
 16 The seventh cleansing [is cleansing of the speech].
 17 OM, Honour and homage to Him Who grants complete forgiveness.
 18 *Drop the flower into the Holy Water vessel.*

- D 1 *Next, make the WATER for EXORCISM. This is the essence, not to be said*
 2 *aloud: use 3 complete flowers, petals, rice grains, sandal powder; pray;*
 3 *IMAGINE: The Lord Supreme Buddha concentrates on yogīśvara-ship (i.e. acts as*
 4 *a yogīśvara, as a padanda Bauddha) and prepares pañlukatan water*
from the fissure of non-duality, which finds confirmation by Bhaṭṭāra
Rudra: AM AH.
 5 *Drop the flower into the vessel for lukat water.*

- D 2 *Prepare the WATER for EXORCISM, using samsam, dapdap, petals, rice grains,*
 2 I beg indulgence of the God Śiva muñcar Mūrti Śakti, [*sandal powder:*
 3 Who sendeth downward Holy Water Kamaṇḍalu.
 4 In Which the Goddess Gaṅgā came, enclosed in phial made of pearl;
 5 My own person to purify, to purify the outer world,
 6 Give my own person force of life, give life force to the outer world.

have been soiled. *Pras* is an offering to be presented at the end of a ritual; I am inclined to believe that *pras* is the abbreviation of *prāyaścitta*, atonement (for mistakes made involuntarily); it then would be the *sthūla* form of what in *sūkṣma* form is expressed by the prayer for *kṣamā*, forgiveness. In the BV the caption runs: *pras, śuci, suruh aguñ, kētisin tirtha*, "sprinkle Holy Water on three offerings". Line 3 has *paprasan*, and a *pras/prāyaścitta* offering would not be misplaced at the end of the ritual for the preparation of Holy Water, for easily a mistake can have crept in. But then in R line 1 has *pamlaspas*, line 4 *pinlaspas*, followed by an enumeration of buildings. East Asia has its peculiarities with *l/r*: the Chinese prefer the *l* and offer you their *balan mulah* (for Indonesian *baran murah*, "cheap articles of merchandise), the Japanese frequently change *l* into *r*; the Balinese show numerous examples of interchange: *Rudra/Ludra, raju/laju, karpata-aru/kalpa-taru*. But even if *prāyaścitta* = *pras* = *plas* = *plaspas*, and *caiva/saiva* might be read as *Budha*, why five *tarā* in the beginning and five or six instead of seven at the end, concluded by the sevenfold *śuddha*? It may be ascribed to my ignorance in the field of *variga*. Finally in line 3 the meaning of BV's *amunahakēn* (to destroy, outdo) is nearly the opposite of R's *añan[ak?]-akēn* (to call into existence). For the moment, the *mantra* remains unsatisfactory; availability of better materials might help.

- 7 Anlēburana -----, ujar ala, ipèn ala,
 8 Tuju tēluh tarañjana, kalukat kalēbur déniñ
 9 Tīrtha n Bhaṭṭāra ----- Śiva Mūr̥ti Śakti -----,
 10 Siniratan muñcar muñcerat, añilañakēn daśa-mala,
 11 Pāpa pātaka kalésa, tri-mala niñ janma (mānuṣa) kabèh.
 12 Mukṣah ilaṅ punah k'supat, déniñ tīrtha niñ Bhaṭṭāra
 13 Śiva mūr̥ti śakti -----, OM siddhir astu namaḥ svāhā.
 14 *Tibakēna riñ toya palalukatan.*

D 3 *Muvah PALALUKATAN, sādhana kadi riñ arēp:*

- 2 OM, Kāma-Jaya Kāma-Ratih, Kāma-rūpa Kāma-rūpi,
 3 Hyañ Asmara, Hyañ Asmari, sira ta maka-urip in sa-karma in hulun;
 4 Yan sira tumurun anadakakēn janma mānuṣa, aja ta sira amilaranin.
 5 Aja sira mrihatinin, aja sira amējahi, aja sira anañlèti;
 6 Vèhana luputa riñ lara-roga jara-maraṇa, gumēlar in avak-śarīran-ipun.
 7 OM Saṃ Baṃ Taṃ Aṃ Iṃ/Kr/Tg/Tn: Naṃ Maṃ Śiṃ Vāṃ Yaṃ/R:
 8 J: OM Śrī ya vé namo namaḥ svāhā. [Na Mo Bud Dhā Ya-/
 9 *Tibakēna riñ toya palalukatan.*

D 4 *Mvah PALALUKATAN, sādhana samsam dapdap,*

- 2 *saha kēmbaṅ ura vija gandha kadi riñ arēp.*
 3 OM, Lukat ikañ rūpa juti, valuy atēmahan jāti,
 4 Yakṣi atēmahan Umā, yakṣa atēmahan Guru,
 5 Yona dadi vidyādhara, yonī dadi vidyādhari.
 6 Hyañ Kumāra Hyañ Kumārī, mari arūpa ala -----,
 7 Atutur in deva-pūjā, tan karañsukan déniñ
 8 Mala-pātaka (ca)carikan, daṇḍôpadrava -----,
 9 Ipèn ala ujar ala, tuju roh tuju paravu,
 10 Tuju anin konañ blañsah, tuju tēluh tarañjana,
 11 (sakvèhiñ) dèsti moro papasañan, tēka pupug punah [lēbur],
 12 Vus kapariśuddha déniñ Hyañ Kaki, Hyañ Astupuñku.
 13 Śakti sira sañ amūjā, śakti sira sañ pinūjā,
 14 Déva sira sañ amūjā, Déva sira sañ pinūjā,
 15 Déva lukat, bhraṣṭa gēmpuñ, norāna kari [daśa-mala].
 16 OM, Śrī ya vai namo namaḥ /svāhā/Śivāya/Buddhāya.
 17 *Tibakēna riñ vai palalukatan.*

D 3 For the constitution of this *mantra* only five texts, originating from *griya* Buddha, were available: PVB J, Kr, Tg, Tn and R. In 2, RTgTn after OM have *Saṅ Hyañ*, but miss the two other 8-syllabic lines; in 4 likewise they miss *tumurun* and *janma*, and in 5 do not repeat *aja sira*. J only produces the remainder of line 5, shaping the larger part of the *mantra* into a *saha*. J & Kr only show mutilated remnants of the first part of line 6.

4.9 How to deal with *ipèn ala* is explained at length in K 35/7a-8a, LOr 9094.

4.7 Jadi: *katuturan*, Krotok: *atuturan*.

9-11 These evils are difficult to define, only with the help of a dictionary, which moreover does not contain everything. *Lēbur* has been supplemented from the same line in another version of D 2.

- 7 That may be avoided the evil words and evil dreams,
 8 All evil, pain and sorcery, be banished, be exorcised by
 9 The Holy Water of the God Śiva Mūrti Śakti;
 10 When it is poured, splashing, spurting, destroying the Ten Blemishes,
 11 The misery, the sin, the pain, three blemishes of all mankind.
 12 Completely they are all destroyed, by the Holy Water of the God
 13 Śiva Mūrti Śakti. There be result; homage and honour.
 14 *Drop the flower into the palalukatan.*

D 3 *Once more WATER for EXORCISM: items as before:*

- 2 OM, Kāma-Jaya Kāma-Ratih, Kāma-rūpa Kāma-rūpī,
 3 God of Love, Goddess of Love, Thou art the life of all my deeds,
 4 When Thou descendest to create mankind, give it no illnesses,
 5 Give it no griefs, keep death from it, give it no suffering (?)
 6 Allow it to escape from pain, illness, age & death, to be well-shapen.
 7 OM Sa-Ba-Ta-A-I, homage to Śiva/Buddha.
 8 Honour and homage to Śrī.
 9 *Drop the flower into the palalukatan.*

D 4 *Once more, prepare the WATER for EXORCISM, by means of samsam and dapdap leaves, with petals and rice grains and sandal powder as before.*

- 3 OM, May banished be the evil shape, may the natural form return,
 4 Ogresses become like Umā, ogres then become like Guru,
 5 Youths become like heaven's fairies, maids become as female fairies.
 6 Children's God & Children's Goddess, shall cease to have an evil shape,
 7 Taught in the worship of the God, may there be no inroad made by
 8 Defilement, sin and heart-rending, punishments and calamities,
 9 Evil dreams and evil words, sharp pains of this, sharp pains of that,
 10 Pain caused by fever and by heat, and pains that witchcraft brings about,
 11 (All) sorcery, V.D., tricks, ruses, be they all washed away and brake,
 12 Purified completely by the God Kaki, God Astupungku.
 13 Gifted with uncommon power is he who worships; the worshipped,
 14 A God is he who pays worship, and God is he who is worshipped.
 15 Gods exorcise, ruined, smashed [are the evils], none is left.
 16 OM, to Śrī be honour and / homage / to Śiva / to Buddha.
 17 *Drop the flower into the palalukatan.*

The line there being introduced by *sakvēh in*, which serves its purpose for legislators and for bookkeepers, does not belong to ballad style.

12 For *parisuddha*, *Jadi* has *śinuddha-mala*, *Krotok kaśuddha-mala*. *ASTUPUNĀKU* is the title of number of treatises dealing with charms for exorcism; an Appendix should be devoted to the subject. In the meantime it has been dealt with in my 'Kāma and Kāla'.

14 Only found in *Jadi* and *Krotok*.

15 *Jadi* and *Krotok* omit *Dēva* and *bhraṣṭa*.

D 1 3-4 Same wordings as in *BBB I O 39*, but the mantra is slightly different.

D 2 This hymn, frequently used and showing the signs of wear and tear, has been dealt with at length in my "An Exorcistic Litany from Bali", *BKI* 125/3, 1969, pp. 356-70.

D 5 *Iki SARI vai PALALUKATAN, mantra tan kavèdar.*

- 2 IDĒP: Sañ Hyañ Praṇava-Jñāna-Buddha, anusmaraṇa ka-yogīśvara-n,
 3 parēñ lavan Bhaṭṭāra Parama-Buddha-Jñāna,
 4 aṅlukata sakvēh iñ mala-pātaka niñ janma-mānuṣa kabèh.
 5 OM AH HUM (mudrā 6, 9, 82), HUM AH OM.
 6 *sādhana sēkar tigan katih, tri-varṇa, rañkēpi kēmbaṅ ura, vija, gandha.*
 7 *Tibakēna riñ vai palalukatan.*

E. 1 *Javi niñ PALALUKATANE PAÑABRANAN kadi riñ arēp,*

- 2 *malih tuñtuñin/nastrèn/ mantra PALALUKATAN a-MUṢṬI;*
 3 *sādhana kadi riñ arēp:*
 4 OM, Sañ Tabéya ta pukulun, liñ[g]īra Bhaṭṭāra Īśvara,
 5 Turun sakiñ ḍaṅ kahyañan, añantos paripūjā niñ
 6 Kṛta niñ bhūmi pṛthivī, maka-landuhan iñ udan.
 7 Dadyan iñ sarva-tinandur, phala buñkah phala gantuñ,
 8 Ramé niñ pakira-kira, añjēñēna Prabhu Mantri,
 9 Añadohañ sasab marana, OM Śrī ya vé namu namaḥ Śivāya.
 10 *Tibakēna riñ vai palalukatan.*

E 2 *PALALUKATAN NAVA-SAÑA; sādhanāmèt kadi riñ arēp:*

- 2 OM, Sañ tabéya pukulun, liñ[g]īra vatēk dévatā,
 3 Nava-Saña [paḍa] kabèh. Mānuṣanira anēda
 4 Anugraha pañlukatan kañ sarva tinandur, muñka ñ
 5 M'lētik iñ [Ibu] Pṛthivī, kañ sarva tumuvuh ----,
 6 Phala buñkah phala gantung, sakahuban (dèn)iñ ākāśa.
 7 Sakasaṅga (dé) niñ pṛthivī, sakas' lēhan, (dén)iñ (Sañ Hyañ) Āditya,

E 1 The documentation here consists not only of the three parallel texts originating from Griya Tégèh, Boda Kling, but also from writings called PŪJĀ DAHA. In AT 120–21 I still considered *daha* as the easier pronunciation of the Skr. *ādhāra*. Skr. *amṛta* becoming *mertō* and the frequent change of intervocalic *r* into *h* (*ara* → *ēhō*, perhaps *sañ guru* → *sēnguhu*) seemed to justify this derivation. Since more materials have become accessible, it seems no longer necessary to go as deep as *ādhāra*, the basis or support of the earth; *dharā*, “the bearing”, the earth itself seems preferable. The *pūjā*, worship, is as a rule directed upwards and needs no specification; but when directed towards earth, *dharā*, this is stated: *pūjā dharā* → *pūjā daha*.

Pūjā Daha deals with earth, agriculture, crops; it caters for the exorcism of all evils menacing crops and as a consequence the material subsistence of mankind. The Leiden mss LOr 9094 & 9574 are copies of the Kirtya mss 35 & 1020; from Krambitan I received four other slightly different copies, of which Kr 1, 3 & 4 are used here.

Since the advantage of difficult texts is that they are handed down with meticulous care, and the fate of understandable texts that they are easily subjected to alterations, not too much hope can be fostered that the readings presented in the text are the genuine old ones, but it can be expected to be less remote from the original text than any of the ms readings.

Griya Tégèh appears to be an isolated case in not making it clear that this is a *pahidēran*, a mantra to be recited in the four directions, as in K 35, or in the eight, as in K 1020, and the three Kr mss concluded by the centre. The copyists of K 35, K 1020/II, Kr 1 took the trouble of writing the formula five or even nine times, switching from Īśvara via Mahésora to Brahmā, etc., in the first line; the others mention the gods immediately after Īśvara, inserting *paḍa*, “all”; the identical notes Kr 3 and Kr 4 begin with Brahmā.

D 5 *This is the ESSENCE of WATER for EXORCISM, formula not to be said aloud:*

2 IMAGINE God Buddha-of-the-Knowledge-of-Pranava, aware of superior
3 yoga, together with God Supreme-Buddha-Wisdom,
4 may exorcise alle defilements and all the sins of all mankind.
5 OM AH HUM, HUM AH OM.

6 *By means of three differently coloured flowers, provided with petals,*
7 *rice grains and sandal powder. Drop the flowers into the palalukatan.*

E 1 *Apart from the DAILY RITUAL of EXORCISM as dealt with above,*
2 *once more [the priest] should extoll formulas of exorcism by way of prayer;*
3 *the means used are the same as before:*

4 OM, Forgiveness that I now approach, His Majesty God Īswara,
5 Descending from lofty heaven, expecting the high esteem from
6 The welfare of soil, the Earth, the steady falling of the rain,
7 The thriving of all planted crops, fruits in the ground and fruits that hang,
8 Mutual help in all the plans, where kings and counsellors do reign,
9 Keeping away the pests of rice, Honour and homage be to Śrī.
10 *Drop the flower into the Holy Water vessel.*

E 2 *EXORCISM by the NINE GODS; by the same means as before:*

2 OM, Forgiveness that I now approach The Elevated Position
3 Of the Nine Gods altogether, Thy humble servant now requests,
4 The favour of exorcism for all that has been planted, and
5 Develops in the womb of earth and the things that are now growing,
6 Fruits in the ground & fruits that hang, all that is covered by the sky,
7 All that is borne by Mother Earth, illuminated by the Sun,

- 1.4 Griya Tēgēh (Tg) and K 1020 omit *OM & ta*. — All mss spell *linira*; in view of the invariable spelling *saṅgar* with *ngg* and the invariable pronunciation of *saṅah* with *ng*, *linira* might be a contraction of *liṅgihira* and its meaning comparable with that of *Dalēm*, "Majesty"; *Paliṅgih* — majesty; *su-liṅgih*, "the well-situated" is the class of the *padandas*, often with the inclusion of nobility.
- 1.5 *Dañ kahyañan* is sufficiently documented in 1020/I & II and Kr 1; Kr 3 & 4 omit any word here; K 35 has *ṣaḍ-kahyañan*, the six principal sanctuaries of Bali, and Tg has *ēndi*. — Kr *añantos*-Kr 3 & 4 *añastos*, 1020/I & II *añaston*, Tg *añvastoni*, K 35 *añasrēnin*. Kr 3 & 4 *nin*, other mss *nira*.
- 1.6 *Pṛthivi*, *maka*- only in K 35.
- 1.7 *Dadyan in* based on K 35, K 1020/I & II; Tg *mandadi kañ*, Kr *dadi kañ*, Kr 3 & 4 *kañ dadi*.
- 1.8 Tg *kira-kira-nira*; 1020/II *kira-nira*, 1020/I *kira-kira-nya*, 35 *pa-kriya*².
- 1.9 K 35 *añēñhana*, 1020/I & II and Tg *añēñña*, Kr 3 & 4 *mañēññ*. All mss the Jav. *añadohakēn*; proposed Bal. *añadohañ* metri causa. K 35 and Kr 1 *svāhā*, B *svāhā Śivāya*.
- E 2 P. H. Pott, *Yoga en Yantra*, Ph. D. thesis Leiden, 1946, p. 146, or in Rodney Needham's translation, 1966, p. 133, deals with this ritual and the *prasēn* (← *pa-rāśi-an*), special beaker used here.
- 2.2 & 3a according to Kr. 3; the other mss have only: *Pukulun Bhaṭṭāra Nava-saṅa*.
- 2.3 *nira* Kr 3; other mss *mānuṣa*, *mānuṣanda*, *mānuṣanta*.
- 2.4 *Anugraha* and *muñka n* found only in Kr 3.
- 2.5 *Ibu* borrowed from Kr 3, line 7, where metrically it is undesirable, whereas it is needed here. The incantation *SARVA TUMUVUH* or *DHARMA PAÑULIH* deals with animals, but here plants might have been meant.
- 2.6a only in Kr 3, instead of 5a.

| | | |
|----|------------------------------------|--------------------------------------|
| 8 | Vulan, Lintañ Taraṅgana, | paḍa kalukat kalēbur. |
| 9 | Salētēh in bhūmi kabèh, | sasab maraṅa laputēn (?), |
| 10 | Sēbēl sēsēg putēk latēk, | saṅkala ṅañad talētēh, |
| 11 | Salah pañjiñ, salah tiba, | salah laki, salah pati, |
| 12 | Kalukat dé (nira Sañ) Hyañ Īsvara, | kapūrṇa dé Sañ Hyañ Brahmā, |
| 13 | Karapuh dé Sañ Hyañ Viṣṇu, | pūrṇa-jāti paripūrṇa. |
| 14 | OM, śuddha-lara, śuddha-klésa, | śuddha-pāpa, śuddha-pātaka, |
| 15 | OM, paripūrṇa svāhā. | |
| 16 | OM Sa Ba Ta A I, Na Ma Śi Vā Ya. | |
| 18 | | <i>Tibakēna riñ vai palalukatan.</i> |

E 3 *Malih/Sambuñ/mantra*, [*sāadhanāmēt kadi riñ arēp*]:

| | |
|----|---|
| 2 | OM, Candañ mati busuñ mati, busuñ lanas sapantusan (?), |
| 3 | Gadgad mērēñ, lalandakan, bēsēh kabēbēñ kalēlēñ, |
| 4 | Valañ sañit, valañ avus, valañ aṅgas, tikus pakṣi, -- |
| 5 | Aja sira (sami) 'mañan parinira Bhaṭṭārī Śrī, |
| 6 | Mundur sira mariñ Campa Kēliñ, Jambu-d[v]iṇpa; |
| 7 | Aja sira mavali-valiya muvah, apan |
| 8 | Sira pandadiyan in voñ mati salah pati. |
| 9 | Yan sira arēp lukata, mati sira mañké. |
| 10 | Yan sira mati, kalukat(a) sira lanañ vadon. |
| 11 | Pamulihira ātmānta mariñ Bhaṭṭāra Rudra. |
| 12 | Yan vadon sira [man]dadi istri listu-hayu. |
| 13 | Yan lanañ dadi ta sira jajaka apēkik. |
| 14 | Tumitis sira (ma) riñ ulun; yan sira tumitis, |
| 15 | Tutur-tutur ayva lupa, inēt-inēt ayva lali, |
| 16 | Ahēniñ rūpanta tanpatalētēh -----. |
| 17 | OM, Śrī ya vé namo namaḥ Śivāya. |
| 18 | |

Tibakēna riñ vai palalukatan.

2.8b-9b borrowed from Kr 3; the other mss: *añlukat lētuh in bhūmi*.

2.10 Only K 1020 has *sēbēl*, twice; *sēsēg* in Kr 1, other mss *gēsēñ*.

2.11 *Salah pati* only in K 35 & Kr 2; violent death, death in a foreign country, etc.

2.14 Only Tg omits *pātaka*.

2.15 *OM* borrowed from Kr 3; the same applies to *svāhā*.

K 35 introduces the ms and the mantra with the words: *vēnañ aṅgēn malik sumpah, riñ saṅgar pahumahan, muvah riñ pura, riñ gaga savah*, "may be used for the ritual of *malik sumpah* (reversal of a curse), [for worship when using] a shrine in the fields, and in the village temple, on irrigated and un-irrigated rice fields". It is more than probable, but for lack of repetition not certain, that this directive also applies to the following mantras.

E 2.15 K 1020/1b likewise begins by stating: *Iki PŪJĀ DAHA, vēnañ pinūjā riñ vañ bēliñ muvah riñ sarva tumuvuh; sa. yēh añar, sibuh cēmēñ, buña varṇa solas, samsam, kayu mas, kayu puri, tēmēñ, dapdap tiyis, asēp, vija, candana inasab, sasagi gēñēp, pipis 250; muvah riñ gaga savah vēnañ aṅgēn*; "As follows is the WORSHIP of the EARTH, to be applied to pregnant women and for the crops; use fresh water, a black hollowed-out coconut, flowers of eleven colours, *samsam* leaves, *kayu mas, kayu puri, tēmēñ* [wood or] leaves, leaves of the [not thorny] *dapdap tiyis*, frankincense, rice grains, sandal powder, a complete *sasagi* offering, 225 coin; also applicable to irrigated and not irrigated rice fields."

- 8 The Moon, the Planets & the Stars – let all be exorcised and melt.
 9 All impure things upon the earth, the ill-willed pest in the harvest rice,
 10 Ill-luck, unrest, the slime, the dirt, misery, filth and accidents,
 11 Evil entry, evil coming, evil husband and evil death,
 12 Be exorcised by Īśvara, fulfilled by the God Brahmā,
 13 And harmonised by God Viṣṇu, in perfect rebirth, all fulfilled;
 14 OM, Free from illness, free from pain, free from evil, free from sin;
 15 OM, Fulfilment, homage.
 16 *Drop the flower into the palalukatan.*

E 3 *Continue with another incantation; use the same means:*

- 2-3 OM, You different pests of the rice crop with different names,
 4 Locusts, stinking and poisonous, "walking twigs", you mice & birds –
 5 Stop eating the rice that belongs to Bhaṭṭārī Śrī,
 6 Return you now to Champa, Kling or to Jambu-dvīpa,
 7 And never, never should you return again, because
 8 You are the incarnation of men who died the evil death.
 9 When you desire to be exorcised, then now you must die.
 10 Once you are dead, you will be exorcised, male and female.
 11 Your souls will find their place of return with S. H. Rudra.
 12 When female, it is your future to become a lovely girl,
 13 When male, it is your future to become a handsome youth.
 14 When you are reborn, take your abode in me, and when reborn,
 15 Do not forget the wise lessons, remember them and do not fail.
 16 You will be beautiful and without blemish.
 17 OM, Homage to Śrī, homage to Śiva.
 18 *Drop the flower into the palalukatan.*

When K 1020 on l. 12b starts again with the same incantation, different directives are given, probably because the mantra is repeated eight times. Instead of *sibuh cēmēn* now *vadah sañka*, the priest's usual metal water vessel, is prescribed; the rice grains must be yellow; *endoñ* and *sasantun gēñep* are added instead of *kayu mas* and *kayu puri*; *asēp*, *candana* and *sasagi gēñep* are not mentioned.

- E 3 2a taken from Kr 3 & 4; R *mati busuñ*, other mss *busuñ*; only A repeats *busuñ* in 2b. *Candañ* is a disease ascribed to worms miniscule to the extent of invisibility. *Busuñ* is dropsy; *lanas* is a kind of yellow and very thin worm. The last word is unknown; AB have *kabantusan*, R *gagantusan*, Kr 1 *papantusan*, Kr 3 & 4 *sapantusan mati*, K 1120 *pamañkusan*; K 35 decides: [ka]tikusan, suffering from mice.
 3.3 *gadgad* lice of fowl; *mrēñ* is a minuscule insect; *landak*, hedgehog; *bēsēh* is swollen, *bēbēñ* is constipation, *kalēlēñ* is not understood in this environment.
 3.4 Mss without exception *strī* (2 ×) or *istrī* (7 ×); well known from the Middle-Javanese poem Śrī/Istrī Tañjung, edited and translated by Priyono, Ph. D. thesis Leiden, Smits, Den Haag, 1938.
 3.5 Tg *Campaga*. Twice *Jambur*, 5 × *Jipañ*, 3 × *Jimpañ*, K 36 *dīpa*.
 3.6 *vali-vali* borrowed from Kr 3 & 4; the other mss *mavaliya*.
 3.9 The death of mice and other pests is not always entirely left to their own judgement, and *svachanda-marana* (title of some Balinese mss, subject of discussion in numerous), the "choosing of the moment of one own's death" or "one's own choosing of the moment of death", is a human privilege. W. F. van der Kaaden's paper "Nangloek mērana in Gianjar", DJAWA 16, 1936, 123–26

E 4 *Muvah mantra; sādhana kadi riñ arēp:*

| | | |
|----|--|--------------------------------------|
| 2 | OM, Sira Bṛgala Bṛgali, | yan sira tan arēp lukata, |
| 3 | Aja sira mariñ kéné, | aja sira mañan pari- |
| 4 | nira Bhaṭṭārī Istri. | Yan sira tan arēp lukata, |
| 5 | tinēmah[an] sira déniñ | para déva Nava-Saṅa. |
| 6 | Mogha sira ěmbět jēñkañ, | mati tan mati, urip tan urip. |
| 7 | Tanpa mañan sarva tumuvuh, | iñ rat bhuvana [jagaté]. |
| 8 | Dadi kañ sarva tumuvuh, | murah kañ sarva tinuku, |
| 9 | Urip janma, urip paśu, | murah kañ sarva tinadah, |
| 10 | Pakīrtinira Bhaṭṭāra | Devatā Nava-Saṅa --. |
| 11 | Kasuñsuñ (riñ) mānuṣa kabèh, | mahētis ikañ pṛthivī. |
| 12 | Adoh kañ sasab maraṅa, | mari [i]kañ bhūta dēñēn, |
| 13 | Déva [Bhaṭṭāra] amṛtanin, | asari (kañ) sarva bhinukti, |
| 14 | Amṛtani (kañ) pañan-kénum, | (kañ sarva-) viṣyātēmahan amṛta. |
| 15 | OM Vṛddhi-vrddhi nadi kañ sarva-phala, sarva buñkil. | |
| 16 | OM Siddhir astu ya namaḥ svāhā. | |
| 17 | | <i>Tibakēna riñ vai palalukatan.</i> |

E 5 *Muvah mantra; sādhana kadi riñ arēp:*

| | |
|---|---|
| 2 | OM, Tirtha Kamaṅḍalu, |
| 3 | Ulatira titis [sakiñ] Sañ Hyañ Amṛtya-pāda, |
| 4 | Lukat déva, lukat mānuṣa, lukat lēmah sañgar, |
| 5 | Lēmah mēndēk, lēmah gigir-iñ-sampi, dalan [a]guñ, |
| 6 | Tēgal ahēñ, karañ ahēñ, pomahan ahēñ, |
| 7 | Sétra vatēs pambajañan ahēñ, |
| 8 | Jurañ pañkuñ ahēñ, pambucu n pañkuñ ahēñ, |

deals with ceremonial killing of mice; Dr. R. Goris discusses *stuti* used at that occasion, 126–27. The incantation presented here might have been heard in these surroundings and noted if attention had not been fixed on “Sanskrit in Bali”.

E 4 From comparison of the set of nine mss available it appears that there are a few corruptions in the text of this incantation which were beyond me; moreover the oldest copy, K 35, stopped short in line 10. Fortunately some information is available regarding Bṛgala, about whom Van der Tuuk writes (IV.899a): “subterranean spirits such as *bhūta* etc.; graveyard spectres, *piśāca*; *bṛgala n Bhaṭṭāra Yama = Yama-bala*”. TUTUR SARASVATĪ, K 142/LOr 9162/11b has: *Ana kañ anambani gēriñ ri śarīranta, muvah kañ aṅgavé gēriñ ri śarīranta, Bhaṭṭāra Brahmā, ña., muñguh riñ ati; ana rēñcañnya, ña., Bhūta Vīrana, muvah Bhūta Piragan, I Balik, I Jajil, I Sétan (N.B.), I Bṛgala, I Kukañ ṅgavé agēriñ ri śarīranta.* “There is one who cures your bodily diseases but who also causes them, to wit Bhaṭṭāra Brahmā, who resides in the liver. His helpers cause your bodily diseases”. This view is confirmed and the field of activity enlarged in ODALAN SARASVATĪ K 1484 p. 9: *Nihan pratiñkah iñ caru niñ bhūta riñ avakta, mvañ ri pakarañan panas, pañwēhan Bhūta Bṛgala, sarēñcañ I Bhūta Syu; ana ta duvé nira Bhaṭṭāra Brahmā. 'Né ṅgavé gēriñé kabèh, 'né mañaran I Bhūta Bṛgala (6 or more names of bhūtas), ika ṅgavé gēriñ mānuṣané kabèh.* “This is a treatise dealing with the offerings for the *bhūtas* in your body and in a ‘hot’ compound, a gift made by Bhūta Bṛgala, accompanied by Bhūta Thousand, at the command of Bhaṭṭāra Brahmā. Those who cause all the illnesses are called Bhūta Bṛgala, etc.; those *bhūtas* cause all man’s illnesses”.

I feel confident that in Balinese writings more can be found about Bṛgala, but my notes on

E 4 *Continue with another incantation; use the same means:*

- 2 OM, Bērgala and Bērgali, if unwilling to be exorcised,
 3 The two of you should not come here, the two of you should never eat
 4 The rice of Bhaṭṭārī Istri. But if you two are unwilling,
 5 The end will be a curse spoken, by the Gods of Nava-Sanga.
 6 Be constipated, lay stretched on the floor, between life and death,
 7 Being unable to digest anything growing on the earth.
 8 Thus vegetation is thriving and cheap is ev'rything you buy.
 9 Mankind thrives and the cattle thrive, and cheap is everything you eat,
 10 By the working of Bhaṭṭāra the Gods of the Nava-Sanga,
 11 In high esteem with all mankind, so that the earth is feeling cool.
 12 Pests in the rice are far away, evil spirits have come to rest.
 13 The Gods sprinkle ambrosia, their food consisting of essence.
 14 Ambrosia are food and drink, and even poison is so turned.
 15 OM Increase, increase and good result, all kinds of fruit, all kinds of stem.
 16 OM, There will be result, homage.
 17 *Drop the flower into the palalukatan.*

E 5 *One more incantation; use the same means:*

- 2 OM, Tīrtha Kamaṇḍalu,
 3 Looking as though trickling from the Holy Abode of the Immortals,
 4 Exorcise gods, exorcise men, exorcise the "hot earth",
 5 Low grounds, soil "like the backbone of the slope", the high roads,
 6 Dreadful high fields, frightful compounds, fearful settlements,
 7 The grisly graveyard, the babes' graveyard and the space between,
 8 Awful abyss and ravine, dreaded corner of ravine,

demonology are scrappy; the padanda's explanation is: male and female mice, causing the illnesses of the rice plants.

Bērgala is provided with a female counterpart, just like his colleagues Pēpélika and Kékélika in PŪRVA BHŪMI KA-MŪLA-N; the odd 300 line incantation of the exorcist priest *sēnguhu/ṛṣi bhujaniga* are provided with their Pēpéliki and Kékéliki (cf. my paper in the Festschrift Winstedt, OUP 1964).

- 4.2 Kr 3 & 4 go as far as omitting *sira tan*; in 4b the 1020/15a has *luña*, "to go away".
 4.6 K 36/2b only has *uripa tan urip*.
 7 *iñ rat bhuvana* is based only on K 1020; Tg & K 36 have the improbable *iñēt bhuvana*, Kr 1 *i voñ livat bhuvana*, Kr 3 & 4 *riñ voñira riñ bhuvana bun*. I fail to understand this.
 10 Kr 1 *pakērēnīnira Bh. D.N.S.*; Kr 3 & 4: *vṛddhyakēn prakṛtinira vatēk D.N.S. kabēh*; something must have gone wrong here.
 12 I crossed out the repetitive and unnecessary *kabēh* at the end of 12a.
 15 Instead of *aji*, 1020 has *jēñ. Sarva bunkil* only in 1020/2b.
 18 The Kr 1 ms adds: *Papantusa valaṅ sañit, valaṅ sahaḡ, Ki Hunur Ki Lanas, Ki Giliñ Ikuh — paḍa mantuk ta mariñ Jamur Jimpañ*.
 E 5 For this incantation I failed to find other documentation than that originating from the Griya Tēgēh, which is deplorable since it asks for elucidation from other sources. This is not ordinary prose, but it defies my efforts to find out its metrical scheme. Midway we find a threefold *lukat*, repeated at the end, but the first half consists of 6 lines, the second of 7. Lines 4–8 are a variation of the prose incantation ASTUPUNKU (NAVA-RATNA), consisting of 9 parts + 1, used by all *padanda*, *sēnguhu* and *amañku dalañ*.

- 9 Lukat, lukat, lukat.
 10 Asihku atēmahan kadaton lavan taman.
 11 Kasirat déniñ Sañ Hyañ Śuci Nirmala.
 12 Kékélika, Pépélika, pati salah pati,
 13 Yan sira lanan, pamarék kita riñ Bhaṭṭārā Guru,
 14 Yan sira vadon, pamarék kita riñ Bhaṭṭārā Umā,
 15 Aminta kita riñ kṛtāñjalitha, pan tumitis kita
 16 Mariñ kadañ-varganira; vastu kita valuy ajāti.
 17 Lukat, lukat, lukat.
 18

Tibakēna riñ vai palalukatan.

- E 6 *Iti stuti NAVA-KĀṆḌA/SAN̄ HYAÑ PONTAÑ-PANTIÑ/PŪJĀ niñ MATAVUR.*
 2 (*vēnañ pūjā niñ matavur, madudus, gavé bañu tavur vēnañ*)
 3 (*sādhana toya añar, kēmbañ ura, vija kuniñ, suruh putih ijo*)
 4 OM, Sañ Hyañ Pontañ-Pantiñ, dēn kadi sihta riñ garbha-vāsa,
 5 ri dalēm vētēñ – mañkana sihanta ñikéryaku, tēka mañké iki;
 6 Ñaskārana Sañ Hyañ BĀYU, katēmahan guṇa,
 7 katakut iñ sarva-bhūta, sarva-durjana; tēka mañké iki;
 8 Ñaskārana Sañ Hyañ ŚABDA, katēmahan guṇa,
 9 katakut iñ sarva-duṣṭa-durjana, sarva-bhūta, tēka mañko aku iki;
 10 Ñaskārana Sañ Hyañ IDEP, katēmahan guṇa,
 11 katakut iñ sarva-bhūta, sarva-duṣṭa, s.-durjana, tka mañko iki, aku iki;
 12 Ñaskārana Sañ Hyañ Parani dipara ra, sapa para kēna, sapa vēgilēñ,
 13 Bapañku ibuñku, sūkṣma ko, sūkṣmāku.
 14 OM Bāyu; OM Śabda (2 ×); OM Vēruh (2 ×); OM Idēp (2 ×);
 15 OM Inēt aku iki, apan aku vit iñ sarva-durjana, sarva-roga;
 16 aku iki kañ intara (kiñkara?) S. H. Kāla, S. H. Durgā, S. H. Idēp, S. H. Puluñ;
 17 Samono Kaki, Ra Nini, dénira ñlarani (ri) lēmah pomahan,
 18 lēmah savah, lēmah kubon.

10 Puzzling; 15 no better.

- E 6 The caption of E receives light from closely related writings dealing with the exorcist priest *sēṅguhu/ṛṣi bhujāṅga*, to wit K 278/LOr 9240, K 1063 & K 1110 BABAD SĒNGUHU ASU-ASA, and K 506 KALAVASAN PĒṬAK with the subtitle TUTUR ASU-ASA. The situation is this that the *padanda Śiwa*, after having detected the exorcist's eaves-dropping, called his "fraud", sternly takes him to task and dictates how in future the great rituals will be performed. The passage runs as follows: *Yan Dalēm, Ārya, Patih amahayu nagara, amalik sumpah, matavur amañca sanak mvah atavur amañca-vali-krama, makadi patavuran anavakāṇḍa, salviré anañunakēñ sañgar tavañ roñnya tiga, kari Brāhmana añadyani muñguh catur. Muvah Buddha ñayuniñ marēp Dakṣiṇa. I Sēṅguhu vēnañ kinon añiriñ, amava gēntorag mvah suñu, ri puñkur I Sañ Brāhmana; marēp Kulon i Sēṅguhu amantara.* "When His Majesty, a Prince or the Wazir organise a state offering, such as Reversal of Curse, Offering 'The Five Brethren' and Offering 'Fivefold-Offering-Ritual' and the Offering 'Ninefold Section', all those for which an elevated offering platform with three compartments is being erected, the Padanda Śiwa is in charge and rules the greatest fourfold offering. The padanda Bodha partakes in the State offering, facing South. When requested, the Sēṅguhu is entitled to participate, using his *gēntorag* and conch, behind the Padanda Śiwa; he recites his formulas, facing the West." (for drawings of the "fraud" and of the ritual instruments, cf. my paper in the Festschrift Winstedt, OUP 1964).

- 9 Exorcise, exorcise, exorcise.
 10 My love is incarnated in palaces and parks,
 11 Sprinkled by the Divine Pure and Unblemished.
 12 Lizards and caterpillars, originating from an evil death,
 13 When thou art a male, pay obeisance to Bhaṭṭāra Guru,
 14 When thou art female, pay obeisance to Bhaṭṭārī Umā,
 15 Thou wilt be reborn in a favorable state(?) for thou art trickling
 16 Towards thy relations, mayest thou be reborn in the right shape.
 17 Exorcised, exorcised, exorcised.
 18 *Drop the flower into the palalukatan.*

- E 6 Here follows the song of praise NAVA-KĀṆḌA,
 also called PONTANG-PANTING [after the initial words].
 2 (can be used for tavor ritual, for padudusan, for preparation of tavor
 3 (water; use fresh water, petals, yellow rice grains, white & green betel leaves).
 4 OM Divine Pontang-Panting, just as thou lovest the foetus in the womb
 5 of the mother, likewise should thou love me up till now (?);
 6 Give initiation to DIVINE FORCE, destined to become good quality,
 7 Feared by all *bhūtas*, all evil people, up till now (?);
 8 Give initiation to DIVINE SPEECH, destined to become good quality,
 9 Feared by all wrong-doers, evil people, up till now & me (?);
 10 Give initiation to DIVINE THOUGHT, destined to become good quality,
 11 Feared by all *bhūtas*, wrong-doers, evil people, up till now & me here;
 12 Give initiation to Divine
 13 My father, my mother, immaterial thou art, immaterial am I.
 14 OM Force; OM Speech (2 ×); OM Knowledge (2 ×); OM Thought (2 ×);
 15 OM Mind me, for I am the origin of the evil people and of all illnesses.
 16 I am the creature of the Divine Kāla, D. Durgā, D. Thought, D. ...? ...;
 17 In the past(?), Kāla & Durgā, thou gavest disease to dwelling places,
 18 to the soil of the irrigated ricefield and of the unirrigated plantations;

PAMALIK SUMPAH, K 902/LOr 9514 consists of numerous incantations; that beginning on 1.10b is far too long to quote here in extenso, but part of the *saha Pañlukatan Bhīma-stava* at the end of 1.11a is the bare minimum; it runs as follows:

| | |
|------------------------------|---------------------------|
| OM Mata-mata pra-mata, | Hiyañ Bhūta Kavi taya, |
| Sañ Hyañ tiba pañulihku, | Durgā Durgi iriñanku, |
| G'ruda mañap tuñgañanku, | Sirpha barvañ riñ arēpku, |
| Gajah sa-moñ riñ uri n ku, | Bhūta sātus duvālan, |
| Pinaka-sērayan-ku ---, | Tumiñhal aku mañetan, |
| Mijil [Sañ] Hyañ Nava-kāṇḍa, | anitihiñ vilmāna ---. |

OM,, I make the Gods return, D.D. accompany me, I ride on Garuda-with-his-beak-wide-open, the [long-haired mythological] lion-bear before me, elephant and tiger behind me, a hundred and eight Bhūtas are at my disposal. When I look Eastward, there appears Divine Nava-Kāṇḍa, seated in the [mythological] air-carriage".

Hitherto no more documentation found on Nava-kāṇḍa.

For the constitution of the text of E 6 I had only two texts from Griya Tēgēh at my disposal, 11 R.B. and 11 Ś, and K 2193/LOr 10.168 VEDA PŪRVAKA [BHŪMI]. I simply do not understand this incantation.

- 19 Manavi sira kèdèkan, kasampar kasanduñ,
 20 Paluña kita pamulih, ri lèmah kañ aruhur, kañ kayu aguñ,
 21 Maka ñunivèh kita, pamulih mariñ karañ kavidadarèn, kavidadaran.
 22 Samono dénira, amarūpa bhūta-yakṣī-yakṣa, valuya kita déva-mūrti.
 23 OM Sa Ba Ta A I, Na Ma Śi Vā Ya, AM UM MAM.
 24 *Tibakēna riñ vai palalukatan.*

E 7 PANIVI-KRAMA tèkèn PAÑASTAVA ka DURGĀ mvañ KĀLA:
 2 OM, Vadha HUM na la na kam pa, Dūrgā Kāla n ampël vibhuh (5 verses).

E 8 PAÑCA-KĀṆḌA, pañatēr palalukatan:

- 2 JAḤ-kāro parvato jñeyah, TAḤ-kāro jaladhi tataḥ (4 verses of 4 × 8 syllables).

E 9* [NĀSTAVAYAN BHATṬĀRĪ ŚRĪ:]

- 2 OM, ŚRĪ Devī mahā-vaktrā, catur-bhujā catur-varṇā (7 of them, cf. 'Stuti and Stava').
 16 Mañkana pañandikanira S. H. Vidhī-Viśēṣa, kāraṇa maka-maryanira kataḍah
 17 dé Bhaṭṭāra Kāla, ya ta mārgahanira umantuk, ri kahyañanira sovañ².
 18 Uruñ janma kataḍah Kāla, yadyan aguñ yadyan alit.
 19 *Sahika puput akārya PALALUKATAN.*

E 10 Tumuli margiyañ PARARĒSIKAN, krik kramas (unspecified)

- 2 (Tn) OM Sarasvati Anantāsana-bhuvanāya namaḥ svāhā; OM Arghyāya n. sv.
 3 OM Prathama-, dvitīya-, tṛtiya-, caturthī-, pañcamī-, ṣaḍ-śuddha-n caivah,
 4 saptamī-śuddha, śuddha vari vastu ya namaḥ svāhā.
 5 (Kr) OM OM Deva-pradhāna-puruṣāya namaḥ svāhā.
 6 *Raris parakañ kakriké:* OM Śrī Bhatrī Sayoginé namo namaḥ svāhā;
 7 *kramasé:* OM Śrī Śrī ya namaḥ svāhā;
 8 *kakosok:* OM Prathama-, dvitīya-, tṛtiya-caturthi-śuddha
 9 śuddha² vari vastu ya namaḥ svāhā. OM Sari ya namaḥ.
 10 *Toya siramé:* OM Tīrtha śveta-rakta-varṇāya, Nilāmṛtāya namaḥ svāhā.

E 11 Atēr malih PUJĀ PAÑCA-KĀṆḌA, pañatēr palalukatan.

F 1 *Vus mañkana, tumuli añarēpakèn PANDUDUSAN.*

- 2 *Kon sañ andudus alingih riñ tikēh ika; kañ andudus paḍa ñabin puṣpa kakañsèn,*
 3 *tēka niñ bayañ-bayañ ika sami dudusin.*

E 10 A & B, PŪRVAKA BHŪMI, conclude this part of the ritual by a not-defined prayer for forgiveness (*pañakṣamā*, cf. SuSe Index) and the hymn of praise TRI-BHUVANA (Parama-Sīva — N.B. — *tvam guhya*).

F 1 In ritual, *Dudus* or *Padudusan* may be a) prescribed, b) optional and c) absent.

- a) It is obligatory for *Eka-Daśa-Rudra*, *Pañca-Vali-Krama*, *Tavur-* or *Labuh Gēntuh*.
 b) When *Tavur* is celebrated, a *bhūta-yajña* accompanied by less offerings than *Tavur Gēntuh*, its originator may request a preceding *Dudus*. Likewise, the ritual for *Makērab/Nantèn* (marriage), *Mapodgala/Madikṣa* (consecration) and *Matatak/mapandēs* (tooth-filing) may be preceded by *Dudus*.
 c) *Dudus* does not form part of *Balik Sumpah* (a *bhūta-yajña*, less elaborate than *Tavur*), *Mlaspas tur Nēntēg Lingih riñ pura* (purification and erection of a seat in the temple), *Nigañ sasihin/ñambutin* (celebration of three months' pregnancy).

- 19 When thou hast been kicked because accidentally thou hast been found;
 20 Return homeward, to an elevated spot, to a tall tree,
 21 And preferably go to the heavens of singers and musicians.
 22 In the past thou hast been *bhūta*, *yakṣa*, *yakṣī*; return to thy godlike shape.
 23 OM Sa BA Ta A I, Na Ma Śi Vā Ya, AM UM MAM.
 24 *Drop the flower into the palalukatan.*
- E 7 *SIVI-KARANA* (?) and *PRAISE* to *DURGĀ* and *KĀLA*.
 2 OM Durgā and Kāla.
- E 8 *PAÑCA-KANDA*, accompanying the ritual of exorcism:
 2 The syllable JAH should be understood to be the mountain and then the syllable
 TAH to be the ocean. (E 7, E 8 & E 9/2 at full length in 'Stuti and Stava').
- E 9 *SONG* in *PRAISE* of *BHAṬṬĀRĪ ŚRĪ*:
 2 OM Goddess Śrī with the big face, with your four arms and four colours.
 16 *Such were the words of the Highest Lord, because they made an end to the being*
 17 *devoured by Bhaṭṭāra Kāla and offered a way to return, each to his own heaven.*
 18 *There was an end to the being devoured by Kāla, for the big and for the small.*
 19 *That was the end of the preparation of WATER for EXORCISM.*
- E 10 *Now apply the MEANS for CLEANSING, krik and kramas*:
 2 OM Homage to Sarasvatī in the world of the seat of the Endless One.
 3-4 OM First -- seventh cleansing.
 5 OM OM Homage be to the God's aspects of *pradhāna* and *puruṣa*.
 6 *Present kakrik*: OM Honour and homage to Bhat[ta?]ri Sayogin;
 7 *kramas*: Om honour and homage be to Śrī Śrī.
 8 *kakosok*: Om First --, second --, third --, fourth cleansing,
 9 Om Om homage to the Essence.
 10 *bathing water*: OM Homage to the Holy Water of white and red colour,
 11 the black Ambrosia.
- E 11 *Accompany by PRAISE PAÑCA-KANDA, which accompanies a ritual of exorcism.*
- F 1 *Next, turn yourself towards the DUDUS ritual.*
 2 *Let the persons subjected to the dudus ritual take puṣpa kakaṁsèn on their lap,*
 3 *and the offerings called bayaṅ, all of them subjected to padudusan.*

The person to whom the *Padudusan* is administered is the highest-placed in the country, in this case the then Governor, who in 1963 was accompanied by the *bhūpati* of the 8 *kabhūpatèn* (in this way forming a *nava-sana*). To use the now current terminology, he was the *vakil jagatè*, representant of the world.

Panrupuk is the name of the day preceding *Nēpi* ("keeping Dead Silence, maintaining desertedness"); *Taur Gēntuh* is celebrated, as being described in PŪRVAKA-BHŪMI. *Padudusan* is being performed on the *Bhūpati*/Anak Agūn. In the villages, the *klian* (*kēlihan*, *kalēvihan*) *désa* undergoes *Padudusan*; for the offerings a water-buffalo is needed, on top of the less expensive ones.

The officiating *padanda* observes a year-cycle: when one year he is squatting facing the East, next year he faces the South, and so on, clockwise.

- F 1 Beyond doubt, the ritual dealt with in the *padanda*'s notes deserves the qualification *uttama*.

- 4 *Vus mañkana, sambutakēna kañ puṣpa kēmbaṅ ura, vīja gandha:*
 5 OM Jivāmṛtebhyo namaḥ svāhā.
 6 *Tibayaṅ ri pabahan saṅ andudus katēka tēkēn bayaṅ-bayaṅé sami.*

- F 2 *Vus mañkana, sambutakēna kañ DOM PAÑCA-DHĀTU muvah RIRIHAN,*
 2 *rajahakēna pabahan saṅ andudus, saka-viji dom aṅgēn aṅrajaḥ; kramanya:*
 3 *uttama AH HUM TRAM HRĪH AH*
 4 [*dhātu*] *salaka vēsi mas tēmbaga timbrah*
 5 [*ēṅgon*] *riṅ arēp riṅ kiva riṅ vuri riṅ tēṅēn madhya*
 6 *madhya SAM BAM TAM AM IM*
 7 *niṣṭa: rajah sapisan riṅ vunvunan, rajah: OM.*

- G *Vus aṅRAJAH, aSAMĀDHI-TRAYANī, sapuput, ambajra-ghaṅṭā.*
 2 *aṅGANITRI, maNRAṆ, aṅASKĀRA, saha sarinya.*
 3 *Raju PŪJĀ: TRI-GAṆGA; VAJRĀNALA (jvāla-maṅḍala) saha pakētis sami.*
 4 *Tēlas, maṅARGHA; pakētis: ime toyāḥ.*
 5 *Vus mañkana, PŪJĀ PRTHIVĪ-stava, PAÑCA-KĀṆḌA-stava saha pakētis sami.*
 6 *Raris ṅaKṢAMĀ: TRI-BHUVANA: Parama-Śiva tvam guhya;*

Still J as well as Tg in its three mss unisono produce the three ritual possibilities. In Buddhist death ritual of the *uttama* quality, *ṅava-vidhāna*, the *pañca-dhātu* are used as well, followed by *kumbha carat*, from which in the Eka-daśa-Rudra ritual it is separated by an entire preparation of Holy Water and a few short ritual acts. In death ritual the metals and syllables are different, as follows:

salaka: NA; vēsi: MO; mas: BU; tēmbaga: DHA; timah: YA.

For Śaiwa death ritual of the same *uttama* quality, also called *ṅava-vidhāna*, the following divergences could be noted:

| | NA | MA | SI | VA | YA |
|-------------------|---------|---------|----------|------|---------|
| PPH, Gulingan, | mas | rajata | raja baṅ | vēsi | timbrah |
| PPI, Sanur, | salaka | tambaga | mas | vēsi | timbrah |
| PPN, Dèn Pasar, | kañcana | rajata | tambra | vēsi | timbrah |
| PPV, Kaba-Kaba, | mas | rajata | raja baṅ | vēsi | timbrah |
| PPZ, Sibang Kaja, | mas | salaka | tēmbaga | vēsi | timbrah |

K. C. Cruq in his "Bijdrage tot de Kennis van het Balisch Doodenritueel", Ph.D. thesis Leiden 1928, Mees Santpoort 1928, mentions *rajah pañca-dhātu* on his pp. 47 & 88; remarkably enough once he finds *śala*-wood mentioned. Dr. Paul Wirz, in his "Der Totenkult auf Bali", Strecker und Schroeder, Stuttgart, 1928, p. 23, though keen enough on linking up with India, denies their survival in our days.

Though Malaya and Sumatra do not, as a rule, appear much in the field of Hindu culture, my colleague Dr. Russell Jones of SOAS helped me to several passages on *pañca-logam*. Apart from Klinkert's "Nieuw Maleisch-Nederlandsch Woordenboek", 1916, 714 with its "mixture of five metals", Wilkinson's "Malay-English Dictionary", 1932, II 837 with its "multicoloured or 'composite' metal or stone" etc., and Skeat's "Malay Magic" 546 with his "of five metals", he points to JMBRAS 30/4, 1957, 71, where "during the Perak *bērhantu* ceremony the 'sick Sultan was laid on a curious sixteen-sided dais, the *pētērakena pañca-logam*.'" Swettenham in his "Malay Sketches" 1895, 157-58 lets the Sultan sit on this dais during the same ceremony; Skeat repeats this on his p. 447. Finally he suggests a connection with the *pañca-loh* in Forbes' "Hindustani Dictionary" 1859, with his "a compound of five metals: copper, brass, tin, lead and iron".

Finally J. Gonda in his "Sanskrit in Indonesia", Nagpur 1952, p. 90 s.v. Skt. *pañca-loha* gives

- 4 After that, [the officiating priest] takes the flower, petals, rice grains, sandal powder :
 5 OM Homage and honour to the Ambrosias of Life.
 6 Drop them onto before (?) the persons undergoing the ritual
 and onto the *bayañ-bayañ* offering.

- F 2 After that, take to hand the NEEDLES of the FIVE METALS and the *ririñan* ;
 2 using them, draw one after the other, the following five syllables on the upper front of
 the persons subjected to this ritual ; when the ritual is to be considered as first class) :
 3 [syllable] AH HUM TRAM HRĪH AH
 [Vairocana, Akṣobhya, Ratna-sambhava, Amitābha, Amogha-siddhi]
 4 [metal] silver iron gold red copper lead ;
 5 [place] in front, left side, behind, right side, centre ;
 6 When the ritual is to be considered as medium, the syllables are :
 SAM BAM TAM AM IM ;
 7 When the ritual belongs to the simplest class : OM on the *fontenelle*.

- G After drawing a figure (presumably that of Yama-Rājā), the priest performs
 a complete *samādhi-traya* (BBB I, G), using *bajra-ghaṇṭā* (more probable :
 repeating the formulas, now not only using the bell but the double *bajra*
 as well ; 2) he performs the *rosary-section* (H), the "look"-section (J) and
 the *consecration-section* (K), with inclusion of its "essence".
 3 Next the songs of praise *Tri-Gaṅgā* (Lb) and *Vajrānala* (Lc) with sprinkling.
 4 He offers water (M) using *ime toyāḥ* (M 13) during his sprinkling.
 5 Next the songs of praise for *Pṛthivī* and *Pañca-kāṇḍa* with sprinklings.
 6 Next he prays for forgiveness, using the *Tri-bhuvana* : *Supreme Śiva Thou art hidden* (La).

exactly these same metals as constituents of a "metallic alloy containing five metals", but his first definition runs: "multi-coloured or 'composite' metal or stone" (a name given to veined or many-coloured marbles, alabaster, and imparted metals or enamels of which the exact nature is unknown).

From this long note we learn that this subdivision of the ritual derives from India and that the magical importance of the five metals has not yet been lost in Malaysia.

- 2.1 The *ririñan* consists of three bamboo beakers, firmly strung together; they contain: 1. water, 2 *tuwak* or *arack* (distilled), 3. *bērēm* (yeasted; rice wine); they serve as libations for *bhūta-kāla*.
 2.3/4 Between square brackets inserted, according to J. Kats' *Sang Hyang Kamahāyānikan*, p. 62. It may be expected that this parallelism will be found in Buddhist Tantrism in India or Tibet.
 G BHŪTA-YAJÑA *Griya Jadi* and PŪRVAKA BHŪMI A & B, *Griya Tögöh*, *Boda Kling*, produce exactly the same wordings for the main parts of the Baudha priest's daily ritual, dealt with at length in BBB I. Though in the EKA-DAŚA-RUDRA ms the author took the trouble to copy this ritual once more completely, it is not considered necessary to follow him here. It deserves attention, however, that not one of the usual prayers for forgiveness is used, but the well known hymn of praise TRI-BHUVANA, followed by sprinklings known from elsewhere.

In passing it should be noted that this ms bestows the newly prepared Holy Water upon *wai andudus*; after reflection that *Bhaṭṭāra Pañca-Tathāgata* and *Bhaṭṭāra Ratna-Traya* are residing in It, the priest gives him (them) the benefit of a second sprinkling.

Orally the *padanda* explains that G & H represent *ñaskāra*, in BBB I K the consecration of the water, here of the recipient of *pandudusan*.

- 7 *pakētis*: OM Śrī bhavatu, sukham bhavatu, pūrṇam bhavatu (SuSe 46, B 10)
 8 OM Ātma Tattvātma śuddha māṃ svāhā; (SuSe 46, B 7)
 9 OM Kṣamā-sampūrṇāya namaḥ svāhā. (SuSe 46, B 8)

H 1 *Vus maṅkana, sambut AYAM /PASUKSUK/PAÑUCUKAN*:

- 2 Pukulun, Paduka Bhaṭṭāra, satanira Bhaṭṭāra Īśvara kañ lanañ;
 3 kañ vadon satanira Bhaṭṭārī Ratih,
 4 anucukakēn /mala-pātaka (Dj)/sēbēl-kandēlan (Tg)/nira sañ dinudusan.
 5 *cucukakēn ri sañ andudus.*
 6 *Nambut bēbēk*: Pukulun, itikira Bhaṭṭāra Viṣṇu kañ lanañ,
 7 kañ vadon itikira Bhaṭṭārī Śrī,
 8 anucukakēn sēbēl-kandēlanira sañ dinudusan.
 9 *cucukakēn ri sañ andudus.*

H 2 *Vus maṅkana, sambut KUSKUSAN, SIBUH PĒPĒK*:

- 2 *mantra n kuskusan*: OM, Sirat² bhuvana, tuñjuñ putih tanpa talutih,
 3 ēniñ maṅké lēvih kañ satēmbé.
 4 *mantra n sibuh pēpēk*: OM, Ana gunuñ arca manik,
 5 caritan padanira Bhaṭṭāra ayoga lavan (Ka: kēn) padanira Bhaṭṭārī,
 6 aṅlukat(a) daśa-mala, pañca-mala, tri-mala niñ janma-mānuṣa,
 7 kalukata dēnira Bhaṭṭāra lavan Bhaṭṭārī,
 8 OM, Siddhir astu tat astu astu.
 9 *Siratakēna ri sañ andudus.*

H 3 *Sambut KUMBHA CARAT*:

- | | |
|--------------------------------|---------------------------------|
| 2 OM, Gaṅgāyāṃ gaṅgā pavitram, | Ana gunuñ[an] aluhur, |
| 3 Amadañi rat bhuvana (kabēh), | amijilakēn tīrtha -- --, |
| 4 Sakiñ rēnat iñ pṛthivī, | vinadahan kuṇḍi maṅik, |
| 5 Sinavuran kēmbañ ura, | tinampa dēniñ dévatā, |
| 6 Iṅastrēnan dé(niñ) brāhmaṇa, | vinastu dé(niñ) pra Bhaṭṭāra |
| 7 Brahmā, Viṣṇu, Īśvara ---, | pak'nanira aṅlukata, |
| 8 Daśa-mala, pañca-mala, | sakalvir(an) iñ lara roga, |
| 9 Mala-pātaka niñ vighna, | daṅḍopadrava niñ janma (mānuṣa) |

H 1 Śaiva ritual knows the birds as well. BHŪTA-YAJÑA from Griya Dlodpēkēn, Sanur, gives a different formula, partly unclear, partly clarifying; it runs: *OM Sañ Pakṣi-Rājā, Sañ Garuḍa Sīyu, aṅibērakēn rakēt iñ mala kabēh, tumība riñ kavah.* "OM, King of Birds, Thousandfold Garuḍa, thou fliest away with all blemishes which fall in hell."

PADUDUSAN ALIT, Griya Añar, Sibang Kaja, uses the same words; the Griya Taman, Blayu, in its PŪJĀ DUDUS AGUṆ, begins by welcoming the evil-destroying animal with this *mantra*: *OM, Sañ Garuḍa naran iñ cucukan, riñ Vāyavya dēsanya, cucuk mala nikañ dinyus . . . alapi mala nikañ dinyus.* "OM, Garuḍa is the name of the Pecker; his abode is in the N.W., he pecks the blemishes of him who undergoes *dudusan*, take away his blemishes!" The *mantra* continues: *OM . . . aṅruvata daśa-mala, mala- traya nikañ dinyus, salviran iñ mala pāpa kleśa, . . . ulun nruvata mala.* "OM, . . . exorcise the ten blemishes, the three blemishes of him who undergoes *padudusan*, all kinds of blemishes, evils and calamities — I will exorcise the blemishes." The

- 7 *Sprinkling*: Omne quod felix, faustum fortunatumque sit!
 8 Oh, Thou Whose ātmā is the ātmā tattva, purify me!
 9 Om, Homage to Him Who is perfect in forbearance!

H 1 *Next, take [from the hands of a near helper] the HEN & COCK PECKER:*

- 2 Thy humble servant, my Lord, the cock is Bhaṭṭāra Īśvara's cock,
 3 the hen is Bhaṭṭārī Ratih's hen;
 4 pecking away the blemishes and sins and impurities inherent to him
 who undergoes the ritual of padudusan.
 5 *Make them peck at him who undergoes padudusan.*
 6 *Take the duck*: Thy humble servant, the drake is Bhaṭṭāra Viṣṇu's drake,
 7 the duck is Bhaṭṭārī Śrī's duck,
 8 pecking away the impurities of him who is the subject of *padudusan*.
 9 *Let them peck at the subject(s) of padudusan.*

H 2 *Take the funnel-shaped instrument containing rice when being steamed
 and the ladle with the coconut half still at its end at its roughest,*

- 2 *Kuskusan formula*: OM, sprinkle², sprinkle the earth, stainless white lotus,
 3 pure at present and even more so in future.
 4 *Formula for the sibuh pēpēk*: OM There is a mountain with a crystal
 5 statue, according to tradition the feet of Bhaṭṭāra and Bhaṭṭārī are
 6 engaged (?), cleansing mankind from the ten blemishes, the five blemishes,
 7 the three blemishes, to be cleansed by Bhaṭṭāra and Bhaṭṭārī.
 8 Om, may there be good result, amen, amen.
 9 *Sprinkle at the subject(s) of the padudusan.*

H 3 *Take the [small earthenware] POT with SPOUTS:*

- | | | |
|---|-------------------------------------|-----------------------------------|
| 2 | OM, This water has purifying power, | There is an elevated mountain, |
| 3 | Illuminating the world entire, | producing Holy Water ---, |
| 4 | From a fissure in the earth, | contained in a phial of pearl, |
| 5 | With petals strewn all over it, | with open hands by Gods accepted. |
| 6 | Honoured by the brahman priests, | greeted with "amen" by the Gods, |
| 7 | Brahmā, Viṣṇu and Īśwara, | its purpose is to exorcise, |
| 8 | Ten and five and three blemishes, | all kinds of illness and disease, |
| 9 | Impurity, sin, frustration, | misfortune, violence of man; |

welcoming *mantra* concludes with: OM ... (just like before) *salviran in lara roga, vighna mala pāpa kleśa ulun nruwata mala.*

The Griya Taman first sets the drake at work with this *mantra*: OM, *San Garuḍa aran in cucukan; cucukēn mala nikañ dinyus, riñ Vāyavya dēsanya.* Now follows the cock: OM *San Pakṣi-rājā, aran in cucukan* (as before), *ibērakēna mariñ sagara, lēbur ikañ sagara.* Taking *in* instead of *ikañ*, all evils are annihilated in the sea. The end is reached with *cèlèn*, a piglet, addressed as *culun lulut*, enamored pig, remarkably enough entrusted with the same task.

H 3 The subject has been dealt with at length by Jacoba Hooykaas-Van Leeuwen Boomkamp in her "Ritual Purification of a Balinese Temple", VKNAW, Afd. Lett., N.R. LXVIII/4, 1961. When the ritual is performed on Umanis, the little earthenware pot with 5 spouts is used; Pahiñ - 9; Pon - 7; Vagé - 4; Klivon - 8.

- 10 Kalukata kabèh déniñ Bhaṭṭāra lavan Bhaṭṭāri.
 11 OM, Siddhir astu, ya nama svāhā.
 12 *Siratakēna ri sañ andudus.*

H 4 *Sambut BUHU mvañ KAMALIGI; mantra n kamaligi:*

- 2 OM, Śāpa-śāpa tan ana, mandi-mandi tan ana,
 3 Satya-satya tan ana, tulah-tulah tan ana.
 4 Bapébu (a)dyus iñ kamaligi, (apan) aku anak(ta/ira) kinasihan,
 5 [Mañanti riñ madhya-pāda, kadi (pa)nañis iñ jasmara]
 6 Sañ viku aran iñ hulun, pañruvat(an) iñ lara-roga,
 7 Pañruvatan iñ tri-mala, pañruvat(an) iñ daśa-mala,
 8 Drovala (drovali) kalukata déni(ñ) [kañ] pinaka ñ hulun.
 9 OM Sa Ba Ta A I, namah / svāhā / Śivāya / Buddhāya.

10 *Mantra n buhu:*

- 11 OM, Śvėta tırthañ ca yo nityam, pavitrañ pāpa-nāśanam,
 12 Sarvarogaś ca nāśaś ca, sarva-kali-kaluṣa-vināśāya namaḥ.
 13 *Tibakēna ri sañ andudus.*

(This mantra is repeated with *rakta*/red, *pīta*/yellow, *kṛṣṇa*/blue-black & *viśva*/multi-coloured, instead of *śvėta*/white of line 11, to the four directions and the centre)

H 5 *Sambut SAGAVU, TĒPUN TAVAR:*

- 2 OM, Sañ Hiyañ Tithi Smṛti, Sañ Hiyañ Sandhi niñ Sandhi,
 3 Sañ Hyañ Śivā(pi) catur-bhuja, pañca-mukha déva-byūha,
 4 Makādi(ta) Sañ Hyañ Talañkup, aṅgēsēna daśa-mala,
 5 Pañca-mala, mala-traya, ujar ala, ipèn ala,
 6 Dṛvala Dṛvalinira, sañ dinudus kagēsēnan(a) dénira)
 7 Sañ Hyañ Śivā(pi) catur-bhuja, pañca-mukha déva-byūha.
 8 OM, Prathama-śuddha (cf. C 2/10-16)
 9 *Tēpun tavar mvañ sėgavu tibakēna ri sañ andudus.*

H 6 *TOYA AÑAR. Vasuḥ sañ andudus: OM Tırtha-śuddhāmṛta-nirmalāya namaḥ.*

- 2 *Vus mañkana, PŪJĀ PRTHIVĪ-stava, puputañ saha pakētis.*

H 4 The PANLUKATAN of Griya Krotok, Boda Kling, is the only Bauddha text at my disposal for *mantra buhu*. The padanda Śiva uses this *mantra* as well; the padanda of Griya Dlodpėkėn, Sanur, includes it in his BHŪTA-YAJÑA as well as in his PITR-PŪJĀ. In this connection it is worthwhile to read what Skeat in his "Malay Magic" (recent paperback reprint) has to tell about the brush or "bouquet" of leaves by which *tēpun tavar* is administered (pp. 77-80). In this connection attention should be drawn to the *lis*, dealt with in the same "Purification etc."

When living in Krambitan (Tabanan) during the greater part of 1967 I noticed that *toya n buhu* was a current idea; nobody, however, could tell me about a *buhu*. It appeared that this *toya n buhu* was given by means of a *padma* plaited from *busuñ*, young yellow-green strips of palmleaf. When and where this innovation has taken place will perhaps remain untraceable; in itself this is a minor detail, but still deserving some attention, for such things may have happened in the past and may happen again.

Kamaligi = cėñkir = kluñah = bowl consisting of one half of a very young coconut, its "flesh"

- 10 All of that will be exorcised by Bhaṭṭāra and Bhaṭṭāri.
 11 OM, May there be a good result, honour, homage.
 12 *Sprinkle on the subject(s) of the padudusan.*

H 4 *Take the two objects made from plaited leaves of the tal; kamaligi:*

- 2 OM, Curses will no longer count, forceful words no longer count,
 3 Pledges and vows no longer count, an oath even no longer counts.
 4 Parents cleansed by *kamaligi*, for I am their beloved child.
 5 Waiting on earth, the middle world, as the weeping -----
 6 My name is viku, paṇḍita, to exorcise illness, disease,
 7 To exorcise three blemishes, to exorcise ten blemishes,
 8 So that Drovala, Drovali be exorcised by my person.
 9 OM, Sa Ba Ta A I, honour / homage / to Śiwa / Buddha.
 10 *Formula for the buhu:*
 11 The Holy Water which is always white, is purifying and annihilating
 12 evil; All kinds of illnesses and damages (?), homage to the destroyer
 13 of all that is unclean and evil.
 14 *Sprinkle the water on the subject of padudusan.*

H 5 *Take the chopped purifying mixture and the purifying powder:*

- 2 OM, Holy Lunar Day, Memory, Holy junction of conjunctions,
 3 Holy Śiwa has four arms, five faces, multitude of Gods,
 4 And first the God, with the flat hands, brought together in position
 Of worship, may by fire consume ten blemishes-by-accident,
 5 The five and the three blemishes evil words and evil deeds.
 6 Dṛvala, subject of *dudus*, may be consumed by Him.
 7 Holy Śiwa has four arms, five faces, multitude of Gods.
 8 OM, The first cleansing (cf. C 2.10-16).
 9 *Drop the tēpuṅ tavar and the sēgau on the subject of padudusan.*

H 6 *The subject of the ritual of padudusan has to wash his face:*

- OM, Homage be to the unblemished Holy Water which is like Ambrosia.
 2 *Next, the complete hymn of PRAISE PṚTHIVĪ-stava with its sprinklings.*

still being in a state of jelly, and essential for several ritual activities, Śaiva and Baudha, for living persons as well as for the dead, perhaps preferably for the young.

- H 5 For *tēpuṅ tavar*, Śaiva BHŪTA-YAJŅA, Griya Dlodpēkēn, Sanur, has the *mantra*:¹ OM . . . *tēpuṅ tavar amunahakēn, sēgau anhuṅsurakēn, sakhēn in sēbēl kandēl, gogodan san anēmu sanikala, lara roga; "tēpuṅ tavar neutralises, sēgau deposits all kinds of blemishes, the ordeals of him who meets disaster, illness and disease". Śaiva death ritual uses exactly the same mantra.*

Neither is *tēpuṅ tavar* restricted to the world of Hinduism. For the world of Islam, Skeat in the Index to his "Malay Magic" sends his readers from t.t. to "ceremonial use of rice-paste" mentioning not less than 17 locos.

- H 6 According to Padanda Gēdē Nyoman Jēlantik, Griya Tēgōh, Boda Kling, *Pañca-Kanda* means *Pañca-Mahā-Bhūta*, the Five Elements. And so JAH = Pṛthivī, Earth; TAH = Āpah, Water; KIH = Téja - Glow/Heat; HUM = Bāyu, Wind/Force; PHAT = Ākāśa, Sky.

- 3 *PŪJĀ PAÑCA-KANDA-stava, puputañ saha pakētis.*
 4 *(pañatēr padudusan palalukatan)*
 5 *Raju kon pva sañ andudus dyus.*

- J 1 *Vus mañkana, sañ astapaka mavalī añarēpakēn pamandyañan;*
 2 *tumuli MAÑUNDAÑ BHŪTA mvañ KĀLA; ñamēt bajra ghañtā:*
 3 OM OM Yama-rājā ya, sadomeya ya, sarva-kāla-gata ya,
 4 aṣṭa-bhūta ya nir, Tathāgatāya namaḥ svāhā.
 5 OM OM Bhūta-yajñāya ya, pañca-pañca-Kāla ya, Mukha-Kālāya,
 6 Sarva-Tathāgatāya, Bri-Rodra-kārañāya namaḥ svāhā.
 7 OM OM Pañca-daśa-Kālāya, Ku(r)śika-gaṇāya,
 8 Garga-krodhāya Métri-Mṛtyu-ya,
 9 Kuruṣya-m(b?)aṅké ya, Patañjali-Śiva-ya, Tathāgatāya svāhā.
 10 *PAÑUNDAÑ KĀLA dadi YAMA-RĀJĀ iki, kañ inarēp.*

- J 2 *Vētu DHARMA PAÑULIH. [SARVA TUMUVUH]*
 2 (like C 1, 3-17; in 5 *dé*, "the aim of" before Bhaṭṭāra; in 13
(apañavak pva kita mānuṣa, andadi pva kita Brāhmaṇa Tanda Mantri,
("in human form, becoming priest and Civil Servant".) Makētis.

- J 3 *Ñamēt bajra ghañtā, vētu PŪJĀ YAMA-RĀJĀ:*
 2 Yama-rājā sadomeya, ya-me-do-ro-da-yo-dha-ya;
 3 Ya-sañ-ca-ya-ni-ra-ma-ya, ya-da-ya-ni-ni-ra-ma-ya. *Makētis.*

- J 4 *PATAÑJĒN KĀLA; amuṣṭi sēkar:*
 2 OM Sañ Kāla Nuñku Rāt, sañ Kāla Viśeṣa, Sañ Kāla Daśa-mukha,
 3 sañ Kāla sa[bhū]mi, sañ Kāla [sa]tahun, sañ Kāla Eñjèr-èñjèr,
 4 sañ Kāla Undar-Andir, sañ Kāla Tumēnguñ, sañ Kāla Banas-pati-rājā,
 5 sañ Kāla Mahā-rājā, sañ Kāla Samantara, sañ Kāla Mṛtyu, Bhaṭṭāra
 6 Kāla, sañ Kāla Galuñan, sañ Dañdañ acucuk mas, sañ Kāla sadaya -
 7 iki tadah sajjanira; amuktya sari sira; sampun sira bhañga poraka,

J 1 *Viku (bhikku, bhikṣu)* "mendicant monk", *yogīśvara*, Lord of *yogis*, of those practising exertion, *sthāpaka*, "establisher", are terms only applied to *padanda Bodha*; *pañḍita*, "learned man", *guru loka* and *jaḡat-guru*, "Teacher of the World" apply to both kinds of brahman priests. — As far as I know, hitherto no explanation of the word *pamandyañan* has been given. I venture: the place wherein (*pa -- an*) powerful (*mandi*) are the gods (*Hyañ*).

7-9 According to Himansu Bhusan Sarkar, "The Śīva-Buddha Cult in Java", *Journal of Indian History*, XLV/III, No. 135, 1967, p. 641: "The four disciples of Lākuliśa were Kuśika, Garga, Mitra and and Kauruṣya, who were Pāsupatas and are often mentioned with Patañjali in the imprecatory formulae of the Old-Javanese inscriptions. The sages Kuśika and others were conversant with Pāsupata Yoga, used ashes, wore dress of tree-barks and had matted hair". In a note, Sarkar adds: "Lākuliśa and his disciples are mentioned in an inscription from the time of Chandragupta II of the Gupta-dynasty". — In the course of the years many notes about these five remarkable men could be collected, which have been united in my "COSMOGONY and CREATION in BALINESE TRADITION", shortly to be published in the KITLV's *Bibliotheca Indonesica*, Nijhoff, The Hague; for the moment the only thing accessible in print is: Dr. J. Noorduyn: "Het

- 3 *The complete hymn of PRAISE PAÑCA-KANDA-stava, with its sprinklings.*
 4 *(accompanying rituals of pañlukatan as well as of padudusan).*
 5 *Next tell the subject of the dudus ritual to bathe himself.*

- J 1 *After that the officiating priest re-sits himself,*
having the Holy Water vessel in front of him;
 2 *next he EVOKES the KĀLA-BHŪTA, taking at hand thunderbolt and bell.*
 3 *(these mantra are beyond analysis; the nir of line 4 and perhaps*
still more the Sarva-Tathāgata of line 6 are stumbling blocks)
 5 *OM OM Homage and honour to the Bhūta-offering, to the five-five Kāla,*
 6 *to the Kāla-head, to All Tathāgata, to the cause of frightful ..*
 7 *OM OM Homage and honour to the fifteen Kāla, to the Kursika set,*
 8 *Garga wrath Maitri death,*
 9 *Kuruṣya corpse (?), Patañjali Śiwa, Tathāgata.*
 10 *This is an EVOCATION of KĀLAs to become YAMA-RĀJĀ, mentioned before.*

- J 2 *Now comes [the incantation] ETERNAL LAW of REBIRTH [ALL BEINGS].*
 2 *Sprinkle.*

- J 3 *Take thunderbolt and bell, sing the PRAISE of YAMA-RĀJĀ:*
 2 *(these stammerings defy endeavours at translation;*
the subject has been dealt with at length in AT).

- J 4 *INVITATION to the GIANTS; keep flower in hands reverentially clasped together.*
 2 *OM Lord Kāla Bearer of the World, Lord Kāla Eminence, Lord Kāla Ten-face,*
 3 *Lord Kāla Whole Earth, Lord Kāla [tormenting during the] Whole Year,*
 4 *Lord Kāla Tall, Lord Kāla Turn-about, Lord Kāla Steadfast, Lord Kāla King of*
 5 *Forest-rulers, Lord Kāla Great King, Lord Kāla Not-shortened, Lord Kāla*
 6 *Death, Lord Kāla Time, Lord Kāla of Galungan, Lord Kāla Cooking pot with*
golden nozzle, Lords Kāla altogether --
 7 *this is the food offered to thee, enjoy its essence, do not be*

begin van de Tjarita Parahyangan", BKI 118/4, 1962, p. 421 and my paper in the Festschrift Winsted, OUP 1964.

- J 4 A drawing of Yama-Rājā is given in this book; for a photograph of a wood sculpture of his dog, Saraméya/Sadoméya, cf. "Stuti and Stava". The sequence in the c and d lines appears to be uncertain. The stone sculpture from the interior of Puri Gōdē, Kaba², Tabanan, a photograph of which is included in this book, consists of only 3 × 3 squares; the four "enclosed" ones, however, contain 2 syllables; this, and reading the corner ones twice, results in reading 8 syllables. Cf. also AT 66.
- J 4.3 Only one ms has *sabhūmi*, the others *sami*, all. *Tahun* means year, but *pa-tahun-an* is used for the place where the ashes of a corpse have been buried and on which subsequently a sanctuary has been built.
- 4 *Tumēnguñ* is a high-ranking officer; *tungēñ* means "steadfast, constant" *Banas-pati-rājā* is the name of one of the Kanda Ēmpat, dealt with in BBB.IA; *Mahā-rājā* might thus stand for *ma(hā)rājā-pati*, another of the 4, dealt with in my 'Cosmogony and Creation'.
- 7 The translation of *bhaṅga* and *poraka* is not too well-established.

- 8 dèn sama sukha, dèn sama iri[n], dèn sama lolya.
 9 Manavi vèntèn kaluputanipun, dèn agun pañampuranira.
 10 Sampun sira amuktya sari, ñsun anēda si kṛtānugrahanira:
 11 rinakṣa dinulur lampah-laku n ipun Anu, sampun sira ñaṅkala,
 12 dulurēn mariñ rahayu, balikan(a) anukhani Dharma Kalēpasan.

J 5 *Ñamèt bajra ghañtā, ñaSTAVA BHŪTA:*

- 2 OM, Rudrāham AM-kāra-Rudram, (cf 'STUTI and STAVA').

J 6 *Raris vètukēna mantra n SUKU TĒLU, sādhana sēkar, amuṣṭi:*

- 2 Sañ Kalika, taḍah sajanira: sēkul riñ vakul;
 3 Sañ Hyañ Jatus-m/p/ati: jajatah calon;
 4 Sañ Hyañ Gēlar Saña, Sañ Hyañ Sūkṣma-Devi, Pañca-Kośika, Sañ Hyañ
 5 B/D/Ala Sariyu(ñ), Sañ Loka-nātha: sēkul aṅgih;
 6 Sañ Kāla Bañ: jajatah calon, rumbah gilé, amēl², sasak mēntah, lañsub(an).
 7 Lah sami sira amañan añinum lavan sanakira sadaya.
 8 *Makētis.*

- 8 Only one ms has *iriñ*, but *iri*, "jealous", seems improbable; *lulya* is *greed(iness)*.
 12 The text may be corrupt; *balikana* and *anukaniñ* are also found.

J 6.4 *Dala* (petal) or *Bala* (force); *sariyu* (*saribu*, one thousand?); *sriyoñ* — worrying; *sroyoñ* or *sruyuñ*, reeling like a drunk.

- 5 *aṅgih*, "that which is meant for placating a god or ghost whom one has enraged by failing to implement a vow and who now visits one with suffering".
 6 *rumbah* consists of cooked and then chopped hide of tortoise or pig; *gilé*, probably the Malay *gulai*, vegetable sauce made from banana flower; *amēl-amēl?*; *sasak?*
 7 *lañsub* is an elaborate delicacy, in the first place consisting of *ēmba*, which is a kind of sauce made of onion, *kēmiri*-nuts, cut up fine and baked in coconut oil; next *limo* (lemon) and coconut milk are added; everything is then put in a red earthenware pot, to which fresh blood of a slaughtered animal is then added.

TRANSLITERATION BODA KLING:

| | | | | |
|-----|----|----|-----|-----|
| ni | ra | ra | dja | sa |
| 1 | 2 | 3 | 4 | 5 |
| ya | ma | ma | mé | do |
| 6 | 7 | 8 | 9 | 10 |
| ñca | sa | ya | ma | do |
| 11 | 12 | 13 | 14 | 15 |
| ra | ma | da | da | ro |
| 16 | 17 | 18 | 19 | 20 |
| ni | ni | ya | yo | dha |
| 21 | 22 | 23 | 24 | 25 |

TRANSLITERATION KABA-KABA:

(cf. photographs between pages 16–17).

| | | |
|---------|----------|---------|
| 1 : ni | 2b : ra | 3 : ja |
| 1 : ni | 2a : ma | 3 : ja |
| 4b : yo | 5 : ya | 6a : mé |
| 4a : da | 5 : ya | 6b : so |
| 7 : ? | 8a : kṣa | 9 : ṣa |
| 7 : ? | 8b : ya | 9 : ṣa |

Method for reading the drawing from Boda Kling:

- I. 13–8–3–4–5–10–9–13 : ya ma ra dja sa do mé ya,
 II. 13–14–15–20–25–24–19–13 : ya mé do ro dha yo da ya,
 III. 13–18–23–22–21–16–17–13 : ya da ya ni ni ra ma ya,
 IV. 13–12–11–6–1–2–7–13 : ya sa ñca ya ni ra ma ya.

- 8 fastidious and particular; enjoy it, be good and eat of it as thou canst.
 9 If in any respect there is something to blame, great may be thy
 10 forgiveness. When thou hast enjoyed the essence, I hope thou wilt
 11 bestow a favour upon me: Protect X and accompany him where ever
 12 he may go and do not trouble him; accompany him on the right path,
 13 [make him] turn [from evil ways] and enjoy the Eternal Law of Absolution.

J 5 *Take thunderbolt and bell; recite a LITANY of PRAISE to RUDRA:*

2 OM, I am Rudra, the Rudra of the syllable AM (?).

J 6 *Next, pronounce the TRIPOD formula; take flower in praying hands:*

- 2 Lord Kalika! here is thy treat: a large basket with steamed rice.
 3 Divine Jatus-m/p/ati, [thy treat:] pork in balls, pork in pieces.
 4 Divine Nine, Immaterial Goddess, Korsika pentad, Thousand-Petal,
 5 World-Protector! [here is thy treat:] steamed rice-for-placation.
 6 Lord Red Kāla! pork in balls, pork in pieces, thy raw and bloody
 7 delicacies. Come on, eat and drink together with all thy kin.
 8 *Sprinkle.*

YAMARAJA Bodakeling.

| | | | | |
|----|----|----|----|----|
| 1 | 2 | 3 | 4 | 5 |
| 6 | 7 | 8 | 9 | 10 |
| 11 | 12 | 13 | 14 | 15 |
| 16 | 17 | 18 | 19 | 20 |
| 21 | 22 | 23 | 24 | 25 |

YAMARADJA Kaba-Kaba.

| | | |
|---|---|---|
| 1 | 2 | 3 |
| 4 | 5 | 6 |
| 7 | 8 | 9 |

Method for reading the photograph from Kaba²:

- | | | | | | | |
|------|---------|-----|-----------|-----------|-------|------------|
| I. | 5-2a-2b | 3-3 | -6a-6b-5: | ya ma ra | ja ja | šo mé ya, |
| II. | 5-6a-6b | 9-9 | -8b-8a-5: | ya mé šo | ša ša | ya ksa ya, |
| III. | 5-8a-8b | 7-7 | -4b-4a-5: | ya ksa ya | — — | yo dā ya, |
| IV. | 5-4a-4b | 1-1 | -2b-2a-5: | ya dā yo | ni ni | ra ma ya. |

J 7 *Muvah* /sambat/añundañ/ riñ sor BHŪTA MACAN AṄGARÈÑ :

- 2 Sañ Bhūta Macan Aṅgarèñ, Ra Nini Kasun(d)èhan, Bhūta Pati(h) padma,
 3 Bhūta Dèmuñ mañravīt, Bhūta Nuñku rāt, Bhūta Samūha, Bhūta Papaṅgèl,
 4 Bhūta Bontit, Bhūta Bvavasa, Bhūta Lin(d)u, Bhūta Pragak/n/, Bhūta
 5 Bégal, Bhūta Lépana, Bhūta Nanti, Bhūta Maṅḍala, Bhūta Sasata/k/n,
 6 Bhūta Kan-mukha, Bhūta Kāla sādhu, Bhūta Kuniñ, Bhūta Cuvèl, Bhūta
 7 Kèpon, Bhūta Lapa, Bhūta Bandañ sa-jagat, Bhūta Para-jaya sadh/u/a/,
 8 Bhūta Galodog, Bhūta Sira Bañak Ka(n)cil, Bhūta Sira Tumènguñ Bontit,
 9 Kaki Kāla Bañ, Sañ Kali(ka) Ja(n)tus mati – iku taḍah saḷyanira sakrama.
 10 *Makētis.*

J 8 *SAMBAT* / AÑUNDAÑ / BHŪTA :

- 2 OM sañ Bhūta Tambarañ, Vètan kahananta, api gèlap iriñakèn dénta;
 3 OM sañ Bhūta Dèñkol, Kidul kahananta, griñ gigil iriñakèn dénta;
 4 OM sañ Bhūta Curiñah, Kulon kahananta, griñ èndèr² iriñakèn dénta;
 5 OM sañ Bhūta Kètur, Lor kahananta, griñ añlèmpuyèñ iriñ dénta;
 6 OM sañ Bhūta Sarasah, riñ tènah kahananta, 'siñ griñ iriñakèn dénta.
 7 Lah ta (ye) sira paḍa vus amañan-añinuma,
 8 balik dulurana mariñ rahayu,
 9 sinuñèn urip-varasa mānuṣa nira.
 10 *Makētis.*

J 9 *Namèt bajra ghaṅṭā, ñaSTAVA BHŪTA :*

- 2 Śvéta Mahésvara-rūpam, Brahmā bañ Kāla-varṇasya,
 3 Pīta Mahā-déva Kāla, Viṣṇu kṛṣṇa-Kāla-rūpam.
 4 Śiva pañca-Kāla-varṇam, Durgā-bhūta varṇa Śiva,
 5 Tumvana karatahityam, pañcama Kāla-varṇasya.

J 10 *Malih* mantra *NAMBUT BHŪTA, sādhana sèkar, amuṣṭi :*

- 2 OM sira sañ Bhūta Ulu Lèmbu, s.s. Bh. Ulu Moñ, s.s. Bh. Ulu Sarpa,
 3 OM sira sañ Bhūta Ulu Garuḍa, s.s. Bh. Ulu Vilmāna, s.s. Bh. Ulu Gajah,
 4 OM sira sañ Bhūta Ulu Kambiñ, s.s. Bh. Ulu Bavi, s.s. Bh. Ulu Siṃha --
 5 iku taḍah saḷyanira, OM Su-mṛtāya namaḥ.

Makētis.

J 11 *Muvah* *SAMBUT BHŪTA, sādhana sèkar, amuṣṭi :*

- 2 OM sañ Bhūta Blo(h) Mata, sañ Bhūta Ka/dom/tèm/pol, sañ Bhūta Pa-
 3 pèñkah, Pañji Landuñ, Ga/ro/rè/got, Bhūta Grès, Tañan-tañan,
 4 Èñjèk Pupu, Kumañmañ, Lavéyan, Mamèdi, Bhūta Saliwah, Bhūta
 5 Baligo, Bhūta Lètil, Bhūta Añja², Bhūta Suñsañ, Bhūta Guramus --
 6 iku taḍah saḷyanira; élinakèna sakabèlanira.
 7 OM Śuddha Vṛti-mṛtāya namaḥ svāhā *Makētis.*

J 7 Note that *iku* on line 9. It makes all the difference whether we point to "this here" or to "that there".

J 10 From the number of these monsters being nine, it is to be expected that their abodes are located in the eight directions and the centre.

J 7 *And INVOKE, downwards, BHŪTA MACAN AṄGARÈṄ :*

- 2 Bhūta Tiger Aṅgarèṅ, Lady Kasunèhan, Bhūta Lotus, Bhūta Dèmuñ
- 3 mañravit, Bhūta Bearer of the Earth, Bhūta All, Bhūta Papaṅgèl,
- 4 Bhūta Bontit, Bhūta Bvavasa, Bhūta Earthquake, Bhūta Pragak/Pragan,
- 5 Bhūta Highway-robber, Bhūta Ointment, Bhūta Waiting, Bhūta Magic Circle,
- 6 Bhūta 200, Bhūta ...-face, Bhūta Kāla [disguised as a] sādhu,
- 7 Yellow Bhūta, Dirty (?) Bhūta, Bhūta Worried (?), Bhūta Hungry, Bhūta
- 8 Rushing(?) -the-whole-world, Bhūta Victory (?), Bhūta Galodog, Bhūta
- 9 Numerous but small (?), Bhūta War-lord . . . , Grandfather Red Kāla,
- 10 Kālī . . . Dead -- there is the food prepared for three in good order.

Sprinkling.

J 8 *CONJURING UP the BHŪTA :*

- 2 OM Lord Bhūta Tambarang, the East is thy abode, dark fire accompanies thee;
- 3 OM Lord Bhūta Dènkol, the South is thy abode, cold fever accompanies thee;
- 4 OM Lord Bhūta Curiñah, the West is thy abode, èndèr² accompanies thee;
- 5 OM Lord Bhūta Kètur, the North is thy abode, dizziness accompanies thee;
- 6 OM Lord Bhūta Sarasah, the Centre is thy abode, all diseases accompany thee;
- 7 Once all of thee hast eaten and drunk [to thy satisfaction],
- 8 turn on thy heels towards what is righteous,
- 9 and give life and health to thy mankind.

10

Sprinkling.

J 9 *Take thunderbolt and bell; SING in Honour of the BHŪTA :*

- 2 Kāla Mahésvara is white, Kāla Brahmā is red-coloured,
- 3 Yellow Mahādéva-Kāla, Kāla Viṣṇu is black-coloured.
- 4 Śiva unites five Kāla-colours,
- 5

J 10 *One more mantra for the CONVOKING of BHŪTA ; hands praying ; flower.*

- 2 OM you Bhūta with a Bull's head, .. Tiger's head, .. Snake/Dragon's head,
- 3 OM you Bhūta with a Garuḍa's head, Vilmāna's head, .. Elephant's head,
- 4 OM you Bhūta with a Goat's head, ... Hog's head, Lion's head,
- 5 -- that there is the offering for thee to eat. Homage to Excellent Ambrosia.

6

Sprinkle.

J 11 *Once again COLLECTING of BHŪTAS ; use a flower, hands in prayer :*

- 2 OM Graveyard-bhūta with the bull's eyes, Bhūta Kadompol, Graveyard Bhūta
- 3 with great belly, small head and spindle-shanks; Enormous Pañji Landuñ, Bhūta Coarse-to-feel; thou who consist of hands [without arms] and legs without thighs; Graveyard-bhūta with a flaming head; thou consisting merely of a trune; thou frightful spook, thou Bhūta who consists only of right or left half; thou Bhūta without arms; Bhūta Lě[n]til (Bhūtaltil?); thou who walkest on thee hands, thou who art upside down, thou gobbler --

(drawings of several of these bhūtas in my 'Religion in Bali')

- 6 that is the food offered to thee, remember what thou art keen upon.

- 7 OM Homage to the Ambrosia of Purified Maintenance.

Sprinkle.

J 12 *Āmēt bajra ghaṇṭā, naSTAVA BHŪTA :*

| | | |
|---|---------------------------|---------------------------|
| 2 | Yama-rājā sadoméya, | sarva-kāla tahica tvam; |
| 3 | Sarva-kālī-kāla-kalvam, | dvi-daśa pañca-kālavam. |
| 4 | Pañca-sūta Yama-rājā, | pañca-kāla pañca-bhūtvam; |
| 5 | Pañca vil-tila tattvanam, | pañca-yakṣa rakṣasanté; |
| 6 | Yama-rājā bhraṣṭan dévam, | sarva-kāla-tya rūpavam; |
| 7 | Kāla Rudra puruṣaṇ ca, | Prajāpati Kāla-pradham. |

J 13 *ANAMBUT BHŪTA, sādhana sēkar, amuṣṭi :*

- 2 OM, Sakvēh in Bhūta na mrik, Prāṇa-śakti ya namaḥ,
 3 OM, Sakvēh in Bhūta kabēh, bhūta aṅ-aṅja², bhūta aṅlalavaṅ, bhūta
 4 Papētēh, bhūta Anāhasa,
 5 OM, ya namu namaḥ, pukulun mānuṣa malaku luput,
 6 OM Sa Ba Ta A I, Na Ma Śi Vā Ya.
 7 Pukulun kajēnēnana dénira Bhaṭṭāra Bhaṭṭārī lanaṅ vadon,
 8 Pūrva, Dakṣiṇa, Paścima, Uttara, Āgnéya, Nairṛtya, Vāyavya, Aisānya,
 9 Śiva-déva, Śiva-dévī, Sarva-Kāla, Sarva-Kālī, Sarva-Daityāya namaḥ.
 10 Pukulun kajēnēnana déniṅ éka-vara, dvi-vara, tri-vara, catur-vara,
 11 pañca-vara, ṣaḍ-vara, sapta-vara, aṣṭa-vara, saṅga-vara,
 12 makadi ukuné kabēh, sami maka-tēluṅ-daśa, sami aṅjēnēnin;
 13 Sarva-galak, Sarva-laṅḍēp, sukhāmukti Śivāmṛta ya namaḥ. OM AH (3 ×).

J 14 *Raris MATABUH.*

- 2 *Mabajra ghaṇṭā, MAMBHUKTIYAN BHŪTA mvaṅ KĀLA ; pūjā :*
 3 Mahā-śaraṇa-kāraṇam, bhukti-mukti mahāmṛtam,
 4 Amṛtam sakalam dévam, mamuktiha Bāmésvaram.
 5 *Pakētis :* OM Śrī bhavatu, sukhām bhavatu, pūrṇam bhavatu;
 6 OM Ātmā Tattvātmā śuddha mām svāhā;
 7 OM Kṣamā-sampūrṇāya namaḥ.

K 1 *AṆUNDUR BHŪTA mvaṅ KĀLA ; pūjā :*

- 2 Déva-rājā bhraṣṭan Kālam, Hyaṅ Kāla/YAM-kāra/ praliṅgaṅ Kāla;
 3 Jagat-nātha ni Kālavam, moni déva ma(m) Bhairavam.

K 2 *Vus maṅkana, saṅkēpaṅ sēkar limaṅ varṇa, rauh in catur-varṇa :*

- 2 *SAMBAT :* sēkar piṅé, Saṅ Bhūta Jaṅgitan, riṅ Pūrva ;
 3 sēkar abaṅ Saṅ Bhūta Laṅkir, riṅ Dakṣiṇa ;
 4 sēkar kuniṅ, Saṅ Bhūta Lēmbu Kanyā, riṅ Paścima ;
 5 sēkar irēh Saṅ Bhūta [Lēmbu] Taruṇa, riṅ Uttara ;
 6 s. catur-varṇa, Saṅ Bhūta Tiga-śakti, riṅ Madhya.
 7 *Sēkar ika kon aṅgēnahaṅ riṅ cacarubané nanut varṇa.*

K 2 A considerably enlarged version of this invocation, preceded by a verbose introduction, directed towards Bhaṭṭāra Durgā, to be used at the occasion of *caru maṅca-sata*, "five fowl", is found in K 1804/30, KUSUMA-DĒVA, manual for the *pamaṅku*, the fourth-caste temple- or village priest; it runs as follows: *Pukulun Saṅ Bhūta Kāla Laṅkir, mētu kita mariṅ Vētan, ajak sakabēlanira*

J 12 *Take thunderbolt and bell, SING in PRAISE of the BHŪTA :*

- | | | |
|---|---------------------------------|-------------------------------------|
| 2 | Yama-Rājā, also his dog, | all the kāla's . . . thee/thou, |
| 3 | All the kāla, Kālī, Kalvam (?), | a dozen five-fold kālavam (?). |
| 4 | Yama-Rājā has five children, | Pente-Kāla, Pente-Bhūta, |
| 5 | A Pentad of evil beings, | Pente-Yakṣa to protect you (?). |
| 6 | Yama-Rājā is a crushed God, | all kāla's have an actual form (?). |
| 7 | Kāla-Rudra is puruṣa, | Prajāpati-Rudra pradhāna (?). |

J 13 *COLLECTING of BHŪTAS ; by means of a flower between praying fingers.*

- 2 OM, All bhūtas . . . , homage be to Him Who has the power of breath(?).
 3 OM, All bhūtas, those going on their hands, those going round from
 4 door to door, Elements of Darkness, Violent Ones,
 5 OM, homage and honour, this being implores thy forgiveness,
 6 OM Sa Ba Ta A I, Na Ma Śi Vā Ya.
 7 Thy humble servant invokes the attention of Gods and Goddesses,
 8 male and female, residing in the eight directions,
 9 Homage be to God Śiva, Goddess Śivi, all Kālas, all Kālis, all Daityas.
 10 Thy humble servant invokes the attention of the Gods presiding
 11 the one-, two-, three-, four-, five-, six-, seven-, eight-, nine-day week,
 12 and those of the *rukus*, thirty in all -- all of them may be WITNESSES.
 13 May all Violent Ones and those with sharp fangs be pleased to enjoy
 Śiva's ambrosia; homage, OM AH, OM AH, OM AH.

J 14 *SPRINKLING [with arak or tuvak, bērem and fresh water].*

- 2 *Take thunderbolt & bell, SATIATING of BHŪTA-KĀLA ; hymn in PRAISE.*
 3 An act of seeking for refuge; enjoyment & liberation are a great ambrosia,
 4 Ambrosia /from/for/ all the Gods, may /enjoy/liberate/ Bāmeśvara.
 5 *Sprinkling*: Omne quod felix, faustum fortunatumque sit;
 6 OM, Thou Whose ātmā is the ātmā tattva, purify me!
 7 OM, Homage to Him Who is perfect in forbearance!

K 1 *SENDING HOME of BHŪTA and KĀLA ; hymn of praise :*

- 2 King of Gods, crushed Kāla, God Kāla/syllable AM/ Kāla dissolved;
 3 Lord of the World , Bhairava.

K 2 *Next, take in your two hands flowers of the five colours or at least four colours :*

- | | | | |
|---|-----------------------|--------------------------------------|----------------|
| 2 | <i>INVOKE</i> : white | flower : Lord Bhūta Jaṅgitan, | to the East ; |
| 3 | red | flower : Lord Bhūta Laṅkir, | to the South ; |
| 4 | yellow | flower : Lady Bhūta Virginal Cow, | to the West ; |
| 5 | blue-black | flower : Lord Bhūta Virginal Bull, | to the North ; |
| 6 | multi-coloured | flower : Lord Bhūta Threefold Power, | to the Centre. |

- 7 *Take care that the flowers are thrown to the place of the drawings (A) according to colour.*

maka-pañca, sampun kavarānugraha dé Paduka Bhaṭṭārī Durgā, pañuluñ caru mētu kita, poma (3 ×). East 5 is followed by S 9, W 7 vadvanira, N 4 vadvanira, Centre Tiga-śakti-Viśéṣa 8 vadvanira — cf. kumbha carat in "Purification of a Balinese Temple".

K 3 *Vus mañkana, PRALĪNAkēna bayan-bayan, amuṣṭi sādhana sēkar*

- 2 *kēmbaṅ ura vija gandha, sēmbahakēna mariṅ bayan-bayan sami.*
 3 OM Ātmā niṅ DVI-PĀDA MAHĒLAR, pamantuk kita mariṅ PŪRVA,
 4 tinaṅgap kita dé Bhaṭṭāra ĪŚVARA, OM SAṂ YAṂ U MA A;
 5 OM Ātmā niṅ CATUR-PĀDA, pamantuk kita mariṅ DAKṢIṂA,
 6 tinaṅgap kita dé Bhaṭṭāra BRAHMĀ, OM BAṂ YAṂ U MA A;
 7 OM Ātmā niṅ BAHU-PĀDA, pamantuk kita mariṅ PAŚCIMA,
 8 tinaṅgap kita dé Bhaṭṭāra MAHĀDĒVA, OM TAṂ YAṂ U MA A;
 9 OM Ātmā niṅ SARVA-MĪNA/-IVAK, pamantuk kita mariṅ UTTARA,
 10 tinaṅgap kita dé Bhaṭṭāra VIṢṂU, OM AṂ YAṂ U MA A;
 11 OM Ātmā niṅ SARVA TUMUVUH, éka-pāda, rahi(na!)-pāda, lumaku anampak
 12 ḍaḍa, kumarañaṅ-kumariñaṅ, sarva ulēr kita, pamantuk kita mariṅ MADHYA,
 13 tinaṅgap kita dé Bhaṭṭāra ŚIVA, OM IM YAṂ U MA A.

K 4 *PŪJĀ YAMA-RĀJĀ, maḡaṅṭhā :*

- 2 Yama-rājā sa-do-mé-ya, ya-mé-do-ro-da-yo-da-ya;
 3 ya-da-ya-ni-ja-ra-ma-ya, ya-sañ-ca-ya-ni-ra-ma-ya.
 4 *Pakētis :* OM Bhūr Bhuvah Svah Sūkṣma ya.

L *AÑUKUD RAJAH. Sambut sēkar katihan, 13 varṇa, vadahin babokoran, astrèn :*

- 2 [*Sambut skar PUTIH, sambat riṅ Pu. karuhun*] Kṛta mulih mariṅ Tréta;
 3 [*gumanti UTTARA, s. s. IRĒṂ, sambat Uttara :*] Tréta mulih mariṅ Dvāpara;
 4 [*gumanti PAŚCIMA, s. skar KUNIṂ*] Dvāpara mulih mariṅ Kali;
 5 [*gumanti DAKṢIṂA, s. skar BAṂ*] Kali mulih mariṅ Dvāpara;
 6 [*gumanti ĀGNĒYA, s. skar DADU*] Dvāpara mulih mariṅ Tréta;
 7 [*gumanti NAIRRTI, s. skar JIṂGA*] Dvāpara mulih mariṅ Tréta;
 8 [*gumanti VĀYAVYA, s. skar ŚYĀMA*] Tréta mulih mariṅ Kṛta;
 9 [*gumanti AIŚĀNYA, s. skar RAJATA*] Kṛta mulih mariṅ MADHYA,
 10 Madhya rumaga Saṅ Hyaṅ Dharma. Ika ta rumaga pamatuh, sa-jagat sa-bhuvana,
 11 tēka patuh, tēka patuh, tēka patuh.
 12 *Sēkar ika akon aṅgēnahaṅ riṅ rarahājané, manut varṇa pahidērané. Tg*
 13 *Vus makēni sami, tumuli kon aṅgavuk rarahājané punduhaṅ riṅ tēnah. Tg*
 14 *Yan vus puput maṅgavuk, ayva nibēnin nasi tandiṅnan mvaṅ olah-olahan.*

- L The available texts — EKA-DAŚA-RUDRA and PŪRVAKA BHŪMI A & B originating from Griya Tēgéh (Tg), Boda Kling, the BHŪTA-YAJNA from Griya Jadi (J) and the older VEDA PŪRVAKA, K 2193/Lor 10.168 (1940) — are mutually complementing. The material between square brackets emanates from J & C, and there is little doubt that the words *sambat Uttara* of line 3 should have been repeated with the necessary variation on lines 4–9. Line 7 as well emanates from J & C only, Line 8 is the last line in common for all mss. C lacks line 9; J makes the mistake of repeating KRṬA instead of MADHYA, but then J & C here end with: *panēlasané Lor Vētan* “NE is the final one”, words not found in any Tg ms. Lines 10–12 originate from Tg only; line 14 is roughly shared.

- K 3 *After that, DISSOLVE the spirits; hands in gesture of prayer with*
 2 *flower, petals, rice grains, sandal powder; offer them to the spirits:*
 3 OM, Souls of the WINGED TWO-FOOTED ONES, return towards the EAST,
 4 you will be received by Bhaṭṭāra ĪŚVARA, OM SAM YAM U MA A;
 5 OM, Souls of the FOUR-FOOTED ONES, return towards the SOUTH,
 6 you will be received by Bhaṭṭāra BRAHMĀ, OM BAM YAM U MA A;
 7 OM, Souls of the MANY-FOOTED ONES, return towards the WEST,
 8 you will be received by Bhaṭṭāra MAHĀDĒVA, OM TAM YAM U MA A;
 9 OM, Souls of the FISHES, return towards the NORTH,
 10 you will be received by Bhaṭṭāra VIṢṢU, OM AM YAM U MA A;
 11 OM, Souls of ALL ANIMALS, monopeds, front-footed ones, breast-goers,
 12 all kinds of creepers, wrigglers & snakes, return to the CENTRE,
 13 you will be received by Bhaṭṭāra ŚIVA, OM IM YAM U MA A.

K 4 *PRAISE of YAMA-RĀJĀ; use/ring the bell:*

2-3

4 *Sprinkling:* OM Earth, Sky, Heaven, Immaterial.

L *UNIFICATION of DRAWING. Take petals of thirteen different colours,*
put them in a pot; use the following formulas:

- 2 *Take a WHITE flower; direct your invocation first to the EAST:*
 Kṛta age is absorbed in Tréta age;
 3 *Turn to the N., take a BLUE-BLACK one:* Tréta age is absorbed in Dvāpara;
 4 *Turn to the W., take a YELLOW flower:* Dvāpara is absorbed in Kali;
 5 *Turn to the S., take a RED flower:* Kali age is absorbed in Dvāpara;
 6 *Turn to the SE, take a LIGHT-RED one:* Dvāpara is absorbed in Tréta;
 7 *Turn to the SW, take an ORANGE flower:* Dvāpara is absorbed in Tréta;
 8 *Turn to the NW, take a DARK-COLOURED one:* Tréta is absorbed in Kṛta;
 9 *Turn to the NE, take a SILVER-COL. one:* Kṛta age is absorbed in Centre;
 10 the Centre embodies God Dharma; He embodied unification,
 11 one earth, one world, look and behold, they are one (3 ×)
 12 *Take care that the flowers are put on the lines, in a circle according*
 13 *to their colour; When that has been completed, let the [soil on*
 14 *which there was the] drawing be taken together and heaped up in the Centre.*
After the mixing up, take care that nothing falls on the steamed rice for offering and food.

I never witnessed this ritual; my informant tells me that it is done in a *balé timbari*, i.e. a small saddle roof supported by two pillars as found in the paddy-fields, mainly used as a shelter (photograph K 5 in my 'Religion in Bali'). The soil, on which a drawing of Yama-rājā has been made, is brushed together in an earthenware pot with a wide opening. The steamed rice which for this *caru* or *tavur* had been put in the five (or nine) directions, is also put in the pot; subsequently the two are mixed up, unified. Then the mantra is spoken and the mixture is spread over the surface to be exorcised. Unfortunately the absorption of the Ages of the World, as well as the sorcery just told, and their relation to the number thirteen, continue to escape me.

M 1 *Mvah PŪJĀ TRI-GAṄGĀ*: Gaṅga-devi mahāpuṇyam – *puputañ saha pakētis*.

M 2 *Sambuñ malih VAJRĀNALA*: Jvāla-maṇḍala – *puputañ saha pakētis*.

M 3 *ÑARGHA, saha patañanan*: Samantānugata – *makētis IME TOYĀḤ*.

M 4 *Malih PŪJĀ YAMA-RĀJĀ* (BBB II K 4) *saha pakētis*.

N 1 *ÑARUB, ADUK PINĒCAH PINARA-LIMA*.

2 *Vus mañkana, tibanana mariñ rarajahan sēkul tandiñan [sak]iñ bayañ² ika sami,*

3 *krayaniñ olah-olahanya sami, tumpēñ kēmpu-kēmpuhan, limas aguñ.*

4 *sa-olah-olahanya sami busbus tēlahin. Tumuli tibanana tvak arak.*

N 2 *Raju pinēcah pinara-5, MAṄCA-GIRI naranya,*

2 *pinūjā déniñ PAṄCĀDRI*: Pūrvā Indrādri Īśvaram, *tutugakēna.*

3 *Yāvan Merau sthito Devaḥ, yāvad Gaṅgā mahī-tale* (SuSe p. 98, Ye 13-14)

4 *candrārkau gagaṇe yāvat, tāvad vā vijayī bhavet.*

N 3 *Raris ÑARGHA saha patañanan* (cf. BBB. I M):

2 OM Bhūtādhipati, idam argham pratiñce svāhā;

3 OM Bhūtādhipati, idam argham, pādyam pratiñce svāhā;

4 OM Bhūtādhipati, idam argham, pādyam, ācamanam, pratiñce svāhā.

5 *Pakētisnya*: OM Ime Toyāḥ ... OM Amṛta ... (BBB. I M 13) *tutugakēna.*

N 4 *Vus mañkana, a-PARAMA-SUKHA, saha patañanan* (BBB. I U).

N 5 *Vus mañkana, malih ADUK, PINĒCAH PINARA-PAT,*

2 *ÑATUR-DEŚA ña. ; malih pūjā :*

3 Śrī catur rva OM BAM AM IM, Śrī rva AM AH tata t(v)anam,

4 Śrī éka tima OM-kāra, Śrī ka-padanda [Ī]śvaram.

N 6 *ÑARGHA kadiñ arēp*: OM Bhūtādhipati, OM Ime Toyāḥ, *tutugakēna.*

N 7 *maPARAMA-SUKHA, saha patañanan, puputañ.*

N 8 *Vus mañkana, malih ADUK, PINĒCAH PINARA-TĒLU,*

2 *aNRI-BHUVANA ña., malih pūjā ; sinambut bajra-ghaṇṭā :*

3 HUM AH HUM Ara-ara sakavali, namāmi mahale svāhā,

4 OM Bhūta-pate Bhūta-piṅgale, dhātu-maya iti ādi.

5 *Pūjā*: Śrī Ba-Ta-A-Ī-Sa-deva, Śrī NaMah ŚiVāYātmaakam,

6 Śrī Jagat-nātha OM AH HUM, Śrī Hari-Nātha AM UM MAM.

N 1 The words *mariñ rarajahan* (sc. Yama-Rājā) only in the 11R ms, but confirmed by correspondence. *Bayañ²* should represent the Eight Directions.

2 Orally the padanda explains that the five mountains are the origin of five kinds of Holy Water: Tīrtha Śveta Kamaṇḍalu, T. Gaṅgā Hutāsana, T. G. Śuddha-mala, T. Amṛta Sañjivani and T. A. Jiva.

- M 1 *Once more the Hymn of PRAISE: TRI-GAṄGĀ – to be completed with sprinklings.*
- M 2 *Link up with once more VAJRĀNALA – to be completed with sprinklings.*
- M 3 *OFFERING of WATER, with gestures (BBB. I M) – with IME TOYĀḤ sprinkling.*
- M 4 *Once more the hymn of PRAISE YAMA-RĀJĀ – with sprinklings.*
- N 1 *MIXING, STIRRING, DIVISION into FIVE.*
 2 *After that, let fall the offering rice from all the bayang² offerings, in their plait work*
 3 *the products of cooking altogether, cones and round boxes, the great plaited bases with*
 4 *the products of cooking, should all be completely stripped. Next sprinkle tuwak and arack.*
- N 2 *Next there should be a division into five, so-called FIVE MOUNTAINS.*
 2 *the PAÑCĀDRI is used by way of hymn of praise: Indra's mountain*
 3 *As long as God resides on Mount Méru, as long as the Gaṅgā flows over the earth,*
 4 *As long as Sun and Moon stay in the sky, so long one may be victorious.*
- N 3 *After that, OFFERS of WATER with the gestures of the hands:*
 2 *OM, Lord of Bhūtas, this water for reception*
 3 *OM, Lord of Bhūtas, this water for reception, this for the feet,*
 4 *OM, Lord of Bhūtas, this water for reception, this for the feet, rinsing,*
 5 *The sprinkling formula: These waters . . . OM Ambrosia .. to be completed.*
- N 4 *After that, the formula "SUPREME HAPPINESS", with gestures.*
- N 5 *After that, once more STIRRING, DIVISION into FOUR,*
 2 *so-called FOUR REGIONS; again use a hymn of praise:*
 3 *Śrī four two OM BAM AM IM, Śrī two AM AH*
 4 *Śrī one --- --- OM-kāra, Śrī*
- N 6 *OFFERS of WATER, gestures, sprinkling, to be completed as before.*
- N 7 *Perform "SUPREME HAPPINESS" with gestures, to be completed.*
- N 8 *After that, once more STIRRING, DIVISION into THREE,*
 2 *so-called THREE WORLDS; again hymn of praise; take thunderbolt and bell:*
 3 *HUM AH HUM I worship*
 4 *OM Lord of Bhūtas, yellow Bhūta, made of the elements, etcetera.*
 5 *Worship: Holy Ba-Ta-A-I-Sa-God, Holy Na-Ma-Śi-Vā-Ya son,*
 6 *Holy World-Ruler OM AH HUM, Holy Hari-king AM UM MAM.*

5 Meant are *catur loka-pāla*, the four Guardians of the Universe.

8 *Tri-bhuvana. Bhūr-Bhuvaḥ-Svaḥ* is here given as an explanation in one breath with AM-UM-MAM.
 8.2 & 11.2 *bajra ghaṇṭā* only mentioned here and only twice originating from C, once from J
 8.4 *Dhātu* is a Mahāyāna term, "element (of reality)". It occurs N 11.4. Cf. Bareau, "Les Religions de l'Inde", III, 1966, p. 181.

- N 9 *Raris NARGHA saha patañanan, pakētis, kadi riñ arēp.*
- N 10 *ma-PARAMA-SUKHA, saha patañanan, kadi riñ arēp.*
- N 11 *Vus mañkana, malih ADUK, PINĒCAH PINARA-KALIH,*
 2 *DVI-AMṚTANI na.; pūjā RVA-BHINEDA; nambut bajra ghañṭā:*
 3 *HUM AH OM, Ehi ehi bhūta-gaṇāḥ, prēta-gaṇāḥ, piśāca-gaṇāḥ, rākṣasa-*
 4 *gaṇāḥ, kāmandaka, pūtanā-gaṇāḥ, mahoraga-gaṇāḥ, dhātu-mayā iti ādi;*
 5 *Pūjā: Śrī Devi Śrī Guru daṇḍa, rva guru Mahā-Bhairava,*
 6 *AM AH Śrī Guru ka-rva-śca, namas te mukhan /da/te/tha/ HUM PHAṬ.*
- N 12 *Muvah NARGHA saha patañanan, pakētis, kadi riñ arēp.*
- N 13 *maPARAMA-SUKHA, saha patañanan, kadi riñ arēp.*
- N 14 *Vus mañkana, malih ADUK, DADOSAÑ ASIKI,*
 2 *EKA TUṄGAL in DEVA na.; pūjā nuṅgalakēn; nambut bajra ghañṭā:*
 3 *HUM AH, OM. Trṛptya talatah /sva/sta/stu/tah, trṛptya giri gatāḥ bhūtāḥ,*
 4 *Trṛptya cākāśa-kāriṇa, OM Sumba Nisumba HUM ityadi.*
 5 *Pūjā: Śrī śūnyātma Ardha-candra, Śrī Vindu śūnyātma deva,*
 6 *Śrī Nāda Mahā-Bhairava, śāstra-vyañjana rakṣanti.*
- N 15 *Muvah NARGHA saha patañanan, pakētis, kadi riñ arēp.*
- N 16 *maPARAMA-SUKHA, saha patañanan, kadi riñ arēp.*
- N 17 *Vus mañkana, uṅgahakēna /nasi/bhoga/tavur/ ika mariñ /paso/pané/ ika.*
 2 *Tumpaṇana BUHU, tañkēbin KAMALIGI,*
 3 *tañcēbin/cinēlēk/ lidi, mēsi muñcuk DAPDAP tēluñ muñcuk,*
 4 *inikēt LAVĒ IRĒÑ | matali BĒNAN SĒLĒM | tēluñ ilēh,*
 5 *tuñtuñ lidi ika isēni JINAH tatar paḍa makètēn;*
 6 *Raris uṅgahañ riñ arēp in amūjā.*
 7 *(Raris unyakēn mantra, ghañṭā kuhara; PBH B only)*
 8 *Sañ aSthāpaka nurat /ajēñan/bhoga/tavuré/ olih sūstra AM; raju tēkēpin.*
 9 *Raris unyakēna mantra DAŚA-KRODHA saha patañanan (BBB. I Gj).*
 10 *Ñamēt bajra ghañṭā, ghañṭā kuhara: HUM, AH, OM Sumba Nisumba HUM.*

11 Here Pradhāna (AM) and Puruṣa (AH) should be the two components.

11.4 Mss *kumadaka, putagayanah, mavoraga, dhāto.*

14.5-6 Goris, Zieseniss and the Old Javanese publications of the IAIC deal repeatedly with the *mysterium tremendum* of the elements of OM-Kāra; cf. also "Stuti and Stava".

17 J & C agree in their slight deviations; they describe/prescribe: 1. *uṅgahakēna riñ pané, řñřamali-gyani*; 2. *tumpaṇakēna KUMALIGI; LISin*; 3-5 *tañcēbakēna lidi tigañ katih, madagiñ JINAH tatar, paḍa makètēn, muñcuk DAPDAP tis tigañ muñcuk, matali BĒNAN SĒLĒM, sarēñ riñ lidinē; gēnahakēna riñ panéné riñ kamaliginé.*

- N 9 *Next OFFERINGS of WATER, gestures, sprinkling, as before, to be completed.*
- N 10 *Performing of "SUPREME HAPPINESS" with gestures, to be completed.*
- N 11 *After that, once more STIRRING, DIVISION into TWO,*
 2 *so-called TWO AMBROSIAS; praise: TWO SPLIT UP; take thunderbolt and bell:*
 3 HUM, AH, OM, Come, come, bhūtas, prētas, piśācas, rākṣasas,
 4 deceivers(?), demons, great serpents, metallics etcetera,
 5 *Praise: Śrī Devi Śrī Guru staff,*
 6 AM AH Śrī Guru and second, homage ...
- N 12 *Next OFFERINGS of WATER, gestures, sprinkling, as before, to be completed.*
- N 13 *Performing of "SUPREME HAPPINESS" with gestures, to be completed.*
- N 14 *After that, once more STIRRING, UNIFICATION,*
 2 *so-called UNITY in GOD; praise for unification; take thunderbolt & bell:*
 3 HUM, AH, OM --- --- --- satiated, bhūtas satiated, be off to the mountains,
 4 Sky-makers(?) satiated, OM Sumba Nisumba HUM etcetera.
 5 *Praise: Venerable Half Moon, Whose Essence is void,*
 Venerable Dot, Whose Essence is void,
 6 Venerable Resonance Mahā-Bhairava, sign of the textbooks, they protect.
- N 15 *Again OFFERINGS of WATER, gestures, sprinkling, as before, to be completed.*
- N 16 *Performing of "SUPREME HAPPINESS" with gestures, to be completed.*
- N 17 *After that, lift the tavor rice to the earthenware pot.*
 2 *Put a BUHU on top, covered by KAMALIGI.*
 3 *Put [3] ribs of palmleaf [in the rice], provide [each] with the tip*
 4 *of a DAPDAP leaf; and bind them together with 3 lengths of BLACK YARN;*
 5 *the tips of the palmleafribs should be provided with small yellow Chinese COINS.*
 6 *Now lift this up and put it before the worshipper.*
 7 *(Now pronounce a mantra; put the bell down)*
 8 *The priest writes the syllable AM on the rice and covers it.*
 9 *Now he pronounces the formula TENFOLD WRATH, with its gestures.*
 10 *He takes thunderbolt and bell, but puts down again the bell:*
 HUM, AH, OM, Sumba Nisumba HUM.

Originating from widely divergent places as Jadi (Tabanan) and Culik (Karang Asem), separated by nearly three decades in being copied the last time, but 100% identical, these texts might represent a more authentic version than those from Griya Tégèh, varying as they are. The main difference might not be the sequence of the clauses or the repetition of the number three, but the fact that Tg is satisfied with *BUHU*, whereas J & C use the *LIS* — a ritual instrument of comparable aim but definitely more elaborate and lofty composition.

O 1 *Raju PŪJĀ* kadī riñ uni : *TRI-GAṄGĀ* : Gaṅgā-devi, *sapuput saha pakētis.*

O 2 *Mvah PŪJĀ VAJRĀNALA* : Jvāla maṇḍala, *sapuput saha pakētis.*

O 3 *Raris mañARGHA* : OM Samantānugata (BBB. I M) *puputañ saha pakētis.*

O 4 *Raju aPARAMA-SUKHA* (BBB. I. U) *sapuput.*

O 5 *Vus mañkana, vētu PŪJĀ AṢṬA-MAHĀ-BHAYA*, *saha pakētis.*

O 6 *SAÑJATA KĀLA* : Bajrayantu namo tasmin, *puputañ, saha pakētis.*

O 7 *Vus mañkana, vijil mantra PAÑASTAVA BHŪTA-KĀLA,*
PAÑCA-MAHĀ-BHŪTA ;

2 OM Indah ta kita kamuñ Hyañ Pañca-Mahā-Bhūta, dēñan sanak kita kabèh,

| | | | | | | | | |
|------------|----------------|-----------------|---------------|-----------------|--------|-------------------|--------------|---------------|
| sañ muñguh | Vétan, Pūrva | pañastutinira ; | Sañ Pēla-Pēlu | | Dharba | S. | Indra Jagata | |
| | Kidul, Dakṣiṇa | | Sañ Dilēñ | ta ñ aranta ; | Dura | ta ñ aranta ; | Mandi Rakṣa | |
| | Kulon, Paścima | | Sañ Dilēp | duk in raré ; | Pita | | Bharumaraja | |
| | Lor, Uttara | pañastutinira ; | Sañ Arih-arih | atuva pva kita, | Kṛṣṇa | ratu pva kita, S. | Rēsi | |
| | Tēñah, Madhya | | Sañ Lamas | Sañ Mambañ | Puluñ | | Bésavarṇa | ta ñ aranta ; |

| | | | | | | | | |
|---------------|-----------|----------|----|--------|--------|---|-------|----|
| | Kursika | Īsvara | Sa | Manis | ghaṇṭā | | Vétan | Sa |
| viku po kita, | Garga | Brahmā | Ba | Pahiñ | daṇḍa | | Kidul | Ba |
| | Maitri | Mahādéva | Ta | Pon | nāga | sañjatanā ; | Kulon | Ta |
| | Kuruṣya | Viṣṇu | A | Vagé | gaḍā | labdha-vara, | Lor | A |
| | Patañjala | Śiva | I | Klivon | cakra | labdha-dirghāyusa ; labdha-sukha, labdha-bhāsana. Nahan sañ muñguh | Tēñah | I |

O 8 *Mvah mantra ; raris AMRALĪNA BHŪTA ; sambutakēna puṣpa-vīja-gandha* (11 R)

2 (*yan AMBALIK SUMPAN ATAVUR, iki malih mantra :*) (PBh A & B)

3 OM Indah ta kita Si Toñton, Si Valé Vañsit, Si Vavasuh, Si Biñcañ,

4 mundur ta kita, klod-kavuh ta parananta, kayu aya, batu aya,

5 bunut bahiñin pahēmonanta,

6 jurañ pañkuñ in lèr karaméyanta,

7 undur ta kita, klod-kavuh ta parananta,

8 duman-ko, karañ musyan kala dēcēñ,

9 duman-ku, kalañ mētèn kala dēciñ.

10 Ayo ta kita tan pamisiñgih pavarah iri kita,

11 apan AKU pañavak niñ Bhaṭṭāra Guru, aṇadēg mahā-śakti, kēñ³.

O 9 *Tumulī aPARAMA-SUKHA, puputañ* (BBB. I. U)

2 *Vus aparama-sukha, kon ñuñgahañ nasi tavuré ka pañguñané* (PBH A & B)

O 10 *Raris PŪJĀ DĪRGHĀYU* (SuSe Yb pp. 96–99), *puputañ.*

O 11 *Malih STAVA BHATṬĀRA SŪRYA* : Istambha Méru, *puputañ* (SuSe Q' p. 112)

- O 1 Next a HYMN of PRAISE as before: TRI-GAṄGĀ, to be completed with sprinkling.
- O 2 And the HYMN of PRAISE: VAJRĀNALA, to be completed with sprinkling.
- O 3 Next, OFFERING of WATERS, to be completed with sprinkling.
- O 4 Next, performing of SUPREME DELIGHT, to be completed.
- O 5 After that, the HYMN of PRAISE: EIGHT GREAT DANGERS, with sprinkling.
- O 6 The KĀLAS with their WEAPONS, to be completed with sprinkling.
- O 7 After that, the formula in PRAISE of BHŪTA-KĀLA, called FIVE GREAT BHŪTA:
- 2 OM, Give heed, thou Gods Five Bhūta, Great Bhūta, with all thy kinsmen, residing in the /E/S/W/N/Centre/, thy praise goes to /E/S/W/N/C/; when thou wert young, thou wert called Sañ /Pēla-Pēlu/ /Dilēñ/Dilēp/Arih²/Lamas/, but now that thou art mature thou art called Sañ Mambañ /Dharba/Dura/Pita/Kṛṣṇa/Puluñ/; as kings thou art called/Indra Jagata/Mandi Rakṣa/Bharumaraja/Rēsi/Bésavarṇa/; as rēsis thou art called /Kurṣika/Garga/Maitri/Kuruṣya/Patañjala/; as Gods thou art called /Īśvara/Brahmā/Mahādeva/Viṣṇu/Śiva/; thy bīja-mantra is /Sa/Ba/Ta/A/I/; /Manis/Pahiñ/Pon/Vagé/Klivos is thy day of the five-day week; /incenser and bell/club/noose/cudgel/ wheel/ is thy weapon/emblem; thou obtainedest thee wishes, thou obtainedest long life, thou obtainedest pleasures, thou obtainedest attire & ornaments; that is the position with those residing in /E/S/W/N/C/ with all thy kinsmen. Thy mantra is Sa/Ba/Ta/A/I/.
- O 8 Now a formula for DISSOLVING the BHŪTAS; take flower, rice grains, sandal powder:
- 2 (in the ritual of REVERSAL of CURSE and TAVUR, this is another formula)
- 3 OM Pay heed thou Si Toñtoñ, Valé Vañsit, Vavusuh, Biñcañ!
- 4 Return to the South West, to tall trees and to huge rocks,
- 5 seek shelter under bunut and waringin,
- 6 enjoy company in Northern ravines,
- 7 Return to the South West.
- 8 Thy share of life, to be out of doors,
- 9 My share of life, to be indoors,
- 10 Be careful not to ignore my message to thee, for MY PERSON is the
- 11 embodiment of Bhaṭṭāra Guru, endowed with great power, kēng, kēng, kēng.
- O 9 Next perform SUPREME HAPPINESS, to be completed.
After having completed this, raise the nasi tavur to the platform.
- O 10 After that, HYMN of PRAISE: LONGLIFE, to be completed.
- O 11 HYMN of PRAISE of the GOD of the SUN: Istambha Méru, to be completed.

P MAGĒNTOS TĪRTHA/aSALIN VAI (BBB. I. O)

| | BBB. I. | | BBB. I. |
|-----------------------------|---------|-----------------------------------|---------|
| Q 1 SAMĀDHI-TRAYA | G' | Q 6 VAJRĀNALA (St. 393, 781, 938) | L' |
| Q 2 GAṆITRI | H' | Q 7 (ÑASAT-)ÑARGHA | M' |
| Q 3 ANRAṆIN PAMANDYAṆAN | J' | Q 8 PRAJÑĀPĀRAMITĀ (St. 495) | N |
| Q 4 AṅASKĀRANI VAI | K' | Q 9 SAMBHĀRAM | P |
| Q 5 TRI-GAṄGĀ (St. St. 268) | L' | Q 10 ANAṄGA-BĀYU-SŪTRA (next p.) | |

R 1 *Vus maṅkana, aṅaṅkat mariṅ saṅgar tavaṅ ;*

2 *vētukēna ṅastrēn mantra [kakalih] :*

3 *Mantra n saṅgar tavaṅ :* Pukulun Bhaṭṭāra Dharma, Saṅ Hyaṅ Dharma,

4 *pukulun /énak aliṅgih/ana ta luṅguh/,* pukulun sovaṅ², amuktiya sari,

5 *sira saṅ kēnēn sari, amuktiya sari, sira tan kēnēn sari,*

6 *jumēṅēna pukulun, - - puniku caru samadaya.*

7 *Malih ṅastrēn paṅguṅan :*

8 OM Sira Bhaṭṭāra Hyaṅ Kaki, Sira Bh. H. Buyut, Sira Bh. H. Loka-nātha,

9 S. Bhaṭṭāra Hy. Upadrava, S. Bh. Purusaṅkara, S. S. H. Ananta-Viséṣa,

10 S. S. H. Manik Anaravatah, S. S. Hy. Nir-rūpa, Sira Saṅ Hyaṅ Nirmala.

R 2 *Tumuli agavé PARYAṆKO adhiṣṭhāna Saṅ Hyaṅ,*

2 *riṅ paṅguṅan, mivah riṅ saṅgar tavaṅ (BBB. I. F 24-29)*

R 3 *IDĒP* Bhaṭṭāra Pañca-Tathāgata, mvaṅ Bhaṭṭāra Ratna-Traya,

2 *umandēl iṅ bajrodaka, vus pratiṣṭhēn simhāsana (cf. BBB. I. Ga)*

3 OM, AH, HUM, AH, HUM, TRAM, HRĪH, AH; *pataṅanan.*

R 4 *Mvah dulurana PRĀṆĀYĀMA-YOGA (BBB. I. Gb)*

R 5 *Raris vijil PŪJĀ RG-VEDA : GIRI-PATI DEVA², puputaṅ, saha pakētis.*

2 (*Ñraris nimbal PŪJĀ : BRAHMĀ-STAVA, puputaṅ, saha pakētis ; PBH A only*)

R 6 *ATURAN PARARĒSIKAN, krik, kramas :*

2 *aŚUCIa :* Sakalo niṣkalo Buddhah, OM-kāra, tvaṅ dharmātmakam ;

3 Pañcākṣaram tat OM-kārah, sarva-devātma-nirbānam.

4 OM, A-śucir vā śucir vāpi, sarva-Gaṅgā-gato'pi vā,

5 Cintayed devam Īśānam, sa-bāhyābhyantara-śuciḥ.

6 *Pakētis SAPTA-GAṄGĀ :* OM AM /Gaṅgā/Sarasvatī/Sarayū/Yamunā/

7 /Vipāśā/Kausīkī/Sindhuvatī/ ya namaḥ.

P Still more pure Holy Water should be used for the now following offerings to the Gods.

P *RENEWAL of WATER, i.e. replacing of all perishable cult instruments.*

| | | | |
|----------------------------------|---------|-------------------------------|---------|
| (continuation of 218) | BBB. I. | | BBB. I. |
| Q 11 BHĪMA-STAVA (St. St. 781) | | Q 15 PARAMA-SUKHA | U |
| Q 12 NAMO BUDDHĀYA (St. 498) R | | Q 16 AṢṬA-MAHĀ-BHAYA KLIṆ | V |
| Q 13 BUDDHA-MŪLE (St. St. 950) S | | Q 17 anDĒVA-CATUR | W |
| Q 14 ŚĀNTI VĪRA-RĀJĀ (97, 507) T | | Q 18 NAVA KAMPA (St. St. 510) | X |

Q 19 RATNA-TRAYAM (BBB. I. Y)

- R 1 *Lift [the Holy Water] to the sanggar tawang; pronounce two mantras*
 2 *in It's honour. Formula for the sanggar tawang:*
 3 Thy humble servant, Bhaṭṭāra Dharma, Sañ Hyañ Dharma, thy humble
 4 servant is squatting at his ease, thy humble servants each at his own
 5 place(?), about to enjoy the essence; Thou art susceptible to essence,
 to enjoy essence, Thou art not susceptible to essence; may thy humble
 6 servant live; these are all the offerings.
 7 *Formula in honour of the panggungan:*
 8 OM Lord Grandfather, God Forefather, God Lord of the World,
 9 Lord Calamity, God Man-maker, God of Endless Distinction,
 10 Holy Jewel Permanent, God Shape-less, God Free from Blemish.
- R 2 *Next make SEATS as above for the Gods (BBB. I. F 24-29)*
 2 *on the panggungan and on the sanggar tawang.*
- R 3 *IMAGINE that Bhaṭṭāra Pañca-Tathāgata and Bhaṭṭāra Threefold Jewel*
 2 *are residing in the thunderbolt-water, present on the Lion-throne,*
 3 *OM, AH, HUM, AH, HUM, TRAM, HRĪH, AH, with concomitant gestures.*
- R 4 *And it should be combined with the YOGA of COERCION of BREATH.*
- R 5 *HYMN of PRAISE ṚG-WEDA: Lord of the Mountains; complete + sprinkling.*
 2 *Next: HYMN of PRAISE: BRAHMĀ-STAVA, to be completed with sprinkling.*
- R 6 *OFFERING of ARTICLES for CLEANSING, kakrik and kramas:*
 2 *Cleanse: OM, O, syllable OM thou art the Temporary & Eternal Buddha,*
 3 *the Incorporation of Law Eternal; the Five Syllables are*
 4 *the syllable OM, the extinction of the souls of the Gods.*
 5 *OM, Whether clean or whether unclean, even having gone to all Gaṅgā,*
 6 *Who concentrates on Īśāna, outward and inward he is clean.*
 7 *Sprinkling of the Seven Holy Rivers: OM AM, Homage to Gaṅgā, Sarasvatī,*
 8 *Sarayū, Yamunā, Vipāsā, Kauśikī, Sindhuvatī.*

- R 7 *ŃAHYAS*: OM, Hyasantu sarvato devāḥ, hyasantu sarva-devatāḥ,
 2 Hyasantu sarva-devās ca, hyasantu devāḥ astutyam.
 3 *Pakētis*: OM, AM-UM-MAM-kāra-devāya namaḥ svāhā.
- R 8 *ŃALIŃGIHAN*: OM, Liᅅyantu sarvato devāḥ, liᅅyantu sarva-devatāḥ,
 2 Liᅅyantu sarva-devaᅅca, liᅅyantu deva astutyam.
 3 Padma-bhuvana tattvaᅅ ca, aᅅᅅa-deva dalam bhavet;
 4 Buddha-Padmāgra-saᅅyuktam, gandha-kāram Buddhātmakam.
 5 *Pakētis*: OM Buddha-padma-deva-liᅅnya ya namaḥ svāhā.
- R 9 *VĒHA TĪRTHA*: OM, Tirthantu sarvato devāḥ, as before
 3 *Pakētis*: OM²/Vairocana/Akᅅobhya/Ratnasambhava/Amitābha/Amoghasiddhi/
 4 Sūrya/Candra/OM HRUM'Nala/-deva-mahā-Gaᅅgā Mᅅtāya namaḥ svāhā.
- R 10 *MUᅅPANIN*: OM, Puᅅpantu sarvato devāḥ, as before
 3 *Pakētis*: OM OM Deva-puᅅpāya namaḥ svāhā;
 4 OM OM Deva-sukhāya namaḥ svāhā.
- R 11 *EKA-PUᅅPAM* (SuSe p. 124 W' 3-4)
 2 *EKĀKᅅARAM* (SuSe p. 126 X' 5-6)
 3-4 *Pakētis*: same as R 10. 3-4.
- R 12 *Vĕtu PŪJĀ PRIN*: *KĀMA-/SMARA-STAVA*: OM, Anaᅅgaḥ Kāmini-patnī. 3.
- S 1 *Ńavitranin BABANTĒN*:
 2 OM Deva ha-ti-ta-ya sarve, nisthula nistuva api; (St. St. No. 187)
 3 deva saᅅga va devanam, etebhyah tat namo namaḥ.
 4 OM Guhyātiguhya-goptā tvam, guhya-pāpaᅅ kᅅtaᅅ mama; (cf. St. St. 311)
 5 Siddhir bhavatu tasyeha, tad vikāraᅅ kᅅamasva me.
 6 *Pakētis*: OM HROM JRUM Jvālinyai namaḥ, *Āgnēya*; (cf. AT p. 91)
 7 OM HROM HRUM Ratna-pataye namaḥ, *Nairᅅtya*;
 8 OM HROM KROM Kula-putraye namaḥ, *Vāyavya*;
 9 OM HROM KUM Kula-putriya namaḥ, *Aiᅅānya*.
- S 2 *BRAHMA-STAVA/SARVA-LIᅅGA*: Ādityasya paraᅅ jyoti, 7, *tutugaᅅ, pakētis*.
- S 3 *Tumuli ASTRĒN BABANTĒN sami*: *suci, liᅅga, prasnya mivah siyosan*.
 2 *Mantra n suci*:
 3 OM AM Brahma-devāya, rakta-varᅅāya, Sarasvatibhyoh namaḥ svāhā,
 4 saᅅ amukti pisaᅅ kĕmbaᅅ raka voh-vohan;
 5 OM UM Viᅅᅅu-devāya, nīla-varᅅāya, Śᅅri ne(?) vo(?) namaḥ svāhā;
 6 saᅅ amukti riᅅ sĕdah voh lĕᅅo vaᅅi burat vaᅅi;
 7 OM OM MAM Īᅅvara-devāya, śveta-varᅅāya, Śᅅri Umā de yo namaḥ svāhā,
 8 saᅅ amukti riᅅ suci-suci;
 9 OM Rudra-devāya, pīta-varᅅāya, Durgā deryoh (?) namaḥ svāhā,
 10 -----
 11 OM² Sarva-devebhyo namaḥ, suci² aᅅuciha te-pa-ne bhoktaya svāhā.

- R 7 *DRESSING UP*: OM, Let all the Gods be dressing up, the goddesses b.d.u.
 2 and all the Gods be dressing up, so praise be to the dressing up.
 3 *Sprinkling*: OM, Homage & honour be to the God of the syllables AM-UM-MAM.
- R 8 *SETTING DOWN*: OM, Let all the Gods be sitting down, the goddesses b.s.d.
 2 and all the Gods be sitting down, so praise be to the sitting down.
 3 Lotus-world and Reality; there be the palace of the Eight Gods;
 4 Buddha attached to the lotus-top, fragrance-making Buddha's like(?)
 5 *Sprinkling*: Homage & honour be to the Seat of the God of Buddha's Lotus.
- R 9 *GIVING WATER*: OM, Let all the Gods use water, *etc.*
 3 *Sprinkling*: Homage and honour be to the Great Gaṅgā of Vairocana,
 4 Akṣobhya, Ratnasambhava, Amitābha, Amoghasiddhi, Sun, Moon and Fire.
- R 10 *GIVING FLOWERS*: OM, Let all the Gods wear flowers, *etc.*
 3 *Sprinklings*: OM OM Homage and honour be to the flowers of the Gods;
 4 OM OM Homage and honour be to the enjoyment of the G.
- R 11 *ONE FLOWER* (SuSe p. 124, W' 3-4)
 2 *ONE SYLLABLE* (SuSe p. 126, X' 5-6)
 3-4 *Sprinkling* same as R 10, 3-4.
- R 12 *Sing the PRAISE of the PUPPET*: God of Love (photograph 5 between pages 16-17).
- S 1 *PURIFICATION of OFFERINGS to the GODS*:
 2-3 OM
 4 OM, Thou Who art a Protector of the hidden and the most hidden,
 5 hidden evil has been done by me; this enterprise should be successful;
 therefore, forgive my transgressions.
 6 *SPRINKLING*: Homage be to the Fiery One, *South East*;
 7 Homage be to the Lord of the Jewel, *South West*;
 8 Homage be to the Son of Lineage, *North West*;
 9 Homage be to the Daughter of Lineage, *North East*.
- S 2 *BRAHMĀ-STAVA/SARVA-LIṄGA*: The extraordinary splendour of the Sun!
to be completed, with sprinklings.
- S 3 *Next PRAISE the OFFERINGS to the GODS*:
 2 *Formula for the clean offerings*:
 3 OM AM, Homage to Brahmā, red-coloured, and the Sarasvatī;
 4 He Who enjoys bananas, flowers, betel, all kinds of fruits;
 5 OM UM, Homage to Viṣṇu, black-coloured, and the Goddess Śrī;
 6 He Who enjoys sirih, fruits and various fragrant oils;
 7 OM² MAM Homage to Īśvara, white-coloured, and the Goddess Śrī Umā,
 8 He Who enjoys the *śuci* offering;
 9 OM Homage to Rudra, yellow-coloured, and the Goddess Durgā;
 10
 11 OM² OM Homage to all Gods, whether the offerings be pure or impure (?).

S 4 *Mantra n LIŅGA* : OM Parama-Śiva-Śūnya-Liᅅgāya namaᅇ;
 2 OM OM Sadā-Śiva-Śūnya-Liᅅgāya namaᅇ;
 3 OM OM Śiva-Śūnya-Liᅅgāya namaᅇ;
 4 OM OM Buddha-Śūnya-Liᅅgāya namaᅇ.

S 5 *Mantra n PRAS(nya)* :

2 OM Saᅇ Hyaᅇ Kostubha, rakta varᅇanira,
 3 paᅇliᅅghanira ri tuᅇtuᅇ iᅇ ulat, ri tuᅇtuᅇ iᅇ ilat;
 4 OM Saᅇ Hyaᅇ Ratna Komala, nīla varᅇanira,
 5 paᅇliᅅghanira ri tuᅇtuᅇ iᅇ iᅇᅇ, ri tuᅇtuᅇ iᅇ (a)jᅇāna;
 6 OM Saᅇ Hyaᅇ Lēᅇis, śvēta varᅇanira,
 7 paᅇliᅅghanira ri tuᅇtuᅇ iᅇ ulu, ri tuᅇtuᅇ iᅇ srēᅅgi;
 8 dadyanira kᅇatriya kadaᅇ-kadaᅇ Aji,
 9 kāyika vācika-mānasika, ri hati prasavahan.
 10 Hé Saᅇ Dara Putih, cucukēᅇ sari niᅇ bhuvana,
 11 iᅇᅇrakēᅇa mariᅇ śūnya.
 12 OM PAM Pras Tava.

S 6 *Mantra n SASANTUN* : OM Bhūh Taya, OM Iᅇᅇp TAYA, OM Sūkᅇma Taya.

T 1 *Vus maᅇkana, SIRAT TĪRTHA mariᅇ SAᅅGAR* : OM YAM (6 ×).

2 *Dulurin* : OM GHRĪM GHRĪM Deva-tarpanāya namaᅇ. *Tumuli ayabaᅇ.*

T 2 *PŪJĀ CATUR* : Śvetāmbara-dharam devam, 4, *tutugakēᅇa, saha pakēᅇis* (804).

T 3 *PŪJĀ PAᅅCA-PAŚUPATI*, *saᅇjata n bantēᅇ catur*; 5, *tutugakēᅇa saha pakēᅇis.*

T 4 *PŪJĀ PAᅅCA-MAHĀ-DEVA (BUDDHA KACARĒM)*, 5, *tutugakēᅇa saha pakēᅇis.*

U 1 *YAMA-RĀJĀ-STUTI* (AT 61, 63), 10, *tutugakēᅇa saha pakēᅇis.*

U 2 *SARVA-VIDHI-STUTI* : Śri mara roga sattvārtha, 19, *tutugakēᅇa saha pakēᅇis.*

U 3 *VASUKI-STAVA* : Indra-giri mūrᅇi lokam, 9, *tutugakēᅇa saha pakēᅇis.*

U 4 *VARUᅅA-STAVA* : Brahmā Viᅇᅇv Īśvara-devam, 11, *tutugakēᅇa saha pakēᅇis.*

U 5 *PRᅇTHIVĪ-STAVA* : Prᅇthivi śarīran devam, 3, *tutugakēᅇa saha pakēᅇis.*

U 6 *ĀPAᅇ-STAVA* : Gaᅇᅅgā-puruᅇa-vīryānām, 9, *tutugakēᅇa saha pakēᅇis.*

(continuation on right hand page)

V 1 *MAMBHUKTIYAN DEVA* :

2 OM, Deva-bhukᅇam mahā-sukᅇam, bhojanam paramam smᅇtam;
 3 Deva-bhaksyam mahā-tuᅇtam, bhokᅇᅇ-lakᅇᅇa-kāraᅇam.
 4 OM AM namaᅇ.

S 4 *LIṄGA FORMULA*: OM Homage be to the token of the Voidness of Supreme Śiva;
 2 OM² Homage be to the token of the Voidness of Sadā-Śiva;
 3 OM² Homage be to the token of the Voidness of Śiva;
 4 OM² Homage be to the token of the Voidness of Buddha.

S 5 *PRAS FORMULA*: OM, Divine Jewel Kostubha of red colour,
 3 Thy abode is at the top of sight, at the tip of the tongue;
 4 OM, Divine Jewel Komala of black colour,
 5 Thy abode is at the tip of thought, at the tip of wisdom/knowledge,
 6 OM, Highest God, Thy colour is white,
 7 Thy abode is at the top of the head, at the tip of the horns;
 8 The rebirth of a nobleman in the royal family,
 9 by force, by word, by spirit,
 10 Ay, White Dove, pick up the essence of the world,
 11 and fly with it towards voidness.
 12 OM PAM PRAS

S 6 *SASANTUN FORMULA*: OM World Void, OM Thought Void, OM Subtile Void.

T 1 *After that, SPRINKLE HOLY WATER towards the SANGGAR*: OM YAM (6×),
 2 followed by: OM GHRĪM² Homage to Satiation of Gods.
 3 Wave it towards Them.

T 2 *FOUR-FOLD PRAISE*: The God wearing the white garment; complete & sprinkle.

T 3 *PRAISE of the FIVE PAŚUPATI*; attributes of offerings for the Four; as above.

T 4 *PRAISE of the FIVE GREAT GODS (BUDDHA KACARĒM)*, complete & sprinkle.

(continued from left hand page)

U 7 *TEJA-STAVA*: Īśvara Pūrva-deśañ ca, 7, *tutugakēna saha pakētis*.

U 8 *VĀYU-STAVA*: Prāṇa-bāyu mūr̥ti bh'vanam, 10, *tutugakēna saha pakētis*.

U 9 *ĀKĀŚA-STAVA*: OM-kāra deva mūr̥tinām, 8, *tutugakēna saha pakētis*.

U 10 *BHAIRAVA-NARA-MĀMSA* (St. St. No. 336.1):

- 2 Idam parama-rahasyam, sarvātmanām sadā sthitam;
- 3 Bodhi-sattva na vijatam, ambhūsyam śūnyam akṣaram.
- 4 *Pakētis*: OM Śūnya-Mahātmā-Bhairavya namaḥ svāhā.

V 1 *FEEDING of the GODS*:

- 2 OM, That what is eaten by the Gods is auspicious and is known as supreme food;
- 3 That what has been eaten by the Gods with great satisfaction
brings about the characteristics of the enjoyer.
- 4 Om AM homage.

- 5 OM, Bhuktyantu sarvato devāḥ, bhuktyantu tri-loka-sthitāḥ;
 6 Sa-gaṇāḥ sa-parivārāḥ, sa-varga sa-dāsī-dāsāḥ.
 7 OM, Teṣu kṛti mahā-trṛpti, matarate bhaṭṭārahā; (St. St. 262. 3A)
 8 Eteṣāṃ sarva-devānām, trṛptā yūyaṃ bhavantu me.
 9 *Pakētis*: OM GHRĪM GHRĪM Trṛpti-lakṣaṇāya namaḥ svāhā;
 10 OM GHRĪM GHRĪM Kṣamā-karaṇāya namaḥ svāhā.

V 2 *AM-KĀRA-TARPAṆA* (cf. SuSe p. 120):

- 2 OM, AM-kāro dvā-daśa-Rudrāḥ, AM-kāreṇāpi tarpaṇam;
 3 Tarpaṇaṃ sarva-pūjānām, prasiddhan -- tu siddhīdam
 ya namaḥ svāhā.
 4 *Pakētis*: OM, AM UM MAM, AM-kāra-devāya namaḥ svāhā.

W 1 *Raris PŪJĀ ANUGRAHA* (SuSe 114, S' 1-5):

- 2 Āyur-vṛddhir yaśo-vṛddhiḥ, vṛddhiḥ prajñā-sukha-śriyām (SuSe 98, Yc 10-11).
 3 *Pakētis*: OM OM Anugraha (cf. SuSe 114)
 4 OM OM Anugraha-Parama-Jñāna-Manoharāya namaḥ svāhā.

W 2 *Malih PŪJĀ NALINGIHAN* (cf. SuSe 114, S' 9-10):

- 2 OM, Antyeṣṭiḥ paramaṃ piṇḍam, Antyeṣṭiḥ deva-misritā;
 3 Sarveṣṭiḥ eka-sthāne vā, sarva-deva-pradhāna-puruṣāya namaḥ svāhā.
 4 *Pakētis*: OM, Kūrmāgneyāya namaḥ (supra R; BBB. I. F 24-29).

X 1 *ṆABHAKTIYAN pin tiga*:

- 2 *ka SŪRYA*: OM, Ādityasyāpara-jyoti (SuSe 108, K').
 3 *Pakētis*: OM HRĀM HRĪM SAḤ Bhaṭṭāra Parama-Buddha-Sūrya-Candrāya
 namaḥ svāhā.
 4 *Ṇraris pasākṣiyan*: Pukulun Bhaṭṭāra Buddha-Sūrya-Candra!
 5 Ulun aṅaturakēn pasākṣi-paṅabhaktinē mānuṣa-nira; paṅabhaktinipun,
 6 ipun aṅanakakēn caru ambhūta-yajña, aṅ-ēka-daśa-Rudra, aduluran
 7 caru mēntah-ratēn. Manavi 'siṅ kuraṅ 'siṅ luput, 'pan akēdik kaṅ
 8 sun aturakēn, sampun tan aguṅ[,] rēna sinampura-nira – aguṅ
 9 pinalakunipun, amalaku dirghāyusaṅ, tan katamana ipun sānūt
 10 saṅkala-sēbēl-kandēl-lara-roga, kēna daṅḍa-upāta, ujar ala ipēn
 11 ala. Muvah ulun aṅaturakēn paṅabhaktinipun, tan katamana ulun (,)
 12 ila-ila dé Bhaṭṭāra Hyaṅ mami.
 13 OM [*SAPTA-VṚDDHI*] OM Āyur-vṛddhir yaśo-vṛddhiḥ (supra W 1).

- 5 OM, May all the Gods enjoy eating, having come from everywhere,
 6 Living in the threefold space; accompanied by their attendants,
 And retinue, by their party, and their male and female servants.
 7 OM, The work for Them gives great satisfaction, mother O Lords,
 8 Of all these Gods, thou satisfied, mayest thou derive satisfaction(?).
 9 *Sprinkling*: OM GHRĪM², homage and honour to the Act of Satisfying;
 10 OM GHRĪM², homage and honour to Him Who bestoweth forgiveness.

V 2 *SATISFYING by the SYLLABLE AM*:

- 2 OM, Syllable AM, dozen Rudra, even by that, satisfaction(?);
 3 Satisfaction of all praises, resulted . . . this result, homage and honour.
 4 *Sprinkling*: OM, AM UM MAM, honour and homage to the God of the Syllable AM.

W 1 Next the WORSHIP for BESTOWING of FAVOUR.

- 2 Growth in life and growth in fame, growth of wisdom, joy and bliss.
 3 *Sprinkling*: OM OM Bestowing of Favour.
 4 OM OM Honour and homage to the Delightful One Who incorporates
 the Supreme Wisdom of bestowing of favours.

W 2 *Once again the WORSHIP of the SETTING DOWN*:

- 2 OM, *Antyestī* is the most excellent offering of balls of rice;
 3 it is respected by the Gods; it is all offerings taken together,
 bestowing happiness to all Gods.
 4 *Sprinkling*: OM homage to the Tortoise-Seat, the Seat etc.

X 1 *Three times WORSHIP/ADORATION*:

- 2 to the SUN: OM, Oh! the extraordinary splendour of the Sun!
 3 *Sprinkling*: OM HRĀM HRĪM SAH, h. & h. to the Gods Supreme Buddha,
 Sun & Moon.
 4 *Next: invoking as witness*: Thy humble servant, Gods Supreme Buddha,
 5 Sun and Moon! I request thy witnessing of my worship, consisting
 6 of the producing of offerings for *Bhūta-Yajña* and *Ekadaśa-Rudra*,
 7 offerings cooked and uncooked. In case something
 8 might be insufficient or wrong – for it is only a trifle that
 9 I offer – may [thy wrath] not be violent and may thou be inclined
 to forbearance, for my requests are far-reaching: I ask
 10 for long-life, that I may be untouched by calamity, impurity,
 illness, punishment, misfortune, evil words and evil dreams.
 11 I offer my adoration as well in order that there may be no access of
 12 interdictions from the side of my Gods.
 13 OM [*SEVEN FIELDS of GROWTH*] Growth in life and growth in fame, etc.

X 2 ka RUDRA: Rudrāhaṃ nirmala-sūnyam, kṛta-kṛti bhakti-puṇyam (731.1);
 2 Rudrāhaṃ kṛti-bhaktyanam, kṛta-bhakti Manohara!
 3 *Pasākṣi*: Pukulun Bhaṭṭāra Rudra, ulun aṅaturakēn paṅabhaktiné mānuṣa-
 4 nira, paṅabhaktinipun, ipun aṅaturakēn caru ambhūta-yajña,
 5 aṅ-éka-daśa-Rudra, ... *Rarisaṅ puputaṅ kadi riṅ arēp* (W 1).

X 3 ka ŚĀṆKARA: Śaṅkaram mahā-pūjanam, kṛta-bhakti mahā-puṇyam;
 2 Śūnya-līla mahā-kṛtam, Śaṅkara muktya-kṛtam.
 3 *Pasākṣi*: Pukulun Bhaṭṭāra Śaṅkara; *rarisaṅ puputaṅ kadi riṅ arēp*.

X 4 *Vus maṅkana, malih PŪJĀ AMBHUKTIYA[Ń] DEVA*: (JC only)
 2 OM MAM Mahā-Meru Īśvarāmbhukti Parama-sadāmṛtāya.

X 5 *MARGIYAŃ ĒLIS* (Tn: *kētisin palukatan, mvaṅ tīrtha*:
 2 OM OM /Śaṅkala/Yama/Gaṅgā/Guru/ Bhūpatiya namaḥ).

Y 1 a-STUTI Saṅ Hyaṅ SARVA-KṢAMĀ: Yat kṛtam duṣkṛtam kiñcit (BBB. I. Z).
 2 *Pakētis*: OM YAT Bhvar bhur bhuvah svah svāhā,
 3 AH OM Daśa-dig-anantarala HUM PHAṬ,
 4 OM bhavet diva śarīra dada rakṣasi me Dharma,
 5 KUM Kumāra-kṣamā-sampūrṇāya Manoharāya namaḥ svāhā.

Y 2 a-STUTI Saṅ Hyaṅ aKṢAMĀ-VEDA (SuSe 88, Ta 7–12, followed by 3–6).
 2 *Pakētis*: OM Śreyo bhavatu, OM sukhaṃ bhavatu, OM pūrṇam bhavatu;
 3 OM Ātmā Tattvātmā, śuddha mām, śuddha mām;
 4 OM Kṣamā-Sampūrṇāya namaḥ svāhā.

Y 3 PŪJĀ PAŃUSAN: aSTUTI Saṅ Hyaṅ BUDDHA TAŃGRYAM (757.1):
 2 OM, Buddha nirmala tvam guhyaḥ, Buddha tattva-parāyanah;
 3 Buddhasya praṇato nityam, Caṅḍīśāya namo 'stu te.
 4 *Pakētisnya*: OM OM BUDDHA!
 5 Naivedyaṃ carun dadāmi, Amṛtātmaka gṛhṇīṣva namaḥ svāhā;
 6 Buddha bodhan mahā-sūkṣma, Buddha-Buddha-Sampūrṇāya.

Z 1 AMRALĪNA PŪJĀ, sādhana sēkar akatih:
 2 OM, Sūkṣma Taya saṅkanira, Sūkṣma Taya paranira, OM AH HUM, lēs pēṅ.
 3 *Ēntuṅaṅ sēkaré ka arēp*.

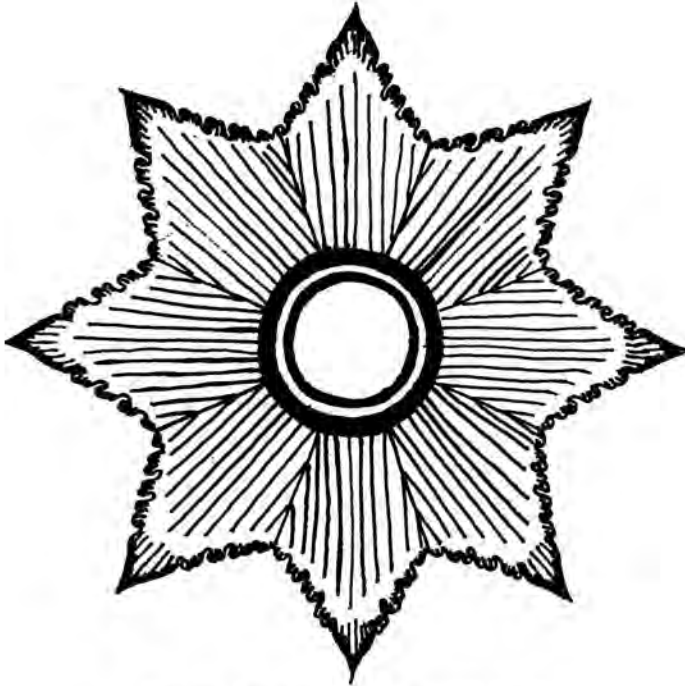
Z 2 AMRALĪNA GHAṆṬĀ, sādhana sēkar akatih:
 2 OM Saṃ Baṃ Taṃ Aṃ Iṃ, Naṃ Maṃ (Siṃ) Buṃ Daṃ Yaṃ;
 3 OM Naṃ Maṃ Saṃ Ghyaṃ Hyam (5 ×).
 4 *Raris gamēl palit ghaṅṭāné, plētik 3 ×*; HUM AH OM. *Krinīṅaṅ 3 ×*.

- X 2 to Rudra: I Rudra without blemish void, ----- merit by worship;
 2 I Rudra -----, worship done, Captivating!
 3 *invoking as witness*: Thy humble servant, God Rudra, I request thy
 4 witnessing of my adoration, consisting of the offerings for
 5 *Bhūta-Yajña* and *Eka-Daśa-Rudra*. Go on to complete as before.
- X 3 to ŚAÑKARA: Śaṅkara is [an object] of great worship, worship done is a great
 merit(?);
 3 *invoking as witness*: Thy humble servant, God Śaṅkara! complete as before.
- X 4 After that, once more WORSHIP of FEEDING the GODS:
 2 OM MAM Great Méru, Īśvara may enjoy
- X 5 Handle the LIS; sprinkle with water-for-exorcism and the Holy Water:
 2 OM² Homage to the Earth-Lords Śaṅkara, Yama, Gaṅgā, Guru.
- Y 1 SINGING in PRAISE of Holy ALL-FORBEARANCE: Whatever evil deed
- 2 *Sprinkling*: OM YAT Bhvar Homage to Earth-Sky-Heaven;
 3 AH OM Space between the Ten Regions HUM PHAT;
 4 OM ----- you protect me.
 5 Kuṃ Kumāra Honour and homage be to the Attractive,
 who is full of forbearance.
- Y 2 SINGING in PRAISE of Holy FORBEARANCE: Forgive me, oh, Mahādéva!
 2 *Sprinkling*: OM Omne quod felix, faustum fortunatumque sit;
 3 OM Oh! Thou Whose ātman is the ātman tattva, purify me (2×);
 4 OM homage to Him Who is perfect in forbearance.
- Y 3 CONCLUDING WORSHIP: PRAISE of GOD BUDDHA TAṅGRYAM:
 2 OM, Faultless Buddha Thou art hidden, Buddha intent upon the truth,
 3 I always bow for the Buddha, homage be to the Lord of Durgā.
 4 *Sprinkling*: OM OM Buddha!
 I give the offering [called] naivedya,
 Accept [the food which is] equal to amṛta;
 Buddha highly subtle in enlightenment,
 Buddha perfect (?)
- Z 1 DISSOLUTION of the WORSHIP, using one complete flower:
 2 OM Subtle Nothing is the origin, Subtle Nothing is the aim, OM AH HUM
 3 Throw the flower away in front of you.
- Z 2 DECONSECRATION of the BELL, using one complete flower:
 2 OM Sam Bam Tam Am Im, Nam Mam Bum Dham Yam;
 3 OM Nam Mam Sam Ghyam Yam (5×).
 4 Take the bell's tongue and make it sound 3×: HUM AH OM.
 Let it sound clearly ×3.

Z 3 *AMRALĪNA DHŪPA*, *sādhana sēkar akatih*: OM, Dhūpādhipataye nama svāhā, AH.
2 *Cēlēbañ riñ tīrthané aṅgèn ñēhēb dhūpa ika.*

Z 4 *AMRALĪNA DĪPA*, *sādhana sēkar akatih*: OM, Dīpedhipatiya nama svāhā, AH.
2 *Cēlēbañ kadi riñ arēp, aṅgèn nampēh dīpané.*

Z 5 *ŅAYABAÑ RARAPAN*: OM Śabda pinaka rarapan;
2 Ākāśa pinaka liṅga;
3 Puṣpa pinaka déva;
4 Tīrtha pinaka hyañ;
5 Uni-Cipta amor iñ śabda-bāyu-idēp.



Padma Pusuh. Lotus, not yet open

Z 3 *DECONSECRATION of the FRANKINCENSE, using one complete flower :*

2 OM, homage and honour to the Lord of frankincense, AH.

3 *Immerse the flower in the H. W. and use it for extinguishing the frankincense.*

Z 4 *DECONSECRATION of the LAMP, using one complete flower :*

2 OM, homage and honour be to the Lord of the Lamp, AH.

3 *Immerse the flower as above and use it for extinguishing the lamp.*

Z 5 *WATT to the TRAY bearing the cult instruments :*

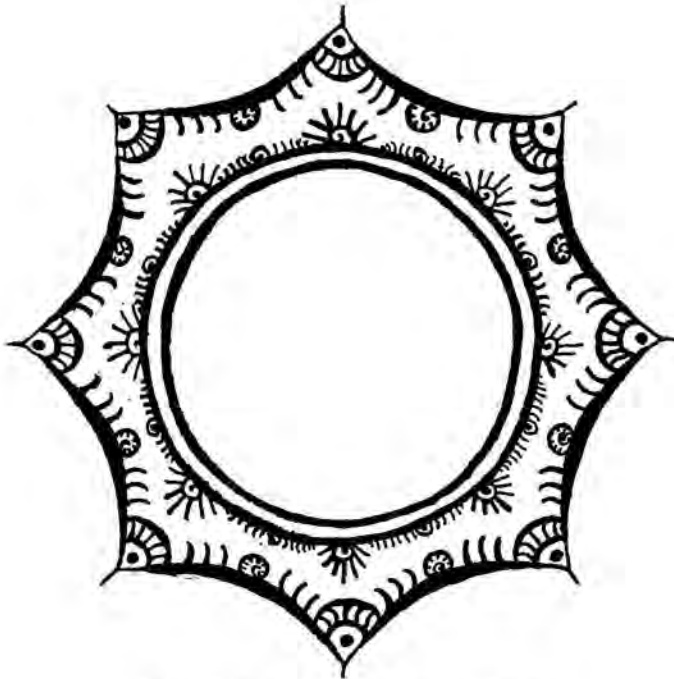
2 OM Speech functions as tray;

3 Sky functions as token;

4 Flowers function as the Gods;

5 Holy Water functions as God;

ā Sound and Thought mix with Sound-Force-Thought



Padma [su]mēkar, Blossoming Lotus

APPENDIX I

OFFERINGS brought at the EKA-DAŚA-RUDRA

Since the Eka-Daśa-Rudra ceremony is the most elaborate, extensive (and hence expensive) of the various *bhūta-yajña*, offering ceremonies to expel the evil beings, all of which, *pañca sata*, *pañca sanak*, *balik sumpah*, *tavur gěntuh*, and *pañca-bali-krama*, are based upon the same conception, it seems advisable to begin with a paragraph on *balik sumpah*, to get into the subject with *tavur gěntuh*, to continue with *pañca-bali-krama* and only then to deal with the Eka-Daśa-Rudra proper.

For BALIK SUMPAAH there is an all too short résumé, originating from the Buddhist settlement at BodaKling, which merely notes a few words, here repeated with reference to BBB II: makarya tirtha (B 2), dharma pañulih (C), palalukatan (D), namèt puşpa: jīva-mṛtébhyah (A 4/5), añrēsikin (A 4/11, 16, E 10), aměnakěnañ bhuvana (?), Sañ Kāla Nuñku Rat (J 4), Kāla śvéta (J 9), Sañ Bhūta Barañ (J 8), astrėn pitik mañca (H?), mamuktyañ bhūta (J 13, 14), nundur kāla (K 1), nāñkop sėkar limañ varṇa (K 2), pralīna bayañ² (K 3), Yama-Rājā sadoméya (K 4), anukud rajah (L) pūjā Gaṅgā-dėvī (M 1), jvāla maṇḍala (M 2), mañargha, makėtis Ime Toyāḥ (M 3), pūjā Yama-Rājā (M 4), tibanana sėkul tandiñané, tēka niñ olah²an, tumpěñ, kěmpu² (N 1), piněcah pinara-lima (N 2), pinara-pat (N 5), pinara-tiga (N 8), pinara-kalih (N 11), dadosañ asiki (N 14), muñgah riñ pané, arėp iñ amūjā (N 17/6), daśa-krodha (N 17/9) aṣṭa-mahā-bhaya (O 5), bajrayantu (O 6), mantra Si Toñtoñ (O 8), muñgah ka pañguñan (R 1), Giri-pati (R 5), Sarva-Liṅga (R 8 or S 4), mantra: OM Bhaṭṭāra Hyañ Kāla (?), mantra: pukulun Bhaṭṭāra Dharma (?), mantra n pabañkit: OM Durgā bhūcariya namaḥ (J 4), pūjā catur (T 2), sapta-vṛddhi (X 1/13), pañca mahā-dėva (Z 5/2).

Though a few of these details have been dealt with in an order different from that in the EDR ceremony – some may have been omitted as being too self evident to be mentioned – and though the Eka-Daśa-Rudra ceremony is much more circumstantial, it will have become clear that the procedure of these offerings in both ceremonies is identical.

TAVUR GENTUH is a great yearly ceremony that is carried out to forestall major disasters. We follow the numbers of MAP I.

1. SAÑGAR TAVAN, sanctuary for the Sky. The height varies between a theoretical 11.43 m (6 *dēpa sahasta bamuṣṭi* = $6 \times 1.80 + 0.48 + 0.15 = 11.43$ m), and a more practical 6 – 2 m. Material: bamboo, except for the great occasions, *pañca-bali-krama*, *Eka-Daśa-Rudra*, when peeled *pinan* stems are used. Two rows, sometimes even three, of four pillars support the platform for the offerings which is divided into three compartments, each partition consisting of 2 horizontal and 3 vertical strips

of plaited bamboo, called *añcak saji*, the same word as is used for the outer court of a palace. The compartments may be on the same level, as for an ordinary *bhūta-yajña*, or, for the greatest ceremonies, the middle one is somewhat elevated, in which case the whole structure is called *saṅgar tavañ ma-ibu-děñěn*. The floor is adorned by *vavar ambu*, strips of young leaves of the *arèn* palm and by *don tlujunan*, being the upper part of banana leaves (those suitable for putting offerings on; *gědan saba* banana leaves cannot be used here, for they are used as a base for the cleansing of a corpse); hanging down from each compartment are a *lamak* of *kasa*, thinly-woven cotton, preceded by one of *caniga*, palm leaves. Sometimes a *laṅatan*, platform, may be constructed close underneath the compartments. These are reached by a bamboo ladder, *undag* or *jahan* which, in the case of the great ceremonies, consists of the peeled wood of the *pinan* palm. For the post-cremation ceremony of *mamukur*, offerings are put on the *undag/jahan*. *Byu lalun/punti alas*, uncultivated banana from the forest, also called *tatěkěn Bhaṭṭāra*, Leaning Stick of the God, and (*an*) *dudruk* & *pěji*, two kinds of palm, should be bound to the pillars of the *saṅgar tavañ*. Near the base of the pillars an *asagan* or *lahapan*, platform of strips of plaited bamboo, is made to carry offerings like the *gělar saña* (a constituent of which is *janan sakavali*, a large iron cooking pot with vegetables). This platform is either fastened to the front poles of the *saṅgar tavañ*, in which case it is said to *natut*, to follow, or in front of it, as on No. 4, height about 1 m.

2. LAHAPAN GENAH PRIÑ, platform of plaited bamboo on 4 bamboo poles; this has a (long) roof sloping down on all four sides, called (*la*) *limasan*, made of *slěpahan*, leaves of a coconut palm which is green in colour, older than *busun*, which is yellowish and of which the leaves are used for plaited objects like the constituent parts of the *lis*, cf. "Purification . . .". For the construction of such a *lahapan*, *tiyñ gadiñ*, "ivory bamboo", may be used, the same materials as for the "building" called a *balé gadiñ*. For an Eka-daśa-Rudra ceremony, however, no roof is made, and instead of *balé gadiñ*, the word *gandavari* should be used; it resembles a *padmāsana* or an ordinary chair.

3. TEPAS, (drawn in this map, but only belonging to Pañca-Vali-Krama and Eka-Daśa-Rudra) a solid cube mass of material, is only used at the great ceremonies of *Pañca-Vali-Krama* and *Eka-Daśa-Rudra*. Its measures are 1 m. or at the most $1\frac{1}{2}$ m., but according to some: height 125 cm, width and depth 44 cm; according to others: $100 \times 74 \times 37$ cm. The surfaces are cemented and white-washed; on the western(?) side drawings are made. There are two of them. On one the drawing shows: *Bhaṭṭāri Uma kataḍah antuk Bhaṭṭāri Durgā*, Bh. Durgā trying to devour B. Umā; on the other: *Bhaṭṭāra Guru kataḍah antuk Bhaṭṭāra Kāla*, Bh. Kāla beginning to devour Bh. Guru.

4. The two PRIÑ are a male and a female puppet, closely resembling each other, representing Sañ Hyañ Smara and Sañ Hyañ Ratih, the

god and goddess of sexual love, about 1m in height. The lower ends of the palm leaf strips, when taken together called *batis priñé*, legs of the *priñ* are placed in the *tégakan*, base, which consists of a *vakul*, a kind of basket, containing, in addition, *bras*, unhusked rice, *běnanñ*, thread and *jinah*, copper coins. Smara, the male puppet, holds his *kampung*, ceremonial garment, encircled by an *umpal*, girdle of cloth. Hanging from this *umpal*, to the left of the right arm, is his *ubag-abig*, sign of masculinity. Ratih, the female puppet, has a *limut* or *slèmpot* around her body; her head-ornaments are called *bok*, hair; around her neck and the upper part of her body she is adorned with a *suntagi*. This is also found on the male puppet. The constitution of the male puppet, where visible, as well as his *kamběn* and his *suntagi*, is made of strips of green palm leaf. The female puppet, on the other hand, her *kamběn* and her *suntagi*, are all green to white.

The seat for the *priñ*, *liñgih priñ* or *balé gadiñ*, is provided with offerings. In front of the male *priñ* we find two *gěđon²an* or *balé²an*, small "buildings" of plaited palmleaf strips, a dark-coloured one for the male *priñ*, a light-coloured one for the female. Such a *gěđon²an* contains *pras* (without *lis*), a small *suci* and *daanan*. At its sides: *suci asoroh*. Immediately in front of each *priñ*, near to the *gěđon²an*, we find *paban²kit* with all offerings belonging to it.

5. PAŃGUNAN BANTEN TAVUR, bamboo platform for *tavur* offerings.

6. LAHAPAN SUKU-TELU, *gěnah bantěn padudusan*, a bamboo platform supported by three bamboo pillars to put the *padudusan* offerings on; height 125 cm. N.B. the *ètèh² padudusan*, materials for *padudusan*, are put in front of the priest. The sides, measuring one meter, are provided with *vavar ambu*, just like the *sañgar tavanñ*; its floor is covered with a mat.

7. PANE (larger than *paso*), earthenware pot with opening wider than the base. On the inside of the base there is a drawing of Yama-Rājā; the *cacaruban* (N) is performed herein.

8-12. CARU PAŃCA-SATA. Offerings consisting of five kinds of young fowl, one for each of the five directions: white (E), red-brown (S), a white fowl with yellow beak and legs (W), black (N), multi-coloured (C). The set of five is called *caru a-lampir* and is considered to consist of four lotus petals.

13-20. CARU TAVUR GENTUH, offerings for the great ceremony to forestall great disasters; the text reads on: *saha bayan²ipun (vinanun urip)*, accompanied by the animal offerings called *bayan²*, presented in a state as though they were alive. There was some uncertainty when the set, called *caru kalih lampir*, considered to consist of eight petals of lotus, was given; it is not complete and does not tally with that of Eka-Daśa-Rudra, though the previous one did. It was given as: 13) *añsa*, gander; 14) *asu bañ buñkēm*, brown dog with black mouth; 15) *sampi*, bull; 16) *bavi*, pig; 17) ?; 18) *kambinñ*, (preferably) he-goat or ram; 19) *kěbo*, water buffalo; 20) *běběk*, drake.

21. RARAJAHAN YAMA-RAJA, drawing of Y.R. On the bare soil a square of 100 or at the most 120 cm is drawn with rice flour. The whole surface is then covered with a thin layer of flour and the *sēñjata*, weapons or emblems, of the *dévata nava-saṅa*, the gods of the 8 directions and the 3 centres are drawn in it with the help of a bamboo stylus, or 11 cow hide moulds are used, one after the other being placed in its appropriate direction and carefully sprinkled with white rice flour, so that after removal of the mould the white figure is clearly visible. A low fence of plaited bamboo encircles the whole drawing to protect it from dogs, swine and chicken. Cf. the photograph of *nava-saṅa*, Museum for the Tropics, Amsterdam, and Prof. Dr. J. E. van Lohuizen-de Leeuw, "The Dikpālakas in ancient Java", BKI 111/4, 1955, pp. 356-84. Whereas in the Saiva practice there is a grass roof over the drawing, the Bauddha offers no protection against sun, wind or rain.

22. BALE PAMUJAN/PAVEDAN, at least 1m high roofed platform for the priest.

23. RARAJAHAN PADMA KEMBAÑ and 24. R. P. PUSUH, drawings of open and closed lotuses, which are done in the same way as for Yama-Rājā, i.e. by drawing with a bamboo stylus or using a mould. They are found on pages 228 and 229.

25. TIKEH, a mat. Over the drawings of 23 & 24, *kalih tēnah* (2 × 8 kg) of rice is tipped or distributed, with *kētan* and *iñjin* (white and black "sticky" rice as used for the preparation of pastry); into the heap go *prabot tunun* (implements for weaving) and *prabot makarya ka carik* (implements for agriculture; for both cf. "Purification"). On top of this a mat is spread, to sit on for *sañ adudus*, the subject of the *padudusan*, lustration. In the case of the Eka-Daśa-Rudra, it is the governor, serving as the incorporation of the whole population of Bali; in other cases the body or the private person who has initiated the ceremony and who pays for it.

26. ETEH² PADUDUSAN, purificatory instruments, being *kuskusan* (BBB II H 2/1), cone-shaped cilinder for the steaming of rice, *sibuh pēpēk* (ib.), *kumbha carat* (H 3/1; cf. "Purification"), *buhu* and *kamaligi* (H 4/1). N.B. Offerings for *padudusan* are placed on the platform of the *suku-tēlu*, No. 5.

27. PATARANA/LUŅKA², square thin mattress for the priest to sit on.

28. NASI TAVUR, steamed *tavur* rice in its *pané*, earthenware vessel, in front of the officiating priest (BBB II N 17/6); this he inscribes with AM AH(N 17/8).

He a) ascends to No. 22 (A 3/2), b) descends (A 4/1), c) approaches the drawing of Yama-Rājā (A 4/1), d) (between A 4/17 and 4/18) returns to the *balé pamūjān*, and e) *nastrèn*, consecrates the drawings of *padma kēmbañ* and *padma pusuh* (A 5/1-2), after which f) he returns to his seat (A 6/1), where he performs the ritual.

This might be the place to give more details about the *prin*, the appearance of which has been described sub 2. The *èlèh² prin*, the components of the *prin*, at first sight might make the impression of those of an ordinary *lis* as analysed and illustrated in "Purification . . .", *lis tègtèg* in Boda Kling, *lis dègdèg* in Tabanan. This *lis tègtèg* of Boda Kling, however, consists of more components, and that constituting the interior of the *prin* still more. Some day I hope to be able to continue my wife's work on the *lis*. She dealt with the Ubud *lis* in the consecutive order of the making of the *jajahitan*, components; here I present the order in which the maker of offerings gave the same for Boda Kling, adding alphabetical lists for the sake of comparison. The possibility is far from excluded that the same thing is known under different names; it is as well possible that *jajahitan* from different places bear the same name but have different forms.

| | | | |
|---------------------------|---------------------------|-----------------------|---------------------|
| tañkar | ambènan/alan ² | alèdan | tañga mènèk |
| iga | añcak | anaman/tipat pusuh | tañga tuhun |
| basañ vayah | ati | anaman/tipat sasapi | sapu lara |
| basañ nuda | baboñkan | añcak | sumbah jèñku |
| puñséd | balé gadiñ | antèñ | añcak |
| ati | baluñ | ati | biñin |
| baboñkan | basañ nuda | baluñ boloñ | baluñ boloñ |
| jajariñan | basañ vayah | basañ ² | blatuñ lod |
| tañan | batis | basañ guvun | blatuñ gunuñ |
| èntud | biñin | basañ kè mud | kampid/siña |
| tulañ gihin | cèrik | basañ lèpit | tuluñ |
| tèngèk | diñdiñ | basañ muda | damar kuruñ |
| lavat bvah | don | basañ vayah | bulan |
| lavat nyuh | èntud | biñin | matanai |
| lilit lintiñ | iga | blatuñ gunuñ | kayu tulak |
| inèb | inèb | blatuñ lod | kayu sisih |
| tañga mènèk | jahan | bol | 'buluan |
| tañga tuhun | jajariñan | bulan | croriñ |
| jahan | jit | 'buluan | salak |
| baluñ | kakuruñan | bvah sudamala | mañgis |
| añcak | kambèn bètèn | croriñ | durèn |
| biñin | kambèn di avak | damar kuruñ | pala mabvah |
| sasapi | kayu slisih | don sudamala | pala madon |
| don | kayu tulak | durèn | ati |
| voh | kuku | èntud | jaga-šatru |
| sañin | kuku n kambin | gigi | tunduñ musuh |
| sapuh | lad sumbah | iga | sañjata-paidèran 11 |
| panulak sèñjata | lavat bvah | ilih | basañ ² |
| kayu tulak | lavat ñuh | jaga-šatru | pècut |
| kayu slisih | lilit lintiñ | jahan | tañkar |
| ambènan/alan ² | padañ lèpas | jajariñan | iga |
| padañ lèpas | panulak sèñjata | kampid/siña | siku |
| kakuruñan | payuñ/pajèñ | kayu sisih | èntud |
| tuluñ | puñséd | kayu tulak | pala |
| lad sumbah | sabuk | kèbèn ² an | basañ vayah |
| tlapakan | sañin | lavanan | basañ muda |
| kuku | sapuh | lavat bvah | bol |
| batis | sasab | lavat ñuh | layah |
| kuku n kambin | sasapi | lavanan | basañ guvun |
| tipat tulud | tañan | layah | basañ lèpit |

| | | | |
|-------------------|--------------------------|---------------------|-----------------------|
| tipat pusuh | taŋga mēnèk | limpa | gigi |
| tatakan | taŋga tuhun | maŋgis | basaŋ kēmud |
| kambēn bētēn | taŋkar | matanai | jahan |
| kambēn di avak | tatakan | padma | lavaŋan |
| sabuk | tēŋgèk | pajēn/payuŋ | sasapi |
| cērik | tipat pusuh | paku pidpid | paku pidpid |
| jit | tipat tulud | pala | bvah sudamala |
| sasab | tlapakan | pala mabvah | don sudamala |
| dindin | tulaŋ gihin | pala madon | pusēr tasik |
| payuŋ/pajēn | tuluŋ | pēcūt | sri bugbug |
| balé gadiŋ | voh | pusēr tasik | padma |
| <hr/> | | | |
| taŋga tuhun | sidu | salak | satsat |
| taŋkar | ilih | sēnjata paidōran 11 | umah ² |
| tatak waŋkoŋ | pajēn/payuŋ | sampéyan pussuŋ 2 | vat |
| tipat buyuŋ | antēŋ | sapu lara | utuh |
| tipat lalasan | <i>inside the prin's</i> | sasapi | anaman/katipat sasapi |
| tipat lēpas | <i>pañusud :</i> | satsat | anaman/katipat pusuh |
| tipat pusuh | (alēdan) | sēbun lalasan | jajariŋan |
| tipat sasapi | tipat lalasan | sidu | limpa |
| tuluŋ | tipat lēpas | siku | lavat bvah |
| tunduŋ musuh | sēbun lalasan | sri bugbug | lavat ŋuh |
| umah ² | kēbēn-kēbēnan | sumbah jēŋku | tipat buyuŋ |
| utuh | sampéyan pussuŋ 2. | taŋga mēnèk | tatak waŋkoŋ |
| vat | | | |

(remainder to the left)

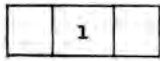
EKA-DAŚA-RUDRA is reputedly celebrated only once in a century, nobody can, therefore, witness it twice during his lifetime. Now records deteriorate or get lost, and so the procedure has to be reconstructed. The following, for which much help was received from Ida Padanda Gdé Pamaron, Griya Pamaron, Munggu, (at one time Head of the Autonomous Bureau of Religious Affairs of Badung), was agreed upon by the Bauddha priests of Bada Kling and supervised by their nestor, Sang Gdé Nyoman Jantik of Griya Tēgēh. He kindly permitted a copy to be made.

I deplore that under present circumstances only text, translation and notes can be offered, but when this exercise will have been repeated for other ceremonies, time will come when the meaning of all this can be analysed, so that I am happy in being enabled to make the pioneering effort.

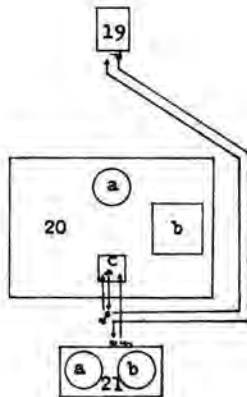
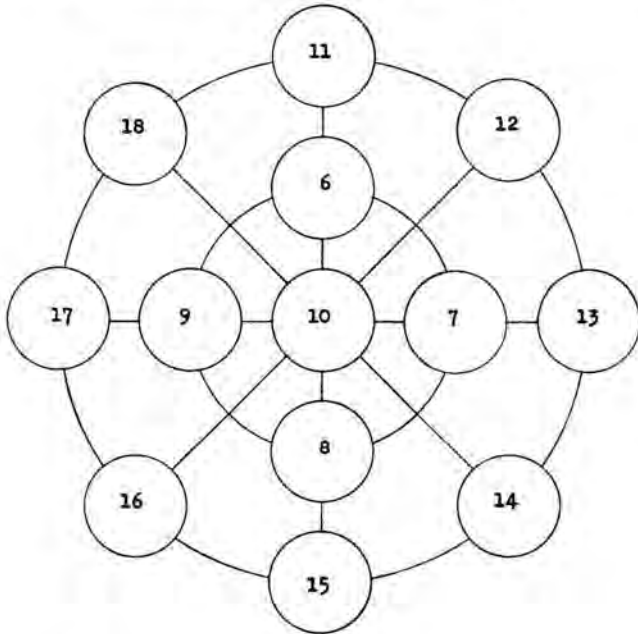
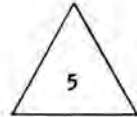
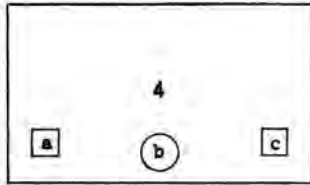
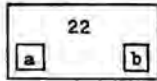
N.B. The main divisions A–D are mine; the subdivisions in C, in conformity with the map, are as I found them in the ms.

EKA-DAŚA-RUDRA. My ms begins with *nādēgaŋ vavanunan*, the erection of [temporary, bamboo] structures and goes on with *upakāra niŋ Pañca-Vali-Krama*, requirements for P. V. Kr. My informants tell me that these ceremonies are essentially the same, and that is what we find stated in the Official Guide, in English, for 1963, p. 8. This is followed by a specification of offerings and some final notes.

MAP I



EAST



A. LEGEND ad MAP I, TAVUR GENTUH

| | | |
|-------|---|--|
| 1 | Sañgar Tavañ | Platform to the Sky |
| 2 | Lahapan bantén [sor iñ] S. T. [3 Tēpas only for PVK and EDR] | Platform with offerings lower than 1 The two big massive cubes 'tēpas' drawing of Bhaṭṭāri Durgā devouring drawing of Bhaṭṭāra Kāla devouring |
| a. | marajah Bhaṭṭāri Durgā | |
| b. | marajah Bhaṭṭāra Kāla | |
| 4 | Pañguñan bantén Tavor | Platform for tavor offerings |
| a. | priñ lanan | male priñ |
| c. | priñ istri | female priñ |
| b. | pané marajah Yama-Rājā, | pot with drawing of Yama-Rājā |
| 5 | Lahapan Suku Tēlu | Platform of the Tripod |
| 6-10 | Caru Pañca Sata | Offerings of Five-coloured Chicken |
| 11-18 | Caru Tavor Gēntuh | Offerings of Tavor Gēntuh |
| 19 | Rarajahan Yama-Rājā, or sañjata n Yama-Rājā | Drawing of Yama-Rājā, or of his weapons/emoles |
| 20 | Balé pamūjān/pavédan | Roofed platform for officiating priest |
| a. | nasi tavor | steamed rice for the tavor |
| b. | ètèh-ètèh padudusan | requirements for the lustration |
| c. | pataraña/luñka | small square mattress for the priest |
| 21 | Tikèh liñgih sañ madudus maupacara | Mat to sit on for person to be lustrated |
| | Riñ tanah karajah Padma Pusuh mivah Padma Kēmbañ | On the ground drawings of lotuses, not yet open and when blossoming |
| | Duvur rarajahané punika kagēnahin prabot anak makarya ka carik vyadin prabot anak nunun | On top of the drawings are placed the utensils of an agriculturist or those of a weaving woman |
| | Riñ duhur praboté punika, vyadin riñ sampiñan praboté punika kagēnahan pantun | On top of them or to their side some bundles of rice in the halm |
| | Duvur pantun mivah praboté punika kakēbatañ tikèh | On top of the rice and the utensils a mat is spread |
| | Sañ madudus punika malingih duvur tikèhé ri kala n maupacara | The person to be lustrated is sitting on the mat during the ceremony |
| a. | Padanda muñgah riñ balé pamūjāné | The padanda mounts his balé |
| b. | Padanda tēḍun sakiñ balé pamūjāné | He descends from his balé |
| c. | P. namaranin gēnah r. Yama-Rājāné | goes to drawing of Yama-Rājā |
| d. | P. tulak sakiñ gēnah rarajahané ka unkur balé pamūjāné | turns back from the drawing to behind his balé of worship |
| e. | ñastrèn Padma Kēmbañ mivah P. K. | He consecrates the lotuses |
| f. | P. muñgah malih riñ balé pamūjāné, mamūjā salanturipun gumēntos puput. | The padanda remounts his balé continuing & completing his worship |

TAVUR GENTUH, DESA SIBETAN, 27-3-73

| | | |
|----|---------------------------|------------------------------|
| 22 | Pañguñan gēnah priñ | Platform for the priñs |
| a. | priñ lanan, b. priñ istri | a. male priñ, b. female priñ |
| 23 | Lahapan nasi tavor | Platform for the tavor rice |
| 24 | Rarajahan Yama-Rājā | Drawing of Yama-Rājā |

For Pañca Bali-Krama, same offerings, 5 ×.

For Eka-Daśa-Rudra, same offerings, 11 ×.

B. UPAKĀRA niñ PAÑCA-VALI-KRAMA

- 1 Itik 30, sata 30, taluh 35.
- 2 Bĕras 45 cĕhĕn, iñjin 1 cĕhĕn, bĕras barak 1 cĕhĕn, kĕtan 4 cĕhĕn.
- 3 Nĕuh 50, kaluñah 7 buñkul.
- 4 Jinah pacañ tatandiñan suruh aguñ 225; [jinah] tatakan payuk pañlukatan 225.
- 5 Jinah kamaligi 25, jinah kuskusan 25, jinah kumbha carat 25.
- 6 Jinah riñ Suku-Tĕlu: prasĕ majinah 25, suci m. 35, sasantun m. 500.
- 7 Bavi [muani] pacañ [ĕbatan/olahan] padudusan, aji 500.
- 8 Sasantun nolah [bavi muani bantĕn] padudusan 225, sami mava pras.
- 9 Rantasan saparadĕg muñgah riñ Suku-Tĕlu.
- 10 [Jinah] Ririhan 25. Jinah Limas Aguñ 66.
- 11 Jinah Kĕmpu²han 33. Jinah Tambĕkur 33.
- 12 Jinah Tĕgakan Priñ 2×33 ; [jinah] bok priñ 66, jinah suntagi n Priñ 15, jinah suci n Priñ 33; kambĕn Priñ 3 bidañ.
- 13 Jinah sanĕ ka Sañgar Tavañ: tĕgakan Catur 225, suntagi 20, kavañĕn 18.
- 14 Jinah Suci 200. Kambĕn Catur 6 bidañ. Tatindih 4 bidañ.
- 15 Sasantun nurat Yama-Rĕjĕ 225. Pras majinah 225.
- 16 Sasantun sañ mavĕda, mamĕnjañañ karya, Papadan 225.
- 17 raviñ pras majinah 225.
- 18 Pañurat panĕ payuk, tatĕmpĕh, ñiyu, kapiñ, masasantun jinah 225.

-
- 4 *suruh aguñ* is an offering on a winnowing sieve, it consists of 1 coconut containing unhusked rice, half a skein of yarn, 225 copper coins, and 1 *jar* of white woven? cotton. On top of the cotton a base of leaves of the *tal* palm, bearing one "comb" of bananas, a sufficient quantity of fruit, 2 *bĕgina* and 2 *uli* "cookies", 2 wobbling sweet dishes made of glutinous rice flour, 2 *satu* made from the same flour, and 2 roasted/grilled cookies. Below this layer are spices on a round tray made of palm leaves; four-coloured grains on triangular trays, in even numbers, made of palm leaves. On another tray pastry representing the emblems/weapons of the Gods of the eight directions and the centre.
 - 5 Photographs of *kumbha carat* in "Purification ...".
 - 8 *Sari* and *sasantun* are much used words with a wide variety of meanings. Here they mean the *dakṣiṇa* or *dāna*, fee, consisting of unhusked rice, copper coins, coconuts etc. for the officiating priest. *Sasantun aĕñan*, called *galahan*, though consisting of the usual ingredients, has all the above in fivefold. And whereas a simple *dāna* is placed in a *srĕmbĕn*, here a *sok*, basket of plaited bamboo strips, is necessary. Slightly less expensive than the gift *sarva lalima* (all in fivefold) is the fourfold fee: *dakṣiṇa sa-si-pat-an*. In the case of the simple *dāna*, the outer protecting shell of the coconuts should be removed, but with the fivefold fee they should be untouched and are called *ñuh bĕhĕman*. The "etc." in the specification of the *dāna* points to local variations.
 - 9 Male: *vastra/kambĕn*, outer loincloth, *kampuh/saput*, upper loincloth, *papĕkĕk/sabuk*, waistband, *tatĕkĕs/udĕn*, headdress. Female: *siñjan/tapih*, inner loincloth, *vastra/kambĕn*, outer loincloth, *papĕkĕk/sabuk*, girdle, *kambĕn crik/slĕndañ*, kind of scarf.

B. REQUIREMENTS for the PAÑCA-VALI-KRAMA

- 1 Ducks 30, chickens 30, eggs 35.
 - 2 Unhusked rice 22½ filled coconuts, black glutinous rice ½, red rice ½, white glutinous rice 2.
 - 3 Coconuts 50, young coconuts, still milky, not yet fleshy, 7.
 - 4 Materials for the offering called *suruh aguñ* 225 copper coins; pedestal for the waterpot to contain the water for lustration 225.
 - 5 For the *kamaliqi* 25 copper coins, for the *kuskusan* 25, for the *kumbha carat* 25.
 - 6 For the Tripod: for *pras* 25, for pure offerings 35, the fee 500.
 - 7 A boar entire, to be prepared for the lustration offering *ad* 500.
 - 8 Fee for the preparation of this entire boar: 500, together with *pras*.
 - 9 A complete set of clothing for a male and for a female.
 - 10 For the *Ririhan* 25, the *Limas Aguñ* 66.
 - 11 For the *Kěmpu²han* 33, for the *Tambėkur* 33.
 - 12 For the pedestal of the *Priñ* 66, for her "hair" 66, for her *suntagi* 15, for their pure offering(s) to the gods 33; the *kambėn* of the *Priñ* is threefold.
 - 13 On the *Sangar Tavañ*: for the base of the *Catur* offering 225, the *suntagi* 20, the *kavañėn* 18.
 - 14 For "pure" offerings 200. The *kambėn* of the *Catur* is sixfold. Four layers of cloth called *tatindih*.
 - 15 Fee for drawing of Yama-Rājā 225. For [preparing the offering called] *pras* 225.
 - 16 Fee for him who sprinkles Holy Water on the day before the ceremony, i.e. on the *Papadan*, [when animals to be slaughtered are sprinkled by the *padanda*],
 - 17 and also for the [offering called] *Pras*: 225.
 - 18 Fees for the designs on the vessel *panė*, for the winnowing sieve called *tatėmpėh* and *niyu* and for the plaited work 225.
-
- 10 When a square has its centre lowered, four sides slope upwards in the form of *limas(an)*; made of leaves of the *ėnau*-palm.
 - 11 *Kěmpu²han* resembles the *srėmbėn*, container of the priest's fee, with a cone inside.
 - 11 The *Tambėkur* contains bananas and "cookies" in even numbers.
 - 12 This means that 66 copper coins are bound to her "hair", 15 to her *suntagi*.
 - 13 The *suntagi bantėn Catur* consists of white thread, each time 3 bundles bound together to form one; 5 copper coins are needed for each of the two *tañgu*.
 - 13 *Kavañėn (ka-vañi-an)* is a triangular sheath consisting of fragrant flowers firmly bound together, used for adoration.
 - 14 The *Tatindih*, long 1 m, white (E), red (S), yellow (W) and black (N), each cloth 1 m long, are on top of the *bantėn Catur*.
 - 16 The *avaluñan*, animals to be slaughtered on the day of the ceremony; they are the *caru*, offerings to placate the *bhūta-kāla*, spirits of evil, and are sprinkled with Holy Water to prevent their souls from falling into Hell and to ensure that they may reach Heaven; they are given the blessing *rėstu* (derived from *siddhir astu*, may there be accomplishment) by the officiating priest.

- 19 Sasantun tukañ sañ makarya babantën 700.
 20 Jinah pamali(h) 4 kètën.
 21 Prabot pacañ ètèh² babantën, lvirnya: tatèmpèh 10, ñiyu 5, sok pañiñsahan 8, sok 1, vakul 2, payuk magëñ 2, payuk cënik 1, pané 3, paso 1, cobèk 1, kumbha carat mañoño lima 1, kërën 1, cobloñ 5, pasëpan 3.
 22 Ètèh² Śuci: paya putih, tuvun putih, baligo, kacañ putih, kacañ ijo, undis, kacipir.
 23 Kacañ, komak, madhu, bacakan ulam tukad, jañan², pacañ La-lampadan.
 24 Pañi, gula, kladi, tépo, bija ratus, dën agëñëp, ayva ñurañi.
 25 Sarva babuñkilan, dën agëñëp.
 26 Ēmba, uyah, lëñis, gula, ravuh in olahan padudusan, sapuput.
 27 Byu pacañ babantën [padudusan]: pisañ kladi 300, pisañ kayu 100.
 28 Pacañ dagañ nasi tavor: tvak, arak, brëm, pada mabotol; kluñah 1.
 29 Pacañ sagavu, lvirnya: añcak, bahiñin, kayu tulak, kayu sisih, kamurugan, putih kalah, paspasan.
 30 Pacañ pasuksuk: Bèbèk sapalakèn, ayam sapalakèn, sukuné magantuñ jinah, sami 2 bidañ.
 31 Sasantun, muñgah riñ Suku-Tëlu, majinah 500, anut aji n bavi [butuhan ébatan/olahan padudusané].
 32 Kapiñ pacañ tatakan madudus, a-bidañ.
 33 Jëbug arum 2; mañca isi n roñ (katumbah, baboloñ, katik cëñkèh, jëbug arum, sëpët, sarva añët²), akaputan; sëdah voh, PUPUT.

21 Photographs of the second half of these requirements in "Purification . . .".

22 Some *paya* fruit are red. *Kacipir* are small and flat.

23 Each requirement is put in its *tankih*, triangular vessel made of leaves of the coconut palm.

24-25 They belong to the *caru*, offerings for the evil spirits.

25 *Babuñkilan* or *phala mūla* may be opposed to *phala gantuñ*, hanging fruit. What is meant here is *bakal basa*, condiments, consisting of *jahé*, ginger, *isèn*, *alpinia galanga*, *cëkuh* (*karcūra*), *curcuma* and light-yellowish *curcuma*.

- 19 Fee for the [brahman] women who prepared the offerings 700.
- 20 Ransom to redeem the evil spirit who causes pain and illness: 4. (?)
- 21 The numbers of utensils to contain the offerings are as follows: winnowing sieves *tatèmpèh* 10, winnowing sieves *nìyu* 5, baskets for rinsing 8, basket 1, carrying baskets 2; large cooking pots 2, small idem 1; earthenware vessels *pané* 3, *paso* 1, *cobèk* 1, *cobèk* with 5 nipples 1; earthenware coal-pan 1, saucers 5, vessels for incense 3.
- 22 Requirements for the Pure Offerings to the Gods: yellow *papaya*, light-coloured *tèron*, pumpkin, white beans, green beans, *undis* beans, *kacipir* beans.
- 23 [Pure offerings called] *Lalampadan*: beans and *komak* beans, honey, freshwater fish, vegetables.
- 24 *Pangium edile*, sugar, *caladium*, dark *caladium*, four-coloured grains should there be completely, without any wanting.
- 25 All kinds of "earth-fruit", completely.
- 26 Onions (?), salt, oil, sugar.
- 27 The bananas used for lustration offerings are: *pisan kladi* 300, *pisan kayu* 100.
- 28 Belonging to *nasi tavor* are: palm-wine, arrack, rice-wine, each 1 bottle; young coconut 1.
- 29 To be used for the *sagavu*: [leaves of] a number of trees, tall and short.
- 30 To serve as pecking animals: drake and duck, cock and hen, two copper coins to each leg.
- 31 Fee for him who brings the boar to the Tripod, according to the boar's value, say 500.
- 32 One thinly woven piece of cloth for him who is subject of the lustration to sit on.
- 33 Two old palm nuts, pepper as much as goes into one compartment of a plaited box, one packet. *Sirih* and areca nut. THE END.

C. BABANTĚN

- 1/1 Riñ SAŅGAR TAVAŅ:
- 2 Suci muŅgah riñ S. T. 4 soroh, maruntutan canaŅ mĕpĕk 14 tamas.
 - 3 [Jinah] tĕgakan [bantĕn] Catur 225; [jinh] Suntagi [n Catur] 20.
 - 4 [Jinah] kavaŅĕn 18, jinh Suci 200.
 - 5 Kambĕn Catur 6 bidaŅ; Tatindh 4 bidaŅ.
 - 6 MuŅgah [bantĕn] Catur kadi lagi².
 - 7 (Śuci) Suruh-AguŅ, canaŅ mĕpek, sĕga maŅca-varŅa; riñ śuci pađa mĕsi sasovaŅan.
 - 8 Gĕnahakĕna punti alas kaŅ mavoh kari pusuhĕ; pĕji (and)uduh, pada kari mavoh.
- 1a Riñ LAHAPAN arĕpan SAŅGAR TAVAŅ:
- 2 PabaŅkit, saha runtutan, atuŅguh.
- 2/1 Riñ PAŅGUŅGAN:
- 2 Suci muŅgah riñ PaŅguŅan 5 soroh, saha runtutan.
 - 3 PabaŅkit maŅca-varŅa 5 tuŅguh.
- 4/1 Riñ LAHAPAN SUKU-TĚLU:
- 2 Pras majinah 25, Suci asoroh majinah 35, Sasantun majinah 500.
 - 3 Bavi [muani] pacaŅ [ĕbatan/olahan] padudusan/Bavi padudusan, kaŅ iŅolah ajinya, 'ji 900 kĕvasa, 'ji 700 kĕvasa; sasantun Ņolah padudusan 225.
 - 4 Rantasan saparadĕg muŅgah riñ Suku-Tĕlu.
 - 5 Jinah Ririhan 25, jinh Limas AguŅ 66.
 - 6 Jinah Kĕmpu²han 33, jinh Tambĕkur 35 (5-6: ĕtĕh² caru).
 - 7 Jinah Tĕgakan PriŅ 66, jinh Bok PriŅ 66, jinh Suntagi n PriŅ 15, jinh Suci n PriŅ 33; Kambĕn PriŅ 3 bidaŅ.
- 5 [Rarajahan] Yama-Rĕjĕ.
- 6/1 Arĕpan MAVEDA:
- 2 Suci asoroh viji²; dakṣiṇa sarva galahan, 2 soroh, majinah 16.000 viji²; madhu, damar, [nasi] aruhan tumpĕŅ puŅun², śuddha-mala.
-
- 1/2 *canaŅ mĕpĕk* is a small (18 cm square) but complicated item. It consists of a square tray made of plaited strips of palm leaf, provided with horizontal sides (*alĕdan busuŅ masibĕh pat*). It contains four square trays, *cĕpĕr*, each one with its own contents:
- 1 *ŅahŅah magĕndis Bali*, *madagiŅ Ņuh masirsir*, baked "cookies" strewn with shredded coconut;
 - 2 *roko kulit jaguŅ*, *matamako mĕŅan*, cigarettes, with frankincense by way of tobacco and the sheath of maize by way of our **paper**.
 - 3 *tubuŅan* and *kĕmbaŅ payas*, names of certain offerings.
 - 4 The *alĕdan* is covered by perfect leaves of *canaŅ* and is on top of either ordinary

C. [Distribution of] OFFERINGS:

- 1/1 SAŅGAR TAVAŅ, Platform for the Sky:
 2 Four kinds of pure offerings to the Gods, completed by 14 round palm leaf trays of *canañ mēpēk*.
 3 For the base of the *catur* offerings 225; for their *suntagi* 20.
 4 For the *kavañēn* 18, for the pure offerings 200.
 5 Over the *catur* offerings, 6 uppercloth and four *tatindh* cloth.
 6 On the platform are exposed the *bantēn Catur* as before.
 7 Belonging to each of the *suci*-offerings: *suruh aguñ*, *canañ mēpēk* and steamed rice of the five colours.
 8 Set down a forest banana with fruit still showing the inflorescence; the palms *pēji* (*ēntal*) and *andudu* (*caryota Rumphiana*) bearing fruit.
- 1a To the PLATFORM in front of the SAŅGAR TAVAŅ:
 2 A *pabañkit* complete with a set of accompanying offerings.
- 2/1 On the PAŅGUNAN:
 2 Five kinds of *suci* offerings, with their accompaniments.
 3 Five sets of multi-coloured *pabañkit*.
- 4/1 To the PLATFORM of the TRIPOD:
 2 For the *Pras* 25 copper coins, for the *Suci* 35, for the fee 500.
 3 Young Boar entire to be prepared for lustration offering, fee 225.
 4 Complete set of clothing to be raised to the Tripod.
 5 For the *Ririhan* 25, for the *Limas Aguñ* 66.
 6 For the *Kēmpu²han* 33, for the *Tambēkur* 35 (5-6 are *ètēh² caru*).
 7 For the base of the *Priñ* 66, for "hair" of the *Priñ* 66, for *suntagi n Priñ* 15, for *Suci* of the *Priñ* 33; three layers of uppercloth for the P.
- 5 [Drawing of] YAMA-RĀJĀ.
- 6/1 In front of the OFFICIATING PRIEST:
 2 For each priest *suci asoroh*, 2 set of fivefold *daksina*, for each 16.000 copper coins; honey, bees wax, par cooked rice in the form of *punuñ²* and *śuddha-mala*.

strips of palm leaf or of the plaited surface made of palmleaves and called *jit govak*; both the latter have petals of all colours scattered over them.

- 1a *babañkit* or *pabañkit* is a supreme offering; it is very elaborate, consisting of *Pras*, *Lis*, *Pañēnēñ*, *Pajēgan*, *Pañulapan*, *Pañambé*, *Katututan*, *Pañēgjēg*, *Dandan*, *Pamugbug*, *Kurēnan*, *Sasayut*, *Pamapag*, *Pañiriñ*, *Jrimpēn sumbu*, *Sasayut Aguñ*, *Pucak Manik*, *Jrimpēn Ulam*, *Gēlar Saña*, *Pula Gēmbal*; *Sasayut Pañēgjēg*, *Sasayut Ēntēg Sakti*, *Sasayut Bañun Śakti*, *Sasayut Sundaran*, *Sasayut Prabhu Vibhuh*, *Sasayut Pagēh Tuvuh*, *Coñkak*, *Odēl*, *Talaga*, *Pañcoran*, *Sasayut Śuddha-mala*, *Sasayut Nāga-sari*, *Sasayut Suma-jati*, *Ajuman*, *Jit Ajēnan*, *Katipat Kēlan*, *Bayuhan*, *Solasan*, *Pakēkēh*, *Tutuan*, *Tatakan guliñ*.
- 4/5 These belong to the *caru* for the *bhūta-kāla*, the evil spirits.

- 3 Lvir caru bayañ²: kēbo, sampi, asu, aṅsa, vēdus.
 - 4 Burvan iñ alas: mañjañan, sēngah.
 - 5 Mṛga taru: bojog, pétu (= bojog, irēñan).
 - 6 Sarva pakṣi: bèbèk blañ kaluñ, sata mañca-varṇa.
 - 7 Bavi olah dèn agēñp.
 - 8 Indik karya ñaturañ bayañ² saha runtutanipun:
 - 9 riñ pasih 8, danu Batur, Basukih, Sapta-Pātāla, Luhur iñ Ākāśa, Kēntēl Gumi -- bayañ² sami makakalih.
 - 10 Pamargin Eka-Daśa-Rudrané di-KĒBO, dados akvēh bayañ²é, sami 26 siki, mañgèn bayañ² padēm, sami masiki, mañgèn bayañ² urip, sami masiki, mañgèn lèblèban.
- 7-8 Riñ TĒPAS:
- 2 Sasari arēp iñ Tēpas 2, sok viji sovañ, madagiñ bras 5 catu, gēñp iñ dakṣiṇa, saviji sovañ.
 - 3 Tuñgul, gēnahakēna riñ arēp iñ Tēpas, saviji sovañ.
 - 4 Bantēn riñ Tēpas 2 adandanan, sasvañan. Artha 555 kètēñ, sasvañan.
 - 5 Tadah, tutuan, dandanan, kadi lagi², sasayut.
- 9-10 Riñ BALĒ GAḌIÑ, liñgih Priñ:
- 2 Gēdoñ²an, sēlēm (riñ priñé lanañ) 1, putih (riñ priñé vadon) 1.
 - 3 Riñ tēñah gēdoñé: pras, suci tumpukan, daanan.
 - 4 Riñ sisi n gēdoñé: suci asoroh.
 - 5 Bantēn riñ Priñé kalih: Pabañkit, saha runtutan adandanan.

-
- 6/8 There are 2 kinds of *bayañ²*: *padēm*, dead, and *urip*, alive. The first kind consists of the hide of the slaughtered animal, which has been skinned with care; to its hide are added the head complete, the legs and tail; the flesh is prepared as an offering. The second, not killed, but thrown into the sea or into a lake, *pakēlēm*, *pañēlēb*, from a small boat, *jukuñ*. Stones are hung around the neck, so that it will drown; should there be no stones, it is called *lèblèban*, may swim to the shore and it will belong to him who catches it. When the *bayañ²* is not a *caru* to sea or lake but to Sapta Pātāla, Bēsakih, Kēntēl Gumi, Luhur iñ Ākāśa, it is simply set free after having been consecrated, and belongs to him whosoever catches it, according to what has been arranged. Often it is made to benefit the neighbouring community which has made considerable contributions to the ceremony.
- 6/9 The *pamrajan puri*, sanctuary of the palace, of the old capital Gēlgèl, had a *palīngih*, shrine, called Sapta Pātāla; it was characterised by a hole in which the head of a snake could be seen. In his paper on Bēsakih (now available in English translation in "Bali, Further Studies in Life, Thought, and Ritual"

- 3 *Caru bayan*² consisting of: water buffalo, bull, dog, gander, ram.
- 4 Animals from the forest: stag, *kidañ*.
- 5 Animals living in trees: monkey, black monkey.
- 6 Birds: drake with spotted neck, fowl of five different colours.
- 7 A completely cooked boar.
- 8 As to the offering of *bayan*² and everything belonging to it:
- 9 to the eight directions, Lake Batur, [Gunung Agung with its sanctuary] Bēsakih, the Seven Hells, the God elevated in the Sky, the Curdling of the Earth [name of a temple] – all *bayan*² must be offered in twofold.
- 10 For the celebration of Eka-Daśa-Rudra di-KĒBO, many *bayan*² are needed, in all 26, of each kind of animal [in the interior, fifth petal of the lotus], one of each is slaughtered, and one of each is alive and is set free.

7-8 To the TĒPAS:

- 2 *Sasari* in front of the TĒpas 2, for each of both in a basket, containing 5 *catu* of unhusked rice, completed by a *dakṣiṇa* for each.
- 3 In front of each TĒpas put a *tuṅgul* in the ground, [to the right, seen from the TĒpas].
- 4 For each TĒpas one *babañkit* with accompanying offerings. And for each *tĒpas* 555 copper coins.
- 5 *Tadah, tutuan, dandanan*, as before, *sasayut*.

9-10 For the IVORY BALE, seat of the two Priñ:

- 2 "Buildings" (of plaited palm leaf strips): a dark one (for the male *priñ*) and a light one (for the female *priñ*).
- 3 Inside the "buildings": *pras*, a reduced *suci*, *daanan*.
- 4 At the sides of the "buildings": *suci asorok*.
- 5 Offerings for both *Priñ*: a complete set of *Pabañkit*.

(Van Hooft, The Hague, 1969), p. 80, Dr. R. Goris tells us that on the road leading to the main temple of Bēsakih the visitor has "on the right, or eastern, side the temple Bañun Sakti (the Awakening of the Mystic Power), dedicated to the world snake, Anantabhoga, the infinitely coiled". When now Ida Padanda Istri Anom, Griya Jantik Bētēnan, Boda Kling, refers to a *paliṅgih* called Saptā Pātāla at Bēsakih, there is reason to assume that the same shrine is meant. And now the Kirtya sends me its No. 2420, Pavilañan indik Pūjā-vali riñ Kahyañan Pura Bēsakih, where in l. 50b is stated: *Babaturanē madagiñ, palaliṅga naga, paliṅgih Hyañ Anta-bhoga, na., pañwusunān Saptā-Pātāla*, a site containing the sculpture of a snake, called "Seat of the God Anantabhoga in the Seven Hells", the place to worship Saptā-Pātāla. Q.e.d. thanks to the Kirtya's activity.

- 7-8/3 *Tuṅgul rarontèk* or *umbul*² is a ribbon of white cotton along a bamboo pole, narrowing towards the end of the pole.
- 4 On top of the TĒpas only one (kind of) *suci* and one *dakṣiṇa*.

- D. The notes end with a summing up of which exactly half is merely repetition (omitted), half elaboration (given *infra*):
- 1 Runtutan bayañ² caru: sēga tavor, tumpēñ anava-varṇa.
 - 2 Bavi olah dèn agēñēp dadi 5 tandiñ,
Pabañkit saha gayah sēga atamas, gēlar saña, cacar samah, nasi n
dēñēñ, kvèhnya 1700 tandiñ.
 - 3 Trēna-trēni, taru, lata, gulma; kumarañjañ-kumariñjiñ sarva ulēr,
aṅga-pāda (ètèh² caru).
 - 4 Bavi padudusan kañ inolah, ajinya ji 900 kavasa, ji 700 kavasa.
 - 5 Pavañunan Suku-Tēlu, Pañguñan, Sañgar Tavañ miyah sané
siyosan paḍa mavavar ambu; mañkana kramanya.
 - 6 Sañ mañ-Eka-Daśa-Rudra ña., sakadi tiñkah in voñ ababrēsih lak-
ṣaṇanya: akara-viṣṭha, aminmañ, saha talañkir, ma-garuḍa-muñkur.
 - 7 Minantrakēna Yama-Rājā. Mañadēgaken Tēpas, mañ-Eka-Daśa-
Rudra ña.

Finally the location of *bayañ²* appears to be subject to variation:

| | | | | | |
|--------|-------|---------|----|-----------------|-----------------------------|
| aṅsa | III/1 | Pūrva | E | / aṅsa | Lor-Vètan, Kalèr-Kañin, NE. |
| vēḍus | V/5 | Paścima | W | / vēḍus | Lor-Kulon, Kalèr-kavuh, NW |
| méyoñ | II/4 | Nairṛti | SW | / kucit butuhan | Sikavuh W. |
| lēm̄bu | V/1 | Pūrva | E | / sampi | Siklod S. |

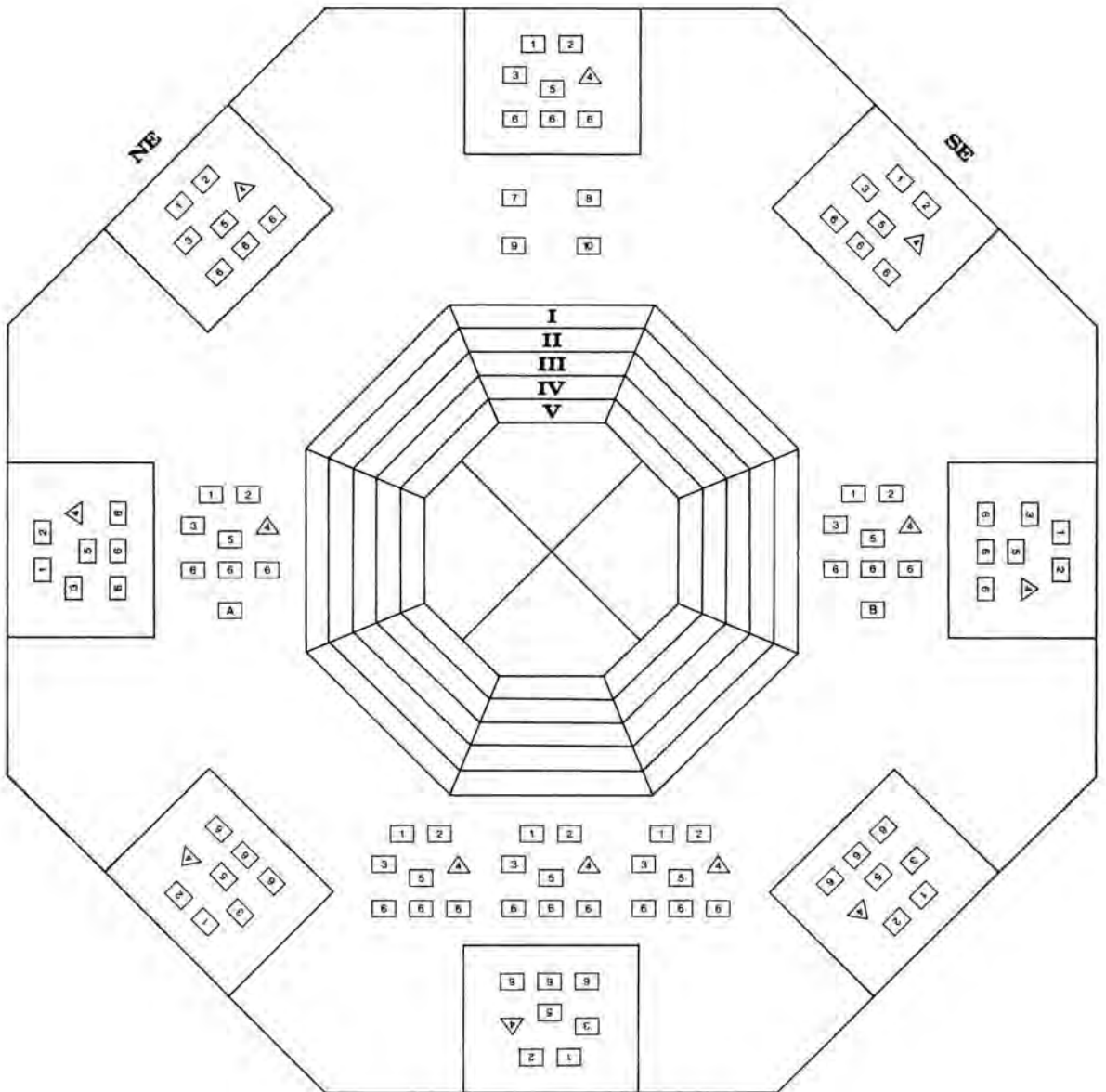
- D. 1 The *bayan* are accompanied by offerings *sĕga tavur*, cones of rice in nine colours.
- 2 The cooked boar must be accompanied by 5 offerings, by *pabañkit* and *gayah*, rice on a round tray made from palm leaves, the "weapons"/emblems of the nine gods,, steamed rice for the *sañgah dĕñĕn*, 1700 pieces.
- 3 Grasses (vegetables), [leaves of] trees' creepers and shrubs; bees and wasps, worms and snakes [*caru*].
- 4 The boar to be prepared for the *padudusan* offering should cost 900 or 700 copper coins.
- 5 *Suku Tĕlu*, *Pañguñan*, *Sañgar Tavañ* and other constructions must be provided with/adorned by/*vavar ambu*.
- 6 He who celebrates Ēka-Daśa-Rudra should act as one who has been the subject of a purification. He should wear *kuśa*-grass around the forehead and wear the hairdress *garuḍa munĕkur*.
- 7 He should recite the Yama-Rājā mantra and erect [two] *Tĕpas*.

-
- 2 Each offering consists of *añan/lavar barak*, *añan/lavar putih*, *gagĕcok*, *satĕ lĕmbat*, *gagorĕñan*.
- 4 *Puñun* is an offering placed on several round trays, made of plaited palm leaves, and consisting of: *jit nasi* — *nasi jit kuskusan*, steamed rice from the bottom of the rice-steamer; in the form of a cone, into which a little stick with yarn twisted around it, and a sheaf of *ambĕñan*, long grass, have been stuck.
- 6 The "Bird of Visnu with its face turned away" is best known from the headdress of puppets in the shadow theatre, where it looks out over the back of the puppet.

OFFERINGS for EKA-DAŚA-RUDRA

MAP II

E



LEGEND ad MAP II

| LAVA. Eka- Daša-Rudra | I | II | III | IV | V |
|--------------------------|---------------------|---------|--------------------|---------------------------|--------------------|
| | sata | | | | |
| 1 Pūrva | putih mulus | kalēsih | aṅsa | ñalyan/bandēn/kuluma(n) | lěmbu |
| 2 Āgnéya | vañkas/barak | mah-mah | itik bulu sikēp | dělég/baboso/ñalyan buluh | luvak |
| 3 Dakṣiṇa | virin̄ bañ | rasé | pakṣi 'lañ | yuyu/udañ/bé julit | macan |
| 4 Nairṛti | virin̄ kuniñ | méyoñ | pakṣi kuntul | alu/buvaya/kulēn | asu bañ buñkēm |
| 5 Paścima | putih syuñan | maloñ | bukal | pakuñ/badavañ kuniñ/kakya | vėdus/kambin̄ |
| 6 Vāyavyā | ijo vilis | ula | ñosñosan | vėlu/jubėl/gadagan | mañjañan |
| 7 Uttara | irėñ | subatah | gagak | lélė/gondañ/kakul | kėbo |
| 8 Aiśānya | klavu biru | ñuñah | mėrak | srėmpėñan/bėtok/vėdar | kuda |
| 9 M. sor | brumbun | landak | bañak | badavañ/kampuh/(bė?)lvañ | bavi trus gunuñ |
| 10 M. tēnah | burik | bikul | baño-baño | pėñu/pahi/lombo-lombo | bojog |
| 11 M. luhur | sravah bulu tėlu | kuyuh | krukuta (kukur) | jrėjėt/(mu)jahir/bañlatan | irėñan |

| PETAL | | I | II | III | IV | V |
|-------|----|--|---------------------|-----------|---------------------------------------|--------------------------------------|
| 1 | E | young fowl completely white | ant-eater | gander | ab freshwater fishes, c snail? | bull |
| 2 | SE | idem with red at tips of wings and legs of different colour | weasel | harrier | abc names of freshwater fishes | civet (cat) |
| 3 | S | white with reddish glow | civet(-cat) | hawk | abc names of freshwater fishes | tiger |
| 4 | SW | white with yellow glow | cat | heron | iguano/crocodile/watersnake | brown dog black mouth |
| 5 | W | white with yellow beak and legs | large bat | large bat | seafish/yellow turtle/cayman | ram/ he-goat |
| 6 | NW | dark green | snake | rhinobird | eel/paddy worm/large green frog | stag |
| 7 | N | black | thick white worm | crow | freshwaterfish/edible snail/ snail | water buffalo |
| 8 | NE | blue mousegrey | coconut beetle | peacock | ab seafishes/c freshwaterfish | horse |
| 9 | C↓ | multi-coloured | porcupine | gander | freshwater tortoise/bc seafish | black boar |
| 10 | C | speckled | rat/badger | stork | a turtle/b ray/c porpoise | monkey |
| 11 | C↑ | with a few white speckles | coconut-rat | turtle | ab freshwater fishes/c shrimp | black mon- key with long hair. |

| VAVANUNAN Temporary Constructions | U R I P ritual value | | | A. Caru Tambak Sėla Runka, riñ Danu, Viṣṇu, U., to the lake B. Caru Tambak Sėla Agni, riñ Sagara, Brahmā, D, to the sea CARU mariñ PUSĒR OFFERINGS to the CENTRE Bavi Si Damaluñ – bavi sėlėm, salit tuñgal bañak – aṅsa; vėdus – kidañ – mañjañan; sampi – kėbo – pada vėnañ mangė. Lvir caru ² nė riñ arėp sami nėhėd. Makėlėt layaṅ ² . A spotted boar – idem with white tail or a black boar, either coloured or white gander; either ram or <i>kidañ</i> or deer; either bull or water buffalo – any are allowed. These offerings are accompanied by sets of a variety of vege- table offerings of different names, forms, materials, colours, placed in different directions, in different numbers. The animal offerings consist of the natural head, tail, legs/wings and the carefully skinned hide of each body. Some informants circumscribe the young fowl of lava 1 in a slightly different way. |
|---|----------------------------|----|----|---|
| | | | | |
| 1 Sañgar Tavañ | 1 | E | 5 | |
| 2 Pañguñan | 2 | S | 9 | |
| 3 Liñgih Tamiyu (seats for guests) | 3 | W | 7 | |
| 4 Suku Tėlu | 4 | N | 4 | |
| 5 Yama-Rājā | 5 | SE | 8 | |
| 6 Liñgih mapūjā, for officiating priest | 6 | SW | 3 | |
| 7 & 8. Tėpas 2 × . | 7 | NW | 1 | |
| 9 & 10. Tėpakan Priñ | 8 | NE | 6 | |
| | 9 | C↓ | 10 | |
| | 10 | C | 8 | |
| Between 1, 2 and 5, thus 13 ×, pañca-sata, five-coloured chicken, the most simple and fundamental offering. | 11 | C↑ | 11 | |

APPENDIX II
GRIYA BAUDDHA and their ACTIVE PRIESTS, BALI.

| | desa | kacamatan | kabupatèn | name of griya | inhab itant | name of off. priest: Ida Padanda | |
|----|--------------|---------------|-------------|-----------------------|----------------|-------------------------------------|---|
| 1 | Boda Kling | Babandém | Karang Asém | Alit/Dauh | 2 | Wayan Alit | + |
| 2 | Boda Kling | Babandém | Karang Asem | Kawan | 7 | Madé Banjar | + |
| 3 | Boda Kling | Babandém | Karang Asém | Jlantik Bètènan | 4 | Istri Anom (kanya) | ? |
| 4 | Boda Kling | Babandém | Karang Asém | Jlantik Bèduhuran | 1 | | |
| 5 | Boda Kling | Babandém | Karang Asém | Tègèh | 1 | Istri Madé | + |
| 6 | Boda Kling | Babandém | Karang Asém | Tèngah | 3 | | |
| 7 | Boda Kling | Babandém | Karang Asém | Panji | 3 | | |
| 8 | Boda Kling | Babandém | Karang Asém | Karang | 1 | | |
| 9 | Boda Kling | Babandém | Karang Asém | Krotok | 2 | Wayan Datah | + |
| 10 | Boda Kling | Babandém | Karang Asém | Pakarangan Badawanan | 4 | | |
| 11 | Boda Kling | Babandém | Karang Asém | Pakarangan Badanginan | 1 | | |
| 12 | Boda Kling | Babandém | Karang Asém | Démung | 1 | | |
| 13 | Boda Kling | Babandém | Karang Asém | Batur | 1 | | |
| 14 | Boda Kling | Babandém | Karang Asém | Subagan | 3 | | |
| 15 | Babandém | Babandém | Karang Asém | Babandém | 3 | | |
| 16 | Tiyingan | Babandém | Karang Asém | Gaduh | 1 | Istri Mayun (widow) | |
| 17 | Sibétan | Babandém | Karang Asém | Taman Sibétan | 1 | | |
| 18 | Subagan | Amlapura | Karang Asém | Subagan | 2 | M. Jlantik Wanasari | + |
| 19 | Amlapura | Amlapura | Karang Asém | Subagan | 1 | Madé Jlantik | |
| 20 | Abang | Abang | Karang Asém | Abang | 1 | | |
| 21 | Culik | Abang | Karang Asém | Kawan Culik | ±10 | Istri Oka (kanya) | ? |
| 22 | Culik | Abang | Karang Asém | Jlantik Culik | ± 5 | Istri Mas (kanya) | ? |
| 23 | Culik | Abang | Karang Asém | Démung Culik | ± 3 | Istri (widow) | ? |
| 24 | Tijanjar | Kubu | Karang Asém | Tiyanyar | 2 | | |
| 25 | Tijanjar | Kubu | Karang Asém | Tiyanyar Subagan | 1 | | |
| 26 | Nongan | Réndang | Karang Asém | Alang Kajéng | 2 | (widow) | ? |
| 27 | Wanasari | Sidémèn | Karang Asém | Wanasari | ± 8 | Ngurah | + |
| 28 | Klungkung | Klungkung | Klungkung | Bèdul | 1 | | |
| 29 | Tusan | Banjar Angkan | Klungkung | | ±23 | | + |
| 30 | Sukawati | Sukawati | Gianyar | Taman Sukawati | 3 | Madé Jlantik | + |
| 31 | Cèluk | Sukawati | Gianyar | | 1 | | |
| 32 | Nagara | Sukawati | Gianyar | | 2 | | |
| 33 | Jéléka | Sukawati | Gianyar | | 2 | | |
| 34 | Batuan | Sukawati | Gianyar | Datah/Sikangin | 25 | Rai Datah | |
| 35 | Batuan | Sukawati | Gianyar | Dalèm | | Istri (widow) | |
| 36 | Palyatan | Ubud | Gianyar | | | | |
| | Tébés Aya | Ubud | Gianyar | | 5 | | |
| | Banjar Pandé | Ubud | Gianyar | | | | |
| | Taman Ubud | Ubud | Gianyar | | | | |
| 37 | Palyatan | Ubud | Gianyar | Gunung Sari | 6 | | |
| 38 | Laplapan | Ubud | Gianyar | Laplapan | 5 | Putu Laplapan | + |
| 39 | Dènpasar | Dènpasar | Badung | Boda Kaliwungu | 6 | | |
| 40 | Jadi | Kadiri | Tabanan | Boda Jadi | 1 | Istri Buaka | + |

I Gusti Ngurah Ktut Sangka helped me to this table which I simplified slightly. He received the help of: Ida Komang Oka for Karang Asém except Wanasari and Nongan; Ida Bagus Tapa, Ida Padanda Rai Datah for Nongan, Wanasari, Gianyar; Ida Bagus Mantra for Tusan (29).

No. 40 concerns a priestess, originating from a griya Saiva, who, whoever, assumed the gama Bauddha.

GRIYA BAUDDHA and their ACTIVE PRIESTS, W. LOMBOK

| désa | kaca- matan | name of griya | inh | name of (officiating) priest | |
|-----------------------------|------------------|---------------|-----|---|---|
| Cakra- nagara Barat | Cakra- nagara | Arong-Arong | 17 | Ida Padanda Gdé Nyoman Jëlantik | + |
| " | " | Banjar Pandé | 9 | I Gusti Istèri Jëlantik | + |
| " | " | Panaraga | 18 | Padanda Istri Nyoman Raka (widow) | + |
| Cakra- nagara Timur | Cakra- nagara | Nagara Sakah | 7 | Ida Pandanda Madé Jëlantik | + |
| Cakra- nagara Sélatan | Cakra- nagara | Griya Boda | 21 | Ida Padanda Istri Nyoman Anom Ida Padanda Gdé Wayan Lèbah | + |
| | | | | Ida Padanda Istri Madé Karang Ida Padanda Gdé Madé Karang Ida Padanda Istri Nyoman Alit | + |
| Mataram | Mataram | Monjok | 22 | | |
| Jaga-raga | Kadiri | Griya Adeng | 18 | Ida Padanda Gdé Ktut Dëmung | + |
| | | Jagaraga | 26 | Ida Padanda Istri Nyoman Lèbah | |

Ida Madé Oka, Head of the Office for Hindu-Buddha Religious Affairs, West-Lombok, kindly helped me to these data.

Priestesses are not allowed to perform the rites for the dead.

THREEFOLD TABLE of RITUAL followed in EKA-DAŠA-RUDRA

| éka- daša Rudra griya tégèh | I | pūrva bhūmi A griya tégèh | pūrva bhūmi B griya tégèh | bhūta- yajña buddha griya jadi |
|--|--|---|---|---|
| 1. 3 .10 | A abhasma; apasañ paragi 4 yama-rājā; rarajahan | 1. 7 8 | ----- ----- | 1. 3 5 |
| .31 2. 7 | B amuṣṭi; pañastutyān; IDEP 2 akārya toya paḅrēsihan | ----- 3. 2 | 76. 3 .12 | ----- ----- |
| 15.11 .23 | C dharma pañulih /sarva tumuvuh 2 pamlaspas: s.h. pañca-konté | 3.10 ----- | .13 77. 6 | ----- ----- |
| 16. 6 .12 .22 17. 3 .16 | D palalukatan ñabran: 1 IDEP añvėtvakėn palalukatan 2 tirtha kamañḁalu vinaḁahan 3 s. h. kama-jaya kama-ratih 4 om, lukat ikañ rūpa juti 5 IDEP pranava-jñana-buddha | ----- ----- ----- ----- ----- | .13 .17 .19 .21 .23 | ----- ----- ----- ----- ----- |
| .22 .24 18. 1 .10 .23 19. 5 .16 20. 8 .19 21. 1 . 3 . 4 | E sajava palalukatan pañabranan: 1 amuṣṭi: sañ tabėya pukulun 2 palalukatan bhañṭara nava-saņa 3 om candañ mati busuñ lanas 4 om sira bėrgala-bėrgali 5 om tirtha kamandalu, ulatira 6 nava-kāñḁa: s.h. puntañ-pantiñ 7 durgā- + kāla-stava: vadahum 8 pañca-kāñḁa: jah-kāro parvato 9 śrī-stava: śrī-dėvī mahā-vaktra 10 mārgyañ pararēsikan: kramas 11 malih pūjā pañca-kāñḁa | 3.11 .12 .17 .26 4.11 .21 ----- ----- ----- ----- ----- | 78.11 . 2 .10 .22 .35 79. 8 ----- ----- ----- ----- ----- | ----- ----- ----- ----- ----- ----- ----- ----- ----- ----- ----- |
| . 5 .10 | F PADUDUSAN 2 dom pañca-dhātu | ----- 5.14 | ----- .25 | ----- 2.16 |
| | BBB.I. | | | |
| .17 22.10 24. 2 . 9 .28 25. 2 ----- ----- | G samādhi-traya gañitri, IDEP agni, IDEP am anrañi pamandyañan añaskārañi vai - IDEP tri-gaṅgā-, vajrānala-pūjā ñasat-ñargha + ime toyāḁ prthivi-, pañca-kāñḁa-stava ñakṣamā: tri-bhuvana, 3-antu | G H J K L M N Z | 6. 7 . 7 . 8 . 8 . 9 .10 .10 .14 | 80. 2 . 2 . 3 . 3 . 4 . 5 . 5 ----- 3. 3 |
| . 9 .17 .25 26.14 .27 | H ayam pasuksuk, bėbėk pasuksuk 2 kuskusan, sibuh pėpėk 3 kumbha carat; buhu kamaligi 5 sėgavu, tėpuñ tavar, toya añar prthivi-, pañca-kāñḁa-stava | .17 7. 4 . 9 8. 1 .14 | . 9 .17 .24 81. 2 .16 | . 7 .12 .20 4. 8 ----- |

| éka- daša Rudra griya tégèh | II | pūrva bhūmi A griya tégèh | pūrva bhūmi B griya tégèh | bhūta- yajña buddha griya jadi |
|---|--|---|--|--|
| 27. 1 . 4 .11 .21 .24 28. 7 .16 .23 29. 7 .15 .20 .27 30. 7 .14 .26 | J PANUNDAN BHŪTA-KALA 1 yama-rājā-mantra 2 dharma pañulih / sarva tumuvuh 3 yama-rājā-pūjā (1 anuṣṭubh) 4 patañjėn kāla: kāla nuñku rat 5 bhūta-stava: rudrāham am-k. 6 mantra suku tėlu: sañ kālikā 7 añundañ bhūta macan aṅgarėn 8 añundañ bhūta "nava-dig" 9 bhūta-stava: śveta maheśvara 10 nambut bhūta ulu lėmbu, ulu 11 nambut bhūta bloh mata, 12 bhūta-stava: yama-rājā sadomėya 13 anambut bhūta na mrik (ma.) 14 mėmbhuktyañ bhūta-kāla | 8.14 .14 .20 9. 7 . 9 .20 10. 2 . 7 .15 11. 3 813 .19 12. 1 .13 | 81.19 .20 .36 .39 82. 9 .18 83. 2 .10 .15 .22 84. 1 85. 1 | 4.19 .20 5. 2 .10 .13 .24 6. 9 .15 .23 7. 7 .12 .17 .22 ----- 8.14 |
| 31. 2 . 5 .12 .25 | K añundur bhūta mvañ kāla 2 sañkopañ sėkar limañ varṇa 3 pralinakėna bayañ-bayañ 4 yama-rājā-pūjā (1 anuṣṭubh) | .18 .21 13. 3 .14 | . 6 . 9 .16 .28 | .18 .20 .25 9.10 |
| 32. 1 | L añukud rajah (yuga-yuga) | .16 | .31 | .12 |
| .10 .14 | M tri-gaṅgā-, vajrānala-pūjā ñasat-ñargha; yama-rājā-pūjā | 14. 2 . 3 | 86. 2 . 3 | .22 .23 |
| 33. 4 34. 1 . 7 .16 35. 4 .13 .15 | N ñarub: aduk pinėcah pinara-5 5 malih aduk; pinėcah pinara-4 8 malih aduk; pinėcah pinara-3 11 malih aduk; pinėcah pinara-2 14 malih aduk dadosañ asiki (1) 17 uñgahakėn /nasi/bhoga/ tavur buhu kamaligi dapdap | . 9 15. 7 .13 16. 1 . 8 .1516 | .10 .26 87. 1 . 8 .24 .25 | 10. 5 .20 .25 11. 3 .10 .23 .26 |
| 36. 3 . 5 . 8 . 9 .10 38. 1 . 9 .11 | O tri-gaṅgā-, vajrānala-stava 3 ñasat ñargha, parama-sukha 5 aṣṭa-mahā-bhaya-pūjā 6 sañjata-kāla: vajrayantu 7 pañca-mahā-bhūta-mantra (pūjā) 8 amralina bhūta: Si Toñtoñ 9 parama-sukha. dīrghāyu 11 sūrya-stava: istambha meru | 17. 6 . 7 . 8 . 8 . 9 19. 9 .16 ----- | 88. 5 . 6 . 7 . 8 .10 89.20 91. 2 ----- | .29 .29 12. 2 . 2 . 3 ----- ----- ----- |
| .12 | P magėntos tirtha / asalin vai | 20. 1 | . 4 | ----- |
| 39. 9 | Q pūjā pamiñ tėnah | | | |

| éka- daša- Rudra griya tégèh | III | pūrva bhūmi A griya tégèh | bhūta- yajña buddha griya jadi |
|--|---|---|---|
| 55.15 .28 56. 3 . 7 .23 57. 4 .25 58. 8 | R añankat mariñ saṅgar pañguñan 2 agavė paryañko adhiṣṭhāna s.h. 3 IDEP. 4 prāñyāma-yoga 5 pūjā rg-veda: giri-pati deva-deva 6 aturañ pararēsikan; krik-kramas 7 ñabyas; 8 ñalingihañ; 9 tirthayañ 10 muṣpanin, éka-puṣpam, ékākṣaram 11 pūjā priñ: anaṅgaḁ kāmīni-patnī | 23.11 ----- ----- 24. 7 ----- ----- ----- 25.20 | ----- ----- ----- ----- ----- ----- ----- |
| .16 .23 59.20 | S ñavitranin babantėn 2 brahmā-stava / sarva-liṅga-stava 3 añrėcah / astrėn / babantėn sami: śuci, liṅga, pras, sasantun | ----- ----- 24.10 26. | ----- ----- ----- ----- |
| .22 60. 9 | T sirat mariñ saṅgar; 2 pūjā catur 3 pañca-paśupati; 4 pañca-mahā-deva | 24.19 27. 4 | ----- ----- |
| 61.17 62.16 64. 3 .24 65.21 66. 1 .21 67.13 68. 6 .24 | U yama-rājā-stuti (10) 2 sarva-vidhī-stuti (19) 3 vasuki-stava (9) 4 varuṇa-stava (11) 5 prthivi-stava (3) 6 āpaḁ-stava (9) 7 teja-stava (7) 8 vāyu-stava (10) 9 ākāśa-stava (8) 10 bhairava-nara-māmsa (1) | ----- ----- ----- ----- ----- ----- ----- ----- 28.10 | ----- ----- ----- ----- ----- ----- ----- ----- ----- |
| 69. 2 .12 | V mambhuktyañ déva 2 am-kāra-tarpana | .11 27. 6 | 17. 1 15.20 |
| .16 .21 70. 1 | W pūjā anugraha 1 sapta-vrddhi 2 pūjā ñalingihañ | . 7 ----- . 8 | .20 ----- 16.10 |
| . 7 . 7 .21 71. 5 .11 | X ñabhaktyañ. pasākṣyan 1 ka Sūrya 2 ka Rudra 3 ka Śaṅkara 5 mārgyañ lis. | . 9 . 9 .22 28. 5 ----- | .13 .16 .25 .20 ----- |
| .12 .22 72.11 | Y Sarva-kṣamā: yat kṛtam duṣkṛtam 2 kṣamā-veda: kṣāntāvyaḁ kāyika- 3 pūjā pañusan; buddha nirmala | .13 .12 .14 | ----- ----- ----- |
| .12 | Z amralina pūjā, ghañṭā, dhūpa, dīpa 5 ñayabañ rarapan | .15 | ----- |