

Chapter 7

Bali



Krisses from Bali and Lombok

In spite of the short distance to the *Islamic Java*, *Bali* has preserved its characteristic *Sivaistic Hindu* culture almost untouched by *Islam*. Bali became influenced by *Hinduism* around the 9th century. Before that time the island had had an independent *Megalithic Culture*. Like the rest of Indonesia the Balinese worshipped the ancestors and gods like fx the rice- and fertility goddess *Sri*, who they are still worshipping. A special Balinese *Siva-Surya* cult with *Tantric* traits developed, that is a *Siva-sun cult*, where the sun is *Kala Surya*, the time, which in this shape is the scorching fire, represented by a one eyed demon *Karang Bintulu*¹.

In the beginning all Balinese princely houses were ruling independently and there was no ruler above them. But about the end of the 10th century the East Javanese princess *Mahendradatta* was married to the Balinese prince of *Udayana* of the *Warmadéwa* dynasty and became the regents of Bali². From now on Javanese language and culture made their influence felt. Bali tried to free itself from the direct Javanese influence and attempted all the time to leave its own special Balinese stamp on its culture. In 1284 Bali lost its independence when *Kertanegara*, the last king of the East Javanese empire of *Singhasari*, took the last Balinese descendant of the *Warmadéwas* as a prisoner. Bali was now ruled from Java. *Kertanegara* was a *Siva Bhairava* (*Kalacakra*) worshipper and he put a demonic stamp on Balinese culture. In 1292 Bali made itself independent, when *Kertanegara* was murdered during a *Siva Bhairava* rite. But in 1343 Bali was again subjected to Java, when the island was conquered by *Gaja Mada*, the army commander and prime minister of the *Majapahit Kingdom*. *Hyam Wuruk* the then king of the *Majapahit Kingdom* appointed a vassal king of Bali and established him in *Gelgel* with a staff of artists and craftsmen. At that time the *Western Javanese-Pajajaran/Majapahit* type of kris (the *Banten* type in the early European collections) was introduced to Bali³. The kingdom, where the king was regarded as a god and the magic *Tantric* secret cult, which was connected with the kris, was also introduced to Bali. At the end of the *Majapahit Kingdom* the island got a strong injection of Javanese culture, when many Javanese people, who did not want to convert to *Islam*, emigrated to Bali. It was mainly people from the priesthood, the nobility and the class of scholars, as well as artist and craftsmen of all kinds. Their influence was considerable and caused the completion of the peculiar autonomous Balinese culture composed of *Indo-Balinese* as well as *Indo-Javanese* elements. It is a culture which has lasted up till now and kept the original *Hindu*, *West Javanese/Majapahit* shape of the kris.

¹ David van Duuren: *De Kris*, Amsterdam 1996, p 78

² "It must have been during this period that *Tantric* rites and sorcery began to appear in Bali. Unmistakable traces of *Tantrism* still survive today in the belief in witches (*Lejak*) and magical practices associated with witchcraft, in dances and dramatic performances (*Rangda*, *Calon Arang*). As a master of her craft *Mahendradatta*, who called herself *Gunapriyadharmapatni* after her marriage, seems to have been an important factor in this development. Even now she is often associated with the legendary widow (*Rangda*) *Calon Arang*, the paragon of a witch." Urs Ramseyer: *The Art and Culture of Bali*, Basel 2002, p 36.

³ According to T.S. Raffles (*The History of Java*) the first time the forging of krisses is mentioned is in the *Pajajaran Kingdom* in the 11th century (*Pajajaran* was a West Javanese *Sivaistic* kingdom, which included the *Banten* area. It existed from about the 10th/11th century to 1582, when it was conquered by *Banten*). In the beginning of the 13th century the greater part of the *Empus* fled to *Singhasari* - later *Majapahit* because of the circumstances in *Pajajaran*. These *Empus* perfected the art of forging krisses by producing the first krisses with *Pamor*. Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 152-53. See Chapter 2 p 42-43 and p 17, Fig 8 a and 8 b.

In Bali the original Indonesian *Hindu* view of the demonic stands out. It is a view, which from a Christian standpoint, is difficult to understand. The Christian culture understands the world dualistic. The evil and demonic are to be fought against and driven out, so the absolut good can prevail. But it is not so in the *Hindu* culture. It is trying to relate to as well the good as the evil demonic powers. Therefore the *Hindu* are worshipping the demonic powers, too, and trying to get their protection instead of trying to fight against them. The good and the evil are seen as belonging together. They are perceived as relative. The good contains the bad and vice versa. It means that on the outer level the two powers may well fight each other, but neither one defeats the other. It is fx illustrated by the fight of *Barong* (the good) against the witch *Rangda* (the evil). In the fight, however, *Barong* wins, but it only happens by his outmost effort and the witch is not killed, she only retreats.

To the Balinese there is an invisible world behind this world. It means that every phenomenon has a secret or underlying meaning. So fx each kris is imbued with a special power, which by the way it is made is a key to a certain invisible power and by focusing at a certain kris you may make contact with its particular power and be able to handle it and use it for your own purpose.

Balinese Hilts

Bébondollan and the Cubistic Designed Hilt, Cecekahan.

Balinese krisses have as well figural as very stylized hilts⁴. The most common stylized hilt looks like the Central Javanese hilt *Nunggak Semi*, but differentiates by being heavier, chubbier and by missing the *Patra-Patra* masks (see chapter 5 Fig 32 a) like the oldest Javanese type of the *Nunggak Semi* hilt (chapter 5 Fig 34). It is called *Bébondollan* which means the common shape. But it is also found in a more sophisticated shape with incisions that creates a harmonic but tense pattern. It is called *Cecekahan*, “the

⁴ Since the hilts are detachable, in precolonial Bali different hilts might be worn on different occasions, fx, audiences and in battle. The hilt and the sheath and their embellishments such as the mounted stones are carefully chosen for their abilities to supplement the powers of the blade itself (diamonds, fx, are poison and so counteract the poison of the enemy and the ivory has the power to repel enemies including those who use magic.). M.J. Wiener: *Visible and Invisible Realms*, Chicago and London 1996, p 68.

accordion-” or “the cubistic designed hilt”⁵. Both hilts were originally worn by the common Balinese of the *Wesia* caste (the farmers). But the princes, too, might have krisses with this kinds of hilts. They were then carved in ivory or in a special kind of wood with a black ring around the center of the hilt. The wood for such hilts was difficult to get. According to tradition you had to go into the woods at night and wait for the tiger to show up. You then had to notice on which tree the light from the eyes of the tiger fell. That tree would contain the black design. As the material was so difficult to get hold on, it was of course very expensive. *Groneman* reports, that a kris with such a design on the hilt and a sheath of *Kayo Pelet* wood⁶ was more expensive than a kris with jewels estimated to 20000 gilders.



Fig 78 a) *Bébondollan* hilt with a black ring around the center.

Fig 78 b) *Cecekahan*,
Cubist designed hilt
in ivory,

Grantim, Lotjeng, Djalir and Cecanginan Hilts

Other kinds of stylized hilts are the cylinder shaped *Grantim* and *Lotjeng* hilts, which are often produced of precious metals. In the middle they have a chased or weaved in chessboard pattern. On the top of the hilt there is a bow which is the tail of a bird/dragon like figure (*Liking-Pakoe* figure)⁷. The difference between the *Grantim*- and the *Lotjeng* hilt

⁵ The both hilts (*Bébondollan* and *Cecekahan*) might be a stylization of the *Balu Mekabun* (the veiled widow) a representation of the death-goddess *Durga*. The incisions in *Cecekahan* hilt is said to represent the folds in her sarong. Cedric Le Dauphin: *The Hilts of Krisses, Chaos*, Paris 2002, p 165. See chapter 5 p 2 and Fig 34 and chapter 6 Fig 74, 75 and Fig 82.

⁶ *Kayo Pelet* is a black spotted kind of wood, which is very rare.

⁷ It may be a *Garuda* figure, but it looks more like the *quadruped of Indra* - the god of war and the god of the *Brahman* caste. See *Arts of Asia*, november-december 2000, p 90-92, fig. 9.

is that the *Grantim* hilt has a *Selut* with set stones or metal imitations of stones while the *Lotjeng* has not. A third cylinder shaped hilt is *Djalir*, which has a knob on the top of it or a *Liking-Pakoe* figure. It is often made of gold and decorated with a design of lozenges or *Tumpals* filled in with floral design. These types of hilts are found in wooden versions, too, on the krisses of less wealthy and distinguished persons. Perhaps all the stylized shapes have originally only been reserved for the lower castes and those without caste⁸. I noticed this in *Tenganan* in 1990 that most of the krisses had a *Grantim* or *Lotjeng* hilt. As the people there belonged to the indigenous population of Bali, worshipping the original *megalithic* gods and are not being *Hindu*, they are people without caste. A special variation of the wooden cylinder type is the *Cecanginan/Danganan Tjanging* hilt. Its name refers to *Tjanging* trunk, where the thorns have been chopped off. It may be a very old type of hilt as it seems to be mentioned in connection with *Ken Arok* (first part of the 13th century).

Fig 79 a) *Lotjeng*c) *Grantim*d) *Djalir*,e) *Cecanginan/Danganan Tjanging*f) Notice: The *Liking-Pakoe* figure on top of the *Lotjeng* hilt. It looks like the quadruped of *Indra* from the *Majapahit Period*.

⁸ The original Hindu-Javanese society was divided up into castes. The caste of *Brahmans* was the highest caste - a caste of priests, the second was the caste of *Satria*, which was the caste of the nobility, kings and princes and warriors, the third was the caste of *Wesia*, the caste of farmers and the fourth was the caste of *Sudra*, the caste of servants. Below all castes were those without caste.

Figural Hilts

The figural hilts represent gods as well as demons and were probably originally reserved for the ruling castes. The different gods and demons might have been connected with the different principalities of Bali. But as they during the centuries intermarried, the hilts became mixed, so you were not any longer able to differentiate the hilts of one principality from those of the other principalities. The many Balinese hilts which represent demons seem to emphasize the connection between the *Siva Bhairava* cult and the kris. So you may see the kris as a *Sivaistic* track drawn across Java from the *Sivaistic Pajajaran Kingdom* in Western Java to the *Sivaistic Majapahit Kingdom* in Eastern Java and right to Bali.

Bayu

One of the most frequently found figural hilts represents the windgod *Bayu*. He is able to produce wealth by being the ruler of the wind. So he pushes the clouds in the sky, makes the rain fall and by doing so makes the earth fertile. He protects against the destructive *Asuras*, the enemies of man and gods. He is also seen as the god of delivery that helps the women during childbirth. Because of these qualities it is no wonder that krisses with this hilt is worn at weddings. Not all hilts, which are supposed to represent him, really do so. Demonic figures that assume the same position as he does, are often wrongly supposed to represent him. However, they differentiate by fx having big tusks and by carrying other attributes than the *Amrita* vessel⁹. Fx *Ravana* the king of the demons has a sword and *Yama* the god of death has a club¹⁰. *Bayu* is *Bima*'s spiritual father and therefore they have some similarities fx the long talon like thumbnails (*Panchanaka* - see chapter 4 Fig 19).



Fig 80) *Bayu* hilt in gold set with sapphires, moonstones and rubies. Notice the object he is holding in his right hand. It represents the vessel containing *Amrita*, the divine drink of eternal life.

⁹ The *Amrita* vessel contains the drink of immortality

¹⁰ Martin Kerner: *Keris-Griffe*, Zürich 1996, p 36-37.

Bhuta Nawasari

Among the many hilt figures connected with the *Siva Bhairava* cult, the *Bhuta Nawasari* is the most common. The name *Bhuta* tells that he belongs to the demonic beings, who as meat eaters and bloodsuckers roams the graveyards at night. He is also named *Bhuta-Heruka*, which means blood drinker. So he is one of *Siva Bhairava*'s servants or one of his manifestations¹¹. This kind of *Bhutas* were placed at the temples as guardians, because it was thought that they knew how evil was to be expelled by evil¹². *Bhuta Nawasari* is an old type of hilt. In the *Historical Museum in Bern* is a kris with such a handle from the middle of the 17th century from Eastern Java¹³. This handle has great similarity to the type 3 in the early European collections¹⁴.



Fig 81) A *Bhuta Nawasari* ivory hilt. Notice the *Nagasari* flower (the *Nagapuspa* flower of the Buddha) he is holding in his right hand on his back.

¹¹ Siva is also called *Bhutana*, which means the lord of the *Bhutas*.

¹² Urs Ramseyer: *The Art and Culture of Bali*, New York 1977, p 134.

¹³ Martin Kerner: *Keris-Griffe*, Zürich 1996, p 26-27 fig 17. See chapter 6 Fig 67.

¹⁴ See chapter 6 Fig 63, 64, 65 and 66.

Durga

Durga, the wife of *Siva Bhairava (Kala Rudra)* and the goddess of death. She is the ruler of armies of demons, ghost and witches. With her husband *Siwa* in his chthonic manifestation as *Kala Rudra*, she spreads nothing but pestilence and death; but treated with due respect she can become a powerful tutelary goddess¹⁵. It is a rather rarely seen demonic type of hilt. She is, as far as I know, the only female figure used for a kris hilt. She is represented standing up with her head slightly bent forward and her arms along her sides and the fingers may be held in the position of “*Mano Cornuto*” (the horned hand), an evil averting sign or a sign of bewitching. Her breasts are naked in the traditional Balinese way. The breasts are ample and sacking indicating that she is an old woman. Around her waist she wears a sarong, which comes down to the ground so that only her naked feet are seen. Her face is veiled, because nobody will survive after seeing her face. She is called *Balu Mekabun* (the veiled widow). Maybe krisses of this kind has been used for killings and executions¹⁶. This hilt is a very old type, too. In the early collections three specimens of this type are found, which dates back to 1615, 1628 and 1676¹⁷.



Fig 82) The *Durga* hilt, *Balu Mekabun* (the veiled widow) in rhino horn set with rubies (see Fig 101).
Date: 1618. *Der Deutsche Orden, Wien* (inv. nr. DO 175)
Photo: Achim Weihrauch

¹⁵ Urs Ramseyer: *The Art and Culture of Bali*, Basel 2002, p 96.

¹⁶ On certain execution krisses from *Sumatra* a hilt is found that might be a stylized version of this hilt. See Karsten Sejr Jensen, Copenhagen 1998 p 173 fig 115. Chapter 9,3 Fig 172.

¹⁷ Karsten Sejr Jensen, Copenhagen 1998, p 87 fig 55 and p 91 fig 58 . Fig 101 and chapter 6 Fig 74, 75.

The Demonic Boy.

The hilt representing the demonic (*Raksasa*) boy is not found very often. His demonic features are clearly illustrated by his round eyes and the fangs in his grinning mouth. The top of his head is shaved bald with the exception of a long lock of hair in the middle of the crown, which is arranged in an elegant circle formation. The boys got this type of hairdo when they were initiated for the first time at the age of about 2 - 3. He has a naked chubby body (*Peperutan*=bellied shape) with clearly marked male genitals. His arms are held down along his sides and he is sitting on a throne of alternating reversed *Tumpals*. The position he assumes with the right foot touching the ground and the left leg bent is the *Dvarapala* position¹⁸. So he clearly illustrates that he is the guardian of the holy area, represented by the kris.



Fig 83) The Demonic boy in gilt wood. Notice the curl of hair on the top of his head.

¹⁸ *Dvarapalas* are the *Raksasas* guarding the temples. The figures are placed in front of the temples. See Helena A. van Bommel: *Dvarapalas in Indonesia*, Rotterdam 1994, p 188-89. fig 44 from Candi Kalasan and Fig 45 from Candi Cewu. See chapter 1 Fig 1,18 a.

Kocet-Kocetan

A very special hilt is the so called *Kocet-Kocetan* hilt, which represents the *capricorn beetle* or *mantis religiosa*. *Martin Kerner* thinks that this particular beetle was the totem animal of the *Brahmans*. According to mythology the beetle is said to be their ancestor for which reason it is reserved them alone to wear krisses with this hilt¹⁹. It is possible that this is the case, but the hilt is mainly found in *South Bali*, so it is more likely that it is connected with the principalities there, being their special hilt.



Fig 84) *Kocet-Kocetan* in ebony partly covered with gold and mounted with rubies, diamonds and sapphires.

¹⁹ Martin Kerner: *Keris-Griffe*, Zürich 1996, p 30.

Selut and Mendak

The typical Balinese *Selut* is a kind of round metallic socket set with stones which encircle the nether part of the hilt (*Bungkul*). Below it is frequently placed a *Mendak* shaped as a ring set with a belt of stones - the typical *Balinese Mendak* called *Wewer*.



Fig 85) Golden *Selut* set with sapphires and below a golden ring, the *Balinese ring Mendak (Wewer)*, mounted with rubies.

Blades

The Balinese blades are generally big and heavy. Their shapes connect them with *the early West Javanese blades/Late Majapahit blades*. They are known for their smooth, dark blue surfaces with silver bright *Pamor* designs. It is said that their *Pamors* are generally more simple than the Javanese ones. There are, however, many Balinese blades with very fine and complicated *Pamors*. But maybe there are not as many different *Pamor* patterns as in Central Java. On many of the finer Balinese blades in the *Sorsoran* and *Ganja* part you will find fine and delicately elaborated *Nagas*, *Singas*, *Bulls*, *Lions* etc. and floral decorations, which are covered with gold (*Lung Kamarogan Kinatah*). Such decorations are found on the Balinese state krisses, which are considered to be some of the finest known. But also the more ordinary blades may be exceptionally beautiful.



Fig 85 a) Typical Balinese blades

Sheaths

The following types of sheaths are found: *Gayaman* (fig 86 a, e), *old Ladrang type* (Fig 86 c), and *Sandang Walikat* (Fig 86 d). Further is found a *Gayaman* type in ivory²⁰, which instead of the usual rounded end of the *Gambar* has a straight one (Fig 86 b). The sheaths frequently have a *Pendok Blewah*, which has a very broad opening in the front (Fig 86 b). The *Slorok* part (the panel slid down into the *Pendok* under a raised flange on the sides) may be in precious metal or gilt metal and may have a floral decoration. But often a piece of precious wood with different black markings (*Kayo Pelet*) is inserted. Sheaths belonging to the court (Kraton) of a prince may be painted with different decorations (Fig 89). The Balinese sheaths have some special decorations. On the lower front part of the *Gambar* an oval incision is found and behind it on the lower back part of the *Gambar* is found a long curved incision. They are alternately called *Mata Ideng* (Ideng? the eye) and *Alis Panji* (Panji's eyebrow) (Fig 86 f). So the *Gambar* has like the Balinese fishing boats an eye and an eyebrow in front. It means that the eye of the famous hero *Panji* is keeping an eye on the kris and its owner, where ever he may stay.²¹ On the Balinese sheaths you may eventually find a *Bonaspati* head in front of the *Gambar* (Fig 86 e). It is very aggressive with protruding, staring eyes, marked eyebrows, the third eye in the front, a grinning mouth with big fangs, a triangular shaped beard in each corner of its mouth and a long tongue hanging out its mouth. The head is surrounded by floral decorations, which may represent its hair like a lion's mane. This head, which might be inspired by the *Medusa* head, represents the wreath of *Siva* and was placed above the entrance to the temple to protect it²². So the sheath with the *Bonaspati* head may be seen as the temple of *Siva* in which the blade of the kris is resting and is protecting as well the kris as its owner²³.

²⁰ According to the Balinese ivory has the power to repel enemies, including those who use magic. Margaret J. Wiener: *Invisible Realms*, London 1995, p 70.

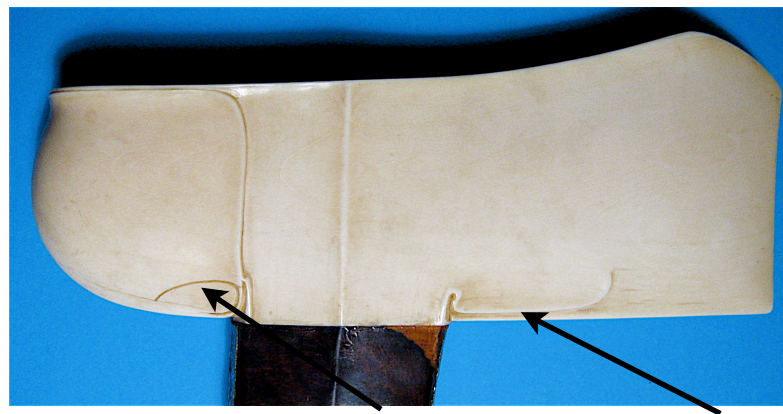
²¹ Jasper en Pirngardie: *De Inlandsch Kunstnijverheid in Nederlandsch Indie* 1930, vol 5, p 231.

²² See chapter 1 Fig 1,13 and chapter 5 Fig 42 and Fig 87, 88.

²³ The kris blade represent the *Naga* and the *Lingam*, the phallus of *Siva* and the sheath represent the female genitals, the *Yonin*. So the kris in the sheath represents the *Lingam-Yonin*, the conjunction of *Siva* with his wife, which is the main symbol of *Sivaistic* tempels. (See chapter 1 Fig 1,14)



Fig 86 a) *Gayaman* b) *Gayaman* in ivory c) *Old Ladrang style* d) *Sandang Walikat* e) *Gayaman* with *Bonaspati* head in gold.



f) *Gambar* in ivory. Notice *Mata Ideng* (the eye) and *Alis Panji* (*Panji's* eyebrow)

Tourist-Krisses

In the 1960's and 1970's Balinese tourist-krisses appeared on the market. Their characteristics are that their sheaths and hilts are carved in black wood, the handle represents *Bhuta Nawasari* and on the sheaths is carved a *Karang Bhoma* that is a *Bonaspati* head with hands with spread out fingers on each side of the head. The blades are often genuine and old, but mostly of poor quality. But other kinds of tourist-krisses

have appeared on the market. They are very well made and may have genuine blades, but the gold hilts and the sheaths are newly made. Their characteristics are that they are too flashy. They may be found with figural silver hilts, too.



Newer krisses (tourist-krisses)

Lombok

Next to Bali is the island *Lombok*. From the middle of the 16th century Bali has periodically controlled this island. Lombok was ruled by a Hindu dynasty, which originated from the *Rajas of Karangsem* in the central eastern part of Bali. Greater parts of the population, however, was influenced by Islamic missionaries from *Eastern Java* and *Gowa* in *Sulawesi* and converted to *Islam*. This led to conflicts between the *Hindu* and the *Islamic* populations (the *Sasaks*). It was such a conflict which in 1894 gave the Dutch the opportunity to intervene and conquer *Lombok*. The members of the principality *Mataram-Cakranegara* defended themselves bravely and finally many of them committed suicide (*Puputan*). This was repeated in 1906 when the Dutch conquered *Badung* (Denpasar) and *Tabanan* (1907) in South Bali and in 1908 when the same happened to *Klungkung*²⁴. All members of the principality of *Dadung* and *Klungkung* marched out against the Dutch and let themselves be shot down by the Dutch.

Krisses

The krisses of *Lombok* do not differentiate much from the krisses of Bali, they only more often have the Cubist Designed hilts (*Cecekahan*) and *Sandang Walikat* sheaths.

²⁴ The Dutch had already in 1846 conquered North Bali. See Edang Sri Hardiati and Pieter ter Keurs: *Indonesia, The Discovery of the Past*, Amsterdam 2005, p 122-159.

Krisses from Bali and Lombok

Fig 87) State kris.

Hilt: Bébondollan type with a black stripe around the center of the hilt, which makes the hilt very expensive.

Selut in gold with filigree decorations.

Blade: Dapor Gada, 15 Lok. Kris-blades with more than 13 Lok are called *Kalawija* and are designed to special persons, fx a

scholar, an artist or an eccentric person²⁵.

Pamor: Beras Wutah. An old type of blade similar to the blades in the early European collections.

Length of the blade: 46 cm.

Sheath: Balinese *Gayaman* type. It has a *Pendok Blewah* in *Suasa* with a *Slorok* with floral decorations in gold and a *Bonaspati* head on the top of it.

Area: Bali/Balambangan.

Date: A 17th century blade with outfit from the 18th century. Private collection. Formerly coll. *L Sunde*²⁶.

²⁵ Ensiklopedi Budaya Nasional, Jakarta 1998, p 87-88.

²⁶ Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 142 fig 97



Fig 88) State kris.

Hilt: Bébondollan type with a black stripe around the center of the hilt, which makes the hilt very expensive.

Mendak: Long stemmed type in silver.

Blade: Dapor Nagasasra, 5 lok.

Pamor: Kulit Semangka.

Length of the blade: 42,2 cm.

Sheath: Balinese Gayaman type with an extremely fine Pendok Bunton in gold with floral and swastika (Banji) decorations. On the top a Bonaspati-head.

Area: Bali.

Date: 18th century.

Private collection²⁷. Formerly in the collection of Mr Jørgen Fabricius.

²⁷ Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 141 fig 96



Fig 89)

Hilt: Cecekan, cubist designed hilt in ivory. This type of hilt is very rarely executed in ivory.

Blade: Dapor Gada, 15 Lok (see Fig 87).

Pamor: Kulit Semangka.

Length of the blade: 43 cm.

Sheath: Balinese Gayaman type. The Gambar is decorated with swastikas (Banji) covered with gold and painted with flowers. In the middle a scene with birds and mice. It might be the logo of a special Balinese court (Kraton) or a bon mot? The Gandar is painted red at the sides and on the back like many of the sheaths of the krisses in the early European collections.

Area: Lombok/Bali.

Date: Early 19th century.

Private collection.



Fig 90)

Hilt: *Cecekahan*, the cubist-designed type in wood.

Blade: Dapor Jalak? On the Gandik an engraved *Ravana* or *Siva Bhairava* head.

Pamor: Beras Wutah.

Length of the blade: 39 cm.

Sheath: Balinese *Gayaman* type.

Area: Lombok. Lombok is written on the back of the sheath.

Date: 19th century.

Private collection.²⁸

²⁸ Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 143 fig 98.



Fig 91) *Hilt: Lotjeng* type in silver. In the middle is a chessboard weaved pattern, which symbolizes that the good and the evil are a unified whole. On the top of the hilt there is a bird/dragon like the figure (*Liking-Pakoe* figure - the quadruped of *Indra*) in the middle of a lotus flower (see Fig 79 f). Its tail is forming a bow over the top of the hilt.

Mendak: Balinese ring type (*Wewer*) set with stones.

Blade: Dapor Sinom. The *Ganja* and the *Sorsoran* part of the blade are decorated with floral design in gold ((*Lung Kamarogan Kinatah*) - most of it is worn off).

Pamor: Kulit Semangka.

Length of the blade: 41,5 cm.

Sheath: Balinese *Sandang Walikat*.

Area: Bali/Lombok.

Date: 19th century. Private collection.



Fig 91 a)

Hilt: Lotjeng type bound with horsehair or jute twine (the hilt of a fighting kris). On the top of the hilt a *Lotus* is carved.

Mendak: Balinese ring type (*Wewer*) in gilt metal mounted with red stones (rubies or glass)

Blade: Dapor Singa, 7 lok. A *Singa* is represented in the *Gandik* part of the blade. It has the scaled body of a *Naga* represented along the *Ada-Ada* and below the *Singa* the head of a *Makara* or dolphin is represented. In this way both the royal symbol of the *Singa* (Lion= sun), the ruler of the earth, the *Naga*, the ruler of the underworld and the *Makara*/dolphin the ruler of the waters are represented.

Pamor: Beras Wutah.

Sheath: Balinese *Gayaman* type in *Pelet* wood.

Area: Bali/Lombok

Date: 18th/19th century.

Private collection.



Fig 91 b)

Hilt: *Grantim* type in gilt bronze. The grip is decorated with finely weaved gilt bronze wire.

Selut: Balinese type of *Selut* set with coloured stones.

Blade: Dapor Cundrik/Cengkrong - Nagasasra. An unusual type of *Naga* with its hair arranged in long plaits (it may look like a lion-head). This type of kris was worn by members of the *Brahman* caste²⁹.

Sheath: Balinese *Gayaman* type. The *Gambar* has a decoration of birds and floral design. It probably indicates to which Balinese *Kraton* the owner of the kris belonged. The *Gandar* is painted red on the front side and green on the back side and the sides

Pamor: None.

Area: Bali

Date: 18th/19th century.

Private collection.

²⁹ Martin Kerner: *Geschichte der Frühen Kerise*, Kirchdorf/Schweiz 1997, p 74 fig H 66. Bambang Harsrinuksmo: *Ensiklopedi Budaya Nasional*, Jakarta 1988, p 60 and 62.



Fig 92) Hilt: *Cecanginan/ Danganan Tjanging* type in wood.

Mendak: Balinese ring type (*Wewer*) set with stones.

Blade: *Dapor Anonam?*, 5 Lok with *Ganja Sepang*.

Pamor: *Kebang Lampes*. On the front and on the backside in the *Sorsoran* area of the blade a face is seen. It is called *Njandung Berket* = the fortuitous gift. Happiness shining from any face will be the gift of the person wearing the kris ³⁰.

Length of the blade: 40,7 cm.

Sheath: Balinese *Gayaman* type. The *Gambar* is decorated with birds and floral design in gold around a volute ornamentation in gold, black and red. It is probably "the coat of arms" of a *Kraton* (court) and indicates that the original owner of the kris was attached to that particular *Kraton*. On the front of the *Gandar* a pattern is painted to imitate a special kind of wood (*Pelet*). The front sides and the back of the *Gandar* is painted red.

Area : Bali.

Date: 19th century. Private collection.

³⁰ Ing. Tammens: *De Kris* vol 2 p 75.



Fig 93) *Hilt: Cecekahan*, cubist designed type in ebony with the helmet of a Dutch cuirassier on the top. It might indicate that the kris has belonged to a *Balinese nobleman* who had served the *Dutch* as a soldier. It has similarity to the *Madurase Landhian Pulasir* type (See chapter 5 Fig 44 and Fig 48 c). *Mendak*: Balinese ring type (*Wewer*) mounted with stones (the old *Mendak* is replaced by a newer one).

Blade: Dapor Sempana, 9 Lok. On the top of the *Ganja (Wuwung)* there are a floral decoration and a bull and a lion (*Singa*) in gold. The sides of the *Sorsoran* part of the blade are decorated with floral design in gold (*Lung Kamarogan Kinatah*). Much of it is worn off.

Pamor: Beras Wutah.

Length of the blade: 44,5 cm.

Sheath: Balinese *Gayaman* type. *The Gambar* is in ebony.

Area: Bali.

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

Private collection.



Fig 94) State kris.

Hilt: Golden *Bayu* figure sitting on a high *Tumpal* throne in *Pralambapada* position. In his right hand he is holding the *Amrita* vessel. The hilt is mounted with a lot of gems and semiprecious stones.

Selut: Balinese type in gold mounted with precious stones.

Mendak: Balinese ring type (*Wewer*) in gold mounted with rubies.

Blade: Dapor Nagasasra, 7 Lok. The *Naga* king (*Raja*) is resting his head on a stylized *Makara*-head. The *Naga* and the floral motifs are covered in gold (*Lung Kamarogan Kinatah*).

Pamor: Beras Wutah.

Length of the blade: 43 cm.

Sheath: Balinese *Gayaman* type. The *Gambar* is in ivory. The front of the *Gandar* is covered with precious dark figured wood (*Pelet*). The *Pendok Blewah* is in gilt silver. On the back the eternal knot is represented.

Area: Bali.

Date: 19. century.

Private collection. Formerly in the collection of Mr. L. Sunde³¹

³¹ Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 145 fig 100.



Fig 94 a)

State kris

Hilt: Bayu figure in gilt silver.

Selut: Balinese type in gilt silver mounted with precious stones.

Mendak: Balinese ring type (*Wewer*) in gold mounted with rubies.

Blade: Dapor Pasopati. The sides of the *Sorsoran* part of the blade and the *Ganja* is decorated with floral motifs covered in gold (*Lung Kamarogan Kinatah*). The upper side of the *Ganja* (*Wuwung*) is decorated with floral motifs, too. And either side of the *Peksi* is placed a mythological animal, *Singa* and *K'i-lin?*, covered in gold.

Pamor: Kulit Semangka.

Sheath: Balinese *Gayaman* type. The *Gambar* is in ivory. The front of the *Gandar* is covered with precious dark spotted wood (*Pelet*). The *Pendok Blewah* is in gilt silver. On the back of the sheath is placed a label with the following inscription: 20 November 1894 (Sasari Lombok) found in the breast of a Balinese princess³².

Area: Lombok.

Date: Early 19th century.

Private collection.

³² *Sasari* was a village in Lombok where the princely family of Lombok on the 22 of November 1894 committed suicide (*Puputan*) during the war against the Dutch. Those who were not killed by the Dutch rifle fire, killed themselves with their krisses. 12 men and more than 50 women were killed. The writer of the note on the back of the kris must have got the date wrong. He writes the 20 November instead of the 22 November. Jan van den Born: *Ett stycke kolonial historia*, Skånes Vapenhistoriska Förening. Meddelande nr 200, november 1997, p 35-41. Edang Sri Hardiati and Pieter ter Keurs: *Indonesia, The Discovery of the Past*, Amsterdam 2005, p 122-159.



Fig 95 a

Fig 95) State kris.

Hilt: Buta Nawasari (Fig 81) in ivory sitting in the *Rajalilasana* position on a throne of floral decorated *Tumpals* with the burning eye of the sun (*Karang Bintulu* - see chapter 2 Fig 14 d) in the middle.

Selut: Balinese type carved in ivory below the figure.

Mendak: Balinese ring type (*Wewer*) in silver with mounted stones.

Blade: Dapor Bima Kurda, 13 Lok. *Ganja Wilut* (undulating). The upper side of the *Ganja* (*Wuwung*) is decorated with fruits and the sides of the *Ganja* and the *Sorsoran* part of the blade is decorated with floral design (*Lung Kamarogan Kinatah*). All covered in gold.

Pamor: Kulit Semangka.

Length of the blade: 41 cm.

Sheath: Balinese *Gayaman* type.

Area: Bali.

Date: 18th century.

Private Collection. Formerly in the collection of Mr. L. Sunde.³³

³³ Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 147 fig 101

Fig 95 a) The hilt in ivory represents *Bhuta Nawasari*? sitting in the *Dvarapala* position on a *Tumpal* throne (see Fig 83). From his mouth a long tongue is protruding. From his left shoulder to his right hip the initiation cord (*Upavita*) is seen (See chapter 1 Fig 1,18 a). In his left hand he holds his testicle and his big phallus. This indicates that it is an old hilt as the phallus is only seen on hilts from the 16th/17th century in the early European collections. Private collection. Formerly in the collection of Herbert Gaven von Garvensburg.



Fig 96) State kris.
Hilt: Type 3 in the early European collections. An ivory hilt representing a naturalistically designed *Siva Bhairava*-/Raksasa prince or *Bhuta Nawasari* with an aggressive appearance sitting on a throne with alternating, reversed florally decorated *Tumpal* figures. The sitting position is

Rajalilasana.³⁴ He has the same bodily and ornamental characteristics as Fig 17, 22 from Banten. He is naked and shows his phallus (see Fig 95 a). In his left hand he wears a *Nagasari* flower (representing the tree of life) and the right hand is held in the position of the *Mudra Abhaya*³⁵ (see chapter 3 Fig 17, 22).

Selut: Gilt silver decorated with flower design. European work made by the same craftsman as the gilt silver mounts on the sheath.

Blade: Dapor Urub Damer, 3 Lok. *Ganja Wilut*. Very fine flower decorations covered in gold (*Lung Kamarogan Kinatah*) on the *Ganja* and the *Sorsoran* part of the blade.

³⁴ A sitting position typical of Hindu gods. See Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 74-75 Fig 48 and p 88 fig 56.

³⁵ The mudra symbolizes renunciation and means "have no fear".

Pamor ?

Sheath: European work. It is covered in black velvet. On the front an extra little sheath for an awl and a stiletto. The gilt silver mounts are decorated with flowers, a half moon with a face and a curved dagger. So the *Selut*, the sheath and the sheath mounts are of European origin. The kris was probably used as a hunting sword- perhaps by *Count C.G. Wrangel* (1613-76) himself.

Area: Bali/Balambangan/Banten.

Date: Entered the collection of *Count Wrangel* before 1676.

Skokloster castle, Sweden. (inv.nr, 6947,6948, 6949, 6957)³⁶



Fig 97)

Hilt: *Siva Bhairava/Bayu* in ivory. He is sitting in the *Rajalilasana* position on a throne of floral decorated *Tumpals*. In his right hand he holds a bottle - the *Amrita* vessel? enveloped in something looking like a lower human jaw. Perhaps it indicates that he is in the middle of a *Tantric Siva Bhairava* rite, during which both drinking and eating human flesh were ingredients. The hilt has been mounted with stones, which are all missing.

Selut: In wood (probably a later replacement for one in precious metal).

Mendak: High stemmed type in silver.

Blade: Dapor Cenkrong/Sepang with *Ganja Sepang*. Krisses with Dapor Cenkrong was worn by the highest caste, the *Brahmans* (priests). The *Sepang Ganja* shape indicates that the kris augments fertility - fx helps childless women. Its has some similarity to the shape of the kris represented on the phallus from *Candi Sukuh* (chapter 2 Fig 16).

Pamor: Untuk Banyu - a good positive *Pamor*, but difficult to fabricate, so it is an expensive one.

Length of the blade: 49 cm.

Area: Bali/Lombok.

Date: 18th century.

Private collection.

³⁶ Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 88 fig 56. The Wrangel collection: See chapter 5 Fig 35 b note 19.



Fig 98)

Hilt: Demonic boy in gilt wood. He assumes a *Dvarapala* position indicating he is the guardian of the kris (see Fig 83).

Selut: Below the figure a Balinese type carved in wood and mounted with glass stones.

Mendak: Balinese ring type (*Wewer*) in gold mounted with rubies.

Blade: Dapor Nagasasra, 7 lok. The *Naga* and the floral decorations (*Lung Kamarogan Kinatah*) on the *Ganja* and the *Sorsoran* part of the kris has been covered with gold, but only fragments of the gold are left.

Pamor: Beras Wutah.

Length of the blade: 45,5 cm.

Sheath: Balinese *Sandang Walikat*.

Area: Bali/ Lombok.

Date: 18th/19th century.

Private Collection³⁷.

³⁷ Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 148 fig 102



Fig 99)

Hilt: The hilt figure most probably represents *Petruk*³⁸. In his hands he holds a cymbal. He is dancing and perhaps singing - entertaining the court as a kind of jester. He wears a headgear with a hole in the top through which his hair is protruding. He wears *Sumping Ron* (at his ears. See chapter 3 Fig 17 a) and a golden necklace that indicates high status. At the back he wears tucked in his loincloth a kris with a *Bébendollan* hilt. The red paint of his body indicates that he has the aggressiveness of a jester. The handle indicates that the kris might have belonged to a jester at a Kraton.

Selut: Balinese type mounted with stones which are carved in wood below the figure.

Mendak: Balinese ring type (*Wewer*) mounted with glass stones.

Blade: Dapor Sinom.

Pamor: Beras Wutah.

Length of the blade: 43,6 cm.

Area: Bali.

Date: First part of the 19th century.

Private collection.

³⁸ *Petruk* belongs to the *Panakawan*, the servants of the heroes, fx *Arjuna*. He is one of *Semar*'s sons. *Semar* is like all of his sons hunchbacked and misshapen. They are always helping the heroes with good advice and have the function of jesters at the court. *Semar* is probably originally an old fertility god.



Fig 100) State kris.

Hilt: The wooden hilt represents *Arjuna* sitting in the *Lalitasana* position. The figure is rather similar to the early *Macassar/Gowa* hilts from *Celebes*.³⁹ (see Fig 100 a). He assumes the same sitting position, has the same meditative look⁴⁰, he wears the same crown, dress, *Upavita*, hairdo⁴¹, the same pieces of jewellery and the same special triangular jewellery on his shoulders. The only exception is the belt-buckle with the *Garuda* head. His right hand is like the *Macassar-Gowa* type held in the *Vitarka Mudra* (reflection and thought) position and his left hand is touching his right foot. His face with his half closed eyes,

³⁹ The *Macassar* type is dated to the 17th century or earlier (See chapter 8, p 5-6).

⁴⁰ *Arjuna* is one of the *Pandawa* brothers. He is gaining his strength through meditation.

⁴¹ The hairdo is called *Sumping Urang*, which means the tail of a shrimp. This hairdo has its origin in the *Majapahit Period* (1292-1528) and is connected with the *Wayang* style.



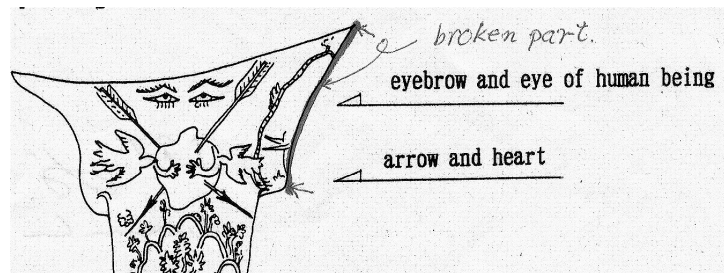
however, has a calmer expression than that of the *Macassar-Gowa* type. It is more in line with the classic *Hindu - Javanese* facial expression than the *Macassar-Gowa* type with its wide open protruding eyes, which gives it a more demonic appearance. That may indicate that this hilt is earlier than the *Macassar-Gowa* type as the demonic expression was an expression that grew stronger and stronger during the *Majapahit Period* and may therefore date the hilt to the 14th century or earlier (see Fig 100 b). However, the *Macassar-Gowa* hilt may represent a different figure than the *Sendai* hilt as the *Macassar/Gowa* figure seems to have a very long thumb nails (*Panchanaka*), which are a characteristic of *Bima* and which may explain his demonic expression, being the most aggressive of the *Pandawas*. (see chapter 8 p 6 note 5)
Selut: Gilt Balinese type mounted with stones.



Fig 100 a) The *Sendai Arjuna* hilt in wood and the *Marcassar-Gowa Arjuna/Bima* hilt in gold.



Fig 100 b) The resemblance of the *Sendai* hilt's feature to the feature of a classic *Hindu-Javanese Vishnu* figure. Private collection.



Blade: Dapor Sinom decorated with floral design (*Lung Kamarogan Kinatah*) on the *Ganja* and the *Sorsoran* part of the blade. The upper side of the *Ganja* (*Wuwung*) is mounted with rubies. *Sheath:* Painted with *Alas-Alasan* motifs (mountains, water, vegetation and animals.) There is on the middle of the *Gambar* an unusual motif : At the top two eyes and below a heart pierced by two arrows and two birds, pigeons? flying towards it. What it symbolizes is unclear. It may be a *Christian* symbol as *Kazuhiro Sasaki* thinks it is, symbolizing the love of God piercing the human heart, the contrite heart, repentance, an emblem of *St. Augustine* or it may symbolize the Hindu god of love or the Hindu god of death?

Area: Bali.

Date: In 1613 the Japanese *Daimio* of *Sendai*, *Date Masamune* (1567-1637) sent his retainer *Hasekura Tsunenaga* and *Sotero*, a Franciscan missionary, on a mission to Mexico, Spain and Rome to open trade relations between Japan and Mexico and to request sending missionaries to the Oshu region of Japan. He returned to *Sendai* via the Philippines in 1620. From his journey *Hasekura* brought several objects home to *Sendai*, which has been kept there to this day. Among the objects he brought home was this Balinese kris. It might probably have been presented to him by *Philip III* in Madrid as *Kazuhiro Sasaki* states in his article⁴². So the kris is dated to before 1620. It might ,however, be from the 14th century or earlier (see above).

The Sendai City Museum, Japan.

Fig 100 c) The sheath of the *Sendai* kris

⁴² Kazuhiro Sasaki: *Date Masamune's Mysterious Namban Swords*, Memoir of the Museum of Archeology Kokugakuin University nr 16, 2000 March. Further reading: Kazuhiro Sasaki: *The Kastane and the Kris*. Royal Armouries Yearbook Volume 3 1998. Kazuhiro Sasaki: *The Krisses which Rembrandt Drew*, 2005 The Miyagi Archaeology No 7. Catologue of Sendai City Museum: *Date Masamune's Mission to Rome 1615*, Sendai City Museum 2001.



Fig 101) State kris.

Hilt: The veiled *Durga* (*Balu Mekabun*) in rhinoceros horn (see Fig 82 and chapter 6 Fig 74 and 75). The golden ornaments mounted with rubies and diamonds on top and at the sides of her head represent the *Persian* flame symbols and are *Indo-Persian* work (See Fig 101 a and b).

The *Selut* and the Balinese ring type *Mendak* (*Wewer*) mounted with rubies are *Indo-Persian* work, too.

Blade: Dapor Sabok Inten, 11 Lok. The *Ganja* and the *Sorsoran* as well as the middle part of the blade (*Kruwingan*) have floral decorations (*Lung Kamarogan Kinatah*) covered with gold. The upper side of the *Ganja* (*Wuwung*) is also decorated with floral design (*Lung Kamarogan Kinatah*) and on its front part (*Endas Cecak*) is placed a *Singa* (lion - a royal emblem) (See Fig 101 b). All covered in gold. Near the point (*Pucuk*) covered in gold is placed a bird flying towards a *Naga*, (See Fig 101 c) which may symbolize the conflict between the *Garuda* and the *Naga*, the sky and the underworld.

Length of the kris: 45,5 cm.

Sheath: *Old Ladrang* style with *Wrangka Iras* (carved in one piece). It is decorated with vegetation and animal motifs in gold on a dark background. The style is *Persian*.

Area: Bali.

Date: The dagger was originally a part of the collection of Archduke Maximilian III. He was the *Grand Master* of "*Der Deutsche Orden*" from 1595 to his death in 1618⁴³. The dagger was left by will to "*Der Deutsche Orden*" by Archduke Maximilian III in 1618.

Der Deutsche Orden, Vienna. (inv. nr DO 175) (See chapter 3 Fig 17,16.)⁴⁴.

Photos: Achim Weihrauch.

⁴³ During his reign of the order (1595-1618) he fought the Turks in the Balkans and the kris might have been part of the spoils from a high standing vanquished Turk of Persian origin. The Turks loved Persian artifacts and had via Persia commercial relations with Indonesia. The Persians were of the *shiitic* observation of *Islam* which did not take the *Islamic* prohibition of depicting human beings very seriously.

See E. Petrasch: *Die Karlsruhe Türkenbeute*, München 1991, p 386 and Wilfried Seipel: *Exotica*, Vienna 2000, p 252, fig 161.

⁴⁴ Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 91 fig 58. See p 92 fig 59.



Fig 101 a)



Fig 101 b)



Fig 101 c)



Fig 102) State kris.

Hilt: *Kocet-Kocetan* (Capricorn beetle or Mantis Religiosa) type in ebony partially covered with gold and mounted with precious stones (See Fig 84 and Fig 103).

The *Selut* is the Balinese type in gold mounted with precious stones.

Mendak: An unusual type in gilt metal. Probably not the original one.

Blade: Dapor Singa, 3 Lok. The *Gandik* is decorated with a winged *Singa* (lion - a royal symbol).

Pamor: Kulit Semangka (watermelon skin)

Length of the blade: 39,4 cm.

Area: Bali.

Date: 19th century.

Private collection.



Fig 103) State kris.

Hilt: *Kocet-Kocetan* (Capricorn beetle or Mantis Religiosa) type in ebony partially covered with gold and mounted with precious stones (See Fig 84 and 102).

The *Selut* is the Balinese type in gold mounted with precious stones.

Mendak: Balinese ring type (*Wewer*) in gold mounted with rubies.

Blade: Dapor Singa? Bener. At the *Gandik* a winged *Singa* (lion) is represented standing on the back of a bull, which is brought to its knee by the *Singa* (symbolizing the royal power)

Length of the blade: 44 cm.

Sheath: Balinese old *Ladrang* style in ebony and *Cemara Gumung* wood.

Area: Bali.

Date: 18th/19th century.

Formerly in the collection of Mr. L. Sunde. Private collection⁴⁵

⁴⁵ Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 149 fig 103.



Fig 103 a) Balinese *Pusaka* ceremonial weapon⁴⁶.

Hilt: It represents a sprout or the beak of a cockatoo in rhino horn decorated with floral design. On the back of the hilt is represented a *Garuda* head (*Garuda Mungkur*). On the underside is pictured a disk which

symbolizes the *Amrita* (the drink of immortality) vessel or the sun.

Selut: The Balinese type in brass.

The blade is straight and without *Pamor*.

Length of the blade: 32 cm.

Sheath: *Sandang Walikat* style. The upper part symbolizes a stylized *Makara*. It is decorated with stylized *Kala* heads and floral design. It has been gilded, but has been blackened by incense smoke. The front of the *Gandar* is painted with the striped pattern of a tigerfur - the symbol of *Siva*. The backside of the sheath is painted red. On the upper part is painted a swastika pattern (*Banji*) in black and gold. The ceremonial weapon is placed on a wooden plate decorated with a gilt floral design on red background. It has hung in the back room of the house of a courtier/Brahman. Every Thursday evening he would sacrifice food, flowers and incense to it.

Area: Bali. *Date:* 18th/19th century. Private collection.

⁴⁶ It may be a Balinese *Wedung* which was worn by courtiers at the Balinese (Kratons) court symbolizing that they would remove any obstacle for the prince or a tool used at the cremation ceremony by a Brahman.