



Fig. 8: Young women dancing.

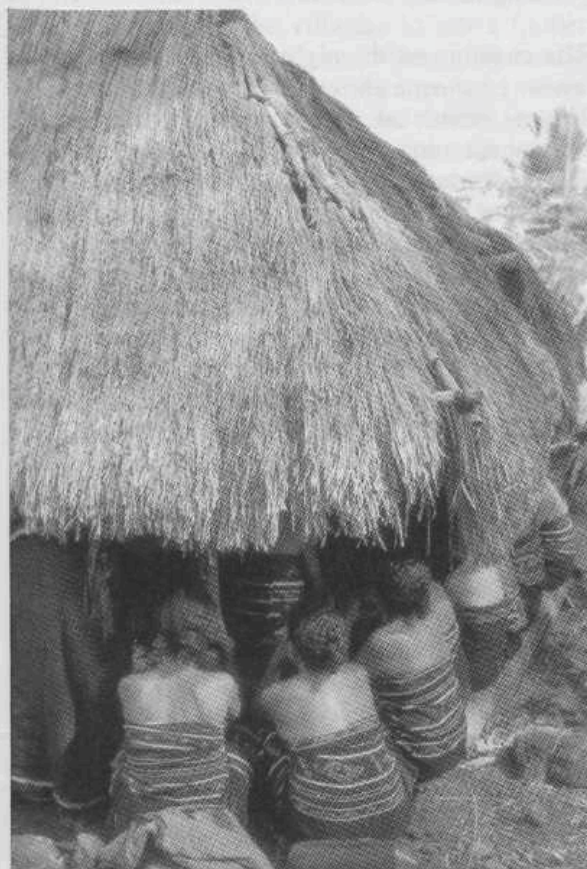


Fig. 9: Woman watching the women's *dua q haru*.

Discussion

When a community ritual is revived after a long hiatus, the question of its authenticity arises. In the period 1969–71, neither Aur Bala nor Kewa Payong were yet acting as priests. However, Aur Bala's father Bala Beyeng was then one of two active priests in Leuwayang, and both Aur Bala and Kewa Payong were very knowledgeable about Kedang cultural practices. Laba Beda, whom I have included as one of the priests, helped in the chanting and singing, but is not a fully functioning priest in the sense that he does not conduct sacrifices. Such innovations as these men may have introduced would, therefore, have been made in the context of thorough knowledge of local culture. The new village temple, for example, was constructed from large commercially available planks, rather than purely local building materials, such as bamboo, as would have been used in the past. Otherwise, however, the structure conformed to Kedang prescriptions. The spars in the roof were oriented with their base ends down, tips up. The horizontal beams in the frame travelled around the rectangle, so far as could be judged, with the tip ends and bases oriented to the rule "travel to the right." The whole of the structure was properly oriented in the Kedang quadrant of space, centering on the mountain peak. The ceremonially important right house post was on the mountainside and on the right side of the structure as seen by a person standing above it and looking seaward (Barnes 1974: 68–72). Thus the priests were sitting on the right, from that perspective, and on the seaward