

Chapter 4 Cirebon and Tegal



Krisses from Cirebon and Tegal

About 1500 *Cirebon* had Muslim rulers. In the mid-sixteenth century *Cirebon* defeated troops of the Hindu *Pajajaran* kingdom. *Banten* was established as a vassal muslim state to *Cirebon*. *Banten*'s rulers continued the extension of its territory and captured *Pajajaran*'s capital *Pakuan* (Bogor) and its villages in 1579. Armies of the sultanate also crossed the *Sunda Strait* into *South Sumatra* to overtake the pepper-trade, which made *Banten* a very rich and influential state¹. But the area around *Banten* and *Cirebon* remained for the major part Hindu or still influenced by the Hindu scheme of things. Therefore many of the krisses from *Banten*, *Cirebon* and *Tegal* still had *Hindu* figures as hilts. They represent a range of *Hindu* gods, demons and heros fx *Yaksha/ Raksasa* (Fig 25, 26), *Dursasana* (Fig 29), (stylized) *Ganesha* (Fig 30 a) and *Bima* (Fig 19).

The *Yaksha/Raksasa* hilt types of *Banten*² with a slightly different elaboration seem to have spread all along the commercial towns of the Northern coast of Java. In *Cirebon* and *Tegal*, which in the 16th and 17th century was influenced by *Banten*, is found a *Raksasa* like hilt, which is a mixture of the *Raksasa-hilt* type 1 and 2 from *Banten*³. Perhaps an 18th century version of the original *Banten* types, but it may be as old the *Banten* types. The wear of many of the hilts and blades of this type points in that direction. But it cannot be manifested as no krisses of this types are found in the early European *Kunstammer Collections*. According to *J.W. van Dapperen* ⁴ this type of hilt might originate from *Tegal*, where the figure is called *Tji-Kakak* (*kakak*=older brother - boisterous laughter). It is said to make the kris defend its owner very courageously. This is supported by the fact that the figure has much resemblance to *Bima*, who is the most boisterous, courageous, strongest and fiercest of the *Pandawa-brothers*⁵. It has the same coarse (*Kasar*) appearance and has his much feared characteristic long thumbnails (*Panchanaka*). The blades of the *Cirebon* and *Tegal* krisses are generally smaller and thinner than the blades of the *Banten* krisses (Fig 22), but also long, sturdy *Banten* type of blades are found (Fig 25, 26, 27). The *Selut* may be the old metal ring/ferrule type (Fig 19) and the *Mendaks* may be different *Central Javanese* types (Fig 19 and 20). The original sheaths are in the *old Ladrang* style (Fig 21, 22, 23, 31 c) - while the newer sheaths often are in plain *Gayaman*- or *Ladrang* style from *Surakarta* (Fig 19, 24) or different *North Javanese Ladrang* types (Fig 24, 28, 29 a, 30 a).

¹ Jean Gelman Taylor: *Indonesia, Peoples and History*, New Haven and London 2003, p 82. Bernhard H.M Vlekke: *Nusantara. A History of Indonesia*, Hague 1965, p 130. Karsten Sejr Jensen: *Den Indonesiske Kris*, 1998, p 149-50. Chapter 3 p 2

² This type of hilts may date back to the 11th/12th century. See chapter 2 p 2 and p 41, chapter 3 p 3-5

³ Karsten Sejr Jensen: *Den Indonesiske kris* 1998, p 65 Fig 43 (type 1) and p 89 Fig 57 (type 2). See chapter 3, Fig 17 a (type 1) and Fig 17 b (type 2).

⁴ J.W. van Dapperen: *Krisheften. Nederlandsch Indie Oud en Nieuw* 1931, p 105 and 109, fig 12 and 15: J.W. van Dapperen mentions that the *Majapahit-prince Brawijaya* (15th century) should have worn a kris with such a hilt, which indicates that it may be much older than the 18th century.

⁵ Cedric Le Dauphin (*The Hilts of the Kriss*. *Caos* 2002 nr 1, p 153) thinks it represents the *Garuda* bird. What point towards that interpretation of the hilt is the triangular shape under his nose, which may indicate it is a beak. But this triangular shape is not meant as the lower part of a beak, but indicates the point where the right and the left part of the curly moustache meet. However, *Bima* and *Garuda* have some similarities as they both have the long thumbnails (*Panchanaka*) and they both are fighting the snakes. Sometimes *Bima* is depicted with snakes coiling around his neck, which *Gurada* never has, as he fighting the snakes. (Fig 23). See Pandam Guritno: *Lordly Shades*, Jakarta 1989, p 96.

The Bima Type

Fig 19)

Hilt: Bima type in ivory sitting in a squatting Pralambapada position on a Tumpal throne. The figure is a mixture of type 1 and 2 in the early European collections. Around his waist is a belt with meander pattern⁶. Notice his long thumbnails (Panchanaka).

Selut: Old style silver ring/ferrule.

Mendak: Central Javanese type in openwork decorated with granulations. Copper with silver.

Blade: Dapor Sempana, 9 Lok

Pamor: Beras Wutah.

Sheath: Gayaman, Solo-style. Pendok Bunton in white metal.

Length of the blade: 31 cm. Total length : 40 cm.

Area: Tegal /Cirebon.

Date: 18th cent.

Private collection⁷

⁶ The *meander* pattern symbolizes clouds and thunder, which is connected with fertility. *Bima* became in the end of the *Majapahit Period* (15th century) a semi-divine being connected with fertility which is emphasized by the decoration of his belt. M. Thomsen: *Java und Bali*, Mainz am Rhein 1980, p 141. Ann R. Kinney: *Worshipping Siva and Buddha*, Honolulu 2003, p 273.

⁷ Karsten Sejr Jensen: *Den Indonesiske kris* 1998, p 123, Fig 82.



Fig.20)

Hilt: Bima type in ivory (much worn) sitting in a squatting Pralambapada position on a Tumpal throne. Around its waist is a belt with meander pattern. Bunkul in horn.

Mendak: Gilt silver - Lung Widing (Shrimp-tail pattern in granulation)

Blade: Dapor: K'i-lin, 7 Lok. Ganja Wilut with floral decoration and a stylized demon head at the top (Wuwung), which formerly as well as the K'i-lin figure have been covered in gold.

The length of the blade: 36,3 cm. Total length: 45 cm.

Area: Tegal/Cirebon.

Date: 18th cent.

Private collection

The *K'i-lin* is a Chinese kind of unicorn which symbolizes Yin and peaceableness. It indicates the Chinese influence in this area.





Fig. 21)

Hilt: Bima type in ebony sitting in a squatting *Pralambapada* position on a *Tumpal* throne. Around its waist is a belt with *meander* pattern.

Selut: Ring in the old ring/ferrule style with rhombic decoration. Bronze.

Blade: Dapor Sempana, 9 Lok.

Pamor: Beras Wutah. Upper side of the Ganja (Wuwung) is decorated with 4 flowers coated in gold. It is to be noticed that the *Ken Dedes* statue from 1300 A.D. is decorated with similar five petals flowers at its base⁸.

The sheath: The old *Ladrang* style⁹. The *Angkup* is broken.

The length of the blade: 35,7 cm. Total length : 46,5 cm.

Area: Tegal/Cirebon.

Date: 17th cent. or older - perhaps from the later part of the *Majapahit Period*.

Private collection.

⁸ J.N. Miksic and Sri Hardiati Soekatno: *The Legacy of Majapahit*, Singapore 1994, p 72

⁹ Karsten Sejr Jensen : *Den Indonesiske kris*: p 109 fig 70, p. 115, fig 75. Chapter 3 p 4.



The *Wrangka* symbolizes the ship in which ancestors travel between heaven and earth. The hero *Bima* symbolizes an ancestor, too, sitting in the squatting position typical of ancestors. So the figure and the *Wrangka* symbolize the heroic ancestor in the transcending position between heaven and earth. Thus when you draw the kris from the sheath, the heroic ancestor has landed in your hand/ on earth and is ready to help you fight your enemy.

Fig. 22)

Hilt: *Bima* type in ebony (worn) sitting in a squatting *Pralambapada* position on a *Tumpal* throne. Around its waist is a belt with *meander* pattern.

Selut: Old style ring/ferrule in silver (newer replacement).

Blade: Dapor ?- 5 Lok.

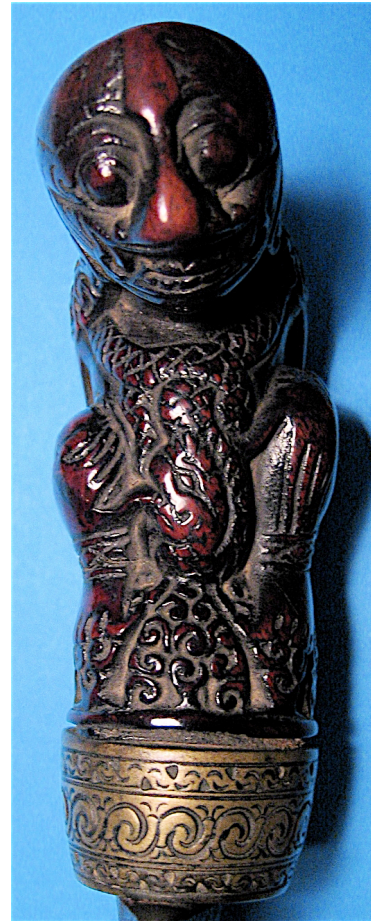
Pamor : Adeg. The blade is worn.

The sheath: Old Ladrang style.

Area: Tegal/ Cirebon.

Date: 17th/18th cent.

Private collection



Notice the snake sucking his thumb and coiling around his neck. It indicates his *Sivaistic* origin. He may be a *Dvarapala*- a guardian of a temple¹¹ (see chapter 1 Fig 18 a, chapter 3 Fig 17 b)

Fig 23)

The Hilt: Bima type in wood with a snake coiling around his neck, sitting in a squatting *Pralambapada* position on a *Tumpal* throne. The wood is worn.

Selut: Old style ring/ferrule in bronze with wave pattern (a similar pattern is found chapter 3 Fig 17,3 and 17,22 on the *Bungkul* of the hilts)

Blade: Dapor Sabok Inten, 11 Lok.

Pamor: The blade is very worn. There are holes in the blade "Bertuwa", which is a fortunate sign¹⁰.

Sheath: Old *ladrang* style.

Area: Tegal/Cirebon:

Date: 17th/18th century.

Private collection.

¹⁰ By looking through the holes you may look into the future or bewitch a person to fall in love with you.

¹¹ Jan Fontein: *The Sculpture of Indonesia*, Washington 1990, p 130.



Fig 24)

Hilt: Bima type in ebony sitting in a squatting *Pralambapada* position on a *Tumpal* throne. Around its waist is a belt with *meander* pattern.

Selut: Stemmed cup *Selut* in gilt bronze set with bands of small rubies and floral decoration. Sumatra type (chapter 9,1 Fig 134 c, chapter 9,2 Fig 160 a)

Blade: Dapor Parungsari, 13 Lok. It has 2 holes "*Bertuwa*" in the *Sogokan* part of the blade, which indicates it is a very old blade that has been cleaned many times (See Fig 23 note 10).

Pamor: Beras Wutah.

Length of the blade: 36 cm. *Width of the middle of the blade* 2 cm. *Total length* : 46 cm.

Sheath: Ladrang, Solo style. *Pendok Slorok* in brass decorated with flame (*Api*) motifs. In the middle enclosed tortoiseshell.

Area: Tegal/Cirebon.

Date: 18th century. *Sheath:* 19th/20th century.

Private collection.



The Type of the Raksasa/Princely Ancestor with Folded Arms.

A type of hilt, which has its origin in North Java represents a *Raksasa*-/princely ancestor sitting in a *Rajalilasana*, *Dvarapala* or *Pralambapada* position with folded arms on a *Tumpal* throne. The earliest dated hilts are found in the old *Kunstammer Collection of the Medici* dated 1631 (the hilt in the middle) and the *Dresden Collection* dated 1683 (the right hilt)¹². Type 4 in the Early European collections. Area of distribution: Cirebon to Balambangan.



Fig 26) (left)

The hilt: Yaksha/ Raksasa with folded arms in wood, sitting in a squatting Pralambapada position on a Tumpal throne. Around its waist is a belt with meander pattern. It is an old type found in the old European Kunstammer collections. The type is widely spread over the Javanese north coast from Cirebon to Eastern Java¹³. Its body is partly covered in floral scrolls.

Selut: (newer) ring/ferrule in gilt bronze in the old style. A gilt bronze plate is welded to the upper side of the Ganja (Wuwung) - probably of more recent origin.

Blade: Dapor Pendawa, 5 Lok with Tilam Upih. The blade is unusually large and broad. It is similar to Fig 31 a. Probably produced by the same Empu ?

Pamor: Beras Wutah.

Length of the blade: 42,2 cm. Width of the middle of the blade: 3,2 cm. Total length: 53 cm.

Area: Tegal/Cirebon .

Date: 17th/18th century.

Private collection.

¹² Karsten Sejr Jensen: *Den Indonesiske kris* 1998, p 122 fig 81 and p 111, fig 71. See chapter 6 Fig 69, 70.

¹³ Karsten Sejr Jensen: *Den Indonesiske kris* 1998, p 110-111 fig. 71.



Fig 27)

The hilt: A Yaksha-/Raksasa figure carved in rosewood. Although its body is completely covered in floral scrolls-sprouts it is still to be seen that it is sitting in a squatting *Pralambapada* position on a *Tumpal* throne like all the former examples. Its arms are folded like Fig 26. Its hair is (like type 1 and 2 in the *old Kunstkammer collections*) arranged elaborately in different layers of five curly strides down the back like Fig 26. The *Bima* type (see Fig 19) is having its hair arranged in a similar way, but its hair is more curly. This kind of hair indicates that it is a *Sivaistic* hermit with supernatural powers. Around its waist is a belt with *meander* pattern.

Mendak: A short stemmed type in silver.

Blade: Dapor Kantar, 13 lok. *Ganja Wulung.* A Ganja without *Pamor* to hide which power (*Tuah*) the blade contains (see chapter 1 p 52 Counter Magic).

Pamor: Beras Wutah.

Length of the blade: 36 cm, *Width:* 2,3 cm.

Area: Cirebon - the north-eastern coast of Java.

Date: 17th century.

Private collection



Fig 28)

The hilt: Yaksha/Raksasa/Bima in ivory. It is completely covered in floral scrolls and sprouts. It has folded arms like Fig. 26 and 27. It has a strange feature: Its ribs are bare. It may symbolize that it is connected with death by being a skeleton and to life and growth by its sprouting pattern. It represents thereby an idea that is deeply ingrained in the Indonesian way of thinking: Death and life depends on each other.

Around its waist is a belt with a *Tumpal* pattern.

Mendak: Kendit type set with white and red glass? stones.

The blade: Dapor Brodjol. The Dapor might indicate Buginese influence.

Pamor: Kulit Semangka.

Length of blade: 27 cm. *Total length:* 36 cm.

The Sheath is unusual. It is a mixture of a *Ladrang* and a *Tanggah* type. At the back end of the sheath is carved a sort of sitting figure or a sprout.

Area: Tegal/Cirebon - the north-eastern coast of Java.

Date: 19th century.

Private collection.

The Dursasana/Rajamala Type

Another type of hilt from this area is a long-nosed type in the squatting *Pralambapada* position with its hands placed on its knees. It is said to figure the *Wayang* figure *Dursasana/Rajamala* (the evil king), who is a very aggressive *Korawa*¹⁴. Another version figures the *Makara*¹⁵.



Fig 29) *Dursasana* and *Makara* (right) hilts. This type of hilts may be connected with the origin of the *Kingfisher (Tajong)* hilts in the Peninsula of Malacca. (Chapter 10, Fig 190)

¹⁴ In the *Mahabharata* story the *Korawas* are the opponents of the *Pandawas* (*Bima* and his 4 brothers). *Raden Dursasana* is the second oldest of the *Korawas*. He is a great warrior and he carries an unusual big kris "*Barla*". He speaks very crudely and laughs often. He moves his legs constantly, even when he is sitting. He is loved by his family, but he is very cruel. In the *Baratayuda-war* he is killed by *Bima*. Christian Franke-Benn: *Die Wayangwelt*, Wiesbaden 1984, p 126.

¹⁵ The *Makara* is mixed creature from the mouth of which all vegetative and animal life emanate.



Fig 29 a)

Hilt: Dursasana/Rajamala type in wood decorated with silver plates.

Selut: Beaker shaped type (ferrule type) in silver on a short stem.

Blade: Dapor Tilamupih

Pamor: Beras Wutah

Length of the blade: 42 cm.

Sheath: Ladrang (special type) The tips (*Angkup* and *Godong*) of the sheaths bend downwards instead of upwards.

Area: Cirebon

Date: 19th century.

Private collection



Fig 29 b)

Hilt: Makara/Dursasana/Rajamala type in wood.

Selut: Beaker shaped type (ferrule type) in silver.

Blade: Dapor Sempana, 7 lok.

Pamor: Beras Wutah

Length of the blade: 31 cm.

Sheath: Makassar-Gowa Ladrang type in Sumatra style decorated with silver ferrules and a silver wire binding. Buntut in silver.

Area: Cirebon/Tegal and Central Sumatra. The Hilt, Mendak and blade is from Cirebon/Tegal, but the sheath is from Sumatra.

Date: 18th/19th century.

Private Collection.

The Stylized Ganesha Type

In the *Cirebon* and *Tegal* area a hilt figure is found where the squatting figure is quite hidden under a floral cover. You can faintly see a diadem or crown on its forehead, which indicates that it is a prince. This type of hilt is found in *the early European Kunstkammer collections*¹⁶, but has maintained this form till the 19th century. It is probably representing *Ganesha* the God for overcoming all obstacles (Chapter 1, Fig 1,15).



Fig 30 a)

Hilt: Stylized *Ganesha* covered up with floral decorations in ebony wood. The top of the head is covered with *meander* pattern (Fig 30 b, and Fig 31 a, b, d).

Selut: Stemmed silver *Selut* with a band of floral decorations.

Blade: Dapor Naga Pengantan¹⁷.

Pamor: Tambal¹⁸.

Length of the blade: 36,2 cm

Sheath: North Javanese *Ladrang* type. *Pendok Buntan* with floral decorations.

Area: Cirebon.

Date: 18th/19th century.

Private collection.¹⁹

¹⁶ Karsten Sejr Jensen: *Den Indonesiske kris* 1998, p 79 fig 50, p 80 fig 51 and p.113 fig 73. Fig 30 b, 31 a, b, c, d.

¹⁷ *Naga Pengantan* is two entwined snakes, which symbolizes the fertilizing water.

¹⁸ *Pamor Tambal* is usually made up of pieces from another kris inlaid into an new one. This other kris will have had a high exotic value, like fx the power (*Tuah*) of an old *Pusaka* blade, which is expected to be transferred to the new kris. See Ing.Tammens: *De Kris* 2, Eelderwolde 1993, p 131.

¹⁹ Karsten Sejr Jensen: *Den Indonesiske kris* 1998, p 125, fig 84.



Fig 30 b)

Hilt: Stylized *Ganesha* in ivory covered up with floral decorations. The top of the head is covered with *meander* pattern.

Mendak. Cup in silver with a lobed rim. The short stem is decorated with plaited silver wires.

Blade: Dapor Anoman, 5 Lok.

Pamor: Ganggeng Kanyut (floating waterplants). A very positive Pamor.

Area: Cirebon.

Date: 18th/19th century.

Private collection.



Fig 31 a)

Hilt: Stylized *Ganesha* type in rosewood. The hilt represents a stylized *Ganesha* figure sitting in a squatting position on a throne of *Tumpals* completely covered in floral decorations. Similar types are found in the old European *Kunstammer* collections²⁰ (Fig 31 b,c,d). The top of the head is

covered with meander pattern. A pattern especially found on the belts of figures in Northern Java from *Cirebon* to

Tegal and in the *Lampung* area of Southern Sumatra. The stylization of the figures might have do with the early Islamisation of *Cirebon* (around 1500)^{21 22}.

Mendak: Old short stemmed type²³ in gilt metal with four settings for stones, but only one of the stones is left.

Blade: Dapor Pendawa, 5 Lok. The blade is similar to Fig 26 (perhaps made by the same *Empu*). The *Gandik* is embellished with *Karang Bintulu* in gold, symbolizing the burning eye of the sun. The upper side of the *Ganja* (*Wuwung*) is covered with floral decorations and on each side of the *Peksi* are respectively placed a bull (the mount of *Siva*) and a *K'i-lin* (see Fig 20), symbolising respectively the masculine and the feminine power.

Pamor: Beras Wutah Halus.

Length of the blade: 35,2 cm. Total length : 45 cm.

Area: Cirebon.

Date: 17th/18th century. Private collection.

²⁰ Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 79 fig 50, p 80 fig 51 and p 113 fig 73.

²¹ Jean Gelman Taylor: *Indonesia, Peoples and Histories*. New Haven and London 2003, p 66.

²² Islam has a prohibition against depicting figures.

²³ Chapter 3 p 6 and Fig 17,17,

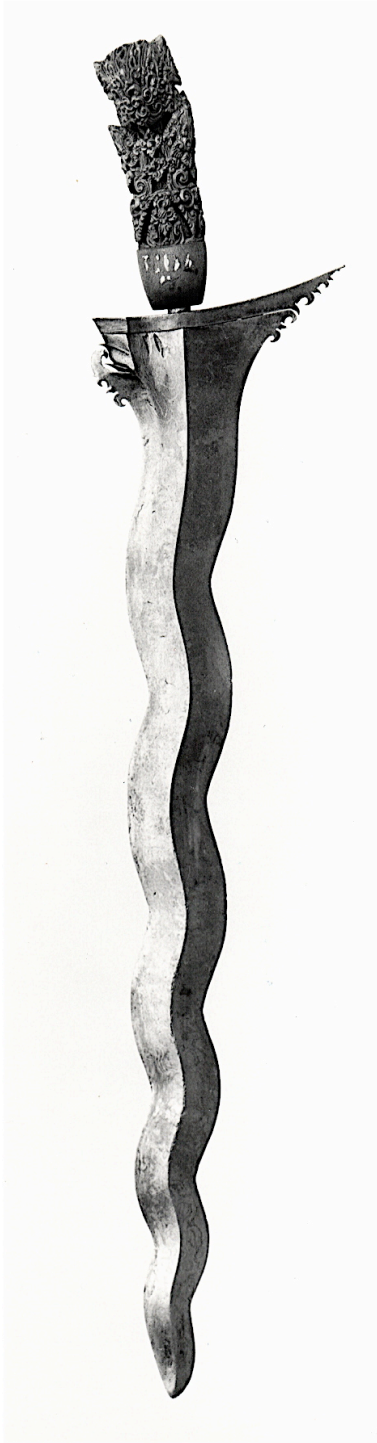


Fig 31 b)

Hilt: Stylized *Ganesha* type in rosewood. The hilt represents a stylized *Ganesha* figure sitting in a squatting position (ancestor position) on a throne of *Tumpals* completely covered up with floral decorations. The top of the head is covered with meander pattern.

(Fig 30 b, 31 a, c, d)

The Blade: Dapor Santan, 11 Lok.

Pamor: Beras Wutah.

Length of blade: 41 cm.

Area: Cirebon.

Date: The Royal Danish Kunstkammer 1690. (inv. nr. EDb 17)²⁴. The National Museum of Denmark, Copenhagen.

²⁴ Karsten Sejr Jensen: *Den Indonesiske kris* 1998, p 79, fig 50,



Fig 31 c)

Hilt: Stylized *Ganesha* type in rosewood. The hilt represents a stylized *Ganesha* figure sitting in a squatting position (ancestor position) on a throne of *Tumpals* completely covered up with floral decorations.

Mendak: *Parijoto* type in gilt metal.

Blade: Dapor Pandawa Laré/Bokoeng, 5 lok.

Pamor: Beras Wutah.

Sheath: Old *ladrang* type - *Wrangka Iras* (made in one piece)

Length of the blade: 36 cm.

Area: Cirebon.

Date: The Royal Danish Kunstskammer 1690. (inv.nr. EDb 19)²⁵

The National Museum of Denmark, Copenhagen..

²⁵ Karsten Sejr Jensen: Den Indonesiske kris 1998, p 80 fig 51,



Fig 31 d)

Hilt: Stylized *Ganesha* type in rosewood. The hilt represents a stylized *Ganesha* figure sitting in a squatting position (ancestor position) on a throne of *Tumpals* completely covered up with floral decorations. *Meander* pattern on top of the head.

Mendak: Cup under which a bulging segment and a short stem are placed. Silver.

Blade: Dapor Sabok, 11 Lok.

Pamor: Udan Mas (Golden rain). It has a positive influence especially on commerce and is therefore favoured by merchants. It brings its owner wealths²⁶.

Length of the blade: 35 cm.

The sheath: Old Ladrang of the Makassar/Gowa type - *Wrangka Iras*. Rattan binding on the lower part of the *Gandar*. *Buntut* in wood.

Area: Cirebon/Macassar.

Date: SES, Museum für Völkerkunde Dresden 1727 (inv.nr. 2898)²⁷.

Photo: Eva Winkler.

²⁶ Tammens: *De Kris* 2, Eelderwolde 1993, p 143.

²⁷ Karsten Sejr Jensen: *Den Indonesiske kris* 1998, p 113 fig 73,