Character of Balinese Hindu Sanskrit Text:
Vedaparikrama

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1. Sanskrit ritual text *Vedaparikrama*

In Bali, Indonesia, Hindu traditions which were spread directly from India through Java still exist. According to such traditions, priests and laymen often perform rituals at the temples or in their houses, and during the performances of rituals, priests often use ritual texts written in Sanskrit. Among these texts, the *Vedaparikrama* （abbr. VP; in local spelling, *Wedaparikrama*） is one of the most fundamental texts that contains the procedure of making holy water （*air suci*）, mantras, and the methods of worshipping gods and goddesses such as Śiva and so on.[1] In 1933, Sylvain Lévi published *Sanskrit texts from Bāli* （Gaekwad's Oriental Series, No. 67）.[2] The book contains an edition of the VP and several ritual manuals and hyms （*stotra*） that Lévi obtained through manuscripts in Bali. Puja also edited the VP and translated the text into Indonesian.[3] The texts named "*Veda-* （*Weda-*）" found in Bali don't indicate Indian Vedic literature such as the *Ṛgveda* and others. Gonda （1973, 190） tells us "The so-called Balinese *Weda*s are collections of religious texts of ritual and mystic characters." Additionally, Lévi （1933, XVIII） recognizes the term "*parikrama*" as a change in Bali from the Sanskrit word "*parikarman*" which means "worship."[4] In this paper, I examine the character of the VP by focusing on the procedure of "*Śivīkaraṇa*," which describes the meditation of Śiva.

2. Structure of VP

The contents of VP are the following:

（1）Preparation
　　（1.1）Preparation for worship
　　（1.2）Wearing garments and ornaments for rituals
（2）Purification of offerings and the body of the priest

  (2.1) Purification of offerings

  (2.2) Purification of the body of the priest

（3）Preparation of sacred water

  (3.1) Preparation of the spot for placing the vessel of holy water

  (3.2) Sacralization of the holy water vessel

  (3.3) Purification of water for offering to gods and goddesses (*arghya*)

  (3.4) Making holy water

  (3.5) Nyāsa assignment of "Three Mandalas" (*trimaṇḍala*)

  (3.6) Nyāsa assignment of "Three Natures" (*tritattva*)

（4）Breath-exercises (*prāṇāyāma*)

（5）Making Śiva (*śivīkaraṇa*)

  (5.1) Releasing *ātman* of Śiva from the body of the priest (*Ngīlī Ātmā*)

  (5.2) Burning impurities of the priest (*dagdhīkaraṇa*)

  (5.3) Putting out fire inside the body of the priest (*padem*)

  (5.4) Making nectar (*amṛtīkaraṇa*)

  (5.5) Purification of priest's hands as parts of the bodies of Brahmā and Śiva (*Brahmāṅga-karaśodhana, Śivāṅga-karaśodhana*)

  (5.6) Returning *ātman* of Śiva into the priest's heart

（6）Establishment of Śiva

  (6.1) Praise with the mantra of nectar (*amṛtamantra*) and *mudrā*

  (6.2) Sounding the bell

  (6.3) Praise of Gaṅgā and Śiva

（7）Application of ashes and ornaments

Now, I will describe the procedure above in detail.

（1）**Preparation**: In this process, the priest wears garments and a sash for the ritual.[5] Then, he sits on the seat prepared for the ritual and recites the mantras for purifying the seat. After that, he wears a rosarium, necklace, bracelet, and sacred thread (*yajñopavīta*). He then recites the prayer for the fourteen names of Śiva such as Prasādakālaśiva, Sthitikālaśiva and so on.

（2）**Purification of offerings and the body of priest**: In this procedure, the priest purifies the offerings and his own body. First, reciting mantras, the priest purifies the ritual tools such as incense, lamps, food etc. Then, he meditates on the arising (*utpatti*) and

maintenance (*sthiti*) of the world, which concludes with the recitation of "mantra of weapons" (*astramantra*).[6] After the purification of offerings, the priest purifies his fingers by reciting mantras. At last, he purifies his feet by reciting "mantra of nectar" (*amṛtamantra*).

(3) **Preparation of sacred water**: Here, the priest first places the flower called "*kalpika*" in the four directions and the center of the ritual place. Next, he purifies the vessel for the sacred water (*śiwāmba*) reciting the mantra to worship Brahmā, Śiva, and Viṣṇu. Then, the priest sacralizes the vessel reciting the mantra, which indicates that the nature of space (*ākāśa*) is God Śiva. Next, he purifies the water in the vessel reciting mantras, which includes seven names of river Ganges and other holy places.[7] After the process mentioned above, the priest recites "*oṃ aṃ uṃ māṃ*" and he draws the letter *oṃ* with *kalpika* flower on the surface of the water in the vessel. With this performance, the priest creates holy water. Then, the priest completes the holy water while stirring the water of the vessel clockwise. After that, he visualizes the lotus of eight petals on the vessel of holy water, and in meditation places eight goddesses such as *Brāhmī*, *Maheśvarī* and so on, reciting mantras relevant to those goddesses. At the end of this process, the priest puts the band named "*śirowista*," and recites some mantras. Mantras recited here are for "three kinds of maṇḍalas" (*trimaṇḍala*, namely, the fire, the sun, and the moon)[8] and for "three natures" (*tritattva*,[9] namely, *śivatattva*, *vidyātattva*, and *ātmatattva*). Reciting these mantras, the priest puts three maṇḍalas and three natures on the vessel of holy water.

(4) **Breath-exercises** (***prāṇāyāma***): The previous part of the VP system focuses on making holy water. In this section, the VP describes various kinds of meditation (*dhyāna*). Here, the priest recites "*oṃ aṃ namaḥ kumbhaka*, *oṃ oṃ namaḥ pūraka*, *oṃ maṃ namaḥ recaka*" Kumbhaka, pūraka, and recaka mean "keeping breath," "inhaling" and "exhaling" respectively in the practice of yoga. Here, recitations of those mantras are considered as the preparation for meditation which starts from the following process of making Śiva (*śivīkaraṇa*).

(5) **Making Śiva** (***śivīkaraṇa***[10]): The fifth process is called "*Śivīkaraṇa*." "*Śivīkaraṇa*" literally means "making Śiva." The process consists of the following five steps:

(5.1) **Releasing *ātman* of Śiva from the body of the priest** (*Ngīlī Ātmā*): Here, the priest salutes to God Śiva reciting "*oṃ śivātmakāya namaḥ*" (oṃ I salute to soul of Śiva). Then, after reciting "*oṃ hāṃ hṛdayāya namaḥ* (oṃ hāṃ I salute to the heart)," he pulls the

ātman of Śiva out of his body through top of head (*śivadvāra*) reciting the "mantra of seven kinds of *oṃ*" (*sapta-oṃkārātmāmantra*[11]).

(**5.2**) **Burning impurities of the priest (*dagdhīkaraṇa*)**: After the priest leaded the *ātman* from his body, he recites the following phrase,

> *śarīraṃ kuṇḍam ity uktam antaḥkaraṇam*[12] *indhanam/*
> *saptauṃkāramayo bahnir bhojananta udindhitam//*
> The body is said to be the hole for maintaining sacrificial fire, and the internal organ is fuel,
> The fire which consists of seven *oṃ* letters is burned as food.

After reciting this phrase, the priest offers salutations to Kālāgnirudra. Through this performance, the priest purifies himself, burning the impurities inside him.

(**5.3**) **Putting out the fire inside the body of priest (*padem*)**: After burning impurities inside, the priest salutes to Paramaśiva, reciting "*oṃ hrāṃ hrīṃ saḥ paramaśivādityāya namaḥ*." He then recites four kinds of mantra[13] for Śiva, Sadāśiva, and Paramaśiva. These mantras are recited, while the priest sprinkles holy water onto his body. This series of performances is considered to serve the purpose of putting out the fire inside the body, which was made during the process described in Section 5.2.

(**5.4**) **Making nectar (*amṛtīkaraṇa*)**: Next, the priest, picking up *kalpika* flower with a pair of thumbs, holds up his palms overhead. He then recites the following phrases[14] and meditates on the nectar (*amṛta*), which is considered the nature of Śiva, as it flows out from the conch shell, and flows into the body of the priest through his throat.

> *oṃkāraḥ paramaṃ dhyānam amṛtadam adhomukham/*
> *śaṅkhasphaṭikavarṇaṃ ca kaṇṭhamūle saṃnyasyet*[15] *//*
> *amṛtaṃ varṣate tasmāt sārvāṅgasandhiṣu yataḥ/*
> *dampatyoḥ saṅgato jātaṃ jīvitaṃ parikīrtitam//*
> *agniprakṛtivijñeyo vāyupuruṣa eva ca/*
> *saṃyogajīvitaṃ vāpi*[16] *maraṇaṃ ca viyogataḥ//*
> The syllable *oṃ* is excellent meditation, and it gives nectar that flows downward,
> And he should place the crystal-colored conch shell on the throat.
> From there the nectar rains down to all conjunctions of limbs,
> It is said that living beings were born from the joining of the Lords of the house,
> It should be known that Agni is *prakṛti* and Vāyu is *puruṣa*,
> The combination [of *puruṣa* and *prakṛti*] is living beings, and they are separated from death.

Here, by taking nectar, which is Śiva Himself in meditation, the priest is unified with Śiva.

（5.5）**Purification of priest's hands as the parts of the bodies of Brahmā and Śiva** (***Brahmāṅga-karaśodhana, Śivāṅga-karaśodhana***)：After putting nectar into his body, the priest purifies his hands. Puja（2007, 135）and Lévi（1933, 9）call purification of the right hand "*Brahmāṅga-karaśodhana*," and of the left hand "*Śivāṅga-karaśodhana*." Here, the priest rubs each of his fingers with a *kalpika* flower while reciting mantras. Those mantras contain syllables（*bīja*）such as *iṃ, taṃ* and so on. Through this action, the priest assigns each syllable to each corresponding part of his body, such as the top of the head, mouth, and so on. Next, the priest salutes to Śiva, and purifies his body reciting mantra for *Brahmāṅga-karaśodhana* and making hand gestures such as *triśūlamudrā* and *vyoma-mudrā*. After reciting the mantra, he makes a seat called *anantāsana* for Śiva. This seat was made with a demi-god serpent Ananta. This seat of serpent Ananta reminds us of the image of Viṣṇu, but here, Śiva is sitting on it instead. Next, he meditates on the "four supernatural powers"（*caturaiśvarya*）and places each power on the four corners of *anantāsana*. Ando（2007, 264–265）refers to "eight supernatural powers"（*aṣṭaiśwarya*）such as *aṇimā, laghimā* etc. which appear in old Javanese Śaiva literature *Wṛhaspati-tattva*. However, in the VP, four *aiśvarya*s are *dharma, jñāna, vairāgya*, and *aiśvarya*.

　　Then, the priest, reciting "*oṃ padmāsanāya namaḥ svāhā*," meditates on the lotus flower of eight petals in his heart. After that, on each petal respectively, he assigns Sanskrit vowels, consonants, semivowels, nine syllables（like *raṃ, riṃ, ruṃ* etc.）, nine kinds of Śiva's power（*navaśakti*[17]）, nine planets（*navagraha*）and so on. Here, the lotus appears to be a type of *yantra* or *maṇḍala*. In the closing part of this section, the priest worships Śiva by offering fragrant substances（*gandha*）, unhusked rice（*akṣata*）, flower（*puṣpa*）, insence（*dhūpa*）, and lamps（*dīpa*）.

（5.6）**Returning *ātman* of Śiva into the priest's heart:**[18] After the worship of Śiva, the priest meditates that he returns *ātman* of Śiva to its original place（the heart of the priest）. Then, he recites seven kinds of mantras such as "*oṃ oṃ sadāśivaśūnyātmane*[19] *namaḥ*（oṃ oṃ I salute to Sadāśiva who has the nature of the Empty（*śūnya*）)," "*oṃ oṃ sadāśivaniṣkalātmane namaḥ*（oṃ oṃ I salute to Sadāśiva, Undivided One）," and so on. These seven mantras are called "*sapta-oṃkāra-mantra*."[20] Reciting these mantras, he meditates that he returns the *ātman* of Śiva into his heart. After that, the priest recites five

kinds of mantras for worshiping Śiva.[21] With this process, the part of *Śivīkaraṇa* is over.

（6）**Establishment of Śiva**:[22] After the process of *Śivīkaraṇa*, the priest tries to establish the existence of Śiva. Here, the priest recites "*amṛtamantra*," "*pratiṣṭhāmantra*," and the mantra of arising and maintenance of the world. During the recitation of mantras, he draws the letter *oṃ* using the *alang-alang* grass in the holy water of the vessel. He then recites the hyms of the river Gaṅgā. The priest then offers flowers, fragrant substances, and rice to Śiva. Sounding the bell, he takes permission from Śiva, and then he recites mantras of purification using holy water and hyms of six names of the river Gaṅgā. Lastly, in this process, he recites the hyms to Mṛtyuñjaya（Śiva）.

（7）**Application of ashes and ornaments**: Here, the priest puts ashes on the palm of his left hand and applies them to his body. Next, he purifies his hands and wears ornaments, reciting mantras. At last, he concludes the rite by reciting *astramantra* and *tryantumantra* （*oṃ śreyo bhavatu, oṃ pūrṇaṃ bhavatu, oṃ sukhaṃ bhavatu*）.

3. Conclusion

The VP is one of the Sanskrit ritual texts found in Bali which describes the procedure for making holy water. The VP contains mantras, hyms, and phrases that are often used in other Balinese Hindu ritual texts, such as *astramantra*, hyms to Śiva, and so on. The date of compilation of the VP is unclear,[23] and the influence of the other texts on the VP is also obscure. The VP seems to have been compiled in Bali, borrowing various mantras and phrases from texts compiled in India and Java. Many parts of the VP mention mantras, mudrās and phrases used in the ritual. However, process 5, namely, the process of making Śiva（*śivīkaraṇa*）described in detail in this paper, elaborates on certain kinds of meditation. In the process of *Śivīkaraṇa*, the priest meditates that he pulls and releases *ātman* from his heart. Next, the fire burns impurities inside the body of the priest. He then meditates that he takes nectar, which is the essence of Śiva, from the conch shell and puts it into his body. With this performance, the priest is combined with Śiva. After that, he thinks that his left body is Brahmā and his right body is Śiva and purifies various parts of his body. Moreover, the priest, in his meditation, places vowels, consonants, the syllable （*bīja*）of Śiva, Ṛṣi and so on, on the lotus of eight petals. It appears to be a *yantra* or *maṇḍala*. This kind of meditation, which includes the placement of syllables（*nyāsa*）, has Tantric elements. In the process of *śivīkaraṇa*, the *ātman* pulled out of the body is finally

returned. After returning *ātman* into the body, the unity of the priest with Śiva through the *nyāsa* assignment is strengthened. Currently, the VP is usually used for making holy water. However, the VP contains a concrete description of meditation for the unification of the priest and Śiva, as mentioned above. In Balinese Hinduism, the tradition of the Śaiva cult continues to be strong. The VP also seems to have been compiled in this tradition. The comparison of the VP and Indian and Javanese Śaiva texts to verify the process of formation of the *Vedaparikrama* will be future study.

Notes

　1) The author published Yamaguchi 2020 on the ritual *Bayuh Oton* in which the VP was used.

　2) See Lévi 1933. Kobayashi (2004, 152-153) referred to the Sanskrit texts found in Bali, which includes a short explanation of the VP.

　3) See Puja 2007.

　4) Gonda (1973, 189-190) also agrees with Lévi's opinion.

　5) Puja (2007, 50-60) added the acts of brushing teeth, washing face etc. before wearing garments. In this paper, I describe this procedure according to the text of the VP edited by Lévi (Lévi 1933).

　6) "*oṃ uṃ phaṭ astrāya namaḥ.*" This mantra frequently appears in VP.

　7) Here, I mentioned according to Puja (2007, 107). Lévi (1933, 11) contains the other phrases: *oṃ hraṃ hriṃ saḥ paramaśivagaṅgāmṛtasamplavāya svāhā/*

　8) See Puja 2007, 114-115; Lévi 1933, 13.

　9) See Puja 2007, 116-117.

10) Hooykaas (1966, 55-83) includes many mantras and phrases common to the description in this part.

11) See Puja 2007, 126. *Sapta-oṃkārātmāmantra* are the following: *oṃ aṃ brahmātmane namaḥ/ oṃ uṃ viṣṇuantarātmane namaḥ/ oṃ maṃ īśvaraparamātman namaḥ/ oṃ oṃ mahādevanirātmane namaḥ/ oṃ oṃ sadārudra ati-ātmane namaḥ/ oṃ oṃ sadāśivaniṣkalātmane namaḥ/ oṃ oṃ paramaśivaśūnyātmane namaḥ/* Lévi 1933 doesn't contain these mantras.

12) See Lévi 1933, 13. Puja (2007, 129) tells us a slightly different verse. He puts "*tryantaḥkaraṇa*" instead of "*antaḥkaraṇa*" found in Lévi 1933, 13.

13) *oṃ aṃ śivāmṛtāya namaḥ/ oṃ aṃ sadāśivāmṛtāya namaḥ/ oṃ aṃ paramaśivāmṛtāya namaḥ/ oṃ aṃ kṣamāsampūrṇāya namaḥ/* see Lévi 1933, 13-14; Puja 2007, 132.

14) See Lévi 1933, 14; Puja 2007, 132.

15) Lévi (1933, 14) puts "*dasadasat.*"

16) Lévi (1933, 14) puts "*saṃyogijitārambho 'pi*" instead of "*saṃyogajīvitaṃ vāpi.*"

17) Mantras of *navaśakti* recited here are the following: *oṃ raṃ dīptāyai namaḥ/ oṃ riṃ sūkṣmayai namaḥ/ oṃ ruṃ jayayai namaḥ/ oṃ rūṃ bhadayai namaḥ/ oṃ reṃ vibhūtayai namaḥ/ oṃ raiṃ vimalayai namaḥ/ oṃ roṃ amoghayai namaḥ/ oṃ rauṃ vidyāyai namaḥ/ oṃ raṃ sarvatomukhinyai namaḥ/*

18) See Puja 2007, 166-169. Lévi 1933 lacks this part.

19) Acri (2006, 123) says that the old Javanese commentary of Śaiva text *Sārdhatriśatikā-lottarāgama* added a new level *śūnya* to prevailing three levels such as *sthūla*, *sūkṣma*, and *para* in the

explanation of levels of words.

20）See Puja 2007, 168. *Sapta-oṃkārātmamantra* recited here are same as those of 5.1.

21）Puja（2007, 169）calls those five kinds of mantras "*sthitimantra*." The mantras are the following: *oṃ oṃ śivāya namaḥ/ oṃ oṃ sadāśivāya namaḥ/ oṃ oṃ paramaśivāya namaḥ/ oṃ aḥ śūnyaśivāya namaḥ/ oṃ phaṭ bindudevatāya namaḥ/*

22）See Lévi 1933, 19‒27; Puja 2007, 170–198. Puja（2007, 170）says that this is a highlight of the VP.

23）It is said that Indian culture first came to Bali in about the eighth century. However, if the VP was compiled under the influence of East Javanese religious culture, the compilation of the VP must be after the eleventh century at the earliest.

Abbreviation

VP　*Vedaparikrama*（*Wedaparikrama*）. see Lévi 1933, 7‒32; Puja 2007.

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