

Chapter 6
North-East Java



North-Eastern Java

The kris-center of North-Eastern Java was the old kingdom of *Balambangan*, which originally reached from the eastern tip of Java to the *Tengger* mountains. The krisses from this part of Java is a little difficult to define as the area has been a bufferzone between *Java* and *Bali* and has alternately been subjected to *Javanese* and *Balinese* influence and because of that has been influenced by both. It was the last *Hindu Sivaistic* area on Java, which did not become *Islamic* until the beginning of the 18th century. The krisses often have a *Balambanganese* hilt and a *Balinese* blade or vice versa, but *Javanese* hybrid forms are to be found, too. The blades of *Balambangan* should according to Ing. Tammens have been distributed widely as they are found in *Central Java*, in *Bali*, *Lombok*, *Sumbawa* and in the southern part of *Celebes (Sulawesi)*¹. The only problem is that a clear definition of them is still missing.

Hilts

The North-Eastern Javanese Nunggak Semi Type.

From this area originates a hilt, which looks like a mixture of the *Javanese Nunggak Semi* hilt and the *Balinese Bébondollan* hilt. Its stout shape derives from the *Balinese* hilt and the *Patra-Patra* masks and *Kuncung* from the *Javanese* hilt. But the *Bébondollan* hilt is found in this area, too (Fig 55).

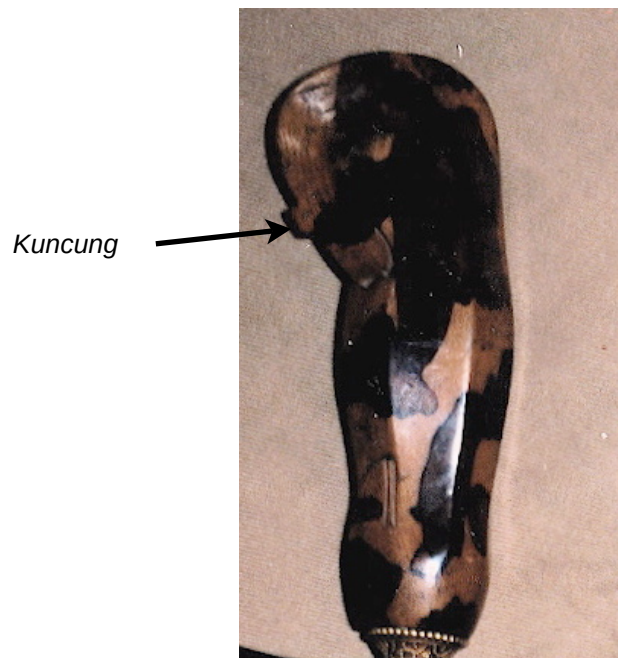


Fig 49) North Eastern Javanese *Nunggak Semi* type. Notice the *Kuncung*, which indicates a *Surakarta* influence (see chapter 5 Fig 32 a)

¹ Ing. G. J. F. J. Tammens: *De Keris* 1, Eelderwolde 1991, p103-105.

The Nyamba Hilt

The *Nyamba* hilt represents a *Wayang* figure called *Nyamba* (a shadow play figure). It is an active, aggressive, *Sivaistic Raksasa prince* in a squatting *Pralambapada* position on a throne of alternating reversed floral decorated *Tumpal* figures. It differentiates from type 2 of the old *Banten* types by having a rather long upturned nose, wearing a crown with winged sides (*Sumping*) and a *Garuda-mungkur* jewellery at the back of its head (Fig 50). So it is most probably related to the aforementioned old *Banten* type type 2 or late *Majapahit* type 2 (chapter 3 Fig 17 b). It is without doubt a very old type since this type of hilt has been found together with pottery from the *Majapahit* period. A couple of similar hilts are found in the museum of the *Surakarta Kraton*. Unfortunately the museum gives no information about them.

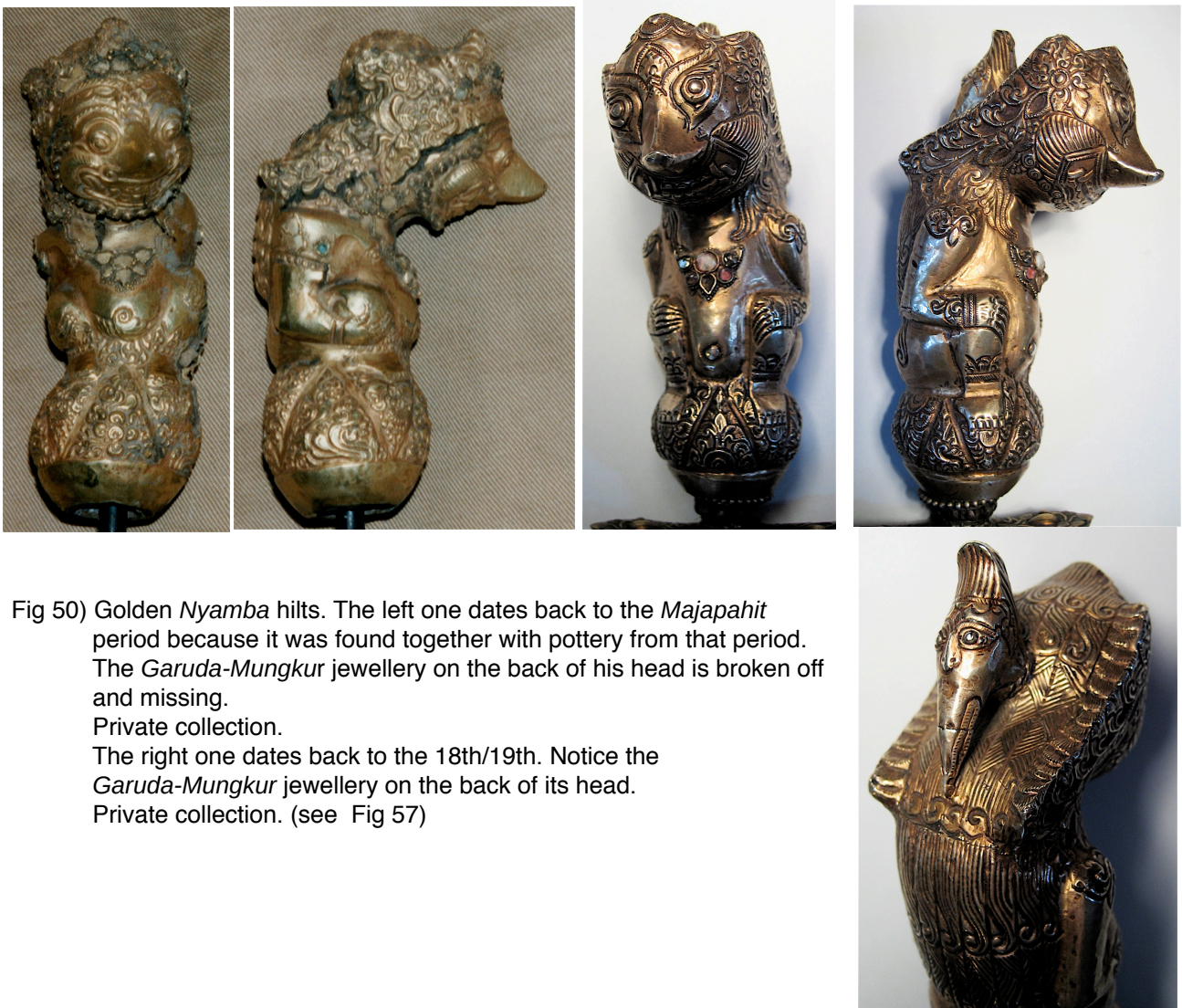


Fig 50) Golden *Nyamba* hilts. The left one dates back to the *Majapahit* period because it was found together with pottery from that period. The *Garuda-Mungkur* jewellery on the back of his head is broken off and missing. Private collection.
The right one dates back to the 18th/19th. Notice the *Garuda-Mungkur* jewellery on the back of its head. Private collection. (see Fig 57)

The Ravana Hilt

The *Ravana* hilt represents the demon king *Ravana* sitting in a *Pralambapada* position on a throne of alternating reversed floral decorated *Tumpal* figures. On his head he wears a conical crown (*Tropong*). He has a pointed nose, round protruding eyes, a third eye in the front, marked eyebrows, triangular beard at the corners of his mouth and a chin beard. He is fully dressed with a belt around his stomach and wearing the initiation cord (*Upavita*) on his left shoulder. He wears bangles, earrings and other kinds of jewellery and has a sword in his right hand and in his left a plant? On his shoulders are placed triangular ornaments (one is missing). *Martin Kerner* is of the same opinion as I that this type of hilt originates in Eastern Java (*Balambangan*), whereas *J.G. Huyser* and *J.W. van Dapperen* think, it is has its origin in *Bali*². But as mentioned above there is a mixing of the types in this area, and because of that it may be difficult to make out. I think, however that the rather primitive elaboration of the figure shows that it must be from Eastern Java - the kingdom of *Balambangan*, because the *Balinese* hilts are more refined than this one³. *Martin Kerner* dates this type of hilt to the 15th century, which is the end of the *Majapahit* period. He seems to be right, as all the hilts of this type, I have seen, are marked by great age. Further it has “ the lying C” below its right foot, which all the hilts from the early European collections have⁴.



Fig 51) Golden *Ravana* hilt. 15th century.
Private collection.

² J.,G Huyser. *Het Vervaardigen van Krissen, Nederlandsch Indië Ould en Nieuw 1916/17 and 1917/18*, p 26 fig.18 and J.W. Dapperen: *Krisheften. Nederlandsch Indië Ould en Nieuw 1931* p 102 fig. 4 and p 106 shows a hilt acquired in *Tabanan* on Bali. *Martin Kerner: Keris-Griffe, Zürich 1996*, p 25 fig. 25.

³ See fx the Balinese hilt of the *Sidemen kris* (chapter 2 Fig 8 a) from the 14th century.

⁴ See chapter 2 Fig 14 e.

Type 3 and 4 Hilt in the Early European Collections

Type 3



Some of the type 3 hilts in the early European collections, which represents a *Siva Bhairava/Raksasa prince*, sitting naked in the *Maharajalilasana/Lalitasana* position in a graveyard? eating human corpses or human beings who have been sacrificed to him, most probably come from Eastern Java - the *Balambangan* area. In his left hand he holds a cut human leg and his right foot rests on a cut human foot. Below him are four similar figures represented. They most probably represent his accompanying *Raksasas* or his devotees in the middle of a *Tantric Siva Bhairava* rite. It is related to the *Western Javanese* hilt figures, but has an even wilder look on its face (see chapter 3 Fig 17 c).

Fig 52) Ivory type 3 hilt representing *Siva Bhairava* eating human flesh. In his left hand he holds a human leg. Notice the man eating *Raksasas* below. Date: 17th cent.
The Royal Danish Kunstkammer collection (inv. nr EDb 27)
The Danish National Museum, Copenhagen. See Fig 63.



Type 4

Another type, which most probably comes from this area, is type 4 from the early European collections. It is a naturalistically designed *Raksasa prince* mixing *Alus* (refined) and *Kasar* (coarse) features, sitting in the *Rajalilasana* position on a throne of alternating, reversed florally decorated *Tumpals*. Arms folded. Below his broad belt his male genitals are covered with a cloth. Hilt figures of this kind are found from *Cirebon* to *Eastern Java* in many versions (see chapter 4 p 10).

Fig 53) Horn hilt (rhino horn?) representing a type 4 *Raksasa prince*.
Date: Dresden 1683.
SES, Museum für Völkerkunde, Dresden (inv.nr. 2890). See Fig 69.

Mendaks, Blades and Sheaths

The *Mendaks* are of the same types as those found in Central Java. The *blades* are difficult to define. The Balinese/Western Javanese character may appear by the fact that their blades are heavier and broader than the Central Javanese. Even if they are having the same decorations as the Central Javanese ones they are more coarsely executed than both the central Javanese and Balinese ones. You might say that they are showing a kind of provincial character. But also original Central Javanese, Madurase and Balinese blades are to be found. *The types of sheaths* are either Balinese or Javanese/Madurase or a mixture of both. For instance they might have a Javanese *Gayaman* sheath with a Balinese *Bonaspati-head*.

Krisses From Eastern Java

The Eastern Javanese Nunggak Semi and Bébondollan Type



Fig 54) (left) *Hilt*: North Eastern Javanese *Nunggak Semi* type in Pelet/Tomoho wood. *Mendak*: *Angkup Randu* type in gilt metal. *Blade*: Dapor Sempana Bener. *Pamor*: Beras Wutah. Balinese type of blade. *Sheath*: Madura *Ladrang* type in Pelet/Tomoho wood. Private collection.

Fig 55) (right) *Hilt*: North Eastern Javanese Balinese *Bébondollan* type - much alike the North Eastern Javanese *Nunggak Semi* type. Private collection (see Fig 75 a).



Fig 56) *Hilt*: East Javanese *Nunggak Semi/Bébondollan* type in wood.

Blade: Dapor Sempana Kalentang, 9 Lok.

Sheath: *Old Ladrang* type, fluted with *Wrangka Iras* (a piece of the end of the *Gambar* is broken off). On a white background is painted landscapes in red, black and gold (*Alas-Alasan* motif).

Area: North Eastern Java/Balambangan.

Date: The Collection of Count Carl Gustav Wrangel (1613-76), Skokloster before 1676. Skokloster castle, Sweden (inv.nr. 6959 and 7042)⁵.

⁵ Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 86 fig 54. The *Wrangel* collection: See chapter 5 Fig 35 b note 19.



Fig 56 a)

Hilt: East Javanese *Nunggak Semi* type in wood. It is decorated with unusual types of *Patra-Patra* masks. Notice the *Kuncung* (the little tap on the front of the hilt) which indicates the *Surakarta* influence.

Mendak: *Kendit* type in gold set with diamonds, *Surakarta* style.

Blade: Dapor Balebang.

Pamor: Blarak Ngirid - a very positive select Pamor.

Area: North East Java/Balambangan area.

Date: 19th century.

Private collection.



Fig 56 b)

Hilt: East Javanese *Nunggak Semi* type in ivory decorated with floral design. The *Kuncung* indicates the influence of Surakarta.

Mendak: *Parijoto* type in gilt metal.

Blade: Dapor Parungsari, 13 Lok.

Pamor: Beras Wutah. The blade is similar to Fig 73.
Sheath: *Ladrang* Surakarta style. *Pendok Blewah* in brass with a *Slorok* of tortoiseshell.

Area: North East Java/Balambangan area.

Date: 18th/19th century.

Private collection.

The Nyamba Type



Fig 57) State-kris.

Hilt: Nyamba figure in gold plate. It is typologically connected with type 2 in the early collections. On its head it wears a golden crown with side-wings (*Sumping* - a *Majapahit* type of crown). Notice the *Garuda-Mungkur* jewellery on the back of its head. On the breast it wears a necklace set with stones. It wears bangles and ankle-rings, too.

Mendak: *Parijoto* type in gilt silver.

Blade: Dapor Nagasasra, 13 Lok. The head of the Naga rest on a *Tumpal* decorated with *Karang Bintulu* (the burning eye of the sun). In the *Bawang Sebungkul* part a resting deer is represented. The *Ganja* and the edges of the blade is decorated with floral decoration (*Lung Kamarogan Kinatah*). All decorations are coated in gold.

Pamor: Beras Wutah

Length of the blade: 37 cm.

Sheath: *Ladrang* with *Wrangka Iras* in *Surakarta* style. *Capra Mudra* style, which is worn by elderly men. It is gilt and decorated with red fighting cocks, green mountains and rain clouds, symbolizing fertility (*Alas-Alasan* motif= The world of the wood).

Pendok Blewah in gold decorated with floral design. *Area:* Balambangan.

Date: 18th /19th century. Formerly in the collection of Mr. L. Sunde.

Private collection. (K. S. Jensen: *Den Indonesiske kris* 1998, p 135 fig 92)



Fig 58)

State-kris.

Hilt: Nyamba figure in gilt silver plate. The same type as Fig 57.

Mendak: Parijoto type in gilt silver.

Blade: Dapor Tilamupih.

Pamor: Beras Wutah.

Length of the blade: 35 cm.

Sheath: Ladrang in Surakarta style. The *Gambar* is decorated with *Alas-Alasan* motif = The world of wood, symbolizing fertility (see Fig 57). *Pendok Buntan* in gilt silver decorated with *Alas-Alasan* motifs.

Area: Balambangan/Surakarta.

Date: 18th /19th century.

Private collection



Fig 59)

Hilt: Nyamba type in whalebone. It has golden eyes and gold in the mouth and in the ears. It has a *Garuda-Mungkur* jewellery on the back of its head.

Mendak: Gilt metal. On the cup a star-pattern of granulated balls. Eastern Javanese type.

Blade: Dapor Tilamupih.

Pamor: Tunggak Semi with Wengkon. On the backside in the *Sorsoran* part of the blade (upper part) a silhouette of a sitting meditating figure in a cave (*Raja Gundala* - shadow of a king ?). A special and fine Pamor. Eastern Javanese type of blade.

Length of the blade: 34,6 cm.

Area: North Eastern Java/Balambangan.

Date: 17th/18th century. The wear of the hilt shows that it has been worn for generations (*Pusaka* - the blade might be younger than the hilt).

Private collection.



Fig 60)

Hilt: Nyamba-type in whalebone. It has a *Garuda-Mungkur* jewellery on the back of its head.

Mendak: *Parijoto* type in silver.

Blade: Dapor Jalak Ngore. An Eastern Javanese type of blade.

Pamor: Koso.

Length of the blade: 36,7 cm.

Area: North Eastern Java/Balambangan.

Date: 18th century. The wear of the hilt shows that it has been worn for generations (*Pusaka*).

Private collection.

The Ravana Type



Fig 61)
State kris.
Hilt:
Ravana
type in gold
plate.
Notice the
sword in
his right

hand that looks
like a leaf or a
tree. It might
symbolize the
tree of life. The
sword is an
early Indian type
of sword⁶.
There are many
settings for
stones - only
some of the
rubies are still
left.

Blade: Dapor
Yuyu Rumpung,

The Gandik is
decorated with a
golden stylized
Makara head.⁷

Pamor: Udan Mas,
which bring its
owner wealth.
A Balinese type of
blade.

Length of blade: 41 cm.

Sheath: Balinese Gayaman type. Gambar in Sono wood. The Gandar is covered with Pelet wood with black stripes. The backside of the Gandar is painted ochre.

Area: Bali/Balambangan.

Date: Hilt from the 15th/16th cent. The blade from the 18th/19th cent.

Private collection.⁸

⁶ The sword of Ravanna is called *Kicandrasa* - presented to him by *Siva* as reward for his devoted worship.

⁷ The *Makara* is a hybrid being. Out of its mouth all plant and animal life are streaming. Gerhard J. Bellinger: *Mytologisk Leksikon*. Kbhn.1993. p 238

⁸ Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 136 fig 93



Fig 62)

State kris - *Ki Sudamala*
kris, a ritual weapon to
cleanse the country.

Hilt: A *Ravana* or *Siva*
Bhairava type in gold
plate. He is sitting in the
Maharajalilasana position
on a *Tumpal* throne. His
right hand is held in the
position of the *Abhaya*
*Mudra*⁹.

Mendak: Gilt metal ring
set with stones, Balinese
type.

Blade: *Dapor Santan*, 11
Lok. In the *Sorsoran* area
of the blade is depicted a
landscape with houses,
plants, a demon and two
human beings - all
covered in gold (*Kinatah*
Emas) and in *Wayang*
style. It most probably
illustrates the *Sudamala*
Myth.¹⁰

Area: Balambangan/Bali.

Date: 15th/16th century.



⁹ The mudra symbolizes renunciation and means “have no fear”.

¹⁰ *Ki Sudamala* means a holy object which frees from evil. The myth illustrates how *Siva* through *Sadewa* releases his wife *Uma*, who has been damned to assume the shape of the terrible witch *Durga*, because she had been unfaithful to *Siva* with *Brahma*. *Sadewa* is tied to a tree on a graveyard to be sacrificed to *Durga*. But *Siva* (*Batara Guru*) has made him invulnerable, so *Durga* is defeated and thereby delivered from the curse and reestablished to *Uma*, her former shape. *Ki Sudamala* krisses were ritual weapons used to clean and protect the land from evil influences. It was used in the ritual to prepare the holy cleansing water. See Martin Kerner: *Der Keris Ki Sudamala*, Schweiz 1995.

Type 3 Types from the Early European Collections and Other Collections



Fig 63)

Hilt: A type 3 hilt in ivory. It represents *Siva Bhairava* sitting in *Maharajalilasana/Lalitasana* position in a graveyard? eating human corpses or human beings who have been sacrificed to him. In his left hand he holds a cut human leg and his right foot rests on a cut human foot. Below him are four similar figures represented. They most probably represent his accompanying *Raksasas* or his devotees in the middle of a *Tantric Siva Bhairava* rite¹¹.

Blade: Dapor Sabok Inten?, 11 lok.

Pamor: Beras Wutah. A very sturdy blade. Although the blade shows sign of wear it has preserved its dark blue colour. It indicates that the kris has been used in Indonesia and therefore of some age before it entered *die Gottorfer Kunstkammer*, as the blueing of the blade could only have been made in Indonesia.

Length of the blade: 38 cm, width: 3 cm.

Area: Balambangan/North Eastern Java.

Date: It entered the catalogue of the Paludani collection in 1617. *Die Gottorfer Kunstkammer* has most likely bought it from the Paludani collection in 1651. It entered into *The Royal Danish Kunstkammer* in 1743.¹² (ivn.nr. EDb 27)

The Danish National Museum, Copenhagen.

¹¹ The so-called *Aghoris* are known to have eaten parts of corpses. They were ascetics, who held rites on graveyards, which contained elements that broke with the social conventions and were looked at with dismay and horror. See Ph. Rawson: *The Art of Tantra*. London 1993, p 117.

¹² See chapter 3 Fig 17,1 and 17,2 . Karsten Sejr Jensen: *Den Indonesiske Kris* 1998 p 77 fig 49.

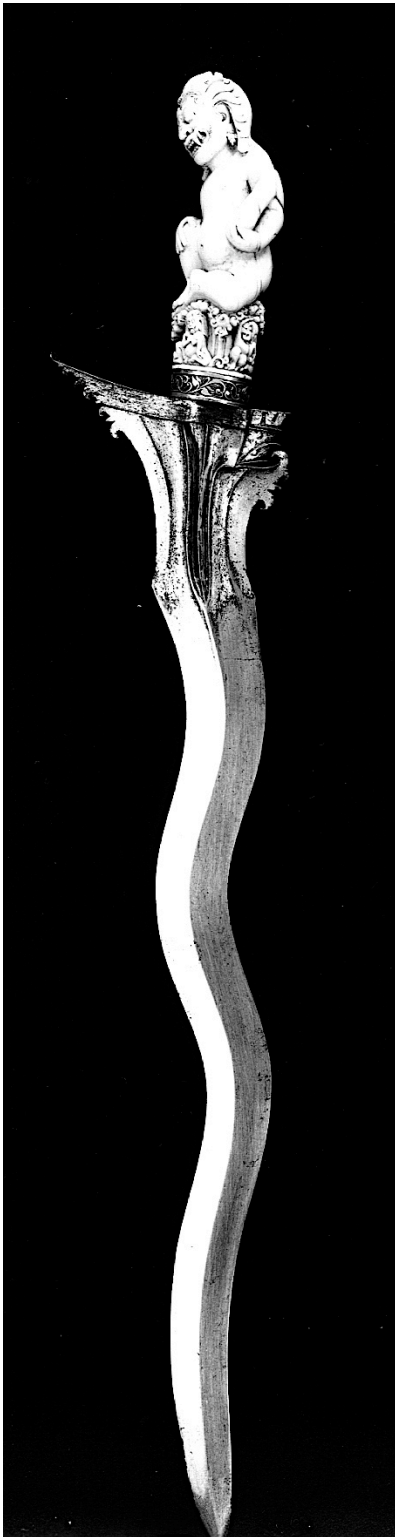


Fig 64)

Hilt: A type 3 hilt in ivory similar to fig 63.

Selut: Old style silver ring/ferrule with floral decoration (North and Eastern Javanese type).

Blade: Dapor Anoman, 5 Lok. The *Ganja* and the *Sorsoran* part of the blade is covered with gold.

Area: Balambangan/North Eastern Java.

Date: Entered the collection of the Medici before 1631.

Museo Bargello, Florens.(inv. nr. M 283)¹³



Fig 65) Type 3 hilt in ivory. The wear of the hilt shows that it has been worn for generations (*Pusaka* hilt).

Area: Balambangan.

Date: 16/17. century.

Private col.

Formerly in the coll. of H.G. von Garvensburg¹⁴



¹³ Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 121 fig 80. See Fig 70 and Chapter 3 Fig 17,15.

¹⁴ *Vaabenhistoriske Aarbøger* 2005 vol 39, p 171 ff. K.S.Jensen: *Tidsmaskinen*.



Fig 66)

Hilt: Type 3 hilt in ivory.

It represents *SivaBhairava/Kalmansapada/Bhuta Rewan/a Dvarapala Raksasa* sitting in the *Dvarapala* position (chapter 1 Fig 1,18 a) in a graveyard? eating human corpses or human beings who have been sacrificed to him. He is naked, but wears a necklace, *Sumpin Ron* at his ears (chapter 3 Fig 17 a), a *Garuda Munkur* jewellery at the back of his head (Fig 50), bangles and feedings and an *Upavita* dangles from his left shoulder. In his left hand he holds a cut human leg (See Fig 63). The Phallus is florally stylized with a *Palang* or it is covered with a modesty plate of the Majapahit type? (see chapter 3 Fig 17,8).

Mendak: A small bronze ring (European?)

Blade: Dapor Sempana Kalentang, 9 lok.

Pamor: Adeg ?

Length of the blade: 40,8 cm.

Sheath: *Old Ladrang* type with *Wrangka Iras*. The backside and the sides of the front of the *Gandar* are painted red.

Area: Balambangan/North Eastern Java.

Date: According to the Dresden catalogue (1882) the kris was presented to *August the Strong of Saxony* by the Superior Prefect *Johann Leistern* in 1675. SES, Museum für Völkerkunde Dresden. (inv.nr 2888)

Photo: Eva Winkler.



Fig 67) *Hilt*: Wooden type 3 hilt, but it differentiates from the other type 3 hilts from Eastern Java by the way the figure is lifting its right hand to the back of his head holding a *Pudak* flower in his hand. Further there are no *Raksasas* below the figure. The way he is holding his right hand indicates that he is a *Bhuta Nawasari* figure¹⁵, but the cut arm he is carrying in his left hand indicates that he is a man eating *Siva Bhairava*. *Bhuta Nawasari*, which is known as a blood drinking demon, is one of the shapes *Siva Bhairava* may assume¹⁶.

Mendak: Long stemmed type with a belt of set stones (a common type in the early European collections. See chapter 3 p 6)

Blade: Sabok Inten, 11 Lok.

Pamor: Beras Wutah.

Area: Balambangan/North Eastern Java.

Length of the kris: 45 cm.

Date: The kris was acquired in Java by *Berner Albrecht Herport*

(1641-1730) at the time he served the *East-Asian Company (VOC)* from 1659 to 1668.

Ethnografische Sammlung am Historischen Museum Bern (inv. nr. Jav 1).

¹⁵ See Chapter 7 Fig 81. This type of figure might be the original *Bhuta Nawasari* figure.

¹⁶ Martin Kerner: *Keris-Griffe*, Zürich 1996, p 26-27 fig 17. A similar figur in gold, but holding a head in its left hand is found in *Etnografisch Museum Antwerpen*. Frank Herreman: *Etnografisch Museum Antwerpen*, Brussel 1991, p 70-71.



Fig 68) *Hilt*: A type 3 hilt in gilt metal, representing a *Raksasa* sitting in guardian position like a *Dvarapala* (a tempel guardian figure. See chapter 1, Fig 1,18 a and Fig 66). It is holding its arm on the back like a *Bhuta Nawasari* (see fig 67)¹⁷. In his left hand he holds a cup or a head?

Mendak: A cup with a short stem in gilt metal.

Blade: Dapor Djalak Ngore? It is a very old type of blade indicated by the broad upper part of the blade. It is said to be from *Segaluh* in the 13th-15th century¹⁸ (see Fig 75 and chapter 3 Fig 17,20)

Length of the blade: 34,5 cm.

Sheath: Gayaman Solo type of sheath with a *Pendok Bunton* in silver and gilt metal fittings. Notice the talismanic ring of Solomon (see chapter 12 Fig 239)

Area: Balambangan/North Eastern Java.

Date: 17th century or older. Private collection.

¹⁷ Martin Kerner depicts a kris with a similar hilt in Pamor-Notizen III, Kirchdorff 2000, p 5: N 3 a and N 3 b.

¹⁸ Bambang Harsrinuksmo: Ensiklopedi Keris, Jakarta 2004, p 459.

Type 4 Types from the Early European Collections, Other Collections as well as Different Variations of the Type.



Fig 69) *Hilt*: Type 4 hilt in horn (rhino horn?). The figure is a naturalistically designed *Raksasa* prince mixing *Alus* (refined) and *Kasar* (coarse) features, sitting in *Rajalilasana* position on a throne of alternating, reversed florally decorated *Tumpals*. Arms folded. He is a kind of transitional figure between the world of the human beings, the ancestors and the gods. Hilts with figures of this kind are found from *Cirebon* to *Eastern Java* (see chapter 4 Fig 26)

Mendak: Horn cylinder.

Blade: *Dapor Sempana Bener* (the blessed straight blade)

Pamor ?

Sheath: Old *Ladrang* type with *Wrangka Iras*. The end of the *Gambar* has broken off. Fluted and painted red with a golden striped pattern on the *Gambar*. The backside is painted yellow and orange. (The photo illustrates the backside of the sheath).

Area: *Balambangan/Cirebon*.

Date: Entered the *Dresden Kunstkammer* in 1683.

SES, Museum für Völkerkunde Dresden (inv.nr. 2890)¹⁹. Photo: Eva Winkler.

¹⁹ Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 111 fig 71

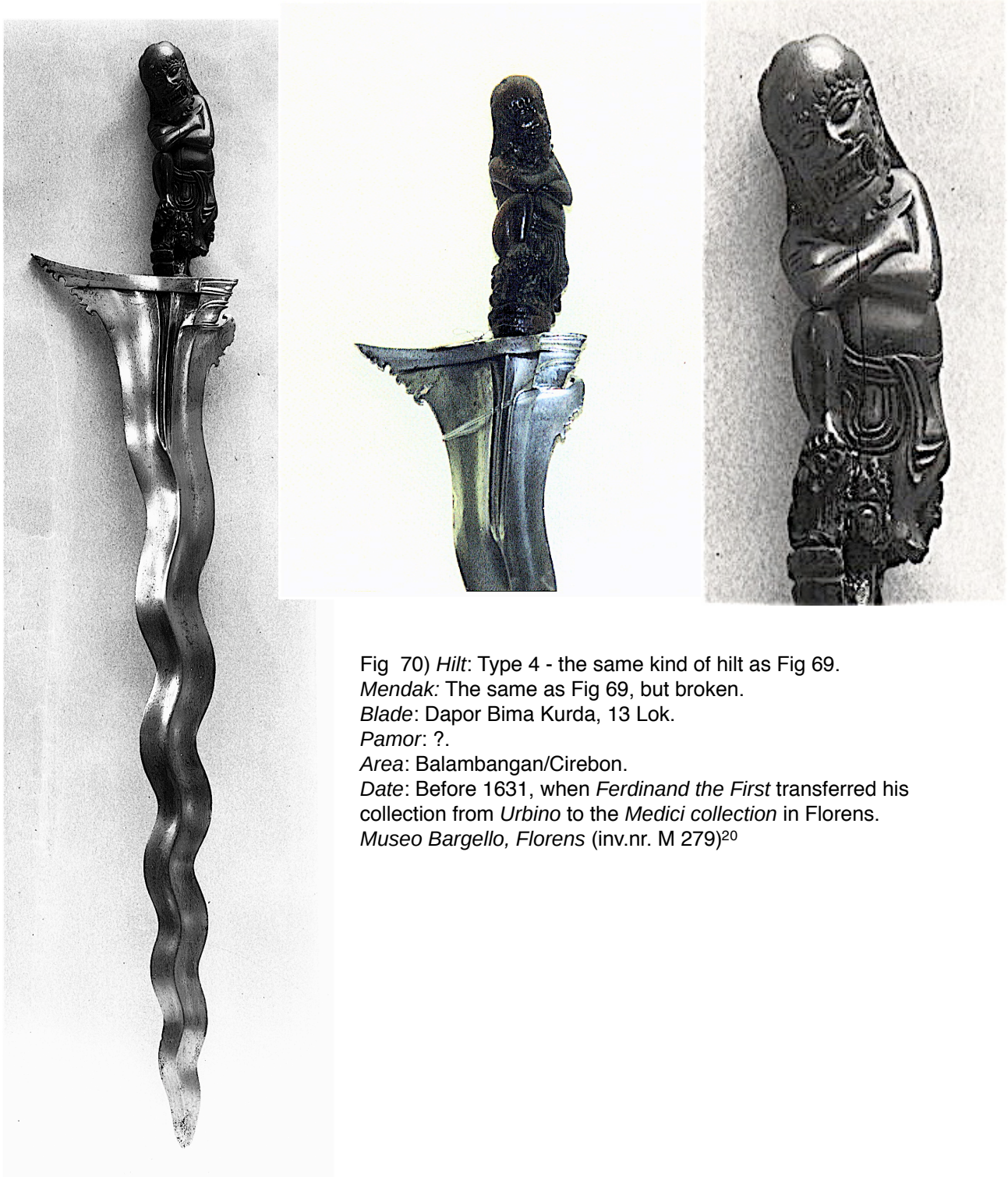


Fig 70) *Hilt*: Type 4 - the same kind of hilt as Fig 69.

Mendak: The same as Fig 69, but broken.

Blade: Dapor Bima Kurda, 13 Lok.

Pamor: ?.

Area: Balambangan/Cirebon.

Date: Before 1631, when *Ferdinand the First* transferred his collection from *Urbino* to the *Medici collection* in Florens.

Museo Bargello, Florens (inv.nr. M 279)²⁰

²⁰ Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 122 fig 81. See 64 and chapter 3 Fig 17,15.



Fig 71)

State
kris.*Hilt:* A
stylized
type 4 hilt
in ivory,
covered
with floral
decorations.North Eastern Javanese
type.*Mendak:* *Parijoto* type in gilt
silver.*Blade:* Nagasasra, 9 Lok,
Ganja Kelab Lintah
(undulated). The blade has

Pundak Sategal (shoulder blades). The *Gandik* is shaped as a *Naga* head with a moveable iron tongue in its mouth. The *Ganja* and the sides of the blade in the *Sorsoran* part have a floral decoration covered with gold (*Lung Kamarogan Kinatah*). The upper part of the *Ganja* has floral decorations and lions (most of the back one is missing) covered with gold. Mataram type of blade. (See chapter 5 Fig 32 d)

Pamor: Beras Wutah.*Length of the blade:* 40 cm.*Area:* North Eastern Java/ Balambang

Date: The blade was forged during the reign of Sultan Agun Hanyokrokusumo in 16th century in Mataram²¹
Formerly in the collection of Mr Wilborg. Private collection²².



Fig 72)
Hilt: A stylized type 4 hilt in ivory, covered with floral decorations. North Eastern Javanese type.
Mendak: Kendit Surakarta/Yogyakarta type in gold set with red and white stones.
Blade: Dapor Brodjol.

Pamor: Bendo Segodo. A very positive *Pamor* in many areas varying from financial advantage to happiness in the home.

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

Area: North Eastern Java.

Date: 18th/19th century.

Private collection.

²¹ Keris Indonesia, Calendar 2006 Januar, Jakarta 2006. Edited in connection with the kris was proclaimed as the Masterpiece of Oral and Intangible Heritage of Humanity by the Director-General of Unesco (2005). A similar kris-blade is shown, representing Januar 2006.

²² Karsten Sejr Jensen: *Den Indonesiske Kris*, Copenhagen 1998, p 126 fig 85.



Fig 73)

Hilt: Type 4 hilt in bone. A *Raksasa* prince is sitting in a squatting *Pralambapada* position on a *Tumpal* throne. Folded arms. He is holding a fan in his right hand. His inwards turned feet indicates that he is meditating.

Mendak: Golden *Parijoto* type.

Selut in *Suasa*²³.

Blade: Dapor Parungsari, 13 Lok (See Fig 56 b).

Area: North Eastern Java/Pajang/Balambangan.

Date: The blade has the characteristics of a Pajang kris.²⁴ If that is the case it may be dated back to the 16th century. However, I would date it to the 18th century.

Private collection.

²³ *Suasa* is a blend of gold, copper and silver.

²⁴ Ing.G.J.F.J.Tammens De Keris 2, Eelderwolde 1993. p 271. *Pajang* was a kingdom south of *Demak* in the second half of the 16. cent. Jean Gelman Taylor: Indonesia, New York 2004, p 154.

Balinese- and Other Types

Fig 74)

Hilt: Wooden hilt representing the *Balu Mekabun* (the veiled widow) a representation of the death-goddess *Durga*, The terrible manifestation of *Siva's* wife. The reason for the veiling of her face may be because nobody can live to see her terrible appearance²⁵. Her face is without lineament (veiled), long earlobes with empty holes and long hair hanging down her back. Her head is bend downwards towards her naked breasts below which a *Balinese Sarong* is fastened. Below the *Sarong* her naked feet are protruding. She is holding her arms along the sides of her body.²⁶ The fingers of her left hand is held in the position of "*Mano Cornuto*" (the horned hand), an evil averting sign or a sign of bewitching.

Mendak: *Kendit* type in gilt metal with a belt of set rubies, two stones are missing.

Blade: *Dapor Santan*, 11 lok.

Pamor: *Beras Wutah*.

Sheath: *Old Ladrang* type with *Wrangka Iras*. The *Gambar* is decorated with pagoda in a landscape.

Area: Balambangan/Bali.

Date: Entered the collection of Count *Carl Gustav Wrangel* (1613-76) before 1676.

Skokloster castle, Sweden. (inv.nr 6960, 6961)²⁷

²⁵ Eugen von Philippovich: *Indonesische Fürstenwaffen, Waffen und Costümen* 1966, p 48 ff.

²⁶ Maybe the *Nunggak Semi* hilt from *Mataram* and the *Bébondollan* hilt from *Bali* are stylized versions of the *Balu Mekabun* hilt, as they both are showing the same outline as the *Balu Mekabun* hilt.

²⁷ Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 87 fig 55. The *Wrangel* collection: See chapter 5 Fig 35 b note 19.

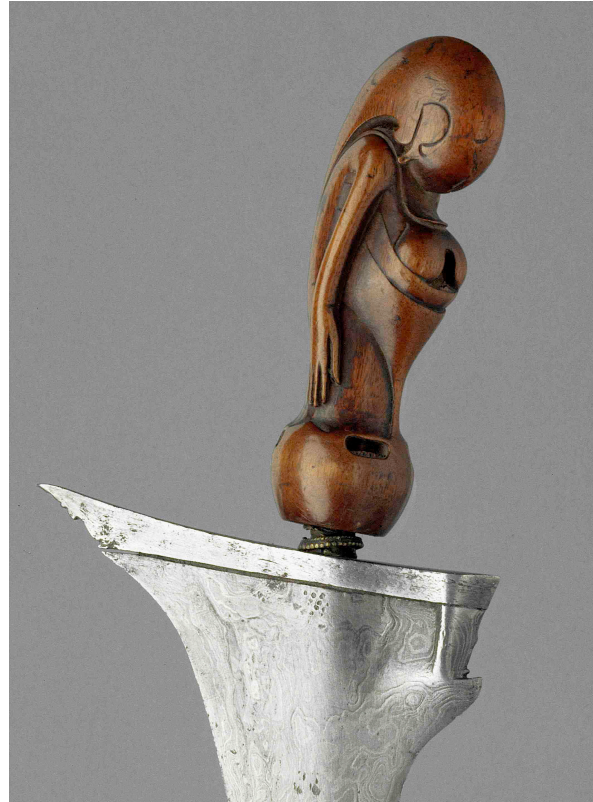


Fig 75)

Hilt: Similar to fig 74.

Mendak: Broken, type ?.

Blade: Dapor Sempan, 9 Lok. A rather old Dapor (see chapter 3 Figur 17, 20 and Fig 68 which have the similar broad Sorsoran part) - it is said to be from *Segaluh*, the 13th-15th century²⁸.

Pamor: Beras Wutah. The blade is rather plain, without much *Prabot*- a simple type of the early blades.

Length of the blade: 41,5 cm.

Arae: Bali/ Balambangan.

Date: 16th/17th cent. 1628 *Schloss Ruhelust* near *Innsbruck*.

Kunsthistorisches Museum, Vienna. Sammlungen Schloss Ambras (inv.nr PA 504)²⁹ (se chapter 3 Fig 17,20, Fig 17,24)

²⁸ Bambang Harsrinuksmo: *Ensiklopedi Keris*, Jakarta 2004, p 459

²⁹ Wilfried Seipel: *Exotica*, Vienna 2000, p 252 nr 162 Dr. Heide Leigh-Theisen.



Fig 75 a)

Hilt: Bébondollan type in *Timoho* wood.

Mendak: Balinese ring type mounted with blue and red coloured glass stones.

Blade: Dapor Sabok Inten, 11 lok.

The *Ganja* is decorated with floral design in gold (*Lung Kamarogan Kinatah*) (some of it is worn off). Old Central Javanese type of blade. There is a hole in the blade, "*Bertuwa*", which is a fortunate sign³⁰.

Pamor: Beras Wutah

Length of the blade: 36,2 cm.

Sheath: *Gayaman* type in *Timoho* wood.

Area: North Eastern Java/Bali.

Date: The blade may be from the 17th/18th century, but the other parts are from the 19th century.

Private collection,

³⁰ By looking through the holes you may look into the future or bewitch a person to fall in love with you.



Fig 76)

Hilt : Hilt in thin gold. It represents the windgod *Bayu*? sitting in *Rajalilasana* position on a high throne set with jewels. The head is replaced by a black wooden knob - probably the handle of a *European* walking stick. The right hand is held in front of its breast. The left hand is resting on its hip holding a richly ornamented drapery set with jewels. On the backside below the *Bayu* figure, two small squatting figures are sitting.
Mendak: A bulbed cylinder in horn.
Blade: Bima Kurda, 13

Lok.

Pamor: ? (the blade is too worn to see the *Pamor*).

Length of the blade: 36 cm.

Area: Balambangan/Bali. The handle may be *Balinese* although the figures below the main figure look like the figures on Fig 63, 64, which indicate that it is from *Balambangan*.

Date: The kris was exhibited in the *Türkenkammer* in 1771.

It may have been captured from a *Turk* and incorporated into the *Baden Durlausche* collection during the 17th century³¹.

Badisches Landesmuseum, Karlsruhe (inv. nr. D 54 - *Türkische Kammer* nr. 144)

³¹ *Die Türkenkammer* was founded in 1771 by Count August Georg (1706-71) at his castle in *Karlsruhe* as a memorial to his father Count Ludwig Wilhelm von Baden (1655-1771). He was one of the major fighters against the Turks. Most of the objects in the exhibition is said to come from his victorious campaigns against the Turks in the Balkans. But research has shown that some of the objects came from other members of the family, who were also great fighters of the Turks. So this kris, exhibited among the spoils from the Turks, might indicate that some of the *Turks* might have worn krisses. (See chapter 3 Fig 17,16 note 43). Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 92-94 fig 60. E. Petrasch, Richard Sängner, Eva Zimmermann, Hans Georg Majer: *Die Karlsruhe Tükenbeute*, München 1991, p 11 ff.



b)

c)



a)

Fig 77 a, b, c, d, e, f, g, h, j)
Hilt (Fig a,c,d,e,f): A rather unusual painted wooden hilt. The figure represents a prince of *Alus* (noble) character in *Wayang* style³² sitting in a *Maharajalilasana* position on a throne of *Tumpals*. The white colour of his body

³² Elisabeth Lind og Camilla Holländer: *Wayang*, Copenhagen 1970, p 1



d)



e)



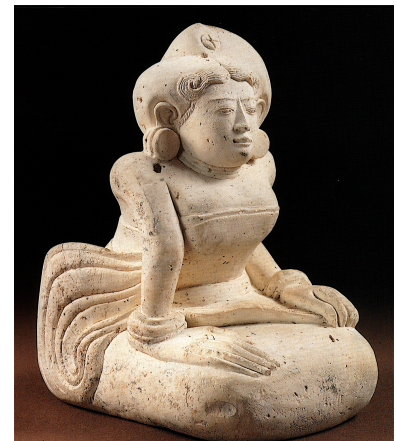
f)



g)



h)



j)

emphasizes his noble and calm nature. Like chapter 3 Fig 17, 24 an animal (dog or lion?) is sitting below the figure at the left side (Fig d). On the right side the lying C is represented (Fig f). The head is typically tilted to the right side. He is wearing a diadem on the front of his head, marked united eyebrows (a characteristic of *Hindu Javanese figures*) and almond shaped eyes, a curved mustache, round earplugs (*Subang* of the *Majapahit* type³³) and above each ear a hibiscus flower is placed.

³³ Pauline Lunsingh Scheurleer: *An Introduction into Majapahit Ornamentation*, Arts of Asia, November-December Hong Kong 2000, p 86-90 Fig 5, 6 ,7.

The hair is arranged in a curly hairdo. The head is looking very much alike a stone head of a *Majapahit prince* (Fig g, h)^{34 35}. He is wearing a golden necklace, golden bangles on his wrists and a loincloth (*Kain*) in various colours with a cloth belt in white and red colours. A kris in a red sheath is placed in the belt on his back (Fig e)³⁶. Under his left arm he is carrying a game cock (Fig d). The position that his right arm is held is rather peculiar (hyper mobile elbow joint). It is a distinctive feature of usually women during the *Majapahit Period*. (see Fig j)³⁷.

Mendak (Fig a): Short stemmed type in gilt metal.

Blade (Fig a,c): Dapor Sabok Inten, 11 Lok. The blade is the very strong, sturdy type with full *Prabot* which is characteristic of the blades in the early European collections (late Majapahit type).³⁸

Pamor: Beras Wutah.

Length of the blade: 44 cm.

Sheath (Fig b): *Old Ladrang* type with *Wrangka Iras*. On the *Gambar* and *Gandar* is on a white background painted a landscape with mountains, vegetation and animals (*Alas-Alasan*). A mythical animal - a mixture of an elephant and a winged dragon - is represented on the *Gambar*. A similar animal is found on the ceremonial *Singhabarwang* carriage from *Cirebon* (16th. century)³⁹. The red colour of the *Gandar* with a floral decoration in gold and the curved incision (*Wideng Ksatriyan*) below the front part of the *Gambar* and the *Alas-Alasan* pattern on a white back ground indicate that the kris belonged to an aristocrat.

Area: Eastern Java/ Balambangan.

Date: The figure indicates that the kris dates from the later part of the *Majapahit Period* (1292-1528) that is from the second part of the 15th century to the beginning of the 16th century. It is perhaps identical to the kris in the *Kunstammer* inventarium of *Emperor Rudolf the Second* 1607-11, fol. 54a, nr 554⁴⁰. It entered the Imperial Armoury, the Secular Treasury in 1750.

Museum für Völkerkunde, Vienna (inv. nr. 91.919 a, b).

³⁴ Jean Boissealier and Jean-Yves Dubois : *Majapahit*, Paris 1990, fig 46.

³⁵ Heide Leigh-Theisen: *Indonesien*, Linz 1999: Achim Weinrauch: Ein Fürstlicher Kris--: p 47: This hairdo is a feature from the later Eastern-Javanese Period.

³⁶ The handle is an North Eastern *Nunggak Semi* type? and the sheath is an *old Ladrang* type. The red colour of the sheath indicates he is nobleman.

³⁷ Jean Boissealier and Jean-Yves Dubois : *Majapahit*, Paris 1990, fig 14, 21, 22, 23, 73 .

J.F. Thiel: *Terracottakunst des Reiches Majapahit in Ostjava*, Frankfurt am Main 1987, p 122 fig 150, p 125 fig 156

³⁸ See chapter 3 Fig 17,1, 17,2, 17,2 a, 17,6, 17,7, 17,9, 17,10, 17,11, 17,15.

³⁹ Helen Ibbitson Jessup : *Court Arts of Indonesia*, New York 1990, p 209.

⁴⁰ Wilfried Seipel : *Exotica*, Vienna 2000, Dr. Heide Leigh-Theisen, p 246-249 fig 157,

Heide Leigh-Theisen: *Indonesien*. Linz 1999. Achim Weinrauch p 42-51 fig 49-52.