

# Directory of Manuscripts as Objects of Cultural Promotion in Petang and Abiansema Sub-Districts, Badung Regency

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## ABSTRACT

Badung Regency as the tourism center of Bali is interested in promoting culture, including making culture a paradigm of regional development. Efforts to make culture a paradigm of development by the spirit of cultural promotion must be initiated by identifying and mapping the objects of cultural promotion owned by Badung Regency and preparing a directory of cultural promotion targets in Badung Regency. One of the objects targeted for research here is manuscripts. This research was conducted in two sub-districts in Badung Regency, Petang and Abiansema. This research used qualitative research methods. Data was collected using observation techniques, semi-structured interviews, and document studies. The determination of informants was done purposively. The selected informants are those considered to know information related to the object of cultural promotion. In this research, the data analysis technique used is descriptive-qualitative analysis. The data analysis stage in qualitative research generally starts with data collection, reduction, presentation, and conclusion drawing or verification. Based on the results of data analysis, the following picture was obtained: in the Petang sub-district, 10 locations of manuscripts were identified and mapped in the form of *lontar*, inscriptions, and *Purana*, while in the Abiansema sub-district, 32 locations of manuscripts consisting of *lontar*, inscriptions, and *Purana* were identified and mapped. In total, there are 42 manuscript locations in Petang and Abiansema.

*Keywords: directory, manuscript, object of cultural promotion*

## I. INTRODUCTION

The tangible and the intangible culture have an important role in shaping the personality, mentality, and worldview of Balinese people, and it is the main attraction of Balinese tourism. Therefore, efforts are needed to make culture a paradigm and direction of development planning. Culture is a way out of facing the various crises experienced by modern society such as identity, social, economic, and ecological crises as a result of exploitative development. At this point, culture is an investment or capital in developing Bali in the present and the future.

Seeing the important role of culture in development both at the regional and central levels, the Government continues to strive to improve cultural development, one of which is through Law No. 5 of 2017 concerning the Promotion of Culture. At the Provincial level, the spirit of strengthening and promoting

culture is also reflected in Bali Province Regional Regulation No. 4 of 2020 concerning Strengthening and Promoting Balinese Culture.

This regulation brings a new direction in cultural development by making culture an investment to build the future and civilization of the nation. Referring to Law Number 5 of 2017 concerning the Promotion of Culture, especially in article 4 states that the promotion of culture has several important objectives, including developing the noble values of the nation, improving the welfare of society, and influencing the direction of the development of civilization.

One of the steps of cultural promotion is to identify and map the objects of cultural promotion that still exist and developing in society. The identification of objects of cultural promotion is important to map the condition and function of objects of cultural promotion amid society. This study has this intention, namely identifying and mapping objects of

cultural promotion, especially in Petang and Abiansemal sub-districts. However, of the 10 objects of cultural promotion, this study focuses on manuscript objects.

Manuscripts in this study are *lontar*, *prasasti*, and *purana*. In this study, the three are distinguished based on manuscript materials and writing methods. In terms of materials, *lontar* manuscripts are made from *ental* leaves (*Borassus flabellifer*), inscriptions or *prasasti* are made from copper, and the *purana* are made from paper. The three are also differentiated based on how they were written. *Lontar* is written by scratching, *prasasti* by chiselling, and *purana* is written by typing. Therefore, the definition of the three in this study does not follow the definition that has been commonly used by researchers in the field of philology and epigraphy. This redefinition is done to facilitate the classification of manuscripts as one of the ten objects of cultural promotion.

The term manuscript used here is not the same as the term manuscript used by manuscript researchers. Manuscript, as the name suggests, means human (Sanskrit: *manu*) writing (script). As such, manuscripts produced using the typewriter or typewriter method cannot be classed as manuscripts. However, as in the case of the terms *lontar*, *prasasti* and *purana* explained earlier, manuscripts are also defined differently as all kinds of records from the past. So, whatever the material, whatever the textual content, however it is written, if it is considered to contain records from the past, it will be classified as a manuscript. This redefinition was done for classification purposes only.

It aims to avoid confusion in understanding them. However, this does not mean that this definition will not encounter challenges or problems. A problem that may arise is if a village has a *purana* written in *lontar*, not typewritten. In terms of classification of materials and method of writing, such texts belong to the *lontar* class because they are written on *ental* leaves by scratching. The definition proposed above, then, requires that such texts be classified as *lontar*. The problem is that they contain entries in the form of *purana*, i.e. ancient stories. Therefore, an exception must be made in such

cases. If such a case is found, then the manuscript will be included in the *purana* classification according to the content of the text. It is important to do this so that the mapped information can describe the situation of the manuscript distribution more clearly because it relies on the content of the text. Therefore, what is meant by *purana* in this study are manuscripts containing old stories about certain temples in paper or *lontar* media, written by typing or scratching. This will be detailed in the description of the *lontar*.

In addition to *purana*, another potentially biased term is *prasasti*. The *prasasti* in epigraphy is defined as an edict issued by the king. However, in the context of later Balinese tradition, *prasasti* refers to stories about certain descendants. These are two very different things. There were family trees issued by kings in the Middle Balinese era, complete with rights and obligations. The genealogies were thus considered ‘edicts’. In philology, texts such as family trees are referred to as *babad*, *pamancangah*, *piagem*, *bhisama* or *pangelingeling*. These terms reflect the genre of each text. Generally, these types of texts are written in *lontar* manuscripts, so in this study, they are included in the classification of *lontar* manuscripts. As the explanation will also involve details, this will be explained in more detail in the special section on *lontar*.

The term *lontar* was originally used to refer to a writing medium commonly used in the past in the form of *ental* leaves. The *ental* leaves, as the name implies, come from the *ental* or *siwalan* tree (*borassus flabelliformis*). *Lontar* has been used as writing material in the Indian sub-islands and Southeast Asia since the 5th century BC. Emmrich (2021) lists several regions in Asia and Southeast Asia that have used and still use this medium as a writing medium before the advent of the printing press. Interestingly, Emmrich not only shows how *lontar* was widely used but also explains the use of other media, namely clay, as well as the printing methods that had been used in these regions, especially with the evidence of clay stamps. Such clay evidence has also been found in Indonesia, not least in Bali, as evidenced by the discovery of artifacts in the form of clay

stamps containing Buddhist mantras at the Kalibukbuk, Pejeng, and Pagulingan sites.

Although *lontar* is the better-known writing medium, Southeast Asian cultures also recognize *gebang* leaves as another writing medium. These two types of leaves look the same at first glance. Gunawan (2015) explains that both are indeed used as writing media in the Indonesian region. Palm culture in Bali has been going on since the ancient Balinese period, with the term *ripta prasasti* being identified with inscriptions written on palm leaves. This term is found in the Sukawana AII inscription page IIIa-IIIb in 976 Saka (Suarbhawa, 2013:6; Rema and Putra, 2018:6). A similar term is also found in the Kintamani inscription group V page Ib-IIa, 1122 Saka (Sunarya, 2015:10). The discovery of the term in Old Balinese inscriptions proves that palm culture was already known at that time, and was even used to write official royal documents.

In Bali itself, *ental* leaves are also divided into two types, namely *ental taluh* and *ental blulang*. Both types of *ental* leaves are distinguished by their thickness. In Bali, manuscripts in the form of *lontar* are valued as a library temple, a sacred place built with selected words. The essence of many *lontar* in Bali has three main themes (Agastia, 1987: 40). The three themes are 1) the *Jñāna* theme, which is the knowledge of nature that is realized in the *tattwa lontar*. The content is dominated by philosophical theological doctrines, 2) the theme of *susila* is manifested in *lontar sesana* and *niti*, which content is dominated by moral teachings and leadership, 3) the theme of *rasa* or religious aesthetics is manifested in the *lontar* of art and magical religious *lontar* (Sukayasa, 2003: 1-3).

Of course, these three themes do not necessarily represent the entire content of *lontar*, which in this case are texts. Some *lontar*, such as *babad*, cannot be categorized into one of the three themes. This is because the *lontar babad* does not function solely as theological-philosophical, moral, or aesthetic doctrine. *Lontar babad* tends to be a historical record, regardless of the various interests that may be riding on it, such as political interests.

Putra (2014: 294) states that manuscripts in Bali are grouped into several

broad categories according to their content (text), as expressed by Pigeud (1967). The categories are (1) religion and ethics, *lontar* such as a) *Veda*, *Mantra*, and *Puja*, b) *Kalpasastra*, c) *Tutur*, d) *Sasana*, e) *Niti*; (2) history and mythology, such as *lontar Babad*, *Pamancangah*, *Usana*, *Prasasti*, and *Uwug/Rusak/Rereg*; (3) *belles lettres*, such as *Parwa*, *Kakawin*, *Kidung*, *Geguritan*, *Parikan*, and *Satua*; and (4) Science, Arts, Humanities, Law, Folklore, Customs such as *Usada*, *Prasi*, *Awig-Awig*, *Uar-Uar*, *Sima*, *Pipil*, *Urak*, and others.

Kadjeng (1928) categorized them into several subjects, namely: (1) *Weda* which consists of *Weda*, *Mantra*, and *Kalpasastra lontars*; (2) *Agama* which consists of *Palakerta*, *Sasana*, and *Niti lontars*; (3) *Wariga* which consists of *Wariga*, *Tutur*, *Kanda*, and *Usada lontars*; (4) *Itihasa* which consists of *Lontar Parwa*, *Kakawin*, *Kidung*, and *Geguritan*; (5) *Babad* which consists of *lontar Pamancangah*, *Usana*, and *Uwug/Rereg/Rusak*; and (6) *Tantri* which consists of *lontar tantrik* and *satua*. Then I Ketut Suwidja added the classification of *lontar lelampahan* which contains *lakon* performances of *gambuh*, *wayang*, *arja* and others. This article intends to map the distribution of these manuscripts, but the researcher limits it to two sub-districts in Badung Regency, namely Petang and Abiansemal.

## II. RESEARCH METHOD

This research uses qualitative method with the observation technique and direct interviews with informants considered to have knowledge and understanding related to the topic under research, and conducting document studies. Researchers also involved a team of observers and interviewers in the field to conduct observations, interviews, and data collection on objects of cultural promotion, especially those in the area. The interview technique used in this research is semi-structured interviews, which are prepared in advance with interview guidelines or questionnaires through Google Forms media. This means that in semi-structured interviews, the questions given have been prepared in advance and give the informant the freedom to answer these questions. Meanwhile, the results

of interviews are collected using Google Forms media to facilitate the collection of field data. Meanwhile, this technique requires information from respondents or informants who recognize the issues in the research. Informants are expected to provide information about the situation and conditions of the research setting (Moleong, 2009: 90). For the information obtained to be reliable, the informants must know the research setting.

The most important procedure in qualitative research is to determine key informants who have the information according to the research focus. The key informants were selected purposively. The number of informants depends on the correct selection of key informants and the complexity of the object under study. Some of the informants targeted in efforts to collect data and information include traditional institution leaders, religious leaders, cultural experts, literary scholars, and other informants who are considered to have understanding and expertise related to the object of cultural promotion, especially manuscripts.

The analysis process starts with the exploration, data collection process, reduction

(simplification of rough data), presentation, and data processing which ends with data verification (proof). Data analysis in qualitative research is continuous and can be developed throughout the research. The data analysis stage in qualitative research generally starts with data collection, data reduction, data presentation, and conclusion drawing or verification.

### III. RESULTS AND DISCUSSION

Based on the observations and interviews conducted, as well as data support from the Balinese Language Instructor in Badung Regency, some information was obtained about the distribution of *lontar* in the two sub-districts of Petang and Abiansema. The *lontar* data from the Balinese Language Instructor came from 2019 to 2023. The data was then mapped through geo-maps and the type and classification of *lontar* were collected by the community.

Table 3.1 Number of Manuscript Findings in Petang and Abiansema Sub-districts

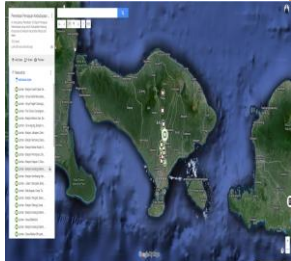
| NO | OBJECT OF SUB-DISTRICT                                                                            |        |           |
|----|---------------------------------------------------------------------------------------------------|--------|-----------|
|    | PROMOTION                                                                                         | PETANG | ABIANSEMA |
| 1  | MANUSCRIPT<br> | 10     | 32        |

Figure 3.1 Manuscript Mapping through Geo-Maps

(<https://www.google.com/maps/d/u/0/viewer?mid=1g9gC9i6JRo-L9Kse9EE6mvzBEZxnhnI&ll=-8.386750055839777%2C115.22446396855472&z=11>)

#### 3.1 Distribution of *Lontar* in Petang Sub-district

In the Petang sub-district, several locations have been identified as collecting

*lontar*. The following are some of these *lontar* storage locations:

### **(1) Lontar Collection of Griya Gede Wanasari**

As per the data collected by the Balinese Language Instructors, especially those in charge of Pangsan Village, it is known that at Griya Gede Wanasari located in Banjar Pangsan, Pangsan Village, several *lontar* manuscripts are collected. The instructor conducted identification in 2020 at the Griya. Precisely for three days, namely on Thursday 24 to 26 December 2020.

The condition of the manuscripts varies, some are in good condition, and some are crushed. Even in some *lontar*, the pages have been randomized so that they need to be rearranged. From the results obtained by the Balinese Language Instructors, it is known that some of the *lontar* titles collected at Griya Gede Wanasari are as follows: *Canda Pinggala*, *Plutuk Banten*, *Indik Sesayut* (*Indik Caru*, *Indik Kajang*), *Kaputusan Kadiatmikan* (*Tanting Mas*), *Tatulak Gringsing Wayang* (*Pamatuh*, *Kaputusan Sang Hyang Siwa Sumedang*), *Tutur Aji Saraswati*, *Pangideran Geni ring Sarira* (*Panangkeb Gumi*, etc), *Patengeran Sasih*, *Dukuh Jumpungan* (*Pangurip Bayu*, *Pangasih*, etc), *Pawetoning Rare*, (*Tenung Agering*, *Pacaruan Karang*), *Usada Sari* (*Usada Babayi*), *Pangundang Angin* (*Panerangan*, *Pamatuh*), *Kakawin Sutasoma*, *Tlik Sajati* (*Kaputusan Dongkang Makaem*, *Pangraksa Jiwa*, etc), *Bima Suarga*, *Kakawin Ramayana Maarti*, *Sastra Pangangge mwanng Panten* (*Krakah Modre*), *Adult Panjer Gumi* (*Indik Pacaruan*, *Aji Swamandala*, *Indik Ngawangun Karya*, *Yama Purwana Tattwa*), *Kakawin Bratayudha Maarti* (1), *Piolas* (*Pangenduh*, *Pangirut*), *Adult Rare Mijil* (*pawacakan*), *Wariga Anut Rah miwah Tenggek*, *Surat Kajang*, *Malat Rasmi*, *Kidung Lulungidan*, *Usada Kuranta Bolong*, *Kakawin Baratayudha Maarti* (2), *Sang Hyang Tiga*, *Tegesing Wisik Warah*, *Maharaja Sri Candi Kusuma*, *Tingkahing Wuku* (*Ala Ayuning Dewasa*). In total, Griya Gede Wanasari collects at least 31 *lontar* kept in the family shrine or Pamrajan Griya.

### **(2) Lontar Collection of I Gde Dharma in Banjar Kauh, Getasan Village**

According to records made by the Balinese Language Instructors in 2023, I Gde Dharma, whose address is in Banjar Kauh, Getasan Village, Petang Sub-district, collects several *lontars* inherited from his family. Several *lontar* titles collected by I Gde Dharma were identified: *Dasa Aksara*, *Tatwa Wisesa*, *Sangkul Putih*, *Kaweruhan*, *Padewasan*, *Aji Kreket*, *Sikut Bale lan Umah*, *Asta Maha Bhaya*, *Kawisesan*, and *Pangenteg Rare*. The total number of collections is 11 *lontar* which are stored in a special storage cabinet. Most of them are intact, although some *lontars* are not.

### **(3) Lontar Collection of Griya Gede Manuaba, Carangsari Village**

Several *lontars* at Griya Gede Manuaba, Carangsari Village, were recorded by the Bali Language Instructors in 2023 as the collection of Ida Pedanda Gede Dandin Manuaba. The *lontars* are kept in a special storage cabinet. Some of the titles of the *lontar* that were identified by the Balinese Language Instructor are: *Caru Kasanga/ Nyepi*, *Rajapeni/Tata Maguru*, *Puja*, *Tutur Utara Kanda*, *Wewangunan*, *Tutur Utara Kanda*, *Kaputusan Sang Paku Makaem*, *Tenung Lara*, *Siwa Samoddhaya*, *Eteh-eteh Panebusan*, *Tatwa Wisesa*, *Puja*, *Mantra Pangesengan Wisya* (*Papendeman Pura mwanng Mamakuh*, etc.), *Tingkah Makerti ring Kayangan* (*Indik Padmasana miwah Pura*), *Kramaning Pamuja*, *Panlasing Utama*, *Geguritan Putra Sesana*, *Puja Pitra*, *Aji Swamandala* (*Wariga*), *Widhi Sastra Roga Sanggara Gumi*, *Rsi Gana* (*Padudusan*), *Ngaben Puja*, *Kaputusan Sang Hyang Aji Siwa Sumedang*, *Pangunyan Dina*, *Sarasamuscaya*, *Mpu Lutuk*, *Usadha Rare*, *Lebur Sangsa*, *Pratekaning Banten*, *Caru Kasanga* (*Panyepian*), *Bacaan Tebasan*, *Wisadha*, *Kalepasan*, *Pangaskaran*, *Bangbungalan*, *Wariga*, *Usada*, *Wisada*, *Swamandala*, *Tutur Utara Kanda*, *Tingkahing Suryasewana*, *Aksara Mahotama*, *Asta Kosali*, *Tutur Bang Bungalan*, *Tutur Rwa Bineda*, *Tenung*, *Progolan*, *Parik Basa Taru*, *Wariga*, *Gni Reka*. The total collections of *lontar* at Griya Gede Manuaba are 50. The condition of

the *lontar* is good, although some *lontar* have been damaged.

#### **(4) *Lontar* Collection of Griya Tegeh Carangsari**

Some *lontar* were collected by Ida Bagus Nyoman Ngurah from Griya Tegeh Carangsari. This Griya is located in Banjar Pemijian, Carangsari Village. Based on data collected by the Balinese Language Instructor, several *lontar* titles are still collected at Griya Tegeh, namely: *Kunti Sraya*, *Mpu Lutuk (Sangaskara)*, *Asta Kosali*, *Padewasrayan*, *Kapi Parwa*, *Putru Saji (Eka Pratama, Wariga)*, *Tenung Sapta Wara*, *Tetamban*, *Mantra Panugrahan*, *Tenung*, and *Kalpasastra*. Based on the data, there are 11 *lontar* collected by Griya Tegeh. These *lontar* are family heirlooms. Some of the *lontars* are damaged, but some *lontars* are in good condition.

#### **(5) *Lontar* Collection of Puri Sunia Carangsari, Carangsari Village**

On Wednesday, 15 February 2023, the Balinese Language Instructor identified the *lontar* collected by I Gusti Ngurah Subrata from Puri Sunia Carangsari. From the results of the identification, several titles of the collected *lontar* were identified, including: *Aji Wisesa*, *Tutur Kanda Pat*, *Tingkahing Asurya Sewana*, *Pangasih Dewa*, *Pamupug Desti*, *Piteges Warah Rwabhineda*, *Adigama (Phala Kerta)*, *Pratekaning Wong Mati*, *Kawisesan Candi Mas*, *Uttama Mantra*, *Usada Sirah*, *Mantra Pasupati*, *Swacanda Marana (Tatamban)*, *Usada Rare*, *Usada*, *Dharma Usada*, *Tutur Saraswati*, *Babad*, *Kandaning Dasa Aksara*, *Putru Pasaji*, *Carcan Mirah Mawuwuh Sloka*, *Pamandi Swara Mantra*, *Adi Parwa*, *Panyratan Bhatara*, *Wariga Gemet*, *Usada*, *Tutur Candra Bumi*, *Pawatekan Manusa*, *Wariga*, *Dasanama*, *Selokan Mirah*, *Kuranta Bolong*, *Pawilangan Tanggal*, *Isining Sembah*, *Sang Hyang Danyana Suksma*, *Usada Dalem*, *Swacanda Marana (Tetamban)*, *Kawruhan Katngeran Sabhumi-bhumi*, *Tutur Kadyatmikan*, *Mayasandi*, *Ala Ayuning Dewasa*, *Kidung Tantri*, *Smara Reka*, *Pupulan Puja*, *Pamargin Ida Padanda Sakti jagat Balwangan Ngungsi Panegara Badung*, *Smarareka*, *Dasa Nama*, *Candu Sakti*, *Sat Rtu*, *Kalimosadi Paribasa*,

*Kaputusaning Wing Angrasa Wirasa*, and *Piagem Sira Arya Sentong*. The total collections of *lontar* of Puri Sunia Carangsari are 52 texts. According to the records of the Balinese Language Instructor, there is one *lontar* that cannot be confirmed because the *lontar* is in a damaged state. However, it is estimated that the content of the manuscript is *Ala Ayuning Dewasa*. All the *lontars* are kept in Gedong Suci or the family shrine.

#### **(6) *Lontar* Collection of I Wayan Sutana in Banjar Mekar Sari, Carangsari Village**

I Wayan Sutana is a collector of *lontar* from Banjar Mekarsari, who claims to own several *lontar*. When interviewed, he was a religious scholar by profession. Some of the *lontar* manuscripts he collects are said to be entitled *Tri Mandala*, *Asta Mandala*, and *Panca Mandala*, etc. He claims to be able to read *lontar*, even if only a little because his wife taught him. The *lontar* he collects belongs to his great-grandfather and has been passed down from generation to generation. He also said that there are three boxes of *lontar* owned and still stored in his house. Unfortunately, one box has been damaged. This information serves as preliminary data to trace the distribution of *lontar* in Banjar Mekar Sari.

### **3.2 Distribution of *Lontar* in Abiansemal Sub-district**

In the Abiansemal sub-district, several places have been confirmed to collect *lontar*. The *lontars* are collected mostly as a result of the family inheritance. The following are some of the places and the variety of *lontar* collected:

#### **(1) *Lontar* Collection of Griya Agung, Banjar Aseman, Abiansemal Village**

In 2019, the Balinese Language Instructor successfully cataloged the *Lontar* collection of Ida Padanda Istri Mas located at Griya Agung, Banjar Aseman. The cataloging of the *lontar* was conducted on Thursday, 11 July 2019. There are seven *lontar* manuscripts included in the catalog, namely *Siwa Sasana*, *Kramaning Yoga (Kaputusan Kalepasan)*, *Indik Adan Wong Rare (Pabayuhan, Pangempuan Rare)*, *Puh Palugangsa* (title of literary work not identified), one file of *lontar*

(consisting of *Yama Purwana Tatwa*, *Rare Wau Metu*, *Pangidep Pati*), *Malat Rasmi* (?), and *Korawasrama/Patala Carita*. Among the entire collection, only one file of *lontar* (consisting of *Yama Purwana Tatwa*, *Rare Wau Metu*, and *Pangidep Pati*) was found in good condition. The rest are in not-so-good condition although they can still be identified.

## **(2) Lontar Collection of I Made Sukaryasa in Banjar Jabajero, Jagapati Village**

On Sunday, 6 October 2019, the Balinese language instructor successfully identified *lontar* belonging to I Made Sekaryasa, better known as Jero Mangku Dalem. From the identification results, it can be seen that Jero Mangku Dalem collected several *lontar* namely *Tetengerong Wong Kageringan*, *Patengeraning Wong Agering*, *Babad Pasek*, *Panunggalan Dasa Aksara* (*Darma Pawintenan*), *Putru Saji*, *Wariga*, *Catur Patana*, *Kaputusan Kadiatmikan* (*Tutur Indik Bhatara*), *Wariga* (2), *Tingkahing Atiwa-tiwa*, *Weda Parikrama*, *Wariga* (3), and *Ratuning Piolas*. Of the entire collection of *lontar*, most are no longer intact due to age.

Interestingly, when one of the *lontar* colophons was examined, the *Wariga lontar*, it was noted that the author was Pan Nugri who was 37 years old at the time. This *lontar* was written in 1936. Unusually, the colophon also records the name of the author's daughter, Ni Nyoman Nugri, who was 14 years old at the time. Unfortunately, it is not yet known who Pan Nugri and Ni Nyoman Nugri are.

## **(3) Lontar Collection of I Made Jeger (Mangku Dalem Bija) in Banjar Semana, Semana Village**

I Made Jeger (Mangku Dalem Bija) from Banjar Semana and collected several *lontar*. These *lontar* have been examined and identified by the Balinese Language Instructor. In the completed catalog, several titles of I Made Jeger's *lontar* collection were identified. The titles of the *lontar* are: *Agem-ageman Pamangku*, *Tingkahing Atatiwan* (*Dharmma Pandya Tattwa*), *Tattwa Wisesa* (*Mantran Pamangku*), *Puja Daha*, *Dewa Sasana*, *Panglukatan*, *Primbon* (*Tutur Eta-eto*, *Pabersiahan Dewek*, *Panyagan Dewek*),

*Tingkahing Wetuning Wong Rare*, *Dewa Sasana*, *Tutur Putran Ida Bhatara Sang Hyang Pasupati Kapanikayang Maring Bali*, *Pratingkahing Pamangku*, *Panglukatan*, *Kidung Wargasari Ki Warga Sekar* and *Primbon* (*Tingkahing Karang Panes Paweton*, *Pangayam-ayam*, and *Panganteb ka Surya*). All of these *lontar* are kept at Mrajan Jero Mangku Dalem Bija.

## **(4) Lontar Collection of Ketut Setyawan in Banjar Batan Buah, Dauh Yeh Cani Village**

The owner is Ketut Setyawan. According to information provided by the Balinese Language Instructor, the collections of Ketut Setyawan were identified on Sunday, 16 May 2021. After reading, it can be seen that there are 10 titles of *lontar* collected by Ketut Setyawan. The titles are as follows: *Ala Ayuning Dewasa*, *Kidung* (*Mixed Kidung*, *Ala Ayuning Dina*), *Pawacakan*, *Tetamban*, *Tenung Panca Wara* (*Usada Upas*), *Panawar*, *Tnung Catur Cantaka*, *Pananagan Sasih* (*Ala Ayuning Dewasa*), *Dasa Nama* (*Pamancut Guna*), and *Tutur Aji Saraswati*. Of all the manuscripts collected, only one manuscript is in good condition, the rest are in varying conditions. Some have random pages, some are damaged.

## **(5) Lontar Collection of I Gusti Ngurah Pradnya Paramita in Banjar Peninjoan, Darmasaba Village**

On Friday, 25 June 2021, the Bali Language Instructor identified the *lontar* collected by I Gusti Ngurah Pradnya Paramita from Banjar Peninjoan, Darmasaba Village. Based on the information obtained from the catalog compiled by the Balinese Language Instructor, it is known that I Gusti Ngurah Pradnya Paramita collected several *lontar* manuscripts, namely: *Sarasamuscaya 1*, *Sarasamuscaya 2*, *Kakawin Sutasoma*, *Tutur Gong Besi*, *Babad Arya Pering Jelantik*, *Geguritan Yogiswara Tatwa*, *Ramayana*, *Kidung Tantri*, *Adi Parwa 1*, *Adi Parwa 2*, *Arjuna Wiwaha*, and *Kakawin Sutasoma*. After counting, I Gusti Ngurah Pradnya Paramita collects 12 *lontar*. The author of some of these *lontar* was identified as I Gusti Aji Ngurah Oka, who wrote between 1979-1984.

**(6) Lontar Collection of Agus Adiputra in Banjar Ulapan II, Blahkiuh Village**

In Banjar Ulapan II, Blahkiuh Village, several *lontar* were collected by Agus Adiputra. According to data from the Balinese Language Instructor, Agus Adiputra works as a security guard. Unfortunately, there is no further explanation about the history of ownership since the owner's profession seems to have no connection with the *lontar* collection. There is a strong suspicion that these *lontar* are a family inheritance. Some of the *lontar* titles that have been identified are *Piwelas*, *Tutur Batara Kala*, *Kna Sungga Wuluh*, and *Panglukuhan Dasa Aksara*. The condition of the *lontar* is not good.

**(7) Lontar Collection of I Gusti Agung Bagus Oka in Banjar Karang Dalem I, Bongkasa Pertiwi Village**

A Pamangku Pura Dalem in Banjar Karang Dalem I is confirmed to collect several *lontar*. This Pamangku is named I Gusti Agung Bagus Oka. Some of the *lontar* he collected are *Kawisesan*, *Dharma Laksananin Undagi Kaweruhan*, *Tingkahing Pamangku*, *Aji Saraswati (Kna Sang Hyang Semara)*, *Dharmaning Asta Kosali*, *Prti Bisama Padma Palelintangan*, *Geguritan Palelintangan*, *Kaputusan Sundari Abang mwan Sundari Ireng*, *Dina Adult Lanang Wadon*, *Tutur Usana Bali mwan Sangkul Putih*, *Kramaning Mabakti*, *Geguritan Wariga*, *Tatwa Wisesa*, *Panugran Sang Hyang Guru Reka*, *Parikramaning Karya Makiis (Mamungkah)*, *Eka Jala Rsi mwan Wariga Gemet*, *Eka Pratama (Anda Tatwa, Yadnya)*, *Kandaning Hyang Catur mwan Usadha*, *Aji Kreket*, *Tutur Semara Reka (Kusuma Dewa)*, *Usadha*, *Cakra Geni*, *Pratiti Samutpada*, *Dewa Sasana*, *Wariga Gemet*, *Pratingkah Amanca Sastra*, *Tantri*, *Pangastawa Bhatara Bhatari*, *Sikut Wadah mwan Karang*, *Usadha*, *Aji Saraswati*, *Panganteb Caru (Kanda Pat)*, *Caru Ayam Itik mwan Asu*, *Sasayut*, *Babad Kresna Kapakistan*, *Panginih-inih Rikalaning Ngwangun Karya Ayu*, *Geguritan Aji Saraswati*, *Yama Purana Tatwa*, *Tutur Raja Peni*, *Tutur I Kawi Sudra*, and *Tutur Pratisantana Sang Bhuda*. The total number of *lontar* collected is 41 *lontar*.

**(8) Lontar Collection of I Gusti Ngurah Galung in Banjar Kembang Sari, Blahkiuh Village**

I Gusti Ngurah Galung, who works as a staff at the village office, collected two *lontar*. This is known from the results of identification carried out by the Balinese Language Instructor on 28 August 2021 at Banjar Kembang Sari, Blahkiuh Village. The titles of the collected manuscripts are *Geguritan Cupak Gerantang* and *Kakawin Arjuna Wiwaha*. These two *lontar* were both written by I Gusti Ngurah Made Keramas. However, the catalog does not explain the relationship between the owner and the author. Interestingly, the Balinese Language Instructor has identified that *Geguritan Cupak Gerantang* was written on 15 November 1938.

**(9) Lontar Collection of Ida Bagus Nyoman Widiastawa on Jalan Cempaka, Banjar Kembang Sari, Blahkiuh Village**

Ida Bagus Nyoman Widiastawa collected several *lontar*, as identified by the Balinese Language Instructor in the Abiansemal Sub-district. The titles of the *lontar* that were successfully read are *Aji Sukamageng*, *Mantra Padma Siwa Geni (Pamatuh)*, *Guruning Desti mwan Leak*, *Wisarga Sandhi*, *Kramaning Anigang Sasihin*, *Panglukatan Sudamala*, *Usada Tiwang (Mokan, etc.)*, *Wariga Gemet*, *Patengeraning Gering*, *Tamba Pejen (Maloloan, etc.)*, and *Pamatuh (Patanduran Nganutin Dina, Tutulak, Putru Saji)*. All of these *lontar* are inherited from their predecessors, and some are already in a damaged state.

**(10) Lontar Collection of I Nyoman Loyok in Batubayan, Taman Village**

Located in I Nyoman Loyok's house, the *lontar* are stored in a *besek* ('a kind of container made of woven bamboo') after identification consisting of various titles. The titles that have been identified are *Usada*, *Kanda (Ceclantungan)*, *Purusada*, *Usada Rare*, *Kanda (Rerajahan)*, *Usada Buda Kecapi*, *Pamatuh Desti*, *Tingkahing Kalingga Buana Swara*, *Carcan Banteng*, *Siwa Sumedang*, and *Wariga*. Based on information provided by the Balinese Language Instructor, some of these *lontar* collections are in poor condition.



**(11) Lontar Collection of Ida Bagus Nyoman Segarayoga in Banjar Tengah, Blahkiuh Village**

Ida Bagus Nyoman Segarayoga is listed in the catalog compiled by the Balinese Language Instructor as the owner of the *lontar* collection at Griya Smara Kencana. Some of the *lontar* titles that have been identified are as follows: *Arjuna Wiwaha 1*, *Arjuna Wiwaha 2*, *Usada Rare*, *Wariga*, *Angastya Purana*, *Kanda Pat Sari*, *Pangiwa*, *Kakawin Niti Sastra*, *Putru Saji*, *Kakawin Bomantaka*, *Pangolihi-olihi (Pangiwa, Pepasangan, Kawisesan)*, *Kidung Malat*, *Gegimpesan Bratayuddha*, *Kakawin Arjuna Wiwaha 3*, *Dewa Tattwa*, *Usadha Tiwang*, *Wariga Pakakaban*, *Wariga*, *Bodha Gama*, *Wraspati Tatwa*, *Adi Parwa*, *Pangayam-ayam*, *Kakawin Bratayuddha*, *Kakawin Siwaratri Kalpa*, *Kakawin Niti Sastra (Anyang Nirarta, Panca Siksa, Amerta Sadhana)*, *Pangraksa Jiwa*, *Aji Dharma Pawayangan*, and *Bhatara Pasupati Sastra*. The total collection of *lontar* at Griya Smara Kencana is 29 *lontar*. The condition of the *lontar* varies, although some are damaged, some are still in good condition. All *lontar* are stored in glass/wood cabinets.

**(12) Lontar Collection of Jero Mangku Ketut Dwija Astawa in Banjar Sibang, Jagapati Village**

On 11 April 2023, the Balinese Language Instructor successfully identified *lontar* manuscripts collected by Jero Mangku Ketut Dwija Astawa from Banjar Sibang, Jagapati Village. The number of *lontar* whose titles were successfully identified was 8. The *lontar* in question are: *Dharma Laksana Undagi (Asta Kosala)*, *Kusuma Dewa (Usana Bali, Kaputusan Calonarang, etc.)*, *Saluiri Pangan*, *Ala Ayuning Wuku*, *Siwa Sumedang*, *Wariga Gemet*, *Pananagan Sasih*, and *Patngeran Lara*. Of the eight collections, only one *lontar* was found intact. The rest of the *lontar* are damaged, not intact, and some have incomplete pages. All the *lontars* of Jero Mangku Ketut's collection are kept in Pamrajan or the family shrine.

**(13) Lontar Collection in Banjar Karang Dalem II, Bongkasa Pertiwi Village**

According to I Wayan Supartana, who at the time of the interview was the Bendesa Adat of Bongkasa Pertiwi Village, in his area some people keep *lontar*. The *lontar* collected by the community are *Nyikut Karang* and *Padalangan lontar*. Unfortunately, the information provided is only limited to the titles without providing information on the place of storage. However, he explained that the *lontar* are still being preserved and read. Nevertheless, he hopes that the *lontar* and other heritage will be preserved. Government attention is also needed, especially to check with communities who own *lontar* and identify their contents. This information can also be followed up by the Balinese Language Instructor under the Badung Regency Cultural Office.

**(14) Lontar Collection of I Gusti Agung Ketut Sudaratmaja in Blahkiuh Village**

I Gusti Agung Ketut Sudaratmaja as Bendesa Adat of Blahkiuh informed that some community members keep *lontar*. According to him, the ones who keep a lot of *lontar* are *Semeton Pande* ('people of the Pande family'). He also explained that his family also collects *lontar*, while the titles of the *lontar* he collects are *Babad*, *Siwa Sasana*, *Mayadanawa*, and *Babad Jero Bakungan*. In addition, he also explained that there are also *Pamaksan* (large family temple) of *Pande* and *Pasek* that store *lontar*. In addition, he informed that Griya Sangging (the house of the Sub-District Head) also knew about the *lontar* and suggested asking Ida Bagus Basma. Unfortunately, Ida Bagus Basma's address has not yet been traced. He also hopes that the government will organize an event to raise public interest in preserving culture, one of which is *lontar*.

**(15) Wayan Sumantra's Lontar Collection in Banjar Karang Dalem II, Bongkasa Pertiwi Village (at I Wayan Kacir's house)**

I Wayan Kacir (70 years old) am the father of the *lontar* owner, Wayan Sumantra. He provided information that collected *lontar* about 'stories' and *Babad*. He has been collecting the *lontar* since 2005. However, the stories in question were not explained in detail.

In addition to stories, he also informed us that there are some medical *lontar*. Another piece of information is that he also knows that several temples store *lontar* in his area. I Wayan Kacir also informed you that there is a *purana* in Pura Dalem. The *purana* will be described again in the special section. About *lontar*, he hopes that the government will facilitate the existing *lontar*. Although not explicitly mentioned, I Wayan Kacir's intention seems to be for the government to pay more attention to the *lontar* heritage that is still a community collection in his village.

#### **(16) *Lontar* Collection in Mekar Bhuana Village, Sigaran Traditional Village**

The Jero Bandesa of Desa Adat Sigaran, Desa Dinas Mekar Bhuana is I Made Sabo. When met on 17 May 2024, he provided important information about the existence of manuscripts in his area. Even though he called this manuscript a *prasasti*, because its physical form is not yet clear, in this case, it will be temporarily included in the *lontar* section. This is done because the classification of *prasasti* in this research is inscriptions from the Old Bali period (8th-15th century AD). Based on the information provided by I Made Sabo, it can be detailed as follows. Firstly, he explained that there are still manuscripts in his area, and as *Bendesa* ('village chief of *adat*'), he received information about the existence of these manuscripts directly. A family was also stated to collect *lontar* but it was not allowed to be publicized. In addition to certain families, there are also Pura Dalem in the area that has *pralingga* ('*lontar* consecrated and kept in the temple') in the form of *lontar* and have been read. The reading was initiated by the previous village chief, so those who know more about this are the previous *Bendesa* and also the *Pamangku* in charge (*ngamong*) of Pura Dalem. However, he does know that the *lontar* is kept in a box in Pura Dalem - not yet allowed to be observed. However, he hopes that the existence of *lontar* continues to be preserved, one of which is by conducting competitions related to *lontar*.

#### **(17) *Lontar* Collection of I Ketut Sunarya in Banjar Batubayan, Dinas Taman Village**

I Ketut Sunarya from Banjar Batubayan collected several *lontar*. According to Ketut Sunarya, he collects 10 *lontar* which are family heirlooms. Some of his collections are *Tutur*, *Wariga*, *Lelintangan*, and *Kapemangkuan*. He explained that his *lontar* collection dates back to 1931. In addition, he also collects *Bendesa Manik Mas lontar*. In addition to the *lontar* he collected, he also informed that there are *Awig-awig lontar* stored in the village temple. Unfortunately, the *lontar* could not be taken down or observed anymore. It seems that this happened because the *Awig-awig* had already been recorded. The people who know more about this are the *Pamangku* and *Bandesas*. Interestingly, he informed us that there used to be a *lontar* figure in his area named Nang Briuk who collected *lontar* of *Usada*, *Wariga*, and *Tutur Widi Tatwa* dating back to 1921. He hopes that the government will take care of the community's *lontar* collections and provide the community with maintenance equipment.

#### **(18) *Lontar* Collection in Tingas Traditional Village, Dinas Mekar Bhuana Village**

Bandesa Adat Tingas, whose name is I Ketut Astawa, informed us about the *lontar* in his area. He explained that the *lontar* manuscripts are in the 'middle house' of *Semeton Sangging* (read: *Sangging* family). According to him, the stored *lontar* consist of *Usadha* and *Kapamangkuan lontar*. Apart from this place, he also informed us that the *Klian's* ('regional head') house also has a *lontar*.

#### **(19) *Lontar* Collection Griya Gede Bongkasa, Banjar Kedewatan, Bongkasa Traditional Village**

Ida Bagus Ngurah Agung is a *panglingsir* ('elder') at Griya Gede Bongkasa. In this Griya there is a collection of *lontar* consisting of *Wariga*, *Purana*, and *Usada lontar*. The *lontar* appear to have been handed down from generation to generation. According to information obtained, the *lontar* in Griya Gede have been conserved and documented by the government. In addition, according to the information, the *lontar* are also kept at the

Puncak Sari Temple, although the contents are not yet known. However, the *lontar* was once read by Pamangku who was *ngamong* ('on duty') at Puncak Sari Temple.

#### **(20) *Lontar* Collection in Banjar Purwakerta, Gerih Traditional Village, Abiansemal Village**

I Made Sugiarta is the Bandesa Adat of Gerih. He informed that Pura Desa Puseh has a *lontar* that contains *Awig-awig*. The *lontar* was read during the *masupati* ('sacralisation') ceremony. For more information about the *lontar*, Sugiarta suggested meeting Pamangku Pura Puseh. According to him, the *lontar* should not be read by just anyone, but according to him the condition of the manuscript itself is still good.

#### **(21) *Lontar* Collection of Ida Pedanda Gede Purwa Dwija Singarsa at Griya Bantas, Sibang Kaja**

Ida Pedanda Gede Purwa Dwija Singarsa is a *lontar* scholar since before *malinggih* ('going through the process of *diksa* or coronation as a priest'). Ida Pedanda lives in Griya Bantas, Banjar Srintig, Sibangkaja. When he was visited, he showed us his *lontar* collections, which he wrote. The collected *lontar* includes *Wariga*, *Kakawin*, *Geguritan*, etc. His teacher when he was a *walaka* ('before coronated') was I Gusti Ngurah Ketut Sangka, a *lontar* scholar from Tabanan whose name was mentioned by Hooykaas because he was involved in the Tik Project. It was from the Tik Project that Hooykaas managed to compile his spectacular books such as *Balinese Bauddha Brahmans*, *Agama Tirtha*, and so on. Ida Pedanda himself has been collecting *lontar* since 2008. Some of his works have also been collected by the Badung Regency Cultural Office. He also provided information, that at Griya Suksuk there are also ancient *lontar*. In addition to *lontar*, according to him in the Sibang Kaja area, there is also an ancient Balinese inscription stored at the Blambangan Temple. Regarding this inscription, it will be specifically explained in the inscription section.

#### **(22) *Lontar* Collection of Ida Bagus Gede Mambal at Griya Susuk, Sibang Kaja, Abiansemal**

Ida Bagus Gede Mambal, when met at Griya Susuk, Sibang Kaja, stated that the Griya does collect some *lontar*. He serves as the Advisor of Listibya Badung Regency. Some of the *lontar* collected are *Wariga*, *Kakawin*, and others. According to Ida Bagus Gede Mambal, he has been collecting *lontar* since the 2000s. In addition to Griya Susuk, according to his information, the Blambangan Temple also has manuscripts in the form of Old Balinese Inscriptions. Regarding this, it will be detailed in the inscription (*prasasti*) section.

#### **(23) *Lontar* Collection in Banjar Srijati, Sibang Gede**

I Nyoman Surianta is the Bendesa Adat of Sibang Gede, who provided information about manuscripts scattered in his area. According to him, there is an inscription kept at the Kreteg Tua Temple made of solid stone, using Balinese script. He also mentioned that there is a *lontar* kept at Griya Gede. In addition to these places, he also informed us that there is a *lontar* in the village temple, and to find out about this, one must contact the local Jero Mangku. Other information is that the *lontar* is also at Jro Pabean. Unfortunately, this information could not be traced further.

#### **(24) *Lontar* Collection in Sibang Kaja**

Si Gede Alit Dwi Payana (34 years old) is a Pamangku at Ntegana Temple. He informed us that the Ntegana Temple has a slab that is kept in Gedong Suci. According to him, the script and language used in the slab are Kawi script and language. However, its physical condition cannot be documented because it must go through a special ceremony on the right day.

### **3.3 Distribution of Inscriptions in Petang and Abiansemal Sub-districts**

#### **(1) Inscriptions in Penataran Pangsan Temple, Petang Sub-district**

In Penataran Pangsan Temple or Geni Jaya Temple, there is an inscription made of

copperplate that dates back to the Old Bali period. Suarbhawa (2017) has read this inscription and provided the following description. The inscription is 40.8 cm long, 9.5 cm wide, and 0.1 cm thick. This inscription is broken and cut into two parts. Based on the names of officials contained in the inscription at Pura Penataran Pangsan and compared with the Bulian B inscription, it is suspected that the Pangsan inscription was issued by King Bhatara Parameswara Sri Hyangning Hyang Adi Dewa Lantana. The Bulian B inscription, which is used as a comparison, is dated 1182 Saka. The Pangsan inscription was awarded by the king to *Parūman Nuñnuñ* (read: *Paruman Nungnung* ‘a kind of meeting that took place in Banjar Nungnung, Pangsan Village’) whose territory consisted of Air Langgruing (West), Bukit Tabwan (North), Air Suddha and then down to Air Rabang. The *Paruman Nungnung* area mentioned in the inscription is thought to be the Banjar Nungnung area located not far from Pangsan. This inscription is thought to be an integral part of an inscription from Asah Duren Village, Pekutatan Sub-district, Jembrana Regency.

## **(2) Inscriptions in Blambangan Temple, Banjar Tengah, Sibang Kaja, Abiansema District**

I Wayan Subawa Edy who serves as the treasurer and Klian of Blambangan Temple, gave information that in Blambangan Temple there is an ancient Balinese inscription. The condition of the manuscript is said to be in good condition. This cannot be confirmed further because it is not allowed to show it carelessly. When *nedunang* (‘removing and lowering from its place’) must go through a big ceremony.

Fortunately, on 23 March 1981, a team formed by the Faculty of Letters of Udayana University managed to read the inscription. The team included two students who were said to be researching the history of Raden Mas Wilis, who is thought to be closely related to the family who kept the inscription. The following is a report from Semadi Astra who read the inscription in 1981.

When the team came to Pura Blambangan, the inscription was kept in Gedong Panyimpenan, in a wooden shell. After

measuring, the inscription is 42 cm long, 9 cm wide, and approximately 1.5 mm thick. The lower right corner is broken. The inscription does not mention the issuing king, but it is strongly suspected that this inscription was issued by King Jayaśakti who reigned around 1131-1150 AD. Astra suspects that this inscription is part of an inscription kept at Pura Dalem Tambangan in Banjar Panti, Pamecutan village, West Denpasar Sub-district. The conjecture is based on the similarity of the letterforms.

## **3.4 Distribution of *Purana* in Petang and Abiansema Sub-districts**

### **(1) *Purana* of Penataran Agung Pucak Antapsai Bon Temple**

The Klian of Desa Adat Bon, I Wayan Yudana, provided information about the existence of a *purana* containing an explanation of the Penataran Agung Temple. The information was complemented by providing a book entitled *Purana Pura Penataran Agung Pucak Antapsai Bon* written by Ida Bagus Bajra, who came from Griya Gunung, Payangan, Gianyar. The *purana* is written in Indonesian.

Interestingly, the *purana* written in 2018 describes the ‘history’ of Bali as a whole before arriving at an explanation of the Penataran Agung Pucak Antapsai Bon Temple specifically. The book also explains that the word *Bon* is derived from the word *Bhwa* which means world, land, or sacred area. While the suffix *-an* expresses the number or unit (Bajra, 2018: 129). Thus, according to Bajra, the word in question is *Bhwan*, which is another form of the word *Bhwana* or *Bhuvana* in Sanskrit. This assumption can be further investigated by comparing the Sanskrit root *bhū*. For this research, the description is limited to what is written in the *purana* in question. So, an investigation of the root of the word *Bon* was not undertaken.

Bajra straightforwardly recounts the story based on written sources and archaeological evidence that can still be found at the Penataran Agung Temple. However, Bajra did not mention the traditional government system that still applies in the Penataran Agung Puncak

Antapsai Bon Temple. For example, the *ulu apad* ('Old Balinese customary system') system with the characteristics of the *kubayan* ('Old Balinese village chief'). Regarding this, it is necessary to conduct a deeper study. Based on Bajra's information, this temple has existed since the 9th century (Bajra, 2018: 146-155).

### **(2) *Purana* of Pucak Mangu Temple**

According to a book published by the Bali Provincial Cultural Office in 2000, Pucak Mangu Temple is one of the Padma Bhuwana Temples. Its function is as a place of worship for *Sang Hyang Widhi* in his *prabhawa* ('character') as Hyang Sangkara. This temple was allegedly built with the concept taught by Mpu Kuturan. The preparation of this book is based on the *lontar Kutarakanda Dewa Purana Bangsul, Babad Pasek Kayuselem, Usana Bali, Kusuma Dewa, Usana Dewa, Babad Pasek and Babad Mengwi*.

### **(3) *Purana* of Kahyangan Jagat Kancing Gumi Temple**

Kahyangan Jagat Kancing Gumi Temple located in Batulantang Traditional Village, Sulangai Village, Petang Sub-district has a *purana*. This *purana* was first published in 2005 by Paramita Publisher. Then the same *purana* was reprinted in 2023 by the Pujawali Ceremony Committee. In the *purana*, the storyteller has not been able to ascertain whether the contents of the story can be declared as true or not (*munnguing kawentenan Pura Kancing Gumi, sinah tan prasida antuk nyaritayang sane pastika*). Nevertheless, the narrator decided to tell the story of Pura Kancing Gumi based on *Purana Hyangning Alas*. When summarized, the contents are as follows.

The *purana* begins with worship to Bhatara Hyang Mami as is narrated in many chronicles. In addition to worship, an apology is also expressed for telling the story of Bhatara who has a *sunya* ('subtle') body. After that, the story begins with an episode about *Sang Hyang Parameswara* who assigns his children to come down to Bali. The gods are also assigned to guard the mountains in Bali because it is in the mountains that the gods reside. There are several mountains mentioned, one of which is

Tasahi mountain which is translated as Tapsahi mountain.

After the mention of the names of the mountains, then continued with the literature of *Dewa Purana* which tells about the erupting mountain (*niladahana*), earthquake (*ketuging linuh*), plus heavy rain that does not stop (*hudan madres*). It was then that Sang Hyang Rudrapati ordered all the gods to sprinkle Bali with the water of life (*amerta*). So, a phallus was created that became a peg for the earth of Bali (*pancering Bali Pulina*). That peg later became Hyang Gunung Alas referred to as Hyang Kancing Gumi.

That is the short story about the creation of Hyang Kancing Gumi now known as Pura Kancing Gumi. The word *hyang* is one of the ancient terms to refer to the temple. The stories about the descent of the gods to save Bali from destruction are common narratives spread in various *babad* texts.

### **(4) *Purana* of Kahyangan Pura Pucak Meru Temple**

This *purana* is made of copper with a size of 5x35cm, 33mm thick, and consists of 13 copper sheets. It was typed and completed on 8 August 2020. The translator refers to himself as *Astra Hari Murti Pamungsu*. This *purana* begins with an apology and praise to Bhatara Siwa. Then it continues with the story of the Saka year *Nayana Wasu Rase*, 692 when Bhagawan Cakru, also called Bhatara Lingsir, came and taught the teachings of Shiva and Buddha. The story ends with the displacement of Kahyangan Meru due to the eruption of Mount Batur.

### **(5) *Purana* of Kahyangan Ntegana Temple, Darmasaba Village**

The *purana* of Kahyangan Ntegana Temple in book form was completed in 2016 by the author (possibly a team) who refers to themselves as presenters. The choice of the title as presenter seems to have been made consciously due to various considerations. One of the most prominent considerations, of course, is that the information in this book is the result of various sources collected. This includes the *Bantiran* inscription which is mentioned repeatedly and even presented

specially. According to the presenters, there is a strong suspicion that the area around Pura Ntegana in the rice fields was originally a settlement. This is evidenced by the findings of ceramics around the temple that were usually used as household utensils and ceremonies in the past.

#### **(6) *Purana* of Pesanggaran Temple, Darmasaba Village**

Pesanggaran Temple is located in Tega Traditional Village, Darmasaba. In the *purana* made of copper, this temple is called Parhyangan Dharma Pangastulan Pasanggaran. The *purana* consists of 29 plates with a size of 5x35.5 cm. Apart from being in the form of copper, this *purana* is also in the form of a book published in 2021. It was typed on 12 February 2021. The translator also refers to himself as Astra Hari Murti Pamungsu. *Astra*, besides meaning arrow or weapon, also means the descendant of a priest. *Hari Murti* means Vishnu. While *pamungsu* means the latest or youngest. In the Balinese family structure, the youngest person is called *Ketut*. So, what is meant is Ketut Wisnu who is a descendant of the Priest. The content of this *purana* is as follows.

The text begins with apologies and all forms of praise to Bhataras Hyang Siwa. It then goes into the story of Parhyangan Dharma Pangastulan Pasanggaran. Although the text says so, the story begins with the character Maya Sakti, which is common in several chronicles. As is common, it is Maya who later manifests as the king Masula Masuli. The story in this *purana* ends with the story of a king named Paduka Bhataras Parameswara Sri Hyangning Hyang Adi Dewa Lancana.

#### **(7) *Purana* of Wangsa Anglurah Mambal Sakti**

If compared to the *purana* in the Penataran Agung Pucak Antapsai Bon Temple, the initial narrative is not much different, it can even be declared the same. The difference begins to appear in Chapter VI which tells the dynasty of Kyai Anglurah Mambal Sakti. This chapter begins by telling about the reign of Ida Dalem Mangening. Meanwhile, the story of the Kyai Anglurah Mambal Sakti Dynasty begins

in Chapter VI.2, which is about I Gusti Ngurah Gede Mambal who married the daughter of Ki Bandesa Gerih who then gave birth to two sons. After that, the story flows by being divided into several segments, namely the story of Kyai Anglurah Mambal Sakti, then Kyai Anglurah Mambal Sakti II until the Sibang Kaja Dynasty.

#### **(8) *Purana* in Gedong Pura Luhur, Abiansema Village**

I Gusti Agung Ketut Sudaratmaja as Bendesa Adat Blahkiuh informs that in his area there is a *purana* which is now stored in Gedong Pura Luhur. According to him, the *purana* is in a relative condition. To clarify how the condition of this *purana*, it must be re-observed, but it requires more effort, of course, because it is stored in the temple, must get the approval of the community, and must perform certain ceremonies first as is common in the community.

#### **(9) *Purana* of Pura Dalem Banjar Karang Dalem II, Bongkasa Pertiwi Village**

Based on information from I Wayan Kacir (see *lontar* description section), in the Banjar Karang Dalem II area there is a *purana* stored in Pura Dalem. According to him, the *purana* is still in good condition. There is a strong suspicion that the *purana* in question is made from *lontar*. However, information regarding the contents of the *purana* is unclear.

#### **(10) *Purana* of Desa Adat Tingas, Mekar Bhuana Village**

I Ketut Astawa from Mekar Bhuana Village, precisely in Desa Adat Tingas, was working as Bendesa Adat Tingas when interviewed. He said that the Village Temple or Pura Dalem kept a *purana*. Unfortunately, he could not show the *purana* in question. He admitted that during his time as Bendesa, the *purana* had never been read. So, he suggested to meet the previous Bendesa.

### **IV. CONCLUSION**

Having analyzed the data, the following conclusion may be drawn: in the Petang Sub-district, 10 manuscripts were identified and mapped in the form of *lontar*, inscriptions, and *purana*, while in the

Abiansemal sub-district, 32 manuscript objects consisting of *lontar*, inscriptions, and *purana* were identified and mapped. In total, there are 42 manuscript objects in Petang and Abiansemal. Manuscripts in Badung Regency, especially in the form of *lontar*, face several pressing issues that require serious attention, especially in the aspects of physical preservation and digitization. Many ancient manuscripts are vulnerable to deterioration due to age and an unfavorable environment, while inadequate storage facilities exacerbate the condition. Digitization efforts are still very limited, increasing the risk of permanent manuscript loss. In addition, the lack of centralized archiving and lack of coordination between institutions are also major obstacles to ensuring wider and safer access for researchers and the public. The wide and often fragmented distribution of manuscripts across private and local collections further complicates effective management and preservation efforts.

Another important issue is the lack of trained human resources to study, translate, and understand the manuscripts. Many of the manuscripts use ancient languages and scripts that are becoming extinct, requiring specialized experts to preserve this intellectual heritage. In addition, the lack of public awareness and the government's lack of concern for ancient manuscripts as a source of historical and cultural knowledge have slowed preservation efforts. The threat of commercialization and illegal trade also worsens the situation, with manuscripts often falling into the hands of private collectors, further limiting access to them. Therefore, a holistic strategy is needed that involves raising public awareness, developing preservation infrastructure, and strengthening cooperation between various parties to ensure the preservation of ancient manuscripts in Bali in general, and in Badung Regency in particular.

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