

Chapter 5
Mataram, Yokyakarta, Surakarta and Madura



The Central Javanese Krisses.

The origin of the most refined krisses is *Central Java*. After the decline and fall of the *Majapahit Kingdom* (in the beginning of the 16th century) the center of power moved from *Eastern Java* to *Central Java* with the principalities *Demak* and *Pajang* followed by *Mataram*. The last mentioned kingdom existed from the end of the 16th cent. to the middle of the 18th cent. It represented like its successors *Yogyakarta* and *Surakarta* a very refined court culture and in accordance with this a very refined art of forging. I think, however that with the fall of the *Majapahit Kingdom* the style of kris forging changed. The blades became thinner and and not so heavy as the blades have been during the last part of the *Majapahit Period*.¹

The Nunggak Semi Hilts

The *Mataram* krisses have a very characteristic hilt, which represents a sprouting plant, or maybe the stylized veiled death-goddess *Durga* (chapter 6 Fig 74, 75) or a stylized forefather in a squatting position, the outlines of whom is clear when seen from the side (chapter 1 Fig 1,19 a and Fig 34)². *Sunang Bonang*³ is supposed to be the originator of the hilt in the beginning of the 16th cent. The hilt is connected with the fall of the *Majapahit Kingdom* and the expulsion of the *Hindu* kings and princes. Because of its stylized appearance it fits well into the prohibition of *Islam* of presenting human figures. This kind of hilt is and was especially connected with the courts of *Central Java* and the spreading of the more orthodox kind of *Islam*, which the principalities of *Central Java* were connected with. The hilt is said to have been introduced originally by the prince of *Demak*. *Demak* was a sea port in the *Central Java*. From this city in the beginning of the 16th century *Islam* went from strength to strength through out Java. It is said that in *Demak* it was prescribed to young men of noble birth only to carry krisses with this kind of hilt⁴. However, about the middle of the 16th century *Demak* lost the control of power to *Pajang*. In the end of the 16th century *Mataram* took over the leadership. It became the central power in Java until it was conquered by the Dutch in the end of the 17th cent.

The Nunggak Semi type of hilt was passed on to *Mataram* (Fig 34, 35 a, b). The name of the hilt means the tree trunk which is sprouting again. This name might have several meanings. If its origin really was in the principality of the *Demak* as the special hilt of the prince of *Demak*, it might mean that the principality of *Demak* was the resurrection of the destroyed *Majapahit Kingdom*. It means that *Demak* had inherited "the trunk" of *Majapahit* and had made it blossom again. It might also be a name that *the Mataram prince Senopati*, who in 1582 founded *Mataram*, had given to the hilt. The cause might have been, that it was especially important to him to legitimate himself as the heir to *Majapahit*, because he was of low birth, and therefore did not have the ancestors needed to become prince.

The hilt is found in two versions, a short one and a long one (Fig 32 a). When the kingdom

¹ See chapter 2 p 42-43.

² To the ancient Indonesiens there were no contrast between the sprouting plant, the creation of new life, death and the ancestors. To them they created a unified whole (see chapter 1, p 50)

³ One of the nine holy men (*Wali*) who introduced Islam into Indonesia.

⁴ The hilt is in the text called *Tunggaksmi*, which most probably is an old form of *Nunggak Semi*. See Holstein, P.: *Contribution a L'étude des Armes Orientales*, Paris 1931, tome 1,3 p 158.

of *Mataram* was dissolved and split into the principality of *Surakarta* and *Yogyakarta* (1755) *Surakarta* got the long version of the type⁵, which is having a little tuft in the front (*Kuncung/Citak*) and *Yogyakarta* got the short one without a tuft. The tuft, which is placed on the inner side just above the upper mask, is said to illustrate the point of the headgear, which the courtiers of *Surakarta* wore⁶. Both hilts usually represent on the inner side two stylized faces, *Patra-Patra* much alike to the *Tao-Chi* mask, a stylized lion-/demon head, which is found on old Chinese ritual bronze vessels⁷. However it is uncertain if the Javanese might have got the inspiration to it from *China* or might have invented it themselves. Perhaps the most obvious possibility is that it is a stylized version of the *Bonaspati* head, which is seen above the doorways of most old Javanese temples. The origin of this ornament seems to be *India* in the early middle ages and it represents the sun - the burning dangerous aspect of the sun (see chapter 1 p 32-33). But this element seems to be a later added ornament to the hilts, since it is not found on the earliest hilts from the 17th cent (Fig 34). It might have been introduced in the end of the 17th cent. or at the beginning of the 18th cent., since it is found on krisses from this period⁸ (Fig 37 a, b, c).



Fig 32 a) Two *Nunggak Semi* hilts.
The left hilt is from *Yogyakarta*
The right hilt is from *Surakarta*.

⁵ The prince of *Surakarta* inherited the title of *Susuhunan*, since he was seen (by the Dutch) as the rightful heir of the old kingdom *Mataram*, and that might be the reason why his kingdom was entitled to have the long *Nunggak Semi* hilt from *Mataram* and *Yogyakarta* got a shorter version. But among themselves the two kingdoms could never agree to which kingdom was the most important and to which one was the rightful heir of *Mataram*. In public they ignored the existence of other royal centers. They persisted in regarding each other as the major enemy and the Dutch as ally. It was not until the 20th century that the heads of the royal houses actually met each other. Michael Appel: *Reiseerinnerungen aus Indonesien*, München 2000, p 62. Jean Gelman Taylor: *Indonesia, Peoples and Histories*, New Haven & London 2003, p 193.

⁶ Only hilts after 1749, when *Surakarta* was founded, are presenting the *Kuncung/Citak*. In the early collections it is missing.

⁷ The origin of the *Tao-Chi* mask can be traced back to the dynasties of *Shang* (1500-1050 B.C.). The Chinese revived it in the dynasty of *Sung* (960-1279 AD) and has used it ever since.

⁸ See Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 114 fig 74, p 115 fig 75 and p 117 fig 77.

Mendak/Selut

The type of *Mendak* the *Mataram*, *Surakarta* and *Yogyakarta* krisses mostly carry is the *Parijoto* (swollen rice) type (Fig 32 b). It may be produced in gilt copper, brass, silver, but rarely in gold and might then be mounted with raw cut diamonds, too, which indicates wealth and high status (A *Mendak* with a single belt of stones= *Mendak Kendit*, with two belts of stones= *Mendak Segara Muncar* and with three belts of stones= *Mendak Pécèn*). The other types that are common, too, are a conic type mostly ornamented with filigree work, granulation and bordered with small balls of metal, the *Angkup Randu* (sepal of the kapok flower) type (fig 41a, b). A part of the finer krisses are also having a *Selut*, which surrounds the *Bungkul* part of the hilt (the rounded nether part of the hilt). It may be made of silver, suasa, brass, copper or gold. Usually it is made in gilt copper or silver. Some are ornamented with filigree or set with stones. Especially the finer ones made for the aristocracy are in openwork in precious metals set with diamonds (fig 32 c).



Fig 32 b) *Parijoto* type of *Mendak*.

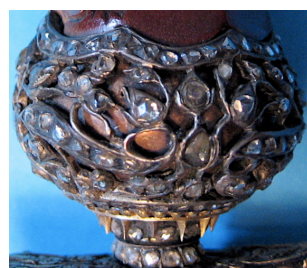


Fig 32c) *Selut* in openwork set with diamonds

Blades

The blades of the Central Javanese krisses are especially refined. On the krisses of the nobility there are often golden floral decorations (*Lung Kamarogan Kinatah*, *Kinatah Emas*) on the *Ganja* and *Sorsoran* part of the blade (Fig 32 d). On top of the *Ganja* (*Wuwung*) there may be a lion and an elephant which might symbolize the unification of the old *Majapahit Kingdom* (the elephant) with the new *Mataram Kingdom* (the lion/tiger). On the *Gandik* part of the blade there might be a *Singa* (lion - guardian of the kingdom) figure, or a *Naga* (the snake - the ruler of the underworld) (Fig 32 d, 36) The body of the *Naga* is often winding along the *Ada-ada* (the center line of the blade) to the point of the blade (*Dapor Nagasasra*). Usually its head is resting on a *Tumpal* representing the tree of life or the holy mountain *Meru*, the center of the world. On the top of its crown it often carries the wishfulfilling jewel (*Cintámana*), which represents it as a guardian of the treasures of the underworld and its power to restore life. So the *Naga* is a guardian of the cosmos. Often a resting deer is presented in the *Bawang Sebungkul* area of the blades from *Surakarta* (Fig 32 d). The deer symbolizes the speed of action and thought and is one of the symbols of the *Majapahit* lineage and was most probably regarded as the deity or *Vahana* (the mount or vehicle) of the East-Javanese *Empu-caste*⁹. On the opposite side a tree of life (the life force) may be represented (Fig 32 d). It is characteristic that the *Pamor* of the blades (the welded pattern) is refined and elaborated in many different patterns.

Compared with the *old Western Javanese* and *Balinese* krisses the *Central Javanese blades* are not as heavy and robust in their shape (*Dapor*) as the others are. The details (*Prabot*) of the older ones are more refined than those of the younger ones (Fig 32 d)

⁹ Prof. Dr. Otto Karow: *Terrakottakunst des Reiches Majapahit*, Frankfurt am Main 1987, p 164.



Fig 32 d) State kris from Mataram.

Hilt: Nunggak Semi type in Surakarta style.

Mendak: Kendit type in gilt metal set with stones.

Blade: Dapor Nagasasra, 11 Lok. The *Naga Raja* (Naga King) and the floral decoration are overlaid with gold (*Lung Kamarogan Kinatah*). Typical of the blades made from the 16th/17th cent. the steel carvings and the gold work is very exquisite and in great details. Notice fx the golden tongue of the Naga, the little bird on the front part of the *Ganja Wuwung*, the deer on one side of the blade and the tree of life on the other. *Ganja Sepang*.

Pamor: Kembang Lampes.

Length of the blade: 34,3 cm.

Area: Mataram.

Date: Made during the reign of Amangkurat (Amankurat the 1st ruled from 1646-77 or Amangkurat the 2nd ruled from 1677-1703)¹⁰.

Private collection.¹¹

Sheaths/Wrangka

The upper part of the sheath is called *Gambar* and the nether part is called *Gandar* (see chapter 1 Fig 1,7). The different types of the sheaths are *Ladrang*, *Gayaman*, and *Sandang Walikat* (see Fig 33). The *Ladrang* sheaths are very exquisitely designed (Fig 33 c, d). The front part (*Ankup*) of the *Gambar* is beautifully curved and the back part (*Godong*) has a long upwards sweep. It looks like a beautiful orchid. This elegant sheath is only used at official occasions while the *Gayaman* sheath with its bean-shaped *Gambar* is worn on ordinary days (Fig 33 a, b). The *Sandang Walikat* sheath has a simple shape, which is following the shape of the blade (Fig 33 f). It is only used when the kris is worn hidden or is out of use. There is a slight difference between the sheaths from *Surakarta* and the sheaths from *Yogyakarta*. The *Gambar* of the *Ladrang* sheaths from *Surakarta* have a greater and more prominent front part (*Angkup*) and a more curved back part (*Godong*) than the sheaths from *Yogyakarta* (see Fig 33 c and 33 d). The *Gambar* of the *Gayaman* sheath from *Surakarta* differentiate from the one from *Yogyakarta* by being curved in the back part of the *Gambar* (see Fig 33 a and 33 b). Both the *Gayaman*- and *Ladrang* type of sheath may be carved in one piece called *Wrangka Iras* (Fig 33 c). It mostly indicates that the sheath belongs to a noble kris and a person of high status.

The sheaths often have a kind of metal oversheath called *Pendok* on the lower part of the sheath (*Gandar*). It may either encase the *Gandar* completely, *Pendok Bunton* (Fig 33 a, d) or it may have an open slot down the front¹², *Pendok Blewah* (Fig 33 c) or it may have an open slot in the front that is closed in the upper end, *Pendok Topengan* (Fig 33 e). In the slot of the *Pendok Blewah* type there is often inserted a piece of metal, *Slorok* and it is then called *Pendok Slorok* (Fig 33 b). It may be decorated with chiseled landscape patterns with mountains, plants and animals (*Alas-Alasan*= the world of the wood) or floral motifs (*Karang Kembang*= bunches of flowers), which represent the tree of life or wings symbolizing *Garuda*. In *Pendok Topengan* and *Pendok Blewah* a piece of tortoiseshell (Fig 39 b) may be inserted or you may through the opening only see the wood that the *Gandar* is made of (Fig 33 c). The *Slorok* as well as the *Pendok* might be decorated with blue and green enamel. Such a sheath could only be carried by a person of the royal family (chapter 9,2 Fig 155 a). The same applied to a *Pendok* in gold (see Fig 33 c). If the *Pendok* was painted red it belonged to a person related to or close to the King (Fig 33 b). *Pendoks* in a clear red colour was restricted to the grandchildren of the King, while dark red was restricted to other relatives¹³. Sheaths with painted motifs - often the *Alas-Alasan* motif - are found, too. If the motif is painted on a golden background it indicates that it belonged to one of the ministers of the King, but if the background is white it belonged to a prince.

¹⁰ Bambang Harsrinuksmo: *Ensiklopedi Keris*, Jakarta 2004, p 463.

¹¹ Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 30 fig 19.

¹² The wider slots represents an older style. Garrett and Bronwen Solyom : *The World of the Javanese Keris*. Honolulu 1978, p 44.

¹³ Garrett and Bronwen Solyom : *The World of the Javanese Keris*. Honolulu 1978, p 44.



a)

b)

c)

d)



e)

f)

Fig 33 a, b, c, d, e, f) Sheath types and *Pendoks* from Surakarta, Yogyakarta and Madura.

- a) *Gayaman*, Surakarta style with a *Pendok Bunton* in white metal.
- b) *Gayaman*, Yogyakarta style with a *Pendok Slorok* in copper which is painted red, indicating that the kris has belonged to a person related to the King. The *Slorok* in low carat gold has an *Alas-Alasan* motif.
- c) *Ladrang*, Surakarta style with *Wrangka Iras* and *Pendok Blewah* in gold.
- d) *Ladrang*, Yogyakarta style with a *Pendok Bunton* in copper - it has been gilded. It is decorated with floral motifs, symbolizing the tree of life.
- e) Madurase *Ladrang* style with a *Pendok Topengan* in gold.
- f) *Sandang Walikat* Surakarta style. *Buntut* and belt clasp are made in silver.

Krisses from Mataram, Yokyakarta and Surakarta

Fig 34)

The hilt is the old Nunggak Semi type without Patra-Patra masks, which is similar to a hilt of a kris in the old collection of Count Wrangel - collected before 1676 (Fig 35 b)¹⁴.

The Mendak is the short stemmed type in gilt metal and a belt set with stones (only two are left) (see chapter 3, p 6), which is often found on krisses from the old European Kunstkammer collections.¹⁵

Blade: Dapor Bima Kurda, 13 Lok. This Dapor with full Prabot, the broad and heavy blade with a rounded point is typical of the old European Kunstkammer krisses¹⁶.

The Pamor: Beras Wutah Halus.

Length of the blade: 36,2 cm

The Sheath: The old Ladrang type carved in one piece (Wrangka Iras) which is typical of the old Kunstkammer krisses¹⁷. The decorations on the tip of the Gandar and on the Gambar is similar to a kris in the old Royal Kunstkammer Collection of Denmark, dated before 1690¹⁸.

Area: Mataram.

Date: 16/17th century.

Private Collection

¹⁴ Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 85 fig 53.

¹⁵ Ibid p 99 fig. 63. Chapter 3 Fig 17,2 a.

¹⁶ Ibid p 96, 97, 99 fig 61, 62, 63. Chapter 3 p 6.

¹⁷ Ibid p 91 fig 58. Chapter 3 p 7 and chapter 7 Fig 101.

¹⁸ Ibid p 69 fig 45 See chapter 3 Fig 17,4.



Fig 35 a)
Hilt: Old *Nunggak Semi* type in horn without *Patra-Patra* masks.
Mendak in gilt iron.
Blade: Dapor Kapal Gudjong - Urub Damer?, 7 Lok. *Ganja Sepang*.
 Floral design (*Lung Kamarogan Kinatah*) on the *Ganja* (much worn).
Ganja Sepang.
 Length of the blade: 32,5 cm
Sheath: Old *Ladrang* type. *Wrangka Iras* (the *Gambar* is broken).
 Area: Mataram.
 Date: 17th cent.
 SES, Museum für Völkerkunde Dresden (inv.nr. 2899)
 Photo: Eva Winkler



Fig 35 b)
Hilt: Old *Nunggak Semi* type in gilt brass without *Patra-Patra* masks.
Blade: Dapor Cherita, 9 Lok. Floral design ((*Lung Kamarogan Kinatah*)) in the *Sorsoran* part of the blade and on the *Ganja*. *Ganja Kelab Lintah*.
 Area: Mataram.
 Date: Before 1676,
 Count Carl Gustav Wrangel's (1613-76) collection. Skokloster castle, Sweden (inv. nr. 6958).¹⁹

¹⁹ Count C. G. Wrangel probably acquired the krisses (Fig 35 b, chapter 6 Fig 56 and Fig 74, chapter 7 Fig 96) for his collection during his stay at the *Leiden University* in 1630. He might, however, also have acquired them later. From 1651 he was in a continued contact with Holland to collect arms for his collection at Skokloster in Sweden. See Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 85 fig 53, and p 117 fig 77. Åke Meyerson and Lena Rangström, Uddevalla 1984, p 17.



Fig 36) State kris.
 Hilt: Wooden *Nunggak Semi* type - Surakarta style.
 Mendak: *Parijoto* type in gilt silver.
 Blade: Dapor Singa²⁰, 5 Lok.
 Pamor: Beras Wutah. Notice the fine gold work. The *Ganja*

Wuwung is decorated with the tree of life - it has been set with 3 stones (all missing).

Length of the blade: 35,7 cm.

Area: Mataram. Date: Mataram during *Senopati's* reign

(1587-1601)²¹. Hilt and *Mendak* are later. Private collection.²²

²⁰ The *Singa* at the *Gandik* represents the all conquering power and kingship. Its fierce nature is regarded as equivalent to fire and sun. It is an epithet to *Buddha*. *Visnu* assumes the character of *Singa* when he destroys especially powerful demons. The goddess *Durga* rides a *Singa* and *Siva* might have it as his vehicle. N. Chutiwongs: *Indonesian Bronzes in the Domola Nieuwenhuis Collection*, Amsterdam 1990, p 74.

²¹ Bambang Harsrinuksmo: *Ensiklopedi Keris*, Jakarta 2004, p 463. The picture in *Ensiklopedi Keris* is taken from my book (p 127 fig 86) and is illustrating Fig 32 d and Fig 36.

²² See Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 127 fig 87,



Fig 37 a) State kris.

Hilt: Nunggak Semi type in wood, Yogyakarta style.

Mendak: Golden/ gilt Parijoto type.

Blade: Dapor Singa, 5 Lok. The *Singa* and the upper part of *ganja* is covered with gold like the *Singa* of Fig 36 has been (see Fig 37 c).

Pamor: Beras Wutah Halus.

Length of the blade: 37 cm.

Sheath: Old Ladrang type, decorated with a golden striated pattern and painted red looking like a *Pendok Blewah*. Some of the back part of the *Gambar* is broken off.

Area: Mataram.

Date: 17th/18th cent.

SES, Museum für Völkerkunde Dresden. (inv. nr 2881)²³

Photo: Eva Winkler.

²³ Karsten Sejr Jensen: *Den Indonesisk Kris* 1998, p 116 fig 76.



Fig 37 b) State kris.

Hilt: Nunggak Semi type in wood, Yogyakarta style.

Mengkap: Golden/gilt Ankup Randu type covered with granulation.

Blade: Dapor Nagasasra. The Sororan part and the Ganja are covered with floral design in gold (*Lung Kamarogan Kinatah*). *Ganja Sepang*.

Pamor: Sekar Pala.

Length of the blade: 36,5 cm.

Sheath: Old Ladrang type.

The back part of the Gambar is broken off.

Area: Mataram.

Date: Presented to Frederik August II of Poland in 1714.

SES, Museum für Völkerkunde Dresden. (inv. nr 2880)²⁴. Photo: Eva Winkler.

²⁴ Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 114 fig 74.



Fig 37 c) State kris.

Hilt: Nunggak Semi in wood, Yogyakarta style.

Mendak: Randu Angkup type in gilt copper set with stones.

Blade: Dapor Singa with Ganja Sepang. The Sorsoran part and the Ganja are covered with floral design in gold (Lung Kamarogan Kinatah).

Pamor: Beras Wutah Halus.

Length of the blade: 36 cm.

Sheath: Old Ladrang type- Wrangka Iras decorated with Chinese motifs. Probably European work made especially for Frederic August II (August the Strong 1670-1733), who fancied Chinese objects.

Area: Mataram.

Date: 1718.

*SES, Museum für Völkerkunde Dresden.*²⁵ (inv. nr. 2882).

Photo: Eva Winkler

²⁵ Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 115 fig 75.



Fig 37 d)

Hilt: Nunggak Semi type in ivory, Yogyakarta style.

Mendak: Parijoto type in gold/gilt metal.

Blade: Dapor Kebo Giri. (unusual type of blade with an extraordinary long *Gandik* and low placed *Telale Gajah*)

Length of the blade: 33,5 cm.

Pamor: Beras Wutah with *Titipan* (Kul Buntet). This *Pamor* strengthen the magical power of the kris.

Sheath: Gayaman type in Yogyakarta style. *Pendok* in silver with *Alas-Alasan* motifs.

Area: Yogyakarta

Date: 18th - first part of the 19th century.

Private collection.



Fig 38) State kris from Surakarta.

Hilt: Wooden *Nunggak Semi* hilt in Surakarta style.

Mendak: *Segara Muncar* in gold set with two tiers of diamonds. Openwork *Selut* set with diamonds.

Blade: Dapor Jalak Ngore.

Pamor: Beras Wutah Halus. The blade is decorated with the tree of life (*Gunungan*) - guarded by a *Bonaspati* head and *Raksasa* heads covered in gold. Krisses with the tree of life were made to protect the world²⁶ and thereby giving the king the power to protect his kingdom.

Length of the blade: 35,5 cm

Sheath: *Ladrang* Surakarta style -*Wrangka Iras*. *Pendok Blewah* in gold.

Area and Date: Surakarta, 18th/19th cent. Privat collection²⁷.

²⁶ Jessup, I.J.: *Court Art of Indonesia*, New York 1990, p 236 no 4. A kris with a similar blade is depicted in G. C. Stone: *A Glossary of the Construction and Use of Arms and Armors*, New York 1961, p 383 Figure 480.

²⁷ Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 129 fig 88



Fig 38 a)

State kris.

*Hilt: Nunggak Semi type in wood, Surakarta style.**Mendak: Parijoto type in gold.**Blade: Dapor Cherita, 9 Lok.**Pamor: Blarak Ngirit.**Positive Pamor, but only for special persons.**Floral decorations (Lung Kamarogan Kinatah) and Arab script encrusted in gold on the Sorsoran part of the blade and the Ganja. Ganja Sepang.**Sheath: Ladrang,**Surakarta style. Pendok Buntan in gold with floral decorations.**Area: Surakarta.**Date: 18th cent.**SES, Museum für Völkerkunde Dresden (inv. nr. 2883). Photo:**Eva Winkler.*



Fig 39 c) Notice the head of a fish on the front part of the Ganja (*Endas Cecak*). (Fig 39 b)

Fig 39 a)(left) *Hilt: Nunggak Semi* type in wood, Yogyakarta style.
Mendak: Kendit type in gold set with a single belt of diamonds.
The blade: Dapor Pendawa Lare, 5 Lok. *Ganja Kelab Lintah* (waved form).
Pamor: Blarak Ngirid - a kind of *Pamor* which augments power and authority of the owner.
Length of the blade: 36,7 cm.
Area and Date: Yogyakarta, 19th century.
Private collection.

Fig 39 b)(right) *Hilt: Nunggak Semi* type in Surakarta style.
Mendak: Angkup Randu type.
Blade: Dapor Santan, 11 Lok. *Pamor: Pantjal* (flying upwards). A *Pamor* that attracts other krisses.
Length of the blade: 35,7 cm. *The sheath: Gayaman*, Surakarta type with a *Pendok Slorok* in brass with a *Slorok* of tortoiseshell. Notice the head of a fish on the Ganja (Fig 39 c).
Area and Date: Surakarta, 19th cent. Private collection.



Fig 40)

Hilt: Nunggak Semi type in wood, Yogyakarta style.

Mendak: Parijoto type in gilt silver.

Blade: Dapor Tilam Upih.

Pamor: Beras Wutah. On the *Ganja Pamor* Sumber.

Length of the blade: 35 cm.

Sheath: Gayaman, Yogyakarta type.

Pendok Slorok in copper painted red which indicates that the kris has belonged to a member of the prince's family. The *Slorok* is in gold of low carat. It is decorated with *Alas-Alasan* motifs.

Area: Yogyakarta

Date: 18th/19th century

*Private collection*²⁸

²⁸ Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 131 fig 89..



Fig 40 a) *Javanese Wedung*. The *Wedung* was worn by the courtiers of the central Javanese Kratons. It symbolizes their readiness to remove even the smallest obstacle from the path of their prince. The blade has a gilt floral decoration and the sheath is decorated with golden/gilt bands and a golden flame symbol.

Length of the blade: 21 cm.

Area: Surakarta or Yogyakarta

Date: 19th century.

Private collection.



Fig 40 b) *Dwisula*. A royal insignia of the prince (see chapter 1 p 37-38).
Two intertwined snakes wear a spearhead on top of each head.
Length of whole *Dwisula*: 32 cm
Area: Surakarta or Yogyakarta.
Date: 1838/39 (inscribed)
Private collection

Madura

The island of *Madura* is located north east of *Mataram* beside *Surabaya*. It was conquered by *Mataram* during the reign of *Sultan Agung* in the beginning of the 17th cent. So it was heavily influenced by *Mataram*. In 1674 *Madura* during the reign of prince *Tunoyo* revolted against *Sultan Amangkurat the First of Mataram*, who had slain and murdered most of the nobility of *Madura*. *Amangkurat* asked the Dutch to help him, but before the help arrived, *Tunoyo* had captured *Mataram* and killed *Amangkurat the First*. The son of *Amangkurat* received the crown from the Dutch on the condition that he let *Mataram* practically become a Dutch vassal state. The Dutch together with the soldiers of *Mataram* then defeated *Tunoyo*, captured him and handed him over to *Amangkurat the Second*, who killed him with his own hands. From now on *Mataram* and *Madura* were allied with the Dutch. During the time that followed the people of *Madura* acted as faithful supporters of the Dutch. As well *Mataram* as the Dutch drew on the *Madurase* forces, when ever they needed soldiers. This use of the *Madurase* soldiers in the Central Javanese area lead to krisses that often were composed of a mixture of *Madurase* and Central Javanese elements, fx krisses with *Nunggak Semi* hilts and *Madurase* blades or the opposite. Another episode which probably influenced the *Madurase* krisses is the revolt against the Dutch in Central Java in the 1740`s. In this fight the *Madurase* prince *Cananingrat the Fourth* helped the Dutch on the condition that the *Madurase* status of vassalage to *Mataram* was cancelled. The fight ended, but *Cananingrat* did not get the land on North Java that he thought he had been promised by the Dutch. He therefore started to fight the Dutch. In 1746 he was finally defeated and exiled. During his fight against the Dutch he hired in 1742 5000 *Balinese* troops who fought together with the *Madurase* troops. This episode might be the reason why you may find *Madurase* sheaths with *Balinese Bonaspati* heads²⁹ (Fig 42). After the revolt of *Cananingrat* the princes of *Madura* and its people were even more attached to the Dutch - so much that even during the *English* occupation of Indonesia from 1811-16, they remained faithful to the Dutch. As a reward the title of *Sultan* was conferred to the princes of *Madura* and some noblemen were conferred to the rank of colonel. In 1831 the commander decoration of *the Dutch lion* was conferred to the *Sultans of Sumenep* and *Pamekasan* and they were allowed to create a corps of *barisans* after Dutch model. It was composed of cavalry, pikeneers, artillery and pioneers. The result was that the hilts of the krisses consecutive the military status got new symbols fx helmets with crests of horsehair, epaulets, swords with tassels, crosses of an order of chivalry, cannons etc. This kind of hilts are called *Landhian Pulasir*.

Hilts

The original *Madurase* hilt is shaped as a ginger flower *Kembang Temu* (wild ginger flower)/ *Gaya Kembang* (energy flower) unfolding. Below this shape is hidden an ancestor/*Raksasa* figure in a squatting position (Fig 42 a and b). Perhaps the hilt is a *Madurase* elaboration of the Javanese *Nunggak Semi* hilt. The hilts are mostly very beautifully carved with many floral elements and sometimes with the winged horse, Angels, lions, sun, moon, heraldic and Dutch military symbols are found on the later European inspired hilts (Fig 43, 44, 48 c). The winged horse (*Kuda Sembrani*) together with the floral decorations belong to the original elements of the *Madurase* hilt (Fig 42).

²⁹ Another possibility is that the *Bonaspati* head is connected with the winged horse (*Pegasus*), which is a special *Madurase* symbol. There are several indications pointing in the direction that the *Bonaspati* head is borrowed from the *Medusa* head of the Greek mythology. During the conquest of India by *Alexander the Great* 330 B.C. the Grec mythology spread to India and later to Indonesia. In the myth a winged horse jumped out of the head of *Medusa*, when *Perseus* killed *Medusa*, so they are coupled with each other.

Originally the winged horse was only allowed members of the royal house of *Sumenep* to have depicted on their hilts, but during the 19th cent. everyone was allowed to have it. The legend of the winged horse runs like this: *Brawijaya*, the last king of *Majapahit*, wanted to have a big iron gate as entrance to his palace. But he could not find any black-smiths, who were able to manage the great work. At last he called his grandchild *Tulé*, the prince of *Sumenep* and his foster-father the master smith *Empu Keling* and they succeeded in forging the iron gate. But while they were doing their job, the winged horse of *Brawijaya* escaped. Nobody was able to catch it or tame it, except prince *Tulé*. Afterwards it was tamed to a degree that it knelt down and looked for *Tulé* when he approached. Because of that he was given the surname *Kuda Panoleh*, which means the horse looking back³⁰. So the kneeling winged horse became the symbol of the prince of *Sumenep*. This story seems almost to be traced from the story about how *Alexander the Great* came into possession of the winged horse *Bukefalos*. This shared story is bound up with the fact that *Madura* was one of the earliest Indonesian areas that converted to *Islam*. The *Moslems* were eager to substitute the *Hindu* stories for the *Moslem* stories. As early as the 16th cent. the heroic story of *Alexander the Great* was translated and was included into the *Muslim* stories. Fx it was told that *Muhammed* had a winged horse. So a mixture of the myths took place during the early *Moslem* time of Indonesia. In this area, too, the *Raksasa/ancestor* hilts may be stylized to such a degree that they nearly look like a corncob (Fig 47, 48 a). Some may represent *Gunungan* (the tree of life) (see chapter 1 p 32-33 and Fig 46)

Mendaks

The most common types of *Mendaks* are *Angkup Randu* (Fig 41 a, b) or a type with a rather flat or dome-shaped cup on a short stem (Fig 41c).



Fig 41a) Angkup Randu

Fig 41b) Angkup Randu

Fig 41c) Short stemmed type

Blades

The blades are usually having a sturdy and simple shape, often with *Dapor Tilamupih* - a straight blade without any other *Prabot* than *Tikel Alis*, *Pejetan* and a *Gandik* the edges of which overarch the *Pejetan*. The *Pamor* is generally heavy and a little crude. Often the *Pamor Bendo Segodo* and *Kulit Semangka* are found. But waved blades and blades with a refined *Pamor* are found, too. A speciality of the Madurase blades is said to have been to dip the blades in the brains and bowels of a snake to make them especially potent.

Sheaths

The types of sheaths are *Ladrang* or *Gayaman*. The *Ladrang* sheaths are found in two versions. One type looks like a *Surakarta* type (Fig 43, 44). The other type is very refined

³⁰ Le Roux: *Madoereesche Krisheften* p 163 and David van Duuren: *The Kris*, Amsterdam 1998, p 71, ff.

and differentiates from the Central Javanese type by having a bending at the back at the bottom (*Gandek*) with a floral decoration (Fig 42, 45). A part of the sheaths are decorated with carved floral patterns, heraldic and sometimes other motifs as well (Fig 48 a, 48 b). The most frequently found *Pendoks* are *Pendok Blewah* and *Pendok Topengan*.



Fig 41 d) Typical Madurase hilts, blades and sheaths.

"Tourist krisses"

The so called tourist krisses are often found among Madurase krisses. The last *Empu* in *Madura*, *Brahmantama* died a long time before the end of the 19th century and with him the art of forging krisses was extinct. In the 20th century, however, a lot of Dutch soldiers and tourists have returned with a "newly made" Madurase kris, which was composed of an old worn, miserable blade and a hilt which presented a standing woman with her long hair down her back. On the *Wrangka* part of the sheath a lion is carved. These are early "tourist krisses". But today a whole industry in this area and around *Surabaya* has developed, which are manufacturing new krisses. The krisses are having very refined and formerly infrequently seen *Pamor* patterns. They are often set with stones and have golden decorations. The market is loaded with such krisses, now. Mostly you can detect them by looking at the hilts and the gold work that are crudely done compared with the old works and by remembering that the refined and rare *Pamor* patterns, which they often have, was reserved for persons of rank and special status, who were the only ones able to have such a kris. Such persons were very few in numbers and therefore genuine krisses of this kind are seldom found.

Krisses from Madura

Fig 42 a) The front of the hilt. Notice the winged horse (*Kuda Sembrani*) looking backwards for prince *Tulé*.



Fig 42 b) The flank of the hilt. It represents a ginger flower unfolding and/or a squatting stylized ancestor/*Raksasa*.

Fig 42) Madurase state kris.

Hilt: *Kembang Temu* (the ginger flower unfolding) hilt in ivory with flower decorations and the winged horse.

Mendak: *Angkup Randu* type in silver - cup with granulated brims.

Blade: Dapor Tilamupih.

Pamor: Kulit Semengka.

Length of the blade: 36,5 cm

Sheath: Madurase *Ladrang* type with a floral decoration at the *Gandek*. *Pendok Bunton* in silver. Notice on the sheath the *Suasa Bonaspati* mask set with glas stone eyes.

Area: Sumenep, Madura.

Date: 18th/19th cent. Private collection³¹.

³¹ See Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 137 fig 94.



Fig 43 a, b) Notice: On the front a lion (skinned) looking like a caricature of the lion in the Dutch coat of arms. b) On the back side is indicated a stylised lion head. It might indicate the decoration of the Dutch Lion that was conferred to the *Sultan of Sumenep and Pamekasan* in 1831.



Fig 43)

Hilt: Kembang Temu type in ivory (the ginger flower unfolding). Decorated with flower decorations and lions.

Mendak: Kendit type in silver set with a single belt of stones.

Blade: Dapor Nagasasra, 3 Lok. *Ganja Sepang* (undulating). The *Naga* has a golden ball in its mouth (the sun?). In front of the *Naga* is placed a *Tumpal*, symbolizing the tree of life (*Gunungan*). So the *Naga* is the guardian of life. The blade is unusually slim and heavy with a rhombic shaped cross section.

Pamor: Sorot. This *Pamor* has a good influence on family- and love life.

Length of blade: 36 cm.

Sheath: Ladrang, Surakarta style - *Wrangka Iras* (made in one piece) that has been broken and is repaired.

Pendok Blewah in brass decorated with floral motifs (*Karang Kembang*).

Area: Madura.

Date: 18th/19th cent.

Private collection.



Fig 44)

Hilt: Landhian Pulasir - Kembang Temu type. It illustrates the ginger flower unfolding. It is embellished with floral carvings and Dutch inspired designs.

Mendak: Angkup Randu type embellished with patterns in filigree work.

Blade: Dapor Tilamupih.

Pamor: Sekar Pala/ Sekar Lampes. Sekar Pala makes the owner of the kris famous and well known. It augments the authority of the owner. Formerly it was usually belonged to *Dalangs* (puppeteers), *Pesinden* (woman singer with a Gamalan orchestra) or people who needed to be well known and famous.

Length of the blade: 35,2 cm

Sheath: Ladrang, Solo style - Wrangka Iras type. Pendok Blewah in copper- traces of gilt, which has been worn off.

Area: Madura/Solo.

Date: 19th cent.

Private Collection.



Fig 45)

Hilt: Kembang Temu type in wood.

Mendak: Flat cup on a short stem in silver. The rim of the cup is decorated with knobs and the stem is decorated with a *Tumpal* design.

Blade: Dapor Tilamupih.

Pamor: Bendo Segodo Wenkon, a *Pamor* which is very positive in all areas, varying from financial advantage to happiness at home³².

Sheath: Madurase *Ladrang* type with floral decoration at the *Gandek*.

Length of blade: 40,4 cm.

Area: Madura.

Date: 19th cent.

Private collection.

³² Tammens, Ing. G.J.F.J.: *De Kris 2*, Eelderwolde 1993, p 27.



Fig 46)
Hilt:
Gunungan/
Corncop type
 in ivory
 mounted with
 a moonstone.
 It may
 represent the
 tree of life
 (*Gunungan*) or
 a stylized
 ancestor or
Raksasa.

Selut: Big cup in silver decorated with floral design.

Mendak. In silver. Flat cup with a knobbed rim on a short stem with a knobbed rim.

Blade: Dapor Tilamupih.

Pamor: Sodo Saler ("vein of a palm-leaf"): A *Pamor* for warriors. Its protective, supernatural power makes warriors invincible³³.

Length of the blade: 37 cm.

Sheath: Gayaman type, Surakarta style. The upper part of the *Gandar* is covered with a *Pendok* in silver, mounted with a moonstone.

Area: Madura.

Date: 18th/19th century. Private collection.

³³ Ing. Tammens : *De Kris 2*, Eelderwolde 1993, p 121.



Fig 47)
Hilt: Sea ivory
Corncob type. It
 may represent a
 stylised
ancestor/Raksasa
 in a squatting
 position. (It looks a
 little like a poodle)
Mendak: Angkup
Randu type
 embellished with
 patterns in filigree
 work.
Blade: Dapor
 Tilamupih.

Pamor: Bendo Segodo Wenkon. A *Pamor*
 which is very positive in all areas, varying
 from financial advantage to happiness at
 home.

Length of the blade: 37 cm..

Sheath: Gayaman type, Surakarta style.

Area: Madura

Date: 18th/19th cent.

Private collection.³⁴



³⁴ See Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 139 fig 95.



Fig 48 a) Notice the sitting figure on the *Sorsoran* part of the blade. A *Garuda* spirit ?

Fig 48)

Hilt: Corncob type in ivory.

Mendak: The short stemmed type set with stones on the cup.

Blade: Dapor Urub Damer. *Gandik* and *Pecetan* are missing. A very unusual shape. It is probably a magic kris. A figure is seen in the *Sorsoran* part of the blade - it looks like a *Garuda*. Such figures which might appear on a blade showed that the kris was imbued with a special power (*Tuah*) - a spirit was living in the blade.

Pamor: Adeg, which is yielding protection against natural disasters. It might have belonged to a *Dukun*

Length of the blade: 16 cm.

Area: Madura/North East Java.

Date: 18th/19th cent.

Private collection.



Fig 48 b)

Hilt: Gana type in black coral (*Akar-Bahar*) or wood. For this type of magic hilts are used material with natural irregularities, which gives it the shape of a dwarfish- or animal like creature. It is then said to contain a *Gana*³⁵ and great magic power.

Mendak: *Parijoto-Kendit* type in gold or gilt metal mounted with diamonds. *Selut* in gilt metal.

Blade: Dapor Tilamupih.

Pamor: A mixture of Sodo Saler (supernatural power that makes warriors invincible) and Ron Pakis ?

(supernatural power that makes the bearer invulnerable and his leadership will be accepted without dispute).

Length of the blade: 33,5 cm.

Sheath: Deeply carved floral motifs. In the middle of the *Gambar* is pictured a fan of ostrich feathers. The decorations are European inspired. *Pendok Blewah* in brass. Area: Madura. Date: The second half of the 19th century. Private collection.

³⁵ A *Gana* is a kind of spirit or demigod connected with nature. Their leader is *Ganesha* (*Ganapati*). Martin Kerner: *Keris-Griffe*, Zürich 1996, p 70.



Fig 48 c)

Hilt: Landhian Pulasir type. A wooden figure representing a soldier in Dutch uniform.

Mendak: Ankup Randu type decorated with patterns of granulated metal balls. Gilt metal.

Blade: Dapor Tilamupih.

Pamor: Beras Wutah

Length of the blade: 37 cm

Sheath: The Gambar represents a European type of dragon (Dutch influence). The Gandar is carved like a Pendok Blewah with a Slorok decorated with floral scrolls.

Area: Madura

Date: Second half of the 19th century.

Private collection.