

The Types of Hilts

The krisses from Banten may according to the hilts be divided into the following 3 types :

The Sultan of Yogyakarta with Sumping Ron.

Notice : The Sumping Ron.

Type 1)

A naturalistically designed *Yaksha-/Raksasa* figure⁶ with a friendly appearance sitting in the squatting *Pralambapada*⁷ position on a throne with alternating, reversed florally decorated *Tumpal* figures⁸. The type has a dwarfish appearance with rounded limbs and a potbelly, indicating vitality. He is naked with the exception of having earrings and a *Sumping Ron* (a leaflike jewellery) behind his ears indicating high rank.⁹ His eyes are protruding and sprout like (spirally shaped)¹⁰ and it has a big nose and a big moustache. In the front there may be a third eye shaped like a leaf, a flame, a tree or a trident, a *Sivaistic* symbol.



Fig 17 a

⁶ *Raksasa* is a Hindu spiritual demonic being. It may be either friendly or unfriendly to gods and human beings. *Kubera*, the lord of the underworld or *Ravana* (the demon king), is their lord. The *Yakshas* are Hindu or Buddhist demonic or spiritual beings, often connected to trees or springs in nature. They are guardians of fertility and the hidden treasures in the underground. They may respectively be either helpers and friendly to human beings or the opposite. *Kubera* or *Vaishravana* (the Buddhist lord of the North) is their lord. I classify them by writing *Yaksha/Raksasa* or *Raksasa/Yaksha*. The first name indicate which type it most probably is.

⁷ The squatting position indicates that the figure of the hilt also symbolizes an ancestor and like this assumes the squatting position of the ancestor figures. But it is at the same time the position that early Indonesian *Buddha* figures assume (chapter 1 Fig 1,18 b). So different layers of the Indonesian culture mingles in this position, which emphasizes the mingle of cults and beliefs - ancestor cult, the *Buddhism* and the *Siva Bhairava* cult that dominated the *Majapahit Period* (1294 - 1528) and the beliefs that continued into the following periods. See Karsten Sejr Jensen: *Den Indonesiske kris 1998*, p 27, 216 ff. Chapter 1 p 39 ff.

⁸ The *Tumpal* figure symbolizes the tree of life, so the figure is sitting on a throne of the very foundation of life. The *Tumpals* pointing upwards symbolizes the beginning of life - the rising sun, the masculine power and the ones pointing downwards symbolize the end of life - the setting sun, the feminine power. The life forces that alternate all the time. See Karsten Sejr Jensen: *Den Indonesiske kris 1998*, p 29 ff and p 216 ff. Chapter 1, p 44.

⁹ M. Thomsen: *Java und Bali*, Mainz am Rhein 1980, p 124. Helen Ibbitson Jessup: *Court Arts of Indonesia*, New York 1990, p 246 no. 65.

¹⁰ This design of the eyes gives a hint in the direction of the dating the origin of the hilt. It only seems to be found in the period from 800 to the beginning of the 16th cent. See Karl With: *Java*, Leipzig 1922, fig 53. F. A Wagner: *Indonesien Baden-Baden 1979*, p 118 and *Budaya Indonesia: Arts and Crafts in Indonesia* Amsterdam 1987, p 95.