

KARYA PUDJA  
PANCHAWALI KRAMA  
1960





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## PREFACE

*Karya Pudja Pancha Wali Krama* celebration described in this booklet is a religious ceremony in Bali observed once in ten years. It centres in Pura Besakih, where the main manifestations of the Supreme God, Ida Sang Hyang Widhi Wasa (Çiwa, Brahma and Wishnu) of the Hindu-Balinese religion together with its other manifestations, male as well as female, have their abode. These gods and goddesses are carried in procession for four days along a route of 80 kilometres from and back to Besakih temple.

This is the first description of *Karya Pudja Pancha Wali Krama* celebration since its last celebration in 1933, and most possible it is the only existing one.

It is therefore that we feel obliged to present this booklet to our readers.

Djakarta, July 1960

Department of Information  
Republic of Indonesia

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### *Preface to the second edition.*

*With the exception of some alterations in the text, this second edition is the same as the first one.*

*With "gods and goddesses" are meant the male and the female manifestations.*

Djakarta, October 1962.



## 1960 — CELEBRATION OF KARYA PUDJA PANCHAWALI KRAMA.

In Bali, where the Hindu-Balinese religion has been preserved in all its spectacular forms, religious ceremonies are observed all the year round. These religious ceremonies are prescribed in the sacred books, written on lontar palm leaves (lontars), or in royal decrees, or grafted on wood, stone or copper plates. In the lontar of Raja Purana, for instance, it is written that the Balinese people who embrace the Hindu-Balinese religion, should strictly observe their religious duties, otherwise calamities, miseries, etc. would descend upon them.

Karya Pudja Pancha Wali Krama, held for the first time in April of this year after its last celebration in 1933, is a most remarkable ceremony taking place once in ten years according to the Balinese wuku-year (30 weeks of 7 days) as prescribed in the Raja Purana. Due to various circumstances, however, it was only possible to celebrate it this year. Karya Pudja Pancha Wali Krama is a great offering-feast, at which a buffalo, a tiger, a black monkey and a cow ought to be slaughtered formerly. Nowadays only buffaloes, cows, monkeys, pigs, ducks, geese and hens are slaughtered. The remarkable thing of this whole feast is that the gods and goddesses who have their abode in Besakih temple, are carried in procession from there to Klungkung, Klotok, Tabóla and back to Besakih for four days. This route covers a distance of 50 miles. According to legend the inhabitants of the villages along the whole route used to hear gamelan music and to see a great many boys of five and six years old. No wonder, that the people of Bali were more or less in a state of great agitation and expectations, when they learnt about the forthcoming observance of the Karya Pudja Pancha Wali Krama.

The council of high priests fixed the date for the first preparations of the communal offerings, *njitji*. Under the supervision of the ex-raja of Klungkung, the holy work was commenced. He was

assisted by priests and volunteers. The latter had to purify themselves bodily and spiritually. They should not cherish unclean thoughts or acts, but should concentrate all their minds on their holy tasks till after the whole feast. Women, having their menstruation, were banned from this duty. People, who had lost a relative not longer than three months, were also regarded *sebel*, unclean, for it. These categories of people were also not allowed to participate in the ceremony at Besakih. People, who still had dead relatives in their house, were urgently requested to bury them temporarily, or cremate them before the Karya Pudja Pancha Wali Krama started.

An awareness of the strength and the vitality of the Hindu-Balinese religion can only be obtained at the temple-feast ..... the numerous crowd in colourful and precious cloths that fills the temple-courts, the glow of so many coconut oil-lamps sometimes enhanced by the splendour of a moonlit night, the heavy sweet odours of the holy flowers ..... all these form the charm of a Balinese temple-feast.

As Pura Besakih is the centre for the Karya Pudja Pancha Wali Krama celebration, and in fact is the most precious and sacred sanctuary to every Balinese, it seems appropriate first to get a closer look at this temple, before going on with the story of the April 1960 Karya Pudja Pancha Wali Krama celebration.

Pura Besakih is a complex of temples built halfway the slopes of Mount Agung at a height of 3,333 feet above sea-level, and extending in a north-west direction. Like the Olympus for the Greeks, and the mysterious Meru in the Himalaya mountain for the Hindus, so is Mount Agung (the August Mountain), for the Balinese the abode of their Supreme God, Sanghyang Widhi Wasa and His numerous manifestations, further referred to as gods and goddesses in all our publications on Bali. From there the deities look down upon those thousands and thousands of people, living in the wide plains, those humble and faithful servants of the divinities, who worship and offer to their mighty God and His manifestations in numerous temples. And these divinities descend in those



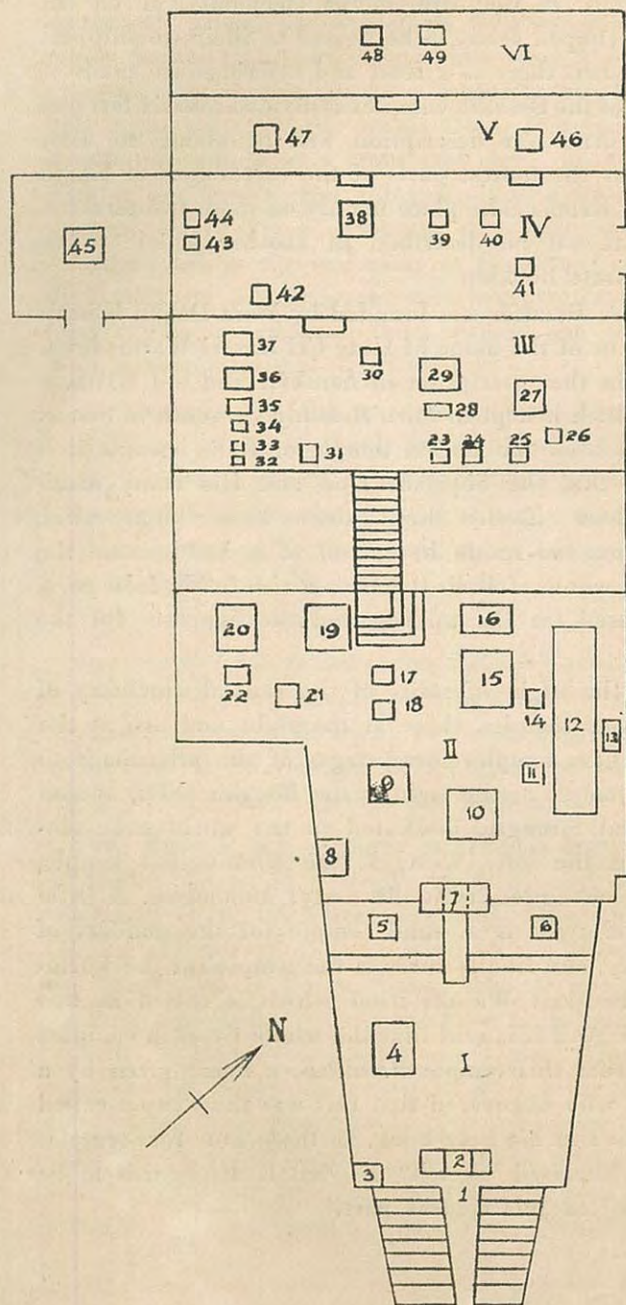
little temple-buildings, in the little *merus* (pagodas), or on the richly carved lotus shaped seats, to be nearer to their worshippers at such moments, when there is a feast and offerings are made.

The main temple of the Besakih-complex is divided into six terraces (see ground-plan). And our description will be about the first two terraces only, as the holiest parts of the ceremonies of Karya Pudja Panca Wali Krama take place mainly on these two terraces. The remaining part will be described in another article to be published in a separate booklet.

It is said that Pura Besakih was founded by Wira Dalem Kesari. This name reminds us of the name of King Çri Kesari Warmadewa, who is mentioned in the inscription in Sanskrit and old Balinese on a stone pillar, which is kept in *Pura Belandjeng*, south of Sanur. Besakih has always been the holiest temple of Bali, because it is generally believed, that the Supreme God and His many manifestations have their abode there since time immemorial. The deified ancestors too reside here, and so it has become the main temple of the whole of Bali. It has own rice-fields, *laba pura*, whose yields are used for the upkeep and the expenses for the public cult.

Before reaching the flight of stairs of the central sanctuary of Besakih, we pass four temples, three at the right and one at the left of the road. These temples form stages of the pilgrimage to Besakih. The first temple at the right is the *Bangun Sakti*, awakening of the mystical Strength, dedicated to the world-snake *Ananta-bhoga*, then at the left (West) is the *Ulun-kulkul* temple, the origin of the clock-tower, with the deity: *Mahadewa*. A little more farther to the right is a small temple for the goddess of fertility, Bhatari Çry, and finally there is the temple for the world-snake Basuki, in Sanskrit Wasuki itself which is called in this case Pura Basukian. And it is said that the whole Besakih complex derived its name from this temple Basukian, a name given by a priest from abroad who discovered that this was the temple called Basukian as described in his holy book. In these four fore-temples is already a small, concised "sketch" of what is afterwards to be a "preface in stone" to this central part.

# GROUND PLAN OF PURA BESAKIH



## Explanation

- 49 — 48. Ratu Bukit kiwa tengen. (R. Putjak + R. Pameneh).
47. Ratu Aju Mage-lung.
46. Bhatara Wisesa.
45. Ratu Pande or Slar Empu.
44. Ida Ratu Aju Su-bandar.
43. Bale Suria — Tjan-dra.
41. Bale Papelik.
40. Widadri.
39. Ratu Sunar ing djagat.
37. Ida Bhatara Tulus Sadawa.
35. Ida Panataran.
34. Ida Suka Luwih.
33. Ida Gusti.
31. Bale Pawedan.
30. Bale Papelik.
29. Ratu Mas.
28. Ratu Geng.
27. Keheh.
26. Kawitan.
25. Bale Papelik.
22. Bale Paruman.
21. Ratu Sula Madje-muh.
20. Ida Sanghyang Ku-bakar.
19. Ratu Manik Ma-kentel.
18. Ratu Madjalila.
17. Ratu Sanghyang Sijem.
16. Samuhan Agung.
15. Sanggar Agung.
14. Bale Papelik.
13. Gedong Kawos.
12. Bale Agung.
11. Pangungan.
10. Bale Pawedan.
9. Bale Kembang Si-rang.
8. Bale Pegongan.
7. Gelung Agung.
6. Bale Mundar-Man-dir. (Ongkara).
4. Bale Pegambuhan.
3. Kulkul.
2. Bale Pegal.
1. Tjandi Bentar.

The Besakih-temple-complex is in upkeep among the various regions of Bali, to know Karangasem, Klungkung, Gianjar, Bangli, Tabanan, Buleleng and Badung. But the people may worship, wherever they like.

The central sanctuary is to be distinguished in a natural way according to its terraces. After having climbed the 52 steps of the first staircase, we enter the *tjandi bentar* (1) — see ground-plan — into the forecourt. Here we see a for Bali very rare *balé pegat* (2), which serves to pay homage to the gods, seated on their lotus-cushions and carried in their little palanquins, by bringing offerings when passing them through the small middle-path on both sides of this balé.

In this *djaba* (forecourt) we see a little house for the *gambuh*-musicians (4). An ascending gangway leads to the covered main gate (7) called Gelung Agung, which is the entrance to the main court on the second terrace. The main gate of other temples is usually called paduraksa. But before entering the main gate, we see to the left and to the right two remarkable buildings, because of their being supported by one pillar in the centre; these balés are called *balé mundar-mandir* (5.6) or *balé ongkara*. Ongkara is the holy syllable, consisting of the elements A-U-M, in which the holy Trinity (A-Brahma, U-Wishnu, M-Içwara = Çiwa) is expressed in its deeper essential Unity.

The most important buildings of the main court or *Panataran Agung* are: the *Sanggar-agung* (15) seat of the Trinity (in Bali called Triçakti) with Wishnu at the left, Içwara in the centre and Brahma at the right. Further the *Samuhan-agung* (16) where the gods gather to receive offerings on great feast days or shortly before a procession to sea or through the surrounding country. There is also a very big *balé agung* (12) destined for important meetings. It has  $2 \times 12$  wooden pillars, dividing as many ritually fixed plains, and at the meetings of the *babandjaran* (village-community) of Besakih, the participants are seated in two rows. A little further east of the balé agung is the small *gedung kawas* (13) which is connected with the holy meals during the meetings. The little *bale papelik* (11) east of the Sanggar Agung serves for the offerings to the gods seated on this Sanggar Agung. Near the

main gate is the *pawedajan* (10), the balé where the Buddhist priests hold their weda-recite. Next to this is a little *panggungani* (11) for offerings. Along the western wall is the *pagongan* (8) for the gong music, further there is a balé called *Kembang sirang* (9), where the rajas used to sit during the great feasts. In front of the staircase leading to the following terrace, we find two balés for *Ratu Madja-lila* (18) and *Ratu Sang-hyang Sijem* (17). Beside the staircase in the west is the great meru with 11 roofs (tumpang solas) dedicated to *Ratu Manik Makentel* (19); just a little west of this is a second one with nine roofs (tumpang sia for *Ida Sang-hyang Kubakar* (20). The palanquins for the procession of the gods are kept in this meru. An open altar south of this, is dedicated to *Ratu Sula Mađjemuh* (21), while here in the western part is also a *paruman*, an offering-table (22).

As the Panataran Agung of Besakih houses the sanctuary of the Supreme God and His many manifestation as the Trinity Wishnu, Civa and Brahma, it is no wonder that most of the ceremonies are held on this terrace. There are ceremonies to be observed once in six months, once a year, once in ten years (Karya Pudja Pancha Wali Krama, described in this booklet), and once in a hundred years. All these ceremonies are prescribed in the Raja Purana. There are also temple-feasts for a special god or goddess, in fact a manifestation for the holy decrees kept in Besakih, etc.

It stands to reason that Besakih is to every Balinese: Everything!

Whenever the island suffers from floods, epidemics and other calamities, the Balinese prepare great offerings for their gods in Besakih. No sacrifice is too big for the Balinese if it is for Besakih. When the earthquake of 1917 destroyed the whole complex, the Balinese were ready to restore it and in 1918 the Besakih-complex was there again! The whole people of Bali from the highest to the humblest come here together to pray and to worship. At such moments they all feel the intimate and beneficial relationship between them and their gods; they get the conviction that their gods and their deified ancestors shall never forsake them!

When the day was there — 11th April 1960 — that the holy procession should start its four-day tour, 400 heads of families

assembled to carry the 20 palanquins of the gods and goddesses (Bhatara-bhatari), who have their merus (pagodas) in the main temple of Besakih. These men are descendants of families who have been bearers in such procession from generation to generation.

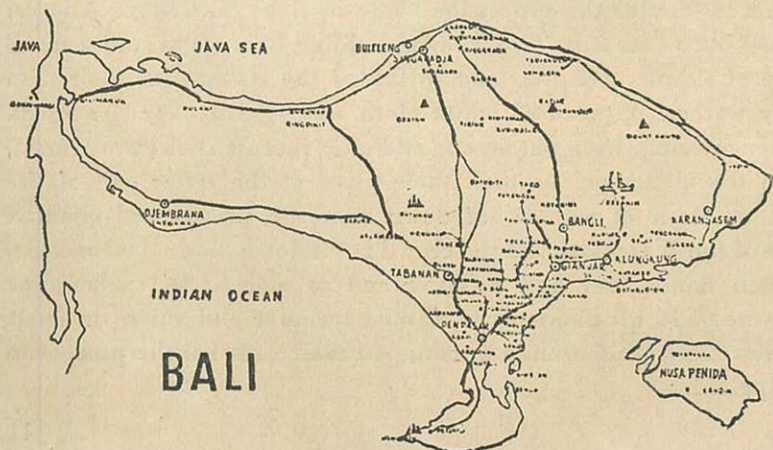
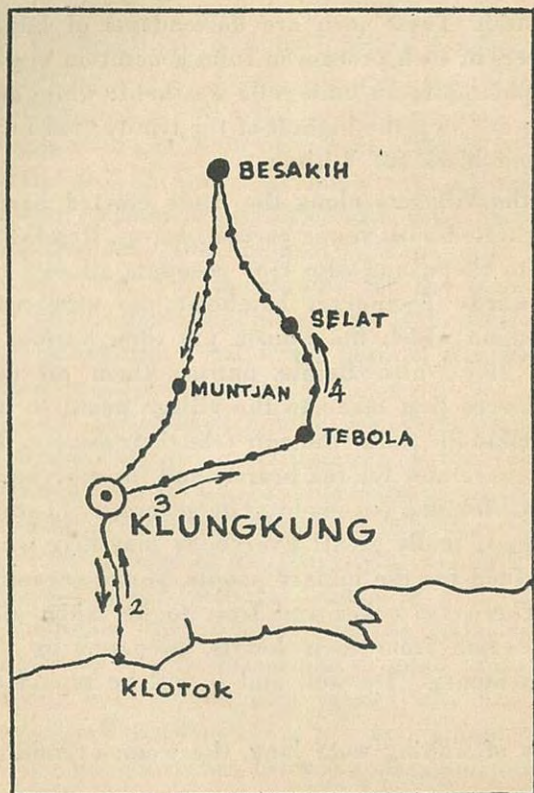
Above each palanquin an umberella was held: white and yellow ones for Içware or Çiwa, the highest of the trinity; red for Brahma, the fire-god; and black for Wishnu.

Meanwhile, the villagers along the route erected bamboo-poles or *pendjor*, decorated with young coconut leaves. Bundles of paddy were fastened to them, and also ripe coconuts all to be used for seedlings afterwards. Temporary bamboo-tables were made along the road-side, upon which the women put their various offerings of rice, cakes and fruits. Before putting them on the tables, these offerings were first taken to the village priest to be blessed and to be offered to the gods, who only take their essence. The cakes, food and fruits were now for the bearers and for everybody joining the procession or for just passers-by. The generosity of the Balinese at such moments is really great! Everybody may take whatever he likes. There is food for the hungry people, young coconuts for the thirsty ones. There are cakes and fruit to be taken along. And all these gifts came from their hearts, prepared by themselves with their own money. "Do well and it will be repaid sooner or later!"

As the hours of waiting were long, the women-vendors too had a good day.

And as soon as the procession came in sight the village-gamelan walked out to meet it. Two women, holding holy water and a tassel made of flowers came up and sprinkled the street with their *tirta* (holy water). A piece of white cloth was spread over the street. Flower-offerings were put on one end of it, incense-sticks were burnt, while the village-priests took their place at the other end of the cloth. A choir of women sat down near the priests and chanted parts of the Wargasari. All the crowd knelt down along the roadside. In their hands they had a flower and as soon as the palanquins came in sight, all hands were clasped together and raised in front of their faces. And so they worshipped their gods till the procession had passed.

# ROUTE OF PROCESSION



Some of them took up a basket and hurried behind the procession, thus becoming longer and longer. Without interruption the bearers were replaced at intervals. The same ceremony was repeated at every village.

In Klungkung, the capital of the former province of the same name, a great many women gathered in the middle of the crossroads with their opened baskets in front of them. The procession had to stop for a while to enable the priests to finish their service and the gods to accept the sincere prayers and offerings of the people. Women, men and children and even foreigners knelt down, and hands were raised in full devotion. Then the procession continued its way through streets cheerfully decorated with pendjors. And so it approached the beach of Klotok on this first day. Thousands and thousands of people came there from all directions carrying their individual offerings. The procession went on along the beach, while the bearers' feet should be washed by the sea, the symbolic purification of the palanquins. The setting sun put this colourful spectacle in a weird light and one could not help undergoing the beneficial feeling of being in the holy presence of so many deities. They were carried into the *Pura Segara*, beach temple, of Klotok. It is too small for the thousands and thousands of worshippers. Yet, there was no bustle and hustle, no elbowing, everybody awaited his or her turn patiently and cheerfully. No calling for one another, or loud cries for lost children; a fine demonstration of a highly disciplined people in the observance of their religious duties.

The whole beach was transformed into a huge camping ground for pilgrims. They took their food with them, for most of them came from far away. Their gods were among them, not only in the temple, so it didn't matter where they put down their offerings and prayed. The palanquins of the gods were put on a newly erected bamboo-table in the temple-court. The bearers took their rest and in the night of the first day, gamelan music resounded and dances were performed to entertain the thousands and thousands of pilgrims. Everywhere the légong, the barong- and the baris dance

were performed, those ancient dances so closely connected with the Balinese religion.

Early the next morning the bearers were ready again to take their holy burdens to the main temple of Klungkung, the *Panataran Agung*. Again thousands and thousands of people flocked to this temple: Brahmans, Ksatryas, Weissas and Sudras. No difference at all in their way of worship!

Village after village formed a group, they put down their offerings in front of the table on which the palanquins of the gods were placed, and together with the priests of their village they prayed and worshipped.

The essential thing of a temple-feast is to make offerings, *mabanten*, and to pay homage, *mabakti*. After the ceremony of *mabanten* follows the sacrament of *mabakti*: the faithful followers kneel down. The priest sprinkles water over their heads. Then the priest throws water on their hands from a bowl with flowers floating in it, with which they clean their hands. After this the real *mabakti* follows. The knelt people take two or three flowers from the bowl. One is put first between the tops of the hands, then to the forehead and afterwards it is thrown away. The same happens to the second and third flower. Now the priest gives *toya* (holy water). The people get some of it in their cupped hands, they sip three draughts of it, brush it also three times over their foreheads and over their hair till about the crown. Then the priest takes flowers or some petals out of the holy water; these are put behind the right and left ears of the worshippers, and then the priest presses some soaked rice-grains between the eye-brows. The sacrament of *mabakti*, being the holy contact of the faithful with god, is ended.

The whole day and night group after group entered and left the temple. Again dances in the night of this second day till the morning to entertain the pilgrims.

On the third day, the procession moved in the direction of the village of Tabola, in the district of Karangasem. The same ceremony was repeated.

And on the fourth day, the procession headed for Besakih. In the meantime Besakih was the scene of great activities. On the ground



of the main temple, offerings had already been arranged in four directions, and one in the centre. Each group of offerings had a buffalo head, a prepared pig's head, hens, ducks, geese and a monkey. They were intended for the *matjaru*, the purification ceremony. These offerings were meant for the evil forces (Kala). Covered platforms were set up for the high priests to officiate. For three full hours their bells had been ringing, so the high priests had been praying for three full hours.

In the first court of the main temple, too, offerings were already spread on the ground. In the *Panataran Agung* (second terrace), the huge communal offerings were being prepared. They resembled lovely mosaics. There was a pig's head decorated with its own fat, but cut in floral forms, giving the whole such a surprising effect. Priests and priestesses were seated in the pavillion destined for them. An endless stream of pilgrims came to Besakih. The various districts had erected temporary houses for their people to spend the night, for this special temple-feast would last for ten days at a stretch!

The procession was expected to arrive back in Besakih in the afternoon of the fourth day. But at about nine it was already reported to be near. Photographers took a good position, the people knelt down, but as soon as the procession came in sight of the main temple, a woman cried out something and the whole procession came to a standstill. The same woman cried and gesticulated vigorously that everybody should leave the temple-ground. In a twinkle of an eye the whole staircase and the surroundings were empty. A remarkable quietness was there. The people present knelt down. The *pedandu*, who had been with the procession all the time rushed up the steps and was followed by some women who sprinkled holy water everywhere. Then, slowly the procession began to move again, up the 52 steps leading to the *Tjandi bentar*, soon followed by the thousands and thousands of pilgrims with their offerings on their heads. The women all wore some beautiful sash round their waists as prescribed for a pilgrimage, the men with their colourful headcloths and beautifully embroidered cloths hanging down their waists.

Indeed, it was a solemn and yet gay spectacle! Although there were more than ten thousand people present, yet there was no hustle and bustle, no loud talking, no crying for one another, everybody knew perfectly what should be done. No children losing their way, no elements trying to pick-pocket here and there, no, here was the holy abode of their gods who had been on earth these four days and who would still be in their very midst for ten days, whoever should dare to do some wrong?

On entering the first terrace, the *Djaba*, the bearers stopped just behind the *balé pegat* (2) in a semi-circle in front of the offerings already spread out on the ground. Then a very solemn ceremony of *matjaru mantja wali krama* started. For more than an hour the bearers stood there with the palanquins on their shoulders. After this ceremony, the procession proceeded to the second terrace the Panataran Agung. The *jampana*, palanquins, were stored away in the meru for *Ida Sanghyang Kubakar* (20). With the exception of *Çiwa*, *Brahma* and *Wishnu*, who have their own thrones, all the other gods were supposed to take seat in their communal pavillion, the *Samuhun Agung* (16).

Now the *Bhatara-turun-kabeh* ceremony started. The greatest activity was centred round the thrones of the Trinity.

More than 15,000 devotees came to Besakih on that very first day. Of course, they did not remain in the Panataran Agung, but gradually they spread over the other temples, too, for certain families have their places of worship at Besakih.

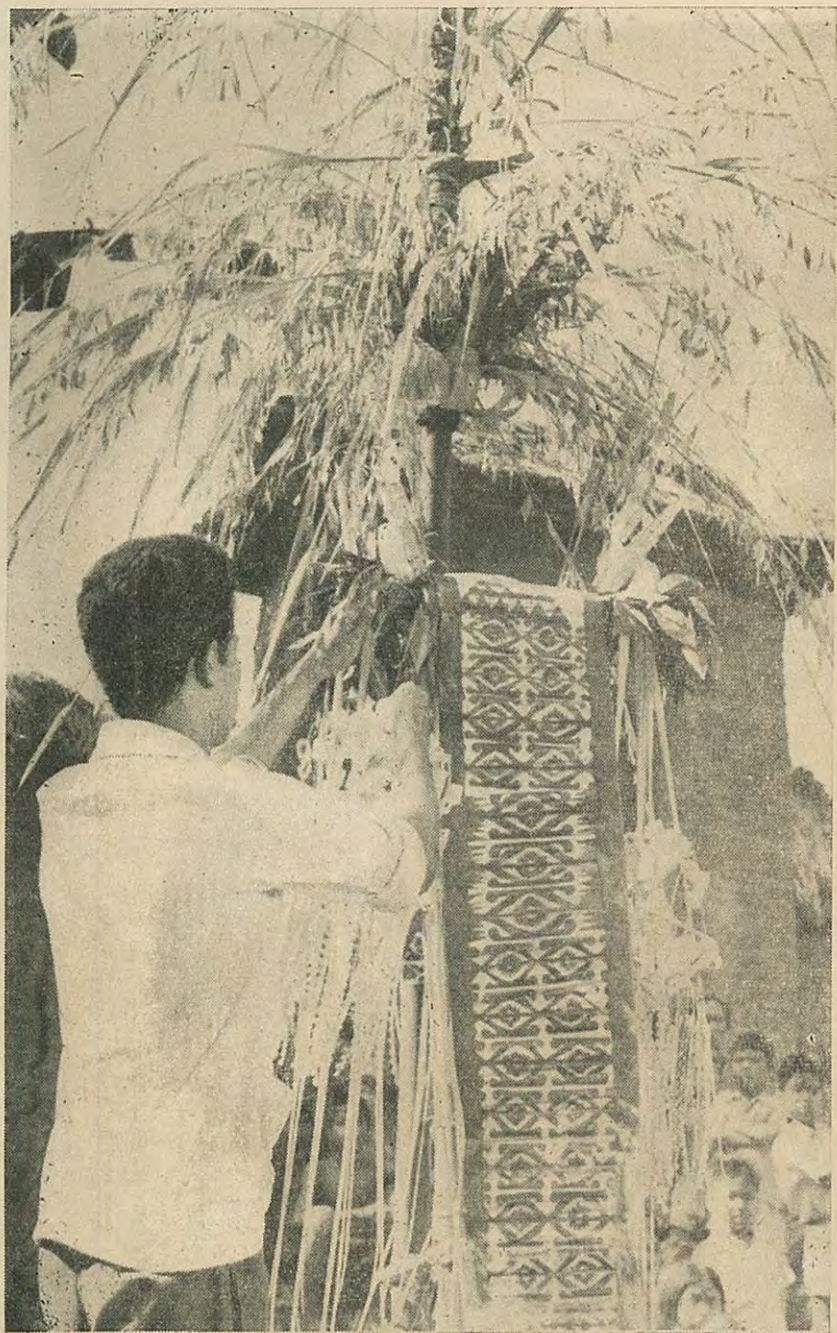
For 10 days there was the *melinggih ring piodal*, a period in which the gods remained on earth, so that every Balinese could have an opportunity to pray and worship.

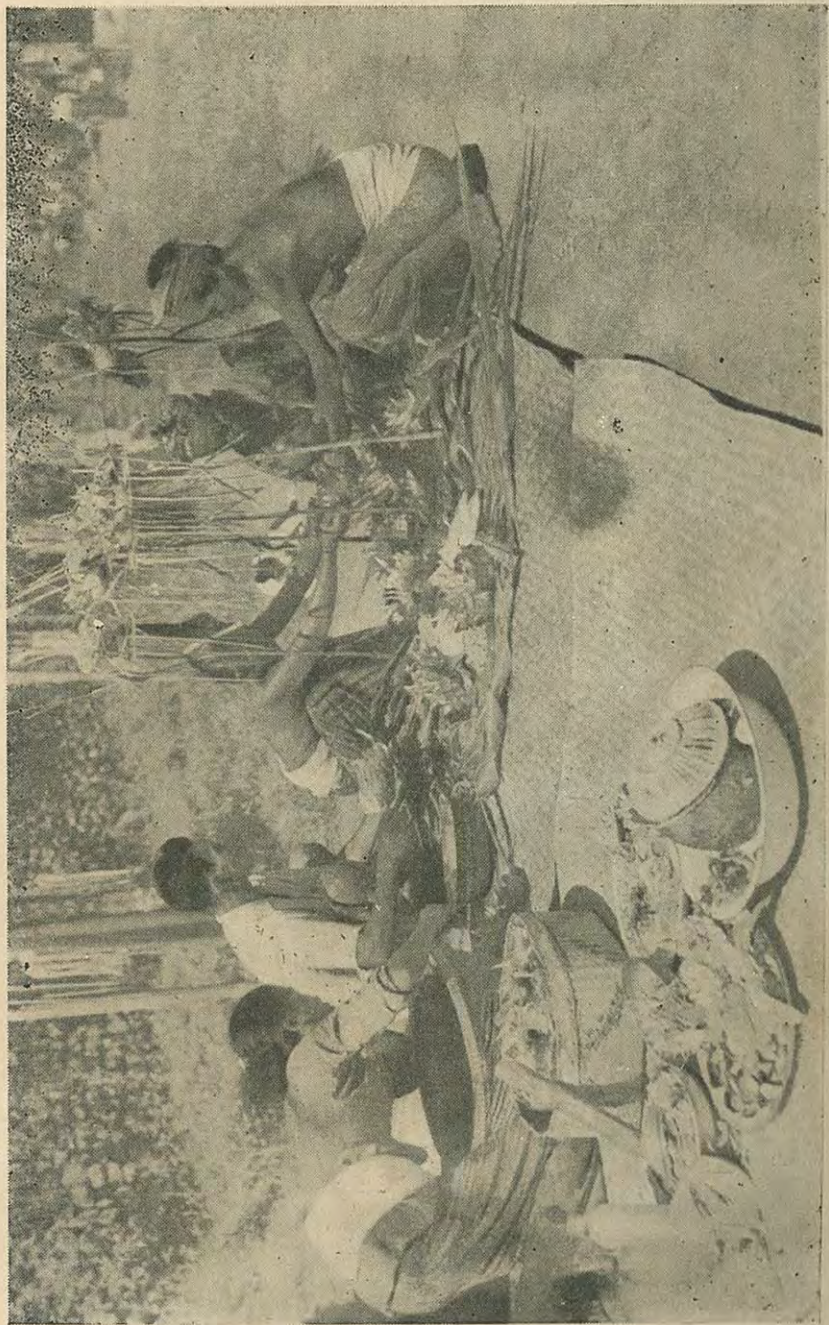
And these ten days being over, the Besakih temple-complex is deserted again. Once more the atmosphere of tranquility reigns. The gods have gone to their heavenly abode, taking with them the excellent expression of the loyalty, faithfulness and devotion of their thousands and thousands of retainers and they in turn lavish goodness and blessings on them.

For Besakih nothing is too much, nor too precious for the Balinese!

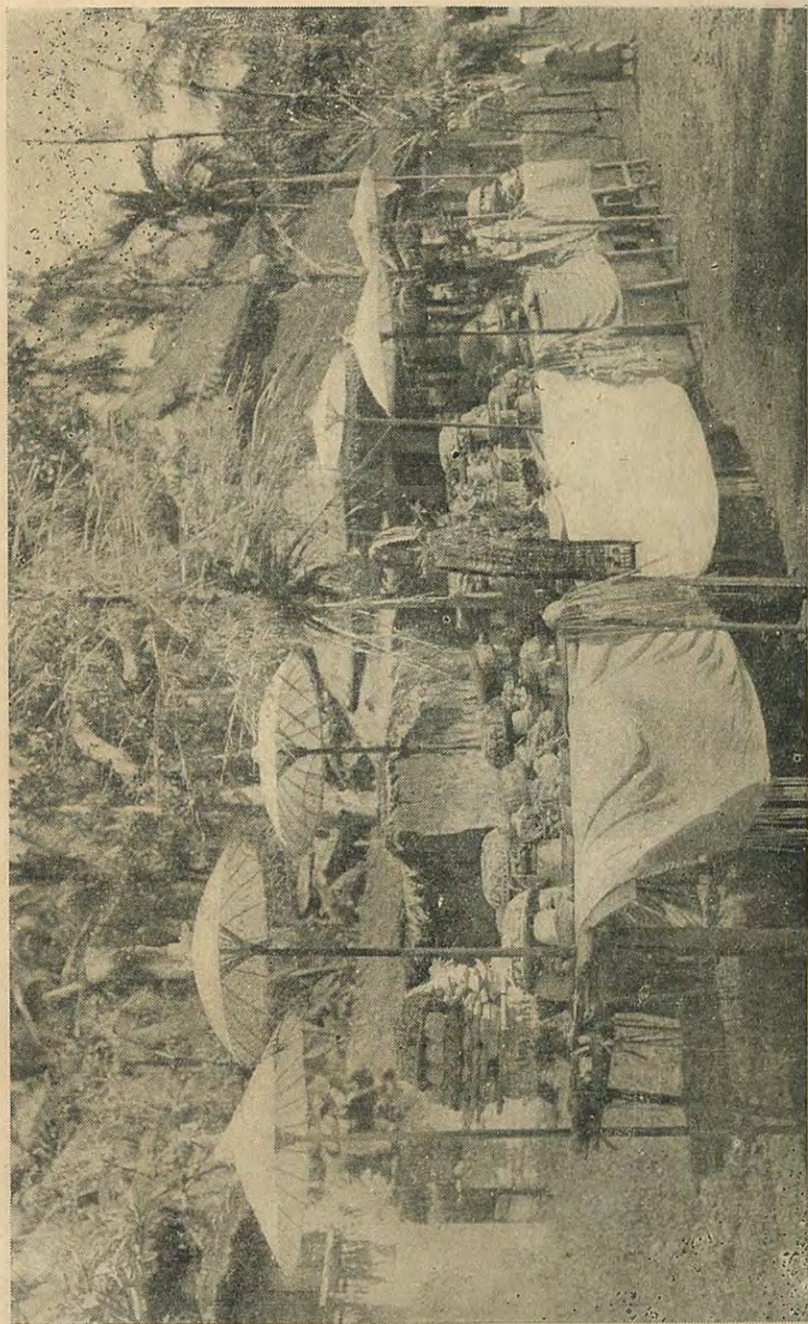
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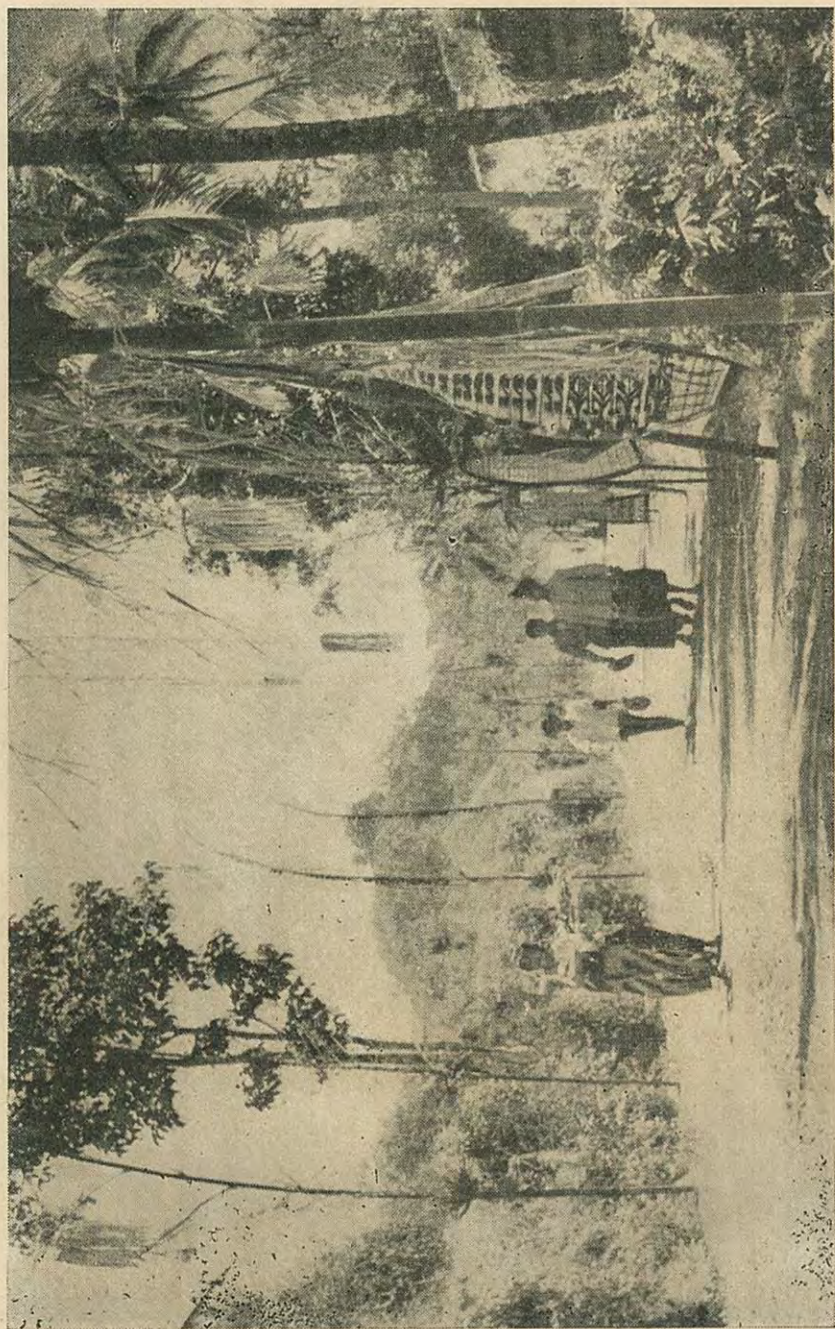
**KARYA PUDJA PANCHAWALI KRAMA  
IN PICTURES**



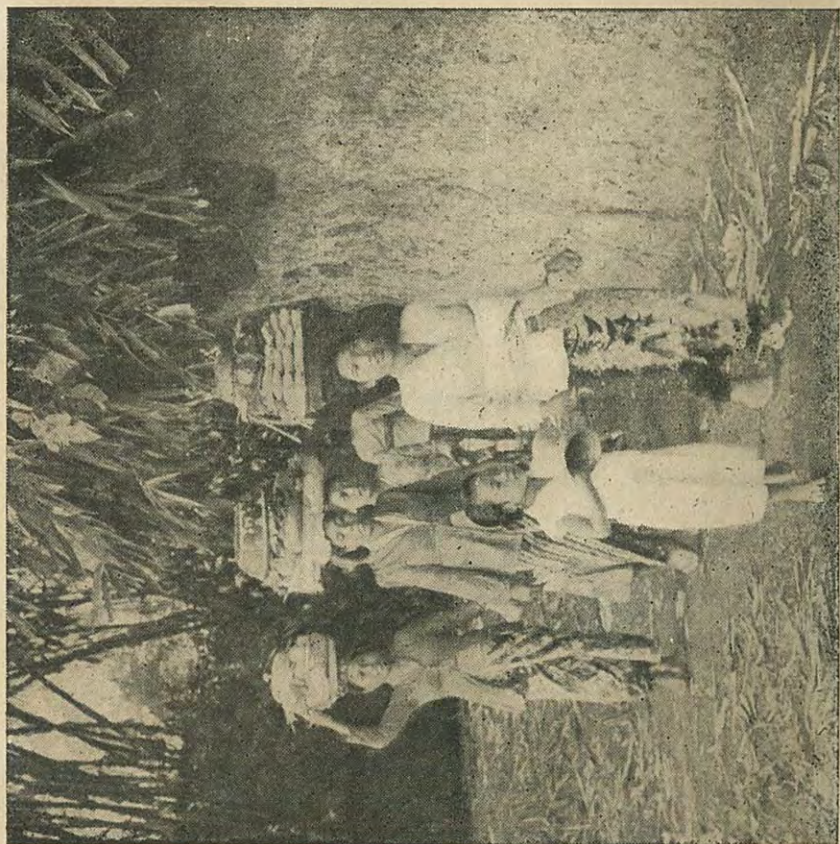










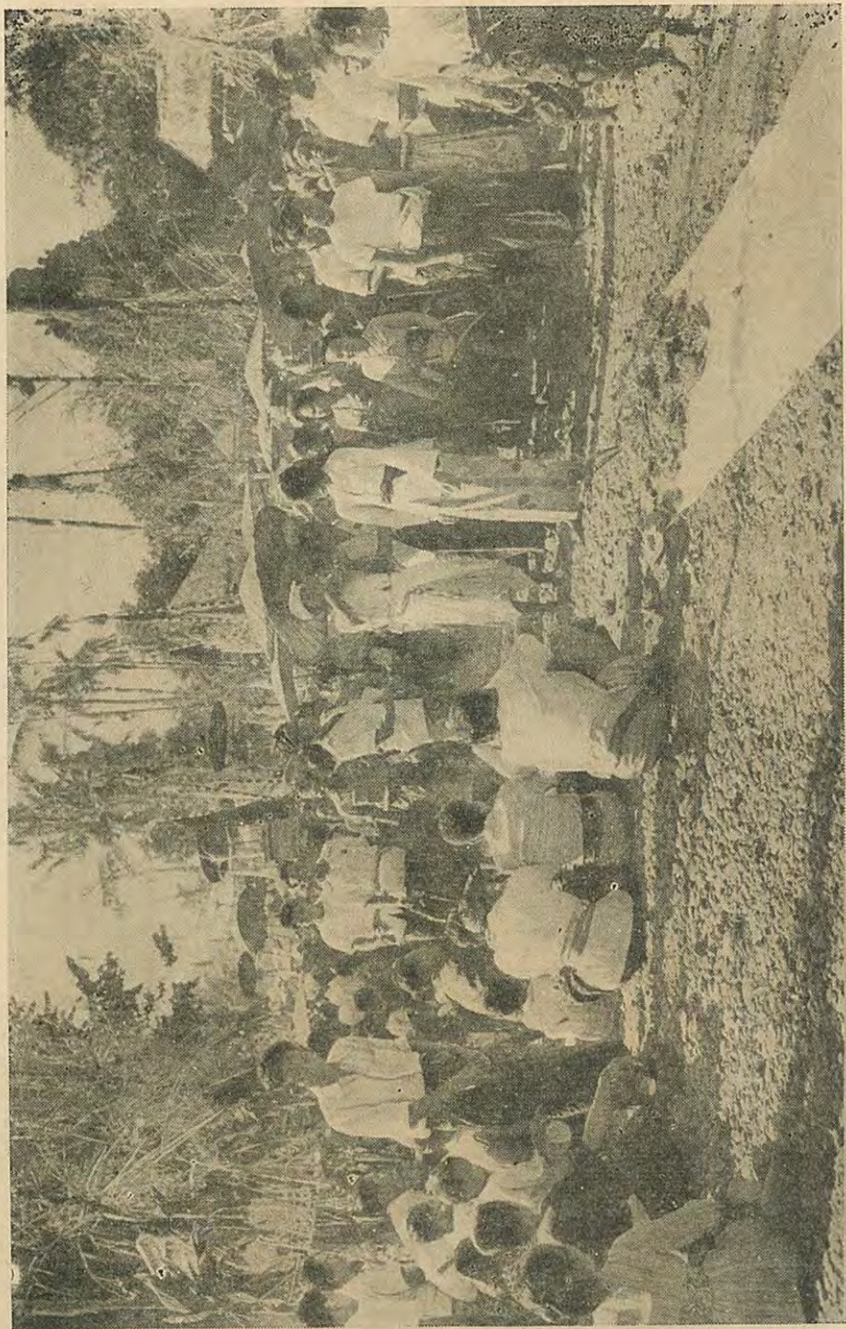








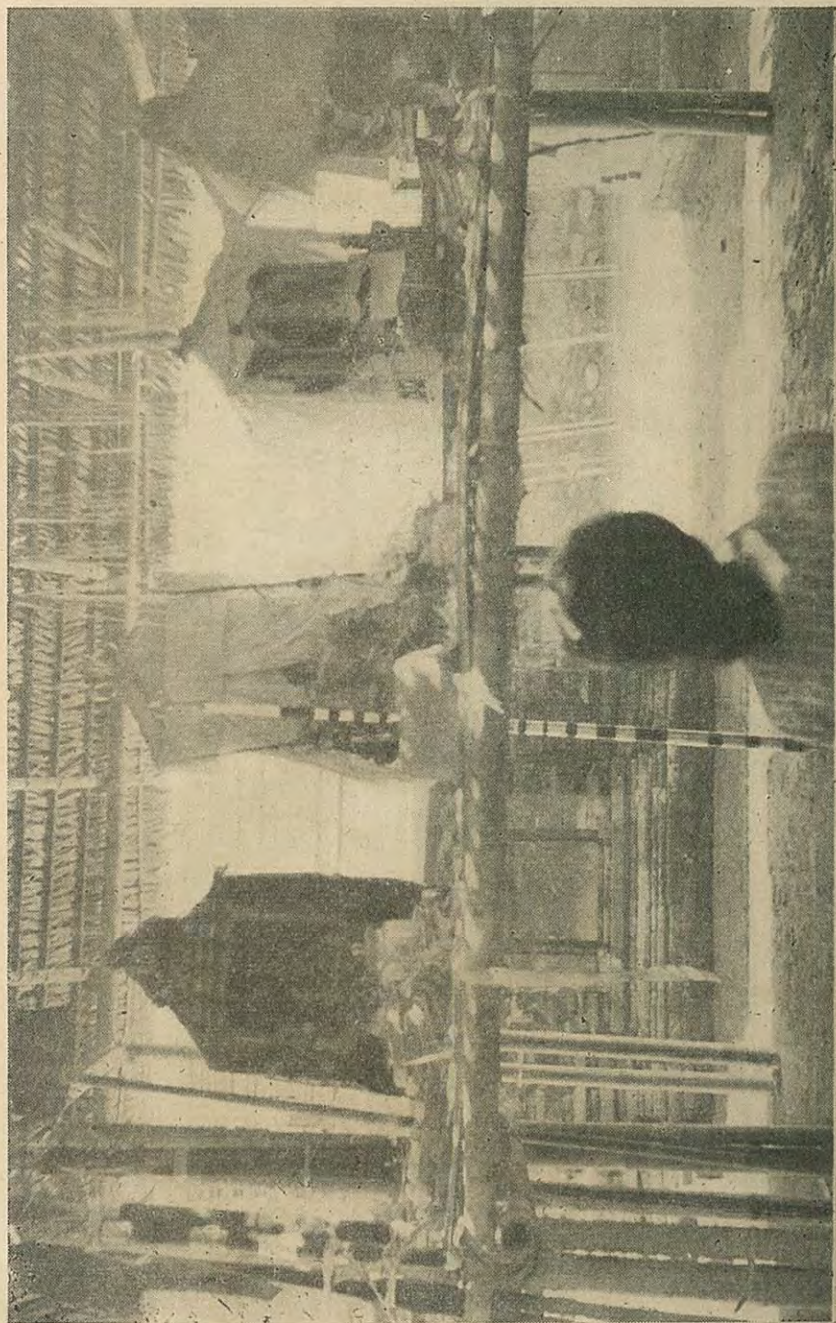


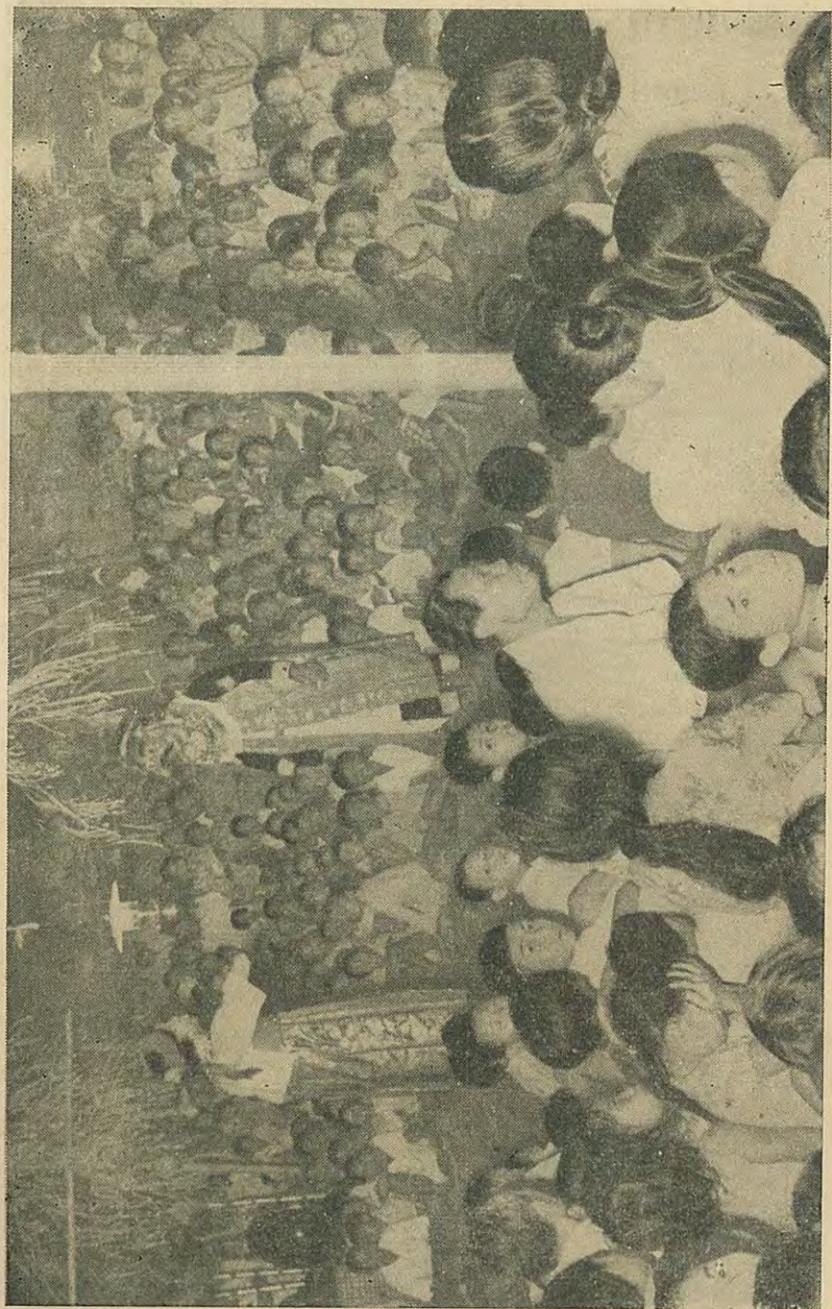


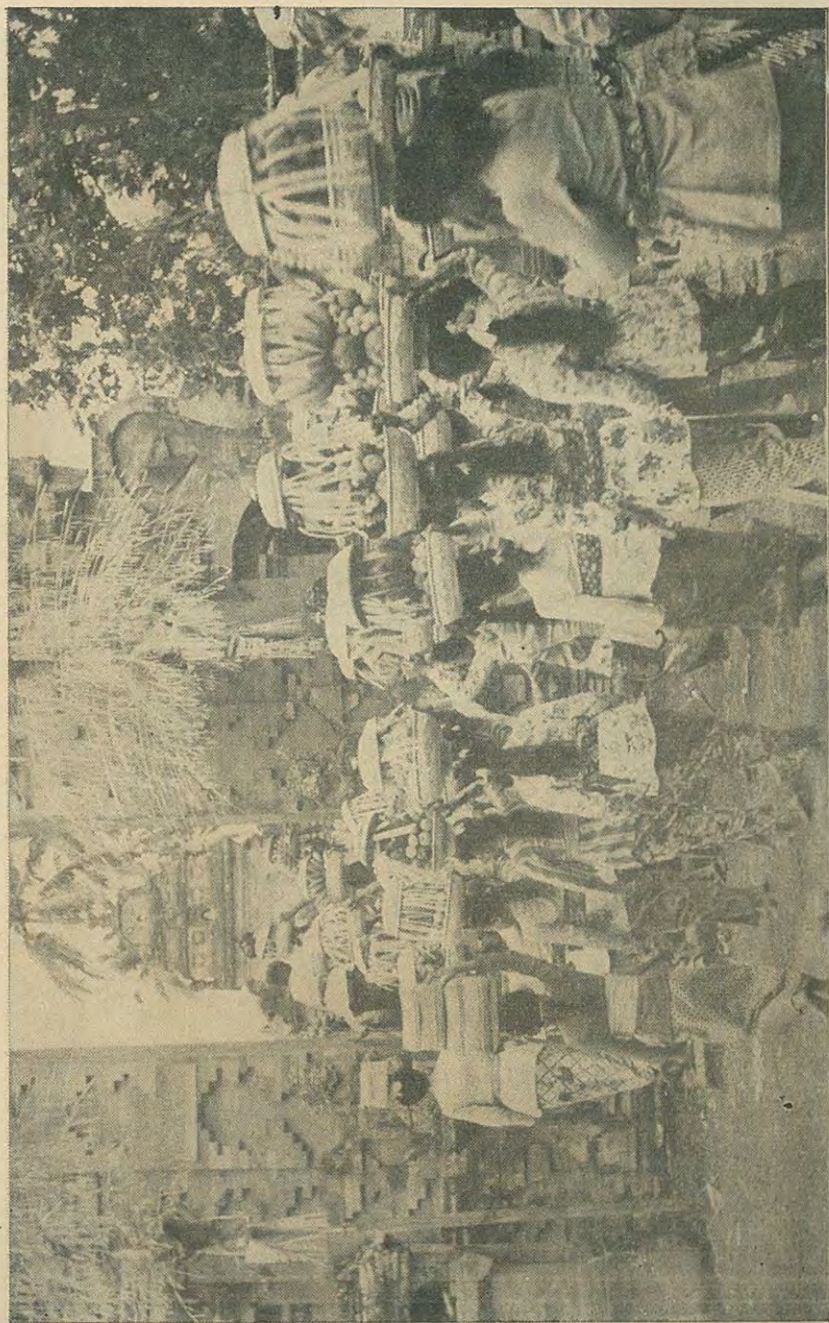




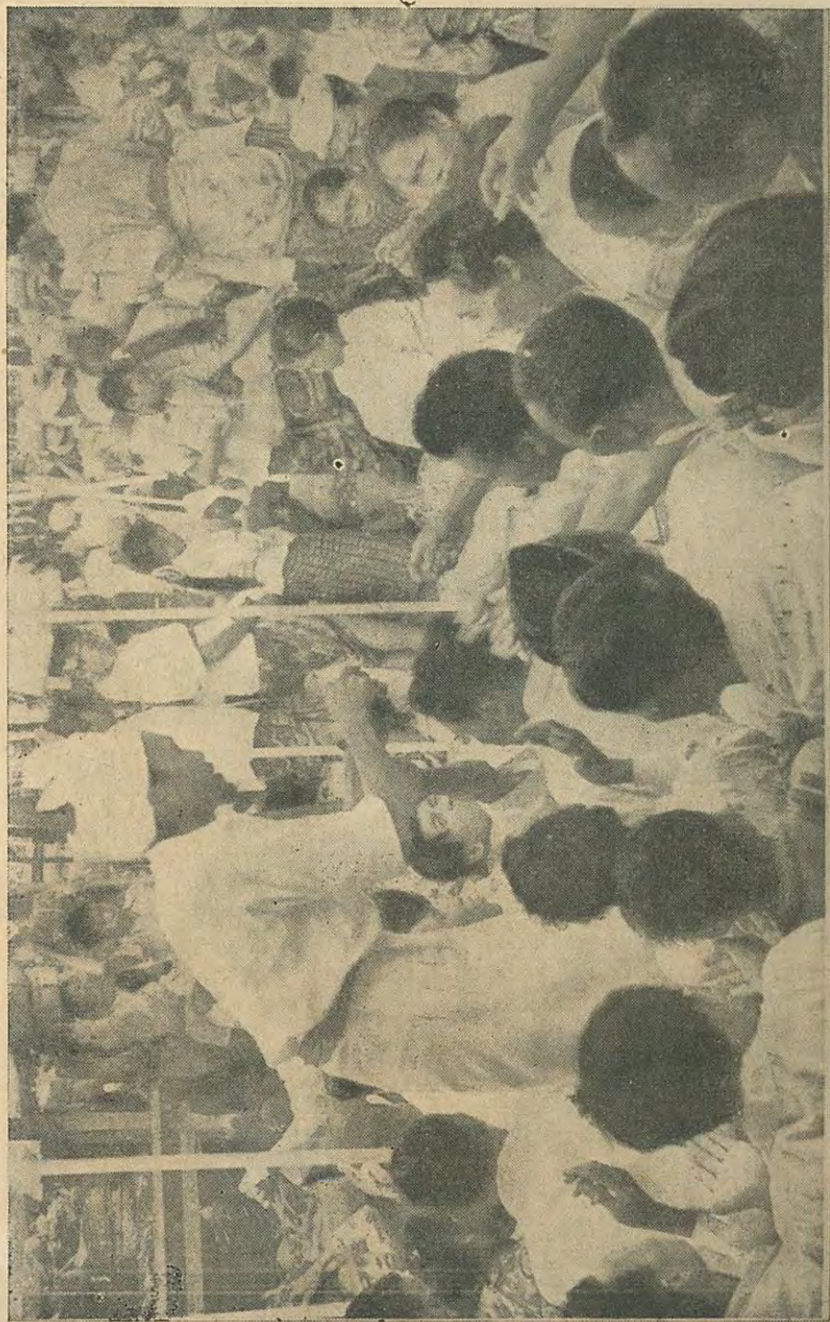




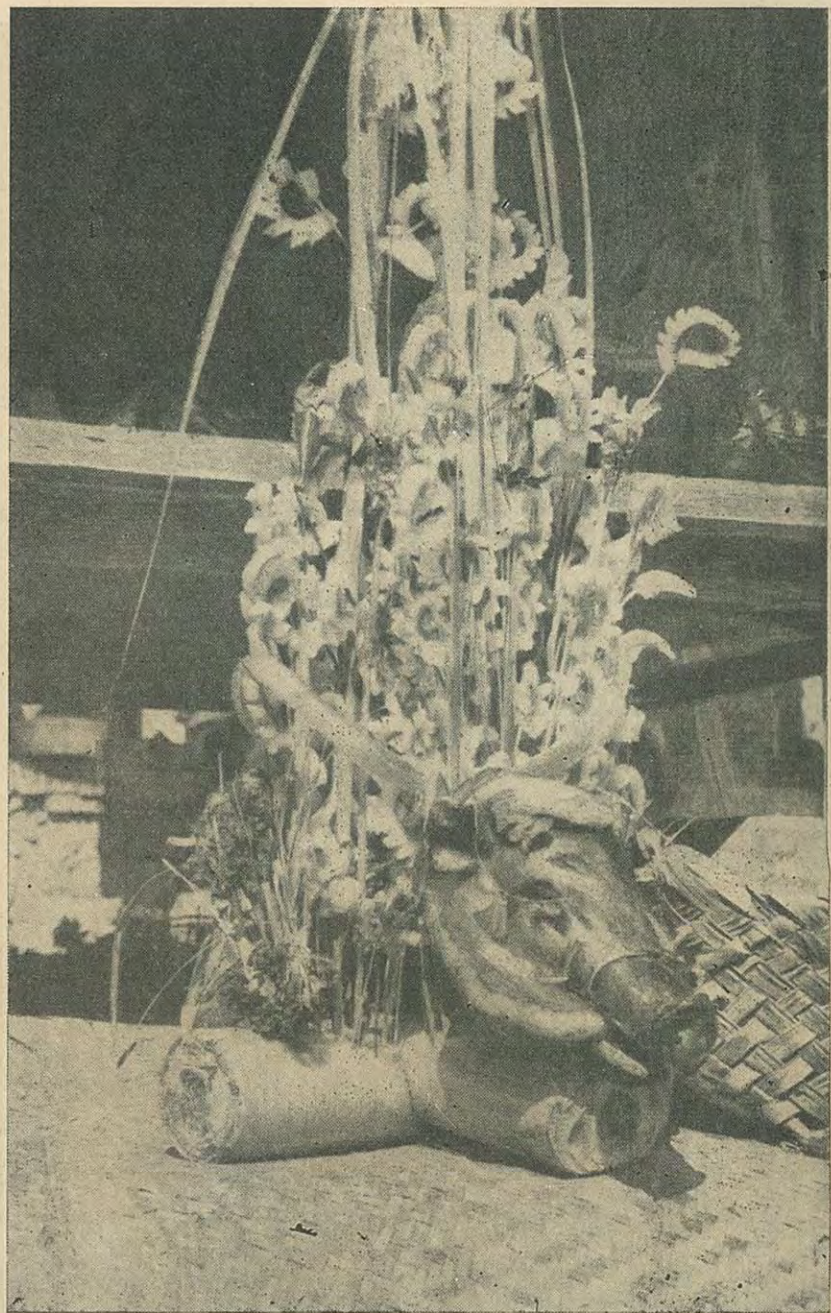






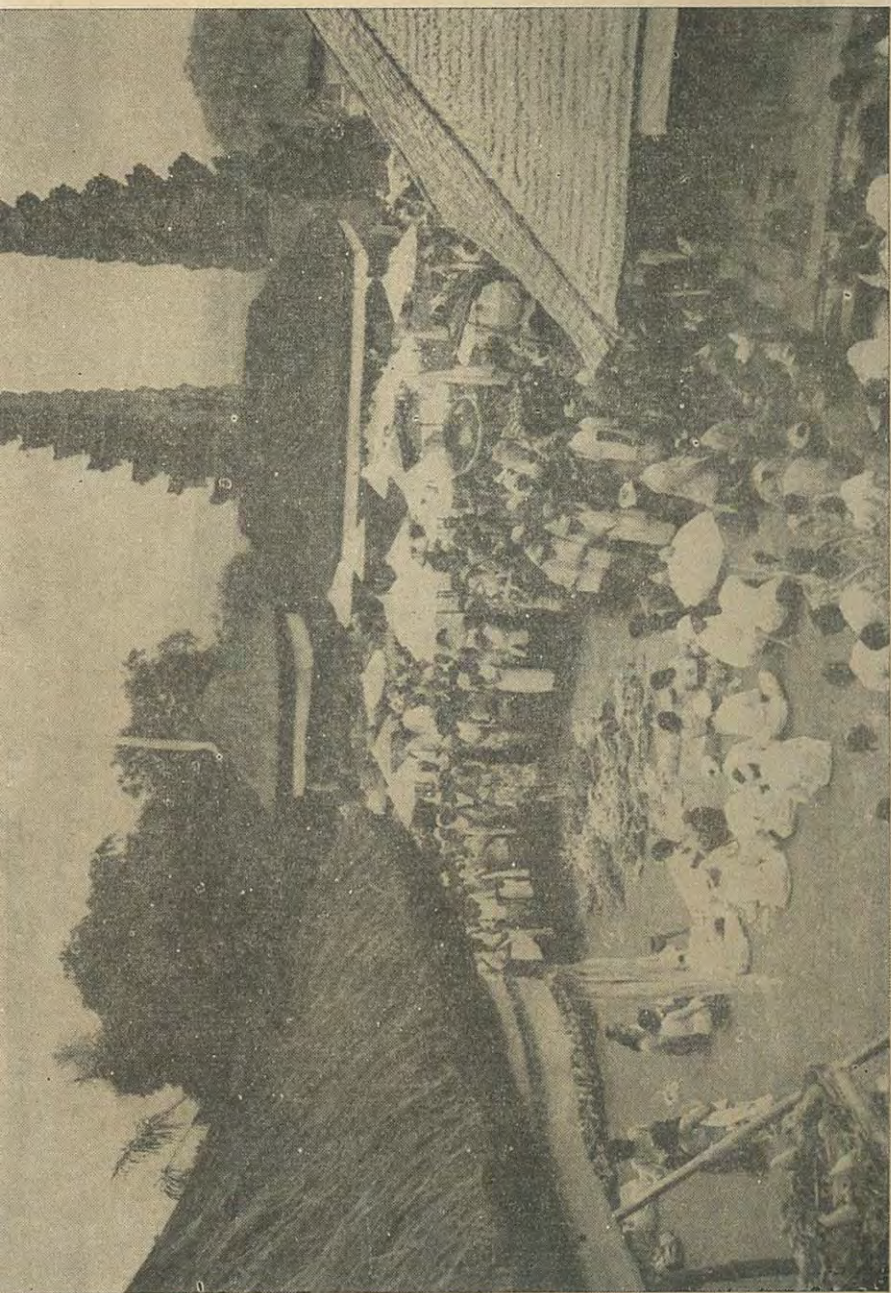








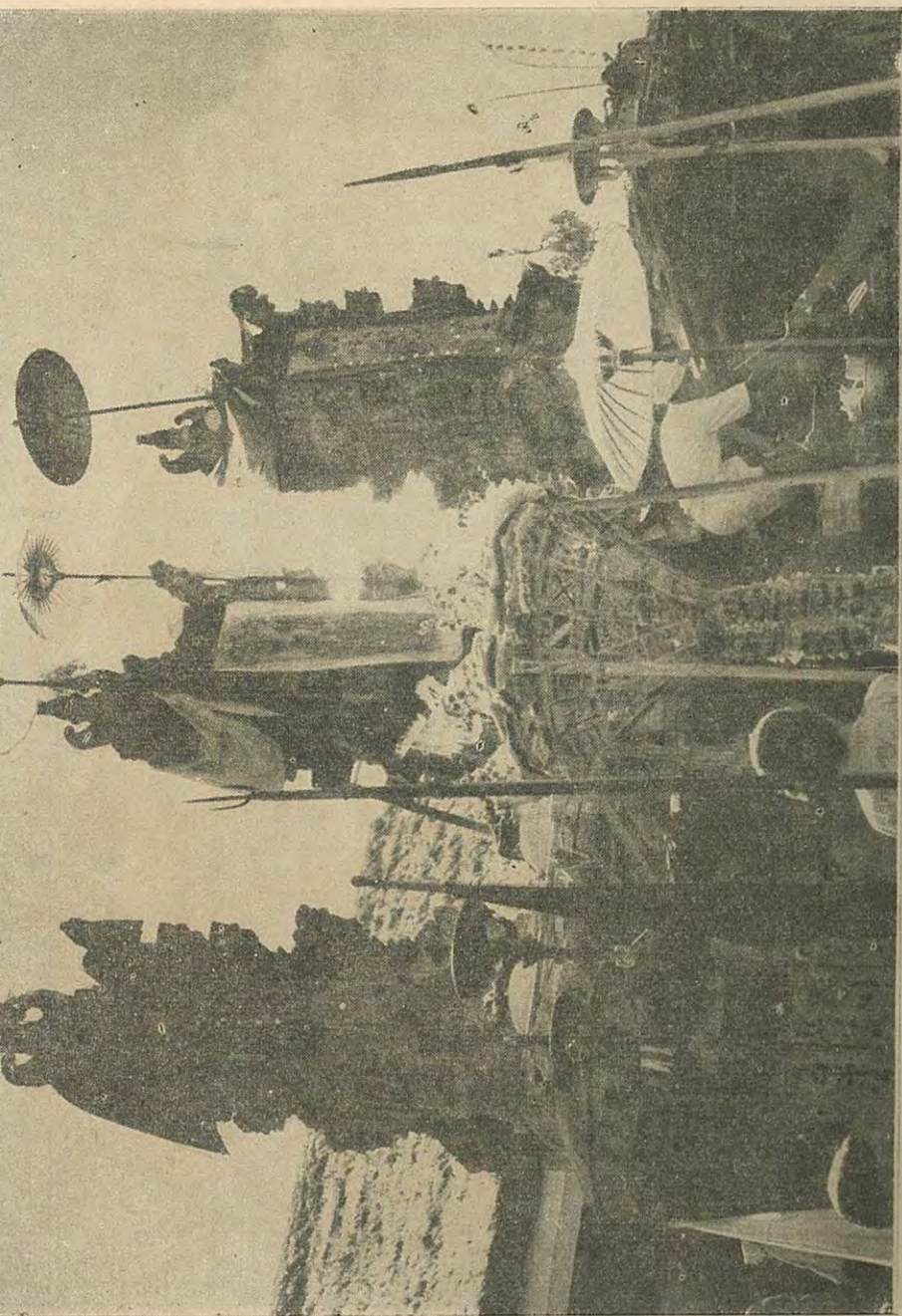


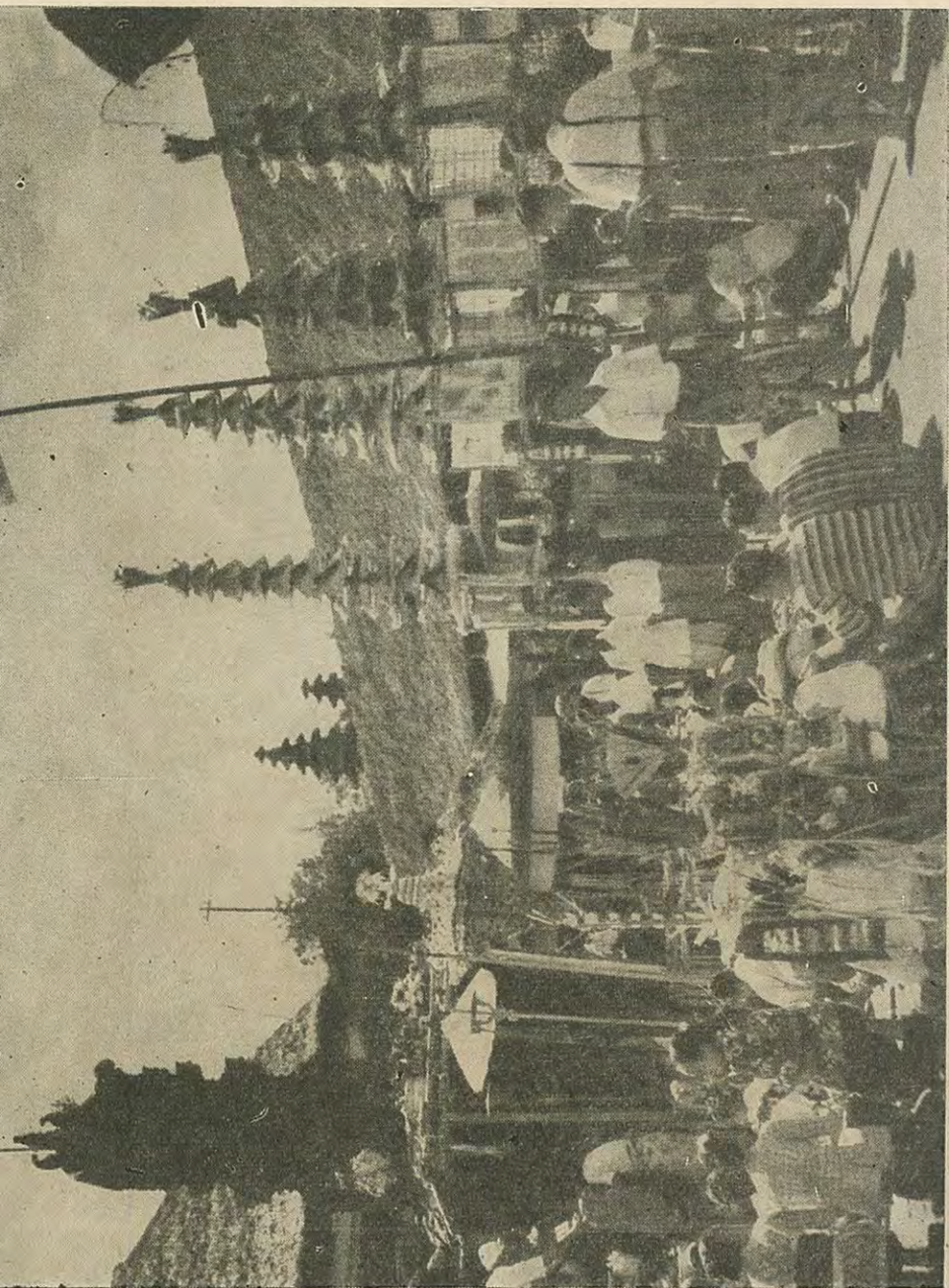


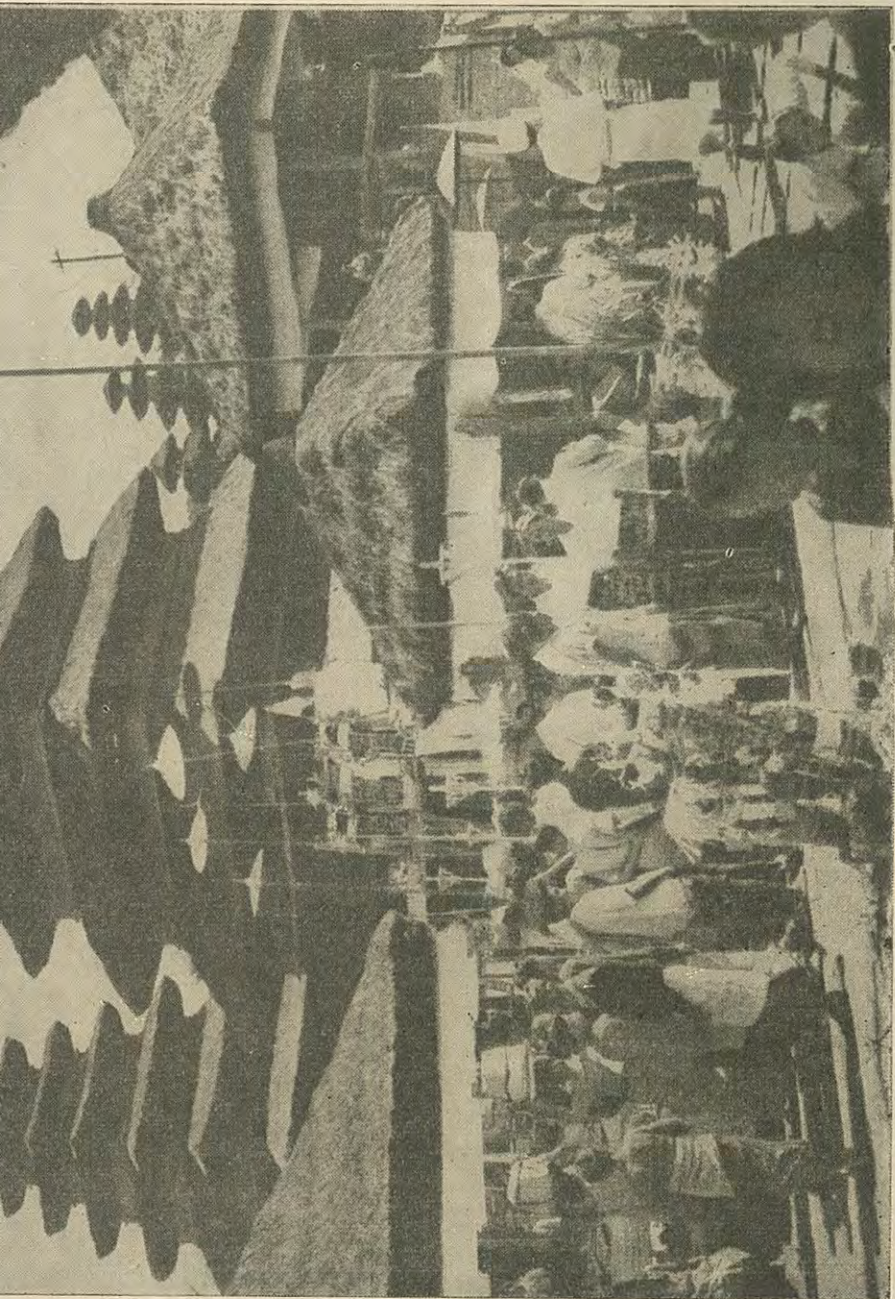


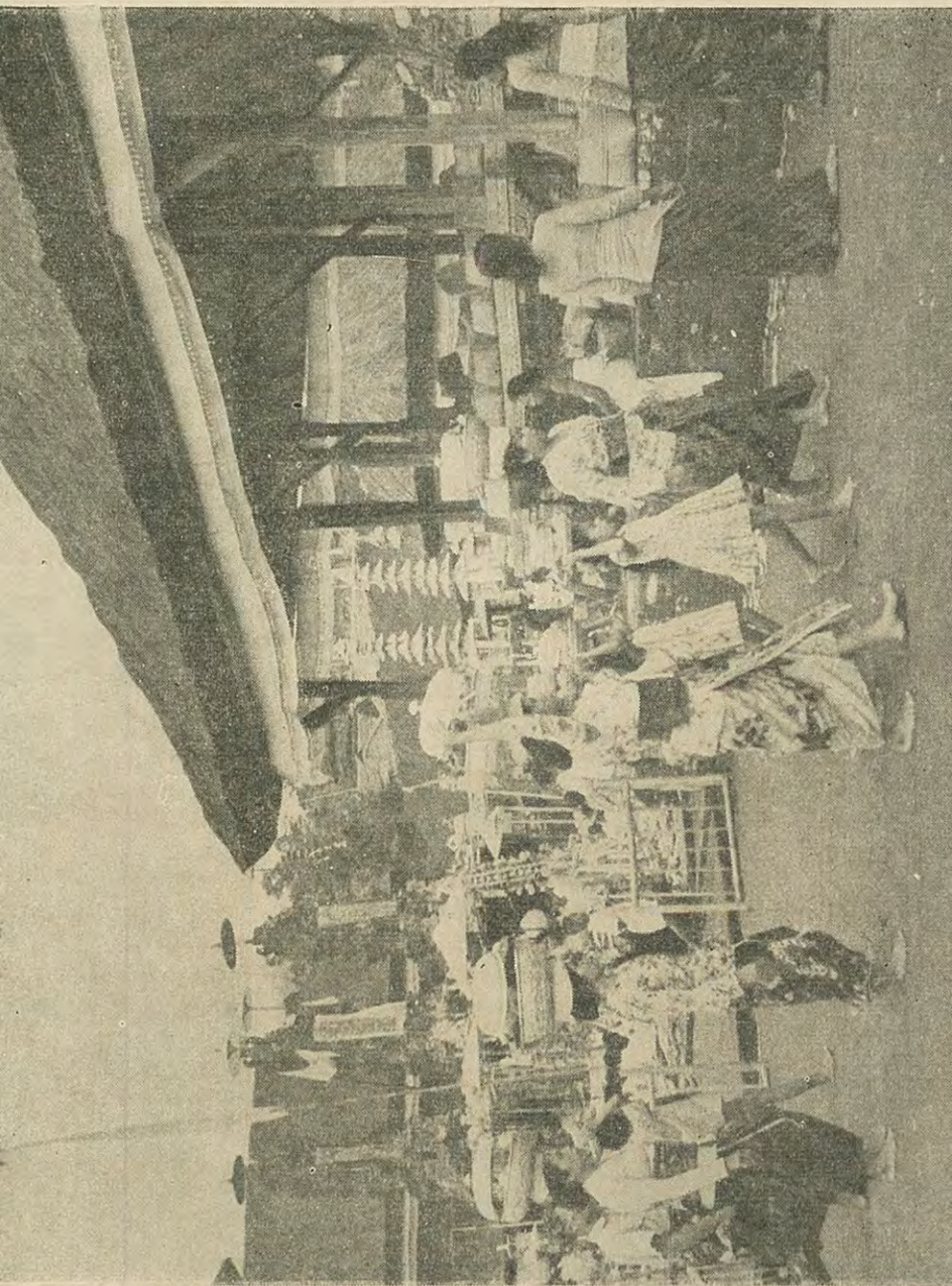














## CAPTIONS OF PICTURES

1. *Putting the finishing touch to a pendjor in front of his house.*
2. *Preparing the communal offerings of their village along the roadside.*
3. *Arranging their individual offerings.*
4. *Offerings of the villagers on temporary tables along the roadside.*
5. *The village street decorated with pendjors.*
6. *Women going to the place where all the offerings of their village should be put.*
7. *The well-to-do put their offerings in silver bowls.*
8. *The procession has just left Besakih temple and is on the winding road, descending the hill, called Bukit Djambul.*
9. *The procession is coming close to a village. In reality, the white, yellow, red, and black umbrellas are clearly visible.*
10. *The gamelan that accompanies the procession marches in front (left). The village gamelan on its way to meet and welcome the holy procession (right).*
11. *The procession comes nearer. The villagers kneel down to pay homage to the passing gods. A village priest sprinkles water in front of the holy procession. The white cloth with the floral offerings is partly visible.*
12. *The standard-bearers reach a village, where they may quench their thirst and appease their hunger.*
13. *Now that the holy procession has passed, the individual offerings may be taken home again. A woman distributes her offerings among the children.*
14. *The jampanas (palanquins) are put down on the temporary bamboo-table in the Panataran Agung of Klungkung.*
15. *An ardja play and other dances at night to entertain the pilgrims.*
16. *An endless stream of people, mostly women in their Sunday-best go to the Panataran Agung at Klungkung with their offerings on their heads.*
17. *Patiently they abide their turn to worship.*
18. *The priest distributes flowers from the bowl for the sacrament of mabakti.*
19. *The buffalo-head dominates the whole scene of the offerings for the purification ceremony (metjaru mantja wali krama) on the temple precinct of the main temple of Besakih.*

20. A most remarkable offering is the "celeng bubukan" a pig's head decorated with its own fat cut in floral forms. This offering is essential for the Karya Pudja Pantja Wali Krama ceremony.
21. The pedanda (high priest) officiating at the metjaru mantja wali krama ceremony, which serves to purify the whole atmosphere in the surroundings of Besakih.
22. On the first terrace of the main temple of Besakih, Before proceeding to the second terrace, the Panataran Agung, the palanquins of the gods stop behind the Bale Pegat in front of a metjaru offering.
23. The thousands and thousands of pilgrims ascending the steps leading to the first terrace after the procession has got there.
24. The bearers are relieved by others. Priests and other committee members see to it that nobody touches the offerings on the ground with his feet.
25. The procession enters the Gelung Agung (the covered gate) into the Panataran Agung.
26. The three thrones of Vishnu (left, Ciwa (center) and Brahma (right) the Triçakti of the Balinese. A priest is busy arranging the offerings on the offering-table.
27. The first pilgrims kneel down in front of the Triçakti to pray and pay homage.
28. Awaiting their turn.
29. After the mabaten the individual offerings are taken home again.

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