

Chapter 8
Celebes/Sulawesi



Celebes/Sulawesi

North-east of Java is the island Celebes/Sulawesi. In this island the kris-culture is mainly found in the south-western part, in the area *Bone*, *Luwu*, *Makassar* including the principalities *Gowa* and *Tallo*. The *Toraja*, who are living in the interior regions of the island, have no kris-culture of their own, even though the families of high status have krisses with gold decorations, which they honour as *Pusaka* (holy heirlooms). These krisses are, however, imported from the above-mentioned areas. In spite of the fact that the history of *Makassar* and the *Buginese* is surrounded by darkness they claim to be of *Hindu* origin¹. It is said that the names of their gods bears a resemblance to the names of the *Hindu* gods. However, there has without doubt been a lively commercial relation between Java and Celebes because of the iron mines in *Luwu* from which the Javanese got much of their iron, having so little iron themselves. It is reflected in the genealogies of *Luwu*, which states that princes have married princesses of the *Majapahit Kingdom*. Further the *Hindu-Javanese* influence is reflected directly in the hilts of krisses of the *Makassar-Gowa-princes*, which represent the *Hindu* hero *Arjuna/Bima*.

Until 1669 *Makassar-Gowa* was the leading state of the island. Originally it was the *Javanese* and the *Malays* who took care of the commerce as the *Makassars* themselves mainly held on to farming. But it did not last long before the nobility of *Makassar* actively joined the profitable spice-trade. At first they leaned on the *Portuguese*, who then traded in their name, but soon they began to trade by their own ships. This resulted in the greater part of the spice-islands were dominated by *Makassar* at the beginning of the 17th century². *Makassar* further strengthen its position through dynastic marriages and through spreading the faith of *Islam*. By free-trade and demanding low custom-duties *Makassar* grew to be the most important trade-centre. Foreigners flocked to *Makassar*. About 1630 there were both *English* and *Danish* commercial companies (factories) in *Makassar*. This was a thorn in the side of the *Dutch* who wanted commercial monopoly of the spice-trade. They tried to force their monopoly through by blocking *Makassar* with warships, but they didn't succeed with this strategy. The spice-ships were just diverted to other harbours and the cargoes were then transported by road to *Makassar*. Then the *Dutch* succeeded in getting an ally in the competing principality of *Bone*. With the aid of *Bone* the *Dutch* conquered *Makassar* in 1669, threw all foreigners out and got the commercial monopoly. From now on the *Buginese* took the lead on Celebes and led the trade. By further aiding the *Dutch* with auxiliary troops to their conquests in different places in Indonesia the *Buginese* got a special status and got greater freedom of action than the other Indonesian people. This status they abused to a certain extent to private conquests and piracy. As merchants they made contact with, and commercial relations to, greater parts of Indonesia - from the *Moluccas* in the east to the coast of *Coromandel* in India in the west. They settled down in colonies in *Borneo*, *Sumatra* and *Malacca*. This is the reason why the *Buginese* type of kris is spread out to so many areas. Both krisses of the *Makassar-Gowa* type and the *Buginese* type are found among the nobility of *Bima* on *Sumbawa* (See Fig 122 a, b, c).

¹ In the beginning of the 17th century the kings in *Makassar* and *Luwu* were converted to *Islam* and began launching jihads that resulted in Muslim rulers in all the southern *Sulawesi* states and in *Bima*, *Butung* and *Selayar*. The Krisses of the *Bimanese* rulers are imported or influenced from *Makassar* and the *Buginese*. Jean Gelman Taylor: *Indonesia, Peoples and Histories*, New Haven and London 2003, p 140.

² *Seram*, *Tidor*, *Buru*, *Timor*, *Solor*, *Flores* and many other islands asked for the protection of *Makassar* against the *Portuguese*.

The Buginese Kris

The Hilt

The typical *Buginese* hilt is called *Pangulu*³. It represents a stylized *Garuda-bird* in a flight. In its representation you can feel its aspiration for distant destinations, which was indeed characteristic of the travelling *Buginese*. It might at first look like flintlock-pistol (handle) or the handle of a stick, the lengthy upper part forming a nearly straight angle to the lower part of the hilt. At the end of the lengthy part there is a head of a bird, the beak and the eyes indicated. At the sides of the head wings are indicated, probably the same wings which are placed at the sides of a crown of a prince. At the neck of the bird a *triangle* is placed, (perhaps representing the tail, the crest of the bird or the *Garuda Mungkur* piece of jewellery?) the point of which is protruding a little. On the underside there are two legs/hands with claws, which are holding a disk, perhaps the sun-disk because *Garuda* is connected with the rising sun. It might also be the *Amrita-vessel* (Fig 104 a), which *Garuda* stole from the gods to ransom his mother from the *Nagas*, the snakes which kept her prisoner. Around his belly he wears a belt. His lower body and his seat are indicated by a big rounding. Some of the hilts are covered with floral decorations (Fig 104 b).

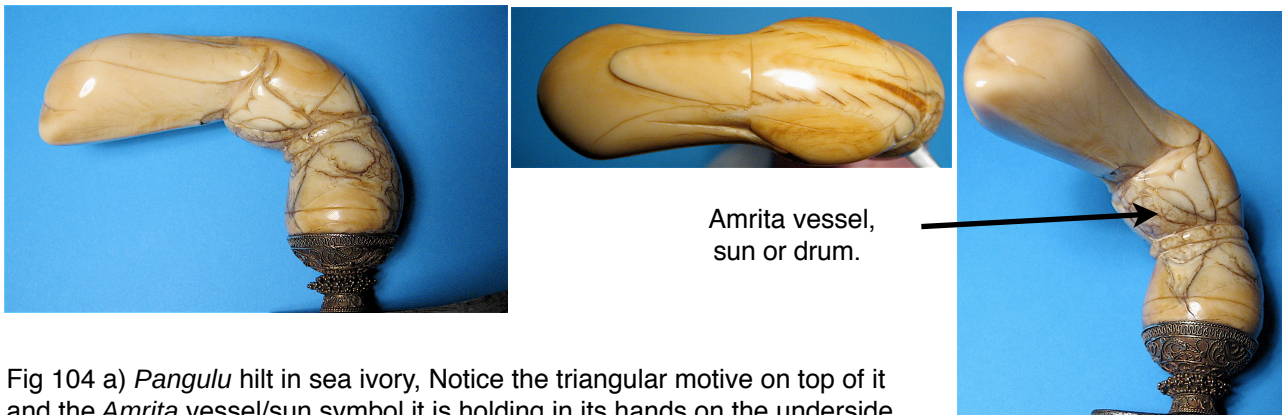


Fig 104 a) *Pangulu* hilt in sea ivory, Notice the triangular motive on top of it and the *Amrita* vessel/sun symbol it is holding in its hands on the underside.



Fig 104 b) A *Pangulu* ivory hilt covered with floral decorations.

³ The word *Pangulu* may derive from the Indonesian words “*pang*” meaning drum and “*hulu*” meaning hilt. If it is so the word *pang* = drum (*damaru*) may refer to the disc the *Garuda* holds between its claws on the underside of the hilt. The dancing *Siva* is holding a drum in one of his hands by which he awakens all life like the sun does each morning. The hilt may be a variant of the *Jawa Demam/Garuda* type from Sumatra. In Malaysia and Central Sumatra this type of hilt is called *Kerdas*. They use the word *Penghulu*, which means village chief in relation to a *Buginese* type of kris with a *Tanggah* sheath with a very broad *Gambar* (See chapter 9,3 Fig 178 c and chapter 10 Fig 197 b). *Pangulu* may be a distortion of the word *Penghulu*?

The Mendak

The characteristic *Buginese Mendak* is composed of a big flat cup eventually with bulbed border (Fig 105 a) (this type is mainly found in Sumatra and in Malacca, but may be found in Celebes, too). The stem may be rather short, but they are also found with a more convex cup and a longer stem, which just below the cup are having a heavy bulb - ring. This type is rather similar to a type of *Mendak* from *Palembang* (Fig 105 b, chapter 9,1 Fig 128 b). Further a conical *Mendak* is found constructed of 3 rotating segments decorated with knobs and granulation (Fig 105 c). On krisses of high ranked persons the *Mendak* may be made of precious metal and decorated with granulations and filigree decorations.



a)



b)



c)

Fig 105 a,b,c)

a) *Buginese Mendak* in gilt brass

b) *Buginese Mendak* in gold decorated with filigree and granulation.

c) Conical *Buginese Mendak* in gold with 3 segments decorated with knobs and granulation.

The Blade

The blade is called *Mantanna Selek*. The usual shape is straight - *Dapor Brojol*. The edges (*Gusen*) are broad and the *Pamor* is placed in a field between them. The colour of the *Pamor* is black and greyish, which is characteristic of *Pamor Luwu* (*Pamor* made of iron from *Luwu*). The *Prabot* is only *Pejatan* and *Gandik* (Fig 106 a). It is a simple and strong blade. But waved (*Lok*) blades are found, too, with full *Prabot* (Fig 106 b) (chapter 3 p 6 note 15). Characteristic of all the blades is that they are heavy and effective like the life style of the *Buginese*. The more sophisticated blades, which the refined krisses may have, originate usually from Java, especially from the *Balambangan* area.

Fig 106 a)(left) Typical *Buginese* blade.Fig 106 b)(right) Typical *Buginese* blade with full *Prabot*.

The sheath

The Buginese sheath which is called *Bano-Waya* or *Banowa Sélé* is always having the *Tanggah* shape (the rectangular shape of the *Gambar*). The *Gambar* has a straight side behind and a curved side in front. The upper edge runs in a slight concave curve from the front to the back. It is characteristic of the *Buginese* sheaths from *Celebes* itself that the *Gambar* usually is broader than it is on the *Buginese* sheaths from *Sumatra* or *Malacca*. (However in *Central Sumatra* and the *Peninsula of Malacca at the Malacca Strait* you may find a *Tanggah* type with a very broad *Gambar*, which only the chiefs have. Its is called *Pengulu*). At the end of the *Gandar* there usually is an oval shaped chape, *Buntut*, the ends of which are protruding on each side of the *Gandar*. Especially characteristic of the *Buginese* sheaths from *Celebes* is the *Tuli Tuli Batir Batir* - the loop and belt-cord, which is fastened to the sheath with a binding (you may also find this feature on sheaths from *Makassar-Gowa* (Fig 119) and on sheath from *Sumatra* influenced by *Celebes* (chapter 9,3 Fig 179)). On very fine krisses the loop may be made in gold with floral decorations. Further there may be fastened to the cord a medallion or rosette mounted with stones. On state krisses the sheath may be partly or fully covered in gold sheet decorated with floral design (Fig 117). The gold of the krisses from *Celebes* and *Sumatra* often has a special red colour, which is produced by a chemical proces. (See fx Fig 111, Fig 117, Fig 118 and chapter 9,3 Fig 168, Fig 170, Fig 173)



Fig 107) *Buginese Tanggah* type of sheath with a golden loop decorated with flowers and a red cord (*Tuli Tuli Batir Batir*) and a golden *Buntut*.

The Makassar-Gowa Kris

The krisses from *Makassar-Gowa* differentiates from the *Buginese* ones by having a golden hilt representing *Arjuna/Bima*, a special type of golden *Selut* and a special type of *old Ladrang* sheath. This type of kris was reserved to the nobility and belonged to the most holy and powerful part of the *Pusaka* (the heirlooms). The kris and not the prince was considered the representative of God on earth. It was through the possession of the kris that the prince was entitled to his power⁴. All krisses of this type are old. Probably most of them may at the latest be dated back to the beginning of the 17th century, before or to the time *Makassar* did convert to *Islam*. But they were most probably not produced after

⁴ Clifford Geert: *The Religion of Java*, Illinois 1960, p 43

Makassar was conquered by the *Dutch* and the *Buginese* in 1669. This type of kris is fx also found in the principality *Bima* on *Sumbawa* which was under the influence of *Makassar* (see Fig 122 c).

The Hilt

The hilt is executed in gold sheet with an inner core of resin. It represents *Arjuna/Bima*⁵ sitting in the *Lalitasana/Virasana*⁶ position on a throne of floral decorated *Tumpals*. The right hand is held in the *Vitarka Mudra* (reflection and thought) position and his left hand is touching his right foot. The hand seems to have a very long thumbnail (*Panchanaka*), which is characteristic of *Bima*. His face has an aristocratic and meditative looks, which is characteristic of *Arjuna*. His hairdo is *Supit Urang* (the tail of a shrimp), which is characteristic of the *Pandawa* sons and nobles. He is wearing a crown (*Sumping*) and is richly adorned with jewelry among other things the *Garuda-Mungkur*⁷ on the back of his head. He is clad in the official Court dress and wearing the *Upavita* (the initiation cord) (see chapter 7 Fig 100).



Fig 108) Golden *Makassar-Gowa* hilt representing *Arjuna/Bima*.

⁵ In many publications the hilt is said to represent *Bima*. But I think it is a little difficult make out for sure which figure it represents. *Bima* is a very aggressive, gross and outgoing figure, while this figure is sophisticated, introverted and meditative like *Arjuna*, who is known to have got his strength through meditation. The spiritual father of *Arjuna* was *Krishna* like the spiritual father of his brother *Bima* was *Bayu*. However, some of the figures show the long thumbnail (*Panchanaka*) (see Fig 108) which is characteristic of *Bima* and some do not (see Fig 121). So the hilt may represent a kind mixture of the two figures or some of them may represent *Arjuna* and others *Bima*. See Donald J. LaRocca: *The Gods of War*, New York 1996, p 9-11 plate 5.

⁶ *Virasana* means, appropriately, the “attitude of the hero”. See Donald J. LaRocca: *The Gods of War*, New York 1996, p 11.

⁷ The *Garuda-Mungkur* is a piece of jewellery representing the head of the *Garuda* bird.

The Selut

The *Selut* looks like the *Balinese Selut* only its shape is more angular. It is in gold mounted with rubies. The krisses have no *Mendak*, but the *Selut* may have a short stem.



Fig 109) Makassar-Gowa *Selut* in gold mounted with rubies.

The Blades

The blades, the straight as well as the sinuous, are mostly rather primitive in relation to the other accessories of the kris. These blades are probably locally manufactured in *Makassar-Gowa*. But also krisses with very fine blades with a *Balinese* look are found. These blades probably come from *Balambangan* in Eastern Java.



Fig 109 a) (left) A Makassar-Gowa blade locally made. A very old and worn blade. Private collection.

Fig 109 b) (right) A very fine blade with golden decorations. Presumably made in *Balambangan*. *National Museum of Ethnology, Leiden*. (inv. nr. RMV 360-6021)

The sheath

The sheaths are a special *old Ladrang* type, which are missing the high curves in front (*Angkup*) and on the back (*Godong*) of the *Gambar*⁸. The sheaths are frequently covered in gold sheet with floral motifs. Further the back part of the *Gambar* is decorated with a *Garuda* figure with spread wings in *Wayang* style. The nether part of the *Gandar* has a kind of band-winding in gold (a rattan-binding on simpler sheaths- see Fig 120). At the end of the *Gandar* there is an oval *Buntut*. Further *Tuli Tuli Batir Batir* is often found and sometimes with a rosette, too (Fig 119).



Fig 110) *Makassar-Gowa old Ladrang* type of sheath covered in gold plate. Notice the *Garuda* figure with spread wings in *Wayang* style on the back side of the *Gambar*. The figure is mounted with diamonds. *National Museum of Ethnology, Leiden*. Acquired in 1883. (inv. nr. RMV 360-6021) (See Fig 121)

⁸ This type of sheath is to be found in Sumatra in a more or less moderate versions.

Buginese Krisses



Fig 111) The kris of a high ranked Buginese.

Hilt: Celebes Pangulu type in sperm whale tooth.

Mendak: Buginese cup type on a short stem in gold with a ring under the cup decorated with granulations and the cup is decorated with filigree (see Fig 105 b).

Blade: Dapor Brojol.

Pamor: Beras Wutah-Luwu.

Length of the blade: 35 cm.

Sheath: Celebes Tanggah type with a broad Gambar with Tuli Tuli Batir Batir.

The golden loop is decorated with flowers. *Buntut* in gold with floral decoration in the bottom.

Area: Bone/Makassar, Southern Celebes.

Date: 19th century.

Formerly in the collection of Mr. L. Sunde. Private collection.⁹



⁹ See Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 151 fig 104,



Fig 112)

Hilt: Pangulu type in dark rhino horn.

Mendak: Buginese cup type in silver plated copper with a lobed rim and with filigree decorations - two belts of knobs with star shaped flowers (see Fig 105 c).

Blade: Dapor Sempana, 7 Lok. (Typical Buginese blade. The Gusen areas are broad and the Pamor is placed in a flat and rather narrow field between them.)

Pamor: Santa and Sumsum Buron. In the Sorsoran area it has Pamor Sombro/Sombro the flame motif - a very old motif¹⁰.

Length of the blade: 35,4 cm.

Sheath: Celebes Tanggah type in Kemuning wood. The Gandar is in ebony and the Buntut in ivory.

Area: Southern Celebes/North Sumatra.

Date: The first part of the 19th century. Private collection.

¹⁰ The name *Sombro* refers to a female *Empu* who is said to have lived in *Prajajaran* in the 11th century. Ensiklopedia Budaya Nasional, p 155 and Ing. Tammens: *De Keris* vol 2 p 127.



Fig 113) The kris of a Buginese chief¹¹

Hilt: Celebes Pangulu type

Mendak: Buginese type in brass decorated with floral motifs.

Blade: Dapor Sempana, 7 lok.

Pamor: Beras Wutah ?

Length of the blade: 29 cm.

Sheath: Celebes Tanggah type in very beautifully veined wood.

Area: Celebes/Central Sumatra

Date: 19th century.

Private collection.

¹¹ See Vanne e Mario Ghiringhelli : *The Invincible Krises*, Milano 1991, p 64-65



Fig 114)

Hilt: Celebes Pangulu type in wood decorated with a very finely carved floral design.

Mendak: Buginese cup type with a lobed rim in gilt bronze.

Blade: Dapor Brojol.

Pamor: Santa and Nogro Guno in the Sorsoran area of the blade. The Pamor is good for mercantile and spiritual purposes.

Length of the blade: 37,1 cm.

Area: Southern Celebes.

Date: 19th century.

Private collection.



Fig 115) Kris of a high ranked person.

Hilt: Celebes Pangulu type in ivory decorated with a very finely carved floral design. Notice the eternal knot on the back of the hilt.

Mendak: Buginese stemmed type in silver. The stem with a bulb/disc in the middle decorated with filigree (see Fig 105 b)

Blade: Dapor Sempana, 9 lok.

Pamor: Batu Lapak (in the Sorsoran area), Lar Gangsir (wings of the earth-cricket) with Sada Saler and Wengkon. It is considered to possess great supernatural power.

Sheath: Celebes Tanggah type in wood. At the end of the Gandar an oval shaped Buntut in dark horn.

Area: Southern Celebes.

Date: 19th century.

Private collection



Fig 116) The Kris of a high ranked person.

*Hilt: Celebes Pangulu type in ivory. It is decorated with deeply carved motifs of roses, other kinds of flowers and sea animals. Presumably carved by a Chinese.*¹²

Selut: Buginese type in bronze with a stem.

Blade: Dapor Pendawa Lare, 5 Lok.

Pamor: Blarak Ngirid (fine, expensive and special Pamor).

Length of the blade: 37,5 cm.

Area: Southern Celebes.

Date: 18th/19th century.

Private collection.

¹² A Buginese kris with a similar hilts is illustrated in Werner Uhlmann: *Blankwaffen aus Ost- und Südost-Asien*, Würzburg 1999, p 6.09.



Fig 117) State kris.

Hilt: Celebes Pangulu type covered in gold plate decorated with floral motifs.

Mendak: Buginese cup type in gold with filigree.

Blade: Dapor Sempana, 9 Lok.

Pamor: Kulit Semangka.

Sheath: Celebes Tanggah type covered in gold plate decorated with floral motifs on the *Gambar* and a framed floral design on the upper part of the *Gandar*. The nether part is decorated with bands of floral motifs. There is an oval *Buntut* in ivory at the end of the *Gandar*.

Area: Southern Celebes.

Date: 19th century.

Formerly in the collection of Mr. Laurits Sunde.



Fig 118) State kris.

Hilt: Jawa Demam/Pangulu type in ivory.

Mendak: Buginese cup type in gold decorated with filigree.

Blade: Dapor Kebo Giri. It has *Pichit*¹³ and in the *Sorsoran* part of the blade *Batu Lapak*¹⁴. A blade imbued with strong magical power.

Pamor: Sumsum Buron - positive Pamor

Sheath: Celebes *Tanggah* type with a *Pendok Bunton* in gold plate decorated with a framed floral design on the upper part of the *Gandar*. The nether part of the *Gandar* is decorated with V shaped motifs (shredded pandan) with floral design. There is an oval *Buntut* in ivory at the end of the *Gandar*.

Area: Southern Celebes/Central Sumatra.

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

¹³ Thumb marks of the *Empu* along the blade imbues it with strong magical power. See chapter 2 Fig 6 b,c and Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 19 fig 6 .

¹⁴ *Batu Lapak* means saddle stone. This *Pamor* design in the *Sorsoran* area represents the footprint or the seat of the ancestor/god. See chapter 2 Fig 9,3 a and Karsten Sejr Jensen: *Den Indonesiske Kris* 1998, p 24 fig 12.

Makassar-Gowa Krisses



Fig 119) State kris.

Hilt: Makassar-Gowa Arjuna/Bima type in gold plate.

Selut: Makassar-Gowa type mounted with rubies.

Blade: Dapor Sabok Inten, 11 Lok.

The origin of the blade is Balambangan?.

Pamor: Blarak Ngirid. It empowers its owner with social justice. The upper side of the *Ganja* (*Wuwung*) and the *Sorsoran* area of the blade is decorated with floral motifs in gold (*Lung Kamarogan Kinatah*). Near the point of the blade, there is a little rhombic figure in gold (symbolizing the female element?).

Length of the blade: 40 cm. Total Length: 49 cm.

Sheath: Makassar-Gowa *Ladrang* type covered in gold plate. The *Gambar* and the upper part of the *Gandar* are decorated with floral motifs. On the back part of the *Gambar* is represented a standing *Garuda* figure with spread wings in *Wayang* style, symbolizing the rising sun and the spiritual saviour from the dark powers of the *Nagas* and the underworld¹⁵. The nether part of the *Gandar* has a kind of band winding in gold (ratan-binding on simpler sheaths (See Fig 120)). At the end of the *Gandar* there is an oval *Buntut* in gold. The golden *Tuli Tuli Batir Batir* is fastened to the sheath with a rosette decorated with filigree and a mounted pearl? in the center - all in gold.

Area: Makassar-Gowa.

Date: 16th to early 17th century.

Rüstkammer, Staatliche Kunstsammlungen Dresden (inv. nr. Y 136)¹⁶. Photo Elke Estel/Hans-Peter Klut.

¹⁵ *Garuda* saved his mother from her imprisonment of the *Nagas*.

¹⁶ Johannes Schöbel: *Historisches Museum. Staatliche Kunstsammlungen Dresden*. Dresden 1987, p 17.



Fig 120) State kris.

Hilt: Makassar-Gowa Arjuna/Bima type in gold plate.

Selut: Makassar-Gowa type mounted with rubies.

Blade: Dapor Kapal Gudjong?, 7 Lok.

Sheath: Makassar-Gowa Ladrang type with atypical incisions on the underside of the back part of the *Gambar*. On the lower part of the *Gandar* there are yellow and red rattan bindings. Oval shaped *Buntut* in wood.

Area: Makassar-Gowa, Southern Celebes.

Date: 17th century.

SES, Museum für Völkerkunde Dresden. (inv.nr 2885)¹⁷. Photo: Eva Winkler.

¹⁷ Karsten Sejr Jensen: Den Indonesiske Kris 1998, p 119 fig 78.



Fig 120 a)

State kris.

Hilt: Makassar-Gowa *Arjuna/Bima* type in gold plate.

Selut: Makassar-Gowa type mounted with rubies.

Blade: Dapor Sempana, 9 lok. A very old and worn blade.

Pamor: Beras Wutah ?

Sheath: Makassar-Gowa *Ladrang* type covered in gold plate. The *Gambar* and the upper part of the *Gandar* are decorated with floral motifs. On the back part of the *Gambar* is represented a standing *Garuda* figure with spread wings in *Wayang* style (See Fig 119 and Fig 121) The nether part of the *Gandar* has a kind of band winding in gold (*raton-binding* on simpler sheaths. See fig 120). At the end of the *Gandar* there is an oval *Buntut* in gold. The *Tuli Tuli Batir Batir* is missing, but the rosette in gold to fasten it to the sheath is still there.

Area: Makassar/Gowa

Date: 17th century

Private collection.



Fig 121) State kris.

Hilt: Makassar-Gowa *Arjuna/Bima* type in gold plate. A diamond is mounted in the buckle of his belt.

Selut: Makassar-Gowa type mounted with rubies.

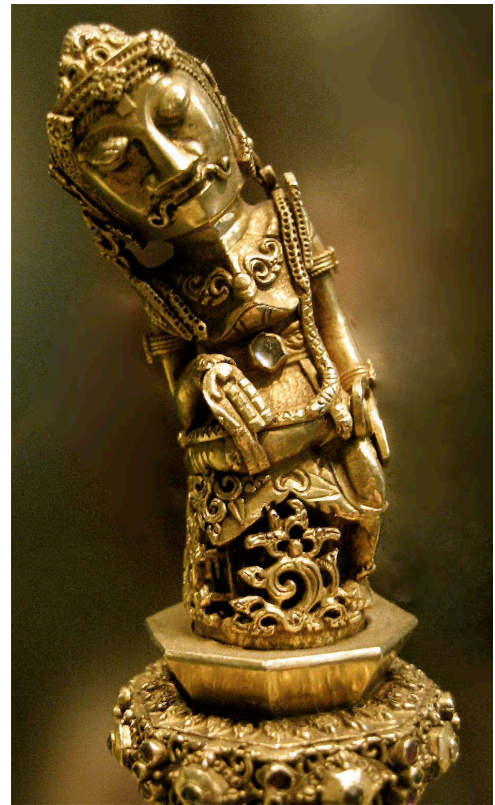
The blade: Dapor Sabok Inten, 11 Lok. The *Gandik* is decorated with gold plate and the upper side of the *Ganja* (*Wuwung*) is decorated with floral design and 2 *Singas* (lions) in gold. The blade seems to have been made in Mataram, but all the fittings are typical Makassar-Gowa work.

Pamor: Beras Wutah.

Length of the kris: 44,4 cm.



Sheath:
Makassar-Gowa
Ladrang type covered in gold plate. The *Gambar* and the upper part of the *Gandar* are decorated with floral motifs. On the back part of the *Gambar* is represented a standing *Garuda* figure with spread wings in *Wayang* style symbolizing the rising sun and the spiritual savior from the dark powers of the Nagas and the underworld. The figure is mounted with diamonds. The nether part of the *Gandar* has a kind of band winding in gold (rattan binding on



simpler sheaths. (See fig 120)). At the end of the *Gandar* there is an oval *Buntut* in gold. The *Tuli Tuli Batir Batir* in plaited gold thread is fastened to the sheath with a rosette mounted with rubies - all in gold (now missing)¹⁸.

Area: Makassar-Gowa, Southern Celebes.

Date: As early as the middle of the 18th century this kris was in the possession of *Stadtholder Willem IV* (1711- 1751). He was the head of the *Dutch East India Company* (V.O.C) a function he assumed in 1746. The kris has presumably come into the possession of V.O.C in the connection with the conquest of *Makassar* in 1669 by the *Dutch* and the *Buginese*. The kris, which may date from before the 17th century, was in the *Cabinet of Curiosities* in 1782.¹⁹

National Museum of Ethnology, Leiden. Acquired in 1883. (ivn. nr. RMV 360-6021). The Photo on page 20: Mr. Ben Grishaaver.

¹⁸ See Rita Waasing-Visser: *Royal Gifts from Indonesia*, The Hague 1995, p 44 fig 16

¹⁹ A.G. van Zonnenveld: *Traditional Weapons of the Indonesian Archipelago*, Leiden 2001, p 58 . Rita Wassing - Visser: *Royal Gifts From Indonesia*, The Hague 1995 , p 44-45.



Fig 121 a)

Hilt: Bima type in ebony (see chapter 4 Fig 19). Very old and worn.

Mendak: Buginese cup type in gold on a short stem, decorated with filigree.

Blade: Brojol. Typical Buginese shape.

Pamor: Beras Wutah - Putri Kinurung (the princess in a cage in the Sorsoran area of the blade)

Length of the blade: 30 cm.

Sheath: Makassar-Gowa Ladrang type in ebony with *Tuli Tuli Batir Batir* in gold decorated with floral design.

Buntut in gold.

Area: Makassar, South Celebes.

Date: 18th century. A *Pusaka kris* which has been inherited through generations in a Buginese family? The origin of the hilt is Cirebon/Tegal.

Formerly in the collection of Mr. R.M. Soelaeman Pringgogidgo.

Private collection.



Fig 122) *Badek* also called “ a pistol-kris” is a very popular *Buginese* weapon.

Hilt in wood.

Mendak in silver.

Blade with *Pamor*.

The sheath is embellished with silver plates decorated with floral motifs.

Private collection.

Krisses from Bima in Sumbawa



Fig 122 a)

The kris of a Bimanese nobleman.

Hilt: Pangulu type in wood.

Mendak: Buginese stemmed type in silver with granulations and filigree decorations.

Blade: Dapor Brojol. Typical Buginese type of blade.

Pamor: Adeg.

Sheath: Tanggah type with *Pendok* in silver decorated with Buginese floral (Arang palm flowers?) design.

The *Tuli Tuli Batir Batir* is fastened to the sheath with a rosette mounted with stones. Buginese type of *Buntut*.

Area: The principality of Bima in Sumbawa.

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



Fig 122 b)

The kris of a Bimanese nobleman.

Hilt: Pangulu type in gilt bronze. Like the *Banjarmasin* hilts (see chapter 11 Fig 214 c) it is set with stones (rubies and tiger eyes) and is decorated with patterns in filigree and granulations. The lower part of the hilt is bound with weaved metal wire.

Mendak: Cup decorated with *Tumpals* on a short bulbous stem in gilt metal.

Blade: Dapor Sempana, 7 lok.

Pamor: Mayang Mekar (budding Arangpalm-flowers. A Pamor with good qualities. It is a strictly select Pamor - not suited for everyone²⁰.

Sheath: *Tanggah* type. The upper side of the *Gambar* is covered with gilt silver sheet decorated with a floral design. The upper part of the *Gandar* is covered with a *Pendok* in silver decorated with a framed floral design and it has a Buginese type of *Buntut* in silver. The *Tuli Tuli Batir Batir* in silver is mounted with rubies and fastened to the sheath with a rosette mounted with rubies, too.

Area: The principality of Bima in Sumbawa.

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

²⁰ Ing. Tammens: *De Kris*, Eelderwolde 1993, p 61.



Fig 122 c) Part of the royal insignia of the principality of *Bima* in *Sumbawa*. Notice the *Makassar-Gowa krisses* which indicates the early close relation of *Bima* with *Makassar-Gowa*. (See p 2 note 1).