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indonesia 

KERIS SINGGA

BASUKITEGUH YUWONO
EMPU TOTOK BROJODININGRAT



Official Merchandise
Ministry of Tourism and Creative Economy/
Tourism and Creative Economy Agency
Republic of Indonesia



KERIS SINGGA

BASUKI TEGUH YUWONO
EMPU TOTOK BROJODININGRAT

The Ministry of Tourism and Creative Economy



Front cover:
Singa barong-shaped
keris from P.B. Surakarta
era, collection of Neka Art
Museum, Bali.

KERIS SINGA

Publisher	: The Ministry of Tourism and Creative Economy
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Cover designer and layouts	: Titisan Pulung Manunggal Luky Sutyanawan
Photo editors	: Luky Sutyanawan Titisan Pulung Manunggal
Artefact sources	: Indonesia National Museum, Jakarta Fadlizon Library, Jakarta Museum Negeri NTB, Lombok Neka Art Museum, Bali Brojobuwono Keris Museum, Central Java The British Museum, England Vokenkunde Museum, Netherlands Museum Teotihuacan, Mexico Theo Alkema, Netherlands Dr. Darwito, Semarang M. Nasir, Surakarta R. Usman Effendi, Jakarta
Printed and bound in Indonesia by Copyright © 2023	: The Ministry of Tourism and Creative Economy
ISBN	



A keris belonging to the Kingdom of Buleleng, Bali, 17th-19th century. On the *wuwungan ganja* there is a sculpture with a lion motif. A collection of the Indonesia National Museum, Jakarta.





The *Ki Singa Paraga* keris is a great heritage from the Kingdom of Badung, Bali, 18th century. Used by Dewagung Jambe in the war of Puputan Badung against the Dutch in 1906 in Bali. A collection of the Indonesia National Museum, Jakarta, no:12964.

FOREWORD FROM THE MINISTER OF TOURISM AND CREATIVE ECONOMY

Assalamualaikum, arts and culture greetings



Keris is one of the Indonesian cultures that UNESCO declared as *The Indonesia Keris a Masterpiece of the Oral and Intangible Heritage of Humanity* in 2005. This recognition impacts fostering the spirit of preserving Indonesian keris culture. Keris originally came from Java and then spread widely throughout the archipelago so that in almost every area, the keris culture grows according to their respective cultural customs. Therefore, apart from Javanese keris, Indonesians also know Madura keris, Bali keris, Lombok keris, Sumbawa keris, Bugis and Makasar keris, Minangkabau keris, Palembang keris, Aceh keris, Riau keris, etc.

The keris is full of meanings and values that help shape the identity and cultural character of the Indonesian people. Understandably, keris is present in every aspect of Indonesian society life. Keris is present in every life cycle ceremony, from when humans are still in the womb (seven months ceremony), birth ceremonies, tedak siten ceremonies (first time setting foot on the ground), circumcisions, weddings, to burial ceremonies. The keris is positioned as an object that is considered necessary so that it is always present in every activity of Indonesian people's lives.

Keris culture is composed of multiple technologies, multi-materials (various metals, wood, and gemstones), multi-skills from various masters such as blade maker, *anggaluh* (precious metal object maker), *meranggi* (sheath and hilt maker), *warangan* master, and many other supporting skills. When referring to the *Kualifikasi Kerja Nasional Indonesia* (National Work Qualifications-KKNI), there are 29 professions related to the keris field. The various areas of expertise in keris culture create promising creative economic opportunities. The classification of the keris by the space of public acceptance opens creative economic opportunities. (1) *Tayuhan keris* or heirloom keris, which emphasizes more on meaning and value, (2) fine art keris, which emphasizes beauty and media for artistic expression, (3) keris to complement traditional clothing, which emphasizes the beauty of dress and custom order, 4) souvenir keris that prioritize identity, all have a space for creation and acceptance by the community in a well-segregated manner so that the various classifications of the keris can be placed proportionally.

Through the Ministry of Tourism and Creative Economy, the government actively promotes keris culture domestically and internationally. In addition to the educational aspect, keris culture needs to be optimally packaged as an essential part of tourism objects and the creative economy so that its existence has widespread benefits in society.

Wassalamualaikum, art and culture greetings.

Sandiaga Salahuddin Uno

FOREWORD FROM THE AUTHORS

Indonesia is a country with cultural diversity. Each cultural product has meaning and value that helps shape and color the nation's cultural identity. Keris is one of Indonesia's noble cultures in metal forging. Keris has its roots in objects that complete the makundur ceremony awarding sima territory in the 8th to 9th century in Central Java. Then functionally, it was used as a weapon but gradually developed as a cultural object full of teachings of wisdom and philosophy of life. The keris is beautifully packaged and worn as a complement to traditional clothing. When examined more deeply, the keris is also full of crystallization of the life teachings of the eastern religious community.

As the pinnacle of success in metal forging, the keris has a variety of shapes called *dhapur* (shape), and the number is unlimited. Each keris shape is often affixed with various ornaments and decorated with precious metals to add value to the beauty and imply symbolic meaning. One of the popular ornaments on the keris blade is the *singa barong* motif. Various forms of the *singa barong* motif on the keris show the artist's depth of creativity.

Singa barong is known worldwide, but the Nusantara style *singa barong* has distinctive features and characteristics and reflects the genius of the Indonesian people. The lion is not an endemic animal in Indonesia. Still, the *singa barong* motif (the result of interpretation and mythology) is found as a gatekeeper in temples from the 9th to 15th centuries. Almost all of the staircase thresholds at Borobudur Temple have a pair of *singa barong* statues and other temple buildings in Java. The famous *singa barong* motif is found in almost every historical period and is found in all areas of Indonesia with characteristics according to the time and region and their respective cultural customs. This motif is present in various fields of art, such as architecture, dance, traditional theatre, literature, decoration, etc.

In keris culture, *singa barong* is often presented as a title name, as a decorative *tinatah* motif on the keris blade, as a *rerajahan* motif, as part of a mantra, and even as the name of the shape or type of keris blade. The *singa barong* keris is one of the most popular because of its beauty and meaning, so it is popular among the keris people. Based on artifact studies, the *singa barong* motif on keris blades was found in the Hindu Mataram era in the



A wooden *sisingaan* statue, 19th century. In Sundanese culture, this statue is usually used as a doorkeeper. A collection of Fadli Zon Creative House, Cimanggis, Indonesia

9th century and has become increasingly popular in subsequent times. Therefore, the singa barong motif is present in every period of keris culture in Indonesia. Apart from artifacts, singa barong is also found in various literary works, so it can be used to investigate the extent of the existence of singa barong in Indonesian keris culture.

The singa barong motif on the keris is simple and tends to be abstract. However, this motif is sometimes made with delicate, neat, and beautiful gold-plated carvings. Apart from that, it is common to find the singa barong motif combined with other motifs, such as flora or fauna, thus providing an aspect of beauty and depth of its symbolic meaning.

This book discusses the existence of the singa barong keris from its various perspectives, both from the visual aspect, history, creation techniques, and symbolic meaning. This book provides various knowledge about keris culture, especially the singa barong keris. The presence of this book is a form of collaboration between all parties and the government through the Ministry of Tourism and Creative Economy to preserve keris culture. We hope that with a creative economy grounded in its values, the keris culture will continue to develop amid modern culture.

Authors

Basuki Teguh Yuwono
Empu Totok Brojodiningrat

Asok motif dari Dayak Benoag, 19th century. a combination of dragon, dog, and tiger. A collection of Fadli Zon Creative House, Cimanggis, Indonesia



TESTIMONY

Keris is a national cultural product that can be found in almost all parts of Indonesia, with various styles and styles that reflect the identity of their respective cultural customs. This book specifically reviews the lion motifs on the keris culture in quite detail and can be seen through it as an example of the richness of the motifs and patterns on the keris culture. Each motif is packaged beautifully and is full of deep values that are unique to Indonesia (**Ni Wayan Giri Adnyani, Permanent Secretary of the Ministry of Tourism and Creative Economy**).

The keris body culture has developed throughout Indonesia, so that it is attached as one of the nation's cultural identities. Since 2005 keris culture has been inscribed by UNESCO as "*the Indonesian keris a Masterpiece of the Oral and Intangible Heritage of Humanity*". This recognition has an important role for keris culture as a medium for Indonesian cultural diplomacy in the international arena. This book specifically examines the lion on keris culture from various perspectives, so that it can show its rich meaning and value and fluidly as a medium for cultural diplomacy (**Ni Made Ayu Marthini, Deputy for Marketing at the Ministry of Tourism and Creative Economy**).

The Indonesian Art Institute (ISI) Surakarta has a strong commitment to the development of a scientifically based Keris Study Program, therefore many reference sources are needed. This book examines in sufficient detail the lion motif on the keris culture and is complemented by various photo illustrations and drawings, so that it is worthy of being a reference source from an academic perspective (**I Nyoman Sukerna, Chancellor of ISI Surakarta**).



Various knowledge of the keris culture needs to be explored and published, so that it can provide an understanding to the community in a proportional manner and not be trapped by views as purely mystical objects. This book examines the lion motif on keris culture from various perspectives, both history, various motifs, meaning-values, technology and various easy to understand examples, so as to provide in-depth information about keris culture. (**Fadli Zon, Chairman of the Indonesian Kerisan National Secretariat**).

Keris culture is considered kang *sinengker* knowledge (knowledge that is kept secret), so it is difficult to understand. However, this book reviews the lion keris and is presented in a simple manner and is accompanied by beautiful photographs so that it is easy to understand. The contents of this book lead readers to an understanding of the keris as a cultural work full of knowledge, history, meanings, symbols, technology, and national cultural identity in the field of keris over ethnicities in the archipelago (**Pande Wayan Suteja Neka, Jejeneng Mpu Keris, keris collectors , founder of the Neka Art Museum, Bali**).

This book discusses lions in keris culture from various perspectives, and what is interesting is that it is explained that the creation of a keris requires the presence of multiple skills, such as: an expert forging prestige; an expert in carving; an expert in processing gold, silver, brass, and copper (*hanggaluh*); an expert in conservation (*warangan*), and so on. This shows that there is an opportunity to grow the creative economy through deepening knowledge and competence according to the field (**Agung Guntoro Wisnu, Director of LSP Perkerisan Indonesia**).





A Madurese-style keris, 18th century. Sheath with a lion motif made of kemuning wood. A collection of Brojobuwono Keris Hermitage, Karanganyar, Indonesia.



A Madurese-style keris, 18th century. Sheath with a lion motif, made of kemuning wood. A collection of Brojobuwono Keris Hermitage, Karanganyar, Indonesia.

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The process of making keris at the Brojobuwono Keris Hermitage, Karanganyar, Indonesia. Photo: Winner of photography contest at JIHF 2019, Department of Culture (*Kundha Kabudayan*) Special Region of Yogyakarta.





A keris from Bali with a statue of Lord Shiva riding a lion, made of saba wood combined with gold and gemstones. The *batun poh* sheath is made of gold, silver, and combined with gemstones, and is decorated with *bomo* motifs. made by Made Pada from Bali at 2010. Collection of Neka Art Museum, Bali.



CHAPTER I

INTRODUCTION

A. THE UNDERSTANDING OF 'SINGA' IN INDONESIA

A 'singa' or a lion is not such kind of animal that can be found in Asia, especially in Indonesia. However, in Indonesia, lions are always presented in the spiritual and symbolic understanding of each view of the life of the people's communities. Lions are often presented in a wide range of works of art (ex: in the art of heirlooms or *tosan aji*¹, batik arts², carving arts³ and calligraphic arts), dances⁴, puppetry⁵, architectural art⁶, political living⁷, spiritual symbols⁸, etc. For the people of Indonesia, images of a lion come into their minds from the space of asceticism (*samadhi*), where the settlement of spirituality often has its capability to deliver the power of creativity within the imagination. By this settlement of spirituality, they can establish new forms of fusion within their memory settlement, which then could raise deformative conditions (composition of its form), formation (its styling), deformation, and or even distortion (refraction of its shape), so it could usually create a new unique fictional and unrealistic forms of lions. (Sudarso, 2006: 174).

Essentially, beliefs about lions in Indonesia emphasize their value and meaning, reflecting the crystallization of concept and philosophy, so their presence is visually distinctive from the forms of lions found in Europe or Africa. Forms of lion motifs in Indonesia, in general, is a fusion form of wild dog (wolf), tigers, human, horse, and eagle, even often found combined with floral motifs such as: 'sekar-sekaran' motifs (floral motif), 'ron-ronan' (leaf motifs), 'patran' and 'semen' (a tree bud motifs), and even sometimes combined with geometric motifs like 'tumpal' motif, 'helical' motif, 'meandering' motif, etc.

Regarding the belief and visualization of a lion, Darsono explained that this belief had been carried into the Indonesian Archipelago since the era of Indian culture. Interestingly, based on historical records, a lion is not an animal that existed in Southeast Asia. As a result, the depiction of a lion in the ancient arts of Southeast Asia. Especially in the old age of Java, it is far from a naturalistic style as depicted in the Roman or Persian arts. This situation is caused by the related artists who carved lions who had never seen a lion. It was all based on their perception and imagination. The depiction of culture and



Singa Barong luk-13 shaped keris with *pamor was wutah in ngulit semangka* (watermelon rind) motif from Mataram Senopaten era of the 15th century. A collection of Ahmad Basiriansyah, Madura, Indonesia.

respect for lions as noble and robust animals in Southeast Asia was influenced by Indian culture and Buddhism (interview, 2013; Geertz, 1981).

The visualization of a lion in Indonesia was established from a settlement of spirituality, and it was formed from the emphasis on philosophy and people's ways of life. So that for Indonesian people, lions, tigers, and '*barong*' essentially and symbolically has the same spiritual meaning. The lion's presence was often found in many diverse forms. Even the term '*singa*' in Indonesia has various equivalent meanings to adjust with its value and the level of languages, for example, a lion (a '*singa*')/ *singo*, *macan*, *sardula*, *simo*, etc.

For the people of Indonesia, especially in Java, lions are regarded as a symbol of guards from bad luck because of their strength and authority. Therefore, lion statues are often used as guard statues for sacred buildings and objects and for decorating objects believed to have the ability to repel bad luck. Lions are also regarded as imaginative beings believed to radiate sanctity and honor. It is so linked to vehicles and characters of the gods. Moreover, lions are also considered a creature that reflects courage and chivalry, so it often used for the title of soldiering.

The connotations of the magical power of a lion were considered inspirations for Javanese people to link with various instruments connected to spirituality. There are lots of examples of these things, like placing items on the top of a monk's bell, on a ceremonial bell, on a spouted pitcher of holy water, on the statues of gods as a symbolic part of the offering, as an ornament of a gong stand, and on a keris blade. Lions are primarily associated with a symbol of purity that links to human connectivity to the world of the gods.

Beliefs about lions in Indonesia are firmly attached to the spiritual life of its people in ancient times. Lions are always presented in religious buildings and places that are considered sacred. Borobudur, as a Buddhist temple, has 32 lion decoration statues made of andesite stones guarding each side of its four main entrances. The magnificent Prambanan temple (Hinduism temple) also has a variety of lion decorations. The throne of Buddha and Bodhisattva are depicted in the form



Lion statue 18th century, at Mangkunegaran Palace, Surakarta.

of elephants, lions, and *makara*. These ornaments can also be found in Buddhist temples in Java, such as Kalasan and Mendut. Winged lion statues are also found in the Penataran temple in East Java and the temples of Bali. The lion motifs survived well even during Java's Islamic religious development era. Lion motifs in this religious development period can be found on the decorative motif of the mosques like in Sedang Duwur Mosque in Kudus, Mantingan Mosque in Jepara (Central Java), and even on the podium base in Demak Mosque (Sunaryo, 2009: 135; Proyek Pengembangan Permuseuman, Jakarta, 1979/1980: 45).

The values contained in lions were firmly attached in each of the people's communities in Indonesia, especially in the Javanese community. Besides its appearance on religious buildings and spiritual ceremonial objects, almost every artistic work continuously presented lion motifs. The cultural artworks of the ancestors of Indonesia that were very closely linked with the Lions were the work culture of the arts, especially in the form of a *keris*.

Based on the archaeological data of the artifacts, especially on the *keris* blade has been found, the *keris* blade with a lion-shaped ornament was founded very well developed long before the era of the Majapahit Empire. The oldest artifact in the form of a *keris* with lion motif carvings was made approximately in the age of *Tangguh Sepuh Sanget* (ancient era), such as Pajajaran era (ca. 10-12 century AD), Kediri era (ca. 10-13 century AD), and Singasari era (ca. 10-13 century AD). However, it was scarce to have found *keris* with lion ornaments. Similarly, at the time of the Majapahit era (ca. 13-15 century AD), the lion motif *keris* crafting had been progressing along with the evidence in this era (Haryoguritno, 2006: 228-229; Hasrinuksmo, 2008: 238-239 and 463).

Lions in the world of *keris* dominated almost its every aspect; as the name of a *pamor*, as ornaments engraved on a *keris* blade, the name or title of a *keris*, as a *sunggingan* motif on *warangka*, *pendhok*⁹, the motif of a *keris* hilt, and lion as a *rerajahan* on the *keris* blade.

Lion *keris* are among the most popular *keris*, especially the lion-shaped carving motif. The Lion motif property of a *keris* blade often stands alone as decoration. Still, it can sometimes be combined with *pamor* motifs, flora and fauna motifs,



Lion's head statue for a door handle made of bronze, England about 1200s. Collection of the British Museum, England.

natural motifs, and *rerajahan*. The lion *keris* is admired for its aesthetic values and the aspects of spiritual values and philosophy that influence Indonesian people's minds and behavior. The lion *keris* is also shaping the identity and personality of the Indonesians in creating culture.

The presence of lions on *keris* blades, besides emphasizing the beauty/aesthetic (*tontonan*), also highlights the value of philosophy (*tuntunan*). Thus, the lion motif on a *keris* blade also has binding order or ethics (Yuwono, 2011: 3). The lion *keris* are very meaningful, and therefore it is often presented as grand royal heritage, a symbol of political legitimacy and the glorification of a king, a character of the social strata, etc. Some of the artifacts and historical data showed that lion *keris* turned into the great heirlooms that are considered essential for the kingdom. Those *Keris* are; the *Singa Paraga keris* of Puri Klungkung (Bali), the *Ki Singa Merjaya keris* (property of Jambi Sultanate, Jambi), the *Gajah Singa keris* (property of Mataram Sultanate, Central Java), the *Ki Singa Garit keris* (property of Bangkalan Sultanate, Madura), etc.

B. THE WORLD'S BELIEFS ABOUT LIONS

The lion has become an important symbol for thousands of years and has emerged as a theme in cultural artworks worldwide, especially in Europe, Asia, and Africa. Although the lion is better known as a wild animal, in a positive depiction in popular culture artworks, it is more depicted as a powerful creature and reflects its popularity. It was then used as a symbol of grandeur and authority, a sign of the guard, and courage.

Based on history, the description of human cultural artworks using lion characters was founded in the Paleolithic period, indicated by a painting made about 32,000 years ago in the Cave of Chauvet in the Ardèche region of southern France. The pictures of lions were also founded in the artifacts of ivory carvings found in Vogelherd cave in the Swabian Jura, southwest Germany. This evidence confirms that lions have been known since 32,000 years ago from the culture of Aurignacia. Additionally, a lion symbol was also founded in the paintings in the Lascaux Cave that aged 15,000 years old (http://en.wikipedia.org/wiki/Cultural_depictions_of_lions;



Lion-headed god statue in ancient Egyptian culture. Collection of the British Museum, England.

Criix & Tansey, 1959: 52). The lion motifs were found more as decoration works of decoration in various cultures such as the art of statues, sculpture carvings, ceramic crafts, decorative architectural elements, and decorative motifs on clothing.

1. The Belief about Lions in the Ancient Egyptian Culture

The belief that the lion is a mythological creature that reflects the ruler, the symbol of the guard, and an animal with magical powers, has been popular in ancient Egyptian culture, 3150 BC. In ancient Egyptian culture, The lion was often associated with the gods and goddesses. Goddess Bast, the goddess of protection and the 'eye of Ra,' was initially described as a lioness. Similarly, the warrior goddess, Sekhmet, was usually depicted as a woman with the head of a lioness. In the new era of the Nubian kingdom, the god of war Maahes¹⁰ (the daughter of goddess Bast) is the god of war and protection, as well as the god of luxury, Dedun¹¹, who was also described as a lion. (Criix & Tansey, 1959: 60-109; Al-Hafiz: 2012: 15-81; http://en.wikipedia.org/wiki/Cultural_depictions_of_lions).

In the reign of King Narmer¹² (ca. 3000 BC), lions were a symbol of power, exaltation, and a sign of the guard. Artifacts in the form of palettes¹³ of King Narmer are carved with falcon (eagles) and *serpopods* (resembling the head of a panther), as well as other motifs such as birds, bison, or buffalo, and also some human form (Al-Hafiz, 2010: 22-28; pula Croix & Tansey, 1970: 41). Lions in ancient Egyptian culture were often associated to the god Anubis, the guardian deity of the world. Therefore, the statue of the god Anubis is usually placed at the front entrance of the pyramid as a symbol of the guard.

The most well-known lion character in ancient Egyptian culture is the Sphinx (a lion-headed human)¹⁴. The depiction of lions of ancient Egypt was in the form of the Sphinx, a statue with a human head and shoulder with the body of a lioness. Sphinx represents the patron goddess of the pharaohs. The Ancient Egyptian culture also encountered a pharaoh depicted as a Sphinx. The human head symbolizes wisdom, while the lion's body symbolizes physical strength (Al-Hafiz, 2010: 47).

Lions in Ancient Egyptian culture became a symbol of leadership, power, a king's power, and political legitimacy. An artifact in the form of ma'bad, whose walls carved with relief



Statue of a lion made of clay from the ancient Greek era. Collection of the British Museum, England.

were built by King Ramesses II, tells the story of the battle of Kadesh. Pharaoh Ramesses II made this pyramid as political propaganda to scare the opposition, called the Kush¹⁵. The relief depicts King Ramesses II, who led the battle by riding a chariot (carriage) and always brought his pet lion into the Battle of Kadesh (Al-Hafiz, 2010: 148).

2. Lions in the Assyrian and Sumerian Culture

Lions can also be found in ancient Sumerian culture at around 2150 BC. The lion is believed to have specific power, honor, and a guard symbol. Lions in the Sumerian civilization was also believed to be an animal that reflected the holiness often present in ancient religious buildings (Croix & Tansey, 1970: 29-46).

The Assyrian culture also observed the belief about lions as guard creatures around 612-900 BC. A pair of lion sculptures made of large stone guarding the gate (Lion Gate) was discovered during the Assyrian culture. The belief in lion developed further in the Neo Assyrian period (1000-612 BC). At this time, it was found a statue of a lion (883-889 BC) as a symbol of the power of the king. The lion is believed to be a symbol of strength, majesty, and leadership, so that is permanently attached to the figure of a king (Croix & Tansey, 1970: 48).

3. Lions in the Ancient Greek and Mesopotamian Culture

Lion figures are also found in other Middle Eastern cultures. In the ancient Mesopotamian era (about 10000 BC), a lion was used as a symbol of the kingdom. The Lioness tombstone relief panel from 650 BC in Nineveh (Iraq) depicts a semi-paralyzed lioness stabbed by an arrow. A Babylonian goddess, Ishtar, is depicted riding a chariot drawn by seven lions. Similarly, the goddess Ishtar Inanna of the Sumeria was often depicted standing on the backs of two lions (Criix & Tansey, 1959: 52). According to Mesopotamian culture, a lion is believed to be a guard and a vehicle of the gods and goddesses. This animal is also believed to be the king's spirit vehicle for their departure to nirvana, so it always guards the king's grave.

The lion was often used in glorification sculptures, palaces, monuments, city borders, holy sites, and so on. Lion statues at the city's entrance and the sacred sites can be found in



Lion statue from ancient Aztec civilization, collection of Teotihuacan Museum, Mexico.



Lion statue at a sun pyramid from ancient Aztec civilization, Mexico.

Mesopotamian culture and the culture of Ancient Greece. For example, the Lion Gate Mycenae in ancient Greece had two lion-flanking columns representing deities and the city gate walls of Het from Bogazkoy, Turkey. Other artifacts discovered were the Menecrates lion, which crouched on a burial near Cenotaph Menecrates¹⁶. Moreover, at this age, it is often found various artifacts such as hilts carved with pictures of the fight between the Greece knights and the lions. Lion reliefs in Ancient Greek culture were also commonly carved to decorate the part of pediments and columns on large buildings (Criix & Tansey, 1959: 41 dan 48, 127-134).

4. Lions in the Ancient Persian Culture

Ancient Persian culture (549 BC) has also been widely known, using lions as sculptures. It can be found on wall hangings, gates of the palace, fire temples, tombs, dishes, and jewelry, especially during the Achaemenid Empire. During the imperial age, palaces and gates were decorated with statues of lions as a symbol of the emperor's guards and exaltation. This period's cultural artifacts and archaeological objects are at Persepolis, Susa, and Hyrcania.

Beliefs about lions in Persia thus attached to the Old Persian military force. Caused by its bravery and strength, Persian forces were often touted as 'lions of Persia'. The yells of the Persian troops are depicted as thousands lion's roar (Masinghanada, the struggle yells like a lion's roar). Similar to the art of calligraphy, the lion motif also often be found in Iran (2003: 57).



5. Beliefs about Lions in India (2500-1700 BC)

Archaeological data show that the beginning of the belief in a lion was also derived from ancient India and spread to China and almost entire mainland of Asia. It went along with the spread of Buddhism and Hindu religions. Belief about lions has been found in most Indian societies since ancient times. The lions in ancient times were considered sacred by all Hindus in India. Narasimha (man-lion, also spelled as Narasingh, Narasimha) is described as an incarnation (*avatara*) of Vishnu Purana Hindu text and is revered as the 'Lions of God'. Similarly, in India, the term 'Singh' is known in the ancient Indian Vedas, which means a 'lion' (or Asiatic lion).¹⁷ In India, the lion



Chinese style lion statue made from bronze, collection of Indonesia National Museum, Jakarta, Indonesia.

is considered a sacred creature firmly attached to the Hindu and Buddhist religions. The lion is believed to be a guard and a vehicle of the gods and goddesses, a sacred guard symbol that reflects exaltation.

The concept of Buddhism in India believes that the lion is a sacred creature and a vehicle of the Buddha. This animal is believed to be the guard who always accompanies the steps of the Buddha. Indian society believes the lion is a mythical creature with a special power for protection and repellent bad luck.

6. Lions in the Chinese Culture

The belief about lions also penetrated Chinese culture. The Lion motif has a majestic and powerful image and was introduced to China by Buddhist missionaries from India. The lion is not an endemic animal in China but is prominent in various Chinese cultures. Chinese people believe that lions protect humans from evil spirits. Therefore, every Chinese New Year (*Imlek*), the lion dance (or *Barongsai*) is performed to welcome the New Year, give good luck, and scare off demons and ghosts. The lion apparently penetrated various ranges of arts in China, whether in paintings, sculptures, ceramics, architecture, or even related to *Tiger Shio* (a Chinese Tiger zodiac). Lion as a work of art, which is quite prominent in China, is the Lion Guardians (named *Shisi*). The lion guard statues are often used in traditional Chinese architecture as sculptures and aesthetic elements. For example, a pair of stone lions stands at every entrance in the Forbidden City, Beijing.

According to Chinese mythology, lions (*shizi*) are one of the three mythological animals believed to influence human life significantly. All three are mythological animals *liong* (naga), *kilin* (*qilin*) (a kind of lion popularly called *shizi*), and the *hong* bird (similar to a peacock).

The development of culture and beliefs about lions can be traced to the early Han Dynasty. A lion or '*shisi*' was first recognized in China around 208 BC to 221 AD after the downfall of the Han Dynasty; the lion then disappeared from Chinese culture for nearly 400 years. Beliefs about lions then came again in the Tang Dynasty, which ruled 618- 917 AD and persisted until now.



Lion statue in Chinese culture at Ling Gwan Kiong temple, North Bali, Singaraja, Bali.

In Chinese mythology, it is said that the Dragon (*'Liong'*) had nine sons, each endowed with unique supernatural powers. The eighth Dragon son had the form and stature of a lion. The son of the Dragon described has a character tendency to sit and enjoy the aroma of burned incense smoke. These stories often appear and are visualized in many aspects of the arts and cast the daily life of Chinese people.

Lions in China are regarded as the king of the forest and other animals. Lions have been used since long ago to symbolize the emperor's power, majesty, and legitimacy. This view was why the lion motif was often used to decorate the emperor's robes.

The Chinese people also believe that lions can be used as protection and bidders for the influence of evil spirits. The lion is believed to be a symbol of guardian and protection. These animals can protect people from bad energy and attract the positive *'Chi'*, the universal life forces energy, and counteract the *'bad Chi (energy)'*. Lions in China are one of the most potent symbols of protection in *Feng Shui*. The lion is also the symbol of traditional *Feng Shui* to symbolize family wealth and social status, often placed in front of the homes of the rich.

The function of a lion in *Feng Shui* is not limited to the Buddhist temple. *Feng Shui* is also useful protection for homes, business centers, and offices. Ancestral graves are often decorated with a lion to cast out demons. As a symbol of the guard and glorification, the lion can also be found in almost all regions of China. As a symbol of the guard, the lions are always presented in pairs as manifestations of *yin* and *yang*.¹⁸

At the time of the empire, imperial seals and seals are also often decorated with beautiful lion motif carvings¹⁹. Government officials and wealthy people²⁰ during the Han Dynasty (206 BC - 220 AD) also have to put on a lion statue at the door of their home as a symbol of power, wealth, and protection.²¹

In addition to the Lions in the form of works of arts such as sculptures, paintings and ornaments of a lion motif, there in China can also be found *'Barongsai'* arts performance. Where bright-colored lion moves swiftly, sometimes jumps, rolls, and often plays with its eyes blinking as if it is teasing. The dance is usually performed in the streets by the accompaniment of drums and the roar of firecrackers. Sometimes, in the



Japanese style lion statue made from clay, Surakarta, Indonesia.

lion dance performance also appears a Buddhist who leads the ceremony which occasionally taunts and tease the lions. Lion dance performances traditionally a symbol of good luck to mark key dates, such as Chinese New Year or the opening of a new business premises.

7. Lions in the Tibetan Culture

The lion also stood in Tibetan culture in the form of a pair of snow lion. The Lions in the Tibetan culture is a symbol of a unifying nation. It is considered symbol to see the Tibetan flag in the form of a lion. The Snow lion for the people of Tibet is a mythological creature that is seen as a protector, and symbolizes courage, unconditional cheerfulness, east, and the Earth element. The Tibetan snow lion is said to be white with a turquoise mane and lives high in the mountains.

8. Lions in the Japanese Culture

Lions as a mythological creature are also popular in Japan. This mythological creature is popularly called '*shishi*', or '*kara shishi*', but also known as '*koma-inu*' or a '*lion dog*'. In Okinawa, similar lion-shaped sculptures are known as *Shisa*. In the samurai country, a lion figure is known as noble mythological creatures that have the power and magical control to drive away all the evil forces, it usually placed in temples or other holy places. In Japan, *shishi* is popular in Kabuki drama as well as many other forms of Japanese legends and traditional stories.

9. Lions in the Singaporean Culture

In Singapore, the belief of a lion is strongly embedded to the country. The country name, Singapore, comes from the Malay word '*singa*' (a lion) and '*pura*' (a city), which was derived from the Sanskrit Tamil language, '*singa*', '*simha*' and '*pura*'. The name 'Singapore' was given by the Malay prince named Sang Nila Utama, in the 14th century AD According to the Malay history (literary version), Sang Nila Utama during his voyage was hit by a storm and managed to rest on a beach after seeing an animal. The animal was considered bringing luck. The note clearly showed that the animal is a lion (Asiatic lion).



A lion statue from Singapore

10. Lions in the Sri Lankan (Ceylon) Culture

Lions as a mythological creature are also known in Sri Lanka. In Sri Lanka, the lion is used as a symbol for the *Sinhalese*, the majority ethnics in Sri Lanka. The term '*Sinhala*' is derived from the Indo-Aryan *Sinhala*, which means 'the lion' or 'people with lion blood'. The mythology of lions in Sri Lanka is clearly visible on the flag of Sri Lanka, which describes a human holding a lion sword. The entrance gate to Sigiriya, the Lion-Rock of Sri Lanka, is passing through the mouth of a huge Lion statue. Lion's paw at Lion Gate can still be seen today. This site is one of seven cultural heritage sites in Sri Lanka.

C. THE ETYMOLOGY OF A LION

The mythology of a lion has spreaded to almost all corners of the world, and has the essential values which are almost the same that this creature is believed to be a symbol of leadership, the symbol of the guard, and is believed to have the power to repel bad lucks from evil spirits. The spread of this belief all over the world²² then raises equivalent varieties of term to refer to this mythological creature. The emergence of various terms of the lions in the world is due to adjust the language, customs, beliefs, history, function, materials, etc.

1. The terms of lions in Indonesia

Some literature explains that there are equivalent terms embedded that have similar understanding. The Emerge of embedded equivalent terms in Indonesia are influenced by the diversity of languages that are used within the archipelago communities, the long history, the language strata that affect its social class, etc. Some of those terms include:

a. Singha

'*Singha*' in the Javanese Kawi language refers to a 'lion'. Besides that, in the Javanese Kawi language there are term known as '*singhadheryya*' which means 'brave like a lion', '*singhakrti*' which means 'a figure like lion' or 'robust like a lion', '*singahanada*' which means 'the roar of a lion', '*singhasaksat*' which means 'like a lion', '*singhatulya*' which means 'like a lion', '*sin-*



Singa Barong luk-9 shaped keris with *pamor was wutah* in watermelon rind motif from Mataram Sultan Agung era of the 16th-17th century. A collection of Ahmad Basiriansyah, Madura, Indonesia.

ghawikrama which means 'lions courage', '*singhottama*' which means 'a brave hero like a lion'. There also a term '*singhoddhata*' which means 'arrogant like a lion' (Wojowasito, 1977: 246). The *Sutasoma* book also uses many terms of '*singha*' and has understanding, as already mentioned.

In mythological tales, *singha* is an incarnation of the god Vishnu. Visually, *singha* can be found in the decoration of various ceremonial items, keris hilt, batik motifs, *sungging* motifs, and so on.

b. Sinha

Zoetmulder & Robson, in the *Old Javanese-English Dictionary* explains that *sinha* is a Sanskrit word that means 'a lion'. Zoetmulder & Robson also explains other terms, for example *sthana sinha* which means 'throne of a lion', *kasinhan*, *kasinghasinhan* means 'lion's bravery, courage, and gallantry', *sinhabhupati* means 'the king of heroes' *sinhacarma* means a lion's skin, *sinhajaya* means 'roar of a lion', *sinhajaya* means 'the name of the troops', *sinhajaya* means 'a hero', *sinhakrti* means 'appear as a lion, hero, or amighty warrior', '*kasinhakrtin*' means 'courage and gallantry',

sinhakula means 'of the 'clans of lions', *sinhanada* means 'the roar of a lion', or 'the long call', *asinhanada*, *pasinhanada* means 'barking roar of a lion', *sinhangarupa* means the shape of a lion's body', *kasinhaparakrama* means 'courage of a lion', *sinhapurusha* means 'a male lion, or the hero', *kasinhapurusa* means the courage (or gallantry of a hero)', *sinhapurusakri* means 'dressed like as ahero', *singhaputra* means 'a son of a *singharupa* means 'has a shape like a lion', *singhataruna* means 'a young lion', and *kasinhawijayan* means 'victory of a lion' (2011: 1096-1097).

c. Simo

'*Simo*' in the higher Javanese language manner (*Krama Inggil*) means 'tiger'. A tiger is one of the animal species found in Indonesia. The tiger is a top predator of the food chain and is believed to be a symbol of the jungle king, reflecting power, strength, ferocity, etc. The term '*simo*' is often used as a name of a place or village connected by a tiger, for example, the village of Simo, because before it was made into a village, many tigers roamed. There is also a spring named Simo. It is because tigers often use spring for drink.



Singa barong luk-7 shaped keris with *pamor was wutah*. A collection of Frits Sindu, Jakarta, Indonesia.

d. Singa

'Singa' or Lions are wild animals not found in Indonesia. The lion's presence in Indonesia appears more often because of its values of mythology. In the realm of thought of Indonesian culture, a lion is believed as a mythological creature that could not be found in the real world. A lion is a creature that appears as a deformative form from a spiritual settlement from the austerity that depicts a combination of a few animals because of their advantages and strengths, for example, a tiger (for its head), a buffalo/bison (for its body), a snake (for its tail and agility), eagle/garuda (for its claws and sometimes its wings). Therefore, there are common forms of lions that embellish a leader's or king's accessories and clothes (interview Dharsono, 2013; Claire Holt interpreted by Soedharsono, 2000: 11 and 130).

e. Sardula

Sardula has the same meaning as 'tiger' or a 'lion' in Javanese higher manner language/*krama inggil* (the most subtle Javanese language manner). *Sardula* as the equivalent name of a 'tiger' is usually found in the songs of Java, puppetry, literature, the name of the shape of a keris, and batik motifs.

d. Macan

In the *Kawi* language, *Macan* means a 'tiger' (Zoedsmulder & Robson, 2011: 623). There are also terms such as *amacan*, which means 'the tiger', *macancarma*, which means a 'leopard's skin'. The term 'tiger' is a term equivalent to 'simo' or 'tiger' used by the community in general. Most people use the term 'macan' in the Javanese *Ngoko* strata, which is the language used by elders to younger or, people of high status to lower status, or superiors to subordinates.



Sardula mangsah shaped keris with *pamor rekan* in *banyu mambeg* motif. Although not quite right, it is also popularly called the *kupu tarung* motif. Made by Ahmad Basiriansyah in 2014, collection of Frits Sindu, Jakarta, Indonesia.

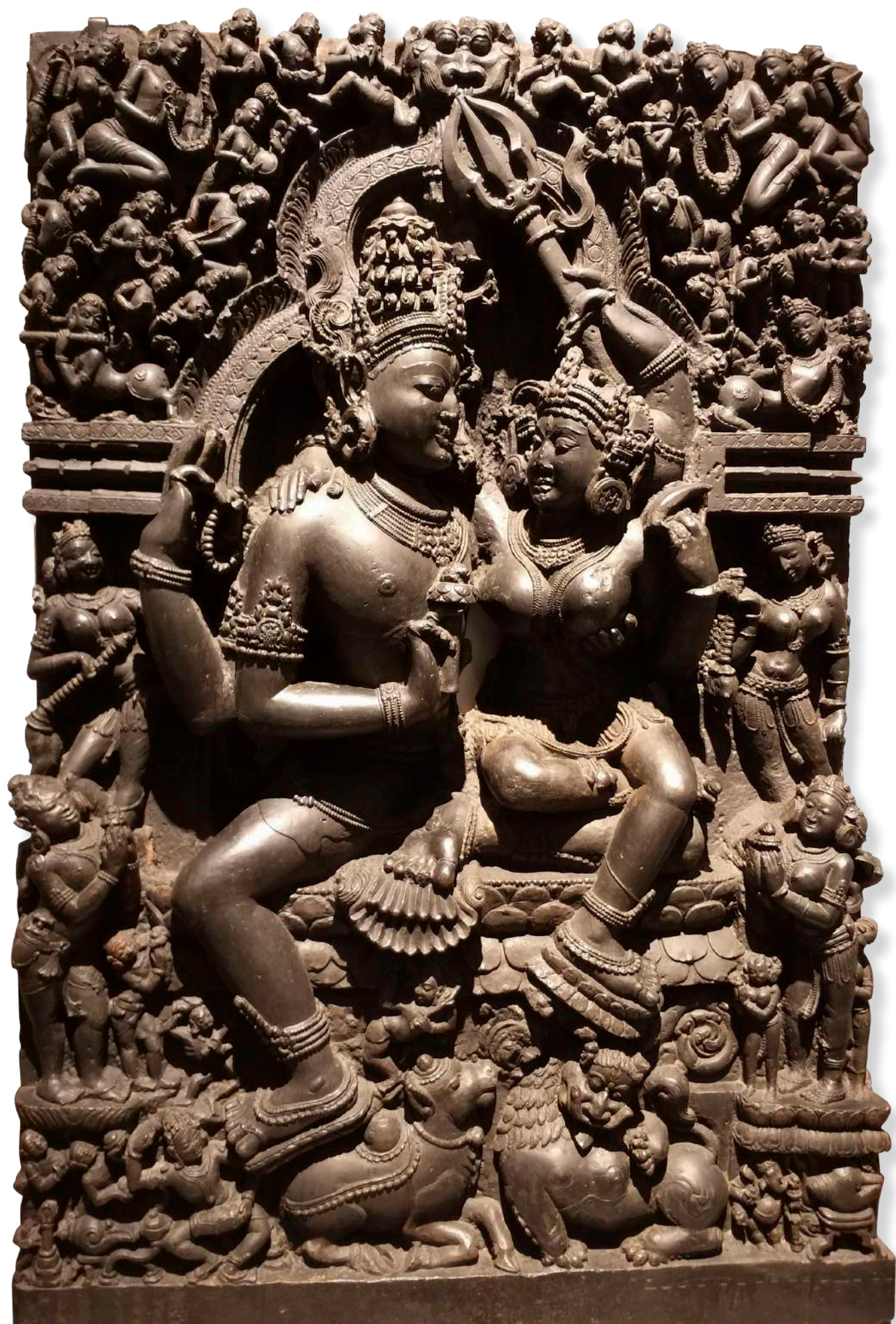


Lion motif made of gold on the hilt of a Cirebon era sword from 17th century. Swords with this kind of motif are also often found in Thailand. Collection of Frits Sindu, Jakarta, Indonesia.



(Left) Andesite statue of Shiva, Vietnam. At the bottom of a *padma* relief there is lion motif that is depicted as a vehicle and guardian. Collection of the British Museum, England.

(Right) Stone relief from Thailand, tells the story of Shiva and Parvati. There is a lion motif as the vehicle (guard symbol). Collection of the British Museum, England.





(Left) Statue of a lion with a human head made of clay from the ancient Greek era (8th-6th BC). Collection of the British Museum, England.

(Right) Statue of a winged lion on a coffin from the ancient Greek era. Collection of the British Museum, England.



ENDNOTES

1. 'Lions' in the art of heirlooms (*tosan aji*) can be a *dhapur* (shape of a keris) name, the name of its ornaments bar, the name or title of a kris, a name prestige of a keris, *rerajahan* keris name, and so on.
2. 'Lions' in the art of batik is often presented as a motif. A lion appears as a motive, but sometimes it can be part of a particular motif.
3. 'Lions' in sculpture is often found as part of an animal motif or combined with floral motifs. The lion motif in woodcarving is often found in wood carvings of Jepara, Cirebon, Bali, etc. The lion motifs on the metal sculpture are commonly found on metal art carvings of Juwana (Pati), Tumang (Boyolali), Mojokerto, etc.
4. Dances that contain a story or a complementary of a show in the form of a lion are *Sisingaan* (from Sumedang, West Java), *Barongan* (Central Java and Yogyakarta), *Reog* (Ponorogo, East Java), *Barong* (Bali), and so on.
5. 'Lions' in the art of puppetry is often presented among others as; a nickname of a warrior, *Sanggit pencandraan* of a character, the name of the puppet characters in puppetry, *sunggingan gunung* puppet, *sunggingan* fashion of puppet characters, and even becomes part of the story in the puppetry.
6. 'Lions' in the art of architecture are often presented as an architectural aesthetic element, for example, the decoration of the pillars/poles, the trimmer relief carvings on the walls, etc.
7. 'Lions' in political life, for example, as a legitimate power in the name of the greatness of a king, as a part of the degree and form of a war strategy, as a symbol of military strata, as part of a greatness attribute of a king, and so forth.
8. 'Lions' as a spiritual symbol, for example: as *rerajahan*, as a mantra, as a part of the trimmer and completeness of spiritual ceremonies (as an ornamental bell of a religious ceremony, the lion as ornamental fashion pastors, etc.).
9. 'Pendok' is also mentioned as 'kandelan'. It is a trimmer and wrapping of a metal on the *warangka* (axle) of a *keris*.
10. Maahes is known as the god of war and the god of protection. He was the daughter of the goddess Bast. Maahes was absorbed into the Egyptian doctrine and had a temple in Leontopolis 'Lion City' in Lower Egypt. In contrast, Dedun was not absorbed into the religion of Egypt, and Nubia remains a god. In ancient Egyptian culture, the lioness is considered sacred because it is responsible for the annual flood of the Nile.
11. Dedun is known as the god of glory, the god of luxuries, and also the god of wealth.
12. Based on the legacy of the first rulers of ancient Egypt artifacts, known is King Nahmer. It could not be ascertained precisely about the year of his reign because if it was referred to various books, each book states the difference. However, the closest approximation to the truth is about the year 3000 BC (Al-Hafiz, 2010: 19).
13. This palette was initially used for grinding cosmetic ingredients, used as the lifestyle of all people of Ancient Egypt. The women crushed various rock colors, mixed them with animal fat, and used it as cosmetic ingredients. This method is still used today and does not look at the components of cosmetics from a stone but a mixture of animal fat. In addition, almost all ancient Egyptians had their palettes to make cosmetics, which were also founded in huge pallets used in ma'bad-ma'bad (place of worship) for the needs of a cosmetic dauber of daily worshipped sculptures (Al-Hafiz, 2010: 22-23).
14. King Kahfre, the son of King Khufu (the king who first built the pyramids, which had few failures and eventually was able to build the red pyramid), continued the tradition of his father making the pyramids. King Kahfre built pyramids more advanced than his father, who also created the Sphinx (Al-Hafiz, 2010: 46).

15. The Kush clan is now known as The Nubia (Al-Hafiz, 2010: 147).
 16. Menecrates Lion is the work of the sculptor famous Corinthians of Archaic Greece, the end of the 7th century BC (now stored at the Archaeological Museum of Corfu).
 17. Singh is an ancient Indian Vedic name that means 'lion' (Asiatic lion), which comes back over 2000 years to old India. It was initially only used by Rajputs, a Hindu warrior or military caste in India. After the birth of the Khalsa brotherhood in 1699, the Sikhs also adopted the name 'Singh' as craving Guru Gobind Singh. Along with millions of Hindu Rajputs and other groups of Hindu martial today, it is also used by over 20 million Sikhs worldwide. [19] [20] mentions the name 'Singh' used by Rajput before it was adopted by the Sikhs in 1699. [21] Therefore all 'Singh' in Indian history before 1699 are Hindu and mainly Rajputs. After 1699, 'Singh' of Punjab was mostly Sikh, while 'Singh' of Shivalik hill ranges of Punjab (also Kangra, Chamba, Simla) was mainly Rajput.
 18. Lion (Shizi) in the styles or the other poses, among others, found in the form of a pair of lions with a single large pearl in each of their mouth partially open, as if the lions are being chewed on and play pearls in its mouth. Pearls in a lion's mouth are usually exquisitely carved and made to roll around in its mouth. Pearls are also made in a large size, so they can not easily detach.
 19. The most famous beautiful and colossal lion sculpture is a pair of stone lions guarding the Tiananmen in the Forbidden City. This giant lion statue is made of marble and is over 500 years old.
 20. The lion is traditionally carved from decorative stone materials, such as marble and granite, or made of bronze or iron. Because of the high cost of materials and labor required to complete the lion, the Lion Guardians in personal use was traditionally reserved for the wealthy or elite families who could afford it. Indeed, the traditional symbol of wealth or social status of the family in ancient China is placing a lion guard in front of the family home. However, the cheaper lion is made from a modern concrete or resin material mass. Hence, the price is affordable and no longer limited to use in elite society.
 21. According to feng shui, the lion is always created in pairs. The lions' placement is essential to ensure a beneficial effect for the owner. Lions are placed looking at the entrance from the outside of the building, facing the lions, a male lion with a ball on the right and a lioness with cubs on the left. The placement position like this is believed to reject all evil spirits and negative energies that will interfere with the house's owner.
 22. The term of 'lions' in China Lions in China was attributed by the Chinese Han ethnics as revered creature from previous ancient China, especially by the monks of Huilin, which states that "*Suanni mitis* was actually a form of a lion, that came from the west". The Version of Buddhist lions were originally introduced to the Han Chinese as the protector of dharma. Lions have been found in religious arts as early as 208 BC. At that time, the lion has been quite popular in people's life as early as Sedini religious arts and is believed to be a guard creature and repellent of all bad lucks.
- Chinese people believe that the lion is the ruler of the cat breed, as a defense counsel, and as patron saint of buildings. The lion is a symbol of power and success, as well as a symbol of grandeur. The lion was introduced into China by the people of Sogdiana, Samarkand, and Yuezhi of ancient Central Asian countries in the form of tribute, in the form of feathers of living lions. Together with their stories about Buddhist monks, this exchange can be seen from the Chinese word to describe the lion that is '*shi*', which shares similar etymological roots as '*shiar*', in the Persian language to call them. The term lion as a symbol of the guard has various name depending on the language and context. Lions in China are commonly called as:

1. **Shizi** which means 'holy beings' and is a symbol of strength, power, protection / guard, courage, and positive energy.
2. **Xiezhi** is believed to be an animal that symbolizes justice. *Xiezhi* is used as a symbol of justice and law. During the Ming and the Qing Dynasty, the person had responsible for monitoring the civil service wore *xiezhi* as a badge of office. Similarly, the military police of the Republic of China wears badges that has text *xiezhi*, and also engraved gavels in a court of law in the People's Republic of China.
3. **Pinyin Shishi** which means 'lion rock', a term that refers to the lion guards made of natural stone materials such as marble, granite, andesite, and others. Lion guard in Chinese are called, *pinyin: Shishi - Stone Lion*, also called 'Fu lions, Foo lions or Fu dogs'.
4. **Pinyin fúshī**, or 'fortuitous lion' is a term for lion as a symbol of good luck.
5. **Pinyin fóshī**, or 'Buddha's lion' or 'singa Budha'. The term 'singa' in the context of religion, that the lion is the protector of Budha.
6. **Pinyin Ruishī**, 'auspicious lion' or 'snow lion', this term is also popular in Tibet and refers as a symbol of good luck.

The terms of lions in Japan. Lions as a mythological creature are also popular in Japan. A lion figure in the samurai country are also known as the noble mythological creatures that have the power and magical control to expel all of the evil forces, and usually placed in temples or other holy places. This mythological creature popularly called '*shishi*', or '*kara shishi*', but it also known as '*koma-inu*' or a similar 'lion dog' sculptures. In Okinawa it is known as '*shisa*'.

Referring to the term '*koma-inu*', which means a 'Korean dog', presumed that the belief of the lion had been brought to Japan from China through Korea. The term '*koma-inu*' was derived from the word 'comma', which means the Japanese term for Korean kingdom

of Koguryo. Recently, the term '*koma-inu*' (*komainu*) is generally used to refer to pair of lions (with its mouth position closed and open) that is placed as guardian statues which usually placed on the right temple or shrine gate.

'*Kara-shishi*' is translated as 'a lion with open mouth'. The term '*kara-shishi*' is derived from the Chinese word '*kara*' that has other readings for 'Tang' or Tang Dynasty in China. The term is also intended to show imported cultures from China or foreign objects that were imported from outside Japan (not an original Japanese culture). '*Kara-shishi*' is also commonly referred to as '*shishi*'.

Japan also recognizes the term '*shishi-mai*' (a lion dance) or '*Barongsai*'. This dance is often seen at the temple festival at the New Year celebrations. By the time the performance is held, the performer visits every house in the neighborhood to repel and fight the evil spirits and disease while receiving offerings. A *shishi-gashira*, or the head of a lion, is a headdress worn by the performers. *Shishi-gashira* is traditionally placed near the newborn boy babies because the magical influence of a lion are believed could protect the child from evil spirits and misfortune. This dance is expected to be introduced to Japan before the 8th century AD because of frequent Japanese mission to China during the Tang Palace Century in 7-8 AD. *Shishi-mai* are popular in Japan as a mass entertainment medium, but it should remain in its essence as a spiritual procession as a means to drive away evil spirits, to pray for peace, to obtain abundant harvest, and good health.

The terms of lions in Tibet. Lions in Tibet are known as the 'snow lion' (*singa salju*), but sometimes it can also be called 'snowlion' (*Wylie: geng seng ge*), which means a Tibetan sky animal. It symbolizes courage, unconditional cheerfulness, east and the earth element. It is one of four dignities. It ranges over the mountains, and is generally described as the white of a turquoise mane.

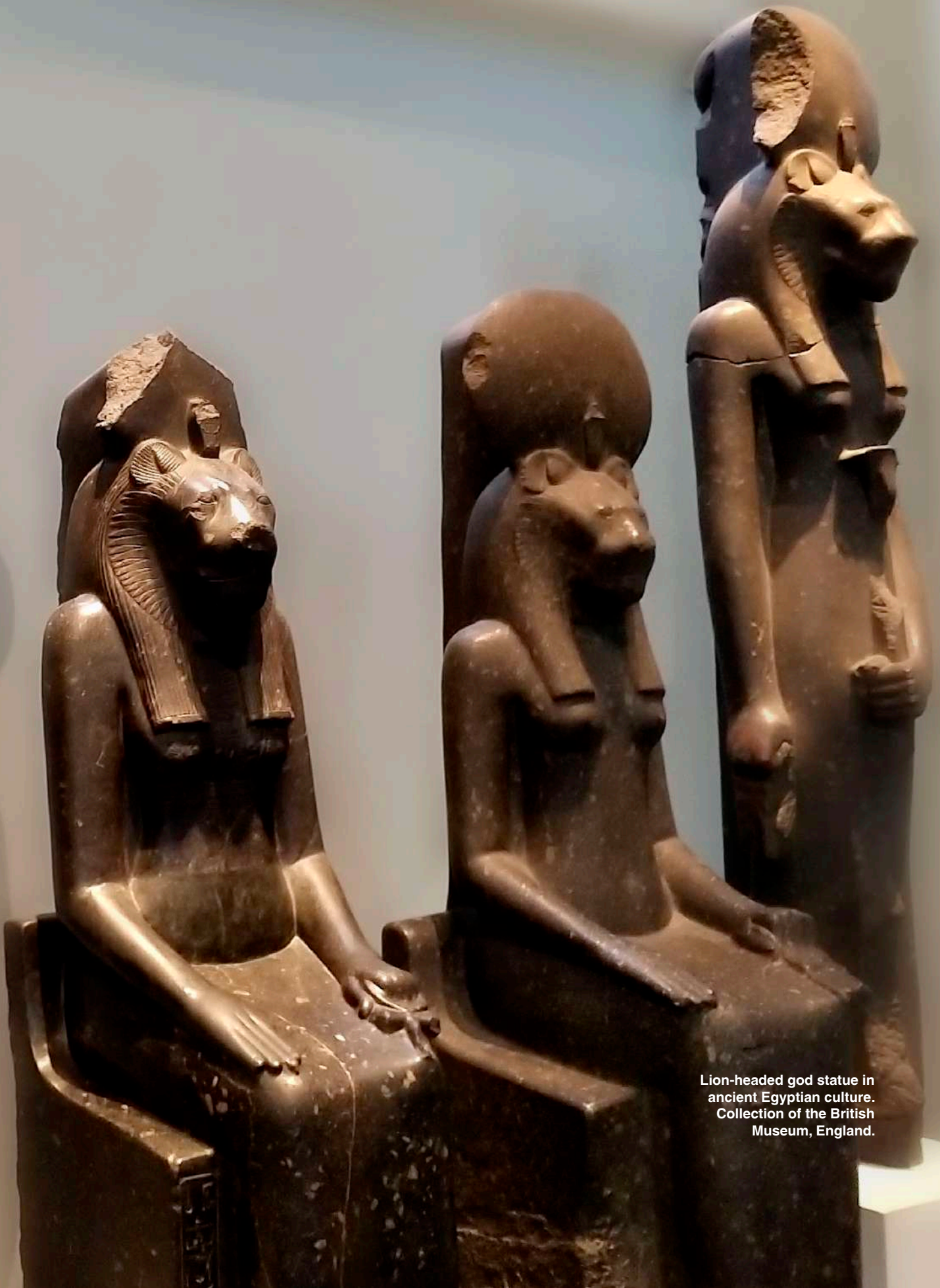
The terms of lions in Myanmar. Lions in Myanmar are called '*chinthe*' (the name was given to the soldiers of Hindit in World War II), which means 'sacred guard animal'. From this belief then, *chinthe* is often placed in pairs at the front of the sacred buildings, palaces, buildings, and also in front of the residence as a repellent of all the bad energy.

The terms of lions in Korea. Beliefs about lion in Korea were influenced by China and were spreaded to Japan during the spread of Buddhism religion. In Korea, the lion guard is called '*koma-inu*'. Referring to the term '*koma-inu*', which means a 'Korean dog' or also commonly referred to as 'Korean lion'. For the people of Korea, the lion is the combination shape of a lion and Korean wild dogs. The Korean Dogs is believed to be a sacred protective being.

The terms of lions in Europe. Lions in English and Western European languages are often referenced in various names such as: '*fu dogs*', '*foo dogs*', '*fu lions*', '*fo lions*', and '*lion dogs*'. The word '*fo*' or '*fu*' was possibly transliteration of the word (pinyin: *fó*) or (pinyin: *fú*), which means 'Buddha' or 'fortune'. In Chinese, it means 'Buddha' or 'prosperity'. However, according to the Chinese references, the word 'lion' rarely begins with *fó* or *fú*, and more importantly it were never referred as a 'dog'. The nickname of '*singa wali*' (or the lion guards) as a dog in the Western culture presumably influenced by the Japanese reference to them as the "Korean Dogs", caused by their transmission from China through Korea to Japan. There were any possible misidentification about the *singa wali* figure as representation of the Chinese dog breeds such as the *Chow Chows* ('pinyin: *songshi quǎn' lit'* a 'giant lion-dog' or '*shih tzu*' ('pinyin: *Shìzhī gǒu, lit'* or a 'lion dog').



A lion motif on a bronze artifact from Japan. A collection of the British Museum, London, England.



Lion-headed god statue in ancient Egyptian culture. Collection of the British Museum, England.



CHAPTER II

LIONS IN INDONESIAN CULTURE SOCIETY

A. BELIEF ABOUT LIONS IN INDONESIA

Mythology about lions is widespread in almost all parts of Indonesia. The lion has long been used as a symbol of power and majesty and is believed to offer protection and repellent bad luck. Stories about lions later became the inspiration for various cultural products in the fields of fine art, dance, music, architecture, etc. The mythology of lions in Indonesia is undoubtedly complex. The threads that connect it with mythological monsters from other countries are also likely intertwined (check Claire Holt in Soedarsono translation, 2000: 134).

The belief in lions in Indonesia peaked during the development of Hinduism and Buddha in Java.¹ For the Hindu community, the lion is known as a sacred animal because it is regarded as one of the incarnations of Lord Vishnu, the protector and preserver god of the universe (Rohidi, 2000: 100-108; Fauzannafi, 2005; Soedarsono, 2000: 134). It is described when Lord Vishnu tried to free the world from the demon king Hiranyakacipu and Hiranyawreka's power. The evil giant king is depicted as very powerful because he cannot die during the day or at night. In His quest to free the world and humankind from Hiranyakacipu dan Hiranyawreka, Lord Vishnu is told to be incarnated (*berawastara*) as *Narasingha*, which character describes as a human figure with the head of a lion. Narasingha finally killed Hiranyakacipu and Hiranyawreka at dusk (because they could not die at night or during the day). According to the mythological story background, the depiction of Vishnu riding a lion as the bicycle (Lord Vishnu's vehicle) is often found. The giant statue of the lion-headed human is in such a form of incarnation of Lord Vishnu and can also be found at Ijo Temple in Yogyakarta. Moreover, in Hindu mythology, the lion is also known as a vehicle of Goddess Durga, the wife of Lord Shiva. Goddess Durga, while incarnated as goddess Sinhavahini or Sinharathi and Badra Kali, or also Bhairawi, is depicted riding a lion (interview on *Mpu Totok Brojodiningrat*, 2013; Sunaryo, 2009: 135).



Lion statue at Borobudur temple, Central Java, Indonesia.

Lion as the vehicle of Lord Shiva or the vehicle of Goddess Badra Kali (Durga) was later presumably inspired many sculptors, painters, artisans, blacksmiths, wood carvers, batik crafters, weavers, artists, and other artisans in Indonesia,

which they obtained the form of a winged-lion motif. The winged lion, the winged bull, and the winged-snake figures are significant mythological characters in Java and Bali. These three creatures are considered to have symbolic value and strength.² The winged-motif creatures are believed to be the natural inhabitants of the *niskala-sakala* world as intermediaries for the below world (*sakala*) and the upper world (*niskala*) (Dharsono, 2007: 11; Hartono, 1999: 261-262).

Lions in Hinduism in Indonesia also produce Banaspati ornaments, the shape of a lion/giant head on the temple doors. Banaspati titles in East Java include Kirttimukha (face of majesty like winga). In ancient Indian myths, Kirttimukha is the name of an emanation of Shiva's wrath, which flashed between the God's eyebrows (*urna*). A gigantic figure of insatiable hunger was created to prey on the giant Rauh. When Rauh won Shiva's favor, Kirttimukha, on Shiva's orders, managed to devour his own body. He ate it until nothing was left but his lionlike head, the face of majesty (Kirttimukha). Then Shiva ordained, perhaps as compensation, that Kirttimukha resided with honor over the temple doors as a glorified protector. It is from this background story that the shapes of the giants on the temple doors at first resembled the face of a lion rather than the face of a giant (Sunaryo, 2009: 135; check Hartono, 1999: 249-250; Claire Holt interpreted by Sudharsono, 2000: 132).

Sometimes the decorative motifs of lions, tigers, and dogs (*kesturi*) are difficult to distinguish as a decorative motifs in Indonesia. So, it requires careful observation of shape, symbol, and the story's plot (Sunaryo, 2009: 135; Hartono, 1999: 211 -214).

The belief about lions can also be found in the cultural roots of Buddhism in Indonesia.³ Based on the historical data, Buddhism began in India, then spread along the Silk Road to China, up to the Korean Peninsula through Japan (in the 6th century), and up to Indonesia. The period between the 7th to the 10th century was necessary for our knowledge of Buddhism and Buddhist arts in Indonesia. During this period, the Buddhist artworks reached the top of their glory in Central Java⁴ (Claire Holt interpreted by Soedarsono, 2000: 35, Soekmono, 1973; Soedjatmoko, 1995).



Lion statue in Mina's mouth at a stair in Borobudur temple, Central Java, Indonesia.

The lion can also be found in the Buddhist mythological stories. Siddhartha Gautama⁵ is often depicted as a lion. Sidhartha Gautama's life journey during childhood or before getting spiritual enlightenment and becoming the Buddha was called 'Sakya Simha' or "Lion of the Sakya family". Moreover, the identity of the Buddha as a lion can also be seen in Dvattimsa Maha Purisa Lakkha-nani Budha, or 32 signs of physical grandeur that exist in Buddhism. In the 19th order, it is stated that the Buddha had a robust posture like a lion. While the 25th order, there is also mentioned that the Buddha has a strong jaw and radiates firmness like the jaws of a lion. Therefore, the spread of Buddhism worldwide is also described as 'the lion's roar of Buddha'. In Buddhist mythology, the lion is a symbol of the reincarnation of Buddha which has always existed and incarnated in the body of holy figures throughout the ages (Claire Holt, interpreted by Sudarsono, 2000: 44).

The lion is believed to be Buddha's friend and protector, often found in paintings and statues of Buddha holders (on either side of the throne). The lion is the protector of Buddhism, therefore, usually placed at the threshold of temples, tombs, and even shelters. The lion is the patron saint of the building and defense counsel. The lion statue is also often featured in maintaining a solid position and shown holding a spear in its claws. A lion is a symbol that represents peace and tranquility to keep and guard the holy place, thus discouraging any wrong subjects and evil spirits who are about to enter the holy place.⁶

Lions in Indonesia are often found in statues and reliefs decorating temple buildings, enshrinements, water springs, tombs of kings, and other sacred places. Lions, as guardians of the cardinal directions, can also be found in magnificent buildings such as the temple of Borobudur. In each of its four-direction entrances were statues of lions in the yard or at the gate of the staircase. Lions are also found in almost every building and any other temple in Java, functioning as the guardian of the temple entrances.

Lions are often found in *Shivait*⁷ arts, whose roots in Buddhism in Indonesia. The great strength that emanates Lord Shiva, the creator, and destroyer, is symbolized in the phallus ('*lingga*') that becomes a symbol of the *Shivait* kings in Java. Lord Shiva is often depicted with four arms, with the attributes



Stone lion statue, collection of Indonesia National Museum, Jakarta.

of a crescent moon and a skull decorating the crown, a ribbon-shaped caste snake hanging from one shoulder cross-chest above the swathed cloth, and a piece of tiger skin draped around his waist. His left-hand holds batter repellent for flies, prayer beads, and a pitcher as the symbol of a hermit. The visualization of Lord Shiva is often found in stone or bronze sculptures. The oldest bronze statue of Lord Shiva has exquisite material quality crafting and was located near Tegal on the north coast of Java (Claire Holt interpreted by Sudarsono, 2000: 44-45).

The belief about lions in Indonesia, especially in Java, was presumably influenced by Chinese culture. Historians suspected that the influx of Chinese beliefs about lions came together with the influx of people and culture from China to Indonesia. Shared views and beliefs about the lion as a repellent of bad luck were described by Claire Holt, where there are similarities between the Barong dance performance in Indonesia and a lion dance from China. Both also function as a repellent for bad luck (Sudarsono, 2000: 133). Similarly, the presence of the lion as a guard and repellent for bad luck is also commonly found in sacred buildings in Indonesia.

Besides the lion's belief of the Indians and the Chinese, the belief about lions in Indonesia was also influenced by Europeans. The Javanese community knew the European lions through the symbols on their banners. Moreover, European people have set Leo (a lion) as one of the zodiacs in the horoscope astrology for human life. The Leo zodiac sign remarks that humans are born on July 2st through August 21st (Sudharta, 2008: 334).

The belief about the lions found in Indonesia had developed well since the Hindu Mataram era (in the 9th century AD). Lion statues were found on the temple buildings in Java before the middle-ages. Lion statues can also be seen as *Dwarapala* in the Borobudur temple, the statues that guard the temple's entrance gate. Besides that, the lion motif can also be found on the wall carvings of the temple for its decoration (Marzuki and Awuy, tt). The Lion motif on the Borobudur temple's wall has its tail section connected with a spiral pattern of tendrils⁸. The Lion statues at Borobudur temple are also found in the mouth *Gajah Mina* as the decoration of the stairheads. Statues of lions are also found in Penataran Temple⁹, Prambanan Temple, Plaosan Temple, Ijo Temple, Barong Temple, etc. (Nou & Frederic, 1994).



Top. Stone lion statue, collection of Indonesia National Museum, Jakarta.

Bottom. Unfinished lion statue at Panataran Temple, East Java, Indonesia

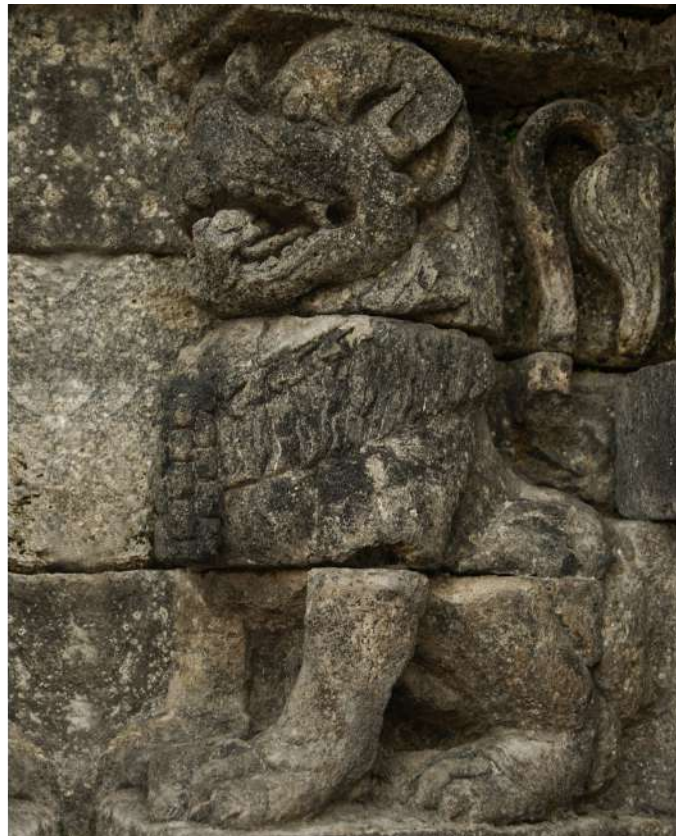


Andesite lion statue from 9th century at Borobudur temple courtyard.





Lion statue in a Mina (lord of the seas)'s mouth at a stair in Borobudur temple, Central Java, Indonesia.



Lion relief on the wall of Borobudur Temple, Central Java, Indonesia

The Lion in the Indonesian culture, especially in Java, is also commonly found in literature, for example, *The Sotasoma Book*, *Babad Tanah Jawi*, *Babad Pande*, *Babad Dalem*, *Babad Glagah Wangi*, *Babad Pengging*, *rerajahan* manuscripts, *pawukon* manuscript, and so on. In the literature, the lion is believed to be generally described as a creature with special powers; therefore, it is often called in the sacred mantras and magical *rerajahan*.

A Lion is believed to be a mythological animal and a vehicle toward nirvana or heaven. The story of *Bubuksah-Gagang Aking*, which the reliefs carved on Temples such as Panataran, Surawana, Gambar, describes the white tiger (also commonly referred to as the white lion) that is a vehicle to take the spirit of *Bubuksah-Gagang Aking* toward heaven after he passed the temptation of being imprisoned in the woods Mayapada (or the world) (Wisnoewhardono, 1995: 21-22; Mardiono and Gudel, 2008). A lion or a tiger is believed to be a vehicle to nirvana in tune with the presence of the lion/tiger on the *gunungan* of shadow puppets. Tigers and bulls are pictured above *gapuran* (a motif in the middle of the *gunungan*), reflecting the presence in *niskala-Sakala* or the world in between (Hartono, 1999: 254-256).

The Javanese almanac (*primbon*) calculations also symbolize the lion. The horoscope, for example, suggests a person's character by the measure: *kul*, *kudo*, *wanara*, *singo/macan*. It describes that the *kul* is a reflection of a real man. The *kudo* image represents human traits resembling a horse (whose characters are wild, wandering, active, and strong). The *wanara* image describes human characteristics that resemble the monkey features (whose personalities are ignorant, deft, clever, and always live in a group). The *Singo/macan* image describes that humans possess properties resembling a lion (whose characteristics of authoritarian, authoritative, assertive, leadership, etc.) (interview, Sapuan¹⁰, 2002).

Lions are also believed to be a symbol of the guard therefore it can also be found in the *mantram* of keepers and repellent of bad lucks, the *mantram* is as follows:

[...] *Soko etan cinengkalan nogo bondo*
Soko kidul cinengkalan singa galak
Soko kulon cinengkalan garuda putih
Soko elor cinengkalan mahesa birowo [...]



Lion statue at Panataran temple, East Java, Indonesia.

The *mantram* shows that the lion/ tiger is a mythological creature believed to have supernatural powers as a guardian or the protector from dangers that come from all directions.

The lion is a creature that is considered sacred and has magical power are also commonly be found as complementary objects of religious ceremony such as on the monk's chimes (*genta*)¹¹, ceremonial chimes (*genta*)¹², the *pertima* statues¹³ that made of bronze depicting Lord Shiva riding a Lion, the kettles of holy water on sacred place for the ceremony, the *keris*, the staffs of the monks, to decorate swords, spears, etc. (Fontein, 1990; Sunaryo, 2009: 136-137).

Lion, a mythological creature believed to have special powers, is also attached to *tosan aji*, especially the *keris*. The *keris* decorated with lion motifs are believed to have value and meaning as contained in a lion motif. It seemed that understanding the lion (*singa*)/ *singha* as a motif of a *keris* is a manifestation of understanding about *singha* in the mythological realm. *Singha* is only found in the spiritual cosmic realm. This creature is only present in the space of ascetic practice because of the deposition of intrinsic imaginative things. The lion combines the elements and characteristics of tiger/lion, musk/wolf, plants, and human features (leadership). The lion reflects the character of leadership, masculinity, and human power in carrying out orders as a leader or king (check Fauzannafi, 2005: 80).

The Lion motif that is presented on a *keris* is something that is considered essential. The lion on *keris* blade crafting is often placed as ornaments to meet the aesthetic value and the value of spirituality. Lions can also be commonly found as the name of a *dhapur* of a *keris*, the prestige of a *keris* motif name, the name for *rerajahan* of a *keris*, the *warangka* name of a *keris sunggingan*, the hilt name of a *keris*, and even often used as the name of the title of a *keris*. The *keris* using a lion pattern or the Lion name is the *keris* that is considered unique because it was not just owned or worn by everyone. In its time, the lion *keris* was used to help determine the social strata of the owners.

B. LIONS FOR NAME OF THE KINGDOMS IN THE INDONESIA ARCHIPELAGO

Lions in Indonesia are believed to symbolize the greatness and the glorification of a leader; in this case, the king that the king should have the authority, power, and magic to be



Stone lion statue, collection of Indonesia National Museum, Jakarta, Indonesia.

respected by the opponents (Moedjanto, 1987: 123-124). As one of the symbols of political legitimacy, a king often names the kingdom with names that mean higher dignity. One was taken from the basic name of a *singa* (a lion). Some kingdoms that use the name of lions are:

- **The Singasari or Singosari kingdom.** The kingdom was established by Ken Arok¹⁴ (ca. 1182-1227 M).¹⁵
- **The Singamandawa** is the name of one of the ancient royal Balinese kingdoms estimated to take place around 883-1343 AD.¹⁶
- **Singaraja** is the name of the great kingdom in Balo (ca. XVI-XVIII century).¹⁷
- **Singha Nagari** in the book of *Negarakertagama* explains that *Singha Nagari* is the name of a kingdom under the auspices of the Kingdom of Majapahit that is located adjacent to the Siya (Siam), Raja Pura, Champa, and Cambodia (Riana, 2009: 103).
- **Singhapura** is one of the allegiances of the Kingdom of Majapahit written in the Book of *Negarakertagama*.¹⁸

C. LIONS AS THE NAME OF THE GREAT PEOPLE

In the Javanese community, a phrase reads “*nama kinaryo jopo*” meaning a name means a prayer. The naming inherent in a person will reflect on their life expectancy. As mythological creatures, lions are believed to be a symbol of the leader/ ruler, guard symbols, and loyal protectors, the symbol of authority of the charismatic warrior attitudes, courage, strength, and magics. It seems to be one of the reasons for the use of a person’s name. Lions are the name of the great people in the era of the kingdom; those examples are:

- **Narasinga Murti** or **Batara Nara Singa Murti**¹⁹ is the name of the son of Prameswara Wunga Teleng, the man who accompanied King Vishnu Wardhana, and became the king of Singasari succeeded King Anusapati.²⁰
- **Bhatara Narasinghamurti**, is the title of Mahesa Campaka (the son of *Bathara Sang Anusapati*) while accompanied by Bhatara Wisnuwardhana in leading the Singasari kingdom (Riana 2009: 2009).²¹



Lion statue in Mina's mouth at a stair in Borobudur temple, Central Java, Indonesia.

- *Singa Wardhana*, Negarakertagama book explains that *Singa Wardhana* is the husband of the younger brother of King Hayam Wuruk, the great king of Majapahit (Riana, 2009: 474).
- *Sri Ratu Warasinga* is the queen of the Kingdom of Virata (now in Jepara) and is a kingdom competitor for the greatness of the Kingdom of Kalingga.
- *Pu Singa*, based on the book of Negarakertagama, *Pu Singa* is the name of one of the ministers of law enforcement (court minister) of the Kingdom of Majapahit during the reign era of King Hayamwuruk (Riana, 2009: 352).
- *Arya Blang Singa*²² is the son of Arya Kanuruhan. *Blang Singa* has the great merit of the insurgency to I Gusti Pande in the reign era of *Dalem Pemayun* or *Dalem Bekung* around 1550-1580 M. *Arya Blang Singa* then reign as king in Peduwungan (Suada, 2007: 379).
- *Kyai Singa Pandita* is the son of Arya Brang Singa, the King of Peduwungan Bali (around 16th century AD) (Suada, 2007: 379 and lm 8).
- *Ki Gusti Madya Singasari* is Ki Madya Kanuruhan's son or Arya Brang Singa's great-grandfather (Suada, 2007: 379 and lbm 8).
- *I Gusti Singa Lodra* was the son of Ki Gusti Madya Singasari or the 5th descendant of the pedigree of Arya Kanuruhan (Suada, 2007: 379 dan lbm 8).
- *I Gusti Brang Singa Pandita* is the first son of I Gusti Singa Lodra, the 6th descendant of the pedigree of Arya Kanuruhan (Suada, 2007: 379 dan lm 8).
- *Anglurah Singarsa*, is one of the persons who accompanied I Dewa Agung Jambe to reclaim the kingdom Gelgel from the reign of I Gusti Agung Maruti.²³
- *Singhagadanivaryawirya* was a king of the Kingdom of Kediri who reigned around 1159-1161 AD (Munos, 2009: 360, Damais, 1990: 131-137).
- *Singaijaya* is the name of a famous master of Surakarta during the reign era of PB IX - PB X.



Lion statue in Mina's mouth at a stair in Borobudur temple, Central Java, Indonesia.

- *Simo Lodra* from Mount Tidar is a notorious character (antagonist) in the story of *Naga Sasra Sabuk Inten* written by S.H. Mintarja.
- *Singo Ranu* is the name of a spiritual figure in the era of Sultan Agung Hanyakrakusuma of the Mataram Empire in Central Java.
- *Mahapatih Singoranu* is the name of the *mahapatih* who accompanied Panembahan Senopati (sultan of Mataram) while both had a floating ascetic ritual in Opak River.²⁵
- *Sisingamangaraja* is the name of the XII king of Toba in Sumatera Utara the (1845-1907).²⁶
- *Singa Guntur Baju Binduh* is one of the war commanders of Aji Melayu from the kingdom of Sangkra in Western Kalimantan in the XVII-XVII century (Tomi, 2014: 27).
- *Singa Nagara and Singa/Macan Rimba* is the name of the first husband of the second daughter of Dara Nante from the kingdom of Sangkra in Western Kalimantan. This couple then gave birth to sons that became kings across the archipelago (Tomi, 2014: 30).
- **Mr. Kasman Singodimejo** (February 25th, 1904 – October 25th, 1982) is the first Indonesian Attorney General (in office from 1945 to 1946) and the Deputy Minister of Justice in Amir Sjarifuddin II's government cabinet. Moreover, he was also the head of KNPI (The National of Central Indonesian Committee), the embryo of the Indonesian House of Representatives.



A fireplace for a shrine which has reliefs of Lord Shiva and the Lion, is made of bronze. Collection of the British Museum, England.

D. LIONS AND THE KNIGHTS

Lions are also believed to raise the energy of wisdom and courage. All these advantages made the lion the symbol of support and hope of a true knight. Lions are often used as terms in the life of a knight on the battlefield. The examples are as follows.

- *Masinghanada* is a cry of war whose sound is *nggegirisi* (terrifying), blaring through space because of its strength. This term is usually found in the war scenes in shadow puppetries.

- *Singa Bumijaya* and *Singa Mulanjaya* is the valor title of Raden Seto (a character in wayang), a warrior who is always victorious on the battlefield and authoritative in the daily life of the soldiers in the presence of his subordinates and common people.
- *Singhasya*, is the name of a dreadful horse-drawn chariot that belongs to Drumaksa, the war commander from Alengka (the war commander of King Ravana), when his army destroyed Vanaras/ the ape soldiers of *Ramawijaya*. The horse is named Wrekasya. *Singhasya* means *atutuk singa* or 'has a mouth of a lion'. The war chariot was described as a terrible beast, like a lion's mouth, which always ruthlessly crushed its prey.
- *Sardula nempuh*, means 'a crouching tiger', to name a chivalry courage and deft in attacking the enemy on the battlefield.
- *Singa ompong*, means 'a lion that has lost its teeth' to describe a knight or the leader who has lost his authority.
- *Singa tatu*, or 'a wounded lion' names the bravery and courage of a soldier or an officer on a battlefield that fights fearlessly.
- *Singa Mbaung*, or 'a roaring lion', is the passionate yell of the knights on the battlefield and has a frightening and deadly aura to their opponents.
- The terms lions on the battlefield and chivalry are often associated with war (or a war strategy), the name of a weapon, a war cry, a warrior's authority, and the soldier's power.

E. LION AS SENGKALAN (A DISTINGUISH SENTENCE AS A MARKER OF YEAR NUMBERS IN THE JAVANESE ALMANAC)

Sengkalan is a way in Javanese culture to mention the arrangement of numbers in certain symbols of a year (either through text or images/ manifestation). The object of this symbol can be in the form of plants, animals, humans, or objects of the universe, as well as the conditions and the nature of these objects. Each object symbolizes a particular number, for example: soil = 1, eyes = 2, Fire = 3, water = 4, wind = 5, wood/lion = 6, mountain =



Lion motif on a Javanese sword hilt from Mataram era, made from buffalo horn. Collection of Brojowuwono Keris Museum.

7, dragon = 8, hole = 9, and the sky = 0, etc. Each word is arranged sequentially, so when it is read from the back (laid out from behind), the arrangement will figure out a significant year that is considered important and becomes a sentence containing a specific meaning. The lion in *sengkalan* symbolizes the number 6.²⁷

F. LIONS AS MOTIFS

1. Lions in batik motifs and woven patterns

Batik is a work of art rooted in the people of the Indonesian Archipelago. Batik has very diverse motifs. One proof of the richness of motifs in batik is the lion motif, including: the *singa boji* motif (*Pesisiran* batik from Pekalongan), the Mangkunegaran style *alas-alasan* motifs, the Saudagaran style *alas-alasan* motifs (*Pesisiran* batik), the Surakarta Sunanate style *alas-alasan* motifs., *modang alas-alasan* motifs (Yogyakarta), *gajah liman* motifs (*Pesisiran* batik from Cirebon), *semen kobar* motifs, etc.

Lions as a motif on fabric are also found in woven products, such as Sumba woven fabrics (East Nusa Tenggara), Gringsing woven fabrics (Bali), Lombok woven fabrics, *ulos* fabrics (Palembang), *tapis* fabrics (Lampung), etc. In general, the lion motif on woven fabrics in Sumba depicts a lion wearing a crown and is influenced by the form of a lion in European style. The lion motif on Balinese woven fabrics generally represents the shape of a winged lion. The lion motif is also found on *songket* from West Sumatra, which is usually a bit realistic (see Sunaryo, 2009: 138).



Lion motif on Sumba woven fabric.

2. Lions in *Pasunggingan* in The Shadow puppets

On the *gunungan* of shadow puppets, especially the *gunungan* of Gapura style in Surakarta, Yogyakarta, and Banyumas, there are carvings of lion/tiger and bull motifs facing each other. The lion/tiger is on the left side, between the tree's base and above the gate motif. In Chinese philosophy, the lion and the bull motif affirm a two-case view, such as yin and yang. This view is related to the system of symbolic classification. The Javanese associate a system based on two categories for opposites, which are contradictory but need each other, and which are mainly based on differences, including *kiwa-tengen* (right-left), *esuk-wengi* (day and night), *lanang-wadon* (male-female), etc (see Koentjaraningrat, 1994: 430, Tabrani, 1995: 7).

Besides *gunungan*, lions or tigers can also be seen as puppet characters. The figure of a lion is often present in shadow puppet performances to disturb hermits or hinder the journey of a knight as a symbol of temptation and threat.

3. Lions in The Motifs of Carvings

Carving motifs that thrive in almost all archipelago regions is very diverse, whether applied to wood, stone, or metal media. Carvings also have lion motifs with various shapes. An ancient artifact in the form of a lion motif in woodcarving is found in the Mantingan Mosque in Jepara, Central Java. Likewise, the lion motif made of wood is also found in the Sendang Duwur Mosque in Kudus, Central Java. One of the lion motif artifacts from the Sendang Duwur Mosque is now stored in the Indonesia National Museum, Jakarta.

The lion motif famous in Jepara style carving is the *macan kurung* motif which has high artistic value. Visually, *macan kurung* is a depiction of a tiger in a cage. The *macan kurung* is made of solid wood (without splicing), so technically, it has a high level of difficulty because the tiger and the cage bars are made in a naturalist-realistic manner to look like the real thing. Lion motifs on wood carving are also popular in Cirebon. The lion motif is often in the braided calligraphy style carved on wood (see Sunaryo, 2009: 139).

Not only in Java, the lion motif in wood and stone carving is also popular and well-developed in Balinese carving. The lion motif in Balinese carving is prevalent. The lion motif is commonly found decorating the bases of house pillars, house construction, carvings on doors, decorating ejection boxes, and wooden jewelry, as part of a classical Balinese architectural decoration, and is sometimes also found to be used as a decoration for coffins in *ngaben* ceremonies, etc. (Check Van der Hoop, 1949; Sunaryo, 2009: 146).

4. Lions on the Jewellery motifs

The lion is often presented in jewelry as a symbol of authority and charisma. The lion's head motif is usually stylized in such a way as to become a charming piece of jewelry. The lion's sharp, authoritative eyes are replaced with beautiful gemstones like rubies and diamonds.



Lion motif wood carvings at a traditional door, Bali style, Villa Sanggingan, Ubud, Bali, Indonesia.

G. 'SINGA', THE NAME OF LOCATIONS

Singa is also often used as the name of a place or area, which is usually motivated by several things, including: 1) Because that place was a place where there were many tigers. (2) Land that is considered haunted or critical. (3) Referring to historical findings Places where statues or certain objects shaped like lions or tigers have been found and are believed to have high historical value (4) Referring to the name of a person who uses the name of a lion, so that the place where he once lived is named according to the person's name, for example: the name of the person Singo Wijoyo, where he is named 'Singowijayan.

Regional names that use the lion's name include Simo, the name of an area and the name of a sub-district in Boyolali Regency, Central Java²⁸; Sambong Macan, the name of a site on the border between Sragen and Ngawi districts²⁹; Singo Lo Daya in the Blitar area (East Java)³⁰; Singasaren, the name of a neighborhood in the city of Surakarta; Singapuran, the name of the area in Surakarta; Singapadu, the name of the area in Gianyar Regency, Bali; Singaraja³¹ and many areas use the term tiger, such as Macanan Village, Brumbung Macan Village, Sing Lo Village, etc.

H. SINGA, A NAME OF A DEADLY DISEASE

A book with the title *Pelangi Majapahit*, and the text of *Kidung Ranggalawe* tells that Prabu Kologemet or Jayanegara, the king of Majapahit, who liked to have sex with many women, ended up suffering from a sexually transmitted disease, commonly known as the *raja singa* (lion king). The deadly disease suffered by King Jayanegara was also told in a literary work in the 60s entitled *Gajah Kencana Manggala Majapahit* by S. Djati Laksana. This literature reveals the struggle of the remnants of the Ranggalawe army and Prabu Jayanegara's (Kalagemet) penchant for having sex with many women, which eventually made him suffer from the disease of *raja singa*.

Lion, as the name of a deadly disease, is also alluded to in the *Babad Tanah Jawi*. It was stated that the lion king disease was harmful, and even a great king from the Majapahit Kingdom, namely the 5th King of Brawijaya (the last King Brawijaya), was affected by this disease. The disease will only



Bali style lion statue made from wood, collection of Indonesia National Museum, Jakarta

be cured if Prabu Brawijaya has intercourse with Putri Wandan (in the political version, Putri Wandan is a Papua region, meaning that Prabu Brawijaya has a great desire to dominate the Papua region).

The *Serat Centhini* book explained the disease of the lion king, which is a venereal disease that can only be cured by having *hamaituna* (coitus) with a mare. Meanwhile, the *Betal Jemur Adamakna* also mentions the disease of raja singa, which can only be cured by *hamaituna* (coitus) with a mare. The *Betaljemur Adamakna* seems to refer to the *Centhini* book.

I. THE 'SINGA' IN SHADOW PUPPETRY SHOW

A shadow puppetry show has also noted the presence of lions in the culture of Indonesian people.

- *Lancaran Singo Nebah* is the name of a song that is used to accompany a shadow puppet show in the scene of *budalan wadyabala* soldiers.
- In the puppetry of *Lakon Wirata Parwa* on the speech order scene of King Matswapati to Niken Salindri, a.k.a. Dewi Drupadi, The wife of The great king Yudistira from Amarta, mentioned as follows.

*Yen singo kae wisone ono siung
Yen ulo wisone ono upas
Yen ketonggeng ono ngentup
Ye wanito wisone ono lirining netro, klejeming lati
kabeh mau mowo wiso,*

Ngibarate anguri-uri tunggak kemladuh, angurip-urip tumper ingas, yen ngremboko ora wurung bakal ngegateli, yen murup tan wurungo bakal angorbanake pirang-pirang jiworogo.

Translation:

If the lion poison in the fangs
while the poison snake is in its venom
Scorpion poison on its stinger (tip of the tail)
For women, the poison is in the glances of their eyes
and the smile on their lips, all containing poison.



Lion motif on shadow puppet (new creation).

It is like taking care of the stumps of a kemladuh tree and the buds of an ingas tree. If the plant thrives, it will only bring itching; if burned, it will only harm many innocent souls and bodies.

- The *Dalang ruwat*, Empu Totok Brojodiningrat explained that the story of *Mahabharata* in the shadow puppet performance tells that Prabu Kresna of Duwarawati foretold when King Duryudana of Hastina Kingdom was going to face King Yudistira of Amarta Kingdom which depicted like as a wild dog that will fight a *barong* lion (*Ibarat asu ajak kalawan singo barong*). Although the wild dog behaves wildly, there is never a story in which the dog wins the fight with a *singa barong* (the puppetry dialog in *Lakon Kresna Duta* in the scene before the Bharatayuda).
- *Cekruk Truna*, a customary law expert (or a *demang*) who fought against a tiger. Although this scene depicts a battle against a tiger, the atmosphere is funny and entertaining.

J. THE 'SINGA' IN DANCE AND PERFORMANCES

Claire Holt explained that dance is one of Indonesian culture's strongest threads of continuity.³² Traditional dance arts in Indonesia also record the mythology of lions. Lions are usually present in the art of dance as accessories for dance, such as masks or lion forms as part of dance props, make-up that resembles a lion, the name of the musical accompaniment to dance performances, even as the content of the story of the dance performance that is presented. Dance performances that record the presence of lions include:

1. Singa as Barong props

The *Barong* or *Barongan* dance is one of the folk performing arts popular in almost all areas of Java and Bali. The *Barong* dance is a folk performing art known for generations (Rohidi, 2000: 100-108; Fauzan nafi, 2005). In the dance performance the lions are commonly present in some of the performances, such as:



Barongan dance performance from Blora Regency, Indonesia.

a. The Javanese *Barongan* (Central Java, East Java, and Yogyakarta)

Barongan is a folk performing arts that allegedly came from East Java. Although it is not known precisely when its form was established, it is estimated to have existed before the Islamic era. *Barongan* is an artistic expression associated with the legend of Kediri and Jenggala, commencing with the story of Raden Panji (see Soekarno, 1978; 1978; Rohidi, 2000: 100).³³

The *Barongan* performance is equipped with a lion-shaped mask, and it becomes the main focus. The *Barongan* was also developed in some areas of Central Java and East Java. Its development is under each region's different natural and cultural demands, so its manifestation is not always the same. In coastal areas, Kudus, for example, *Barongan* is also a medium for spreading Islam.³⁴ However, various regions with *Barongan* still perform stories based on the saga of Raden Panji. (Rohidi, 2000: 101, compared to the Development Project for Arts in The Special Regions, t.t.; Widjaja et al., 1979/1980).

b. The Balinese *Barong*

In Bali, among all the *barongs* (including tigers, wild boars, elephants, antelopes, dogs, sheep, and horses), the most impressive is the *barong keket*. Like the lion *barong*, the *barong keket* has the title 'The Lord of the Forest' (Banaspati). His gigantic expressive face is not that of a particular animal but an anthropomorphized combination of lion, tiger, ox, and goat elevated to supernatural prowess.

Barong Keket is believed to have strong magic. His opponent is Rangda, the sorcerer with destructive dark power; she is the opposite of 'white magic'. *Barong keket* protects and restores fallen *keris* dancers who fail when they try to attack the sorcerer and are even repulsed by him. In a trance state, they turn their daggers to stab themselves (*ngunying*).



Balinese *Barongan*, usually used in *Calon Arang* performance.

2. The Reog Ponorogo (from Ponorogo, East Java)

The *Reog Ponorogo* is a folk show with background settings in the Kingdom of Kediri. There are several versions of the *Reog Ponorogo* story. One famous story about the princess of Kediri named Dewi Songgolangit, was proposed by King Kelono Sewandono of the Kingdom of Bantarangin (Wengker). This story presents the character Singalodra (the governor of Kediri), who is very powerful and can change his form into a white tiger to thwart King Kelana Sewandono's proposal. The Singalodra battle with King Kelono Sewandono and his cavalry is depicted in the Reog performance. Singalodra, who changed himself with the spell of the White Tiger, turned into a scary lion with manes made of peacock's tail feathers called *Dadak Merak*.

Another version of Reog Ponorogo comes from *Carito*, a folk tale from the Ponorogo/Wengker area or the Bantarrangin Palace, Kingdom of Kediri, as the setting for the story. Reog Ponorogo tells the story of King Kelono Sewandono's³⁵ proposal, king of Bantarangin, to Dewi Songgolangit, daughter of the king of Kediri. The story ends with a battle between the Kingdom of Bantarangin and the Kingdom of Kediri. The Kingdom of Bantarangin mobilized troops to attack Kediri with 144 horseback riders, and King Kelono Sewandono defeated *Singobarong* with the god-given Samandiman whip. But in Kediri, King Kelono Sewandono was defeated and died at the hands of King Airlangga. According to this version, the *reog* show depicts a cavalry battle of 144 people (simplified to 4 people). A peacock perched above the head of *Singabarong*, represents two animals that are always together because peacocks like to eat tiger fleas. These lions and peacocks are called *Dadak Merak* (check Fauzannafi, 2005: 64-77; Wibowo, 1994: 21).

According to a different version, Reog Ponorogo was created by Ki Ageng Suryongalam as a satire for King Brawijaya V, who his empress too influenced in his government. In his satire, Ki Ageng Suryongalam founded Padepokan Surukubeng (because the location was surrounded by betel/betel plants), and trained youths to learn martial arts. *Trumpets*, drums, *ketipung*, *kethuk*, and *kempul* accompany the training activities. This martial arts training scene is then shown as a fragment of the Reog dance. The dance features the figure of a tiger or *singobarong* with a peacock attached to it, male dancers made



Lion head on *Dadakmerak*, usually used in *Reog* performance, from Ponorogo, East Java, Indonesia.

up like women riding a flat horse, and a dancer wearing a scary mask (*bujangganong*). According to this version, this dance is not just entertainment but a satire on the king of Majapahit, Prabu Brawijaya V; the figure of a tiger depicts the king, and the peacock perched on his head represents the empress who always controls him. Meanwhile, men on horseback who dress up and act like women depict the Majapahit troops who are not manly and weak (see Fauzannafi, 2005: 77-79).

Reog Ponorogo brings profound spiritual teachings: *singabarong* symbolizes rough temptation, while the peacock symbolizes subtle temptation.

3. *Sisingaan* (Sumedang, west Java)

The *Sisingaan* is a dance performance from Subang, West Java. This dance depicts the resistance against Dutch colonialism, a confident hope of victory for the young generation. *Sisingaan* itself is taken from the name of the complementary items of the show, which resembles a form of a lion (*singa*). In the show, the *Sisingaan* is stretched by four dancers with attractive movements. It also usually engages the audience to ride by the dancers, so it looks festive.

4. The *Jaran Kepang*

The *Jaran Kepang* is a dance performance from East Java. The dance features flat-horse dancers accompanying a red-masked knight, Jaka Lodra, fighting with a fearsome beast called *Singo Barong*. Of all the animal masks (*Barongan*) - tigers, boars, crocodiles, monkeys, elephants, dogs, buffaloes, deers, and birds called Titit-Tuwi. The *Singa Barong* is the most impressive. Although a *singa* means 'a lion', the *barong* lion mask is shaped like a tiger. The lion is crowned with a series of high and excellent peacock feathers. The *Singa Barong* is played by two men covered with a cloth attached to a mask. Pigeaud and Staugaard (1938), The *Singa Barong* is referred to as '*rajawana*' (the Javanese meaning for 'king of the jungle'; in Sanskrit, *rajavan*', has the same meaning as the Sanskrit word 'vanaspati', 'the lordship of the jungle' (Claire Holt interpreted by Sudarsono, 2000: 130).



A lion in *Jaran Kepang* performance.



Lion motif on the *gunungan gapuran* of shadow puppet. Collection of Fadli Zon Library, Jakarta, Indonesia.



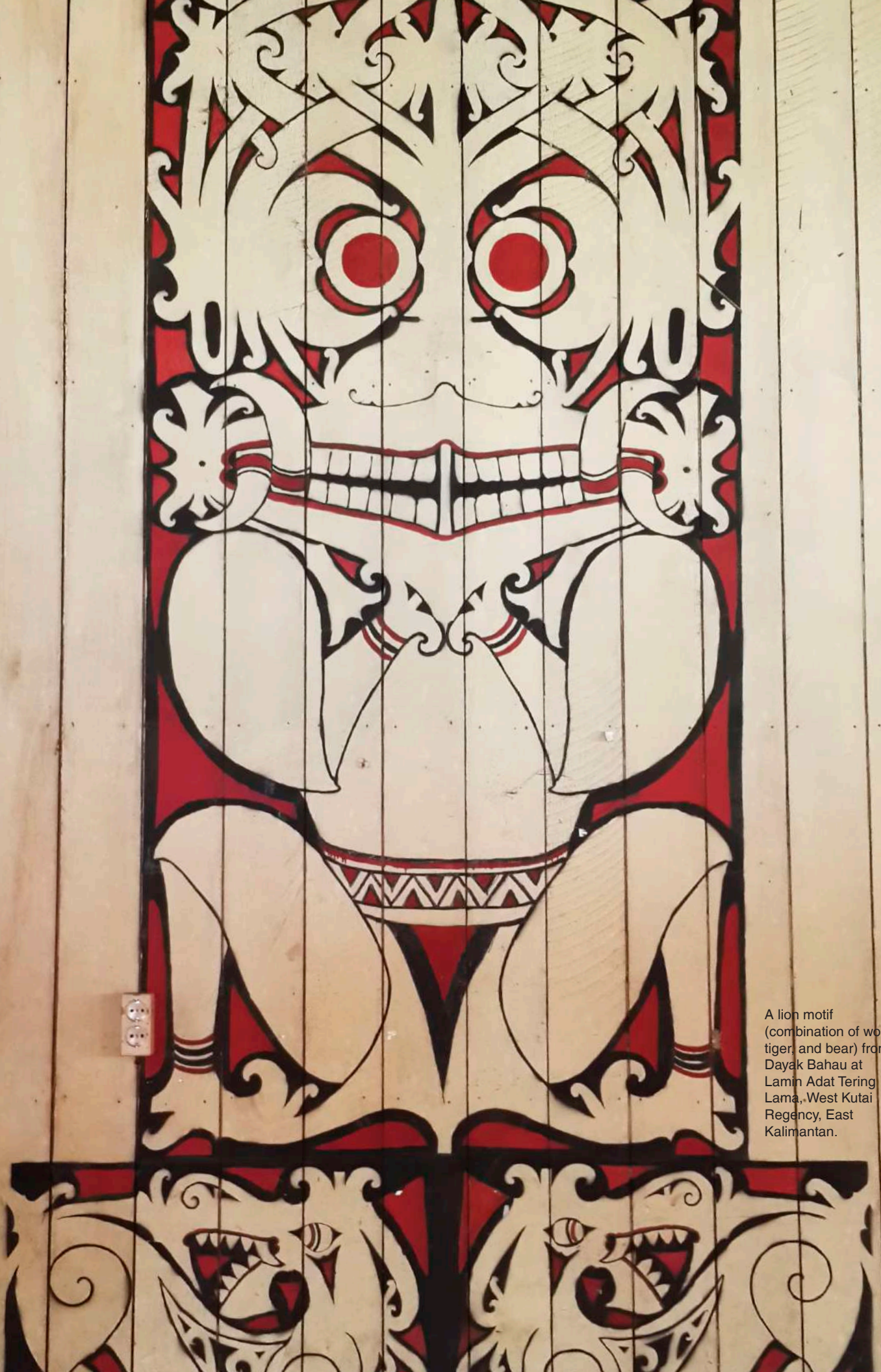
Lion motif in Balinese classic painting picturing *pawukon* (horoscope) rotation



Lion motif on Cirebon style batik.



Lion motif on Sumba woven fabric.



A lion motif
(combination of wolf,
tiger, and bear) from
Dayak Bahau at
Lamin Adat Tering
Lama, West Kutai
Regency, East
Kalimantan.



The lion and hermit in the story of bubuhsah and Gagangaking on the relief at Panataran temple (14th century), East Java. In this story the lion is described as a temptation in meditation to achieve spiritual perfection.



In the story of Bubusah-Gagangaking in the relief of Panataran Temple, East Java, it can be seen that Bubusah who passed his asceticism test rode on the lion's back, while Gagangaking held the lion's tail, they flew to heaven.

ENDNOTES

1. Approximately the 7th to the 10th century, the Javanese Hindu culture reached its peak in Central Java under the two competing dynasties that ruled, that was Buddhist and Shiwait, between the 8th century and the late 10th century (Clare Holt, interpreted by Soedharsono, 2000: XXIII).
2. Forms of the mythological-winged creature allegedly broke into the east of the center of the Ancient Near East to India and beyond. It is also Compared to the winged-vehicle Buraq in the era of Islam in Java or a wing shape that decorate the motif of ancient Java, dancers, and puppets whose ear is decorated by wings of birds, as well as spiritual buildings decorated with a pattern of wings (Claire Holt in charge language Sudarsono, 2000: 11-12).
3. Based on history, Buddhism started in India, then spread along the Silk Road to China, the Korean Peninsula, Japan (6th century), and also to Indonesia.
4. Central Java is one of the centers of Buddhism from the 7th to the 10th century. However, in the paradoxical historical reality, the most significant Buddhist center is in the Indonesian archipelago, pointing to South Sumatera and the kingdom of Srivijaya. Its capital, located on the site believed in Palembang, is now at the Musi River, a famous center of Buddhist studies that developed in the 7th century (Claire Holt in translation Sudarsono, 2000: 35).
5. Sidhartha Gautama was born as the son of King Chundhodana of the Shakya Kingdom.
6. The lion as a protector of all wrongdoers and evil spirits who will enter the holy place. Also in the Buddhadharma, the lion's roar embodies the sounds of 'emptiness' (*sunyata*: Sanskrit), courage, and truth, implying freedom from karma and a challenging call to awakening.
7. The *Shiwait* oldest sacred buildings can still be seen on Wukir Mountain (in southern Muntilan). It was built in 732 AD by King Sanjaya (who reigned about 732-760 AD). King Sanjaya was regarded as the founder of the line of kings who ruled *Shiwait* Mataram until the first quarter of the 10th century AD (Claire Holt, interpreted by Sudarsono, 2000: 44-55).
8. Tendrils is one of the patterns in traditional Javanese motif of stylized vines.
9. Winged lion statue found in the Parent building of the Panataran Temple in East Java.
10. Sapuan is the author's grandfather. He was a Javanese spiritualist who was qualified with the concepts of Java. Sapuan is also an expert of *petung* (defining a time fortune), and traditional medicine expertise and had proficient in *kalang* science (the architectural science of classical Javanese buildings).
11. The monk's chime (*genta*) is a bell used in religious rites. The monk's chime are made of bronze adorned with motifs of heads of lions stalks were found in Kediri, East Java. The chime is now stored at the Indonesia National Museum (Sunaryo, 2009: 136; Fontein, 1990).
12. The large ceremonial chimes hung on one of the pillars of the proper place. The chime is tolled to mark a religious ceremony procession. The ceremonial chime made of bronze with a decorative motif of a lion at the base of the hook was found in East Java. It has become one of the collections of the Indonesia National Museum, No. 947.
13. *Pertima* are various complementary ceremonial objects such as statues, jars of holy water at the sacred place, and so on.
14. When Ken Arok became the king of Singasari, also titled *Sri Ranggah Rajasa*, and believed the incarnation of *Sri Baginda Ranggah Rajasa* is believed to be an incarnation of Lord Vishnu or the *Ranggah Rajasa*. Ken Arok died in around 1227 AD, but according to Slamet Mulyana, Ken Arok died in around 1247 AD and was buried in a Kegenengan temple as Shiva Buddha (Riana, 2009: 103).

15. Singasari is one of the major kingdoms in East Java and once undertook a power expedition to the island of Sumatra. *Pararaton* noted that the expedition was known as the Pamalayu Expedition and took place in 1276 AD. The Pamalayu Expedition took place during the reign of King Kertanegara (check Riana, 2009: 103).
16. The kingdom is located in the Pejeng area of Bali. Singamandawa is often mentioned in chronicles and folklore, but until now it has not been studied in more depth from its historical aspects scientifically (Suada, 2007: 389).
17. This kingdom is located in North Bali which is now included in the territory of Buleleng Regency. Singaraja's power was so great that he once controlled the Blambangan area in eastern Java.
18. By the 14th century, *Negarakertagama* records that there were approximately 20 provinces, all annexed to royal domains and located in Central and East Java. These areas are: *Kabalon, Tumape* (Singosari), *Daha* (Kediri), *Singhapura, Tanjungpura, Kambanjenar, Kahuripan, Pajan* (Surakarta), *Wengker* (Madiun), *Matahun* (Yogyakarta), *Virabhumi* (Lumajang), *Paguhan, Kalin, Mataram, Lasem, Pawanawan, Pakembangan, Pamotan, Kalinggapura Jagaraga* (Munos, 2009: 395; Check Riana, 2009: 96-104).
19. Bhatara Narasinga Murti died in 1268 CE, shortly after Bhatara Wisnu Wardana's death. Narasinga Murti was buried in Wengker whose tomb is marked by a Shiva Statue at the Kunitir Temple (Riana, 2009: 38 dan 474).
20. The two of them are likened to two snakes in a burrow (check Riana, 2009: 38 and 474). In a different version it is also explained that Narasinga Murti was Ken Arok's great name when he was king in Singasari.
21. Bhatara Narasinghamurti was the title of Mahesa Campaka when he was purified as an Anggabahaya official or senior adviser to the king (Munos, 2009: 369).
22. Based on the family tree of Brang singa, it is narrated that around 1343 AD, Arya Kanuruhan and the other Aryas had come to Bali due to the expedition of expansion. Soon after Majapahit had conquered Bali, led by Gajah Mada, Arya Kanuruhan was told to live in Tangkas village (now Klungkung). He has three sons: I Gusti Brang Singa, I Gusti Tangkas, and Gusti Pagatepan. Furthermore, I Gusti Ngurah Brang Singa lived in Blahbatuh. In around the reign era of Dalem Waturenggong (The son of Dalem Ketut Ngulesir, ca. 1460- 1550 AD), I Gusti Brang Singa had three sons that are: I Gusti Wayan Brang Singa, I Gusti Made Brang Singa and I Gusti Ketut Kaler (Suada, 2007: 155-157).
- 23 During the time when Gelgel was led by Dalem Di Made, I Gusti Agung Maruti managed to take over his power. Therefore, Dalem Di Made's son, I Dewa Agung Jambe, tried to take it back. I Dewa Agung Jambe finally managed to seize Gelgel. He moved the kingdom to Klungkung or Semarapura and crowned himself king in 1710 AD.
24. Lodra is derived from Kawi language '*rodra*', which means frightening giants, or can be interpreted as 'to frighten'.
25. Opak River which is now part of the Special Region of Yogyakarta.
26. Sisingamangaraja has a powerful heirloom in the form of a keris named Gajah Dumpak. The long, Bangkinang-style keris is now kept in the Jakarta National Museum. He took up arms against the Dutch for decades and was known as the "Tapanuli War" (16 February 1878-1907). Since November 9, 1961 and based on the Decree of the President of the Republic of Indonesia No: 590/1961, Sisingamangaraja was appointed as a national hero of Indonesia.
27. In addition to *sengkalan* in the Javanese calendar, the tiger in Chinese primbon is included in one of the sio, namely the Sio Harimau. Likewise in Europe, the lion is one of the zodiac signs included in the horoscope or astrology seen from a person's date of birth. The star that uses the lion as its symbol is called 'Leo'. The Leo star overshadows those born on July 21 - August 21 (Sudharta, 2008: 334).
28. According to local residents, in ancient times, this area was inhabited by kingpin tigers (Javanese tigers).



Lion statue (a combination of all the strongest animals on earth such as: horse, tiger, wolf, eagle, deer, monkey, buffalo, and sheep). Collection of Brojobuwono Keris Museum, Karanganyar, Central Java, Indonesia.

29. According to stories told in the area, the name sambong macan was taken from a lion fight incident in the area when it was still a dense teak forest. Another version explains that *sambong macan* comes from the term *sambang macan* and over time the mention of it becomes *sambong macan*. ‘*Sambang macan*’ means ‘often visited by lions’.
30. According to the story of the residents of the area, this name refers to the name of a forest-dwelling spirit, Lo Daya (interview, Totok Brojongrat, 2013).
31. Singaraja is the site of the former Singaraja Kingdom in Bali, now included in the Singaraja district of Bali.
32. That the people of Indonesia, like other human beings, always dance if they find the secret of rhythmic movement that arises from a stimulus whether from desire, fear or joy. The magic inherent in dance is its awakening of vitality in both dancers and spectators. Dance was born from the concept of fertility and is complemented by skills. Dance from an unforgettable era has strengthened individual and community life, especially its religious aspects (in Soedarsono’s translation, 2000: 124).
33. A story whose parentage appeared in the middle ages of the Majapahit Kingdom, which has spread widely to all corners of the Majapahit Kingdom (see Rohidi, 2000: 100, also check out Barried, Sutisna, and Ikram in Suara Pembaharuan, 1992).
34. The story that stands out in the Barong performance in the Kudus area is the chronicle that has something to do with the Prophet Muhammad or the pioneers of spreading Islam in the area.
35. King Kelono Sewandono is Panji Kelono, the son of King Lembu Amiseno, the king of Kediri. Panji Kelono, who likes to wander, finally established the kingdom in a very austere area around Mount Lawu and Willis and later named it a Wengker kingdom (which means haunted or sacred). The haunted place is always windy after becoming an area of an empire, and therefore its name was later replaced with *Bantarangin* (Fauzannafi, 2005: 72-77).



Singa Ambara Raja is a symbol of the Kingdom of Buleleng. This figure has now become a symbol of Buleleng Regency, Bali, Indonesia.



BERMAKOTA
BUKANNYA RAJA.
DERBELALALBERGADING
LAINNYA BAJAH.
BERSAYAP
BUKANNYA BURUNG.
BERSISIK
LAINNYA IKAN.
BERTAJI
BUKANNYA AYAH.
BINATANG APAKAH INI?

Lembu Swana statue, the symbol of Kutai Kartanegara Ing Martapura Sultanate, East Kalimantan, Indonesia.



CHAPTER III

THE DEVELOPMENT OF THE LION MOTIF IN INDONESIA

A. THE EARLY CREATION OF THE LION MOTIF IN INDONESIA

The lion was never recorded as a native animal in Southeast Asia, especially in Indonesia. For the people of Indonesia, the lion is regarded as meaningful and valuable (in its philosophy), which is reflected in the character of a lion. Profoundly and essentially, for the people of Indonesia, a lion is not such a real creature that can be found in the real world. The lion is presented in the space of spiritual settlement from a ritual of asceticism. Consequently, the depiction of a lion in Javanese art is different from the naturalistic style as it is depicted in the Roman or Persian arts. Lions in Indonesia are more deformative, stylized, imaginative, and often fanciful. Besides, the depictions of culture and respect for the lion as a noble and robust animal in Indonesia were also influenced by Indian culture and Buddhism, which eventually founded a distinctive lion shape in Indonesia.¹

The Indonesian people are always symbolically covering their artworks. Everything was visualized subtly with high aesthetic sensibilities; they said it is not as in the term '*mloho*' (it is not the same as what it is) and was usually inserted deep values behind its visual form (*wisata sinandi*). In the creation of artworks in any form, besides it concerned to the beauty aspect (*tontonan*), it also promotes the meaningful values of life (*tuntunan*: philosophy and way of life)

The crafting intelligence of Indonesian people is profound. It is not superficially stuck in only such a visual form. The artwork assimilates a deeper conscience of the fictional universe. The Indonesian art fineness is often translated in terms of '*lungit, semu, greget, guwoyo, wijang, pungguh*'.

The crafting intelligence of Indonesian society for the artworks is described in such a way as a vehicle for their spiritual approach to God, the creator of the world (in the concept of '*manunggaling kawula lan Gusti*'), that the creation of artworks is a form of their devotion to God. This basic concept hallmarked Indonesian art, which is spiritualistic.

Spiritual depth and desire to be one with the universe often present unexpected art. Indonesian people like combining various forms in nature to achieve the desired imaginative form. Therefore, it is usually found that floral, fauna, geometric, and natural motifs are incorporated into unique shapes but still have strong meanings.



Lingga (phallus) is a symbol of the male genitalia, which has a lion motif carved on it. Collection of the Indonesia National Museum, Jakarta, Indonesia.

The creation of a lion on a keris is also not as-is. It is always found in deformative stylized forms and combinations with various other elements, such as flora, fauna, or geometric, and emphasizes the depth of character and its values. Even the same form will reflect different nuances and meanings. At first glance, the lion motif on the keris blade is almost the same, but if you look closely, it will have a different character built by the artists.

When examined deeply, the keris blade motif is not only in the form of a lion but is an amalgamation of various elements full of value and meaning. Examples are as follows.

1. *Naga kikik* is a merging visualization of wolves/ dogs, tigers, lions, and humans. Its complexion resembles a wolf, robust like a lion, sitting position and complete accessories like a human, eyes like a lion's eyes.
2. *Singa barong* is a merging visualization of tigers, wild dogs, rhinoceros (horned), human/warlords, the 'patran' plant, and geometric motifs. Its complexion resembles a wolf with a lion's eyes, which have a swelled and muscular body like a lion; its sitting position and completeness of accessories such as necklaces, ear decorations, and headdresses are like a human being. Its eyes are like the eyes of a lion; its mane consists of *patran* (branches) motifs, whose seat pad is in the form of geometric motifs. Sometimes, there are horn motifs like a rhino horn.
3. *Singa lar* is a merging visualization of tiger, eagle, coyote/ wolf, lion, human, geometrical motifs, and plants. Its head is in the form of an eagle-winged wolf; its body is shaped like a tiger, the motif of a sitting position like a human, and the body is depicted with a *patran mane* motif.
4. *Singa janma* is a merging visualization of a tiger/lion, dog, human (a hermit), and starling. Its head is like a wolf with the body of a lion and the figure of a meditating hermit. A starling perched on his head.
5. *Panji kuda* is a merging visualization of lions, dragons, dogs, deer, *kala*, and plant motifs. The *gandhik* base point has a complexion of integration of a wolf and a body of a lion with its mane in the form of plant motifs. It has a seating position like a human. The back of the lion is carved with a dragon and the head of *kala* motif.
6. *Gajah singa* is a merging visualization of a lion, an elephant, a combination of *patran*, etc.



Panji kuda luk-5 shaped keris in Bali style, Made in 2010. Collection of Neka Art Museum, Bali, Indonesia.

B. THE DEVELOPMENT OF THE LION MOTIF IN INDONESIA BASED ON INSCRIPTIONS, SCULPTURES, AND THE TEMPLE RELIEFS

In discussing the development of lion motifs, the author divided it into three stages of periodization. 1) The age of the Ancient Mataram. 2) The age of Singasari, Kediri and Majapahit. 3) The age of Islamic empires before the independence of Indonesia.

Chronologically, the ancient kingdoms in Java can be classified into two periods: the Central Java growing period in the seventh and X Century and the period of East Java which covers the period until the end of the X to XV century. This periodization is applied to the architectural style of the temple building according to the successive political power events in the kingdoms of Java. In harmony with this statement, Hariani Santiko divided the architectural style of the temple building in Java to be; 1.) the style of the ancient Mataram (ca. VIII-X centuries), the Singasari style (ca. XII-XIV centuries), and the Majapahit style (ca. XIII-XV centuries) (Renville Siagian, 2001: 1.

1. Lions in the Ancient Mataram era (in the VIII-X centuries)

The description of the Ancient Mataram Kingdom could refer to the *Cangal* inscription, which dates from 732 AD. It was written using Pallawa and Sanskrit letters. The inscription explains that King Sanjaya established a phallus at *Kunjarakunja* Hill. Moreover, it is also mentioned that the island of Java was rich in rice and gold, and the king named Sanjaya ruled the areas around it. He made its people prosperous (Suwanto, 1994: 20). This inscription proclaims that the Javanese culture was already relatively advanced.

The Ancient Mataram Kingdom made a masterpiece building in the form of the Borobudur Temple, the world's largest Buddhist temple. The temple is located in the village of Borobudur, Magelang. It was built as a tribute to Buddha during the Sailendra dynasty that ruled in Java since the VII-IX centuries (Renville Siagian, 2001: 160; Nou & Frederic, 1994: 11-13). The Sailendra dynasty is known as Mahayana Buddhist followers, which was dominant in Java around 780 AD.²



Lion in Mina's mouth, carved at Borobudur temple stairs, Central Java, Indonesia.

Borobudur Temple consists of 504 three-dimensional carved statues of Buddha. Some 72 statues are in a barred *dagoba* (the smaller stupas) on its small terraces. The statue of guardian lions, large fountains, ornamented niches, and beautifully-carved pilasters show the splendor of Borobudur (Claire Holt in translation Sudarsono, 2000: 44). Besides the Buddha statues, Borobudur has 32 lion statues. The lion statues functioned as guards at the entrance from the yard, even at the stair gates at the four corners of the wind directions. Moreover, lions can also be found in the mouth of creepy mythological animals called '*Mina*'. The lion is on the mouth of the *Mina* in a sitting position with raised front legs raised, as if it is to move attractively, and a cautious attitude as a guard (Nou Frederic, 1996: 14, 17, 31, 74, 162).

Besides the Borobudur Temple, the Prambanan temple complex is another masterpiece of the Ancient Mataram era. This temple is a *Shivait* temple that was built in the ninth century. This magnificent temple was filled with beautiful and charming statues and carved reliefs, showing the ability of stone sculpture to reach its achievement. Statues and reliefs of humans with beautiful stylized plants, animals such as birds, fish, snakes, and mythological creatures worked out so perfectly. The visualization of figures such as gods is also noble. Prambanan has also noted the existence of a lion. The statues and reliefs of lions decorate each temple building in the complex.

Statues and reliefs of lions at the Prambanan complex are stated in Apit Temple. The temple is located near the entrance to the complex of Prambanan temple relief, displaying a pair of lions. A lion statue looks in a sitting position with its mouth wide open while the other lion statues stand.³

Another artifact in the Prambanan Temple complex that can be used to trace the history of the lion motif is the Klurak Inscription (Prambanan, 782 AD). It mentions that King Indra (Daranindra) from the Syailendra dynasty built a sacred building to honor Lord Manjusri. This building is none other than Sewu Temple, a Buddhist temple (Renville Siagian, 2001: 11). At the entrance is a relief sculpture. A lion with a sitting position and eyes intently staring are in the mouth of a wide open dragon.



Lion statue at courtyard of Panataran Temple, East Java, Indonesia.

The temple with a lion motif on one of the Reliefs is the Sojiwan temple⁴. The relief on this temple depicts a tantric story with a central education theme. The stairs and the base show relief from a fight between a lion and a bull which is part of the tantric story.

Reliefs and lion sculptures can also be found in Barong Temple, a small temple in Prambanan District. The temple is on the Batur Agung hill in Candi Sari Village in Sambirejo. Locals gave the Barong name because of *Kala* decoration on each temple side. The *kala* ornaments resemble a lion or a *barong*.

Sari Temple also has reliefs and statues. This unique temple is a Buddhist temple built in the ninth century. Carved reliefs with motifs resembling a lion with a long tail are located on the west side of the main temple.⁵

Kalasan Temple is a Buddhist temple built in the VIII-IX centuries. The body of the temple in the southeast area shows a throne decorated with a lion motif that is depicted standing on the back of an elephant.

Lion reliefs from the Ancient Mataram era are also found in Tara Temple⁶. The outer part of the temple has a niche decorated with the figure of a deity holding a lotus flower. In contrast, the southeastern part has a chamber containing a throne decorated with a lion motif standing on an elephant's back. Ngawen Temple is a Buddhist temple built by the Syailendra dynasty in the VIII century. This temple consists of five small temples, two with ornate lion statues in the four corners.

A statue estimated to date from the tenth century or 941 Saka has the shape of a meditating lion discovered by one of the residents of Merjosari in Lowok Waru, the subdistrict of Malang. The statue was found while an owner of a village home dug the foundation of the house. Now the statue has been moved to the Empu Purwa Museum, Malang.

Temples outside Java, which were made in the same era as the Ancient Mataram in Java, also state the existence of a lion. One of these is the Muara Takus Temple, a Buddhist temple.⁷

The Tua Temple is the largest temple building among other temples. The stairs on the west and east sides are decorated with lion motifs. The Lion motifs have a simple look but reflect its dignity and grandeur.



Singa kilin China style, found at Musi River, Palembang. Collection of Fadlizon Library, Jakarta, Indonesia.

The valuable discovery regarding the lion's existence can be seen in an inscription at South Tapanuli. An inscription engraved on the left thigh of the lion statue was found in Biaro Tandihat II at Tandihat Village, the District Barumon Central, South Tapanuli. The inscriptions, made in the X century, were later named Tandihat II inscriptions. The inscription is now stored properly in the State Museum of North Sumatra.

Lion statues that are found in Sumatra were made of terracotta. One of them was located in Bumiayu in Jambi. The lion statues squat with the right front foot holding a snake creature. The lion statue resembles the shape of a lion statue contained in Pram banan in Java. (Hardiati, 2009: 78-79).

2. The Temples of Singasari Kediri and Majapahit era

Statues and reliefs of lions in the era of the Kediri and Singasari Kingdoms are found in Candi Jago. The temple's main entrance is decorated with carvings of lions flanking a *kala* head. The reliefs stood out clearly and in combination with plant motifs typical of the Singasari era.

The lion motifs of the Singasari Kingdom era are also seen in Kidal Temple.⁸ The temple is located in the village of Rejo Kidul in the Malang Subdistrict of Malang Regency. According to the *Negarakertagama* this temple is the tomb of King Anusanatha (Anusapati), who succeeded King Rajasa Sang Amurwabumi (Ken Arok). Anusapati died in 1170 Saka (1248 AD). The very base corner of the temple is decorated with lion statues as symbols of a guard.

The most attractive statues and reliefs of lions of the Majapahit era are Penataran Temple's lion statues.⁹ The reliefs and statues of lions on Penataran are the typical shapes of a winged lions. This relief is carved on the main temple on the third terrace. The winged lion reliefs decorate the pilasters with a motif of stretched wings with stern feathers. The reliefs are depicted in a squat position on its hind legs while its front legs are raised. It shows sturdy legs with nails, while the feet look sharp and strong, and its eyes are bulging. There is a kind of horn on his head decorated with floral motifs. This relief can be easily recognized because the lion's head seemed to swell out with the chest and its eyes bulging, reflecting sharp vigilance as a guardian and protector.



Stone lion statue from Mataram Hindu era. Collection of Indonesia National Museum, Jakarta.

In Panataran Temple, there are also statues of lions as guards at the base of the stairs at the entrance to the temple. An unfinished lion statue is in the yard near the entrance to the temple. There is also a lion statue in the mouth of the Mina creature on the steps entering the temple. The Panataran Temple also records reliefs about the Bubuksha and Gagangaking. The story describes two priests undergoing trials for asceticism in the world. After passing the hermitage test, both headed to heaven riding a white tiger.

The lion motif from the Majapahit era is also found in the Bajang Ratu Temple.¹⁰ This temple contains reliefs of a pair of lions flanking the left and right sides of the Kala's head. The lion motif is almost identical to the one in Jago Temple.

The lion motif in the Majapahit era is also found in the Bajang Ratu Temple. The temple is at Dukuh Kraton in Temon Village, the District of Trowulan, Mojokerto, East Java. It is precisely 3.5 kilometers from the Wringin Lawang Temple and about 600 meters from the Tikus Temple. This temple contains reliefs of a pair of lions flanking the *kala's* head on its left and right sides. The shape of the lion motifs on Bajang Ratu Temple is similar to that on Candi Jago.

The temple depicts the statues and reliefs of lions of the Majapahit era, the Jabung Temple. This temple was built in 1359 AD.¹¹ Eleven parts of the *batur* of the temple have lion motifs facing each other. The Lion motif is also combined with distinctive Majapahit Patran motifs.

The lion artifacts of the Majapahit era are also found in terracotta crafts. Terracotta found in East Java, 21 cm x 25 cm, tells of Bubuksha and Gagangaking riding a lion to Nirvana (Damais, 2012: 38).

The lion motif of the Majapahit period was also found in the form of terracotta slabs with sizes 13 centimeters long, 6 centimeters wide, and 2 centimeters of its thickness. It depicts a pair of lions playing (Damais, 2012: 82-83). Besides it, there was also found a terracotta sculpture with a lion shape that resembles the shape of *Qilin*. The statue was made a size of 14 x 22 centimeters with a volume of about 13.5 centimeters which depicts a lion with a squatting position with its head turned to the back.¹²



Lion in Mina's mouth, carved at Borobudur temple stairs, Central Java, Indonesia

3. Lions In Islamic Kingdoms Era

Islam recommends not making art in the form of real living things. Because of that, during the Islamic era, decorative, stylized, and deformative imaginative skills developed well. Art is wisely arranged in such a way as a vehicle for the spread of Islam, and some forms of art can still survive well even though their perspective adapts to Islamic concepts.¹³

Specifically for the lion motif, during the Islamic period, it was composed in such a way as to become the art of calligraphy which was applied to woodcarving, batik, glass painting, and *sungging*. Lion motifs are usually present in Javanese calligraphy and lettering stylizations, stylized plant motifs, and stylized with motifs of nature.

Some of the Islamic sultanate-era buildings are also recorded in other forms of lion statues, either in the form of sculptures, calligraphies, etc., some of the examples are.

Lions are also depicted at the Great Mosque of Demak. The *Babad Glagah Wangi* describes that the mosque was built in 1399 Saka or 1477 AD and marked by *Candrasengkalan 'Lawang Trus Gunaningjanmi'*. An image of a tortoise on the mosque's mihrab indicates an emblem that states 1401 saka, which shows that the mosque was built in 1479 AD.¹⁴ The mosque, which was also the center of the government complex of the Demak Sultanate, clearly describes the form of a lion in a woodcarving ornament on the front side base of its pulpit. The lion motif is stylized in such a way with plant motifs so that the form of the lion barong is no longer in the form of a naturalistic statue.

Lions in the period of Islam are depicted in sculptures and decorations of the Mantingan Mosque in Jepara, which age is old that was built in the early XVI century. It has lion-carved ornaments on each of its pillars which appear stylized with motifs of plants. Almost all parts of the body of a lion, like the head, legs, body, and even more details of body parts, such as eyes, ears, and nails, were entirely made with stylized plant motifs. The plant motifs applied to it still reflect the typical plant motifs of Majapahit but are merely modified in some parts. The lion motif shape modification was fantastic, but it could still recall the shape and character of a lion barong.¹⁵



Stone lion statue from Mataram Hindu era. Collection of Indonesia National Museum, Jakarta.

Traces of the existence of a lion motif during the Islamic period are also found in the Sendang Duwur Mosque in Kudus. The plinth of the old mosque, made at the end of the 15th century, is decorated with lion motifs. The lion motif carved on this wood still resembles the lions of the Majapahit era. The lion is combined with plant motifs. The necklace and mane of the lion's body are decorated with *patran* motifs, while the tail and crest of the lion are made with niches that still reflect the Majapahit motif. At a glance, the lion motif on the Sendang Duwur Mosque resembles a lion motif from China. The difference is in the mane and decoration of the lion's body which is made with typical Javanese motifs at that time.¹⁶



Lion motif on a Javanese sword hilt was made from kemuning wood. A collection of Brojobuwono Keris Museum, Karanganyar, Indonesia.

Traces of the lion motif are also recorded in the Cirebon Sultanate.¹⁷ This kingdom began to be recorded in history through reports made by Tome-Pires in 1513 AD. He described Cirebon as a city that had a good port.

During his reign, Syarif Hidayatullah implemented cosmic symbols and Islamic symbols. The cosmic symbol is embodied in the form of a yellow silk umbrella with a dragon's head ornament as a sign of the spirit of the king's protection of his people. While the symbols of Islamic teachings are divided into four levels, including the *syariat* stage is symbolized by wayang, the *tarekat* stage, which is represented by a barong/lion, a mask and the *marifat* stage symbolize the essence stage is symbolized by *ronggeng* (Lubis et al., 2003: 183-184).



Stylized lion motif with plant motifs (Islamic influence) on the hilt of Sasak tribe style sword, Lombok, Indonesia

Lion motifs can also be found in Kanoman Cirebon Sultanate Palace. At the gates of the palace, there is a pair of white lions. Cirebon also acknowledges the Prabangsa motif, a wood sculpture depicting an imaginative creature combining an elephant, lion, dragon, and garuda (Subroto and Parsuki, 1983).

Arts were advanced in the era of Mataram Senopaten and Mataram Sultan Agung. Lion motifs are often found in puppetry, batik, and keris motifs (Harsrinuksmo, 2008).

Mataram Kartasura, as a continuation of the Islamic Mataram dynasty, also recorded traces of the development of the lion motif. A pair of lion statues made of andesite stone used to be placed at the entrance to Kartasura Palace. The lion statues have been moved from their original places but are still well preserved.

Mangkunegaran Palace is a fraction of the Surakarta Sunanate.¹⁸ Mangkunegaran Palace experienced economic progress and had good relations with the Dutch East Indies Government. As a manifestation of this good relationship, the Mangkunegaran Palace received a pair of lions made of bronze as a gift installed in Pendapa Ageng Mangkunegaran Palace. The lion motif at the Mangkunegaran Palace is also found in decorating various bronze chandeliers. Because it is imported from Europe, the lion motif is European in a realistic and naturalistic form.



Stone lion statue, collection of
Indonesia National Museum,
Jakarta.





Buddha meditating on a throne supported by two lions. This relief is found on one of the walls of Borobudur Temple, Central Java, Indonesia.

C. THE DEVELOPMENT OF *TINATAH SINGA KERIS* (*TANGGUH KERIS*) FROM TIME TO TIME

In the world of *tosan aji* especially *keris*,¹⁹ lions are often crafted as part of the essential ornaments. The *tosan aji* with a lion carving (*tinatah*) decoration on its blade can be ascertained as deliberately created as an heirloom, not merely as a weapon (Hasrinuksmo, 2008: 304), however, since when and in what background lies the form of a lion described in the world of the *keris*, especially as an ornament to decorate the blade, the trace of its history and development is required.

The long journey of the culture and human civilizations can be divided into various periods.²⁰ As the development of weaponry was also along with the phases of the human civilization. The development and use of weapons of each age can be seen in more detail as follows. 1) the Primitive Age, which is the beginning of the traditional weapons in the form of tools for hunting made of wood or bamboo; 2) the Stone Age, where the use of tools made of stones to fulfill daily needs was increasing, there were also stone weapons in the form of stemmed timber; 3) Bronze Age marked by the entry of Dong Son culture which began to introduce metals as primary traditional weapons that are *tosan aji*; and 4) the Iron Age. Since the discovery of iron, the *tosan aji* culture began to grow, reaching the top of the development (Wibawa, 2008: 4-5, Claire Holt 1967: 4; Thomas Munos, 2009: 15-21).

Further development of Dong Son culture was an early basis for crafting traditional weapons in the form of *tosan aji* and reached its peak when people recognized iron technology. The background that emerged form of a lion on the *keris* blade can not be separated from the history of human civilization in the mastery of technology. The most fundamental technologies in creating a lion *tinatah* on the *keris* blade was a ferrous metal technological mastery and the ability to combine it with precious metals such as gold, silver, brass, or copper. Mastery of technology and the journey of the creation of a *keris* from time to time in the world of the *keris* is known as *tangguh* (check Guritno, 2006; Harsrinuksmo, 2008; Neka and Yuwono, 2012).

'*Tangguh*' is derived from the Javanese word '*tak sengguh*' which means 'estimation'. Referring to the meaning of '*tangguh*' in the world of the *keris*, Haryono Haryoguritno explained the definition of '*tangguh*' is an estimation of where, at what



Lion statue at Borobudur Temple, Central Java, Indonesia.

age, and by whom a *keris* was made” (Haryoguritno, 2006: 215). Hasrinuksmo also conveyed the same thought, which is mentioned as follows.

The word “*tangguh*” literally means ‘estimation’. In the world of *keris* in Java, *tangguh* covers an estimated manufacture age or style. In other words, *tangguh* is a forecast of regional styles, or the times made a *keris* or spear, derived from its *pasikutan*,²¹ observation type of iron, *pamor* and steel.[...] *Tangguh* is supposed to be associated with the time of its manufacture and the expected life of a *keris* (2008: 459).

In line with these thoughts, Mas Djomul explained, “*Tangguh* on the world of the *keris* is a term that indicates regional styles, or style trend when a *keris* was made” (1985: 64).

The remarks led to the conclusion that *tangguh* is a term in the *keris* world to predict the era and style of a *keris* or the regional origin of which it was made. The *Tangguh* is also linked to the survival of a monarchy developed when the *keris* was made. For example, The *Tangguh Pajajaran keris* were made with the regional style. At the age of Pajajaran, *Tangguh Majapahit keris* implies that it was made during Majapahit, etc. Ethnography, history, metallurgy, and ethnosociology are essential foundations that must be mastered.

The *tangguh* knowledge is essential in the *paduwungan* science generally, the knowledge gained through experience and the passing on knowledge through generations. While the knowledge that is explicitly written provides guidance on a *keris*'s *tangguh* that is called *Kawruh Bab Panangguhing Dhuwung; Serat Paniti Kadga; Pratelan Dhapur Dhuwung Saha Waos*; Book that stands out is the work of Mas Ngabehi Wirasoekadga²². Haryono Haryoguritno further explained that in determining the toughness of a *keris*, one must master the visual aspect. This aspect is an absolute provision for the observation of *tangguh*, which will eventually be related to chronicle and geographical elements. This visual-technical observation includes attention to the iron *keris*, namely the type, quality, purity level, veins, and shades of color, before and after coloring the iron. In addition, attention should also be paid to the materials and techniques for making the *pamor* patterns. Finally, paying attention to the *pasikutan* of the *keris* is also necessary. *Pasikutan* is the personal style of each master, including the regional style (2006: 350). Mas Ngabehi Wirasoekadga expressed a similar opinion as follows.



Lion statue at Batubulan Castle, made from Balinese sandstone, Gianyar Bali, Indonesia.

“One who will learn *tanggung* should at least have had the science of *kacurigan*. The learner had to get used to discriminating the characteristics of the origin of the keris. Familiarize with classifying sense of touch; in this matter, they must carefully distinguish the rough-smooth pattern and the thickness feeling when touched. Familiarize the application of *pamor* of the heirloom. The *pamor* seemed to look floating or solid on its emphasis because each *empu* has its peculiarities. Getting used to distinguishing the color of iron, whether glowing bluish or many have white or red tinge and others. After having a handle grip-specific, they immediately remember the lessons mastered. Is this *keris* that has been applied by a *tanggung* was from Majapahit, Pajajaran, Mataram, or others” (Wirasoekadga, 1985: 13)

The statement explained that determining the *tanggung* of a keris blade requires accurate physical observations of the materials, construction techniques, colors, crafted patterns, etc. Besides the visual observation of shapes, the determination of a *tanggung* of a *keris* are also noticed two essential aspects: *tantingan*, dan *tintingan*. 1) *Tantingan*²³ is a method of viewing a *tanggung* of a *keris* through the feeling consideration related to how heavy or how light when it is held. This aspect refers to the aspect of ergonomics. In each period and region, *Keris* had different *tantingan*; there were very mild and medium, and some were heavy. Through the *tantingan* process, a *keris* can be inferred from what time/ respite where the *keris* was created. While 2) *Tintingan*²⁴ is a method of viewing a *tanggung* *keris* through quality sound generated when the dagger blade is knocked (with a fingernail). The sound of a *keris* blade when it is being knocked, will show the quality of the strike and the type of material used.

The mastery of *tanggung* science should always get used to using methods of *pendeleng* (observation on its craft, materials, and styles), *pangrungru* (sensitivity to the sound when *keris* is knocked), *panggrayang* (touch), and *pangroso* (the inner self-sense as when holding a *keris* (*tantingan*)). Moreover, it takes time and experience as frequently as possible to deal directly with the *keris* from various *tanggung*. The calmness and accuracy of a person are very influential.



A stylized lion statue with a plant motifs (Islamic influence) at the foot of the pulpit of the Great Mosque of Demak.

Someone who is qualified and has mastered the knowledge of *tangguh keris* is called ‘the expert of *tangguh keris*’ or a *penangguh* (Hasrinuksmo, 2008: 460). A *tosan aji* with defined *tangguh*, for example, a *keris* can be ensured to have characteristics that refer to its late style of Majapahit *tangguh*, so then it is called *Tangguh Lempoh*¹³ Majapahit, when it has features of *Tangguh Mataram*, so then it is called the *Tangguh Lempoh Mataram keris* etc..¹⁴ If the *tangguh* of a *keris* can not be sure about what its traits and characteristics of the *tangguh* came from, so then it is called *Tangguh tidak Lempoh*. For example, a has material features such as *Tangguh Pajajaran*, but its craftsmanship style resembles a *keris* of Majapahit, called the *Tangguh tidak Lempoh*, etc. (See Tables 1 and 2).

No.	Category of Tangguh	Approx. Age (AD)
1.	Tangguh Kadewatan	ca. IV-V Century
2.	Tangguh Purwacarita	ca. VI-VII Century
3.	Tangguh Buda	ca. VIII-IX Century
4.	Tangguh Jenggala-Kediri dan Segaluh	ca. IX-XII Century
5.	Tangguh Pajajaran (Sunda)	ca. X-XII Century
6.	Tangguh Singhasari	ca. XIII Century
7.	Tangguh Majapahit, Blambangan, Tuban, Sedayu	ca. XIV-XV Century
8.	Tangguh Pengging, Pajang	ca. XV-XVI Century
9.	Mataram: a. Senopaten b. Sultan Agung c. Amangkuratana d. Kartasura	ca. XVI Century ca. XVI Century ca. XVI Century ca. XVII- XVIII Century ca. XVIII-XIX Century
10.	Tangguh Surakarta: Kasunanan dan Mangkunegaran	ca. XVIII-XX Century
11.	Tangguh Yogyakarta: Kasultanan dan Pakualaman	ca. XVIII-XX Century

Table 1. Category of *tangguh* in the world of *kerisses* and its approximate age.
(Source. Haryono Haryoguritno, 2006: 353, See also Hasrinuksmo, 2008: 463).

No	Name of the Kingdom	Age of Century	Remarks of the Kingdom Ruler
1.	Mataram Hindu	VIII-X	
2.	Kahuripan Jenggala, Daha, dan Singhasari	X-XIII	Ken Angrok (1222-1227), Anusapati (1227-1248), Tohjaya (1248), Ranggawuni Wisnuwardana (1248-1268), Kertanagara (1268-1292)
3.	Majapahit		Raden Wijaya (1294-1309), Sri Jayanagara (1309-1350), Hayam Wuruk (1350-1369), Wikramawardhana (1369-1400), Dewi Suhita (1400-1401), Wikramardhana (1401-1429), Kertawijaya (1429-1451), Sawardana (1451-1453), Bhre Wengker (1453-1466), Girindrawardana (1466-1474).
4.	Demak	1480-1550	Raden Patah (1480-1518), Pangeran Sabrang Lor (1518-1524), Trenggono (1524-1546), Prawoto (1546-1549)
5.	Kasultanan Pajang	1551-1582	Sultan Hadiwijaya/Jaka Tingkir
6.	Mataram Islam	1582-1749	Sutawijaya (1582-1601), Mas Jolang (1601-1613), Sultan Agung (1613-1645), Amangkurat I (1645-1677), Amangkurat II (1677-1603), Amangkurat III (1703-1705), Pakubuwono I (1705-1719), Amangkurat IV (1719-1725), Pakubuwono II (1725-1749)
7.	Kasunanan Surakarta	1749 - sekarang	PB III (1749-1788), PB IV (1788-1820), PB V (1820-1823), PB VI (1823-1830), PB VII (1830-1858), PB VIII (1858-1861), PB IX (1861-1893), PB X (1893-1939), PB XI (1839-1944), PB XII (1944-2004)
8.	Kasultanan Yogyakarta	1755 - sekarang	HB I (1755-1792), HB II (1792-1810), HB III (1810-1814), HB IV (1814-1822), HB V (1822-1855), HB VI (1855-1877), HB VII (1877-1921), HB VIII (1921-1939), HB IX (1939-1990), HB X (1090-.....)

Table 2. The Periodization of the Kingdoms in Java
(Source, Hasrinuksmo, 2008: 19-21).

The cultural resources of keris can be summed up in five categories of stages *tanggung* that are; *Tanggung Kadewatan*, *Tanggung Sepuh Sanget*, *Tanggung Sepuh*, *Tanggung Madya*, and *Tanggung Anem* (Haryoguritno, 2006: 354; Table 3).

No	Year AD	The Name of <i>Tanggung</i>	Category
1.	300-800	<i>Kadewatan, Purwacarita, Buda</i>	<i>Tanggung Kadewatan</i>
2.	800-1400	<i>Pajajaran, Jenggala, Kediri, Segaluh, Singhasari, Majapahit, Blambangan, Sedayu, Tuban</i>	<i>Tanggung Sepuh Sanget</i>
3.	1400-1550	<i>Demak, Pajang, Pengging</i>	<i>Tanggung Sepuh</i>
4.	1550-1670	<i>Tuban Mataram, Mataram Senopaten, Mataram Sultan Agung, Tuban Mataram</i>	<i>Tanggung Madya</i>
5.	1670-1945	<i>Mangkurat/Kartasura, Ngayogyakarta, Surakarta.</i>	<i>Tanggung Anem</i>

Table 3. The Chronology of a *tanggung* keris from the *keris* cultural version (Source: Haryono Haryoguritno, 2006: 354).

The Background existence and development of the form and meaning of a lion on a keris blade from time to time can be seen from the characteristics and its *tanggung* characteristics based on the record by Mas Ngabehi Wirasoekadga and Hasrinuksmo. The five categories of stages by Haryono Haryoguritno that can be used to simplify its classification are mentioned as follows.

1. The *Tanggung Kadewatan*¹⁵

As described in Table 3, the category of *Tanggung Kadewatan* consisted of the *Tanggung Kadewatan* (IV-V century) and the *Tanggung Purwacarita* (VI-VII century), until the *Tanggung Buda* (VIII-IX century)¹⁶. The *Tanggung Kadewatan* term means ‘the era of the gods’. The *Tanggung Purwacarita* term means ‘the era of the beginning’ (the term *purwa* in Javanese term means ‘the beginning’ and *carita* means ‘a story’, so it can be interpreted as the “Age of the beginning or the beginning of a story of human life”). The *Tanggung Buda* consists of two terms that mean ‘At the time of the Budha religion evolved in Java’ and is defined as the *budo* era, which means *baulah* or ‘the age of time that is unpredicted’.



Lion motif on *sor-soran* of *singo kura-kura* shaped contemporary keris, with *pamor rambut kepong*. Collection of Frits Sindu, Jakarta.

Haryono Haryoguritno explained that the *Tanggung Kadewatan* was the dark space era in the world of *keris* due to the absence of data regarding the existence of the *keris* at the time. It is scientifically challenging to justify the existence of this age (2006: 352). In line with these thoughts, *Empu* Totok Brojodiningrat explained that The era of *Kadewatan* and the era of *Purwacarita* is such an epoch that can only be found in the stories of mythology that are difficult to track its existence. If those days referred to the IV-VII centuries, caused by very few archaeological data and signs such as the *keris* blade artifacts were found. The *keris* prototype was founded on the temple's reliefs of later times (interview: 2010). Hasrinuksmo confirms as follows

"Although the '*keris budda*' and the *Tanggung Kabudan* were widely known to the public, it was not noted in the books about *tanggung*. Perhaps because only a few *dhapur* *keris* were included in *Tanggung Kabudan*, There are only two kinds: the *jalak budha* and the *betok budha*" (2008: 463).

These various statements conclude that very little archaeological data about the *keris* from the *Tanggung Kadewatan* period has been found, so it is difficult to reveal the existence of the *keris* at that time. The *Kadewatan* and *Purwacarita* eras are more commonly found in folk stories and literary works in the form of *babad* (chronicles). Some literary works tell about this era, such as *Serat Pustakaraja Purwa*, *Tangtu Pangelaran*, *Pratelan Dhapur Dhuwung Saha Waos*, and *Babad Tanah Jawi*.

M.T. Arifin exemplifies the contents of literary works which contain the history of *keris*, including *Serat Pustakaraja Purwa*, written around the XII century. Much literature about *keris* exists in the Javanese Palaces' environment, especially during the Age of Mataram until the period of Surakarta and Yogyakarta, which refers to this source. It is described that the *keris* in Java was first made in the year of *anembah-warastraning-rat*, in the year of Javanese 152 Saka, or the year of 230 AD. The *keris* were considered to come from Medhankamulan, the capital city of the Ancient Mataram kingdom that the expert assumed existed at the Lawu mountain. The *keris* made by *Empu* Ramadi in the reign of King Mahadewa Budha used *dhapur lar ngatap*, *pasopati*, and *cundrik* (2006: 4).



Singa barong leres (straight) shaped *keris* from Mataram era 17th century.

Other literary works also explained that the master artisans during the Age of *Kadewatan*, the age of *Purwacarita* made the heirlooms in the sky. Concerning the world of the *keris* can be seen in the quote of *Pratelan Dhapur Dhuwung Saha Waos* as follows.

"... *this is what started making (heirloom/keris), the name of the customer and the name of the master who made it are told one by one and accompanied by a picture:*

1. His Majesty the Maha Raja Dewa Buddha, Sang Hyang Guru Nata, when he incarnated into the world and became king on Mount Mahendra, later named Mount Lawu, founded the Kingdom of Purwacarita. He ordered a variety of *keris*, but not much was said about it. It was only mentioned when ordering the *keris*, namely the *dhapur lar ngatap*, *dhapur pasopati*, and *dhapur cundrik*. Its maker Empu Ramadi coincided with the year 152 Saka (Figure 8).
2. Nata Raja Baliya was Sang Hyang Shiva when he was incarnated into the world to become Medang Sewanda's king, later called Magetan. Sang Hyang Shiva is the son of [...] (this part of the letter is illegible) Nata Raja Baliya also ordered the *dhapur jalak dhindhing keris*, which was made by Empu Isakadi which coincides with the year 216 Saka..." (translated by H. Sumono, interview: 2010)

The *Tangtu Pangelaran* also describes blacksmiths as the descendants of Sang Hyang Brahma, which can be seen from the examples of the story as follows.

The meanings are:

"Ye, my son *Sang Hyang Brahma*, go descend on the island of Java. And created the sharpness of arms of humans such as arrows, *luke* (machetes), chisels, *usu*, *perkul* (a kind of an axe), *patuk* (a type of hand axe), and all of the human working tools. You are the blacksmiths (or a *pande besi*). As for how you sharpen the arrows is on *windu prakasa*. Both of your thumbs should be used as *nabuka* (a hammer)..."

...Sang Hyang Brahma became a blacksmith (*pande besi*), he demanded the '*panca mahabuta*' to accompany him, which are: the *Perthiwi* (soil), *apah* (water), *teja* (light), *bayu* (wind), and *akasa* (space). The ground became its



Singa barong luk-5 shaped keris from Mataram era.

pedestal, the water became its clasps, the light was used as a fire, the wind as its breath, and the *akasa* as the hammer. That is the cause of the existence of Mount Brahma, for its recent name, the place where *Sang Hyang Brahma* was once a blacksmith (*pande besi*), and still, it does. The gavel was as big as the size of a *Tal* tree; the pedestal was as big as the size of a palm tree. *Sang Hyang Bayu* had already come out of a cave, while the *Sang Hyang Agni* presented day and night, according to the place where *Sang Hyang Brahma* was descended as a blacksmith (*pande besi*)” (Catra, tth.: 108-109).

The contents of literary works generally connect the *keris* with a mythological world of gods, so it is difficult to determine the chronological and historical value. These literary works emphasize its beauty and further strengthen the trust in its values of good luck and mystics. Therefore to avoid refraction when analyzing it, a source of literary works needs to be studied in greater depth.

The archaeological data discovered during the *Tungguh Buda* (earlier time) mentioned the term ‘*kres*’ in the bronze inscriptions of Karang Tengah (in the year 748 Saka or 842 M). It cited the existence of some of the offerings to establish Poh village as a tax-free area. The offerings were in the form of *kres*, *wangkiul*, *tewek punukan*, *wesi penghantap* (Hasrinuksmo, *op cit*: 24). Similar to the written of Tukmas inscription (in the year of 748 Saka or 842 Ad) and the Humanding inscription (in the year of 797 Saka atau 875 AD). The contents of the Humanding Inscription is such as follows.

“...mas ma 4 wdihan ranga yu 4 wadun 1 rinwas 1 patuk 1 kris 1 lukai 1 twak punkuan 1 landuk 1 lingis...”

Which more or less it means:

“...The *ma pola rangga 4 yu* patterned gold, a blade of *wedung*, a piece of woodcutter’s axe, a hatchet blade, a *keris* blade, a machete blade, a machete with an axe on the back of its blade, a hoe, and a crowbar...” (Haryono, 2001).

Neka and Yuwono added the archaeological data from a slightly younger age, that is, the end of the *Tungguh Buda* (or *Tungguh Buda Akhir*) in the IX century (2010: 15). This period pretty much provides archaeological data that mention the term ‘*kres*’ which refers to the *Rukam* Inscription to the year 829 Saka



Sabuk inten shaped keris with *pamor wosing wutah* from Mataram Sultan Agung era. At the *wuwungan ganja* there is elephant-lion carvings.

or 907 AD, the *Haliwangbang* Inscription to the year 798 Saka or 876 AD, *Taji* Inscription to the year 823 Saka or 901 AD, the *Poh* Inscription to the year 827 Saka or 905 AD, the *Sangsang* Inscription to the year 829 Saka or 907 AD, the *Wakajana* Inscription to the year 829 Saka or 907 AD, the *Sang-garan* Inscription to the year 850 Saka or 928 AD, and also the *Karang Tengah* Inscription to the year 764 Saka or 842 AD.

At the end of the era of *Tanggung Buda*, the existence of a keris slightly parted and began to be tracked from the findings of artifacts of its blades. Generally, the keris artifacts found to be very simple and still carry the pattern are a form of a *kadga keris* that is short, thick, and wide, like a form of a dagger. The initial description of a *keris* in the Javanese tradition was obtained from the end age of *Tanggung Buda* (or a *Tanggung Buda Akhir*), which at that time, its form was elementary (*jalak budha*).

The form of ancient *keris*, especially the *keris dhapur budo*, have distinctive characteristics that can be compared physically with *keris* from other *dhapur* types. Its features include a relatively short size, its broad blade tends to be straight, and do not yet have a part of *gandhik*, or its shape is still disguised. Its physical characteristics resemble the old *keris* seen on the inscriptions, statues, or narrative reliefs. An example is the Hujung Langit inscription in Lampung, the figure of Dwarapala in the Sewu Temple complex in Central Java, and the relief Ramayana story on Shiva Temple complex of Prambanan in Yogyakarta. This *dhapur* of the *keris* was sometimes made simple without a *rerincikan*, but it had already shown the most fundamental parts of a *keris* which are its hilt, its *ganja*, and its blade.

Damais, in his footnote, when discussing forms of weapons that he mentioned as a knife, doubted the link between the knife form that existed on Hujung Langit inscription with a shape of a knife on the lumbar part of the megalithic statue reliefs from Pasemah, South Sumatra. Damais tends to assume the similarity of the knife-shaped form in the Hujung Langit inscription to a *keris*²⁵.

Until now, archaeological data has not led to a keris ornate sculptured ornaments in the form of a lion or other decorations. So we can conclude that the *tinatah singa* keris was not yet known. However, the shape of the lions was already known to be described in various inscriptions and buildings of the temple, places of holy waters, and other religious buildings.



Pandawa singa luk-5 shaped keris with *pamor wosing wutah* from Mataram Sultan Agung era.



Order From left to right.

Bethok singa shaped keris from Singasari era. Collection of Fadli Zon Library, Jakarta.

Singa barong luk-5 shaped keris from Sunda Majapahit era. Collection of dr. Darwito, Semarang.

Singa barong luk-5 shaped keris from Majapahit era. Collection of Indonesia National Museum, Jakarta.



Order From left to right.

Singa barong luk 5 shaped keris from Pajang era. Collection of Brojobuwono Keris Hermitage, Karanganyar.

Singa barong luk 5 shaped keris from Mataram Senopaten era. Photo by M. Nasir, Solo.

Singa barong luk 5 shaped keris from Mataram Sultan Agung era. Collection of Indonesia National Museum, Jakarta.



Singa barong leres shaped keris Mataram style with the hilt in *nunggak semi* Surakarta style. It was made from tayuman wood and decorated with *selut jeruk keprok* made from silver and diamond. Collection of Neka Art Museum, Bali.



Singa barong luk-3 shaped keris Bugis style with the hilt stylized of bird. It was made from kemuning wood and decorated with *pedongkok kelopak bungo* made from bronze. This keris was repatriated from Germany to Indonesia in 2023. Collection of Brojobuwono Keris Hermitage, Karanganyar.



Order From left to right.

Tantri shaped keris from Bali Majapahit 17th century era. Collection of Neka Art Museum, Bali.
Ki Bedak Raksasa from Bali Majapahit 17th century era, the great heirloom of Buleleng Palace, Bali. Collection of Indonesia National Museum, Jakarta.
Singa barong straight shaped keris from Sasak Lombok 18th century era. Collection of Fadli Zon Library.



Order From left to right.

Naga pandu shaped keris from Bali 17th century era.

Naga Raja luk-11 from Buleleng Palace Bali 17th century era. *Kalarahu* shaped keris from Bali 17th century era. These kerisses were repatriated from Germany to Indonesia in 2023. Collection of Brojobuwono Keris Hermitage, Karanganyar.



Order From left to right.

Singa Barong luk-5 shaped keris, from Palembang era of the 16th-17th century. Collection of Fajar Setia, Palembang.

Singa Barong luk-11 shaped keris, from Palembang era of the 16th-17th century. Collection of Fajar Setia, Palembang.

Singa Barong luk-5 shaped keris, from Palembang era of the 16th-17th century. Collection of Fajar Setia, Palembang.

Megantoro Luk-7 shaped keris, Si Ginje keris from Jambi Sultanate 17th-19th century. Collection of the Indonesia National Museum, Jakarta.



Lion motif on the *sor-soran* of a *singa barong luk-5* shaped keris from Palembang era with *pamor ngulit semangka*. A collection Fajar Setia, Palembang.



Lion motif on the *sor-soran* of a *singa barong-luk 5* shaped keris from Palembang era, with *pamor wosing wutah*. A collection of Fajar Setia, Palembang.



Lion motif on the *sor-soran* of a *singa barong luk 11* shaped keris from Palembang era with *pamor pedaringan kebak*. Collection of Fajar Setia, Palembang



The *sor-soran* of Si Ginje keris from Jambi Sultanate 17th-19th century. It can be seen that the blade of the keris is decorated with motif of a pair winged lions combined with floral motifs. Collection of the Indonesia National Museum, Jakarta.



**Order from left to right
Contemporary keris.**

Tantri singa gajah shaped keris with *pamor bas wutah*.
Tantri singa kura-kura shaped keris with *pamor bas wutah*.
Tantri Singa Lembu shaped keris, with *pamor Bas Wutah*.
Collection of Neka Art Museum, Bali, Indonesia.



**Order From left to right.
Contemporary Bali Style keris**

Singo barong shaped keris, *pamor ron genduru*.
Singo lar shaped keris, *pamor wutah gedhagan*.
Singo lar luk-19 shaped keris, *pamor kara welang*.
Collection of Neka Art Museum, Bali.

2. The *Tanggung Sepuh Sanget* (a very-old *Tanggung*)

Tanggung Sepuh Sanget means 'a very-old age'. Keris belonging to this category consist of the *Tanggung Jenggala* (IX-XII century), the *Tanggung Kediri-Daha* (IX-XII century), the *Tanggung Segaluh* (IX-XII century), the *Tanggung Pajajaran* (X-XII century), the *Tanggung Singhasari* (XIII century), until the time of *Tanggung Majapahit* (XIV-XV century), the *Blambangan* (XIV-XV century), the *Tuban Tangguh* (XIV-XV century) and the *Tanggung Sedayu* (XIV-XV century). The *Tanggung Jenggala*, *Kediri-Daha*, *Segaluh*, and *Singhasari* became the prototype of the *keris* that is known today, its form often found in the relief of the walls of the temple was made at that time, for example in the Kidal Temple, Jago Temple (Jajagu, was built in 1268 AD), and the temples in the Panataran complex (in about 1242 or 1320 Śaka).

At this time, *keris* made in *Tanggung Sepuh Sanget*'s era began to find their shape ideally. It began to have lengthened blades, a widened *ganja* shape, the distinction, the asymmetries of its blades, and was gradually replacing the forms of the blades of *Jalak Buddha* and had a simpler form of its *bethok* part. Although the *Tanggung Jenggala*²⁶, *Kediri*, and *Singhasari* generally displayed thick blades (such as *jalak budha* and *bethok*), the structure began slimmer and longer.

Among the *Tanggung Jenggala*, *Kediri (Daha)*, and *Singhasari*, only *Tanggung Jenggala* has become a discussion topic for many people. While the *Tanggung Kahuripan* and *Kediri (Daha)* were rarely mentioned, perhaps due to the people's assumptions about the *Tanggung Jenggala*, which they considered to have the highest quality. The forging of iron and its *pamor* were done carefully; its decorations were also smoothly made and detailed. Even the quality of the *Tanggung Jenggala* *keris* is recognized to be higher quality than the *keris Tangguh Segaluh* or *Pajajaran* (Hasri-nuksmo, 2008: 19). *Tanggung Jenggala*, *Kediri*, and *Singhasari* *keris* is relatively rare. Sometimes often found buried in the ground or submerged in the river around the location of the kingdoms.

The *Pararaton* (the year 1535 Saka or 1613 AD) tells that meanwhile, in the era of the *Singhasari* Kingdom, there lived a famous *keris* artisan master named *Empu Gandring*. He made a powerful *keris* used by Ken Arok to achieve his goals as the ruler of *Tumapel*, who established the *Singhasari* dynasty (Hardjowardojo, 1965: 26-28).



Bethok shaped *keris* from Singasari era. The *keris* has already had lion motif as carvings at the *gandhik*. Collection of Fadli Zon Library, Jakarta.

The *keris* blades with *Tanggung Sepuh* at the end of the XIV century began to be crafted in more extended sizes, with *sekar kacang*, *greneng*, and other *rerincikan*. Hendrawijaya explained that perhaps in this era was also the emerged the *luk* *keris* blades with old *dhapurs* such as *dhapur megantara* and the ornament of *sinerasah* gold in a form of waved *ganja* (*dhungkul*, *wilud*) (2009: 32-37). Although it is still scarce, seen in the early *Tanggung Sepuh Sanget* like the *Tanggung Singhasari* or even earlier, there the *keris* decorated with *tinatah* emas had also been found. One of which is the *Kanjeng Kyai Anggrek Hurak* *keris*, a (collection of the Radya Pustaka Museum, which was once exhibited in 1950) that has the *tinatah* of gold. On the *Tanggung Jenggala*, the *Tanggung Kediri*, and the *Tanggung Singhasari*, there are also found some forms of *keris*, which exist the carved naga (dragon) motif and the *singa barong* motif in a simple form.

Habits of adding the *tinatah* decoration on a surface of a *keris* blade (and in another form of *tosan aji*) are estimated to have existed since the Age of Singhasari (Hasrinuksmo, 2008: 238). The *keris* blade carved were still limited to the use of animal shapes, including in the form of a dragon and lion motif (Arifin, 2006: 228).

In his book *The Krisdisk*, Karsten Sejr Jensen, features a *keris* blade with a *gandhik* decorated with a lion and a hermit, defined as *dhapur putut singa*. The *keris* is estimated made at the age of *Tanggung Sepuh Sanget*.

The next *Tanggung* is the *Segaluh*, the *Majapahit*, the *Pajajaran*, the *Tuban*, and the *Sedayu*. At this time, the *keris* crafting technology was advanced. This evidence can be seen in the relief of Suku Temple, which is located on the western slope of Mount Lawu, Central Java. On the east wall reliefs are scenes of a *keris* forging in a *besalen*²⁷. A *besalen* building that is seen was made of wood with a pyramid-shaped shingle roof. A master artisan (or an *empu*²⁸) is depicted forging a *keris* with a background of varieties of his works in the form of an ax, sickle, shears, *tumbak*, *kudi*, etc. Lord Ganesha stands in front, guiding the master dressed like Bima, a shadow puppet character.

On the west side of the Suku Temple, there is also a relief depicting a *keris*. The relief tells a piece of the story of *Bima Suci*; it is seen as a picture of a royal servant sitting behind a knight wearing a *keris* with a *ladrang*-typed *warangka* tucked in his waist.



Bethok shaped *keris* from Kahuripan era. The *keris* has already had lion motif as carvings at the *gandhik*, even though the shape is very simple. Collection of Fadli Zon Library, Jakarta.

Archaeological data show that during the Tangguh Sepuh Sanget era of Tangguh Pajajaran, Tangguh Majapahit, Tangguh Tuban, and Tangguh Sedayu, the tradition of making *keris* was already well established, so quite a lot of *keris* with *tinatah* were found taking the form of barong lions, dragons, or plant motifs in the form of vines. At this time, the *keris* that was made had relatively good quality. This can be seen from the *pamor* forging technology, the quality of the craft, the variety of *dhapur*, or the details of the *tinatah* carvings.

The *Tangguh Sepuh Sanget* *keris* most often found are the *Tangguh Majapahit*, *Pajajaran*, and *Tuban* *keris*, while the *Tangguh Sedayu* is arguably rare. The most commonly found lion *dhapur keris* come from Tangguh Majapahit, while Tangguh Pajajaran, Tangguh Tuban, and Tangguh Sedayu are rare. The characteristics of the *keris* are explained as follows.

a. **The *Tangguh jenggala***

The *Tangguh Jenggala* has a flexible *Pasikutan*, *birawa*²⁹, its iron is somewhat blackish³⁰, it has a *pamor lumer pandes*³¹, but sometimes it is also *mubyar*³², *Empu Totok Brojongrat* explains that the length of its blade is a bit long³³ compared to other *tangguh*, and so does its blade, especially on the part of *sor-soran*. It has flexible *Luk* around it evenly. The *sirah cecak* is oval (Kusni, 1979: 51). When there is a motif of *tinatah singa*, Its head will appear big and thick because it adapts with the part of its *gandhik*. The shape of the lion with a widely open mouth can sometimes be found without mane feathers on its back and tail. Its carving technique was simple and rarely combined with precious metals (*tinatah prasaja*).

b. **The *Tangguh Kediri and Singhasari***

The *Tangguh Singhasari* has a rigid and *wingit* style of its *pasikutan* with a not pointed tip. It has a grey-black color known as *nyabak*³⁴ with the *pamor* attachment that looks *lumer* and *pandes*, smooth and dark (*kelem*). It has medium-tilted *gandhik*. Its *sirah cecak* shape is oval. If it has a lion *tinatah* motif, its head and body will look rigid, and its size is medium, while its carving is



Keris from Singasari era which has *singa-singa* motif carved at the gold *wuwungan ganja*. The keris was found in Musi River, Palembang 2016. Collection of Fadlizon Library, Jakarta.

deep so that the lion motif appears. Most have been combined with precious metals but still appear rigid and rough (Kusni, 1979: 52).

c. *The Tangguh Segaluh*

The *Tangguh Segaluh* has rigid and straight (*luruh*³⁵) forms to its *Pasikutan*. Its iron material is showed has a dry (*kering*³⁶) complexion and has pale greenish-black color. It has a *kelem*³⁷ on its *pamor*. The length of its blade varies from the long (*wilah corok*) and the short (*wilah cekak*) forms. Its *Gandhik* appears to come jutting forward (*manyul*³⁸, Jw.) so that its *ganja* is seen long, its *gulu cekak* is seen as *landung*³⁹ forming a *nguceng mati*, and its blades are thin (Hasrinuksmo, 2008: 461). If there are lion carving on it, it will look juttet forward to adjust with the shape of the *gandhik*, with its body looking thin and flat, and its head will look oval and rather pointy.



Singa-singa motif carved at the gold *wuwungan ganja* on a keris from Singosari era. The keris was found in Musi River, Palembang 2016, collection of Fadlizon Library, Jakarta.

d. The *Tanggung Pajajaran*

The *Tanggung Pajajaran* has a rigid *Pasikutan*, and its iron material tends to have a dry-white complexion. Its *Pamor* is unpredictably⁴⁰ seen as *pandes*, smooth and *nggajih*⁴¹. Its blades are longer than the other *tanggung*; while its *gandhik* are long and tilted (*luruh*). Its *Sirah cecak* on its *ganja* are seen oval (*lonjong*) (Wirasoekadga, 1985: 24-26). If there is a lion motif on it, it tends to have a thin body shape; its head looks small and oval, adjusting to its *gandhik*. The lion body shape on the *Tanggung Pajajaran* keris will look light and less jutting because the carving technique on its surface was generally rough and superficial.

The artisan masters (or the *Empu*) of *Tanggung Pajajaran* or *Pejajaran* consist of three periods that are from 1) The *Pajajaran Makukuhan* which masters are *Empu Kanaka*, *Empu Welang*, *Empu Cinde Amoh*, *Empu Dewayani*; 2) The *Pajajaran Sigaluh* or *Pajajaran Segaluh* which masters are *Empu Anjani*⁴², *Empu Maya* and *Empu Omayi*; and 3) The *Sunda Nyakrawati* which masters are *Empu Mercukunda*⁴³, *Empu Kuwung*⁴⁴, and *Empu Keleng*⁴⁵.

Suryo Untoro said that are: *Empu Windu Sarpa*, *Empu Sengkala*, *Empu Kajatsari*, *Empu Anjani*, *Empu Manca*. While the writing of *Mas Ngabehi Wirosoekadga'* wrote that the *Empu* of Pajajaran consisted of *Empu Keleng*, *Empu Kuwung*, *Empu Loning*, *Empu Angga*, *Empu Singkir Dusun Tapan*, and *Empu Ciyung Wanara* (Koesni, 1979: 15-16).

e. The *Tanggung Majapahit*

The *Tanggung Majapahit* has *wingit* and *prigel*⁴⁶ *pasikutan*; its iron looks melted and dried with a bluish color. Its *Pamor*nya are *pandes*, *ngawat*⁴⁷, and *mrambut*⁴⁸. It has medium length and is slender, so it impressed as pointy. Its *Luk* is not appeared dense. Its *Gandhik* is tilting and short (Hasrinuksmo, 2008: 461). On the *keris* is seen a motif of a *singa ngrawit* with its head and body that looks plump, which shows that the *keris* were crafted with a high level of detail. The lion's body appears full and embossed, and



Singa barong luk 5 shaped keris from Sunda Majapahir era 14th-15th century. Collection of dr. Darwito, Semarang.

the overall impression is supple, beautiful, agile, and *wingit*. Moreover, the lion's body is seen as robust and prestigious. The lion motif was crafted with sound quality by combining precious metals.

The artisan masters (*Empu*) of Majapahit are *Empu* Domas (eight hundred *empu's*), *Empu* Pujadewa, *Empu* Pujasekti, *Empu* Supadriya⁴⁹, *Empu* Sapanggrani, *Empu* Sapahadi, *Empu* Hangga Cuwiri, *Empu* Supagati⁵⁰, *Empu* Supa⁵¹, *Empu* Jigja, *Empu* Singkir and *Empu* Koripan (Kahuripan or Korip) (Wirosekadga, 1985: 34).

f. The *Tanggung Blambangan*⁵²

The *Tanggung Blambangan* keris has a *demes pasi kutan*. Its iron seems to look whitish, elegant, and *demes*. Its *pamor* is *nggajih* and *pandes* with medium size. Its tip is not too pointy. Its *Gandhik* is short and tilted, its *ganja* is *sebit ron tal*⁵³, and its *sirah cecak* is short (Hasrinuksmo, 2008: 462). When there applied a motif of a lion, it appears to have a large head and short neck with its mouth wide open. The shape of the lion is seen as lithe and agile, but it is usually not made by the combination of precious metals.

The famous *Empu* of *Tanggung Blambangan* is *Empu* Mendung, *Empu* Tembarok, *Empu* Supagati, *Empu* Pangeran Pitrang, *Empu* Kakap alias *Empu* Dadali, *Empu* Bramakedali, *Empu* Luwuk, *Empu* Lulumbang, *Empu* Kebolongan, *Empu* Pitranggeni, and *Empu* Supa (Koesni, 1979: 55-56).

g. The *Tanggung Tuban*

The *Tanggung Tuban* keris has a medium *Pasikutan*; its *demes* look elegantly and a bit thick, and its *Luk* are seen as loose and superficial. Its iron colors appear whitish-black to its many steel composition and look dry. Its *pamor* is *kelem* and *pandes* with a short *gandhik*, and its *sirah cecak* is in a round-shape (or *buweng*), and has a long *sogokan* (Hasrinuksmo, 2008: 462). When there is a large dragon motif, it will look thick but seems rigid and less elegant. A lion's head looks more prominent compared



Pandawa singa shaped keris from Majapahit era. Collection of Indonesia National Museum, Jakarta, no: 5860.

to its body. Its carvings look rough (*agal*) and relatively deep so that the lion's form dimension arose. The *keris tinatah singa Tangguh Tuban* was not generally combined with precious metals, and most of the *tinatah singa* keris are in the form of *ndusun* (villages) style *keris*, and it was very rarely found in the form of a *tinatah singa garap*. The *tinatah singa* keris in this *tangguh* are scarce.

The empu of Tangguh Tuban⁵⁴ are: *Empu Panekti*, *Empu Suratman*, *Empu Modin*, *Empu Galaita*, *Empu Bekel Jati*⁵⁵, and *Empu Jirak* (Wirosoekadga, 1985: 26-29). Moreover, there are still masters that are: *Empu Puthu Galuh*⁵⁶, *Empu Demangan*, and *Empu Dewarasajati*⁵⁷, *Empu Kuwung* or *Empu Salahita*⁵⁸ (Kusni, 1979: 54). The *Empu* of Tuban that are primarily famous whose works are often found in people are *Empu Suratman* and *Empu Bekel Jati*.

h. The *Tangguh Sedayu*⁵⁹

The *Tangguh Sedayu* keris has a *demes pasikutan*, it seen as harmonic and elegant. Its blade length is medium, impressed as slender with a shape of a flexible *luk*. The iron hammering was done well and had wet nuance⁶⁰ with black-bluish color. It has a *simple pamor complexion that is a simple, hairy shape (mrambut)* as it is floating on its blade. Its *ganja* is classified into *sebit ron tal*, and its *sirah cecak* is short. Finding a *Tangguh Sedayu* keris with a dragon or lion motif is rare. Even up to now not found a *Tangguh Sedayu* keris with a lion *tinatah* motif (Hasrinuksmo, 2008: 413). The famous *empu* in the period of *Tangguh Sedayu* is *Empu Pangeran Sedayu* or *Sendang Sedayu*, or *Empu Supa*.

3. Category of *Tangguh Sepuh*

The *Tangguh Sepuh* category are The *Tangguh Majapahit* (late periods), The *Tangguh Demak*, The *Tangguh Pajang*, and The *Tangguh Pengging*. The *Tangguh Sepuh* was when the *keris* were well-established and well-developed, and many were made with good quality (Haryoguritno, 2006: 355). The characteristics of keris of each category of *Tangguh Sepuh* can be considered as follows.



Pandawa singa luk-5 shaped keris from Majapahit era. Photo by M. Nasir, Solo.

a. The *Tanggung Demak*

The *Tanggung Demak* has a *wingit pasikutan*. The part of its *ganja* is flat⁶¹ with a small *gulu melet*, and its *sirah cecak* is shaped like a bud. Its *bangkekan* is slender with flat *buntut urang*; it looks gallant with an interesting *wasuhan pamor* in a flat shape. Its iron is yellowish but somewhat looked awkward⁶² with an unperfect body. Its *sekar kacang* is rigid with a tilted *jalen*. The *Tanggung Demak* has a glowing and a deep-expanded perpendicular *lambe gajah*. The body of this kind of *keris* is full, not flat, but it looks slack; its *rojehan ripandan* is seen like coriander with its medium and straight *gandhik* and its simple *tikel alis* (Wirasoekadga, 1985: 38). It is interesting to note that until now has not found a *Tanggung Demak* *keris* carved with a lion motif. The artisan masters (*Empu*) that are famous in the period of *Tanggung Demak* are *Empu Sura* and *Empu Jaka Supa* or *Empu Supa Anom*⁶³, The *Tanggung Demak* *keris* is classified as rare, so it is scarcely found. The *Tanggung Demak* *keris* is generally believed to bring good luck.

b. The *Tanggung Pengging*

The *Tanggung Pengging* has a medium-slender *pasikutan* with neat craftsmanship. If it is in the form of a *keris*, its *luk* is *rengkol*⁶⁴. Its iron is black and seen as wet. It has a simple *pamor*, *lumer*, *pandes*, and its long *gulu melet* (Hasrinuksmo, 2008: 462). Usually, *Tanggung Pengging* *keris* were not decorated with lion *tinatah*.

c. The *Tanggung Pajang*

The *Tanggung Pajang* has a *kemba pasikutan*, its iron is *odol* and *garingsing*⁶⁵. Its *pamor* is *sawetu-wetune* (*pamor wusing wutah*). Its *Kembang kacangnya* is wide, big and sturdy that resembles a *gelung wayang*⁶⁶. The part of its *ganja* is flat, with the *gulu melet* curved downward and expanded; its *sirah cecak* is huddled (*dempet*) spiky with medium *bangkekan*. Its *buntut urang* is curved and chapped. It seems rugged and short; Its *wasuhan pamor* is less elegant with tight iron. Its *jalen* is long, straightly veined, Its *lambe gajah* is expanding, Its *godhagan* is seen loose on its corner with a tilted *gandhik*. Its edge



Singa barong luk 5 shaped *keris* with *pamor wusing wutah* from Kasultanan Pajang era. Collection of Brojowono Keris Hermitage, Karanganyar.

is carved deep with expanded *sogokan*, pointed *janur*, and flexible *luk*. Using *ri pandan*, the 'dha' will look distinctive with its straight close *gandhik*. Its *tikel alis* is in a simple shape (Wirosoekadga, 1985: 38-39).

The kingdom of Pajang was relatively short-lived (1551-1582 AD), so there is very little data explaining the existence of keris at that time. Even the *keris* can be said to be rare and rarely found (*Empu Totok Brojongrat*, interview, 2010). Based on the notes of Mantri Pande Mas Ngabehi Wirosoekadga, *Tanggung Pajang* only mentions one master, namely *Empu Umyang*⁶⁷, and his friends. Still, during the transition from Pajang to Mataram, there was one master named Arya Japan (Wirosoekadga, 1985: 38). Meanwhile, S. Suryountoro explained that the masters of Pajang were *Empu Umyang* and *Empu Cablak* (1978: 21). It is scarce to find the *Tanggung Pajang* keris decorated with a lion motif, but the artifacts that are found on average have fine, detailed, and beautiful quality.

In *Tanggung Sepuh* it was relatively more prevalent keris with *tinatah* in the form of flora motifs, animals, *rerajahan*, or others. At this time, *tinatah singa* keris were increasingly popular and well-developed. The development of *tinatah singa* keris can be identified by their combination with other motifs, such as picking up a motif derived from flowers and plants (Arifin, 2006: 228). For examples they are: the *lung anggrek*, the *sekar melati*, the *sekar setaman*, the *lung kamarogan*, the *lung pakis*.⁶⁸

4. Category of *Tanggung Madya Sepuh*

Keris classified as *Tanggung Madya Sepuh* include *Tanggung Mataram Senopaten*⁶⁹, *Mataram Sultan Agung*, and *Amangkurat*. The keris world developed rapidly, especially during the *Mataram Senopaten* and *Mataram Sultan Agung* periods (Haryoguritno, 2006: 354).

The general characteristics of the *Tanggung Madya Sepuh* keris are as follows.

a. The *Tanggung Mataram Senopaten*

Its *Pasikutan* are *prigel* and *stereg* with black-bluish iron (*nyamber lilen*). Its *pamor* is *pandes* and *ngawat* (Hasrinuksmo, 2008: 462). It has a pretty and flexible



Singa barong luk-9 shaped keris with *pamor wosing wutah* from Mataram era. Collection of dr. Darwito, Semarang.

(*luwes*) shape. If it appears the straight blade, it will look mild and profoundly thick. Its size is concerning, so it will be beautiful when observed. It has black-bluish iron with a balanced mixture (Koesni, 1979: 96). In general, the *Tanggung Mataram Senopaten* keris still carries the character of the shape of the Majapahit; it is caused due to the influence of the artisan masters in the eras of *Mataram Senopaten* are the *Empu* of Majapahit or their descendants. One of the *empu* Majapahit that served until the era of *Mataram Senopaten* was *Empu Supa Anom* or *Empu Kinom*. When a lion motif looks graceful, neat, and slim but with a high level of detail, the head of the lion seems to stand resembles a lion motif Majapahit era.

b. The *Tanggung Mataram Sultan Agung*

Significant progress in the field of keris occurred during the Mataram period, especially during the Mataram king, Sultan Agung Hanyakrakusuma⁷⁰ (1591-1645) (Kusni, 1979: 99). Despite ascending to the throne at a young age, 22 years old, Sultan Agung was not only capable of leading the government and army but also proficient in developing culture (Raffles, 1817: 509). The keris culture reached its peak of splendor during his reign. That era recorded many names of famous masters. It was recorded that 800 people became known as '*empu pakelun*' led by nine '*empu jejeneng*', namely *Empu Ki Nom*, *Empu Legi*, *Empu Tepas*, *Empu Luwing*, *Empu Guling*, *Empu Tundung*, *Empu Anjir*, *Empu Gede*, and *Empu Mayi* (Hasrinuksmo, 2008: 63).

Sultan Agung Hanyakrakusuma liked to gift keris to his subordinate kingdoms or to neighboring kings to strengthen his political legitimacy. As we know, one of the masterpiece *keris* named *Si Ginje* was given to the King of Riau Lingga (later to become the heirloom of the Jambi Sultanate) as a sign of friendship.⁷¹ Sultan Agung Hanyakrakusuma also gave rewards (gifts) to relatives, courtiers' sons, and large or small courtiers who had rendered services to Mataram. What has been recorded is as follows. 1) Soldiers' *lurah* to soldiers receive rewards in the form of spears or daggers inlaid with gold *sinerasah* with



Singa barong luk-5 shaped keris from Mataram era. Collection of National Museum, Jakarta.

images of *sada sak ler*, *sapit landak*, or trident; 2) officers and *penewu mantri* receive golden *sinerasah* heirlooms with images of elephants and lions ; 3) Troop leaders and *wadana kaliwon* were rewarded with heirlooms decorated with gold *sinerasah* in the form of vines and leaves motifs; and 4) The sons of royal relatives or *patih dalem* were rewarded with *keris* decorated with *sinerasah* in orchids motif (Koesni, 1979: 99- 100).

The event of giving gifts in the form of *keris* to the king's subordinates during the Mataram period *which* was quite *famous* was after the rebellion of Duke Bergola II in Pati was subdued. The Sultan gave many heirloom *keris tinatah* according to the level of their respective positions. Among these heirloom *keris*, the most famous is the elephant lion *keris*, which marks the year Pati was destroyed. The elephant lion *keris* symbolizes the year number elephant = 8, lion = 5, *curiga (keris)* = 5, singular = 1. Because the year number symbol is always read backward, this calculation is meant to be 1558 in the Javanese calendar (Haryoguritno, 2006: 248-249).

His love for heirlooms and the habit of giving gifts in the form of *keris* and other *tosan aji* shows that Sultan Agung is a figure who has a significant role in developing the art of making *keris* and other *tosan aji* (Haryoguritno, 2006: 32).

Keris and *tosan aji* made by Tangguh Mataram Sultan Agung until now is the most commonly found in the community compared to previous or post-*tangguh*. As for the lion *keris*, Tangguh Sultan Agung is also mostly decorated with *tinatah* lions in various forms (*dhapur*), especially the *dhapur singa lar*, *dhapur elephant lion*, and *dhapur singa barong*.

The *pasikutan* is flat (fitting, handsome, and pleasing to the eye), the iron is raw; the *pamor* is bright (Hasrinuksmo, 2008: 462). Overall the *Tangguh Mataram Sultan Agung* *keris* is not much different from the *Tangguh Mataram Senopaten*. The difference is only in the iron material, which is slightly raw but very rich in *pamor* (Koesni, 1979: 96). If there is a lion motif, it looks



Singa barong luk-5 shaped *keris* from Mataram era 17th century. Collection of dr. Darwito, Semarang.

stunning, intricate, and detailed, the figure of the lion motif looks harmonious and is generally combined with precious metals. The lion motif generally looks dashing and dignified. The lion's chest swells and looks full; the lion's mouth gapes and bites a golden marble or a gem but looks dignified. The quality is excellent and shows a high level of detail. Generally found in a combination of stylized mane ornaments with beautiful vines motifs.

c. **The *Tanggung Mataram Amangkurat***

Its *pasikutan* looks fierce (*galak*) and *birawa*; its iron is raw; with *kembang pamor*. The *Tanggung Mataram Amangkurat* is also called as *Tanggung Kartasura* (Hasrinuksmo, 2008: 462-463). The *empu* in this period were: *Empu Lujuguna II*⁷² and *Empu Brajaguna I*⁷³, who were moved from Madura (Hasrinuksmo, 2008: 156). Commonly, it is found with a hazy color on its *pamor*; its iron is raw and has a whitish and rough complexion; the size of the keris is large and long (*corok*), its crafting pattern is *agal*. The *Tanggung Amangkurat* keris are rarely found. Those keris from the era of *Mataram Amangkurat* were rarely found decorated by carvings (*tinatah*), including the lion *tinatah* keris. Perhaps because the period was unstable and there were many riots, the artwork was poorly developed.

d. **The *Tanggung Cirebon***

The *Tanggung Cirebon* has a *wingit Pasikutan* with a size medium. It looks elegant and pleasant; its blade is thin and rarely uses variations (*ada-ada*); Its iron is black-brownish⁷⁴ and impressed as dry because of the most steel ingredients. Its *pamor* is classified as *kelem* (dark) and expanding. Its *ganja* is thin with a short *sirah cecak* (Hasrinuksmo, 2008: 463). When there is a lion motif on it, it will look flexible, neat, and beautiful, and generally, the carving of lion's head is quite shapely. The pattern carved is relatively smooth and has a character that resembles the style of the keris of the Mataram period.



Pandawa singa luk-5 shaped keris from Mataram era.

5. The Category of *Tanggung Anem (Nem-neman)*

Tanggung nem-neman is explained in *The Serat Centini*. According to the term, 'nem-neman' (from the word *anem* or *nom*, which means 'young'), is intended as a categorization of *keris* whose period was still considered relatively new, so it is stated as a 'young keris' or a young keris period, adapted to the style and taste of masters and more recent society (Arifin, 2006: 146).

Tanggung Nem-neman is the last periodization or resilience of the Mataram Kartasura, P.B. Surakarta, and H.B. Yogyakarta periods as the remaining kingdoms in Java. Keris that are classified as *Tanggung Anem* or *Nem-neman* are *Tanggung Mataram Surakarta* (known as *Tanggung P.B. Surakarta*), *Yogyakarta Sultanate* (*Tanggung H.B. Yogyakarta*), and *Pakualaman* (Yogyakarta).

a. The *Tanggung Surakarta*

The *Tanggung Surakarta* keris can be inferred from its *pasikutan*, which is *demes birawa*, and manly (elegant, attractive, pleasant, and masculine). Its iron is raw, its *pamor* is *mubyar* with its *ganja* using *tungkakan* (Hasrinuksmo, 2008: 463). The *keris* Surakarta can also be inferred from the blade shape that is evenly *anggodong pohung* (for its straight blade), thick, and looks very sturdy; it appears strong. Its *pamor* is brightly glowing (*mubyar*) usually made from the meteorite that fell in the Prambanan area, also known as Prambanan's *pamor*.

The famous *empu* at the period of Surakarta are: *Empu Brajaguna II*, *Empu Brajaguna III*⁷⁵, *Empu Tirtadangsa*, *Empu Jayasukadga*, *Empu Singawijaya*, *Empu Brajasetama*, *Empu Brajakarya*, *Empu Japan*, *Empu Brajasetika*⁷⁶, *Empu Wirasukadga*, *Empu Mangunmalela*, *Empu Resowijaya*, and *Empu Carang Mustapa* (Hasrinuksmo, 2008: 156-157). In addition to the famous masters who served in the palace, there at the period of *nem-neman* there were the *empu* of villages (*ndusun*) that actively made keris.

If there attached a lion motif, it would look a bit plump but elegant, adjusting with the shape of its *gandhik*; as a whole, the lion motif is palpable due to the deep and firm sculptural technique, *ngrawit*, detailed,



Singa barong leres (straight) shaped keris from Pakubuwono Surakarta era. Collection of Neka Art Museum, Bali.

supple, and looks authoritative. The *tinatah* singa keris in the *Tanggung P.B. Surakarta* is commonly combined with precious metals, but some are not decorated with precious metals (*tinatah prasaja*).

b. The *Tanggung Yogyakarta*

The style of *Tanggung Yogyakarta* is similar to *Tanggung Majapahit*. Its *pasikutan* is *wingit* and *prigel*. Its iron is melting (*lumer*), and has a smooth feeling when touched. The attachment of the *pamor* on its blade is *pandes* and *ngawat* (sturdy and resembles a wire); some of its *pamor* shapes are fibrous (*mrambut*). The length of its blade is medium, growing slender to the end that is impressed as pointy. Its *Luk* is not too deep. Its *gan dhik* is oblique and short (Hasrinuksmo, 2008: 463).

The *empu* of *Tanggung Yogyakarta* are: *Empu Mangkudahana*, *Empu Taruna Dahana*, *Empu Supasetika*, *Empu Karyodikrama*, and *Empu Supawinangun* (Hasrinuksmo, 2008: 157). The *keris* of *Tanggung Kasultanan Yogyakarta* came from the same close period and age as *Tanggung P.B. Surakarta*, and both are categorized as *Tanggung Nem-neman*. However, there is a primary difference between the *tanggung H.B. Yogyakarta* and the *keris* with lion-shaped carvings (*tinatah singa*). The blade of *Tanggung Yogyakarta* *keris* is relatively smaller, slender, and thinner than the *tanggung P.B. Surakarta* *keris*. Therefore the lion motif also has a smaller stature. The lion's body looked lean but appeared solidly plumed; the *cecawian* on the lion motif is thick with simple carved motifs. Overall, the lion motif on the *Tanggung Yogyakarta* *keris* seemed calmer and looked smooth, supple, and courteous.



Singa sineba shaped keris.

ENDNOTES

1. Some historians argued that the depiction of lions in Indonesia has a deformative and stylized form as the artist who carved lions had never seen it before, and it was all based on their perception and imagination.
2. Based on the Karangtengah inscription dated 824 AD, notes explain that King Samaratungga built a sacred building in Wenunawa. Experts call it the Ngawen Temple. It is also stated that his daughter, Pramodawardani, exempted the land tax around the holy building to maintain Kamulan in Bumisambhara. In this case, what is meant is the Borobudur Temple, whose architect is Gunadarma (R.M. Sudarsono, 2000; Check Nou & Frederic, 1994: 17, 31, 74, 84, 162).
3. Apit Temple is located in the Prambanan Temple complex, flanking two temples on the west and east. Each Apit Temple has an empty room that was once thought to be a place of meditation before visiting other temples. Each Apit Temple has an entrance facing north and south.
4. Sojiwan Temple is located in Kebondalem Village, Klaten Regency, 2 km south of the Prambanan Temple complex.
5. The stairs from the Sari Temple door are also decorated with reliefs in the form of spreading wings. The tips of the wings are decorated with shapes that resemble two dwarf creatures.
6. Tara Temple has a square base, each side measuring 45 m with a height of 34 m. The temple building vertically consists of three parts, namely the foot of the temple, the body of the temple, and the temple's roof. The body of the temple juts out in the middle.
7. Muara Takus Temple is located in Muara Takus Village, XIII Koto District, Kampar Regency, Riau, 135 km from Pekanbaru. This temple complex has several buildings: the Sulung/Old Temple, the Bungsu Temple, the Mahligai Stupa Temple, and Palangka.
8. The Kidal Temple is square. The temple building consists of a low shelf, legs, a body, and a temple roof. The body of the temple rises high; on the right and left of the entrance, there are Mahakala and Nandiswara statues. The stairs up to enter the temple chamber are on the west. To the right and left of the stairs are decorated with *makara*.
9. Panataran Temple is the most challenging temple to determine when it was built. Based on the findings of the inscriptions on the temple, archaeologists concluded that Panataran Temple was constructed during the Singasari era, and new buildings were added in subsequent periods up to the Majapahit era. Until now, the year of construction of the Panataran Temple has not been determined and is still in the process of research by archaeologists. At the entrance to the temple grounds, there are two statues of doormen (*dwarapala*), which at the base are carved with the year 1242 Saka or 1320M. Entering the second yard, there is a smaller *dwarapala* statue. The bottom of the statue is inscribed with the year 1214 Saka or 1319 AD. A stone inscription still standing upright to the south of the temple building with the year 1119 Saka or 1197 AD was issued by King Srengga of the Kingdom of Kediri. Because the contents, among other things, mention the inauguration of a fief for the benefit of Sira Paduka Batara Palah, scholars believe that what Palah means is, of course, none other than Panataran. If it can be justified that Palah is a Panataran Temple now, then the age of construction of the Panataran temple complex took at least 250 years, built from 1197 AD during the Kediri Kingdom era to 1454 AD during the Majapahit Kingdom era. However, almost all the buildings we can see today are from the reign of the Majapahit kings. Perhaps the older buildings (the Kediri era) had collapsed (Wisnoewhardono, 1995: 6-10).
10. Bajang Ratu Temple is located in Dukuh Keraton, Temon Village, Trowulan District, Mojokerto Regency, East Java—precisely 3.5 km from Wringin Lawang Temple and about 600 m from Tikus Temple.

11. Jabung Temple is located in Jabung Village, Paiton District, Probolinggo Regency. Jabung Temple consists of the 'batur' - the temple's base, the temple's body, and the temple's roof.
12. Terracotta artifacts from the Majapahit era also have animal forms such as wild boars, monkey kings, geese, birds, elephants, fish, human figures, and gods (check Damais, 2018).
13. The Majapahit Kingdom collapsed and was replaced by Demak Sultanate. At this time, the concept of Hinduism and Buddhism turned into an Islamic concept. The temple building during the Islamic period was practically never built again.
14. Other data show that the Wali Sanga founded the Demak Mosque on the sengkalan *Sarira Sunyi Kiblati Gusti* the year 1401 Saka.
15. The lion motif on the Mantingan Jepara mosque shows the artist's intelligence and creativity in adapting his works to the Islamic concept that developed in his time.
16. One of the wooden statues decorating the Sendang Duwur Mosque from Kudus is also in the National Museum, Jakarta collection.
17. The Sultanate of Cirebon is one of the Islamic kingdoms located at the eastern end of the North Coast of the Tatar Sunda, founded by Syarif Hidayatullah or Sunan Gunung Jati in 1482 AD (another version 1479 AD). This kingdom was the center of Islamization in Tatar Sunda (Lubis, et al, 2003: 167-168).
18. The Mangkunegaran was one of the Islamic Mataram dynasties. The Islamic Mataram dynasty broke for the first time in the Giyanti agreement (palian nagari) into two, namely the Surakarta Sunanate and the Yogyakarta Sultanate. The Surakarta Sunanate then split again into two, namely the Sunanate and Mangkunegaran. The Yogyakarta Sultanate was also divided into the Sultanate and Pakualaman.
19. Keris is a short stabbing weapon whose blade consists of two main parts: the blade and the *ganja*, symbolizing the phallus and yoni. In Javanese philosophy, which can be said to be the same as Hindu philosophy, the union of phallus and yoni is a symbol of hope for fertility, immortality (sustainability), and strength (Hasrinuksmo, 2008: 9). *Keris* is also a stabbing weapon that has a beautiful shape, is asymmetrical (either straight or curved), and is made of two, three, or several kinds of metal which are forged together (Haryoguritno, 2006: 7).
20. Claire Holt explains that the Old Stone Age (Paleolithic) spans indefinitely. Remains from this period consist of roughly broken stone tools, such as cutting tools, pounders, and axes. Middle Stone Age (Mesolithic), the period is also uncertain. Objects of bone, shells, and horns appear, and rock paintings, especially in the eastern part of the archipelago, are said to date from this time. New or Late Stone Age (Neolithic), from approximately 2500-1000 BC. It is thought that it was introduced by immigrants from mainland Southeast Asia who were well acquainted with maritime knowledge, agriculture, and the use of buffalo, dogs, and pigs. Tools included stone arrowheads, mortar and pestle, picks, and coarse beads. The Megalith era emerged with memorial menhirs, ancestral seats, and an altar above the *stepped punden*. The Bronze Age lasted from about 300 BC. the introduction of bronze objects from mainland Southeast Asia and the development of metal smelting and metalworking skills marked this period (1967: 4).
21. '*Pasikutan*' is a cursory impression of the style of a keris (Hasrinuksmo, 2008: 459).
22. Mas Ngabehi Wirasoekadga is the courtier *mantri pandhe* in Surakarta Hadiningrat. The manuscript notes were published by Dahara Prize Semarang in the book *The Knowledge of Keris* in 1993. This book contains details about the origins of the keris, the *ricikan keris*, the *warangka*, the toughness of the keris, and a glimpse of the splash of the *keris* (see also Arifin, 2006: 139- 140; Koesni, 1979: 51-52; Haryoguritno, 2006: 350-355; and Hasrinuksmo, 2008: 459-463).
23. *Tantingan* comes from the Javanese language, which means the weight of an object when it is lifted/held/played. *Tanggung Sepuh*, or anciently made keris blades, generally have a lighter thrust, while the younger the

- blade, the heavier the thrust is. The challenge of a keris is greatly influenced by four things, namely: 1) the thickness of the blade; 2) the type of metal iron or steel used; 3) the inclination of the blade from the base, which is affected by the angle of inclination towards the hilt when held; and 4) the maturity of the forging (Totok Suponingrat, interview: 2010).
24. A keris that its *tintingan* sounds loud and long is considered the better. Each formidable keris blade has a *different tintingan sound*; for example, The Majapahit formidable keris made by Empu Supo has a tint with a long ringing sound. The Tuban Tangguh Keris has a weak and short *tintingan* sound, and so on. The sound of the keris blade when *tintingan* has a different sound. This sound difference can determine toughness (Totok Suponingrat, interview, 2010).
 25. For further discussion, read Maisey's article entitled "Origin of the Keris and Its Development to the 14th Century" and Damais' article entitled "Date of the Hujung Langit (Onion) Inscription".
 26. *Tangguh Jenggala* has a high quality of artistry so that some keris lovers have doubts about whether the Tangguh Jenggala keris were made during the Jenggala Kingdom or were they made in the Jenggala area but several centuries after the Jenggala Age (Hasrinuksmo, 2008: 19).
 27. *Besalen* is a term in Java, especially Central Java, Yogyakarta, and East Java, to refer to places where sharp weapons and agricultural equipment are forged. West Javanese people usually call it *gusali*; in Bali it is called *prapen*. The term *besalen* in Java is also commonly used to refer to the place where gamelan is forged.
 28. An *empu* on the relief depicts Empu Supa from Majapahit (Totok Brojongrat, interview 2010).
 29. *Birawa* means large or above average size. The average ideal length of a Javanese keris is around 33-37 cm. The size of the Tangguh Jenggala keris is usually more than 37 cm. Another term for *birawa* is *corok* (in the wayang world it is called *jujud/jujud*) (Totok Brojongrat, interview, 2010).
 30. The iron gives the impression of being rigid; the pores are smooth, the color is dark black, and it looks like asphalt (Totok Brojongrat, interview, 2010).
 31. *Pamor lumer pandes* means the impression of *pamor*, which is smooth and firmly attached to the surface of the blade (Totok Brojongrat, interview, 2010).
 32. *Pamor mubyar* means that the *pamor* looks bright (lit and evenly distributed over the entire surface of the blade (Kusni, 1979: 75).
 33. The blade length of the Tangguh Jenggala keris is, on average, longer than the size of a keris in general, namely between 37-38 cm, while the size of a keris is generally between 33-35 cm (Totok Brojongrat, interview, 2010).
 34. '*Nyabak*' for iron is one of the assessments of the keris blade iron based on the impression of sight and touch. Iron *nyabak*, the *appearance* is smooth and melted like the surface of slate (slate), solid, and relatively dry—slightly grayish black, *nyamber lilen* (black and greenish blue), smooth touch. (Hasrinuksmo, 2008: 317)
 35. The bar is drooping or looking down and looks polite (Totok Brojongrat, Interview, 2010).
 36. *Tangguh Segaluh* Keris the iron always looks dry and usually absorbs keris oil very quickly when touched (Kusni, 1979: 53),
 37. Familiarity means that the color of the *pamor* looks less bright (doff) and sometimes dull (Hasrinuksmo, 2008: 227).
 38. The *gandhik* belongs to the *gandhik manyul* type; it looks apparent and protrudes forward (Hasrinuksmo, 2008: 461).
 39. *Gulu cecak landung* or looks long and slender (Hasrinuksmo, 2008: 461).
 40. It means the *pamor wusing wutah* or *beras wutah*. *Pamor pandes* means the *pamor* is firmly and deeply rooted (Totok Brojongrat, interview: 2010).
 41. *Pamor nggajih* is *pamor* that looks like lumps of fat. *Pamor nggajih* is usually caused by too much *pamor* material *and* many folds (Hasrinuksmo, 2008: 311).

42. Empu Anjani initially served the Pajajaran Kingdom Makukuhan but then moved to Negeri Sigaluh. Many people think *Empu Anjani* is a woman, but based on R. Pringgohardjo's Manuscript the *Empu* is a man (Koesni, 1979: 49).
43. Empu Mercukunda lived during the Sundanese Era of Hanyakarawati between 1150-1180 AD (Kusni, 1979: 49).
44. Empu Kuwung lived during the Sundanese Era of Hanyakarawati; he was the only son of Empu Mercukunda (Kusni, 1979: 49).
45. Empu Kelengan is also commonly called Empu Kelengan. He lived during the Sundanese Hanyakarawati period but did not serve the Sundanese king and made keris in the palace environment but in the forest. One of the heirloom keris he made later became the great heirloom of the Kingdom of Sunda (Kusni, 1979: 50).
46. The participants are *wingit* and *prigel*, which means they look scary but have a dynamic impression (Hasrinuksmo, 2008: 461).
47. *Pamor pandes* and *ngawat* mean the *pamor* looks solid, and the fibers are like wire (Hasrinuksmo, 2008: 311).
48. *Pamor mrambut* means the appearance of *pamor*'s fibers are soft like hair (Hasrinuksmo, 2008: 295).
49. Empu Supadriya was a well-known master who lived in Tuban, East Java, during the early days of the Majapahit Empire. The keris are made with great care and have beautiful pamlor. The lines of the *pamor* are soft and neat. The iron looks fibrous. The keris made by *tinatah* are beautiful, and decorated with scrolling motifs and patterns. On average, they do not use *pamor* but are made of greenish-black iron, similar to *tlethong garing* (buffalo/cow dung). The peculiarity of the iron is that it always smells of spices (Hasrinuksmo, 2008: 451).
50. Empu Supagati was a well-known master from Blambangan in the early days of the Majapahit Empire. The kris made by Empu Supagati are known for their effectiveness and high status, so they are liked by civil servants, soldiers, and police (Hasrinuksmo, 2008: 451).
51. Empu Supa Mandrangi, or Supa Tua, was an *empu* during the last Majapahit era, Brawijaya V. In his youth, he lived in the Jenu area, 7 km west of Tuban, East Java. His ancestors were a family of masters from the Blambangan area, whose genealogical sequence is as follows. Empu Kekep from Blambangan has a son, *Empu Surawisesa*, who has a son, Empu Kalulungan. Empu Kalulungan has a son, Empu Ki Dirjo, better known as Ki Sedah (because he lives in Sedah Village on the northern edge of Blambangan. Empu Sedah then sends Empu Supa Mandrangi. Empu Supa Mandrangi has several names, including Empu Rambang, Empu Pitrang, and Empu Prince Sedayu (Hasrinuksmo, 2008: 49).
52. The *empu* of Tangguh Blabangan were in the same era as the *empu* from Tuban, Madura, and Majapahit. Estimated 1300-1400 AD (Hasrinuksmo, 2008: 461).
53. *Ganja sebit ron tal* is a form of *ganja* curved gently on the downward side. The shape of this ganja on the tail (*kepet*) is straight, and the tip looks wide, like the tip of a palm leaf (Hasrinuksmo, 2008: 413).
54. The master during the Tangguh Tuban period was under the auspices of the king and the Majapahit Kingdom. Still, the position of the master was often free from the territorial conventions of a kingdom (Hasrinuksmo, 2008: 462).
55. Empu Bekeljati is a descendant of Empu Suratiman from Tuban. The most powerful keris he made was Kyai Rowangga (Kusni, 1979: 83).
56. Empu Puthu Ghaluh was a master from Tuban who later moved to Sriwijaya (Koesni, 1979: 54).
57. Empu Demangan and Empu Dewarasajati were the same mentor and made many heirloom keris. The most powerful heirloom keris is named Kyai Bandar (Koesni, 1979: 54).
58. Empu Salahita was originally from Tuban but later moved to Sumatra; his famous work is *Bangomampang*. *Empu Salahita* is the most renowned master in Tuban folklore because of the magic of his keris. His well-known work is called Ulasabet (Koesni, 1979: 54).

59. The *Tanggung Sedayu* keris is similar to the *Tanggung Majapahit* because the master of *Tanggung Sedayu* is also the master of *Majapahit* (Wirosoekadga, 1985: 35-36).
60. *Pamor*, which gives the impression of being wet in the keris field, is usually called *wesi lemah teles* (damp soil) (Hasrinuksmo, 2008: 259).
61. This term means that the *wuwungan* part of the ganja is flat (the *wuwungan* is the part on the curvature of the ganja; see a detailed picture of the *keris*).
62. At first glance, the iron looks yellowish, dirty, and raw, but if you pay close attention, it seems rigid, solid, and well-forged. *Pamor*, which has a yellowish color is also commonly referred to as *pamor jene*, which means gold, while those which are reddish are usually called *pamor jenar*, which means red (Wirasukadga, 1985: 38)
63. Empu Sura was the son of Empu Supa Mandrangi or Prince Sendang Sedayu from the wife of Dewi Tatiban, a relative of the king of Majapahit. Meanwhile, Jaka Supa or Supa Anom is the son of Empu Supa Mandrangi or Prince Sendang Sedayu from the daughter of a relative of the king of Blambangan. She was a gift from the king of Blambangan for the success of Empu Supa Mandrangi in making Kyai Sangkelat's son/duplicate keris (Wirasukadga, 1985: 38; see also Kusni, 1979: 35).
When Jaka Supa was a teenager, the Majapahit Kingdom collapsed, and the Demak Kingdom stood. For the services of Sunan Kalijaga he served the Sultanate of Demak. Not long after the Kingdom of Demak was established, it was replaced by the Kingdom of Pajang. Empu Jaka Supa or Supa Anom then served in Pajang. Pajang also did not last long and finally collapsed and was replaced by Mataram. During the reign of Sultan Agung Hanyakrakusuma, he was appointed as a *empu lurah*, who was said to be in charge of leading 40 other *empu*, in preparation for an attack on Batavia. He then received a new title and name, Ki Empu Pangeran Warihanom, and received the gift of a fief (tax-free) in the Sendang area. Therefore he is also known as Empu Pangeran Sendang (Hasrinuksmo, 2004: 450).
64. *Luk rengkol* means the shape of a deep and sharp luk. This luk is also commonly called *luk sawer nyander* (Haryoguritno, 2006: 157)
65. *Besi odol (odhol)* is one of the impressions of appearance to assess the *pasikutan* of a keris. If it is said that a *pasikutan keris* is *odol*, it means that the kris has the appearance or character of being rough, reckless, and uncaring. Since the 1940s, the term *odol* has become less popular but has been written in many ancient texts (Hasrinuksmo, 2004: 169 and 325).
66. Its shape resembles the hairstyle of Bima, a character in Javanese shadow puppet (Hasrinuksmo, 2008: 462).
67. Empu Umyang was also called Empu Galeng because of his habit of walking over the rice fields (*galengan*, Jw) to look for frogs (*kodok*, Jv), so he was also known as Empu Kodok (Totok Brojongrat, interview, 2010).
68. The existence of *Tanggung Demak*, *Tanggung Pengging*, and *Tanggung Sedayu* is relatively short, so the keris made from the three tough times are also relatively few. The *Tanggung Demak* keris is usually decorated with sculptured ornaments of plants and Arabic *rerajahan*. This fact was due to the influence of the Islamic religion that developed then, which prohibited works of art in the form of living things. The *Tanggung Pengging* and *Tanggung Sedayu keris* are rarely decorated with lion ornaments. Usually found with sculptured plant ornaments on the *gandhik* section called the *panji wilis*. (Hasrinuksmo, 2008: 462).
69. *Tanggung Mataram Senopaten*, in another version, is also commonly referred to as *Tanggung Mataram Baru*, or sometimes some call it *Tanggung Pajang Mataram* (Kusni, 1979: 84-85).
70. Sultan Agung Hanyakrakusuma was the most famous king of Mataram. Mataram experienced rapid development in all fields. Thomas Stamford Raffles explained that the Dutch even described Sultan Agung as a brilliant and bright king. He has succeeded in expanding his power to reach Landak (now the northern part of West Kalimantan) and other countries

on the island of Borneo. The land of Mataram is in a state of peace. He also carried out massive attacks in two waves against the VOC in Batavia; the great war ended in 1551, according to the Javanese almanac (1817: 509).

71. Empu Ki Nom made Si Ginje from iron with nine tools beginning with the letter P (på), including nails, hammers, machetes, knives, and etc. Jasper and Mas Pierngadie in their book *De Inlandsche Kunstnijverheid in Nederlandsch Indie: De Betwerking van Niet-Edele Metalen, Koperbewerking en Pamorsmeedkuns* wrote about the making of the Si Ginje keris which was made with only one forging. It is believed that if the keris blade is removed from the sheath, every tree around it will dry up (Jasper and Mas Pierngadie, 1934: 234).
72. Empu Ljuguna II was a famous master of the Kartasura period. The characteristics of the keris he made can be identified as follows: The ganja forms a flat line, classified as *ganja wuwung*. The shape of the *sirah cecak* is oval and tapered at the end. The *gulu melet* long so that it looks thin. The *sekar kacang* is like Bima's nails. The *Jalen* is large, the *lambe gajah* is long and protruding. The *sogokan* is short. If there is no *kembang kacang*, the *gandhik* is long and not so slanted or *amboto ngadeg*. The *blumbangan* is deep. The blade is *birawa*, the *pamor* is not smooth and not sharp enough. Overall, the keris made by Empu Ljuguna II looks dashing, rough, and firm. (Hasrinuksmo, 2008: 262)
73. Empu Brajaguna I was a well-known master during the late Kartasura and early Surakarta eras. Many keris experts say that Empu Brajaguna came from Madura. The main characteristics of the *keris* he makes are that it is thicker and heavier (because it contains a lot of steel) than keris in general, the shape of the ganja is slightly curved, the head of the *sirah cecak* is not so sharp at the ends, the *gulu melet* and the *wetengan* is of medium size (Hasrinuksmo, 2008: 107).
74. The iron is brownish, as if mixed with soil, and looks dirty. (Totok Brojongrat, interview, 2010)

75. Empu Brajaguna II was the son of Empu Brajaguna I. He served during the reign of Sri Susuhunan Pakubuwono IV and V in Surakarta. His *keris* were similar to those of Empu Brajaguna I in terms of *pamor*, quality, and appearance. The main difference is only the shorter blade size.

Empu Brajaguna III is the son of Empu Brajaguna II. He served during the reign of Sri Susuhunan Pakubuwono IV and V. All of the keris he made were almost identical to those of Empu Brajaguna II. The main difference is only in the shape of the ganja, which is thicker and longer (Hasrinuksmo, 2008: 107).

76. Empu Brajasetika served during the reign of Sri Susuhunan Pakubuwono III and V in Surakarta. He was in the same era as Empu Brajakarya and Empu Japan. His work is often called *Tangguh Mangkubumen* (Hasrinuksmo, 2008: 108).



A statue consists of a lion, human, and elephant from the 9th century, Sriwijaya era. A collection of Balaputra Dewa Museum, Palembang, Indonesia.



A lion motif on sor-soran of singa barong luk 5 shaped keris from Mataram era, of the 15th-16th century. Photo by M. Nasir, Solo, Indonesia.



Keris from Mataram era with gold *ganja* decorated with elephant-lion carvings. Made by Alex, Karanganyar.



Keris with brass *ganja* decorated with elephant-lion carvings. Made by Alex, Karanganyar.

Sor-soran details of Ki Gagak Petak keris. It can be seen that the gold carving is very fine and impressive.

The details of each clean and beautiful ornamental motif show the spiritual maturity of the keris master.

On the *wuwungan ganja* there is a sculpture of a winged lion motif with the face of the Malen figure (Balinese version of the Punakawan).

Collection of Neka Art Museum, Bali.





The detail of lion statue carvings (with Malen face) at *wuwungan ganja* of Ki Gagak Petak keris owned by I Goesti Poetoe Griya from Kanginan Castle, Buleleng. Collection of Neka Art Museum, Bali.



Si Ginje keris from Jambi Sultanate
17th-19th century. It can be seen that the
blade of the keris is decorated with gold
inlay with the motif of a pair of winged
lions combined with floral motifs.
Collection of the Indonesia National
Museum, Jakarta, no: 10921.

Sor-soran of Si Ginje keris from Jambi Sultanate 17th-19th century. It can be seen that the blade of the keris is decorated with gold inlay with the motif of a pair of winged lions combined with floral motifs. Collection of the Indonesia National Museum, Jakarta, no: 10921..





Sor-soran of singa barong luk
5 shaped keris. The keris is a
great heirloom of Sumenep
Sultanate, Madura. Collection
of Indonesia National Museum,
Jakarta, no: 5960..



CHAPTER IV

THE LION IN THE WORLD OF KERISSES

The lion in the keris world has a diverse sense and, therefore, often generates misunderstandings. Lions in the world of keris can be: 1) as the name and the title of a keris, 2) as ornaments of a keris, 3) as a *pamor* of the keris, 4) as the *dhapur* name of a keris, 5) as *rerajahan* of a keris, 6) as the name of an artisan master of a keris, and 7) as the name of the fiber or on the *pelet*¹ motif on the *warangka* and hilt of a keris.

A. LION (SINGA), A TITLE AND NAME OF A KERIS

A keris for the people of Indonesia are generally seen as an heirloom full of noble values. Furthermore, it is believed as an heirloom that contains divine power; therefore, a keris became viewed as a living thing² (Yuwono, 2012: 155-157). A Keris is seen as living, so it becomes a habit for each person who owns *keris* to give terminology to *keris*. The vocabulary of a keris is usually motivated by several things, that are:

1. Name of a keris that was taken from the name of its *empu*

The name of a keris is often taken from the name of the who made it³, for example, *Keris Kyai Koso*, because it is believed that Empu Koso made it from the Madura Sepuh era; *Kyai Supa's keris*, because it is thought that Empu Supa made it from the Majapahit period; *Keris Sombro*, because it is believed that Empu Nyi Sombro made it from the Pajajaran era; *Keris Brojoguna*, because it is believed to have been made by Empu Brojoguna from the Kartasura or Surakarta era; *Keris Kyai Macan*, because it is believed to have been made by Empu Macan from the old Madurese⁴ era; *Keris Kyai Singowijaya*, because it is believed to have been made by Empu Singawijaya from the P.B. Surakarta, etc.

2. Name of a keris that was taken from its *pamor*

The *pamor* motif, which is distinctive, is usually also used as the name of a keris, for example: *Kyai Udan Mas*, because the blade of the keris has the *pamor udan mas* motif; *Kyai Blarak Sineret*, because the keris blade has the *pamor* in motif *blarak sineret*; *Kyai Naga Rangsang*, because the keris blade has a *pamor* in *naga rangsang* motif; *Kyai Lar Singa*, because the keris blade



Pulanggeni luk-5 shaped keris from *Nem-neman* P.B. Surakarta era, made by Empu Singawijaya. Photo by M. Nasir, Solo.

has the *pamor lar singa* motif (resembling the hair on a lion's back), this *pamor* is classified as a new creation type of *pamor*); *Kyai Tapak Singa*, because the blade of his keris has *pamor* with lion footprint motif (resembling the footprints of a lion, this classified as a new creation type of *pamor*).

3. Name of a keris that was taken from the shape and carvings on the blade

These keris examples are: *Kyai Taman Sari* because on the keris blade, there is a sculpture depicting a flower garden; *Kyai Naga Lare* because the blade has a young dragon motif; *Kyai Singa Barong* because the blade has a *singa barong* motif; *Kyai Singo Lar*, because on the blade there is a winged lion motif; *Kyai Singo Jalmo*, because the blade has a lion and hermit motifs; *Kyai Singo Kudo*, because the blade has lion and horse motif.

4. Name of a keris that was taken from the name of its dhapur

These keris examples are: *Kyai Singa Barong* because it is taken from its *dhapur* that depicts a *dhapur Singa Barong*; *Kyai Sangkelat* because it is taken from its *dhapur* form that depicts a *dhapur Sangkelat*; *Kyai Carubuk* because it is taken from its *dhapur* form that depicts a *dhapur Carubuk*.

5. Name of a keris that was taken from its influence and function

These keris examples are *Kyai Brojol* because its function and influence are believed to make the birth process more manageable. *Kyai Singkir Angin* can be used as a repeller of storms or hurricanes because its function and influence are believed. *Kyai Upas* can be used as an antidote to poison because its function and influence are believed. *Kyai Cung Pet*, because its function and influence are believed, can be used as a fire extinguisher, *Kyai Singkir Simo* because its function and influence are considered, can be used as a protector from wild animals (such as tigers) on the way into the forests and for hunting.



Naga sapta luk-7 shaped keris. The first keris was made by Empu Singaijaya ordered by Susuhunan P.B. VII of Surakarta Sunanate.

6. Name of a keris that was taken from the form of spirits as its inhabitants (for those who believe)

The Indonesian people in the past generally believed that spirits guard the sacred heirloom. The pictures of these spirits often appear in the dreams of the keris owners while they are sleeping or, sometimes, arises when the owner is in danger. Its picture can come in many various forms. It is also often used as a vocabulary of a keris, for example, *Kyai Naga*, because the keris is inhabited by a spirit in the form of a dragon (a *naga*). *Kyai Singa* because a spirit occupies the keris as a lion (*singa*). *Kyai Gajah* because the keris is inhabited by a spirit in the form of an elephant, etc



Kanjeng Kyai Singa Mbatang keris (lion eats carcass). The 'lion' is used as a title name, so there are no lion sculptures or motifs on the keris blade. Collection of Brojobuwono Keris Hermitage, Karanganyar.

7. Name of a keris that was taken from the expectations and ideals of their owners

Everyone who owns or makes heirlooms have ideals or expectations, so the *keris* is used as a symbol of reflection and expectation of their owners. For example, the owner of *Kyai Perbawa* expects to become influential. The owner of *Kyai Tundung Mungsuh* expects to cast out his entire enemy. The owner of *Kyai Drajat* expects to be a powerful person, etc.

8. Title and name of a famous keris that is using the term 'singa'

- a. The *Kanjeng Kyai Macan* is one of the great heirlooms of Surakarta Sunanate.
- b. The *Ki Singaparaga* is such a powerful keris that it is noted in the *Babad Badung*. The *Ki Singaparaga* keris is an heirloom of Puri Klungkung Bali used in the *Puputan* War against the Dutch in 1906 in Bali. The Netherlands ever deprived the *Ki Singaparaga* and then returned to the Government of Indonesia. It is now one of the Indonesia National Museum, Jakarta collections.
- c. The *Singa Merjaya* is an heirloom of the Jambi Sultanate. Based on the manuscripts *Silsilah Raja-raja Jambi, Undang-undang, Piagam, dan Cerita Rakyat Jambi*. It is such a manuscript written by Ngebi Sutho Dilogu Priyayi Rajo Sari, who was an official of the Jambi

Kingdom of which the twelve tribes descendant of Dayo Kayo Pingai explains that the *Singa Merjaya* keris are always paired with *Si Ginje* keris as a symbol of leadership in the Jambi Sultanate. It is also become a collection of the Indonesia National Museum in Jakarta.

- d. The *Si Garit* is an heirloom of the Bangkalan Sultanate, Madura. The keris is in *Singa Barong luk 5 dhapur* (style) has a masculine motif on its hilt made of ivory with a *selut* from gold material. The *warangka* is *ladrang gegambilan* of East Java, made from gembol teak wood. It has also become a property of the Indonesia National Museum Jakarta.
- e. The *Ki Singa Sekar Gadungis* one of the great heirlooms of Puri Kesiman in Denpasar. According to the *penglingsir* of the Puri Kesiman, Anak Agung Ngurah Kusuma Wardana, the keris with a *Singa Barong dhapur* is very magical and constantly drips oil as fragrant as a *gadung*⁵ flower. And many more names and titles of keris use the term '*singa*' (a lion).

B. LIONS AS ORNAMENTS OF KERIS BLADES

A lion shape as an ornament on a keris is commonly applied to decorate the hilt, its *sunggingan* of the *warangka*, its decorative motif on its *pendhok* part, and decorating its blade. The lion motif on the dagger blade is usually placed on some parts of the blade.

1. Lion motif on keris blade

a. Lion motifs as ornaments of a *gandhik*

The lion motif placed on *gandhik*⁶ usually specifies the name of a keris's *dhapur* (style). The lion motif on the *gandhik* that are popular are: the *singa barong* motif, the *singa lar* motif, the *singa jalmo* motif, the *gajah singa* motif, the *sima* motif, the *singa uruping dilah* motif, etc



Ki Singa Landung keris in the shape of *sinom robyong* with *pamor tabangan badung*, from Lombok era of 17th century. Collection of Brojobuwono Keris Hermitage, Karanganyar.

b. Lion Motif As Ornaments to Decorate the *ganja* part

The Lion carved motif is often used as an ornament that decorates the *wuwungan ganja*⁷ of a keris. Some examples of lion motifs on the *wuwungan ganja* antara are as follow.

- Elephant-lion motif on the *wuwungan ganja* in a shape of an elephant and a lion
- Lion-lion motif, which is a motif on the *wuwungan ganja* in a shape of a pair of face-to-face lions
- *Singa-baya* (crocodile) motif, which is a motif on the *wuwungan ganja* in a face-to-face shape of a lion and a crocodile
- Lion-bull motif, which is a motif on the *wuwungan ganja* in a shape of a lion and a bull
- *Alas-alasan* motif, which is a motif on the *wuwungan ganja* in the shape of forest animals, one of which is a lion

c. Lion motif as supplement decoration ornaments of the blade

- *Alas-alasan* motif is a carved motif on a keris blade that consists of the combinations of plants and animals (that describe the forest life), for example, lion, elephant, peacock, bird, deer, etc.
- *Kewan alas* motif is a carved motif on a keris blade that consists of a few forest animals, such as a lion, dragon, peacock, and deer.



Lion motif at the *gandhik* of a *singa barong leres* shaped keris from P.B. Surakarta 17th-20th century. Collection of Neka Art Museum, Bali, Indonesia.

2. Lion motif as a decorative ornament on *warangka* (sheath) of a keris

- a. Lion as a *pendhok*⁸ ornament. For example, the *alas-alasan* motif, the lion-elephant motif, the *kolo-singa* motif, the lion-vines motif, the lion-peacock motif, etc.
- b. Lion as ornaments of the *sungging warangka*⁹. The lion on the *sunggingan warangka* motifs, for example, The *alas- alasan* motif, the *semen kobar* motif, the lion-elephant motif, the lion-bull motif, etc.

- c. *Warangka* (sheath) *singa* is a sheath that resembles a sitting lion. A *warangka singa* is popular in East Java, Madura, and Bali. Lion sheath artifacts are scarce, so some members of the *keris* community believe this type of sheath is a newly made one. However, some collectors and museums have collections of old (ancient) lion sheaths.

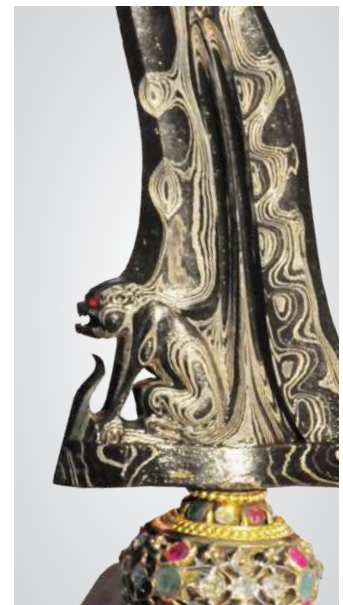
3. Lion motif as decoration on the hilt or sheath of a keris

The lion motif is also often used to decorate the hilt or *danganan* of a keris. The hilt of keris that is decorated with lion motifs, for example;

- a. *Danganan narasingamurti*, a Balinese dagger depicting Lord Vishnu riding a lion. Hilt with this motif is quite popular in Bali.¹⁰
- b. *Danganan durga singa*, a Balinese and Lombok keris hilt depicting Goddess Durga riding a lion. This hilt is quite rare.
- c. The keris hilt, carved with a lion, is the head of the Surakarta style, made from a *nunggak-semi* hilt shape. The head of the hilt is transformed into the shape of a lion's head. This hilt style made in the P.B. X era was not very popular.
- d. *Garan singa* is the hilt of keris, which is found on the upstream Cirebon style keris. The lion's head is stylized in such a way that it resembles the shape of a giant's head, so it is often called *garan buta* (giant).
- e. *Gagang singa* is the hilt of a keris with the typical Madurese lion motif. This hilt motif is closer to the shape of a tiger's head and is relatively rare.

C. LION, MAGIC OF A KERIS

A keris is often believed as an object that has a specific energy force of divine forces. The strength of divine forces exists on the keris blade because each process is always accompanied by the chanting of prayers and submission of its *empu*. A keris crafting process was based on the spiritual settlement built by an *empu*, and it was also made based on the noble expectations



Contemporary lion motif at the *gandhik* of a *singa* shaped keris

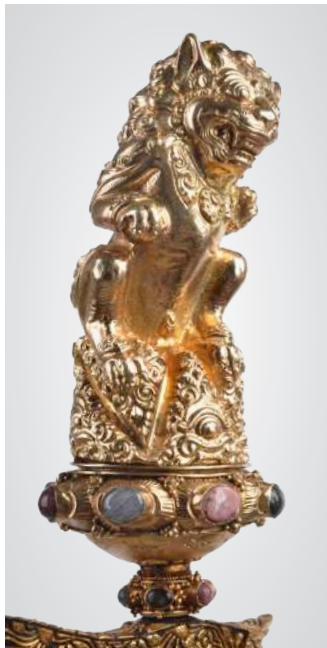
of their owners. Essentially, each *keris* is made for goodness and glory because it always exists in the cosmic space that is both spiritual and embedded on their owners always to get closer to the Lord (the concept of *manunggaling kawula lan Gusti*).

As an object that existed and was treated closely by cosmic space and spiritualists, a Keris often brings strengths unexpectedly. The Divine power of a keris often comes unexpectedly if the owners feel imperiled.¹¹

Such conditions lead to the assumption that the *keris* is inhabited by supernatural beings (jinn). But further examination of the opinion can be wrong and refracted. With all the crafting process and the treatment of its owners, *Keris* will be able to deliver the energy field so that the forces of the Divine will be present as expected by their owners. A Keris is made of different kinds of metal so that it will give birth to a particular strength, as stated in the Al-Hadit 25 verse.

D. LION, A NAME OF A KERIS *DHAPUR* (STYLE)

A *dhapur* is a style of keris blade. A “*singa*” as the name of a *dhapur* of a keris can be divided into three types. The types are: the *dhapur singa* keris that is standard (*pakem*), a *dhapur singa* that is kolowijan (or a non-standard), and a *dhapur singa* keris that are new creations (*kamardikan*).



Lion shaped hilt on Bali style keris made from gold. Collection of Neka Art Museum, Bali., Indonesia.

1. *Keris singa* with standard/*pakem* style, for example, the *sardula mangsah* style keris, the *singa barong luk* 5, 7, 9, 11 and 13 style keris, the *panji kuda* (*gandhik tinatah* lion motif) style keris, the *pandawa singa* style keris, the *singa jalmo* style keris, the *gajah-singa* style keris, the *tantri kamandaka* (*gandhik tinatah* lion-bull) style keris, the *singa uruping dilah* style keris, etc.
2. For example, *Keris singa* that is not standard/*kolowijan* are: the *singa-banteng* style keris, the *singa-boyo*/crocodile style keris, the *singa temantin* style keris, etc.
3. *Keris singa* that are new creations (*kamardikan*) for example: the *Sardula Kasmaran* style keris (by Toni Junus, Jakarta), the *Singa Pandita* and *Bethok Singa* style keris (by Brojobuwono, Solo), the *Singapura/singa raja* style keris (karya Ahmad Basiriansyah dan Frits Sindu), dan the *Singa Kilin* style keris (karya Zulhan).

E. LION, A RERAJAHAN OF A KERIS

Rerajahan is a mythical belief of a keris in a correlation between the human relationship with God (*manunggaling kawula lan Gusti*). A keris as art is believed to have divine power so that the expectations of safety, comfort, repellent of bad luck, etc., can be adequately met. *Empu* often gives *rajah*, casts a mantra, and prays that the dagger that was made could get the divine power as the owners expect its To descend the divine powers on a keris, a. The *rajah* is the pictures or abstract writings believed to have divine powers. Some *rajah* of a keris that in relation with lions are: *rajah macan pethak*, *rajah kolo macan*, *rajah singa galak*, *rajah singo mbaung*, *rajah singa sewu*, *rajah mata singa*, etc.

F. LION, THE MAME OF THE ARTISAN MASTER (EMPU)

The term 'singa' (lion) in the world of the *keris* can also be a reference to the name of the artisan master of a *keris*.

1. *Empu Singa Wijaya* was a famous *empu* in the era of P.B. Surakarta. Based on the notes of Keraton Surakarta, *Empu Singa Wijaya* was a master honored to craft the *Kanjeng Kyai Naga Sapta* keris in the era of P.B. VII and based on the manuscript of *Serat Bab Pratelanipun Dhapur Dhuwung*, *Empu Singa Wijaya* served the P.B. V to the P.B. IX. Another data said he served to the P.B. X.
2. *Empu Singgala*, in the manuscript *Serat Bab Pratelanipun Dhapur Dhuwung* was an artisan master that crafted the *dhapur Santan* and the *dhapur Karancang* keris. The keris crafting coincided with the figure for the year 522 Saka or 600 AD, during the reign of King Kala Purwa Carita (great ancestor Sang Hyang Vishnu).
3. *Empu Macan* was the artisan master in the *Madura Sepuh* era who served the Sumenep Sultanate during Majapahit. Based on some of the stories, *Empu Macan* was one of the pupils/sons of *Empu Koso* of Madura in the Majapahit era.
4. *Empu Ma can*, based on the manuscripts *Serat Bab Pratelanipun Dhapur Dhuwung* was a master in the era of the reign of King Ciung Wanara in the period of



Singa baruna shaped hilt on Bali style keris made from gold and gemstones. Collection of Neka Art Museum, Bali, Indonesia.

Pajajaran. *Empu Macan*, with *Empu Kuwung* and *Empu Mercukundo* serving King Ciung Wanara, produced many keris. Their most well-known keris are the *dhapur Jangkung* keris and the *dhapur Pandawa Cinarita* keris. Its crafting coincided in 1248 Saka or 1328 AD.

G. LION, THE NAME OF THE FIBER AND WOOD PELET MOTIF ON THE SHEATH AND A HILT OF A KERIS

The *sheath* or a keris hilt is generally made of excellent wooden materials. The wood has the following criteria: rarely found, beautiful in the appearance of color and fiber, believed to have good luck, reasonably easy to do, not easy to expand or crack, etc. Of these various criteria, the most prominent is the beauty of color and grain. The beauty of color and wood fibers often creates the impression of something resembling, for example: as resembling clouds, animal skin color, the color of the stone, or resemble a specific shape such as mountains, rivers, people, animals, flowers, etc.

The beauty of fiber or wood *pelet* is often found, in general, resembling the skin of certain animals, for example: *mbelang sapi* (resembling the color of cow skin), *ngelar gansir* (like the wings of crickets), *mbelang macan* (resembling the color of tiger stripes), etc. From the varieties of fibers and wood *pelet* that resemble animal skin, the most preferred and most sought after because of its beauty and its magic is the *mbelang macan* fiber and *pelet*.

Besides its rarities, the fiber and the wood *pelet* of *mbelang macan* are also believed to have good luck in cultivating leadership qualities, authority, charisma, rank-degree position, power, and magic. The fibers and *pelet* of *mbelang macan* are generally preferred by those who want to be leaders and those who love the army fields, such as the military or police. The variety of fibers and *pelet* of *mbelang macan* are:

1. The *nginden mbelang macan/singa* fiber.

This kind of wood fiber has a reddish brown color and generates a bias of a yellowish light. The lines of *nginden* fiber-pattern alternate beautifully and resemble the color streaks on tiger stripes. These fiber shapes are similar to the tiger stripe



Sardula kasmaran shaped keris. Made by Toni Yunus. Collection of Neka Art Museum, Bali, Indonesia.

markings on the color and composition of the markings. This type of fiber is best suited when encountered in the *warangka gayaman*. The *nginden mbelang macan* fiber is rare and highly desirable to the keris communities. It is commonly found on walnut, eucalyptus, *trembalo* wood, *plempang* wood, and *demulih* wood.

2. *Pelet mbelang macan*

Pelet mbelang macan fiber can be classified into three characteristics with the following categories:

- a. The *Pelet mbelang macan loreng*. The composition of this *pelet* is patterned stripes in black and white alternating stripes resembles on a tiger stripe
- b. The *Pelet mbelang macan tutul*. These *pelet* streaks on patterned as black spots and white stripes resembling the pattern of a leopard. The spot pattern is distinctive and quite large, whereas its small spot pattern is called *pelet sembur*.
- c. The *Pelet tembong macan*. *Pelet tembong macan* is is such a *pelet* form on the surface of the *warangka* that resembles the form of a tiger

The *Pelet* in various forms of *mbelang macan loreng*, *mbelang macan tutul*, *tembong macan*, are usually found on the *pelet* woods such as katimaha wood, brura wood, santenan wood, bawangan wood, klecung wood (persimmon), and birak wood.

3. *Taun mbelang macan fiber*

These fibers form from the aged fiber in dark brown to black, creating thick and gentle fiber lines. It alternates from resembling streaks on tiger stripes. These fibers appear because of the defective wood type broken at its tip when it is still alive. The rainwater that entered through a fractured wooden wound lasted for a long time, causing the aged fibers to have beautiful and diverse colors such as brown, dark brown, dark blue, to dark black. This type of fiber is usually found in woods such as teak, *trembalo*, sandalwood, and *bacang*.



Bethok singa shaped keris. The lion motif at the hilt was made from ivory. Made by Ahmad Basiriansyah from Madura in 2014. Collection of Frits Sindu, Jakarta, Indonesia.

4. *Pelet tulak mata macan*

The *Pelet tulak mata macan* refers to a sheath with a basic dark-black color and white dots that form a vortex that resembles the eye of the tiger. This *pelet* is usually found on a sheath of woods such as *katimaha*, *siratan*, *songgolangit*, and *santenan*.

5. *Coca taun mata macan*

The *Coca taun mata macan* refers to a *sheath* containing *coca* (the former base of the branch or root) that forms layered spheres to resemble the tiger's eye. This type of fiber is commonly found on the *sheath* made of shaved wood, yellow wood, the base of sandalwood, and *cemara udang* wood.



Batun poh sheath Bali style made from klecung wood (persimmon) with *blang singa* pattern. Collection of Neka Art Museum, Bali, Indonesia.



Gayaman sheath Surakarta style made from white wood with *mbelang singa* pattern, made by Slamet from Solo. Collection of Brojobuwono Keris Museum, Karanganyar, Indonesia.



Lion motif on a sheath of *cundrik* (small keris) in *Madura Sepuh* (old Madura) style from 14th-15th century, made from kemuning wood. A collection of Brojobuwono Keris Hermitage, Karanganyar, Indonesia.

ENDNOTES

1. *Pelet* are black spots (some are brown or a combination of black and brown) on certain types of wood because of the effects of the deposition of sap caused by a wound on its inner surface. *Pelet* generally has lovely specific motifs and is believed to have certain magical powers. *Pelet* is usually found in several types of woods, such as Katimaha, Brora, Santenan, Bawangan, etc. (Yuwono, 2012: 11).
2. Keris is often considered a living thing that is then treated like a living thing given a name or title, and sometimes it is bathed (or known as *jamasan keris*). There is also the understanding to provide offerings to worship it, to give clothes (*sandangan keris*), etc. (Yuwono, 2012: 155 -157; Soemardja, 2002: 11-12)
3. Although the scientific data that supports it is minimal, on average, it relies on the characteristics of form, material, working technique, size, and *pamor* character.
4. Check Zaenal Fatah, 1952
5. *Sekar gadung* means a flower of *gadung* plant, a kind of tuber vine that is very fragrant.
6. *Gandhik* is a part of the *keris* located at the sor-soran of a keris situated precisely on the front side of *pijetan*. A *Gandhik* of a keris decorated by specific motifs (animal, human, etc.) is usually called *gandhik gana*. *Gana* means “certain manifestations”.
7. The *Wuwungan ganja* is a part on the lower side (when a dagger is standing) that is curved like a shape of an attic of a house. This part is visible outside when the keris blade is inserted into the sheath.
8. A *Pendhok* is a trimmer on the *gandar warangka*. A *pendhok* is generally made of metal materials such as gold, silver, copper, brass, *suwasa*, etc. A *Pendhok* of a keris is usually decorated with various motifs, that are flora and fauna motifs, mythological animals, nature motifs, etc.
9. A *Sunggingan* sheath is decorated with pictures/ traditional painting using *sungging* technique, which is a traditional painting technique emphasizing the symbolic aspect through phasing in vivid color.
10. Especially since the collaborative work between Suwastawa (*mranggi*) and Made Pada (*anggaluh*), which produced good quality and very beautiful hilt *narasingamurti* (a combination of wood and precious metal), then this type of hilt motif began to be widely imitated. The Neka Art Museum in Bali collects some of their works.
11. Divine powers on the keris are visual and captured through the human senses, such as certain sounds, certain appearances, and certain smells, and often the *keris* seems to move on its own. Visualization of energy on the keris blade, sometimes found in the form of an older man or a beautiful woman, scary animals like lions or elephants, and so on. The embodiment of a frightening creature like a lion is believed to indicate that the *keris* is good for guarding.



Bronze lion statue on a priest's bell. Collection of the Indonesia National Museum, Jakarta, Indonesia



The hilt of a keris in singa (*narasingha*) motif made from gold combined with gems. Collection of Neka Art Museum, Bali, Indonesia



The hilt of Balinese keris shaped in Lord Shiva statue riding a lion, The hilt was made from saba wood combined with gold and gemstones. Collection of Neka Art Museum, Bali, Indonesia.



A hilt of Balinese keris shaped with singa baruna motif made from combined with gold and gemstones. Collection of Neka Art Museum, Bali, Indonesia.



A hilt of a Balinese style keris with a lion motif made from ivory and gems. Collection of Frits Sindu, Jakarta, Indonesia.



A hilt of a keris in lion motif made from moose antler. Collection of Brojobuwono Keris Hermitage, Karanganyar, Indonesia.



A hilt of a Madura style keris in Singa Merjaya motif made from kemuning wood. Collection of Brojobuwono Keris Hermitage, Karanganyar, Indonesia.



A sheath (*singa padu*) and a hilt (*singa merjaya*) of Maduranese style keris, both in lion motifs, made from kemuning wood. Collection of Brojobuwono Keris Hermitage, Karanganyar, Indonesia.



A sheath of Maduranese style keris in a human-headed-winged lion motif (similar with *Syrian Lamassu*), made from kemuning wood. Collection of Brojobuwono Keris Hermitage, Karanganyar, Indonesia.



A Sheath of Madura style keris in lion motif, made from Javanese sandalwood. A collection of Brojobuwono Keris Hermitage, Karanganyar, Indonesia.



A sheath of Madura style keris in lion motif, made from kemuning wood. A collection of Brojobuwono Keris Hermitage, Karanganyar, Indonesia.



A sheath of Madura style keris in lion motif, made from kemuning wood. A collection of Brojobuwono Keris Hermitage, Karanganyar, Indonesia.



A sheath of Madura style keris in lion motif, made from trembesi wood. A collection of Fadli Zon Library, Jakarta, Indonesia.



A sheath of Madura style keris in lion motif, made from kemuning wood. A collection of Fadli Zon Library, Jakarta, Indonesia.



A sheath of Madura style keris in lion motif, made from kemuning wood. A collection of Brojobuwono Keris Hermitage, Karanganyar, Indonesia.



A sheath of Madura style keris in lion motif, made from angsana wood. A collection of Fadli Zon Library, Jakarta, Indonesia.



A sheath of Madura style keris in lion motif, made from sandalwood. A collection of Brojobuwono Keris Hermitage, Karanganyar, Indonesia.



Keris from Buleleng era, Bali. The sheath is decorated with a Balinese singa barong motif. This keris is equipped with a cekah solas hilt made of Ivory, North Bali Style Gegodohan sheath/sheath made of Bintawas wood. Collection of the Indonesia National Museum, Jakarta, Indonesia.



This keris is a great heirloom of Bugis Sultanate, Sulawesi. The sheath is decorated in a winged lion motif with a human head. Collection of Indonesia National Museum no: 12468, Jakarta, Indonesia.



CHAPTER V

THE LION CARVING (*TINATAH*) MOTIF ON THE BLADES OF *DHAPUR* *SINGA KERIS*

A. DHAPUR KERIS SINGA

The cultural creation in the form of a *singa* (lion) *keris* is the embodiment of the settlement of ideas, feeling, and intentions of Indonesian people, which can be said as a visual language that reflects the identity and character of Indonesian people (Sulaiman, 2012: 37; Wedatama Winardi, 1982: 31)

The lion motif on a *keris* is the most prominent and defines the specification. The *dhapur* (shape) refers to the motif on the *keris* blade, especially to the decoration of *gandhik* section. However, the lion motif on the *keris* blade beside it can often be found viewed as part of its *pendhok* (the ornament of its *warangka*), the *sunggingan*¹ motif on its *warangka* (sheath), even also on the part of its *jejeran*² or its hilt.

The *paduwungan* knowledge (thorough knowledge of *keris*) recognizes the term '*dhapur*'. Etymologically, the '*dhapur*' comes from the Javanese language (*Jawa Ngoko*³), which means 'the appearance or stature complexion of someone'. The Javanese language knows the expression '*dhapurmu*', which means 'your face', but there is also the expression '*dhasar bagus dhapure*', which means 'the handsome face and stature', etc. (Zoedmulder & Robson, 2011: 196; Wojowasito, 1977: 69)

The definition of '*dhapur*' in the *keris*, according to S. Lumintu, is the "name of a *keris* blade shape according to its form" (2002: I). Haryonoguritno also describes that the term '*dhapur keris*' can also be interpreted as the 'typology of the *keris*' (2006: 151). Bambang Hasrinuksmo explained that '*dhapur*' can be interpreted as "the naming of various forms or types according to the *rerincikan* of the *keris* contained in it". For example, a *keris* that looks straight wearing a plain *gandhik*, *tikel alis*, and *pejetan* are called the '*keris dhapur tilam upih*'. So that all types of *keris* have that quality will be called the *dhapur tilam upih* *keris*. So, all *keris*, regardless of the shape and details and the place of origin of the maker, if they are shaped like that description, the name is still *dhapur tilam upih*. The following *keris* distinction is based on *tangguh* (the creation and the style era), looking at the *pamor*, and estimating the master who made it (2008: 136-142). This opinion is also per the explanation of M.T. Arifin, that the *dhapur* of a *keris* can also be interpreted as a categorization and naming of the *keris*, which are classified according to their physical form, by observing the shape of



Pandhawa singa luk-5 shaped *keris* with parts details: *gandhik singa sogokan tikel alis, sraweyan, ron dha kalih, ri pandhan setunggal*. Source: *Dhapur Dhuwung Saha Waos* manuscript page 154.

blades and the width of its *rerincikan* that are attached within its blades. For example, a *dhapur Condong Campur* keris has five *rerincikan* that are: *lambe gajah*, *kembang kacang*, *greneng*, *gusen*, two *sogokan* until its blades end (2006: 88-89).

We can conclude that the understanding of the *dhapur* keris is that it is a term that was given to the typology of the shape or appearance or the stature of the keris based on the completeness of its *rerincikan*. There was scrutiny to find the right name based on the physiographic of the keris. However, the meaning of *dhapur* in *keris* society is very diverse⁴, especially among beginners and in the field of trade. The term *dhapur* is often used to make it easier to refer to a keris blade shape globally without observing its completeness of *rerincikan*. Along with the meaning of *dhapur* it is simplified by two things that are: 1) The mention of the group keris according to only the shape of the blade or taken simplified in calling it as *dhapur*, E.g. to mention the straight keris blades, whatever kind of its form, with the name ' *dhapur bener* ', while the ' *dhapur luk* ' is to note keris with *luk*⁵, or ' *keris dhapur damar murup/uruping dilah* ' for the straight dagger blades with *luk*⁴ on its tip. 2) The term *dhapur* is used to name all unknown keris or keris that have not been given a name, so they are marked through a common form based on the names of the keris widely recognized by society. For example, every kris with *luk* with the characteristic relief of a dragon then considered a *keris dhapur Nagasasra*, every keris with *luk*-13 with the part of *gandhik* characterized by a bean flower is regarded as *keris dhapur Sangkelat*, each of a keris with *luk*-3 is called as *dhapur Jangkung*, each of a keris with *luk*-5 is called as *dhapur Pandawa*, etc. (Hasrinuksmo, 2008: 136-142; Arifin, 2006: 88; Lumintu, 2001: i)

The term *dhapur* originally came from the Javanese language. Still, in the world of *tosan aji*, especially keris, it is used by all levels of the keris society throughout the archipelago. ' *Dhapur* ' can almost certainly be understood by the keris community throughout the Indonesia archipelago and can even be understood as a term to refer to other typologies of *tosan aji* forms such as spears, swords, *badik*, *tumbak lada*, cleaver, etc.

The manuskrip of *Kaweruh Empu*⁶ was written in Javanese Year of 1845 (1914/1915 AD). This manuscript is one of the complete manuscripts that notes on *dhapur* (shape) of a keris and spears. The *Kaweruh Empu* became one of the necessary



Singa sangu tumpeng shaped keris with parts details: straight, *gandhik singa*, *sogokan*, *tikel alis*, *slaweyan*, *rojehan dha tiga*. Source: *Dhapur Dhuwung Saha Waos* manuscript page 156.

manuscripts that can be used as a reference for determining the shape of keris or spears. This manuscript noted 742 shapes of keris and 366 shapes of spears. The Kaweruh Empu manuscript also describes a lion-shaped, namely *singa janmo* shaped, with the following characteristics: “*Bener, sor-soran ditatah janma, sisihe ditatah singa, sirah kencoan manuk*”, means “The form of straight keris, *sor-soran tinatah janma* (hermit), which at the side is carved a lion motif with a bird perched on its head.”

The manuscript *Serat Bab Pratelanipun Dhapur Dhuwung* (version Surakarta) tells about the historical development of keris in Java (literary version). The manuscript describes the history of the keris from the era when Paduka Maha Raja Buddhist or Sang Hyang Guru descended to the earth and became a man (king) in the year 152 Saka (230 AD), until the era of Pakubuwono the 9th in Surakarta in the year 1793 Saka (or 1871 AD). This manuscript describes in detail the history of the keris stages, complete with the names of the artisan masters and the names of the *dhapur* keris made, including its illustrations. This text also describes the names of the king who commanded (ordered) the making of *dhapur* keris, complete with the year number. It is also telling about a *dhapur singa* keris. The contents of the text that describes the *dhapur singa* are as follows: “*Panjenenganipun Prabu Destarata ing Ngastina inggih puniko putranipun Prabu Kresna Dipayana. Prabu Destarata wau inggih yasa dadamel kados ingkang sami kasebat ing ngajeng wau, dhapur cerubuk, dhapur kebo lajer lan dhapur singa. Inkang damel Mpu Maya kala tahun Jawi hangeresi sangkala 725*”. Which means: “King Destarata in Hastina is the son of King Kresna Dipayana. King Destarata also made the following mentioned earlier: *dhapur cerubuk, dhapur kebo lajer, and dhapur singa*, which Empu Maya crafted in the Javanese year of 725 Saka.

The manuscript *Gambar Dhapuripun Dhuwung Saha Waos* was written by K.G.P.H. Hadiwijaya in 1920. The specialty of this manuscript is that every *dhapur* of the keris is equipped with illustrations⁷ concerning its original form. This manuscript has been transcribed (rearranged) and provided by Waluya Wijayatno in 2005 with the title *Dhapur*. This book contains descriptions of 160 *dhapur* keris complete with pictures and 124 names of *dhapur* keris, but it is not equipped with an image, as well as 50 *dhapur* lance complete with pictures. This



Singa temanten shaped keris in Bali style. Two lion motif decorate both sides of the *gandhik*. Made in 2010. Collection of Neka Art Museum, Bali, Indonesia.

book contains descriptions of the *dhapur singa* keris that are: *singa sangu tumpeng*, *singa sinebaning dilah*, *gajah singa*, *sardula mangsah*, *panji kuda* (*gandhik singa*). Page XII-XIII also mentions the name of a *dhapur singa keris*, but it is not included in the book; those are: *dhapur pandawa singa*, *Singa Sinebaning Dilah luk-1*, *Singa Barong luk-7*, *Singa Barong luk-9*.

Haryono Haryoguritno, in his book *Keris Jawa Antara Mistik dan Nalar* explains as many as 222 *dhapur* keris blades, among which eight pieces of *dhapur singa keris* are: *dhapur sardula mangsah*, *dhapur singa*, *dhapur singa barong*, *dhapur singa lar*, *dhapur singa sangu tumpeng*, *dhapur singa sinebo*, *dhapur singa sinebaning dilah luk-1*, *dhapur singa barong luk-3*.

The Curiga Dhapur manuscript describes 53 *dhapur* keris *leres*/straight, and 107 *dhapur* keris *luk* in detail. Apart from that, he also explained that 20 blades of *dhapur* spears were *leres*/straight and 180 spears were *luk*. Among the 160 *dhapur* keris, straight or *luk*, the existence of a very rare lion *dhapur* keris, namely the *dhapur naga singa* was also explained.

Isaac Groneman, in his book *Der Kris Der Javaner* included 118 items of *dhapur* keris as citation results from a manuscript from Keraton Yogyakarta (unfortunately, the script's title was not mentioned). In his book, Groneman said 78 items of *dhapur* keris with *luk* and 118 of *dhapur* straight keris. Peculiarly, the information about the *dhapur* of the keris on pages 155-159 does not mention a single name of *dhapur singa* keris. But Isaac Groneman quoted from Winter and translated the manuscript *Serat Bab Pratelanipun Dhapur Dhuwung* (Yogyakarta version), which mentions that the *dhapur singa keris* was created at the time of King Dewastarata, the son of King Kresnadipayana, and was crafted by *Empu Mayang*. It is explained that *Empu Mayang* unfurled three pieces of keris that are: *dhapur carubuk luk-7*, *dhapur kebo lajer*, and the *dhapur singa*. His writing does not define the *dhapur singa keris* as keris with *luk* or straight. Still, its *rerincikan* are described as follows: it has two parts of *sogokan*, the *sekar kacang* were replaced by the shape of a lion sitting in front of the *ganja*, *tikel alis*, and *greneng*.

Suteja Neka and Basuki Teguh Yuwono in their book *Keris Bali Bersejarah* also describe the *dhapur singa* keris that includes: *dhapur sardula mangsah*, *dhapur singa barong luk-3*, 7, 9, 11, and *luk-13* (horned lions style of Balinese), *dhapur tantri lembu* (its



A *singa tantri lembu* shaped keris from Bali 17th century era. Collection of Neka Art Museum, Bali, Indonesia.

gandhik is in the form of lion and cow motifs), *dhapur singa barong luk-3, 5, 7*, etc. (the Javanese version). This book also contains some images of *kamardikan* keris with *dhapur singa*, that are: *dhapur singa temantin*, *dhapur singa kilin*, *dhapur singa barong* (lion of Buleleng), *dhapur singa kilin lar*, and *dhapur singa gajah*).

Basuki Teguh Yuwono, in his book *Frits Sindu The One Who Inspired Contemporary Kris* (2021), also explains the various *dhapur* lion keris created by Frits Sindu and Basiriansyah, consisting of more than ten pieces of contemporary singa-shaped keris that were and beautifully photographed.

The various data on the presented singa-shaped keris do not include all the *singa*-shaped keris; however, they are sufficient to represent those commonly/popularly encountered. More specifically, for the *singa*-shaped keris, which is *kolowijan*, it is also challenging to find data and artifacts in exact quantities.

Keris singa also has various meanings, but the definition of *singa*/lion on a keris blade can be divided into four types: 1) The blade of the *singa*-shaped keris is standard. 2) *Singa*-shaped keris, which is *kolowijan* (not standard). 3) The singa-shaped keris does not have lion motifs carvings. 4) Another shape of keris that has lion carvings. Specifically, it can be explained as follows:

1. *Singa*-shaped keris with lion motif carving that is standard (*pakem*)

The *singa*-shaped keris with lion motifs that have been standardized is a *singa*-shaped keris that is commonly found and noted in some of the manuscripts in the world of keris.

The *singa*-shaped keris carved with lion motif is such kind of a *singa*-shaped keris that is most easily recognizable. Besides the ornaments carved with lion motif on its *gandhik*, the *singa*-shaped keris artifacts that is standard (*pakem*) are more prevalently found than other *singa*-shaped keris that are *kolowijan*.

Bambang Hasrinuksmo explained *pakem* as the basic or a model or a reference; everything related to the esoterism of keris (the visual aspect of a keris blade); everything that refers to the *rerincikan* of the keris, the shape of its blade, the appearance of a keris blade, the sheath (*warangka*) shape and its complementaries, and even the order to wear it has its standard



Pandawa singa shaped in Bali style keris. The keris body appears to have wings. Collection of Brojobuwono Keris Hermitage, Karanganyar, Indonesia.

(its *pakem*). The standard (*pakem*) is also defined as something assumed as correct. The *pakem* is a rule most *empu*, keris lovers, and collector adopts. As a reference, a *pakem* of keris can be in the forms of books, personal writings, or notes in forms of shapes or images. The understanding about the *dhapur keris pakem* is related to the shape of a keris that already follows the standard guidelines,⁸ so it cannot be changed because it will affect its values (2008: 329-330).

The basic concept of philosophy of the Indonesian people is always *nunggak semi* (Dharsono, 2002:11, Sujamto, 1985: 7), so then the process of creating a keris *pakem* are constantly referring to a *babon pancer*⁹, therefore it became known the term *keris putran pakem*¹⁰ (the imitation of the standard form). The success of crafting the *keris putran* is when someone was successfully creating a keris that is very similar to its *babon pancer*. Therefore, it appears a lot of *putran keris*. A few of the *singa*-shaped keris that is standard (*pakem*) are:

- a. *Singa barong lurus shaped keris*. This type of keris can be attributed to its *rerincikan* as follows: its *gandhik* are attached with lion carving motifs, its *sogokan* on its front and rear side, its *bungkul bawang*, sometimes connected with *tikel alis*, *sraweyang*, and *greneng* (Guritno, 2006: 174; Wijayatno, 1997: XIII; Neka & Yuwono, 2010: 86).
- b. *Singa barong in luk-5, luk-7, luk-9, luk-11, and luk-13 shaped keris*. This type of keris can be attributed to its *rerincikan* as follows: its *gandhik* are attached with lion carving motifs, its *sogokan* on its front and rear side, its *bungkul bawang*, sometimes connected with *tikel alis*, *sraweyang*, *greneng* and the shape of its *ganja* are commonly in the form of *ganja wilut*, the number of its *luks* could be 5, 7, 9, 11 and 13 (Guritno, 2006: 174 and 175; Wijayatno, 1997: XIII; Neka & Yuwono, 2010: 87).
- c. *Singa lar*¹¹ *luk-5, luk-7, luk-9, luk-11, dan luk-13 shaped keris*. Its *gandhik* are attached with *singa lar* motif (winged-lion), its *sogokan* on its front and rear side, its *bungkul bawang* (cauliflower onion), sometimes connected with *tikel alis*, *sraweyang*, *greneng*, and the shape of its *ganja* are commonly in the form of *ganja wilut*, the number of its *luks* could be 5, 7, 9, 11 and 13 (Guritno, 2006: 174).



Pandawa singa shaped in Bali style keris. This shape of keris is also popularly known as the *blang uyang* shape. Collection of Neka Art Museum, Bali, Indonesia.

- d. *Singa jalma*¹² shaped keris. “*Bener, Sor-soran ditatah janma, sisihe ditatah singa, sirah kencoan manuk*” have the meaning of “In the form of straight keris, *sor-soran tinatah janma* (a hermit), on its side, are carved with lion motif, with a bird perches its head” (the manuscript of *Kaweruh Empu*, in the year 1845 Saka or 1914/1915 AD: 59).
- e. *Pandawa singa shaped keris*, can be attributed to its characteristics from the description as follows: *luk gangsal, gandik sima, its sogokan, tikel alis, sraweyan, ron dha kalih, ri pandan satunggal*, which means: “has five *luks*, with lion *gandhik, sogokan, tikel alis, sraweyan*, and its *ron dha* in amount of two and one *ripandan*” (Wijayatno, 1997: 42).

The lion motif on this type of *dhapur* keris is combined with plant motifs on its tail; it is part of the back fur up to the head, through thigh and chest hair. The lion motif also has spurs on the part of its foot. Its genitalia are depicted in erected shape as a symbol of masculinity. In general, the keris blade is also combined with motifs of plants, especially vine motifs on its *ganja*.

- f. *Singa sineba shaped keris* is a straight keris with lion-shaped *gandhik*. Its *sogokan* is medium but tend to be long, its *sogokan belakang pinekak* turns to be *rerincikan pudhak sategal (pudhak sategal wingking/on its rear part)* and continued with *tikel alis wingking* (on rear side). On the top of the lion motif, *tikel alis ngajeng* (on the front side) is also attached. Its part of *ganja* is equipped with *greneng susun*. According to Haryono Guritno, the *singa sineba keris* is just described as having a *gandhik* carved (lion shape) (2006: 174).

- g. *Singa sinebaning dilah shaped keris*. It is classified as a mixed-shape type of *keris* that on its bottom part is in the form of *keris bener* (straight) with *luk* on its tip. The amount of *luk* on this kind of *dhapur keris* is two, with *luk-1*¹³ and *luk-3* (Wijayatno, 1997: 48, Guritno, 2006: 174 dan 175).

- With *luk-3* (three *luks* on its part of *sor-soran* (lower part) and three *luks* on its *panitis* part (upper part)). It is common in *luk ngolan-olan* (its *luk* are superficial and long). Part of its *gandhik* is in a form of *singa barong*



Singa barong luk-11 shaped keris from Kamardhikan era.

motif styled by combining curl motifs on its tail feathers, back fur, legs, and ears. Its *Sogokan* is *landung* (long form) almost one-third of its blade, its rear *sogokan pinekak* becomes *rerincikan pudhak sategal* (*pudhak sategal wingking*/rear part) and is connected by *tikel alis wingking* (on its rear part). The upper part of the lion motif also has *tikel alis ngajeng* (front part). The part of its *ganja* is attached with *greneng susun*. The part of *sirah cecak* on its *ganja* is decorated with *tumpal* motif. The *Ada-ada* part in its middle part is distinct.

- With *luk-1*. A straight keris with *luk-1* on its blade tip (*damar murup*). The part of its *gandhik* is decorated with a lion motif. Its other *rerincikan* resembles the shape of *dhapur singa sinebaniing dilah* with *luk 3* (three parts on its *sor-soran*/its lower part and three parts on its *panitis*/upper part) because it resembles a *dhapur damar murup* keris or *urup ing dilah* so this type of keris is called *Singa sineba damar murup* keris or *Singa Sineba Uruping Dilah* (Wijayatno, 1997: XII; Guritno, 2006: 174).
- h. *Singa-shaped keris*, This type of keris has the following characteristics: “*Awak-awakanipun kados dhuwung leres, gandhik mawi gambar sima*”, which it means: “Statured in the form of a straight keris blade with its *gandhik* attached with a lion motif”. The lion motif on this type of keris is depicted in the position of *njerum* (laying with the head facing straight ahead). In myth, this type of *dhapur* was initiated by Nata Prabu Dwastaratha in the year of 725 Saka or 803 AD, and it was crafted by Empu Mayang (Wijayatno, 1997: 29; Guritno, 2006: 174; Lumintu, 2002: 9).
- i. *Gajah singa-shaped keris*, This type of keris shape characteristics can be considered as follows: “*Awak-awakanipun dhuwung leres, gandhik mawi gambar gajah kalian singa*”. Which means: “in the form of a straight keris with its *gandhik* applied by an elephant and lion motif” (Wijayatno, 1997: 29). The elephant and lion motifs on the *dhapur gajah singa* keris is made in realist and without combined with other motifs. The position of elephant and lion was made to stand with its head facing out as if they were walking together in harmony.



Singa sinembahing dilah shaped keris, made by Brojobuwono Keris Hermitage, Karanganyar, made in 2014.

- j. *Singa sangu tumpeng shaped keris*, has characteristics as follows: *leres, gandhik sima, sogokan, tikel alis, sraweyan, roje- han dha tiga*, which means: in the form of straight blades with its *gandhik* applied by a lion motif, *sogokan, tikel alis, sraweyan, rerojehan* with three Javanese 'Dha' alphabets (Wijayatno, 1997: 30; Guritno, 2006: 174). The lion motif on this type of *dhapur* keris is in a winged *Singa Barong* with its sitting position facing forward. The Lion motif combines stylized plant motifs on its wings, tail, legs, and headpiece. The lion motif is also equipped with erected pubic (a symbol of lust and masculinity).

In some manuscripts and other literature sources, generally, the *ganja* part of *singa sangu tumpeng*-shaped keris is decorated with carved motifs of tendrils on its three sides (right side, left, and its *wuwungan ganja*). The right side and the left side of its lizard head's part are decorated with *tumpal* and *ron-ronan* motifs (shapes of triangles and leaves).

It is called *singo sangu tumpeng shaped keris* due to the carved lion shape on its *gandhik*, while on other parts of its *rerincikan*, such as *rerincikan* on *jalak sangu tumpeng* keris. Few keris lovers communities consider that the *singo sangu tumpeng*-shaped keris combines *jalak sangu tumpeng* and *singa barong*-shaped keris.

2. *Singa-shaped keris that has the characteristics of kolowijan (a non-standard keris)*

The term *kolowijan*¹⁴ is such a term for mentioning a non-standard shape of keris. Because it is not standard, sometimes its shapes of *rerincikan* could be uncommon. However, the *dhapur Kolowijan*¹⁵ keris usually still have not forsaken the general rules of the keris, but it remains to reflect the concept and the value of *paduwungan*. For example, it is still considering the aspects of its *condong leleh* (the tilt angle of its blades), *rerincikan* (for instance, its *ganja* on its blades, its *gandhik*, etc.) *wangun*, and *greget*,.

The *kolowijan* is such a keris blade that its crafting process was not referring to the *babon pancer* but emphasized the *empu's* freedom of expression according to their taste. The creation process of *dhapur Kolowijan* could be based on a few things that



Pandawa singa luk-5 shaped keris from Mataram era.

are; 1) The keris maker does not know about the *pakem* of a keris. Usually, this kind of keris was made by *empu ndesa* or *empu ndusun* or *empu njawi*¹⁶, who do not have enough knowledge to make keris correctly; 2) The keris maker understood about the standard of a *keris*, but was forced to make keris that is not appropriate to the standard. This situation could happen because the crafter was following the order of someone who does not understand about keris, but the one who ordered has a lot of money; and 3) The keris maker has understood the *standard* of a keris, but the keris maker did not have ethics and took a shortcut to pursuit their gain (Hasrinuksmo, 2008: 330). The varieties of these *Kolowijan* keris are unlimited; the name of its *shape* also depends on the terminology given by its maker or the person who ordered it. So it is difficult to identify by its era, shape, or *sukat* (the standard sizes) based on the referral of the known *babon pancer* of keris.

In common, the *dhapur kolowijan* keris are less favorable because it is considered contrary to the standard forms (or *nyempal pakem*). Its magical value is also regarded as unfavorable for the same reason. However, some people from the keris communities argued that the *kolowijan* keris with good quality was generally made by great *empu*. Those *empu* were trying to create a keris with a new style or form. Because of the results of their search for ideas, the *Kolowijan* keris with good qualities are more favorable and are believed to have good magical influence. Besides that, the *Kolowijan* keris with good qualities are collectibles due to their rarities and good sale value. The varieties of *singa-shaped* keris that are classified as *kolowijan* is such as follows:

- a. *Singa temantin/pengantin-shaped keris*, which can be identified by characteristics such as follows: It is usually found with *luk5* (some have 7 and 9 *luks*) with its front, and rear *gandhik* is in the form of a lion motif. It is equipped *rerincikan sogokan greneng* and *tikel alis*. The *dhapur* of these types of keris is combined with other motifs, such as vine plants, but some are not combined with different motifs.
- b. *Singa tapa-shaped keris*. This type of *dhapur* keris can only be found on the straight blade keris, and its *gandhik* is in the form of a *singa barong* motif. The lion motif



Pandawa singa luk-5 shaped keris from Mataram era.

on this *dhapur* is made very simple, looks thin, and is not combined with other motifs. The lion motif is not decorated with precious metals. In general, the stature of blades tends to be slender, of medium size and looks simple but *wingit*.

- c. *Singa-singa-shaped keris*. It is such straight keris or *luk* in the shape of two lions facing back to back on the part of its *sor-soran* as the substitute for *gandhik*. These types of *Dhapur* keris can also be found in other versions. These keris are very similar to the *dhapur singa temantin* keris; the difference lies in their *rerincikan*. These types of keris are equipped with *rerincikan sogokan* on their front and back sides, while the *Singa Temantin* keris does not equip with *rerincikan sogokan* on its front and rear side (: Neka & Yuwono, 2010: 93).
- d. *Naga singa-shaped keris*, with its *luk-7* blades and a lion motif on its *gandhik* in the form of a lion motif (Lumintu, 2002: 11).
- e. The *Blanguyang* (sitting dog/lion) shaped keris. It is such a keris with *luk-5*. Its *gandhik* are patterned in a shape of a horned lion, with its *greneng*, and its *ganja* is in the form of *ganja wilut*. These *dhapur* keris are popularly found in Bali. Its shape resembles a lion with the horns with ears of dog. Then it is often called *balang uyang* or a sitting dog.
- f. *Singa gajah-shaped keris*. It is such a keris with *luk-3*. Its *gandhik* pattern is in the form of a lion on the back of an elephant (like a lion riding an elephant), with its *greneng*, front, and back *sogokan*, *tikel alis*, *sraweyan*, and *ganja* in the form of *ganja wilut* (Neka & Yuwono, 2010: 80). Therefore, most people from keris communities found that the *dhapur singa gajah* keris are classified as new creation types of *kolowijan* keris, or it is newly made on the *kamardikan* keris era. But some of the keris community said these are relatively categorized as the *kolowijan* keris found in medieval periods. *Dhapur singa gajah* on the *Tangguh Bali* is usually classified in *Tantri Kamandaka* keris (the story of *Tantrikamandaka* contents of the animal life story).



Gajah singa shaped keris with parts details: straight shaped blade, elephant and lion statue at the *gandhik* area. Source: *Dhapur Dhuwung Saha Waos* manuscript page 57.

- g. *Singa kilin shaped keris*. It could be straight keris with *luk*-3, 5, 7, 9, 11. These keris are also equipped by *rerincikan*, *greneng*, and *sraweyan*, generally as *ganja wilut* (Neka & Yuwono, 2010: 103, 104). This keris is a new creation in the 2000s.
- h. *Singa lembu shaped keris*. These types of *dhapur* keris can be considered to have the characteristics as follows: in the form of a straight keris, on its *gandhik* part has the shape of lion and bull/ cow motifs, it has *wideng*, *greneng*, and *tikel alis*. The motifs in these types of keris are depicted by a lion above the body of a calf/ cow as if it were fighting (another version states it was chatting).

3. *Singa-shaped keris without lion shape carvings*

A *singa*-shaped keris is often found without a lion motif. This shape exists because it places more emphasis on the symbolic aspect of the hope of the given name, for example:

- a. *Dhapur sardula*²¹ *mangsah*. ‘*Sardula*’ means a ‘lion or a tiger’, and ‘*mangsah*’ means ‘attacking, combating or pouncing’. The *Sardula mangsah* keris contains the hope that the owner has the courage and dignity to attack or fight as a lion/tiger. These type of *dhapur* keris are not carved by lion motifs but it has *rerincikan*: *sogokan*, *tikel alis*, *imbo katrisaya imbo rinenggala*, *sraweyan*, *pudhak rinengga dhadha*, *sagara winotan*, *ombak bakat*, and *pethit ron nidheng* (Wijayatno, 1997: 18; Guritno, 2006: 174).

4. Other *dhapur* keris with lion carvings

- a. *Tantri kamandaka-shaped keris*. These types of keris can be considered to have the following characteristics: they can be either straight keris or *luk* keris. In its *gandhik* part, there is a motive of lions and buffaloes/cows, *wideng*, *greneng*, and *tikel alis*. These keris illustrate the lion above the body of a buffalo/cow as if they were fighting (another version states that they were chatting). These types of *Dhapur* are popularly found in Bali.
- b. *Naga ngikik/kikik*¹⁷ shaped keris. It is such keris with *luk*-3, 5, 7, and 9 (but it can also be found in the form of *luk* 11 and 13) with its *gandhik* in a lion motif that



Singa kilin *luk*-9 shaped keris, pamor *ron genduru* with lion motif at the *gandhik* is decorated with gold inserts. Collection of Neka Art Museum, Bali, Indonesia.

is not commonly attached by *rerincikan sogokan*. But sometimes, it can also be found equipped by *rerincikan and sogokan*. There are also *rerincikan greneng* and *tikel alis* on it.

The lion motif on a keris *dhapur naga ngikik* may be inferred from a simple shape, plain (without decoration motif feathers), and decorated without precious metals. The *dhapur naga ngikik* was not combined with other motifs on its blade or the part of its *ganja*. Keris *dhapur Naga Ngikik* is commonly found with a combination of beautiful *pamor*.



Panji kuda shaped keris. Source: *Dhapur Dhuwung Saha Waos* manuscript page 157.

- c. *Panji Kuda shaped keris*. These types of keris can be considered to have the characteristics as follows: “*gandhik sima, luk ngandap kalih nginggil tiga, tengah leres, wadidang sirah naga pethit meh dumugi pucuk, ngandapin naga banaspati, ... lajengan, ganja wilut, ri pandan ngajeng wingking*, which it means: “its *gandhik* has a motif of a lion, it has three lower and upper part of *luk*, straight shape on its middle blade, its *wadidang* is in the form of dragon’s head with the tail (*pethit*) almost reached the tip of its blade (*pucuk*). Below the dragon motif, there is a motif of Banaspati (a giant’s head), ... directly, its *ganja* is in the form of *ganja wilut* and attached by *ri pandan* on its front and back side (Wijayatno, 1997: 48).

The lion motif on this type of *dhapur* keris is decorated with plant motifs on the part of the tail feathers, the back hair, and the legs. The mouth of a lion looks gaping, biting gold grains or granules of precious stones. The dragon motif is unique; its snout resembles the eagle’s beak, wearing a crown. The shape of the hanging body of the dragon follows the shape of the blades without scales and *pethit* (usually in the form of a dragon’s tail *kudup/* flower buds). Its *ganja* part depicts in a form of *ganja wilut* with its tail (*kepet*) and its head (head of lizard part) decorated with curling *ri pandan* (curling upwards). The *panitis* part (or the blade tip) has three *luks* and was made in the shape of *nglimpa* (rounded surface), pointed and sharp.

B. THE GROUP OF BASIC SHAPE OF *DHAPUR SINGA* KERIS BLADE

The shape of keris blades (*dhapur*) is very diverse in its forms which can be generally grouped into three types¹⁸ of primary forms that are:

1. The group shape form of 'keris *bener*'¹⁹ (straight) is the *keris* blades that look straight (with a specific tilting²⁰ points). These keris blades resemble a straight sharp blades on both sides and the taper edges. The fundamental difference with the shape of the blade is on the bottom part (*sor-soran*) that is decorated with various *rerincikan*. The basic shape of the straight keris is generally referred to as the shape of the leaves or flower buds; for example the basic pattern form of cassava leaves is known as a *keris anggondong pohung*, the basic pattern form of bamboo leaves is known as a *keris anggondong pring*, the basic pattern form of the bamboo shoots are called as *mucuk bung* (such as bamboo shoots, because of its spiky shape that is often called as *anyunduk sate*), the basic pattern form of buds of gambir flowers is known as *angudhup*²¹ *gambir*, the basic pattern form of buds of magnolia/*cempaka* flowers is known as *angudhup kanthil*, etc.

The *keris singa* are classified as *keris bener* (straight shape), for example, *dhapur singa leres*, *dhapur singa barong leres*, *dhapur singa lar*, etc.

2. The group of *keris luk* (a keris with *luk*) is defined by the shape of the blade has a groove shape (groove has the same meaning as the term *luk* in Javanese). The number of grooves on the dagger blade is always odd²². According to the *pakem*, it is always in an odd number ranging from 3 to 29 *luks*²³. The basic shape of the *luk* keris refers to the shape of a snake (dragon). For example, a *luk* with a shape like a snake that is walking is called *luk sarpa lumaku*, a *luk* with indentations in such snakes swimming called *sarpa nglangi*, *luk* that has an intense groove like a snake pouncing its prey is called a *luk sarpa nyander* or *rengkol* etc (Haryoguritno, 2006: 157). The term *luk* refers to the Javanese term ' *keluk* ', a



Singa sinebaning dilah shaped keris. Source: *Dhapur Dhuwung Saha Waos* manuscript page 159.

cloud of smoke. A smoke (*keluk*) is also described in the burning process of incense steaming toward the top. So the *luk* can be interpreted as curved grooves inspired by incense smoke. The incense smokes itself to the Javanese symbolizes human communication with God through contemplation (Dharsono, 2007: 194-195).

The *singa keris* are classified in the *luk keris*, for example, the *dhapur singa pandawa luk-5*, the *dhapur singa barong luk-3, 5, 7, 9, 11* and *13*, the *dhapur singa lar luk-3, 5, 7, 9, 11, 13*, and the *dhapur singa jalma*.

3. The mixed-form keris is the shape of keris with the shape of structure patterns, a mixture between the shape of straight blades and blade *luk*. It refers to keris that consists of the only blade form but its structure comprising a mixture of *luk* and straight keris. Such group form of blades is quite scarce.

The *Singa* keris are categorized as mixed form, for example, *dhapur singa sinebaning dilah*, *dhapur singa sineba*, *dhapur singa damar murup*, *dhapur panji kuda*, etc.

In addition to these three basic forms, there can be found four basic forms in the Balinese and Lombok special keris that are; *dhapur pedang* (sword) keris. These types of *Dhapur* keris are more likely to be the shape of a sword, and in general, parts and shapes are also very specifically adjusted within its *ganja* to the shape of its blade (its special form of the *ganja*). Usually, the sword keris are equipped with sheath (*warangka*) types called *kekojongan* keris (*sandang walikat*, Jv). Its hilt are in the form of *cenangan* or *gerantim*. In the past, these keris emphasized their function as a weapon of war completeness (Neka & Yuwono, 2010: 59).

C. LION-CARVED MOTIF (TINATAH) ON SINGA SHAPED KERIS BLADE

Besides the *pamor* motifs, the keris blade motifs are deliberately decorated with an inlay carving (*tatahan*) technique, commonly called *tinatah* or *kinatah* keris. Hasrinuksmo explains the meaning of *tinatah* as follows:

“The *tinatah* or *kinatah* is one form of extra decoration on keris blades, spears, swords, or other *tosan aji*. When the ornaments are made of gold, they will be called *tinatah/ kinatah emas* (gold). If it uses silver, it will be



Singa Lar luk-9 shaped keris in Bali style. Collection of Neka Art Museum, Bali, Indonesia.

called *kinatah perak*. Meanwhile, if it combines gold and silver, it would be called ' *tinatah silih asih*'. These *tinatah* or *kinatah* shapes or form of motives sometimes vary in flora, such as *lung-lungan* (vines), orchids, or jasmines. It can also be in the form of fauna motifs such as birds, deer, lions, and elephants. Others can be *rerajahan* motifs such as Arabic or Javanese alphabets, *raja* (or *rerajahan*). Habits on adding *kinatah/ tinatah* decorations on the keris blades (and *tosan aji*) are estimated to have been around since the age of Singasari or *tangguh Singasari ...*" (2008: 238, Guritno, 2006: 227).

Furthermore, the ornament motif shape of the keris *tinatah* is diverse in the form of flora or fauna. It may even be in the motives of mythological creatures such as disclosed by Bambang Hasrinuksmo: Common keris shapes that are shown are in forms of floras, faunas, Arabic or Javanese calligraphies or in human forms (sculpture, puppets, etc.). From the world of flora, shapes of stylized *vines* were taken, or *lung kemarogan*, which is stylized from the shape of a lotus plant. Otherwise, to express better ideas, there also used other forms of fauna such as dragons, elephants, lions, peacocks, birds, or dogs with each of its symbolic values. There is also the shape of humans or gods, including puppet figures such as a reverend (*puthut*), Bima, Arjuna, Kalarau, Rajamala, Jatayu, and mythical figures such as Nyi Roro Kidul. The same carving techniques were used to place the motif of natural elements such as water, fire, earth, moon, and stars (2008: 238, Guritno, 2006: 227).

It can be classified into two aspects based on the use of metal to create a *tinatah* motif on the keris blades. The first type is a *tinatah prasojo keris*, which refers to *tinatah* keris not combined with other metals except for forming its blades. (Brojodiningrat, interview, 2010). This kind of keris *tinatah* are known as just plain keris *tinatah*. Sometimes it is called *tinatah* keris, such as keris *singa tinatah prasojo*, which means a lion blade keris without overlaid by other metals such as gold, silver, or others. The same notion applies to a keris *singo barong tinatah prasojo*, a keris blade carved by a *singa barong* without other metal coatings. So with the keris *nagalare tinatah prasojo* blade with its *nagalare* motif without a metal coating layer.



Singa kilin leres shaped keris, *pamor koro welang* with there *singa kilin* motif on the *gandhik*. Collection of Neka Art Museum, Bali, Indonesia.

Handwritten text in an archaic script, likely Javanese, located at the top of the left page. It appears to be a list or description of items, possibly related to the illustrations below.



Handwritten text in red ink below illustration 16, likely a name or description of the blade.



Handwritten text in red ink below illustration 17, likely a name or description of the blade.



Handwritten text in red ink below illustration 18, likely a name or description of the blade.

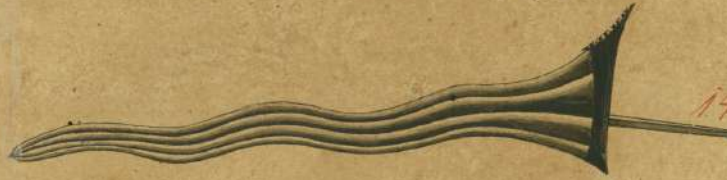
Handwritten text in an archaic script at the top of the right page.

Handwritten text in an archaic script, likely Javanese, located in the middle section of the right page.

Handwritten text in an archaic script, likely Javanese, located in the bottom section of the right page.


Javanese Manuscript that describes lion motif on a keris blade. Collection of Radya Pustaka Museum, Surakarta, Indonesia.

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14


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The second type is *tinatah* keris ornament embellished by adding other metals such as gold, silver, brass, or copper with different colored material with an average dark to its blades. These types of *tinatah* have terms according to the type of metal used. For example, the term *tinatah jene* is used when it uses gold material (Jene is the Javanese term for fine gold), the term *tinatah jeningan* is used when it uses brass (*jeningan* is the Javanese term for the fineness of brass), the term *tinatah tembagi* is used when it uses copper ('*tembagi*' is the Javanese term for refined copper), the term *tinatah pethakan* has the meaning of a *tinatah* that are combined with silver (*pethak* in Javanese means white, which is the color of silver), etc. The combination of *tinatah* keris of several metals is called the '*tinatah silihasih*'. The *tinatah silih asih* are commonly and ordinarily found usually in a combination of materials of gold and silver materials that are yellow and white.

The placement of the *tinatah* motif on keris blades, especially on the *tinatah singa* motif can be classified as follows:

1. Placement of the lion motif

a. Lion motif in *gandhik*, as the determinant of a keris shape

Lion motif placement on the keris blades is found on its *gandhik* (the base of the front side of a keris blade). The lion motifs were decorated and replaced the *gandhik* shape to look more prominent and more dominant on the part of its *sor- soran*. The lion motif of the *gandhik*, in general, is to decorate the sitting position (Wijayatno, 1997: 30, 42, 48; Guritno, 2006: 228, 238, 246, 247; Neka & Yuwono, 2010: 66, 67, 93, 102-104), but there are also motifs with the other positions.

b. Lion motif on keris *ganja*

A lion motif is also often found decorating the *ganja*, especially on the part of *wuwungan ganja*²⁴ (check the *rerincikan keris*). The lion motif on *ganja* that is quite popular is as follows: lion-crocodile motif, lion-bull motif, lion motif, elephant-lion motif, and lion-eagle motif (Guritno, 2006: 255).



Singa Ires new creation shaped keris, made in 2009. Collection of Neka Art Museum, Bali, Indonesia.

c. Lion motif on *tinatah* of keris blades

Lion motifs are also often found as a composition of the *tinatah* motifs on the keris blades. Usually, the lion motifs are described in the type of *tinatah alas-alasan*, *kewan* motif (*kewan* is a Javanese term for animal), the *Singa Lar* and *garuda neba* motifs, and so forth. One such well-known keris whose blade motif is decorated with *singa lar* motif and a lotus motif is the keris of Jambi Sultanate, which has a famous name as *Si Ginje*. The *Si Ginje* keris on its *sor-soran* part, precisely over the *sogokan* part above its *gandhik* are decorated with *sraweyan* with *singa lar* motif (a winged lion) made of gold materials.

2. Lion motif from the aspect of its shape

- a. *Singa prasaja* is a *tinatah singa* made and not generally decorated with plants and precious metals motifs. *Tinatah singa prasaja* are typically made with reasonably good detailed shapes and proportions.
- b. The *Singa barong* is a *tinatah singa* made in complex and detailed shapes. At the part of the back, the tail, the base of the feet, the mustache, and its crest are decorated with curl and foliage motifs that are complex and beautiful. The *singa barong* motif often wears a necklace, bracelet, *sumping*, etc., as if a leader is wearing official clothes. The *singa barong* keris are combined with precious metals like gold and silver to look elegant and luxurious. Still, *singa barong* keris are not decorated with precious metals for more emphasis on the quality of detailed work on carvings.
- c. The *Singa lar*, is such a *tinatah singa* that resembles a *singa barong* motif but has *lar* or wings. The *singa lar* motif is usually combined with motifs of plants in curls, vines, and leaves. The *singa lar* keris is combined with precious metals like gold and silver to look elegant and luxurious, but those not decorated with precious metals.
- d. *Singa njerum*, is a *tinatah singa* that realists describe in a laying position (*njerum*). The *singa njerum* motif is commonly not combined with the motifs of plants and precious metals.



Singa barong luk 7 shaped keris in Bali style. Collection of Neka Art Museum, Bali, Indonesia.

3. The visualization of *tinatah singa* motifs on a keris blade from the aspects of its craft pattern

a. *Tinatah gana*

The term *gana* in Javanese means a 'form' or a particular form. It is a *tinatah* keris that resembles the form of a lion that was made intentionally or occurred because of the lion motif worn with age called *tinatah gana singa*, which means 'the realization of *tinatah* motif that resembles the shape of a lion'.

Tinatah gana on the keris blades may be caused by three things.

- Its creation was intended by the *empu* who made it since the beginning, and the motif is made to resemble the form of a lion (deliberately made with no detail). The aim of the artisan masters that made *tinatah gana* was usually due to more emphasis on its esoteric side in the form of *greget* and *gurwoyo*, as well as the strength of the *taksu* of the keris. *Tinatah gana* that was intended by an *empu* can be identified from the proportion and quality of its shape of *gana* which still look beautiful.
- *Tinatah gana* influenced by an *empu*'s low skill level. Their ability was limited to creating detailed forms, so they only made the pattern. Thus, the keris was usually caused by an *empu* of *njawwi/ndusun* (the *empu* from outside the environment of a palace). These types of *tinatah gana* can be identified by the poor proportion shape of the *gana*.
- *Tinatah gana* is caused by poor maintenance of the keris blades. The detail of the lion form has been eroded, and that remains only the basic pattern. These types of *tinatah gana* are usually still inferred from the marks and the proportion of its *tinatah* that is still in pretty good condition.



Singa gana/primitive motif on *singa barong luk 9* shaped keris from Madura Majapahit era of the 14th-15th century. A collection of Muhammad Zaenal, Malang, Indonesia.

b. *Primitive tinatah*

Primitive *tinatah* is *tinatah singa* keris which looks very simple. It may be inferred from its form that was lacking and less proportion to its details in rough carvings, which in general carvings also said as '*agal*'. Keris with primitive carvings were commonly made by low-skilled *empu ndusun* or *empu njawi*.

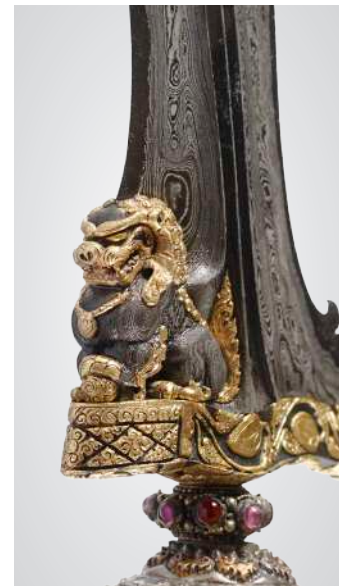
Regarding the primitive *tinatah*, there are opinions that the keris are more accentuating to its expression, so it ignores the details of the lion motif. There are other opinions that the *tinatah* primitive keris were not always made by the *empu njawi* (artisan masters of the villages), that are less qualified. Still, qualified *empu* can also make it. A keris made with primitive *tinatah* was made because the person who ordered it was not the noble people, so it was aimed to adjust to their social class. This condition is quite reasonable because of the tight regulatory system of social classes at that time; the *keris njawi* (keris made outside the environment of the palace) should not be made equal to the palace keris or made better than palace keris (keris of the king).

c. *Tinatah prasojo*

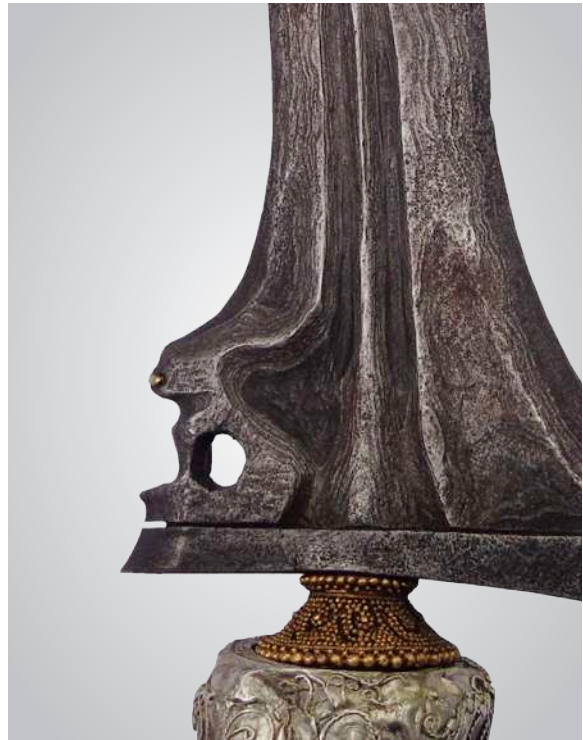
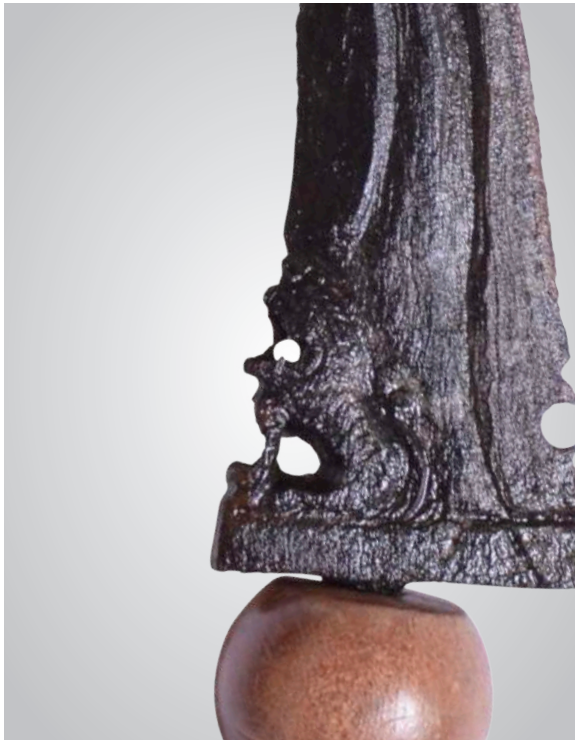
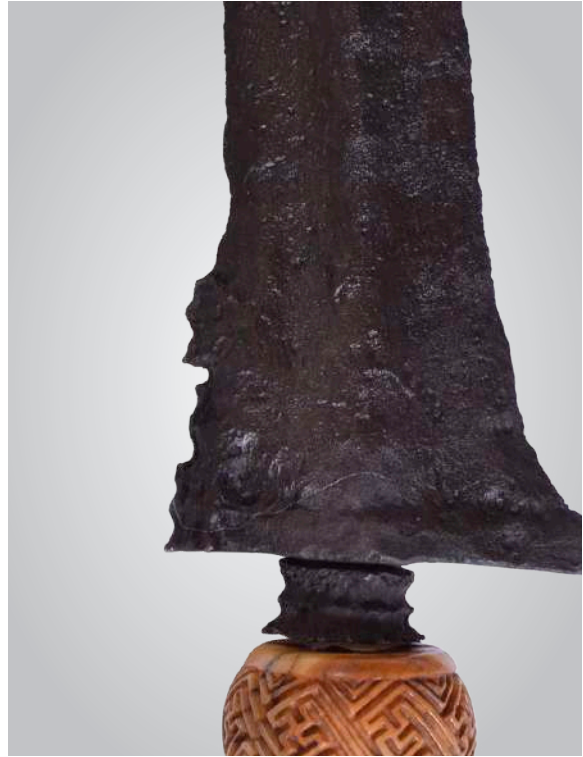
Tinatah Prasojo is a *tinatah* on the keris blade that forms detailed, neat, and beautiful carvings but is not decorated with precious metals such as gold or silver. Keris with *tinatah prasojo* are aimed in addition to achieving the aesthetic, still it prioritizes aspects of the *greget* and *guyoyo* or the *taksu* of the keris blades. Some people assumed that a layer of precious metals like gold, silver, and *suwasa* would interfere with the magic of a keris.

d. *Tinatah sembodo*

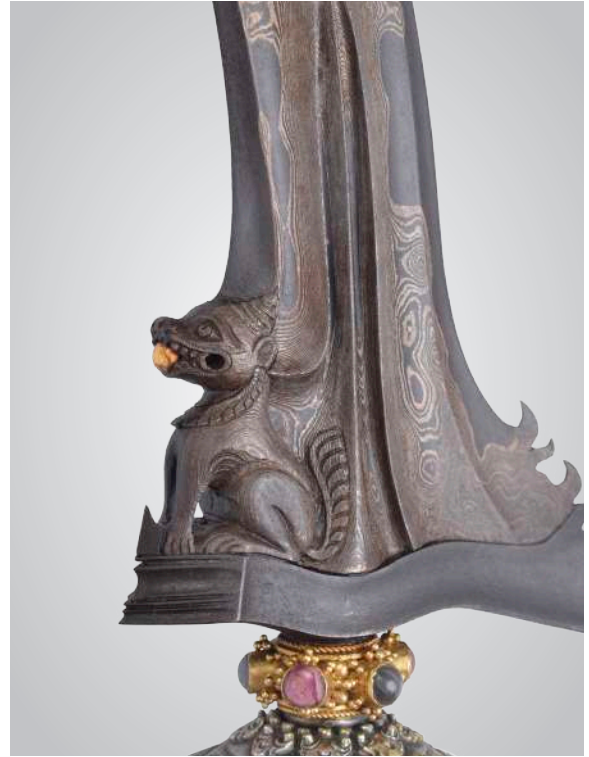
Tinatah sembodo is *tinatah* with detailed motifs of its carving details that is tidy and beautiful and decorated with precious metals such as gold and silver. The keris *Sembodo* in the past was worn only by royal families, courtiers, and wealthy merchants. The keris *Sembodo* was created to emphasize further the aesthetic value and the owner's social status.



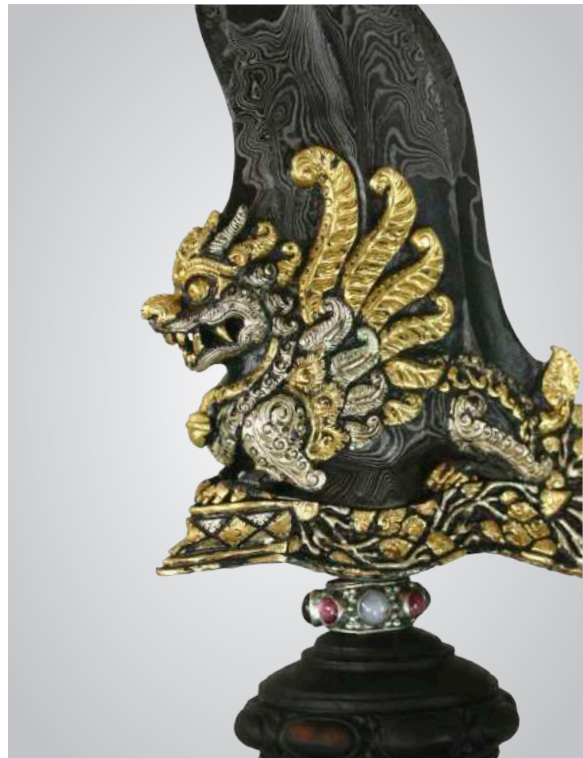
Qilin lion motif (China) on the *sor-soran* of a *singa kilin luk 5* shaped keris, made by Ahmad Basiriansyah, Madura 2015. A collection of Frits Sindu, Jakarta, Indonesia.



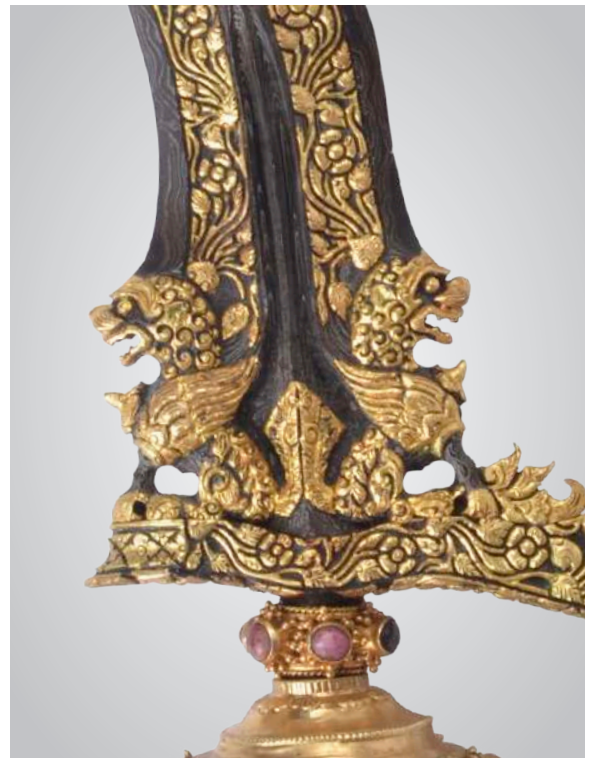
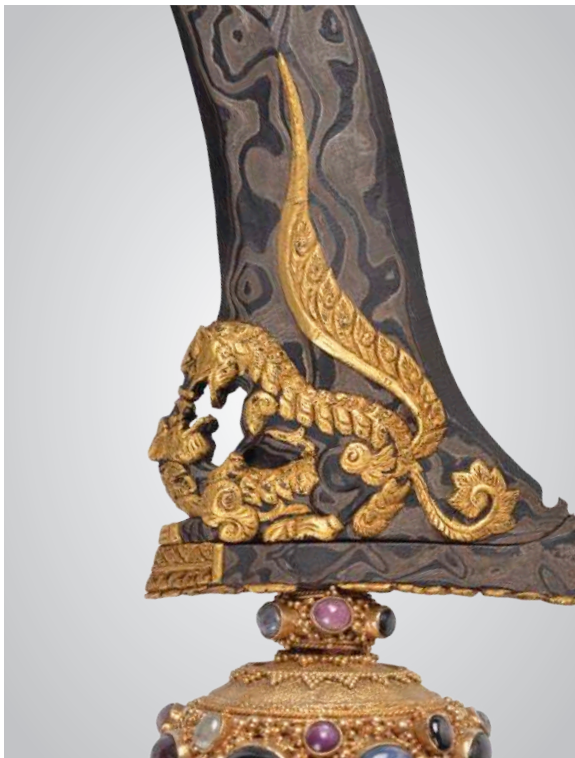
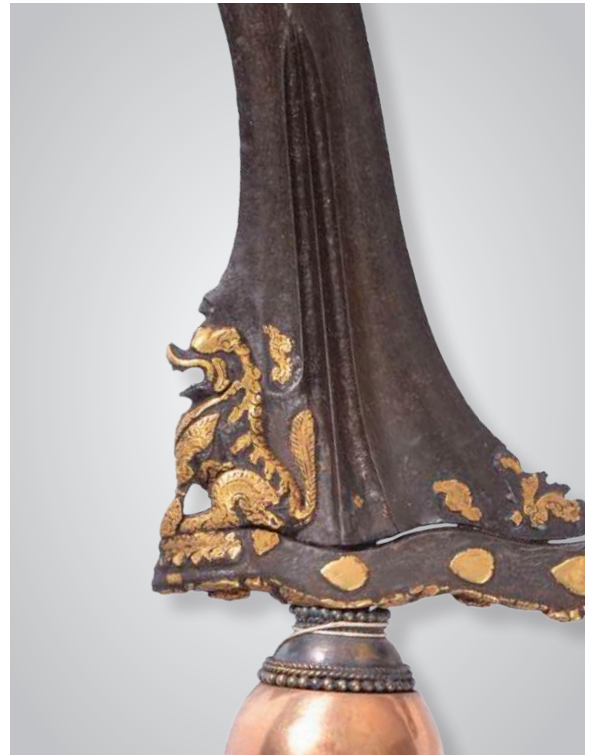
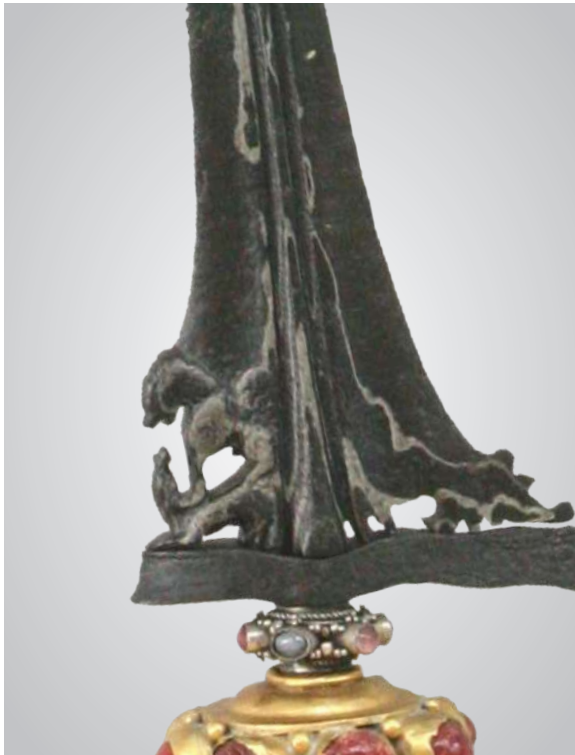
Variety of lion motif on *gandhik* keris.



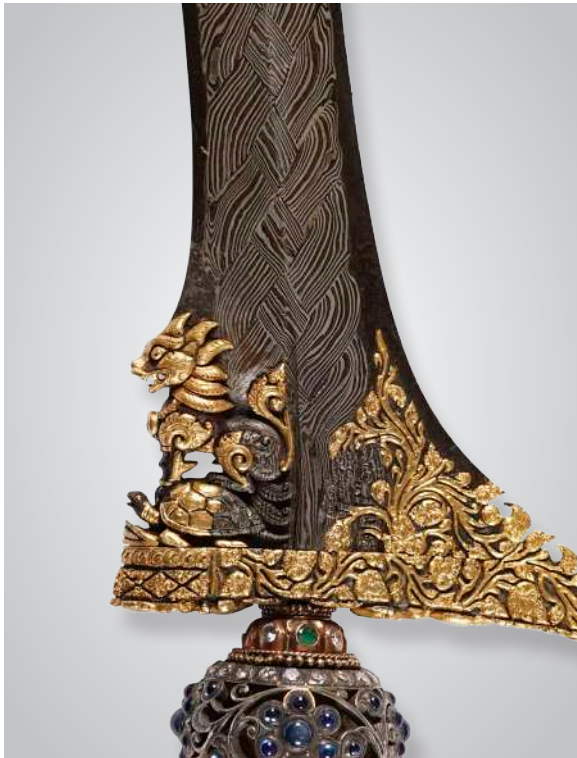
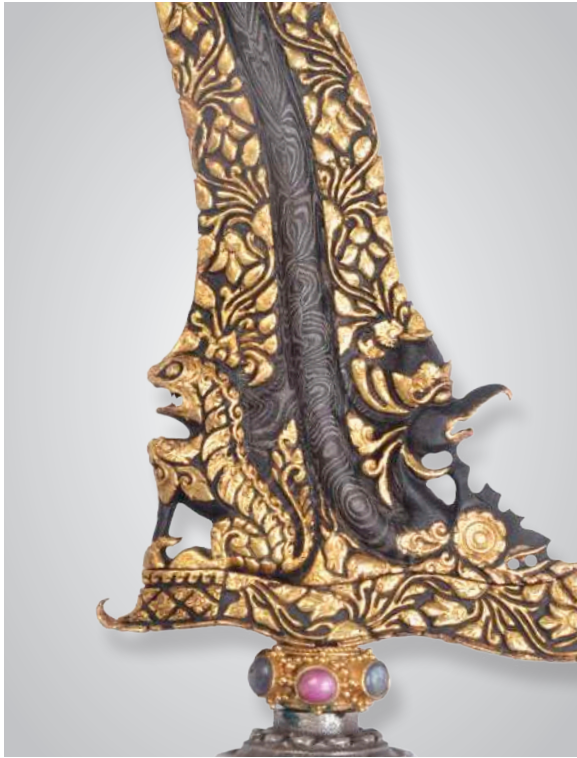
Variety of lion motif on *gandhik* keris.



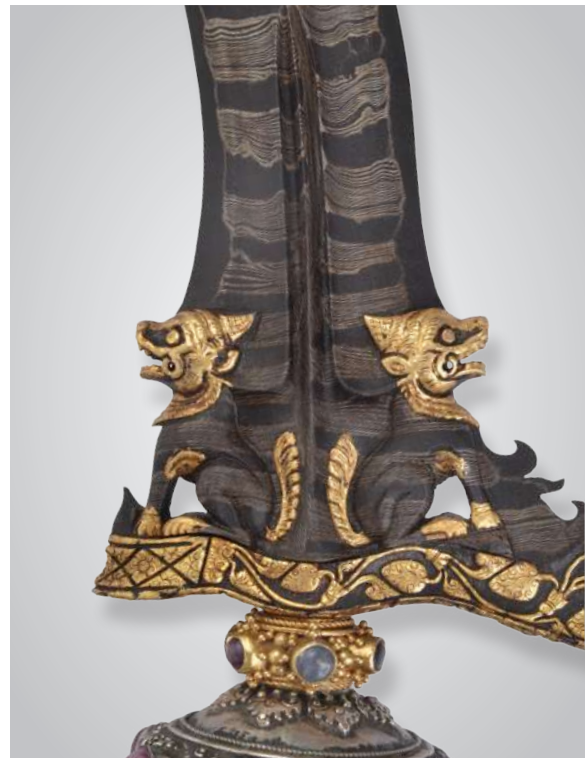
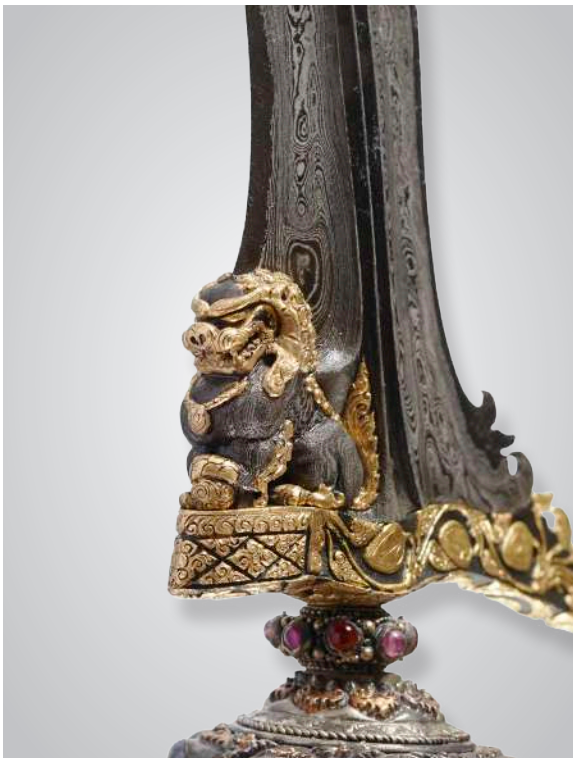
Variety of lion motif on *gandhik* keris.



Variety of lion motif on *gandhik* keris.



Variety of lion motif on *gandhik* keris.



Variety of lion motif on *gandhik* keris.



Lion motif on *sor-soran* of *singa kura-kura* (lion-turtle) shaped keris, made in 2023 by Brojobuwono Keris Hermitage, Karanganyar, Indonesia.



the process of engraving the
singa kura-kura (lion-turtle) motif,
Brojobuwono Keris Hermitage,
Karanganyar, Indonesia

D. THE VARIETY OF THE SUPPORTING MOTIF ON SINGA SHAPED KERIS

Tinatah singa keris are often found in combination with various supporting motifs such as the *pamor* motifs (in terms of the type of material), motifs of flora, fauna, etc. Different types of support motifs can be explained as follows:

1. Supporting motifs according to the blade material (that has *wulung* and *pamor*)

From the appearance of the blade material, the *tinatah singa* keris can be grouped into two types.

- a. *Tinatah singa keleng/wulung*²⁵ keris blade is a blade of lion keris made without *pamor* motifs. The surface of this keris blade is black. *Keleng keris* is made by prioritizing the beauty of artistry, materials, and magic (Hasrinuksmo, 2008: 227).
- b. The blade of a *tinatah singa keris* is a lion blade whose surface is decorated with specific *pamor* motifs. Keris blades generally have one *pamor* motif, but there are also keris blades that have more than one type of *pamor*.²⁶ There are two types of *pamor* placement techniques on keris blades, namely *pamor tiban*: *pamor* that occurs accidentally, and *pamor rekan*: *pamor* that is deliberately made (man-made) or designed by the *empu* (Hasrinuksmo, 1995: 19-20).

The types of *pamor* motifs that usually decorate the lion-shaped keris can be classified into two types, namely *pamor tiban* and *pamor rekan*. *Pamor tiban* or *pamor jwalana* is more popularly called *pamor beras wutah* or *wosing wutah*. The process of forming this *pamor* is left to God, the *empu* did not design the *pamor* motif. He only forges while praying. It is called *pamor tiban* because its motif seems to 'fall' from the unseen realm, as a gift from God (Hasrinuksmo, 1995: 19-20). The creation (technique) of *wosing wutah* can produce various *pamor* motifs, for example *pedaringan kebak*, *kulit semangka*, *sulur ringin*, or *pulo tirta* (Neka and Yuwono, 2010: 94).

In contrast to the *pamor rekan*²⁷ or *pamor inukarta* that were designed in advance by the *empu*, so that the forging process that he did was directed at creating what was already in the



Singa barong shaped keris with a gold sheet and gold wire inserts from Mataram era.
Photo by M. Nasir, Solo, Indonesia

plans.” The creation process can produce a variety of *pamor* motifs such as *udan mas*, *ron genduru*, *lar gangsir*, *pamor blarak sineret*, etc” (Hasrinuksmo, 1995: 20).

These two material types of keris blades (*keleng* and with *pamor*) are then turned into the overall decoration of *tinatah singa keris*. The way to call a *tinatah singa* keris is based on two types of materials that affect its calling term. For example:

- *Dhapur singa sinebaning dilah tinatah emas keleng* keris, which means a *singa sinebaning dilah-shaped* keris that was made with layered gold on its *tinatah* without *pamor* (*keleng/wulung*).
- *Singa barong tinatah perak pamor ron genduru* keris is a *tinatah singa barong* keris made with layered silver on its *tinatah* with *pamor ron genduru*.
- *Simo tinatah jeningan pamor wos wutah* keris, a *tinatah simo* keris made with layered brass on its *tinatah* with *pamor wos wutah*, etc.

2. Supporting motif based on its motif types

Basically *tinatah singa* motif on a keris blade is divided into two types; (1) The lion carving motif that stands alone without any additional decorations, and the lion carving motif that is decorated with other motifs such as plant, geometric, animal, *rerajahan*, Arabic or Javanese alphabets, natural motifs such as fire, moon, the sun, or the stars (Haryoguritno, 2008: 228-229; Yuwono, 2012: 132). Besides, it is divided into two types of *tinatah*; any keris blades completed with *rerincikan* will determine its shape name, symbol, and aesthetic value. The variety of the supporting motif on *tinatah singa* keris blades can be described as follows:

a. *Rerincikan* as supporting motifs

Any keris blades, whatever does to its *dhapur* name, are always equipped with *rerincikan*. The number and completeness of the *rerincikan* of a keris blade will determine the name or typology of the *dhapur*. It can be



The lion motif on the Palembang era keris is not decorated with gold (*prasaja*). A collection of fajar Setia, Palembang. Photo by R. Usman Effendi, Jakarta, Indonesia.

said that the *rerincikan* is contained in the standard form of the part of the keris. The *rerincikan* part of a keris is parts or components of a dagger, spear, or sword, each with a name. Each different shape and different part of the keris has another name. The completeness of *rerincikan* will help to determine the name of the *dhapur* of a keris or a spear (Haryoguritno, 2006: 160). Generally, keris blades can be divided into three parts: the *wilahan* or blade, part of *ganja*, and part of *pesi*. The *wilahan* also still be subdivided into three that are the *pucukan* or the top, the *awak-awakan* or the middle part; and *sor-soran*, or the base part. The *sor-soran* part on *rerincikan* keris is the most commonly found (Hasrinuksmo, 2008: 394-395).

Based on the *Kitab Centhini*, each part of the keris has a name and a deep philosophical meaning to the journey of a human life (Kamajaya, 1986: 254-255, Ranggasutrasno, opcit: 238-240). The manuscript of *dhapur Dhuwung Saha Waos* noted as many as 38 kinds of *rerincikan* keris that are: *pesi*, *ganja*, *bungkul* or *bonggol* or *genukan*, *blumbangan* or *pejetan*, *sraweyan* or *srewehan*, *gandhik*, *jalu memet*, *lambe gajah* or *lambe liman*, *kembang kacang* or *tlale gajah*, *jenggot* or *janggut*, *bima kruda tikel alis* or *wideng*, *jalen*, *sogokan ngajeng* or front, *sogokan wingking* or rear, *lis-lisan* or *lis*, *gusen*, *dada*, *ucu-ucu ngandhap*, *gandu*, *kruwangan* or *plunturan*, *ada-ada* or *sada*, *tampingan*, *janur*, *puyuhan*, *bebel*, *tumperan*, *palemahan* or *lemahan*, *ucu-ucu nginggil*, *penatas* or *penitis*, *wadidang* or *wedidang*, *ron dha nunut*, *tungkakan*, *greneng*, *ri pandhan* or *eri pandhan*, *kanyut*, *thingil*, and *pudhak sategal* (Hadiwijaya, 1920: V; Wijayatna, 1996: V; Yuwono, 2012: 133).

Rerincikan on the *dhapur singa* keris that is commonly found can be described by its subpart as follows:

- *Ganja*²⁸

Ganja is a part of the keris blade located at the bottom of the *sor-soran*, and it is also part of the base whose position is almost like a wedge. It can appear in several variations of form according to its section. *Ganja* is a representation of a woman (a *yoni*). In general, the *ganja* is separate



Lion motif on *gandhik* keris from Mataram era 15th-16th century.

from the keris blade, but some form of ganja that is integrated with a blade is commonly referred to as *ganja iras*. Generally there are several types of *ganja* on the keris blade that are: *ganja sebit ron tal*, *ganja wilut*, *ganja dungkul*, *ganja kelap lintah*, and *ganja sepang* the variety of the *ganja* on the *tinatah naga* keris are such as *ganja sebit ron tal*, *ganja dungkul*, and *ganja wilut* (Hasrinuksmo, 2008: 162, 166-167, Yuwono, 2012: 135).

- *Greneng*²⁹

Greneng is such a trimmer that located on the *kepet ganja* (the next to the base of the lower back). This part is consisted of *thingil*, *dha*, *buntut mimi* and *genukan* (Hasrinuksmo, 2008: 177). There are 12 types of *greneng*: *Greneng thingil*, *greneng modod*, *greneng megantara*, *greneng laler mengeng*, *greneng cekak*, *greneng tunggal*, *greneng rangkep*, *greneng panjang/landung*, *greneng ron dha nunut*, *greneng sungsun*, *greneng ron dha nunut rangkep*, and *greneng robyong* (Haryoguritno, 2006: 164-165; Yuwono, 2012: 136).

- *Panitis*

Panitis is the tip part of the keris blade that is pointy and sharp. *Panitis* form of a keris is closely related to the shape of the blade surface. Almost all *keris* with flat blades have *panitis* that are *anggabah kopong*, with *nglimpa* blades that usually have *nyujen* tip or *ngudhup gambir*. If the blade has the shape of *ngigir sapi* or *ngadal meteng* or *ngruwing*, usually its *panitis* are in the form of *nyujen* or *ambuntut tuma*. Otherwise, it is almost certain that the keris was ever being lathed or *ongot*, which is not in its original shape (Hasrinuksmo, 2008: 375).

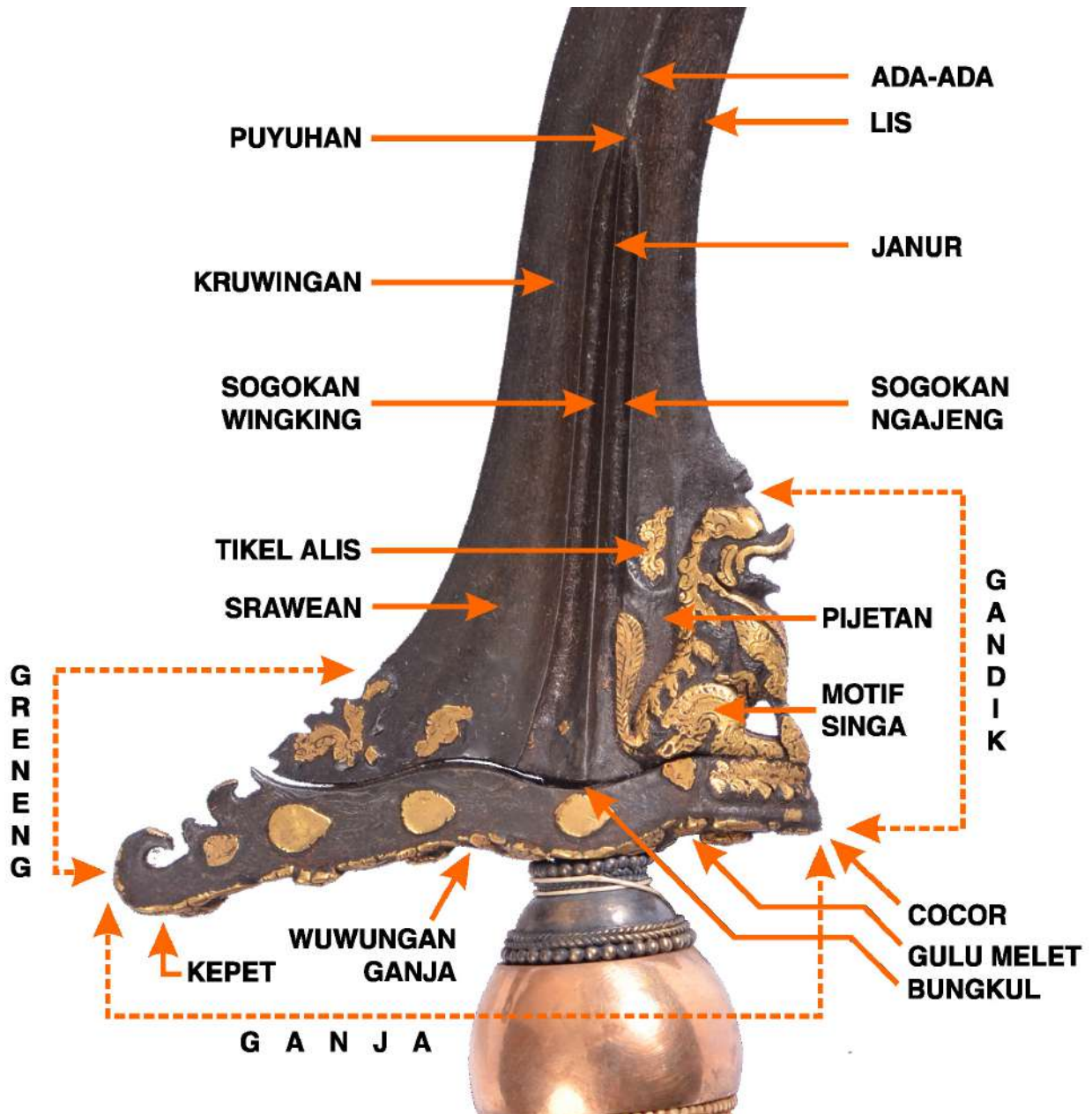
Panitis on the keris blades shape are vary for example; the *panitis anggabah kopong*, the *panitis ambuntut tuma*, the *panitis nugi pinetet*, the *panitis nyujen*, the *panitis ngusup* and the *panitis ngumyang*. The *Panitis* part on a keris blade is decisive and functions as an awl weapon. The *gilding process* makes the *panitis* of a keris very sharp and strong (Yuwono, 2012: 137).



Gana/primitive lion motif at the base of a keris from Bali era, 17th century



Narasingha-shaped keris from Lombok era of the 17th century. The *gandhik* section has head of *singa barong* as the motif. A collection of the NTB Museum, Lombok, Indonesia.



Rerincikan on a blade of singa shaped keris

VARIETY OF WUWUNGAN GANJA
DECORATED WITH GOLD IN LION MOTIF



Swan-lion motif



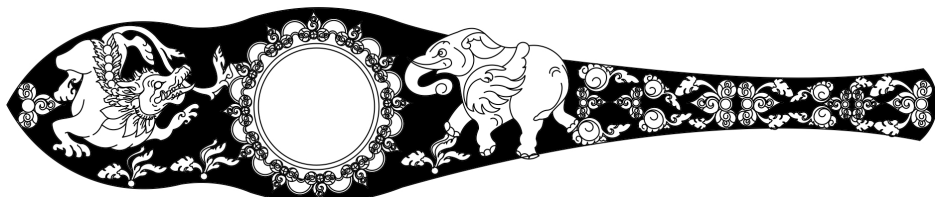
Lion-horse motif



Bull-lion motif



Gajah ngiwar-singa barong motif

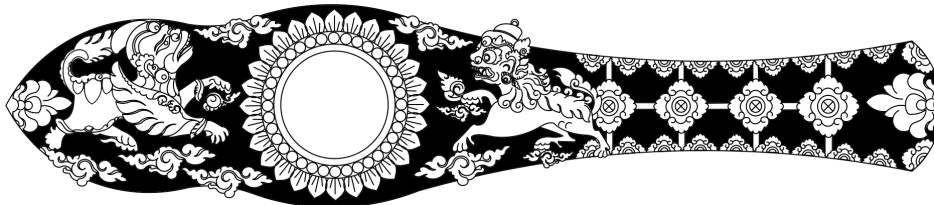


Winged elephant-lion motif

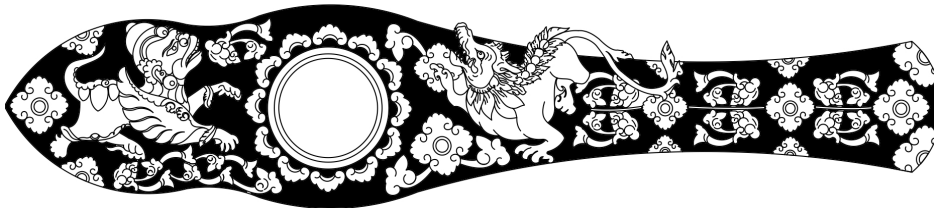
VARIETY OF WUWUNGAN GANJA DECORATED WITH GOLD IN LION MOTIF



Lion-lion motif



Malen-singa buto motif



Malen-singa barong motif



Lion-winged deer motif



Flower-Winged lion motif

b. Flora as supporting motifs

The geographical climate of Indonesia, which is rich in plant diversity, seems to be one medium of inspiration for the *empu* in creating decorative ornaments. Moreover, the basic concept of spirituality of Indonesian people who always want to be united with nature is influenced by the universe with all its aesthetic values presented in every produced artwork. As well as in the world of *Tosan aji*, particularly on a *keris*, the plants' motif is continuously shown as part of the aesthetics and has full of meaning of value.

The *Tinatah lung-lungan* is a stylized form referring to the world of floras, especially vines (*lung*, Javanese). Forms of *tinatah lung-lungan* can be such as *lung patra*, *lung kembang setaman*, *lung anggrek*, *lung melati*, *lung trate* (lotus), *lung alas-alasan*³⁰, and *lung kamarogan* (Haryoguritno, 2006: 247). *Lung-lungan* or vines motifs reflect the nature of harmony (that describes swerving to the left and right), fertility, immortality, growth, and constant (propagation) to maintain humility.

The *Lung patra* is a stylized form of tree sapling (*patra* means shoot). The *Lung kembang setaman* is stylized of various kinds of flowers in the garden that are combined harmoniously. The *Lung anggrek* is such a form stylized from an orchid. This kind of motif is also commonly called *sekar anggrek*. The *Lung melati* is a stylized form of a jasmine series, sometimes called a *melati rinonce* motif. *Lung trate* is a stylized form of a lotus flower called the *lung Patma* motif. The *Lung alas-alasan* is a stylized form of forest plant. The *Lung kamarogan* is a stylized form of *kamarogan* plant. The *Lung patra sewu* is a foliage motif without flowers (*cement*) (Yuwono, 2012: 137-138).



Lion with *gana*/primitive motif at a *keris* from Madiun era, 17th century.

c. Fauna as supporting motifs

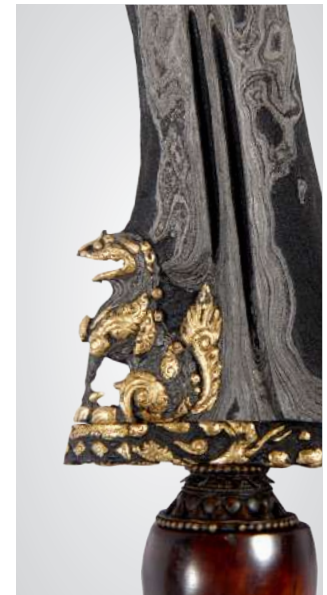
Keris blade ornaments are often combined with other animal (fauna) forms. Haryoguritno explained the various form of animals as ornamental dagger blades. The selection of animal form for ornaments refers to the types of animals that have advantages compared to other animals.

For example, elephants are admired for their power and size, the lion as ferocious and brave, the bull for their unyielding spirit, and the dragon because of its miracle. In other words, the symbolic, philosophical, and spiritual reason is more substantial than aesthetic purposes, or they may form the animal that is taken as a symbol of numbers in the *sengkalan* (2008: 237; Yuwono, 2012: 139-140).

The use of animals as objects motif of the relief surface of a keris is not always dependent on the presence of these animals in Java. A *naga* (a dragon) is a mythological animal often used as an ornament and in *dhapur singa barong*. The appearance of the shape of a lion is not only even found on the keris blade but also on the temple reliefs, stone, wood, and bronze sculptures. It may be heavily influenced by Chinese or European culture, mainly because these animals are widely used as a symbol of the country, generally oriented to ensuring safety, dignity, unity, and power. By contrast, emerging in Java and its surroundings are of tigers or leopards. Surprisingly, even rare forms of the tiger emerged as relief on keris or other objects and to the bison, buffalo, cattle, rhinoceros, deer, pigs, goats, alligators, and other aquatic animals. Even there is a keris blade with its *dhapur* is named after the word element' *kebo*' (a buffalo); for example, *Kebo Lajer*, *Kebo Teki*, *Kebo Dhengen*, *Kebo Dhungkul*, dan *Kebo Dhendeng*. However, this form is not found on the keris blade or the *dhapur Kidang Soka*. The term'' *Kidang*' here is just a role of a name without the appearance of the physical form on the keris'' (Guritno, 2006: 237; Yuwono, 2012: 162-163).

d. Geometric pattern as supporting motif

Usual geometric ornaments on a keris combined with *tinatah singa* are the triangle motif (*wajikan* or *tumpal*). Hendrawidjaja explains the *wajikan* motif (ruit -Dutch, or raute -Deutsch). It often appears as an ornament of gold near the *gandhik* in a series (band). The position is precisely in front of the *ganja*,



Lion motif with gold inserts at the *gandhik* of a keris from Mataram era, 17th century.

which is part of *cocor sirah cecak*. The appearance of the triangular geometric motifs (*wajikan* or *tumpal*) varies, sometimes they are found only in the form of a series of plain diamonds, and sometimes they are also found with *isen-isen* (stuffing), or combined with floral motifs (*lung-lungan*). It is even known that the motif was stylized to resemble the shape of a row of flowers.

e. *Kala* (an imaginary creature) as Supporting Motif

The understanding of '*kala*'³¹ refers to a 'giant's head'. The form of a giant head on the *tinatah singa* keris blades is often created on the base of the *gandhik*, above the *cocor* (head of the *ganja*). The shape of *kala* head is made such that it appears harmonious in decorating the base of the *gandhik*. Sometimes it is also found forms when the stylization is in such a way to resemble the curls of plants.

E. CRAFTING TECHNIQUE OF *TINATAH SINGA* MOTIF

The *tinatah singa* craft on the keris blade uses a unique technique to produce smooth, detailed, and beautiful artwork. Each section was done with the mastery of chiseling techniques that are genuinely qualified and adapted to the character motifs' form and types of materials used. The *tinatah* technique on the keris blade can be classified into five basic methods: *tinatah cacah gori*, *sinerasah*, *leleran*, and mixed (Haryoguritno, 2006: 228-230). Each application of the technique on the *dhapur tinatah singa* keris can be described as follows.

1. *Tinatah*³² Technique

The term *tinatah* is used as a general term to refer to a keris that is decorated with the carving technique; it also can mean one of the techniques to make the decoration on the keris blade. The complete comprehension of *tinatah* technique (in Javanese) that are called *tinatah tinandur renggo* is one form of additional ornaments of a keris, spear, sword, or *tosan aji* (Haryoguritno, 2006: 228).

Tinatah is the most challenging technique compared to other methods such as *cacah gori*, *sinerasah*, and *leleran*. The *tinatah* process on the keris blade is usually done by an artisan



Singo Lar motif with brass inserts

master who mastered and is qualified in the technology of *kamasan*³³. Still, sometimes they also made a *penggaluh* as the master initiator who does not master the technique of *kamasan* (the quality of gold is classified as the technology of *kamasan* that is controlled by a jewelry maker that is called as a *penggaluh*) (Yuwono, 12: 171; Haryoguritno, 2006: 228).

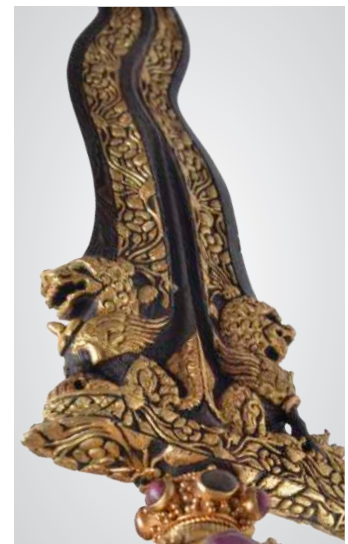
The *tinatah* technique referred to carving an embossed shape from the surface of the keris blade and wrapping it with gold or other metals (Hasrinuksmo, 2008: 238). Technically, when the carved motif is shaped, it will be continued to create *alur-alur*³⁴ (grooves) that are very smooth across its ledges of carved reliefs. Furthermore, the flattened gold sheet is attached to a motif carved reliefs followed by the insertion of its edge into grooves that have been made. The final process then is to press it slowly so that the gold layer can be fused neatly and fit into the carved motif that has been made.

The main characteristic of *tinatah* techniques may be inferred from the form of its ornaments, which appears as a more detailed and neat arisen shape. The gold layer seems thicker and more sturdy. Because of the use of gold material, the value of its *mas kawin*³⁵ (dowry) will be very high (Hasrinuksmo, 2008: 239).

2. *Tinatah sinerasah* technique

The *sinerasah* technique attaches gold to a *tosan aji* by creating smooth grooves (*kalenan*, Javanese) (about 1 mm), and connections of its scratch are made on the surface decorated with gold. The next step is tapping the gold wire into the grooves to produce beautiful, smooth, tidy ornaments or calligraphies (Pamor, 2009: 16).

The *sinerasah* process is relatively more manageable than the *tinatah* creation technique, so the *sinerasah* keris are usually having a lower value of the dowry when compared to the *tinatah* of the keris (Hasrinuksmo, 2006: 190). The *sinerasah* technique can be done by an artisan of gold without the help of an artisan master. This process is much different from *tinatah* technique on the keris blade, where an artisan master holds the primary role in making.



A new creation of singa temanten shaped keris in Bali style, made in 2009. Collection of Neka Art Museum, Bali.

3. *Tinatah leleran* technique

As the name suggests, the term *leleran leleran*³⁶ in Javanese means being thawed or melted. The *leleran* technique is such a way to decorate *tosan aji*, like keris, spears, swords, and others, in the form of diluting the precious metal on the surface and then trimming with a chisel blade according to the motif pattern that has been designed.

This technique can be characterized by the gold layer attached to the bar, which looks thin and delicate. The golden color is spread evenly to look flat and less attractive. The ancient keris are rarely made with the *leleran* technique, but nowadays, many *kamardikan keris* have applied this technique because it is technically easier. The process is faster and requires only relatively little gold material, making it more affordable to the market.

4. *Tinatah cacah gori* technique

Tinatah cacah gori technique is such a gold-attaching process to certain metals that are preceded by a roughing and cross-scratched approach to its surface (such as chopped *gori*³⁷ / *nangka muda* (*Artocarpus heterophyllus*)/young jackfruit (*Artocarpus heterophyllus*)) in accordance to the pattern of the desired motif with a pointed tool. Then the gold *prada* (gold leaf), gold sheets (gold foils), or gold wires are glued to the pattern area carved in a crossed way and tapped, resulting in bonds between the two types of metal. Scratch that resembles the chopped *gori* is intended as a binder field (base of its construction) of the gold layer. So that it will sit firmly on the keris blade (Haryoguritno, 2006: 228); if the scratches are too deep, then the attached gold will seem seen rough and even sometimes torn, otherwise if it is too shallow, the gold layer will be easily detached.

The character of *cacah gori* technique may be inferred from the carving volume that is not too flat, whereas the gold coating also looked very thin. When the surface of the motifs is observed, it seems a little rough because there are scratches crisscrossed as the effect of the sculpture of the *cacah gori* as the gold binder.

5. *Glontongan* technique

The technique of decorating *keris* blade is by making gold, silver, or other metal materials separately according to the desired motif, then sticking it onto the keris blade. *Tangkur* is



Jangkung singa barong luk-3 shaped *seseled* keris in Bali style. Collection Pande Wayan Suteja Neka, Bali, Indonesia.

usually made as constructions that attach to the blade of the keris to stick firmly. This technique is relatively easy to do but requires a rather large amount of precious metal, so it's rare to do it. This technique is popular in Bali and Lombok.

6. Mixed *tinatah* technique

The mixed *tinatah* technique is keris decorating technique by applying various techniques (mixed). The mixed technique is commonly found applied to a certain part of a keris is the *tinatah* technique and *sinerasah* technique. The *tinatah* technique is used for the motifs of specific figures such as the motif of animals, humans, gods, and others. While the *sinerasah* technique is applied to the motives of *rerajahan* plants mainly in the form of vines motifs, *Sekar-sekaran* (flowers) patterns, or fruits such as *nanasan*, snake fruit, *mlinjon*, etc.

Many newly made keris made in Madura are implementing the *tinatah* and *leleran* techniques. The *ti-natah* technique is applied in motifs of animals, humans, and gods, while the *leleran* technique is used to plant motifs.

F. COMBINATION OF PRECIOUS METALS AS THE SUPPORTING MOTIF ON *TINATAH SINGA KERIS*

The creation process of the keris continued to progress from time to time in line with technological mastery of metal progress and development (Hasrinuksmo, 2008: 238-239). The knowledge progresses of metal technology was increasingly perfect, allowing humans to master combining different types of metals with carving techniques. These metal combination techniques produce beautiful work from various elements of natural metal color. In addition to adding symbolic values and beauty, combining different kinds of metals is believed to increase the strength of its magic, social status, and economic value.

Timbul Haryono, in his scientific article, explained that after the Indonesian archipelago received cultural influences from India, the ancient Javanese people looked at the metal as having symbolic meaning over time. According to Indian tradition, symbolically, each metal has different positions from high to low, from superior to inferior, in which order are as follows: *suvarna* (gold), *rupya* (silver), *Loha* (iron), *tamra* (copper), *trapu* (tin), *vangaja* (zinc), *sisaka* (lead), and *riti* (brass). Another



Sabuk inten shaped keris from Mataram era. An elephant-lion inlay at the wuwungan ganja, represents the conquest of Pati Regency by Mataram Kingdom.

tradition states that there is *astalo-hanmaya* (eight metals are important) that consists of *suvara* (gold), *Rajata* (silver), *tamra* (copper), *paittala* (brass), *kamsya* (bronze), *ayasa* (iron), *saisaka* (lead), *trapusa* (tin). Gold has the highest position compared to other metals, such as silver. The gold has a beautiful color (*suvarna*) and all heavenly characters (*svar*). Gold is a symbol of all that is considered superior. Silver has the symbolic value of increasing purity; copper is considered to have magical powers. When linked with the concept of the cosmos, every metal has in common with the satellite; those are: gold = sun, silver = Moon, Venus = copper, iron = Mars, the tin = Jupiter, lead = Saturn (2007: 11-12).

Pure gold is clear and bright yellow; when mixed with copper, its color will turn reddish yellow (*suwasa*). If gold is mixed with silver, its color will turn whitish yellow. When combined with other metals and applied on the dagger blade, the bright yellow color of gold will give a contrast, beautiful, and luxurious impression.

Gold is relatively malleable and can be forged to the thinnest layer without going through fire heating. Gold is quite malleable, so that the carving technique will bring smooth, detailed, and tidy results. In addition to its pliable nature, gold is easily attached to other metals through forging methods. So it is unsurprising that a *naga tangguh tua keris* decorated with gold can still be found in good condition.

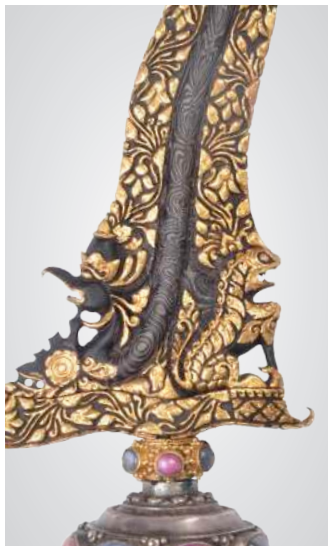
The nature and characteristics of those varieties of precious metals are:

1. Gold (Au) or *suvarna*

Stanley Hendrawijaya explained that based on its type, gold that is applied on the keris blade consists of three types that are *prada* gold (gold leaf), gold leaf (gold foil), and *kawatan* gold (gold wire) (2009: 15-17). Each type of gold material and its application on the keris blade can be considered as follows.

a. Gold *prada* (gold leaf)

The 'gold *prada*'³⁸ shape is in fine gold dust glued to a piece of paper. The adhesive technique on the keris blade sticks it with an *ancur*³⁹ (a traditional glue). Due to only relying on *ancur* (glue), the layers of gold of this type are



Sor-soran of *panji kuda* shaped keris with gold inserts 13 *wedana* (side). Made in 2009. Collection of Neka Art Museum, Bali, Indonesia.

relatively not very durable. The prada gold, when applied to a keris naga carving, will look detailed, smooth, and neat and requires only relatively few gold materials. The weakness of prada gold is generally its loss of durability.

b. Gold sheets (*gold foil*)

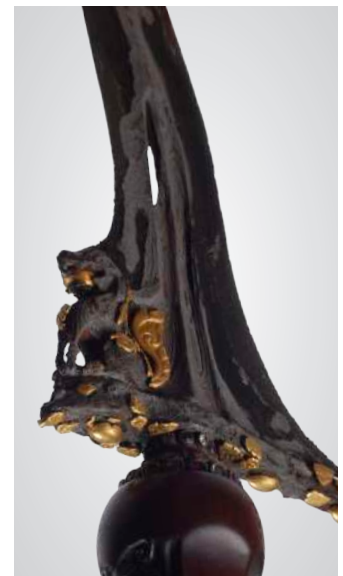
The gold sheet is a thin gold sheet that is almost like paper. The gold sheet is usually produced through compressing by being hit constantly as evenly so that the gold layer becomes dense and flat (*Pamor*, 2009: 15).

The gold sheet is usually applied to wrap the patterns of carved motifs that had been prepared. The carving results of the motif look smooth, neat, detailed, and beautiful. The gold carving looks thick (it has an apparent volume). Besides being beautiful, the kind of carving that uses gold leaf also requires a considerable amount of gold, impacting its high resale value. This type of sculpture is very durable and not easily detached.

c. Gold wire

The shape of a gold wire comes in various diameters according to the desired one. It is available in sizes from 0.3 to 1 mm. The unique types of gold wires can be applied to the vines motif. The application technique is by making groove concaves following the pattern motif. The gold wires are placed on the concave grooves motive (Kalen) pattern and bonded by a bit of tap (or being hit using a soft object, typically a form of wood or a horn). It will result in a strong bond of two types of metal (*Pamor* vol. 3 no. 10 January-March, 2009: 16).

Tinatah singa keris is decorated with gold, the mention of which is added with the phrase *tinatah emas* behind the shape's name. For example, *Singa Pandawa tinatah emas* means 'the Singa Pandawa keris made with gold-plated inlay'. Or the *dhapur singa sinebaning dilah tinatah emas*, which means *sinebaning dilah* shaped keris made with gold-plated *tinatah*.



Wuwungan of pandawa singa shaped keris with *ron-ronan* (leaves) motif, from Mataram era.

2. Silver (Ag) or *rupya* or *rajata*

Timbul Haryono, in his scientific article, explains that silver is a second line of precious metal after gold (2007: 12). silver has white color and is a relatively malleable metal type. Its soft nature makes it relatively easy to mold. Types of silver used for the dragon keris are in the form of sheets and wires. In general, carvings that are made of silver will have a very smooth, neat, and detailed result of their appearance (Haryono: 2007, 12).

Its white color tends to shine and is very subtle, sometimes making the carvings unclear (due to its biased reflection of white color). The silver carving is finished by exposing it to smoke for maximum results. This kind of technique is known as the term in Javanese as *disangup*⁴⁰.

As with gold *tinatah*, silver *tinatah keris* are known from adding the word *perak* (silver) behind the shape name. For example, *dhapur singa lar tinatah perak*, which means *singa lar* shaped *keris* made with silver plated inlay'.

3. Copper (Cu) or *tamra*

Copper is the third rank metal after gold and silver. The characteristics of copper may be inferred from its reddish color with a little fishy smell. Copper has properties harder than gold and silver but softer than iron. Its hardness is almost the same as brass. Copper has a melting point of 1083° C. This kind of metal has a weakness in that it quickly gets dirty, so the color turns to brownish red (Haryono, 2007: 12). Because it is such a relatively hard metal, the carving of copper materials is generally not so subtle, and less tidy, but it is not easily separated so it can blend perfectly with the metal of a keris blade.

4. Brass or *jeningan*

Brass is the fourth metal rank after gold, silver, and copper. The hardness level of brass is almost the same as copper and firmly adheres to the metal slats. Unfortunately, this kind of metal can be easily eroded (oxidized), which could produce greenish color.



Prasaja lion carved/*tinatah*
(simple keris without flora motif or
gold decoration)

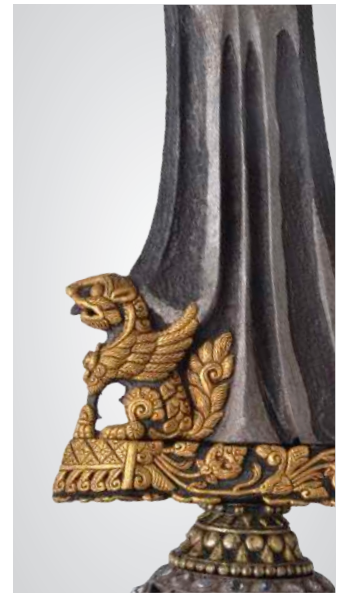
G. TYPES OF PRECIOUS STONES AS A SUPPORT OF THE LION MOTIF

In addition to the metal materials, various types of precious stones are used as a combination of an ornamental motif of a lion. Besides adding the values of beauty, different types of precious stones are believed to have the most influence on levels of magical power.

Gemstones have been known to man for thousands of years. According to the script of India's *Agni Purana*, no god could be its rival when the giants of Vratasura attacked heaven and expelled the gods. Lord Vishnu, who knows the giant's weaknesses, explained to Indra that Vratasura could only die with the bones of the saints, and the god Indra was advised to go and ask for the bones of the holy Maharesi Dadhici. The Resi finally gave up his life and left his bones to be made as a weapon (*vajra*) for killing the Vratasura giant. Eventually, the Giants could be killed by such weapons. When exposed to the magic, the weapon exploded and destroyed his body. The body parts of Vratasura were dripping to fall to earth and be various kinds of gems.

The Usana said that When the gods bothered to look for the sacred Tirta Amerta in the ocean and finally succeeded when the sacred Tirta Amerta escaped from the bottom of the sea, the giants were first stolen and fled the sacred Tirta Amerta. The gods were outraged and later pursued the giants. When the pursuit occurred, a few drops fell to earth and became precious stones.

This story differs from the version of Hindu mythology in Bali. It is told that once Lord Indra attended the giant king in Bali, disguised as a hermit looking for an animal to do penance. The hermit begged the Bali king's willingness to turn into an animal to be used as offerings in *yadnya* ceremony. The Bali king accepted the request since he would not be killed due to the grace of the gods who had given him. Indra knew the weakness of the Bali king, which could only be killed by being hit on the head. Indra then hit the head of the Bali king with his *Vajra*, and the body of the giant king was shattered and scattered to the earth. His bones were turned into a diamond, while his



Singa barong motif decorated with gold at a keris from the *Nom-noman* Surakarta era, 17th-20th century.

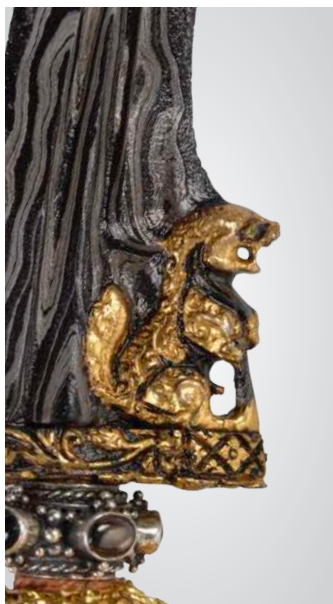
teeth turned into pearls, his blood turned into rubies, his gall bile became emerald, his eyes turned into sapphire, his heart turned into bright blue lapis lazuli, his bone marrow turned into zircon, his nail turns into a cat's eye, his body fat turned into a crystalline, his sperm turned into *bheesma*, his flesh turned into coral, and his skin turned into yellow sapphires.

Furthermore, it is said that the various types of stone are beautiful things and became a seizure of the planet's ruler. Rahu chose to take the zircon, Ketu ran the lapis lazuli, the sun took the rubies, the moon keen on the pearls, Mars chose coral, Mercury took the emerald, Jupiter chose the yellow sapphire, Venus chose a diamond, and Saturn picked a blue sapphire.

The history of gems and precious stones has been around since ancient times. Varahamihira, an ancient archaeologist, has written about the mythology of the precious stones from sources about the giant myth of the Bali king. *Visnu Purana* notes the reference jewel, written in 200 BC. Precious stones and beads have been found in ancient tombs long before the Buddhist era. Precious stones and beads were believed to have heavenly good luck, often regarded as a provision to heaven. The *Negarakeragama*, *Babad Tanah Jawi*, and *Babad Dalem* noted the beauty of the Majapahit King's crown, which was decorated with various precious gemstones. Kings in Indonesia were also famous for their crowns made of gold and studded with precious stones. Those kings are the crown of Riau Lingga King and the crown of Jambi King (now it is stored at the National Museum), the crown of Karangasem King (Bali), the crown Klungkung King (Bali), the crown of the King of Cirebon, etc. Commonly it is made of gold and decorated with precious stones.

Precious stones are also often used on keris, such as *Si Ginje keris*, famous for the quality gems that decorate the *selut*, *pedongkok*, and its *pendhok* that supposedly are worth several mansions.

Precious stones on *singa* keris are usually found on both the eyes and the mouth of the lion, as well as to decorate the ornaments on the *wuwungan ganja*.



Singa barong shaped keris decorated with gold using a melting technique.



Top-left. Lion motif decoration on the *gandhik* of Bali style keris (*kalawijan*).
Top-right. Lion motif decoration on *kidang minglar* shaped keris in Bali style.
Bottom. Lion-buffalo motif decoration on *wuwungan ganja* Bali style keris.
Collection of Neka Art Museum, Bali, Indonesia.

Elephant lion motif on a
Bali-style, made in 2010.
Collection of Neka Art
Museum, Bali.





Lion-turtle motif on a Bali style keris, made in 2010. Collection of Neka Art Museum, Bali.



Left. *Keris Kanjeng Kyai Joko Perbowo, jangkung ganesha luk-3* shaped from Kahuripan era 13th century. Collection of Brojobuwono Keris Hermitage, Karanganyar, Indonesia.

Middle. *Pandawa Singa* shaped keris from Mataram era 17th century. Photo: Goodwill by M. Nasir.

Right. *Paksinagaliman luk-7* shaped keris from Majapahit era 14th-15th century. Collection of Brojobuwono Keris Hermitage, Karanganyar, Indonesia.



Left. *Naga* shaped keris from Minangkabau era 14th-15th century. Collection of Senen, Solo
Middle. *Naga liman luk-13* shaped keris from P.B. Surakarta era 18th-19th century. Photo: Goodwill by M. Nasir
Right. *Paksidewata* shaped keris from P.B. Surakarta era 18th-19th century. Photo: Goodwill by M. Nasir



(Left) *Manyura* shaped keris, a heirloom of Palembang Sultanate from 16th-17th century, a collection of Indonesia National Museum, Jakarta. **(Center)** *Naga lare luk-13* shaped keris from Madura Majapahit era of the 14th-15th century, a collection of Fadli Zon Library, Jakarta. **(Right)** *Naga liman luk-7* shaped keris from Kasultanan Jambi era of the 16th-17th century, a collection of Fadli Zon Library, Jakarta.



(Left) *Gajah liman* shaped keris from Lombok era of the 18th century, a collection of West Nusa Tenggara Museum, Lombok. **(Center)** *Naga basuki* shaped keris from Lombok era of the 17th century, a collection of Fadli Zon Library, Jakarta. **(Right)** *Kalarahu* shaped keris from Lombok era of the 17th century, a collection of Fadli Zon Library, Jakarta.



Contemporary keris.

(Left) *Bethok kalarahu* shaped keris, made by Empu Sukamdi, Solo 2009. **(Center)** *Gempa* shaped keris (gempa: earthquake. Inspired by 2006 Yogyakarta earthquake), made by Ahmad Basiriansyah, Madura 2006. **(Right)** *Sigar jantung airlangga* shaped keris, made by Ahmad Basiriansyah, Madura 2014.

Collection of Frits Sindu, Jakarta, Indonesia.



Contemporary keris.

(Left) Shio shaped keris (Chinese), made by Ahmad Basiriansyah, Madura 2018. **(Center)** SEA GAMES shaped keris, made by Ahmad Basiriansyah, Madura 2015. **(Right)** *Air bah* (flood) shaped keris by Ahmad Basiriansyah, Madura 2015. Collection of Frits Sindu, Jakarta, Indonesia.



Sabuk inten luk-11 shaped keris from Mataram era of the 16th-17th century. An elephant-lion decoration on its *wuwungan ganja*, symbolizes the year of the conquest of Pati Regency by Mataram in 1558 (*sengkalan memet*). A collection of Hermusa, Rembang, Central Java, Indonesia.



The *sor-soran* of a *sabuk inten luk-11* shaped keris. There is elephant-lion decoration on its *wuwungan ganja*. A collection of Hermusa, Rembang, Central Java, Indonesia.



Tantri Singa-Lembu shaped keris.
Made in 2009 by Hartono Diningrat
from Surabaya.
(Left) Collection of Neka Art
Museum, Bali.
(Right) Collection of Frits Sindu,
Jakarta.



ENDNOTES

1. The *Sunggingan* on the *warangka* (sheath) that has lion motifs is: the *sunggingan* With *alas-alasan* motif, the *semen kobar* motif, the *semen boji* motif, etc.
2. The *Jejeran* or the hilt of a keris that applied the lion motif are popularly found in Bali, for example: the hilt or *danganan togogan* Narasingamurti, *danganan togogan* Brangsinga, *danganan togogan* Lord Vishnu that describes riding a lion, *danganan togogan* Goddess Kali that describes riding a lion
3. Javanese Ngoko is the lowest level or the rudest in Javanese.
4. The *keris* community recognizes four levels in understanding the *keris*, that are: 1) the level of verbal (words), this level of society understands the *keris* at the face, even just through words and very surface; 2) the level of belief (faith), the people of this level to understand the *keris* world solely through the conviction, what he heard and earn from their ancestral instinct to know whole without any desire to know more. They often undergo refraction of the term *keris*; 3) the level of intellectual, social class is a class of educated people who understand the world of the *keris* rationally. They are always looking for the logic of all aspects of the *keris* world; and 4) the level of perfection, namely class society that can melt and fully comprehend the *keris* world in all its parts. What becomes of order, guidance, and spectacle in the world of the *keris* is fusible intact in the behavior of everyday life (Yuwono, 2011: 147-148).
5. The public in general or traders of *keris* are often taking the easy course in calling a *dhapur keris* without close observation; for example, a straight *keris* is called *Jalak*, the *keris* with *luk-3* are called *Jangkung*, the *keris* with *luk-5* are called as the *Pandavas*, the *keris* with *luk-7* is called as *Sempana*, the *keris* with *luk-9* is called as *Panimbal*, the *keris* with *luk 11*-is called *Sabuk Inten* or *Carita*, the *keris* with *luk-13* is called as *Sangkalat* and others. This condition is because many kinds of *dhapur keris* make it challenging to memorize them individually. Moreover, the average shape is almost the same (Lumintu, 2002: 1).
6. The research conducted by the author in almost all parts of the archipelago found that the term *dhapur* has not discovered its equivalent terms until now. This term is also popular in the *keris* world from Malaysia, Singapore, Brunei Darussalam, Thailand, and others. Generally, each naming of *tosan aji*, especially *keris*, and its *rerincikan* part have equivalent terms following the local community's language (according to language and ethnicity). But until now, it has not been found the equal word ' *dhapur* ' of the language of other tribes of the archipelago.
7. The drawings in the original manuscript were made by Sunarya, a courtier at the palace at that time (Wijayatno, 2005: V).
8. These norm values concern the size and diversity of its *rerincikan*, other ornaments, materials, etc. The typical values can not be changed because they would affect its symbolic values (to its *tuntunan* and *tontonan*). The standard *Dhapur* of a *keris/pakem* is more prevalent in society, while the *keris* with *dhapur kalawijan* are relatively less common and less prevalent in the community. This situation may be because of its diverse and non-standard shapes (Hasrinuksmo, 2004: 329).
9. *Babon pancer* means a form that becomes a reference to be imitated. In the *keris* world, the *babon pancer* *keris* are the reference for *keris* duplication. The *babon pancer* *keris* are very old (*sepuh*) with excellent aesthetic quality (involving its crafting, technology, materials, etc). Moreover, the *babon pancer* *keris* commonly has clear historical value.
10. The *putran pancer* *keris* refers to the *keris* that is made by a copy or clone of the *babon pancer keris*, so that its shape resembles and is even the same as


- the original (that is emulated); the *putran pancer keris* is also called a *putran pakem keris*. This condition is because its rule of aesthetics refers to the *pakem* of the keris. Despite having almost the same shape or even precisely the same as its original, an artisan master would have freedom in processing the keris character, so although there are a lot of keris with the same shape, each of them retains the character as much as the amount of the keris.
11. The term '*lar*' in the Javanese language means 'wings'. The wings were present in mythical creatures such as lions, dragons, dogs, etc., as the visualization concept of being of an intermediary world or the Niskala-Sakala world.
 12. The term '*jalma*' in the Javanese language means 'human being'. The *singa jalma*-shaped *keris* is visualized in a picture of a human doing asceticism.
 13. Check the book '*Dhapur*' on page XII.
 14. *Kolowijan*, besides mentioning a non-standard keris (non-*pakem*), it is also used to cite different kinds of rice farming crops, such as beans, maize, cassava, etc. Moreover, the term '*kolowijan*' also mentions the king's courtiers with physical disabilities such as blinds, deaf, mutes, hunchbacks, albinos, etc.
 15. Lumintu stated that the *dhapur Kolowijan* keris are not palace heirlooms. The *Kolowijan* keris can also be interpreted as the keris that have *luks* more than 13 grooves (2002: 1).
 16. The *Empu* of keris in the past were classified into two groups that are the *empu keraton*' or 'the *empu nglebet*' (The *empu* of the palace)' and 'the *empu ndusun*' or 'the *empu njawi*' (the *empu* from outside of the palace)'. The *empu* of the palace are the *empu-empu pinilih* or the *Empu* that are chosen (the *empu* that are excellent) and served to the palace, while the *empu ndusun* or the *empu njawi* are the artisan masters who live freely outside the palace (in villages) with the ability not as good as the artisan masters of the palace (Haryoguritno, 2006: 72-73)
 17. The *dhapur* of the keris *naga ngikik* was commonly misspelled as '*naga kikik*'.
 18. Four primary forms of Lombok and Balinese keris blades are straight, with *luks*, a mixture of straight keris and *luks*, resembling a keris and a sword. While the Malay and the Bugis keris generally consist of three basic forms: straight shape, *luk*, and mixed (Neka and Yuwono, 2010: 59).
 19. Keris *bener* is often found in ancient texts about keris, but over time, when translated into Indonesian terms, *keris bener* means a straight-shaped keris. When examined more in terms of straight *keris*, it is less suitable for the keris *bener* blade due to its skewness and swollen anatomy. It can be recognized and understood that the term reference of language in Indonesian does not always have an equivalent understanding that works for the term in the Javanese language. Some terms in the keris world are hard to find for their equal terms to have the same meaning in Indonesian, such as *nglimpa*, *gilik*, or *mbembeng* (Hadiwijaya, 1950: 3).
 20. The tilting angle on the keris blade is known as '*lungguhing duwung/keris*' (the impression of its blade tilting of the *ganja*). The tilt angle of keris is also commonly referred to as '*Mayot*', which in Javanese term means tilting/ tilt (Totok Bojoningrat, 2010 interview).
 21. The term '*kudhup*' in Javanese term means a flower bud. The term '*kudhup*' are also commonly found in the shape of spear blades. The keris or spear that has the most popular use of the term '*kudhup*' are *kudhup gambir*, *kudhup melati* and *kudhup kanti* (Hasrinuksmo, 2004: 246).
 22. The amount of *luk* on a keris in an odd number is based on two aspects: 1) techno-mic aspect, a keris blade with the odd amount of *luks* forming a shape angle of an eye that becomes tapered and straight to its hilt so that it can be used as an effective skewer tool. The even keris has bent and not aligned from its hilts to the edge of its blades, so it can not be

- used for stabbing; and 2) the symbolic aspect that every creation of man is always odd because of its perfection (to make it perfect) is to the human itself (the owner) (Totok Brojongrat, 2010 interview; Lumintu, 2002: 5).
23. Based on the manuscript of *Kaweruh Empu* and the book *Dhapur* the number of *luks* considered as *pakem* is the keris until the *luk-13*. Keris with *luks* more than what has been mentioned is categorized into the *Kolowijan* keris. Few folktales in society with less clear references said that the number of *luks* on *pakem* keris is until the *luk-29* (*Kaweruh Empu*, tth.: 20; Lumintu, 2002: 1).
 24. *Wuwungan ganja* is the lower part of the *ganja* when a keris is standing or seen from its outer sides while its blade is inserted into its sheath (its *warangka*).
 25. The Javanese term ' *keleng* ' refers to black color; *keris keleng* ' means a ' black keris blade without *pamor* '. *Keris keleng* are generally preferred by older people (*sepuh*) who do not want to seek a luxurious appearance. *Keris keleng* are typically made with more emphasis on its work details (details on its shapes, sizes, and subtlety of its works), the quality of materials, the characters (likely *wingit*), and its magic (Hasrinuksmo, 2008: 227).
 26. The composition of its ordinary *pamor* calls keris blades. For example, keris with two *pamor* is called as *dwi warno*, three *pamor* as *tri warno*, four *pamors* as *catur warno*, etc. Some artifacts were shown as keris with seven *pamor* motifs or *sapto warno* (Hasrinuksmo, 1995: 150).
 27. The meaning of ' *rekan* ' is more or less similar to the word ' construction ' that is popular now (Haryoguritno, 2006: 101).
 28. The term *ganja* in the book of *Centhini* is described to have the meaning of "in fact, the only *Allah Subhannahu wa taala*; as the cover of Allah is Jeng Rasul, the prophet leader of the world that the Hyang Agung blesses as a symbol of God and His servant. Both forms, even though it says as two subjects, it is somehow the only one" (Ranggasutrasna, 2008:239).
 29. The term *Greneng* in the book of *Centhini* is described in the form of Javanese alphabets' *dha* ' and ' *ma* ', meaning the place of death is in the chest (Ranggasutrasna, 2008:239).
 30. The *Lung alas-alasan* combines *lung-lungan* and various forest animals such as birds, deers, etc. (Haryoguritno, 2006: 231).
 31. ' *Kala* ' refers to words like ' evil, despicable, and or cheating '. Another meaning of it is ' a kind of trumpet ', ' a scorpion ', ' a meshes ', ' a giant ', ' time ', and ' uncertain conditions ' (Zoedmulder dan Robson, 1997: 439-440).
 32. *Tinatah* technique is also commonly called as golden *glontongan* technique. The purpose of ' golden *glontongan* ' is ' the use of gold ' (not *kawatan* or sheet).
 33. An *empu* that is qualified usually also knows *kamasan* or jewelry that the experts typically do *penggaluh* or goldsmith (the manuscript of *Babad Brahmana Pande*, tth .: 21). *Kamasan* technique is a technology for forming precious metal materials such as gold and silver. A *kamasan* expert is usually called ' *penggaluh* ' or ' *gemblak* '. (Totok Brojongrat, interview: 2009).
 34. The carved grooves on every edge of the motifs are used as a binder layer of gold to be attached. These carved grooves are usually called ' *kalenan* ' in Java, meaning a ' trench ' because of their shape, like trenches. See the explanation in the magazine *Pamor*, vol.3. no. 10 January-March, 2009: 35.
 35. The *mas kawin* (or a dowry) is a higher Javanese term meaning the sale value. In other words, ' *mas kawin* ' can also be called a dowry.
 36. ' *Lelelan* ' comes from the Javanese word ' *leler* ', which means being ' thawed ' or ' melted '. People in the past used the *lamusan* tool or the traditional welding tool (Totok Brojongrat, interview, 2010).

37. The *cacah gori* is a technique to create cross scratches as a binder of gold made in the form of cross-scratched when a person is chopping a *gori* (a young jackfruit) to be cooked. The *cacah gori* technique is prevalent throughout the country, even in India and China. This method is also used extensively by Indian artists, especially for ornamental motifs such as vines (*lung*), *lis-lisan*, flowers, etc. (Haryoguritno, 2006: 228)
38. The prada gold unit size is known as the term 'tek', a 'tek' consists of 20 sheets of gold-plated paper with a size of 5 x 5 centimeters. See the *Pamor* magazine vol. 3. No. 10 January-March, 2009: 16.
39. An *ancur* is a traditional glue to stick the prada gold on woods, leathers, or metals. An *ancur* is made of dried stingray mucus. After it is boiled until it turns into liquid, the *ancur* can be applied to the surface to be plastered with gold prada. After a bit dry, the new prada gold should be slightly pressured (Totok Brojoningrat, interview, 2010).
40. The smoke flower (*langes*) that is black made silver turns to black and white and looks opaque (not shiny) (Totok Brojoningrat, interview, 2010).



- A bronze Buddha statue with his lion rides. Collection of Fadly Zon Library, Jakarta.

The image features two intricately carved lion statues, known as Singa or Singa Barong, set against a dark, warm-toned background. The statue in the foreground is smaller, seated on a dark, ornate base. It has a fierce, stylized face with large, wide eyes, a wide-open mouth showing sharp teeth, and a mane of dark, spiky hair. It wears a golden, ornate collar. Its body is dark brown with red highlights, and it has large, rounded paws. Two long, curved, light-colored antlers rise from its head. The larger statue in the background is more imposing, with a similar but more detailed face and a more voluminous mane. It also has large antlers and a golden collar. The overall style is traditional Indonesian art, likely from the region of Karanganyar.

Lion statue (a combination of all the strongest animals on earth such as: horse, tiger, wolf, eagle, deer, monkey, buffalo, and sheep). Collection of Brojobuwono Keris Museum, Karanganyar.



CHAPTER VI

THE FUNCTION AND ROLE OF SINGA KERIS

Clifford Geertz quoting Max Weber's theory, states that humans are engaged by woven tissue of culture that is created by themselves (1973: 132-135), similar to a keris which is also a form of cultural work of Indonesian people as the result of creative works of high culture and crystallization of the mindset and behavior of the Javanese people of Indonesia. *Keris* later became part of the completeness of life that is considered vital because it is loaded with values, meaning, and ethics, and also became the standard guidelines of thinking and behaving, either individually or universally for people Nusantara (Koentjaraningrat, 1980: 193-195; Yuwono, 2010)¹.

Keris can sustain and survive in the history of human civilization. This condition is only made possible by universal vitality values contained therein that are interwoven with the supporting communities. A keris is crafted out from the settlement of ideas, feelings, and intentions to its ancestors that in the Javanese proverb is often expressed as "*hambeg makarya jaya sesama*", that is the "attitude of a strong will in work, to achieve the life, the triumph of human beings". A keris was crafted from the collective consciousness to lead the perfect life.

For the people of Nusantara (Indonesia Archipelago), especially Java, a keris embodies the aesthetic experience at a time when the state of the soul is experiencing peace and holiness through the *laku tapa/semadi/nglakoni*² (*tapani ati temen, tapane lati meneng, tapane jiwa eling*³). This ascent may only be achieved through the appreciation and practice of the *intrinsic* (existing) from the spiritual and religious teachings inherent in the life of the ancestors of Indonesia, that is, religious and mystic. An essential value of Indonesian culture results (in any form, including a keris) that always oriented to a *kasampurnaning urip* (a perfect life) which is *manunggaling kawula lan Gusti* (merging of a human and God) or moksha/deliverance. The creation of cultural works that deeply contained the feel of a spiritualist in the spirit of the Java community as known in a proverb, "*mangasah mingising budi, memasuh malaning bumi lan memayu hayuning barwono*", which means "to sharpen the mind and character, to eradicate lust insolence to preserve the world that is already beautiful and lovely to reach more dignified and decent human habitation"



Singa barong luk-3 shaped keris decorated with pamor *miji timun* motif. Made in 2013 by Itok Dewanto, collection of Brojobuwono Keris Hermitage, Karanganyar, Indonesia.

(Jiwa, 2007: 231). The essence of the concept of community life Nusantara always relied on spiritual teachings that are frequently mythic (Darsono and Sunarmi, 2007: 194; Geertz, 1973: 32; Indraswara, 2012: 28 and 230).

The discipline of the Nusantara people crafted *keris* by holding fast to the fundamentals of the creation of cultural works that rely on self-purification, that are: *karyaning rasa resik*, *karyaning karsa lugu*, *karyaning jiwa mardika*, and *karyaning suksma meneng*. A *keris* was crafted from the clean conscience and soul without prompting dirty lust; it was made by the sanctity of the deepest niches of conscience and processed in the encouragement of the soul that guided all of the work, effort, and aspirations to God the Almighty. It is free from stranglehold senses and desires, as well as a *keris* that was made based on the steadiness of worship to God the Almighty, that steadfast soul, the steady *suksma* and faithful to *manembah* (the peace of heart and soul, and firm in prayer) (Jiwa, 2007: 218-219; *Darma Kapandean* manuscripts; *rerajahan keris I and II*).

A *keris* is an artwork of high culture (*adiluhung*) with values. Those values are universally processed in a way and expressed through the language of symbols (*wasito sinandi*⁴, Jw). Understanding these symbols requires intelligence of a thought (*olah pangraita/pikir*) and involves the depth of inner sense (*olah rasa*). Roland Barthes explained that an object is created symbolically, which implies the imagination. The symbol suggests life experiences associated with simple forms of rights, substantial and reflecting intense dynamics (1988: 5).⁵ The views on the imagination of arts concern the cultural views of community life in the form of symbols. Similarly, the creation of a *keris* is closely linked to the creation of a *dhapur*, *pamor*, variety of styles (*tangguh*), *warangka*, *holts*, etc., which is based on the interpretation of the unity of the quality of life that is universal.

A. HUMAN VISION TOWARD BEAUTY

Cultural artworks in any form, including *keris* and *tosan aji* in particular, have always been a vehicle for fulfilling the spectacle and guidance (*tontonan* and *tuntunan*)⁶. Every cultural artwork is aesthetically packed as fulfilling the needs of beauty. Still, it always implied the teaching of life (philosophies)



Singa barong luk 5 shaped keris (without pamor), made in 2015. A collection of Dr. Darwito, Semarang, Indonesia.

through symbols packaged in a smooth language (Sujamto, 1993: 26-29 and 47). Cultural arts embody the settlement of ideas, feeling, and intentions (Sulaiman, 2012: 37; Wedatama Winardi, 1982: 31)⁷.

The human need to express the feeling of beauty seems to apply universally and has lasted for a long time. The research results on cross-cultural and diverse prehistoric cultures have shown evidence that no culture ever known that did not accommodate forms of aesthetic expression. This condition indicates that however innocent human life on the sidelines meets primary needs, they are constantly looking for opportunities to fulfill their desire to reveal and utilize beauty (Badcock, 1983: 141; Budhihartono, 1990: 1; Budhisantoso, 1981: 231; Read, 1967 1970: 14). The needs of such beauty is often visualized in the form of art. The arts they produce can guide a wide range of human behavior relating to beauty, which includes creative activities and activities to appreciate (Mills, 1971: 68). Needs for beauty belongs to integrative needs (Rohidi, 2000: 28-29).

Arts have accompanied human life since early life and are also a part of human life for generations. This situation shows the uniqueness of art, in terms of its age and universality, as one part of the culture (Parsons, 1951: 11; Koentjaraningrat, 1979: 217-222). It does not mean that all art forms or a variety of aesthetic expressions evolved equally and evenly in every culture. Art and various forms of art and expression patterns tend to be different in every culture, social layer, or even at certain times.⁸ In a variety of community groups to express aesthetics, aspirations, resources, quantity, and quality has given shape and pattern of expression of diversity but its uniqueness following the period and supporting communities. In the world *tosan aji*, especially on a keris, its product diversity emerged in various parts of Nusantara that reflect the peculiarities of the people according to ethnicity, religion, and belief, the level of technological capability, level of social maturity, and economic status. The varieties of cultural products are in the form of *keris* from Java, Madura, Bali, Lombok, Bima, Bugis, Palembang, Siak, Bangkinang, Minangkabau, etc. (Yuwono, 2012: 86-89).

Differences in the shape and pattern of expression of art are not solely concerned with meeting the needs of aesthetics only but also integrally linked with fulfilling other conditions,



Singa gajah liman shaped keris in Bali style. Made in 2016. Collection of Neka Art Museum, Bali, Indonesia.

both primary and secondary needs. The difference was not only horizontal but also occurred vertically between the layers of a particular society (Hauser, 1982: 547-555).⁹ In the keris world, there are distinctive classifications between the *keris of keraton*¹⁰ and the *Keris ndusun*¹¹, *keris nglebet*, or *keris njawi*. *Keris keraton* indicates the social class of the nobility, while the *keris ndusun* indicates the ordinary social class (Yuwono, 2012: 5; Hasrinukmo, 2008: 19-21, Hamzuri, 1993:2; Guritno, 2006: 349).

It can be said that every society, consciously or unconsciously, develops the arts as an expression and a statement that stimulates aesthetic sense in line with the views, aspirations, needs, and ideas that dominate it. Ways of satisfying the aesthetic needs of the culturally determined (like other cultural aspects), and integrates well with other cultural elements. The ongoing process of satisfying aesthetic needs is governed by a set of values and principles that apply in the community and therefore tends to be realized and passed on to the next generation.¹² In the keris world, the values and principles always passed down through generations are later commonly referred to as *pakem paduwungan*¹³ (Hasrinuksmo 2008: 329-330).

Keris world recognizes various forms of keris according to the uniqueness of each region. Apart from that, visually, each era (kingdom) also underwent a transformation¹⁴ in the shape of the keris blade. But it can be said that the *keris* can still hold up well. The transformation (differences and changes) of the visual aspect of keris culture from time to time has resulted in a 'tough' keris. Each tough has a different visual element, but that's only skin deep. The values and principles are essentially enduring. The essential values and principles in the keris world are that the keris is a visualization of the spiritualist concept in interpreting fertility which refers to *manunggaling kawula lan Gusti*¹⁵. Keris is a cultural creation born from the spiritual deposits of human efforts to unite with God. Keris is a cultural invention capable of showing the pinnacle of human civilization from the aspect of metal technology (see Yuwono, 2012: 2-4). Regarding the material aspect, keris is made of meteorites from the sky and *pasir wesi* (iron ore) from the earth, reflecting the cosmic marriage between the sky father and the earth mother. Keris is a visualization of people doing ascetic practices, meditating, or praying¹⁶.



Tantri singa lembu shaped keris with *pamor bas wutah*. Collection of Neka Art Museum, Bali, Indonesia.

Wiyoso Yudoseputro states that beauty in cultural work is divided into two parts: (1) Visual beauty means that when people look at or enjoy the works of art that consist of lines, shapes, textures, and colors that appear in their entirety, that gives the impression and the specific message to the viewers.

Spiritual beauty is rooted in humankind's view from the supernatural side to be adored, everything secretive that we know in all forms of belief and religion a philosophy of life (1983: 89 and 165; Susanto, 1973: 3; Goris, 2012: 1-32). Similarly to the beauty of the culture in the form of a keris, there is also such a beauty that is both visual and spiritual; the Javanese concept is commonly referred to as '*kaendan rahsa*' and '*kaendan rasa*'. The beauty of *rahsa* refers more to beauty in spiritual values. In contrast, the beauty of *rasa* refers more to the external value (for more details, read the section "Fungsi Spiritual dan Fungsi Estetik Keris Singa").

B. THE FUNCTION OF KERIS SINGA

The mindset of Indonesian people in ancient times (especially in Java, Bali, and Lombok) has consideration of life as perfect that if a person had *wisma* (house), *wanita* (wife), *curiga* (Keris), *turangga* (horse/vehicle), and *kukila* (bird). Keris is seen as a *sipatkandel* or 'something that can be relied upon to strengthen confidence and can always function as a bad luck repellent' (*pengameng-ameng*).

There is a Javanese expression, "*Sirikane wong Jawa iku ojo kok goda bojone, ojo kok ladaki anake lan ojo kok cacat kerise,*" which means "The prohibition for the Javanese is do not seduce his wife, do not disturb his children, and do not insult his keris." If these restrictions are violated, their dignity would be highly offended. Besides their wife and son, the keris is considered an object that represents identity and honor.

A Keris is regarded as a necessity of life that is important for the Javanese. Therefore, the creation of cultural works such as keris always relies on the basic concept of the beauty of the views of the Javanese people, which are *wiraga*, *wirama*, and *wirasa* (Jiwo, 2007: 31). *Wiraga* refers to the cultural artwork in the form of a keris that was made based on values of the beauty that is fulfilled in a form of visual through its blade (*dhapur*), its *pamor* motifs, its *rerincikan*, its *warangka* (sheath), its *pendhok*,

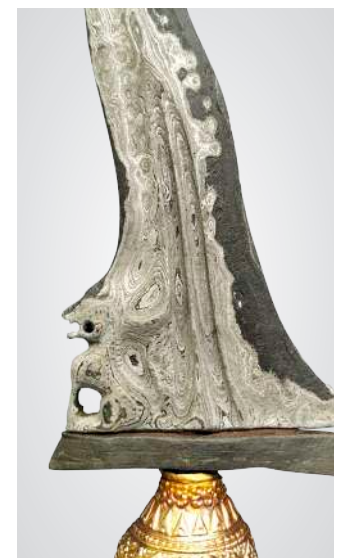


Lion motif on the *gandhik* of a keris from Palembang era. A collection of Fajar Setia, Palembang. Photo by R. Usman Effendi, Jakarta, Indonesia.

its *jejeran* (hilt), its *mendhak*, and others complementaries such as *singep*, *blawong*¹⁷, and *kendhaga*¹⁸. The aspect of *wiraga* emphasized the values of its *tontonan* (spectacle) that is beautiful to be seen. *Wirama* means that the keris was made based on rules of proportion of the visual forms such as *condong leleh* or *mayot*¹⁹, its thickness and thinness, its length, its width, its *sor-soran*²⁰, its *awak-awakan*²¹, its *panitis*²², etc. The *wiraga* and *wirama* aspects emphasize the value of its *tontonan*, so it fulfills the needs of the five senses. So, with this kind of beauty, it will lead to a deeper understanding of life philosophy understanding that involves aesthetics or more known as guidance (*tuntunan*) (Yudoseputro, 1983: 89). To obtain these essential values of aesthetics, an artisan master (*empu*) proceed it with *wirasa*. *Wirasa* means that a keris is crafted from the compassion settlement and calmness of an *empu* that leads to the beauty of taste through *greget*²³, *guwoyo*²⁴, and *wangun*²⁵. *Wirasa* on a keris will deliver the deeper essence of the teaching philosophy of life of Javanese keris (Indonesia) and the appreciation of the *manunggaling kawula lan Gusti* concept. Javanese communities have the proverb " *urip tanpa rasa kadya reca*" which means " a life without taste would be living like a statue".

The aspects of *wiraga*, *wirama*, and *wirasa* are related to two fundamental aspects related to the understanding of beauty for the Javanese people. Javanese people see the elements of beauty from two sides that are physical beauty/visual, which can be enjoyed with the senses, and spiritual beauty, which can be enjoyed through the sensitivity of senses²⁶. The visual beauty and the spiritual beauty of the Nusantara, especially in Javanese community always rely on and unite to the universe. The Javanese culture recognizes expressions of culture " *lantiping panggraitane, lan landeping panyakrabawa, gumantung ana titining ati, sumaruna bangkit nyaring sarining sasmita*", the sharpness of human thought and feeling depends on the sensitivity of the heart that is capable of understanding the symbol of nature.

Each cultural property is made based on a specific goal. The purpose of making any decorative reliefs and gold decoration on the keris blade could be the form of interest aesthetic, symbolic, *sengkalan*, and spiritual meaning. The aesthetic purpose of enhancing the beauty of a keris is a symbolic destination that manifests the owner's philosophy of life as the symbol of status,



Lion motif on the *gandhik* of a keris from Palembang era. A collection of Fajar Setia, Palembang. Photo by R. Usman Effendi, Jakarta, Indonesia.

rank, and power. In ancient times, *singa keris* was owned by rulers, nobles, and wealthy and noble people. The level of wealth and one's position can be seen from the number of gold decorations of a keris (Guritno, 2006: 229-232).²⁷

Singa keris, more specifically, has functions and roles that can be described as follows:

1. Spiritual Function

The philosophy of Nusantara has always put every creation of cultural objects based on spiritual²⁸ concepts. It aims to bring prosperity and glory and to improve social status, dignity, and ranks. The ownership and use of the keris are adapted to the owner's background and level to demonstrate their social status. Moreover, a keris is a symbolic crystallization of life expectations or ideals that relies on spiritualism (Guritno, 2006). The spiritualist philosophy is reflected in the daily activities in any field in Indonesian tradition (Herusatoto, 2011: 13)²⁹.

The symbolic creations of artworks are traits and characteristics of aesthetics of the Nusantara (Darsono, 2007: 31). A symbolic value on a keris is based on the selection of raw materials. Meteorites from the sky and the iron ore (*pasir wesi* (Fe)) from inside the earth manifest the father sky and mother earth concept. The basic idea of a keris creation was started from the holy worship of a fusion relationship that reflects the cosmic fertility and the *lingga* (phallus) *yoni* or *purusa perdana*. Everything in keris culture is always presented symbolically in the form of good shape of its *rerincikan*, *dhapur* (*shape*), *pamor*, sheath, and hilt.

Natural suggestions always influence the aesthetics of Indonesian art because humans feel they are part of the universe.³⁰ This basic principle is also written in *Negara-kertagama*³¹, which teaches human life to always hold fast to a world of peace.³² The philosophical teachings of the Indonesian people implicitly explain micro-macro meta cosmos, according to the thinking system of Indonesian mythic culture. The view of the macrocosm places humans as part of the universe, so humans must be aware of their place and position. This awareness influences the achievement of the character of particular works of art through symbols. The symbolic language they express is an expression that is cultural and is influenced by natural cues (see Dharsono, 2007: 147; also check Endraswara, 2012: 7).



Qilin shaped keris in Bali style, made in 2014 by Agus Basriadi Mustofa. A collection of Neka Art Museum, Bali, Indonesia.

The attitude of Indonesian people also adheres to the teachings of *Kalangwan*³³ (worship of beauty/aesthetics). It is religious and magical, so they try to unite and become part of the universe through their ascetic practices. Humans try to live together in a balanced and harmonious way with nature. Nature inspires thinking and behaving and trying to be visualized through artistic works. Artistic works in the form of keris are also inseparable from natural suggestions; for example, motifs of *pamor*³⁴, *tinatah*³⁵, *warangka*³⁶, *danganan*³⁷, *rerincikan*³⁸, and so are the crystallization of inspiration of the masters on the forms of nature (natural suggestion).

The concept of a view of life in Indonesian religious nature always seeks unity with God (*manungaling kawula lan Gusti*) and blends with the natural environment. The primary view of life turns into the standard guidelines in the creation of artworks which then always implies an aesthetic value (*tontonan*) and philosophy (*tuntunan*) (Dharsono, 2007: 147). All creative works are made constantly visualized to meet their business united with God. Artworks in any form are always made to meet the values of beauty and are intelligently processed, such as a universal norm (philosophy).

Spiritual beauty is a beauty that is rooted in mankind's supernatural view to be adored, that everything secretive which is known in all forms of belief and religion, a philosophy of life (Yudoseputro, 1983: 89 and 165; Susanto, 1973: 3; Goris, 2012: 1-32). Visual and spiritual beauty can also be found in the *keris* culture. The *keris*' visual beauty (external aesthetics) is also popularly referred to as exoterism³⁹, while spiritual beauty (inner aesthetics) in the *keris* world is more popularly called esoterism⁴⁰. Spiritual beauty is a beauty that is associated with the understanding of the confidence that is associated with the philosophy of life. This description indicates a human relationship with God expressed through a *keris*. Religious teachings and way of life influence the spiritual beauties of the *keris*, and understanding of the philosophy, which are then packaged symbolically. The attainment of spiritual beauty and purities are affected by the ability of an artisan master to implement *Darma Kapandean*⁴¹, *Catur Dharma Krya*⁴², *rerajahan*⁴³, mantras⁴⁴, and the *mantram*, the *duasa* (good days), and matchmaking.



Qilin motif on the *sor-soran* Qilin shaped keris, made in 2014 by Agus Basriadi Mustofa. A collection of Neka Art Museum, Bali, Indonesia.

The spiritual beauty in a keris clings to the religious nature of Indonesian culture. The keris are believed to be a sacred object (mythic) and are thought that it is filled with the values of life that can lead them to their relationship with God Almighty. A Keris in Dewa Yadnya is described as a replica of worship medium⁴⁵ (Interview of *Empu* Sira Darma-pala Vajrapani, 2012). A *keris* are often being *pisungsung*⁴⁶ in shrines, and so often found keris placed on a *merajan*⁴⁷ or a *plangkiran*. The keris are believed as a symbol of the manifestation of God and life guidance. Keris is believed to be heirlooms consisting of the power of divine forces for the safety and direction of their lives. The Balinese are familiar with the phrase “*duhung manjing warangka warangka manjing duhung jumbuhing kawula Gusti*” which means “a keris blade that entered the hole of *warangka* and the hole of *warangka* conceded by a blade” is a symbol of the union of a human and God (manuscripts of *Rerajahan Keris I*, tth: *lempir* 5).

Keris in Indonesian culture is a symbol of the level of the world, the world of *Sakala*, *Niskala Sakala*, and the *Niskala*. *Keris* is believed to symbolize the unity of the cosmic *bapa angkasa* (father sky or meteorites from the sky) and the *ibu pertiwi* (mother earth or iron ore from the earth), symbolizing fertility. *Keris* is regarded as sacred and powerful objects because of their fortune, strength, or contents. *Keris* symbolizes chivalry, responsibility, and maturity.

According to sociological theory, an object is made based on three essential functions. Thomas Munro asserts that arts and religion are very sticky and a medium to unite with God (HB. Sutopo, 2012).

Archaeological findings in the form of inscriptions and manuscripts explain that, initially, *keris* was intended as part of a complete spiritual ceremony (spiritual function). Precisely when studied more deeply, archaeological findings in the early days of the development of the keris did not explain the keris as a weapon. Presumably, the keris, as a masterpiece of noble culture originating from Java, has been played as a completeness of spiritual ceremonies since its inception. It was only in subsequent periods that it expanded more into social functions. As an object born from the peak of weapons technology, of course, techno-mically, a dagger can be used as a stabbing weapon that can be used ergonomically (passive weapon) (check Hasrinuksmo, 2008).



Singa barong luk 5 shaped keris from Mataram era. A collection of dr. Karta, Bekasi. Photo by R. Usman Effendi, Jakarta, Indonesia.

The oldest data obtained shows that the keris as a weapon were found in the Book of *Pararaton* that was made in Bali in the sixteenth century (Hardjowardojo, 1965: 5). Other findings of inscription that were made approximately before the 10th century confirms that the keris was early used as a complementary object for the stipulation of *sima* land ceremony and of *Makundur* ceremony (Sedyawati, 2011: 10). The archaeological data confirms that a keris was initially made as a spiritual fulfillment to symbolize the human relationship with God. It can be examined more deeply in Karang Tengah Inscription from 748 Saka (or 842 AD). The inscription mentions some offerings to establish Poh as a tax-free area. The offerings were: *kres*, *wangkiul*, *tewek punukan*, *wesi penghantap* (Hasrinuksmo, 2008: 24). Similarly that it is written in the Tukmas Inscription that came from the year of 748 Saka (or 842 AD) and the Humanding Inscription that came from the year of 797 Saka (or 875 M). The Humanding Inscription contents are:

[...] mas ma 4 wdihan ranga yu 4 wadun 1 rinwas 1 patuk
1 *kres* 1 *lukai* 1 *twak punukan* 1 *landuk* 1 *lingis* [...]

Translation:

[...]the *ma rangga* gold patterns 4 *yu*, a *wedung* blade, a woodcutter's ax, a hatchet blade, a keris blade, a machete, a machete with an ax on the back of its blade, a hoe, and a crowbar [...]

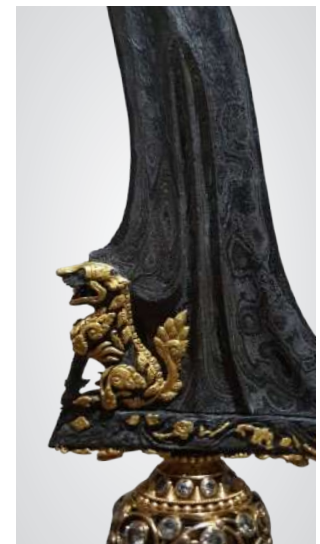
Similarly, the Rukam Inscription (829 Saka or 907 AD) contains the grouping of equipment and weapons made of iron. The contents of these inscriptions are:

[...]wsi-wsi prakara, *wedung*, *rinwas*, *patuk-patuk*, *lukai*, *tampilan*, *linggis*, *tatah*, *wangkiul*, *kres*, *gulumi*, *kerumbhagi*, *pamaja*, *kampi*, *dom* [...]

Which means:

[...]all utilities made of iron are axes, pickaxes, sickles, crowbars, chisels, plows, *keris*, spears, knives, planers, *kampit*, needles [...]⁴⁸

The keris in the Islamic era were full of Islamic religious symbols. The shape of the *greneng* embodies the Arabic script "Allah", and the shape of the sheath of the *ladrang* reflects the stylization of Shin's writing. In addition, you can find keris blades decorated with Arabic calligraphy.



Lion motif on the *sor-soran* of a *singa barong luk 5* shaped keris from Mataram era. A collection of dr. Karta, Bekasi. Photo by R. Usman Effendi, Jakarta, Indonesia.

2. Personal Functions

The personal function refers to the art that is a medium for self-actualization to an artist/artisan master (*empu*) to pour all the creative ideas and visualize their thoughts into aesthetic artworks.

The motivation of the works of art is a medium of expression that is personal to pour all ideas into the form of an artwork. Human beings, as subjects bounded by a culture, need communication with other topics by a medium or language. The work of art as a manifestation of their feelings and emotions is one of understanding the language or media. The Instrument of personal expression is merely not confined to itself that is not exclusively done by personal feelings, but is contrary to the view of the person toward common issues in which the artist's life, which will eventually be translated through the described symbols (Dharsono, 1997: 63).

Artwork is a medium for artists to show their personal views in response to an incident. The work of art is a medium to show the self-actualization of an artist, in this case, an artisan master of a keris. Therefore it can be said that the keris is an expression of the results of contemplation and immersion from the views and experiences of an *empu*.

Keris singa is a form of expression of an *empu* (self-actualization) in creating artworks that are visualized in the form of a dagger when looking at the presence or situations that occurred in his time. Example:



Lion motif on sor-soran of *singa barong* shaped keris from Mataram era, 17th century.

- The Gajah Singa keris was made based on the views of an *empu*. He devoted all his actualization when the political conditions of Mataram were experiencing upheaval due to the rebellion of the Duke of Pergola from Pati.
- The *dhapur singa barong* keris was created when an *empu* saw the political situation at the time of Sultan Agung, who was reaching the peak of its glory in politics, military, literary, artistic, and economical.
- The spiritual *Singa Sinebaning Dilah* keris was created when an *empu* interpreted the majesty of Sultan Agung in the spiritual field.
- The interpretation of an *empu* crafted the *Singa Merjaya* in capturing the leadership of the Sultan of Jambi character that was full of wisdom and authority.

For the Nusantara people, especially in Java, creating cultural artworks also relies on five dharmas (liabilities) of spiritualist quality: 1) *Dharmaning pribadi*, which is the obligation to hone their potential to produce creative works. 2) *Dharma marang kulawarga* must implement and fulfill the family's rights. 3) *Dharma marang bebrayan*, which carries out the obligation to participate in building a better life community. 4) *Dharma marang negara*, which carries out the obligation to participate and to build the appropriate role of the state and status. 5) *Dharma marang Gusti*, which carries out the commandment given by God when the man lives in the world to maintain the norms of life (Jiwa, 2007: 221-222).

All cultural creations, including *keris*, fulfill the obligations God has decreed for humans when they live in the world, especially for a master. A master will hone his potential both in creativity and ability to produce good *keris* (*dharmaning pribadi*). As a human being with a family, an *empu* must also work hard to provide for his family's needs through the services obtained in creating a work in the form of a *keris* (*dharmaning kulawarga*). The *keris* is made by an *empu* to fulfill social needs (*dharmaning bebrayan*). The *keris* made by a master also served to honor the nation's name. Therefore in ancient times, the *kris* made by masters were always handed over to the king (*dharmananing nagari*). Likewise, a dagger for a master is a means of self-dedication to get closer to his God (*dharmaning Gusti*).

3. Social Functions

The creation of art cannot be separated from social factors and functions (*dharmaning bebrayan*), which reflect humans as social beings. Art is realized as a result of human efforts to fulfill primary needs, which must involve a person or several people in social life (Piddington in Suparlan, 1985: 5-6). Besides humans having responsibility for themselves, they are also bound by their social environment. All the works of art they create also serve a social function; because works of art are created for appreciators. Artists can say that the arts they make are solely for themselves, by personal standards or standards, but it cannot be denied that behind that, all artists expect appreciation from the people who live by them, who receive them with awe and respect. Consequently, the artwork they



Lion motif on *sor-soran* of *singa barong* shaped *keris* from Mataram era, 17th century.

create is a social responsibility with personal encouragement. For this reason, works of art that are present also have a social function (Dharsono, 1997: 63; check Suparlan, 1984: 18)

The definition of art as a social function is that art is a tendency or attempt to influence the behavior of human groups. Using the general situation created the artwork and described aspects of the group as a manifestation of differences in personal experiences.⁴⁹

Art made by an artist has a direct relationship and attachment with the public as recipients of the work of art (connoisseurs). Works of art can influence ways of thinking and feeling and even control social or community actions. Likewise, the lion keris, its social function is clearly illustrated in the *Babad Mataram*. The Singa keris is one of the heirloom keris to legitimize a king's political power. The symbolic meaning (guidance value) of the lion motif on the blade of the keris has a function as a complement to greatness ceremonies, religious-spiritual ceremonies, as a differentiator of social strata, a marker of soldier's rank, service marks in the military field, and completeness of clothing. A lion keris has a significant social role in changing the way of thinking, feeling, and acting of the people who use it.

A keris, its role as a marker of social status, is one of the attributes of citizens' aristocracy, so it is natural if it developed specific rules in the form of a keris, *warangka*, *pendhok*, *jejeran*, and other accessories, which refers to the level of the position, rank or social status both within and outside the walls of the palace (Haryoguritno, 2006: 43). Regarding the existence of keris with particular *tinatah* motif as a marker of social strata, Kusni provides examples applied to the era of Sultan Agung Mataram such as follows:

Apart from being based on the size of the service and adjusted to the recipient's position (warrior or civil service), the arrangement for awarding gifts in the form of heirloom weapons from the king to *santana* and his people is as follows.

- *Lelurah* soldiers to ordinary warriors received rewards, some in the form of a spear or a keris covered in gold with a picture of a *sada sakler*, a *sapit landak*, and a trident.
- The military officers and the *penewu mantri* were rewarded with heirlooms covered in gold bearing the heads of elephants and lions.



Lion motif on *sor-soran* of *singa barong luk 5* shaped keris from Mataram era, 17th century.

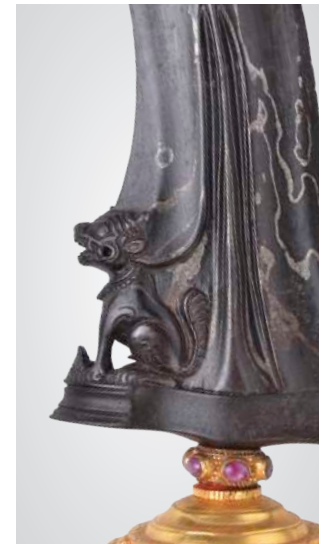
- The troop leader and the *wadana kaliwon* were rewarded with an heirloom covered with gold in vines and leaves.
- The sons of royal relatives, or the *patih dalem*, were rewarded with heirlooms covered in gold with pictures of orchids (Kusni, 1979: 100).

The interviews with various sources regarding the function of lion keris can be concluded:

- a. *Gajah Singa* keris, or a keris ornated with carvings of elephants and lions motif on its *ganja* section, were reserved for soldiers, especially warlords who contributed to the kingdom. The elephant and the lion were a symbol of leadership and strength.
- b. *Singa barong*-shaped keris were given to the commanders of war as the symbol of security and sovereignty of the kingdom. The lion role is a symbol of guards and symbols of authority, while the *barong* role is a symbol of courage, strength, grandeur, and magic.
- c. *Singa sinebaning dilah*-shaped keris is given to the senior warrior leaders pursuing spirituality. The lion is a symbol of guardianship and leadership, while *damar murup* or *luk 3* is a symbol of light towards purification or spiritualism.
- d. *Singa sineba*-shaped keris are given to warrior leaders to increase loyalty to the king and his kingdom/country. The lion is a symbol of guard and leadership, *sineba* or sitting kneeling, is a symbol of loyalty and devotion to the king and his kingdom.
- e. *Singa barong lar*-shaped keris are given to the senior commander who has accompanied or becomes an advisor to the king. The lion is a guardian symbol, and the wings/*lar* is a spiritual symbol as a vehicle to the Niskala realm.
- f. *Singa Pandawa*-shaped keris were given to young people studying and upholding the truth.

4. Aesthetic Function

Yudoseputro Wiyoso stated that the beauty in cultural artwork is divided into two parts: visual and spiritual. The visual beauty of the keris can be seen from (1) the visualization



A lion-headed dog motif on the *sor-soran* of a *blang nguyang* (a sitting dog) shaped keris in Bali style from 17th century. A collection of Neka Art Museum, Bali, Indonesia.

of forms, such as on its blade consisting of various forms of *dhapur*, *rerincikan*, and *pamor* motifs. On the hilt/ *danganan* like *nunggak semi*, *sumba keplayu*, *bimo rangsang*, chickens, *java demam*, *togogan*, *grantim*, *kusia*, *bebondolan*, *cekah redut*, etc. On the *warangka/sheath*, such as *ladrang*, *gayaman*, *sandang walikat*, *kekandikan*, *batun poh*, *jamprahan*, *sesrengatan*, etc. (2) The type of metal material such as iron (Fe), steel (C), nickel (Ni), or a meteorite. The sheath materials and the keris hilt in the form of beauty and color of the wood fibers or other animal materials such as ivory and horn, precious stones, etc. (3) The technology mastery can be seen through the forging ability, the pattern details of the works, and the subtlety of its form.

Human always requires beautiful things, so the behavior of expression and creation always tries to meet the needs for such beauty. Aesthetic expression is one of the human needs that belong to integrative needs. These integrative needs arise due to a boost in human beings essentially always wanting to reflect existence as moral beings, intelligent, and compassionate. The aesthetic needs are directly or indirectly absorbed in the activities that meet the needs of others, both in fulfilling the needs of primary and secondary needs, and the need for integration with others, associated with the feeling of good and right, a sense of justice and injustice, and the feeling of makes sense or not make sense. Human does aesthetic needs, and most of the fulfillment of other needs is through culture. In completing this, aesthetic art becomes integral (Suparlan, 1987; Rohidi, 2000: 28-29).

Tjetjep Rohendi further explained that the term beauty includes meanings including beautiful, lovely, pretty, elegant, good, delicate, whole, balanced, calm, empty, gloomy, sturdy, alive, motion, bland, sentimental, and tragic. Beauty, in essence, refers to the understanding of various things that require a touch of taste, compassion, and sensitivity, to distinguish and appreciate the meaning of a form of human creation which results in the growth of feelings, as stated above (Rohidi, 2000: 29). Deeper, the beauty of a work of art is closely related to the value of spectacle and guidance (Darsono & Sunarmi)

The purpose of applying aesthetic ornament of a lion on the keris blade is intended to beautify the keris as a whole, as well as that “The purpose of providing a *tinatah* ornaments on a keris blade is to beautify the keris blade” (Haryoguritno, 2006: 229).



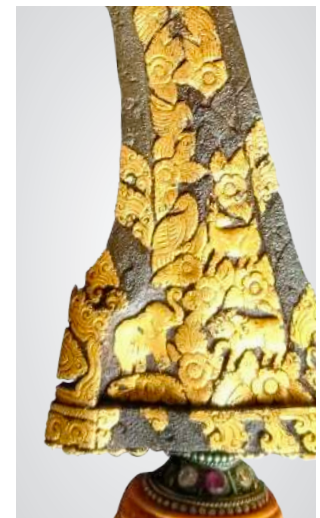
Pulanggeni luk-5 shaped keris from Mataram era, decorated with carvings in lion, elephant, and plants motif. A collection of Empu Suwarso, Madura, Indonesia.

More specifically, regarding the aesthetic value, keris is made to fulfill complex rules or standards at a depth of religious, magical, and mystical (order) meaning. With all its forms and accessories, keris guides behavior and the importance of life for the people of Nusantara. With all its aspects, keris is a beautiful work from the past culture. Keris has rules of aesthetic values unique to Indonesian culture, where beauty is not merely a beauty to behold but the value content contained within it. The aesthetic value in the keris world is not only in the form of fulfilling its physical beauty through working (technically), *pamor* motif patterns, *dhapur* shapes (typology of shapes), relief inlays on the blade, etc. but also in fulfilling invisible beauty that can only be captured through the subtleties of taste known as *guwaya*, *greget*, *perbawa*, *wingit (tenget)*, *wangun*, *lembat*, *bagus*, etc. (Neka and Yuwono, 2010: 3)

The beauty of creating art in Indonesia does not originate from sensual satisfaction for things received by the five senses but rather from a person's inner experience or feeling. According to the definition of Zoetmulder's language, it is stated that aesthetic experience, namely the summary of aesthetic experience with mystical or religious, is not merely immersed. In the mere phenomenal and sensual beauty of nature, but instead engaged in the absolute where the artist has to overcome all kinds of passions and temptations, which means that in his asceticism, he has gone through the stages of *dhya'na* (concentration) and *darana* (arising of the image of the deity). while the other images disappear) and he arrives at *samadhi*, namely the loss of self-awareness because God absorbs his whole person. As for 'rasa', it is the processing of emotion or *bhava*, which is personal by the artist and purified and combined with other feelings because emotion is very dependent on the situation in an artistic way so that it becomes universal (Soedarso, 2006: 174).

The creative art processes for the Indonesian people were not trapped in the beauty fulfillment limited to the five senses. A deeper understanding of an artwork is the embodiment and the austerity of a religious nature to merge with God the creator (*manungaling kawula lan gusti*) so that the aesthetic work produced has a depth of meaning that is absolute (*tuntunan*).

Every soul or heart wants something that leads to harmonious, harmonious, and balanced things. Therefore, every human effort, consciously or unconsciously, will always



Lion and elephant motif on a *sor-soran* of a *pulanggeni luk-5* shaped keris from Mataram era, decorated with carvings in lion, elephant, and plants motif. A collection of Empu Suwarso, Madura, Indonesia.

strive to achieve artistic perfection as a translation of the soul's image. Referring to metaphysical assumptions, in this case, the relationship between a belief system and a work of art can be explained through the meaning of the symbols of each part contained in the creation of art itself (Sumardjo, 2002: 13).

The lion *keris* embodies a touch of taste and expression to fulfill the rules of beauty (spectacle), which are very subtle in the depth of meaning and are full of purpose (guidance). The beauty of the *tinatah* lion ornament on the keris blade embodies all ideas, notions, moral messages, desires, behavior, religious, magical, spiritual, and others, to create artistic perfection.



Singa barong luk 9 shaped keris in Buleleng-Bali style. A collection of Rahadi Saptata Abra, Yogyakarta, Indonesia.

5. Functions of Mythic, Magic, and Bad Luck Repellent

Safety is one of the basic needs classified into internal factors (Maslow, 1943: 50). Similarly, the creation of *singa barong keris* is such an expectation and a sense of security that is affected by the artisan master (the *empu*). An *empu* has complete freedom in expressing their self-actualization of ideas and creativity. It is expected that during the process of creation of a keris, an artisan master did not feel pressurized, either in physical or psychological condition. Moreover, a keris creation is a means and hopes to keep the life of the community (especially for the owners of the keris) safe and secure.

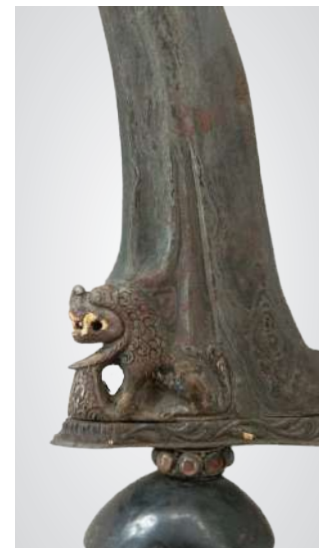
According to Javanese tradition, the guarantee of safety for creating an heirloom keris is obtained by adding mythical and magical powers through the practice of asceticism by an *empu*. Keris, for the Javanese people, is believed to be a means of maintaining safety (*piyandel*⁵⁰), both physical and magical (*pengameng-ameng*) (check Jiwa, 2007: 23). In creating *keris*, *empu* is always trying to capture supernatural forces through spiritual practices such as fasting, *mbisu* (being mute), and *ngebleng* (no eating, no drinking). It is hoped that the power and supernatural powers attained by the *empu* in doing penance and going through the process of creating the lion keris are expected to guarantee the *empu's* safety and the *keris's* owner.

Archaeological data show that the *keris* is often presented to complete ceremonies (confirmation regarding *sima*, *Makundur* ceremony, and *Mbok Sri* ceremony before harvest). Gradually *keris* is believed to have power (check Hasrinuksmo, 2008:35-36). Keris is believed to have magical powers as a manifestation

of God's power. Regarding magical powers, Jakob Sumardjo explained that belief in magical powers is behind God's absolute power. Belief in magic and supernatural powers is related to original pantheistic beliefs (2002: 11-12).

Belief in magical powers is an indigenous belief of the Indonesian people that is hereditary, although with a different level of belief in each period or each group or individual. The level of belief in these magical powers also extends to the keris world. Keris is one of the products of hereditary culture, which cannot be separated from the belief in its magical powers or good luck. Humans need objects with supernatural powers to fulfill their own needs, namely, to live safely, in prosperity, peace, and in security. Generally, experts classify the need for magical power as sympathetic magic (analogy), protective magic (reject reinforcements), destructive magic, productive magic, and prognostic magic (forecast)⁵¹ (Sumardjo, 2002: 16-17). For the Javanese, a dagger is an object believed to fulfill the need for magical powers. As a sympathetic magical fulfillment, the *keris* embodies the concept of fertility, namely the meeting of *lingga* and *yoni* (*wilah* and *ganja keris*). As a protective magic, *keris* is believed to repel reinforcements and all magical powers that threaten human life. As destructive magic, a dagger can harm or kill enemies through its magical powers. As productive magic, the *keris* is believed to have the ability to increase prosperity, fertility, generate profits, etc. As a forecast magic, *keris* is often used to predict fate or future events (a kind of *primbon*).

Objects that have magical powers do not just come to human life. This magical power must be sought by human efforts to obtain and control it for his life. Human efforts in achieving, mastering, and possessing these magical powers must go through the 'middle way'. Everything done, used, spoken, sung, and danced to obtain these magical powers must be a form of creativity, 'the unknown through the known'. If humans eat and drink in the usual (cultural) way, they must eat and drink 'outside the culture'. For example, they are not eating for several days or eating out of habit (fasting). It can also be in the form of abstaining from certain foods or drinking only water. If a human sleeps, then he does not sleep. If humans bathe, they must not take a bath or continuously soak in water (*kungkum*). If humans have to socialize, they must be alone (Sumardjo, 2002: 13).



Lion motif on a *singa barong luk 9* shaped keris in Buleleng-Bali style. Collection of Rahadi Saptata Abra, Yogyakarta, Indonesia.

Humans know that particular objects and forms have more magical powers than others. Generally, the objects and forms show special signs other than the general. The unseen is the 'middle world', namely between forms that are known in cultural experience and forms that are foreign, which were not known before. If it's a buffalo, then the one chosen is the albino because, in general, the buffalo is black. Trees with special features are those with huge shapes or odd shapes. If magic is applied to humans, those considered special are humans with albinism, dwarfish people, tall, or effeminate. If it's metal, it's a meteorite; if in the form of rocks, these rocks have an unusual color or combination of colors (Sumardjo, 2002: 12-13).

After humans reach, master, and have magical powers on a keris, the keris is always treated in an unusual way to maintain these magical powers. In a pantheistic way of thinking, all things have magical energy, so they are also spiritual (Sumardjo, 2002: 12). That's why *keris* is often treated as something spiritual, for example given *dhaharan* (food offerings) in the form of various flowers, incense, fragrances, etc. Once a year the keris is bathed, *dijamasi/diwarangani*. *Keris* is also treated like humans, wrapped in *singep*⁵² and placed in *gendhaga* (Yuwono, 2012).

An example of a *keris* is presented as a complement to the ceremony of repelling bad luck, for example:

- *Ndeseli* ceremony during rice planting and rice harvest
- *Makundur* ceremony (Bali), the expulsion of agricultural pests, especially rats
- *Tedhak Siten* ceremony, when a child first sets foot on the ground
- Wedding ceremony
- *Besik* or Village Cleaning ceremony
- *Tamba Wisa* Ceremony (treatment for venomous snake bites)



Singa barong luk-5 shaped keris with primitive (simple/*gana-javanese*) lion motif on its *gandhik*.

6. Functions of *Sengkalan* (Year Numeral Symbol)

Sengkalan on the keris is an ornament on the *keris* blade, symbolizing the number of years. *Sengkalan* is a way in Javanese culture to mention the arrangement of numbers for a specific year with symbols (both through writing and pictures/forms).

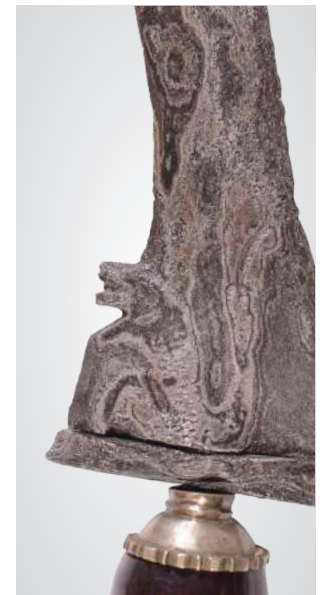
This symbolic object can be in the form of plants, animals, humans, or objects of the universe, as well as the conditions and characteristics of these objects. Each object is considered to represent a specific number; for example soil = 1, eye = 2, fire = 3, water = 4, wind = 5, wood/lion = 6, mountain = 7, dragon = 8, hole = 9, and sky = 0, etc. The words that have the object's meaning are sequentially arranged so that when read backward (arranged backward), they are the composition of a certain number of years considered important and become a sentence with a certain meaning. The lion as *sengkalan* is symbolized by the number 6.

Sengkalan always refers to the solar calendar and the lunar calendar. The two kinds of calendars (lunar and solar) are still valid today. *Sengkalan*, which is made based on the solar calendar (year AD), is called '*surya sengkala*' (*surya* = sun), and those based on the lunar calendar (Hijri and Javanese years) are called '*candra sengkala*' (*candra* = moon). In 1555 Saka, Sultan Agung changed the Javanese calendar from the solar system to the lunar system.

The *sengkalan* are often written in a script that is painted on batik cloth, and those are made with carved reliefs on the door or ceiling, and some have inscribed on the puppets or keris. The *Sengkalan Memet* on the keris blade is realized on the base part (*sor-soran*), including the *ganja*, and some are placed in the middle of the blade's surface (Guritno, 2006: 229).

Sengkalan is often written on a script and depicted on batik cloth, and some are made in relief by carving on doors or ceilings of houses, and some are even carved on shadow puppets and keris. *Sengkalan memet* on keris blades, some are formed at the base (*sor-soran*), including *ganja*, and some are placed in the middle of the blade's surface (Guritno, 2006: 229).

Sengkalan associated with a lion keris is an example of *sengkalan* which reads: *Gajah Singa*. According to Hadiwijoyo (1961) the form of the elephant lion relief on the *wuwungan* of the *ganja* is *sengkalan*, which reads "*gajah singa keris siji*" which means the Javanese year 1558 or 1636 AD. In that year, a major event occurred. Mataram was led by Sultan Agung Hanyakrakusuma, who succeeded in quelling the rebellion of the Duke of Pergola, who led Pati Regency (the north coast of Java). The elephant and lion motif on this *keris* is often seen



Primitive lion motif on a *singa barang luk 5* shaped keris.

as a symbol of two great powers that are hostile to each other. The lion is intended as a symbol of the Mataram Kingdom (with the interpretation '*singa nggero*' or '*getak Mataram*', which means 'roaring lion' as 'the snark of Mataram troop'). The elephant is considered to symbolize the Duchy of Pati (with the interpretation '*gajah ngliwar*, which means 'elephants who avoided because of fear'), who eventually surrendered to Mataram (Sultan Agung) (Guritno, 2006: 248-249).

7. Political Function

Keris is one of the heirlooms often presented as a means of political legitimacy for the king's power. To further convince himself that his position is legitimate and therefore safe from threats, the king needs to show his heritage that can be a source of power (magic) for himself and authority for his government. The Javanese people cannot understand if a king does not have an heirloom weapon because, without an heirloom weapon, it is difficult for the people to support him (become his followers). This heirloom became one of the sources of the king's supernatural powers.

Possession of various sources of supernatural powers allowed the king to have many magical powers to benefit the state and the people. This supernatural power is radiated to those under the king (see Moedjanto, 1987: 123-124).

Keris is a means of legitimizing the power of a king. Creating its shape will certainly be different from *keris* in general. The *keris* made for the king is a *keris* that encapsulates various symbols from the concept of the king's power and authority through the forms of *dhapur*, *pamor*, *rerincikan*, material, sheath, etc. *Keris*, with the lion motif, symbolizes power. Suparlan said that each state of the symbol represents what humans imply and understand (Rohidi, 2000: 31).

The lion motif on the *keris* blade, when connected with the *keris* as a means of legitimizing the king's power and authority, can be concluded as the embodiment of symbols of the king's power and control. Lions in mythology and human imagination are known in legends and royal chronicles. Lions are interpreted as energy related to guardianship, leadership, chivalry, strength, authority, and legitimacy of power.



Singa barong luk 5 shaped keris from Mataram era, 17th century.
Photo by M. Nasir

Likewise, the lion motif on the keris blade, the lion keris is a symbol of strength, power, leadership, supernatural powers, authority, charisma, and chivalry. In the context of the *tosan aji*, the keris with the lion ornament is the result of contemplation by *empu* in their respective eras in capturing the political phenomena of their time. Keris with the lion motif can be interpreted as a symbol of power.

Lion *keris* closely related to the political legitimacy function of the king's power are as follows.

1. *Singa Merjaya keris*. This *keris* is written in the *Piagam Undang-Undang Raja Jambi* manuscript and is an excellent heirloom along with the *Si Ginje keris*. This *keris* is now in the Indonesia National Museum, Jakarta collection.
2. *Si Ginje keris*. The Jambi Sultanate *keris* is decorated with sculpted plant motifs and lion motifs. This *keris* symbolizes the Jambi Sultanate's power and is always held by the ruling Sultan. *Si Ginje* is now in the Indonesia National Museum, Jakarta collection.
3. *Singa Gajah keris*. This *keris* is a symbol of *sengkalan* (the number of the year), indicating 1558 Saka, the year of the rebellion of the Pati Duchy (north coast of Central Java) led by Duke Bergola II against the Islamic Mataram Kingdom. *Singa barong* reflects the bravery of the Mataram troops when facing the rebellion, and *Gajah ngiwar* describes the Pati duchy's army, which was considerable but avoided (*ngiwar* means running away) out of fear. The *Gajah Singa keris* is recorded in the *Babad Mataram*.
4. *Singa Garit keris*. Great heritage weapon from Bangkalan Kingdom, Madura. This *keris* is one of the great heirlooms that reflects the majesty of the Bangkalan Sultanate. This *keris* is decorated with an East Javanese style *ladrang* sheath made of *gembol* teak wood, and the head of the *putra satu* motif is beautifully carved from ivory. The heirloom *keris* is now in the Indonesia National Museum, Jakarta collection.
5. *Ki Singa Landung keris*. Great heritage from Puri Kesiman, Denpasar, Bali. This *keris* is one of the heirlooms that shows the legitimacy, spirituality, and power of Puri Kesiman (interview by A.A. Ngurah Kusuma Wardana, 2013), etc.



Primitive lion motif on a *singa barong leres* (straight shaped *keris* from Mataram era. A collection of Dr. Darwito, Semarang, Indonesia.

8. Utility Function (Technomic Function)

Dharsono explained that artwork's utility function (technomic function) is physical creations that can be used for practical everyday needs. The art they created was art-oriented to function, of course, in addition to the beauty of the item itself. Such artworks made by artists are found in many kinds of crafts. Let's take examples like a spoon as a tool to eat, chairs for sitting, etc. (Darsono, 1997: 64).

Lion *keris*, as a work of art, is also based on the function of utility as a weapon. The creation of lion *keris* still holds the rule as an awl⁵³ or a stabbing weapon⁵⁴. The application of motif was made in a way that does not disrupt the structure of the shape, and alignment functions as a weapon. The making relief on the *keris* blade was realized without disturbing the harmony of functional kris as a weapon. When there was a desire to create the shape of a lion on a *keris*, then point the appearance of a form of a lion would be placed on the base (*sor-soran*) of the *keris*, and would not be at the end of the blade so that the tip will remain pointy, sharp, and logically as a stabbing weapon (Guritno, 2008: 229).

The utility function of a *keris* on the *pakem paduwungan* (*keris* aesthetics) is referred as a '*tantingan*'. A *tantingan* means to feel the comfort of a *keris* in a blade-holding manner (when it is removed from the sheath). The *tantingan* is not merely to see the weight or density of a *keris*. The *empu* in the ancient era had further sightings about the ergonomic values of a *keris*. *Tantingan* is an assessment method for a *keris* from the aspect of comfort when being held (being *tanting*) or performed (when used as a weapon to defend themselves). When the *empu* wanted to measure a *keris* blade's weight, they used the term '*bobot*' or a 'weight' and did not use '*tantingan*'.

In assessing the *tantingan* of a *keris* is to look at the size of the *keris* blade, be it long-short, inclined-upright, wide-narrow, thick-thin, or sharp-blunt of a *keris*. The *tantingan* is primarily determined by measuring the comfort point of the *keris* blade when it is held. The best point of comfort is where the center point of the *keris* weight lies/flows on the wrist when it is held, precisely at the *sor-soran* to the tip of the hilt, so that it feels comfortable in hand. If the center of gravity of the *keris* blade is



Singa nagabanda shaped *keris* in Bali style with *pamor ngulit semangka*. Made by Ahmad Basiriansyah, Madura. Collection of Neka Art Museum, Bali, Indonesia.

in the middle, it is called '*mbandol*'; if the center of gravity is at the blade's tip, it is called '*mbendel*'. The *mbandol* or *mbendel* keris, when held in a standard/aesthetic way, a keris is considered unfavorable because it is not ergonomic when used.

In terms of function, the keris is also used as:

- Completeness of traditional clothing
- Attributes of the warriors of the royal warlords
- Objects of display and identity markers that are always brought or explicitly placed in the living room



Nara Singamurti Statue as the incarnation of Lord Shiva

Sor-soran of Sardhula kasmaran
shaped keris. It is a new
creation keris. The lion statue
depicts love-making activity; it
symbolizes marital harmony and
fertility. Collection of Neka Art
Museum, Bali, Indonesia.





Sor-soran of Tantri shaped keris (Bali style). It is a new creation keris. The gandhik of the keris is decorated with mythological creatures that convey symbolic meanings (from bottom: turtle, elephant, winged lion, Lord Ganesha, kalarau, and dragon). Made in 2016. Collection of Neka Art Museum, Bali, Indonesia.

Lion motif on sor-soran of *Singa barong pengantin* shaped keris in Bali style. It is a new creation keris. Made in 2013 by M. Jamil from Madura. A collection of Neka Art Museum, Bali, Indonesia.





Lion motif on *sor-soran* of *Singa nagabanda* shaped keris in Bali style. It is a new creation keris, made in 2014 by Ahmad Basiriansyah from Madura. Collection of Neka Art Museum, Bali, Indonesia.

ENDNOTES

1. Koentjaraningrat mentioned that culture is a whole system of ideas, actions, and the works of man in society. The form and content of a culture, according to anthropologists, at least contains three forms that are: (1) ideas, (2) activities, (3) artifacts. The third manifestation of this culture by Koentjaraningrat is expressed as systems that are closely related to each other. In this case, the system is the most abstract (ideas) as if they were on top for regulating the activity of a social system that is more concrete. In contrast, activity in the social system produces material culture (artifacts). Instead, the system is under concrete and energizes the above (Rohaedi, 1986: 83). culture is the reciprocal interactions between systems in the form of culture, namely the relationship between ideas, activities, and artifacts of artistic works produced by society (Koentjaraningrat, 1980: 193-195).
2. *Nglakoni* is a form of actualizing vitality through creativity, sensibility, and supernatural powers. This concept produces a magical world for the Javanese (Endraswara, 2012: 28). This concept seems closely related to the nature of the life of the Balinese people, who have the same cultural roots as the Javanese.
3. The Javanese proverb “*Tapane ati temen, tapane lati meneng, tapane jiwa eling*” means, “The heart meditates through seriousness and focuses on the goal, the tongue meditates in a silent way (*mbisu*), and the soul meditates by always remembering God Almighty.”
4. *Wasito sinandi* means the hidden advice poured on a written work (literature) or a picture (painting).
5. The symbolic consciousness is an imagination of depth; it experiences the world as the relation of a superficial and a many-sided, massive, powerful aground, and the image is reinforced by intense dynamics (1988:5).
6. ‘*Tontonan*’ means ‘entertainment’, while ‘*tuntunan*’ means ‘the medium of teaching toward a better life’ (Sujamto, 1993: 26-29 dan 47).
7. The term ‘*kebudayaan*’ is derived from Sanskrit word ‘*budhayah*’, which means the plural form of the word ‘*budhi*’, which means ‘*budi*’ or ‘mind’. Thus the word ‘*kebudayaan*’ can be understood as ‘things concerned with the mind’. While the word ‘*budaya*’ is a development compound from the word ‘*budi daya*’, which means ‘the power of the mind’ to distinguish between ‘*budaya*’, which means ‘power that comes from the mind’ in the form of creativity, taste, and intention. In the disciplines of cultural anthropology, culture and culture means the same thing (Sulaeman, 2012:37). While idea, feeling, and intention are the three elements of human culture that can also be translated into physical (the natural world), feelings (astral), and delusion (mental nature) (Soedjonoredjo, 1982:31).
8. The differences are influenced by economic, national origin, belief, age, etc. (Rohidi, 2000: 18-19; Edy Sedyawati in the introductory part of the book *Keris dalam Perspektif Keilmuan*, 2011).
9. So we also know there are various kinds of art, such as pop art, peasant art, folk art, mass art, bourgeois art, etc.
10. *Keraton keris* were explicitly created for the palace or ordered by the court/the king. *Keraton keris* have better quality artistry, materials, aesthetic, and spiritual values than the *ndusun keris*. Several manuscripts explain that the *keraton keris* is also commonly called the *nglebet keris* because it is generally made inside the palace walls. In the era of the reign of the kings, *empu* who had high abilities and good works were always taken by the palace or served the palace, and were tasked with making heirloom *keris* needed by the king and his family, as well as all the needs of the court such as heirlooms for ceremonies, gifts given by the king, the completeness of the weapons of war, etc. (Hasrinuksmo, 2008: 19-21).

11. *Ndusun keris*, *village keris*, or *njawi keris* are made outside the palace walls. *Ndusun keris* are generally made by *empu*, who are less qualified (Hasrinuksmo, 2008: 21).
12. Usually, the essence of these values and principles can rarely change unless the set of values and principles no longer functions in harmony or is not accepted by its supporters at the time (Rohidi, 2000: 18-19).
13. The *Wulangreh* text explained that '*nganggowa sawatawis*' which means 'put on restriction and control in everything', as the message of Wedatama, "*yen den umbar ambabar dadi rubeda*" that means "if everything is not limited, then it might lead to disaster" (Sujamto, 1993: 44).
14. Transformation can be interpreted as a transformation or alteration in the Javanese language, which is a change that occurs at the surface level. At a deeper level, the change does not happen. Meaning that even though there has been a change in form, the meaning and message contained are still the same (Putra, 2001: 61)
15. "*Manunggaling kawula lan Gusti*" is the basic concept of the life expectancy of the Javanese to be reunited with their Lord (God).
16. The inclination of the *keris* blade (*condong leleh*) is a parable of the posture of a praying person (see Yuwono, 2012: 12).
17. A '*Blawong*' is a place to display/post a *keris* as a decoration.
18. '*Kendhaga*' means the container in the world of *tosan aji* and is a box for storing a *keris* and other *tosan aji*.
19. *Condong leleh* or *mayot* on a *keris* is usually called '*lungguhing duwung*', which means 'the sitting position of a *keris*'. This term refers to the basic concept of a *keris* blade which reflects a person practicing prayer (meditation). *Mayot* in the *keris* world means tilt or inclination, but it is often mispronounced as *mayat*/corpse.
20. '*Sor-soran*' is derived from the Javanese word '*ngisor*', which means lower side. A *Sor-soran* refers to the lower part of the *keris*, the position of the *ganja*, about a quarter length of its blade.
21. '*Awak-awakan keris*' means the body part of a *keris* blade above the *sor-soran* to the beginning of *panitis*. *Awak-awakan* refers to a *keris* blade that depicts a sitting human body. *Awak-awakan* is derived from the Javanese word '*awak*', which means a 'body' or a torso.
22. '*Panitis*' refers to the tip part of a *keris* blade that has a tapered shape. The '*panitis*' part is called '*tutukan*', which means a mouth (interview, Mpu Totok Brojodiningrat).
23. '*Greget*' refers to the impression of a *keris*.
24. *Guwoyo*' means the 'sense of living impression of a *keris*', which refers to the strength of its *taksu* (its energy).
25. '*Wangun*' means the 'beauty impression comes from the visual proportion of a *keris*'.
26. Wiyoso Yudoseputro states that the beauty of cultural art is divided into two: (1) Visual beauty is when people look at or enjoy the art that consists of lines, shapes, textures, and colors that appear intact, which gives the impression and specific messages to the viewers. (2) Spiritual beauty that is rooted in mankind's occult view that influences the desire to be adored, that is, everything secretive we know in all forms of belief and religion and the philosophy of life (1986: 89 and 165; Susanto, 1973: 3; Goris, 2012: 1-32).
27. This situation can be linked to the ownership of lion statues in China, Japan, Korea, Thailand, and other countries, aside from being a guardian symbol, bad luck repellent, and a sign of good luck. The lion is also believed to symbolize the owner's social status. Those who can place a lion statue in front of the yard's gate will show that they belong to a wealthy group with a high position in society.

28. The Spiritualist concept is a characteristic of Indonesian society's behavior and character in every artwork creation. Indonesian people are more emphasized three fundamental aspects: (1) The spiritualist aspects of any creation of cultural artworks (in any form) are part of the process of spiritual behavior for unity with God. In general, they create something initially based on the fulfillment of spiritual completeness. Similar to a *keris* in the beginning, which did not function as a weapon, it is more as a spiritual completeness (the ground-setting ceremony of *sima*). (2) the social aspect as social beings that always live in groups, that the creation of cultural works constantly meets their social needs, such as markers of social status, family, political, economic, etc. (3) the function aspect, that any creation of cultural works is not constantly abandoned some functional points that always rely on ergonomics. *Keris* considered the peak of Indonesian weaponry technology, still holds the essential function of *keris* as an effective stabbing weapon in its creation.
29. The way of thinking of the Indonesian people tends to be cosmic-mystical (related to the occult of the universe), which is then associated with cosmic-biological thinking (related to actual human life), meaning that a picture of the mini-natural circulation is projected onto the view of human thought as a concrete thing (Herusatoto, 2011: 13).
30. The universe is God's creation. The universe is created related to human life, especially with the elements of life. For the sake of safety for human life, one should be able to understand the universe as a symbol of God's power (Endraswara, 2012:7).
31. Empu Prapanca wrote the *Negarakertagama* in the era of Majapahit (14th century).
32. This characteristic distinguishes between the modern philosophical view and the philosophy of Nusantara.
33. The *Kalangwan* teaches about the way of life to appreciate beauty so that all behavior and the creation of humans always strive to reach the intrinsic beauty values (Zoetmulder, 1983: 15).
34. *Pamor* motif which influenced by the suggestion of nature, for example the *ron genduru* (*genduru* leaves) motif, the *ron pakis* (fern) motif, the *blarak sineret* (coconut leaves) motif, the *tirto tumetes* (water drops) motif, the *selo karang* (coral) motif, the *ilining warih* (flow of water) motif, the *adeg rambut* (hairlines) motif, the *telaga membeng* (lake a lake full of water), etc.
35. *Tinatah* motifs that are influenced by the suggestion of nature, for example: *patma* (lotus), *lung anggrek* (orchid), *lung kamarogan* (*kamarogan* plant), *sekar melati* (jasmine), *sekar setaman* (floral), *alas-alasan* (wild animal), *lung semen* (tree shoots) motif, etc.
36. Sheath motifs that are influenced by the suggestion of nature are, for example *gayaman* (*gayam* fruit), *batun poh* (mango pit), *wulan tumanggal* (crescent), etc.
37. Hilt (*danganan*) that are influenced by the suggestion of nature, for example *nunggak semi* (tree shoot), *bebondolan* (vultures), *kocet-kocetan*, *kusia* (cocoon), etc.
38. *Rerincikan* of a *keris* that are influenced by the suggestion of nature, for example, the *sekar kacang* (the peanut flower) or the *cunghu gajah* (the elephant trunk), the *pepudakan* (pandan flowers), the *jengger* (chicken's comb), the *duin pandan* (pandan torn), the *lambe gajah* (the lips of an elephant), etc.
39. 'Exotericism' comes from the Greek word 'exoterikos', spelled as 'exo' and means 'external aspects' or 'outside'.
40. 'Esotericism' comes from the Greek 'esoteros' and then turned to 'esoterikos', spelled as 'eso', meaning 'inside' or 'something that comes from the mind' or even mystical.
41. *Darma Kapandean*, a knowledge that taught the procedures and ethics in doing work as a blacksmith or an *empu*.
42. '*Catur Darma Kriya*' is the understanding of 'four obligations that have to be done as an *empu* in doing the work of metal smith', which are self-purification

- (*laku tapa*), the selection of good day (*duasa*), the preparation of ceremonial offerings (*banten*), the selection of form and the *sukat* (measurements and shape).
43. '*Rerajahan*' is an inscription or abstract picture applied to an object believed to have potential powers.
44. *Mantra* is an abstract voice that is believed to have occult strength.
45. A keris is a medium of worship but not to be worshipped (Sira Empu Darmapala Vajrapani, 2012).
46. Being '*pisungsung*' means 'a keris is handed over and placed in a special place in the temple as part of a complete spiritual ceremony that is considered essential.
47. '*Merajan*' means 'family-owned shrine' and has become part of the structure of the Balinese home.
48. Other archaeological data that mentions the term keris as the completeness of a spiritual ceremony include the Jurungan Inscription dating to 798 Saka (876 AD), the Haliwangbang Inscription dating to 798 Saka (876 AD), the Taji Inscription dating to 823 Saka (901 AD), the Poh Inscription which is dated 827 Saka (905 AD), the Wakajana Inscription which is dated 829 Saka (907 AD), and the Sanggar Inscription which is dated 850 Saka (928 AD), the Bulian Inscription which is dated 1103 Saka (1181 AD) (Neka and Yuwono, 2010:38, also check Tusan, 2001: 173-175).
49. Examples we can see are art used in/on means of worship, awards, expressions of anger, protests, social descriptives, insults, satire, etc. In other words, art can influence human behavior, change thinking and feeling, and often even influence actions, for example, advertisements, billboards, and posters (in fine art) (Dharsono, 1997:64).
50. '*Piyandel*' means praising and adoring the majesty of the Divine (Jiwa, 2007: 22).
51. 'Protective magic is magical power for protection from calamity, productive magic for fertility, prosperity, lots of profit, thriving business, having children, etc., predictive magic for seeing the future, divination, interpreting dreams, etc., destructive magic is to harm other people through magical powers, witchcraft, pellets, etc. (Sumardjo, 2002: 15-16).
52. '*Singep*' in Javanese Krama means 'blanket' (Guritno, 2006:385).
53. A stabbing weapon is a type of weapon that has a very pointy and sharp tip and is used for stabbing. There are two types of stabbing weapons: (1) Stabbing weapons for close combat. This type of stabbing weapon is generally short-stemmed and easy to carry and hide in clothes, for example, daggers and knives. (2) Stabbing weapons for medium-range combat. This stabbing weapon is generally long-stemmed, for example, spears and *penotog*.
54. *Keris* is classified as a stabbing weapon, and according to research by experts, stabbing weapons are only found in Southeast Asia, especially in the Indonesian Archipelago. Due to the geographical conditions of the Indonesian Archipelago, which are separated from one another, stabbing weapons have undergone different developments. These differences include the form, name, and function of the life of the local community (Hamsuri, 1993: 1).



Sor-soran detail of *Singa Barong* shaped keris from Mataram era 17th-18th century.



The lion motif on a *singa barong luk-9* shaped keris is in Buleleng Bali style. A collection of Rahadi Saptata Abra, Yogyakarta.



Wuwungan ganja that is decorated with elephant-lion motif, showing symbol of the year of 1558 Saka.



CHAPTER VII

THE SYMBOLIC MEANING OF A LION MOTIF ON KERIS BLADE

Culture is the result of human activities in supporting the community. Nanang Rizali explained culture concerning its meaning, value, and symbol. The understanding of the dynamics of culture is basically to understand the problem of meaning, values, and symbols that are used as a reference by a group of a community (2000: 32). Further, Tjetjep Rohendi Rohidi explained that culture is connected to the system of symbols, which is a reference and guide for community life and as a system of symbols, meaning, and the model that is transmitted through symbolic codes (2000: 3). Moreover, in Cassirer (1987: 62) describes that as a system of symbols, arts serves to organize human perception that is involved in it, or other words arranging aesthetic expressions or feelings associated with any expression of a variety of human feelings or emotions (Parson, 1961: 145-147). It is a system of aesthetic meanings, as an arrangement of aesthetic expression related to all kinds of human feelings or emotions transmitted historically since the children, both intergenerational and peer generation. More specifically, Ida Gede Yudha Triguna describes values and symbols that 'value' refers to something considered valuable, and the 'symbol' is a statement of two things that are put together and based on the dimensions. The symbol has a specific function and can also be utilized as the community's identity (Darsono, 2007: 24-25).

A symbol is such a significant component in the culture. Indeed, everything that is seen and experienced by humans is processed into a series of symbols understandable by humans (Suparlan, 1990: 1). Symbols, including expressive symbols, contain various meanings, which include a variety of ideas, abstractions, convictions, judgment, desire, belief, and specific experience in a form that is understood; in arts, it is more precisely can be appreciated as together. Therefore, the arts and culture can be considered symbols (Geertz 1981: x-xi; Parsons, 1966: 141-147).

The artworks of Javanese culture are rich with symbols or emblems (Simuh, 1996: 131). Similarly, a *keris*, as the Javanese cultural artwork with high artistic value, also contains symbolic values inherent in the natural thought typical of Javanese culture. The papyrus (*lontar*) manuscripts *Rerajahan Keris I dan II* were



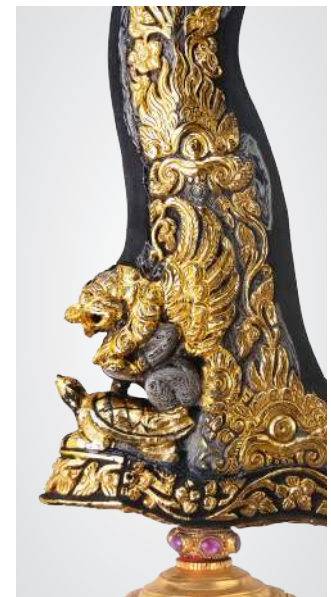
Singa lar pudhak sategal shaped keris with *pamor rekan* (the motif image appears because it has been designed by the keris master or according to the request of the keris orderer) *bonang rinenteng* motif. Made by Ahmad Basiriansyah, 2022.

written in the Kediri Kingdom era and describe the symbolic meanings of *dhapur*, *rerajahan*, and also the *pamor* of the *keris*, as well as the symbolic meaning of various offerings. Other quite-old papyrus (*lontar*) manuscripts that were made approximately in the 15th century *Darma Kepandean* and *Ring Keprajuritan Wil-watikta* are, also describing the symbolic meanings and uses of a *keris* and its offerings that are used in the crafting ceremonial and *memasupati*¹ a *keris*. A new form of the *Serat Centhini* Volume: 3 that was written in the Pakubuwono V era in Surakarta (ca. eighteenth century), also described in sufficient detail the symbolic meaning of the *keris* from the aspects of its *dhapur*, *pamor*, *pasikutan*, and *rerincikan* to the symbolic meaning of the types of materials used for the *keris* crafting. It is described pretty clearly in the story when *Empu Kinom* explains to Mas Cebolang about the knowledge of the *keris* related to its *dhapur*, *rerincikan*, *character*, and its magic terms with the symbolic meanings of the life of Javanese people (Kamajaya, 1986: 254).

The connection between a belief system and a work of art can be explained through the meaning of the symbols in each part contained in the art creation itself. If it is associated with a *keris*, then this relationship can be seen from the *pamor*, *dhapur*, detailed blade motifs, *tinatah* relief motifs on the blades, handle motifs, sheaths, and various shape variants. From time to time, each of these parts develops according to the purpose of these symbols and adapts to the supporting community (Neka & Yuwono, 2010: 5).

An observation of a *keris* blade is used as a guideline for interpreting the symbolic meaning of a *singa barong* on a *keris* blade. The general pattern of a *keris* blade is divided into three sections that have a symbolic meaning of microcosmic-macrocosmic-metacosmic, which is divided into three realms, that are: (a) The top tip of a *keris* or commonly called *panitis*, *kudhup*, or *tutukan*, that symbolizes the above world or *niskala*., (b) The *sor-soran* part, from the top of its *ganja* to the *awak-awakan* part symbolizes the in-between world or *niskala-sakala*, and (c) the *ganja* as a symbol of the lower world or *sakala* (Darsono, 2007: 31-32).

Keris is a manifestation of the concept of fertility; in addition to the Javanese, the *keris* is a symbol of *laku* (behavior) to find the meaning of life (*sejatining urip*) that is *manunggal ing*



Winged lion and turtle motif on a *gandhik* of a *keris*, made by Ahmad Basiriansyah 2022.

kawula lan Gusti (the unity of a self with God). Thus, creating and possessing a keris rich in meaning and values of behavior must be practiced to achieve those values and purposes in real life. A meaningful life (*urip*) will show the way to unity to the center of the cosmos (God).

The *Panitis* or the *kudhup* of a *keris* on the top tip symbolizes the above world (*niskala*). ‘*Kudhup*’ means the same as ‘a flower bud’ (Zoetmulder, 1997; 470). A *Kudhup* is also a symbolic meaning of *mustika* which is the ultimate goal (Sunarto, 2005: 35). A *Kudhup* also symbolizes the divine secret or mystery. Supardi clarifies that a *kudhup* embodies the birth of Hyang Agung covered in the form of a *panitis* or a *kudhup*² (1912: 20-21).

The in-between world or the *alam antara* (*niskala-sakala*) is described on the *sor-soran* part of a *keris* blade. The lion motif on the *sor-soran* part to replace a form of *gandhik* manifests the middle or the in-between world (the *niskala-sakala*). A *singa barong* carving is described as a grim and scary figure that is believed to be a creature with the power to protect against all the forces of evil³ (to repel bad luck), whether physical or magical. In temple buildings, tombs, palaces, springs, or houses, a *singa barong* statue is always placed at the front entrance to symbolize the guard. According to Koentjaraningrat, a belief system of *agami Jawi* recognizes the term ‘*dhanyang*’, which refers to the spirit who watches over the whole community. A ‘*bahurekso*’ is such a spirit that guards certain places, such as public buildings, an old well, particular locations in the woods, bends of rivers, an ancient banyan tree, a cave, and so on (Koentjaraningrat, 1984: 338). The *singa barong* figure as a *keris* decoration can also be interpreted as a guard or *danyang*.

Thus *singa barong* contains a symbolic meaning as the guardian of the holy and sacred places, in this case, the *keris* blade, as a bad luck repellent to its owner. Apart from that, it can also be interpreted that the lion barong is a damper for lust because lust is considered an evil element in this context. Anyone who will unite with God to be *pendapa suwung*, or must have the courage to turn off their passions or *nyembeleha dingin*. Furthermore, the symbolic meaning of each part of the motif and form of the lion barong can be described as follows:



Singa barong luk-5 shaped keris with *pamor ngulit semangka* (watermelon rind) from Mataram era of the 15th-16th century. A collection of Brojobuwono Keris Hermitage, Karanganyar, Indonesia.

a. *Pralambapada* pose

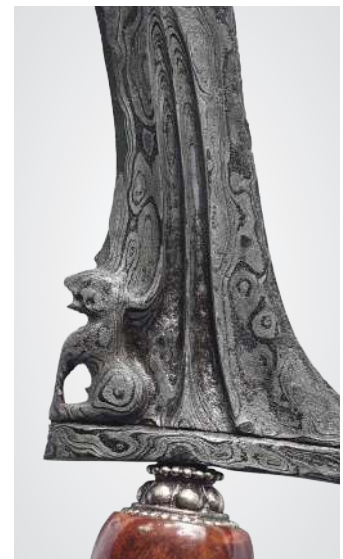
A *singa barong* in *pralambapada* pose or a spiritual-meditative sitting position (or in a *samadi* pose) can symbolize controlling lust. This concept shows that a *singa barong* reflects the attitude of suppressing any desires by always leaning to God the Almighty. The control of passions will direct and help human life to achieve the meaningful life that is *manunggaling kawula lan Gusti* (the unity of a human with God).

“*Mbesut raga mesu budi*” means do *tapa brata* (fasting/torturing the body) and always sincerely do good. With this action, humans can gain inner and outer enlightenment so that they are not easily lulled into acts of momentary pleasure. Worldly pleasures are only apparent and brief, like just stopping by for a drink (just like stopping for a drink, very briefly). True enjoyment is in heaven and can only be obtained by practicing *tapa* to suppress lust.

To achieve a truly perfect life, a human must always perform *sembah catur* or four worships that are: *sembah raga*, *sembah cipta*, *sembah jiwa*, and *sembah rasa* (Soedjonoredjo, 1941: 53). Based on the four worships that are well done, a man can discover his true identity and avoid the temptations of the world.

b. The widely-opened mouth stuffed with gold grains or precious stones

Efforts to suppress and control lust are also reflected in the mouth of the lion barong, which is stuffed with gold or precious stones, reflecting the symbol that humans must always guard their words. There is a saying, “The sharpness of a sword is not as sharp as a human tongue,” so you must be careful in what you say. There is an expression, “*Sabda pandhita ratu tan kena wola wali*,” which means “the words of a priest or king must be firmly adhered to and cannot be changed.” What has been said must be fulfilled.



Singa prasaja (simple) motif on a *gandhik* of a keris from Mataram era of the 15th-16th century. A collection of Brojobuwono Keris Hermitage, Karanganyar, Indonesia.

The Javanese community also recognizes the proverb “*Ajining diri saka kedaling lati, ajining raga saka busana*, “which means “A person’s dignity depends on their spoken words and an honor to their body/bodies depends on what they wear.” Javanese society teaches that every human being must always keep his word and should not spit cleverness in speech (*adiguna* traits). The *Kitab Wulangreh* symbolizes the characteristic of *adiguna* in the figure of the dangerous snake that relies on its poison.

The gold or precious stones stuffed on the lion’s mouth also aims to symbolize the holding of the magic of the *keris* blade, which generally tends to be very aggressive (Hasrinuksmo, 2008: 431-432).



Singa barong luk-7 shaped keris with *pamor ngulit semangka* from Mataram era of the 15th-16th century. A collection of Muhammad Zaenal, Malang, Indonesia.

c. The shape of enormous erected genitalia

A lion with symbolic meaning as a guard is also described as having characteristics of masculinity and chivalry. The doughtiness and chivalry traits are also described in a shape depiction of erected lion genitalia. Generally, the shape of a lion’s genitalia is made with long and large size to reflect the nature of masculinity. A Javanese concept assumes that the perfect man is a man who can *nganaki* (give many children) as a symbol of fertility and sustainability of their offspring. A Javanese man (at that time) was considered to have high honor and feel pride if they have many wives and children (*wanita* and *yoga*).

A Javanese man should be able to descend a *wiji sejati* (a good boy) so that they will be able to maintain achievements and realize the goals of their parents. Javanese men considered that having many children would be able to ensure their sustainability of honor which is regarded in a proverb, “The more children you have, the more fortune you get.”

d. The shape of a puffed-up chest decorated by necklaces, *sumping*, and headdress

For the Javanese man, the chivalry trait is such a value that should be held. There is a Javanese expression “*iki dadaku endi dadamu?*” (This is my chest. Show me your

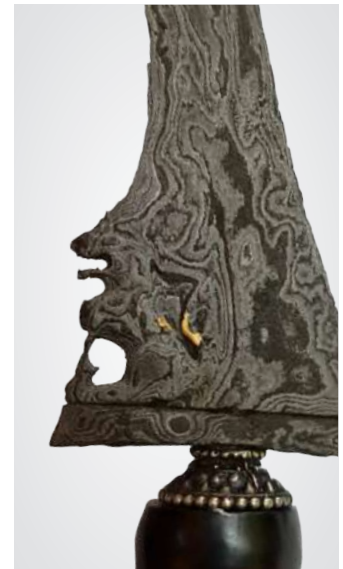
chest!). This expression is regarding everything that must be addressed with chivalry. The courage to uphold the chivalry trait (*lakuning satria*) is an attitude that every man of Java desires. The puffed-up chest of a lion can be interpreted as that the Javanese man should be tough when facing problems, be brave, be honest, and have to maintain chivalry. A proverb says, “*Pecahing dhadha utahing ludira*” means, “To maintain the honor at stake is the destruction of the chest and a stream of blood.”

The necklace that decorates the lion’s chest reflects a symbol of honor. Besides that, a necklace also reflects *bebana* or property. Besides having characteristics of chivalry and masculinity, a Javanese man should be able to *mbandhani* or own and provide sufficient wealth. The necklace is a piece of jewelry that adds attraction to the appeal of a person who wears it. Therefore, a necklace can also be interpreted as a symbol of charisma and appeal. A Javanese man should have an attractive and polite appearance but should still reflect the nature of masculinity (virility). Charisma and appeal are potent aids to conquer a woman’s heart so that their charm is expected to get a lot of wives. Javanese man believes that they will be able to get the glory when they can fulfill three balanced revelations, which are: *wahyuning ratu* (power), *wahyuning pusaka* (possessing a potent heirloom), and (*wahyuning wanita* (having lovely and pretty wives) (Empu Totok Brojodiningrat, interview: 2014).

The character of a charismatic, polite, and charming man can also be interpreted as an excellent example. By setting an example, Javanese men transmit their abilities. This understanding is expressed in the terms ‘*satya wacana*’ and ‘*satya leksana*’, that Javanese men are not only able to convey good teachings but are also able to implement these teachings.

e. The shape of eyes that gazes ahead sharply

There is a saying that the eyes are the windows to the soul. This expression has the sense that a man’s soul is reflected in their eyesight. Sharp gaze reflects the careful, meticulous, observant, dignified, and unwavering in taking action.



Lion motif on a *gandhik* of a *singa barong luk-7* shaped keris from Mataram era of the 15th-16th century. Collection of Muhammad Zaenal, Malang, Indonesia.

The Javanese man always maintains three sharpness of their soul: 1) *lantip pangraitane* (means to have intelligent and sharp thinking) reflected from the intense and entirely focused charismatic eyesight. 2) *lantip rasane* (means to have tangy and tender compassion) that is reflected in their sweet, friendly, and captivating smile. 3) *lantip ragane* (means to be deft in their attitude) that is reflected in their calm and deft behavior in accomplishing their job quickly.

f. Back fur mane that is facing upside

A fur or hair is such a crown that reflects an unlimited number, something soft and complicated, and implies honor and sanctity. Its dark-black color demonstrates the meaning of infinite depth. The mane on male animals such as horses, goats, and lions depict maturity, courage, and charisma as a strong/ tough male. The fur mane of a *singa barong* motif on the *keris* blade can be interpreted as a character reflection of holiness, charisma, dignity, masculinity, toughness, strength, maturity, etc.

g. Plants ornament

The *singa barong*, as a manifestation of *niskala-sakala* world, is also decorated with various ornaments that its symbolic meaning can also interpret. Those ornaments are:

- The *patran* pattern or *semen* on its back fur, legs mane, and the lion whiskers decorations. The *patran* motif symbolizes constant growth and development.
- The vines pattern on the lion's tail mane symbolizes always maintaining the real world and supernatural world balance, the past and the future.



Singa barong luk-5 shaped keris from Mataram era of the 15th-16th century. A collection of Muhammad Zaenal, Malang, Indonesia.

Sor-soran details of *singa barong luk-5* shaped keris made by Brojobuwono Keris Hermitage in 2022, collection of Ponorogo Regency.



ENDNOTES

1. *Memasupati a keris* is the sacral ritual of asking God Almighty to bring down divine powers to a keris. This ceremony comes with offerings that are specific and specialized mantras. The *memasupati* ceremony of a *keris* also has *duwasa* or particular time calculation (Pande Wayan Neka Suteja, interview: 2012).
2. *Kudhup*. The *Antjala Djarwa* book describes the meaning of '*kudhup sari*' as a peak of a tree that has its essence. It is described as a flower bud with its essence bud on its top, which covers secrets, covers the existence of the soul, and represents shelter of great souls, not as open (Raden Suparti, 1912: 20-21).
3. On the temple buildings, tombs, castles, or houses, A *singa barong* statue is always placed in front of the door, reflecting the symbol of the guard.



Lion motif on the *tumpangsari* of Mangkunegaran palace, Surakarta, Indonesia.



Lion motif on a *sor-soran* of the great heirloom *Ki Bedak Raksasa* from Buleleng Bali era of the 17th century. A collection of Indonesia National Museum, Jakarta, Indonesia, no. 14969.



*Sor-soran detail of Singa
Pandawa shaped keris.
Collection of Theo Alkema,
Netherland.*

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Pengotan A I, 846 Śaka (924 AD), bronze inscription. Gedong Kirtya Collection, Bali.

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Kitab Pamor Keris, written in 1929 published by De Bliksem, Solo

INTERVIEWEES:

- Prof. Dr. Darsono, M, Sn., Professor of Postgraduate ISI Surakarta, Surakarta.
- MT. Arifin, humanist, Surakarta.
- Theo Alkema, keris collector and writer, Netherlands
- Pande Wayan Suteja Neka, keris collector, *Jejeneng Empu Keris* and director of the Neka Art Museum, Bali.
- H. Sumomo, keris collector, Surakarta.
- Mpu Sri Darmapala Vajrapani, humanist and Sri Empu, Bali.
- Hadiwiono Puniyem, *mranggi*, Karanganyar.
- Selamat, *mranggi*, Surakarta.
- Beni Hatmanto, keris collector, Surakarta.
- Adi Sulistyono, chairman of the tosan aji association “Pasopati”, Surakarta.
- M. Nasir, keris lovers, Surakarta.
- Wayan Tegal, carving artist, Tapak Siring, Bali.
- Made Pada, *pendok* keris artist, Gianyar, Bali.
- Penyawer, head of the Dayak Benoq ethnic, West Kutai, East Kalimantan.
- Hari Mulyatno (Hari Genduk), dance artist and lecturer in ISI Surakarta, Surakarta.
- Raden Usman Efendy, keris collector, Jakarta
- Zainal Arif, keris artist, Sumenep Madura
- M. Basiriansyah, keris artist, Sumenep Madura
- I Wayan Suwarna, *pande* Balinese, Bali
- Muhasim, keris collector, Lombok
- Syafari Habibi, keris collector, Lombok
- M. Zaenal, keris collector, Malang
- Olga Hardjo, keris collector, Germany
- Frits Sindu, keris collector, Jakarta



Lion statue depicted in Chinese culture at the Ling Gwan Kiong Temple, North Bali, Singaraja, Bali, Indonesia



Gold statue in the form of Lord Shiva riding a lion, originating from Vietnam. Collection of the British Museum, England.

AUTHOR BIO



BASUKI TEGUH YUWONO, S.Sn., M.Sn., born in Karanganyar 11 September 1976. Completed a bachelor's degree at the Department of Arts and Crafts, Indonesia Institute of the Arts Surakarta, in 2009, and a master's degree at the Indonesia Institute of the Arts Surakarta in 2012. Currently, he is a teaching staff at the Keris and Traditional Weapons program, Indonesia Institute of the Arts Surakarta; Secretary of the expert team on Intangible Cultural Heritage of the Ministry of Education and Culture of the Republic of Indonesia; Chairman of the Brojobuwono Keris Museum and Hermitage; Secretary General of the Indonesian Kerisan National Secretariat (SNKI); Chairman of the Indonesian Youth

Keris; Curator at Neka Art Museum; Curator at Fadli Zon Library. He has received many awards, including being selected as an outstanding student I at the Surakarta Indonesian Art College (1999); Best result award III and II in the Regional Selection of Peksiminas III and IV (1997 and 1999); selected as the best work of the ISS Program, Indonesian Art College Surakarta (2002 and 2003); Outstanding Lecturer I, Surakarta Indonesian Art Institute (2014); National Achievement Lecturer (2014); Cultural Heritage Conservation and Development Award from the Ministry of Education and Culture in dedication and service as a preserver and maker of traditional keris and traditional sculpture artists (2013); and Anugerah Karanganyar Award (2017).

Basuki Teguh Yuwono is an active and productive artist creating keris and other tosan aji. His works are known to foreign countries. Besides being an artist in the field of tosan aji, Basuki is also active in working on monumental buildings; he is also involved in research on keris and traditional Indonesian weapons, conducting workshop training, book-writing, and making educational films on keris. In his dedication to keris and traditional Indonesian weapons, in 2009, he founded the Brojobuwono Keris Hermitage and Museum, which also became his studio. Books that have been published including *Keris Bali Bersejarah*, Neka Art Museum (Yayasan Darma Seni 2010); *Keris Naga* (Kementerian Pariwisata dan Ekonomi Kreatif Badan Pengembangan Sumberdaya Pusat Pengembangan Sumber Daya Manusia 2012); *Keris Indonesia* (PT. Keris Nusantara Lestari dan Citra Sains 2012); *Indonesian Kris an Introduction* (PT. Keris Nusantara Lestari dan ISI Press 2013); *Sejarah Tosan Aji* (Departemen Pariwisata Jawa Tengah 2012); *Kujang. Jejak Pesona Budaya Sunda* (ISI Press 2013); *Keris Minangkabau* (Fadli Zon Library 2016); *Keris Jawa Tengah* (Museum Rangka Warsita 2017). *Keris Lombok* (Fadli Zon Library 2018); *Frits Sindu Sang Inspirator Keris Kontemporer* (Yayasan Brojobuwono 2020). Karya film edukasi antara lain: *Memahami Kembali Keris Indonesia* (2013); *Keris di Mata Pelajar* (2014); *Kujang Identitas Masyarakat Sunda* (2015); *Mandau Identitas Masyarakat Dayak* (2016).

AUTHOR BIO



EMPU TOTOK BROJODININGRAT born on *Kliwon* Tuesday night, *Wuku Dukut, sinengkalan Semedi Hambuka Wiwaraning Widhi*, in Ponorogo. Since he was five years old, he was tutored directly by his grandparents, studying *keris* and *Kejawen* practices. He was introduced to the ceremonial procedure for making heirloom *keris* and the main types of iron for the *keris*, which was the king of iron or *wesi pepethingan wesi purosani, wesi mangangkang, wesi mangambal, and wesi balitung*.

When Empu Totok Brojodiningrat was in his teens, his grandparents always taught him to do as much as possible to practice penance and carry out prayers to practice the knowledge inherited from his ancestor, namely Bathara Katong. Bathara Katong was the founder of Ponorogo and the 2nd son of Prabu Brawijaya Pamungkas. As a descendant of Bathara Katong, who ruled Ponorogo and was Sunan Kaljiaga's favorite Sufi cleric, Empu Totok Brojodiningrat felt obligated to continue the struggle of his ancestors by seeking knowledge at Islamic boarding schools and continuing to study at public schools.

Empu Totok Brojodiningrat had been preparing himself since he was a child to be able to study religion at Al-Azhar University, Egypt, but fate had other plans. The call of nature led Empu Totok Brojodiningrat to undergo an inner practice of *tapa ngrame*, carrying out pilgrimages from one site to another. For nine months, he made a spiritual journey from Alas Purwa on the far east side of Java Island to the far west side of Java Island.

One of the sites he often visits for spiritual practice is the Kayangan site, Dlepih, Wonogiri. Spiritual forging has become a daily habit for Mpu Totok Brojodiningrat; this was based on a determination to preserve the noble traditions and culture of the ancestors. At the end of the 80s, nature guided him. It brought him together with a poet of the Surakarta Hadiningrat Palace, a puppeteer specializing in the Palace's *ruwat* ceremony, Ki Redisuta Yasa Carita. The concept of nature applies, the soul seeks the soul, the harmony of views on life between Dwija and Cantrik was increasingly intertwined in Ki Redi Suta Yasa Carita and Empu Totok Brojodiningrat.

The Guru passed down all his knowledge, including *ruwatan* (purification ceremony to remove bad influences) and *pawukon* (traditional calendar system). During his journey, Ki Redi Suta Yasa Carita, who had no children, adopted Empu Totok Brojodiningrat as a child. Just before Ki Redi Suta Yasa Carita died, he advised Empu Totok Brojodiningrat to be able to apply the knowledge gained by helping others to find a solution for auspicious days for big celebrations with the knowledge of *pawukon*. Empu Totok Brojodiningrat has been known as the Maestro of Pawukon. In 2019 Empu Totok Brojodiningrat wrote a book entitled *Simbol dan Makna Ricikan Keris*.

**COLLABORATIVE WORKS
OF EMPU BASUKI AND EMPU TOTOK BROJODININGRAT
IN THE LAST 10 YEARS**

A. THE MAKING OF VARIOUS GREAT HEIRLOOMS

- Keris named *Ki Naga Mulya* as a reminder of the eruption of Mount Merapi, 2010
- Keris named *Kyai Dewi Sri* made from iron sand of Bengawan Solo (Solo River), 2012
- Heirloom keris named *Kanjeng Kyai Sirna Sengkala*, made from iron sand taken from several regions in Indonesia, 2012
- *Pasopati* shaped keris and Pandawa cinarita shaped keris made for Mr. Joko Widodo, the President of Indonesia, 2015
- Eleven pieces of great heirloom including mandau, bulu, balio, spears, shields, etc. made for West Kutai Regency, 2015
- *Pasopati* shaped keris made for Mr. Prabowo Subianto, 2016
- Fifteen pieces of spears made for fifteen Javanese transmigration villages in East Kalimantan, 2016

B. INVOLVED IN VARIOUS UMBUL MANTRAM CEREMONIES

- *Srawung Seni Candi* (Brahu Temple, Sukuh Temple, and Borobudur Temple), 2013-2016
- *Ruwat Gung Nuswantoro* in Surakarta, 2013
- *Ruwat Gung* to welcome the total solar eclipse at Balai Soedjatmoko Surakarta, 2015
- West Kutai, East Kalimantan, 2015
- *Grebeg Sudiro* in Surakarta, 2015-2017
- Kirab 1001 Keris in Surakarta, 2018
- Routine *ruwatan* (rites of bad influences removal) at Brojobuwono Keris Hermitage; Heritage procession at the Paseban Bogor, 2016-2018

C. RESEARCH ON KERIS AND THE ART OF PAMOR FORGING

- Research on keris in France, 2010
- Research on Mandau in East Kalimantan, 2013-2016
- Research on Kujang Pasundan in West Java, 2015-2017
- Research on Lombok Keris at West Nusa Tenggara Museum, 2015-2016
- Research on keris at Kuta Kertanegara Museum, East Kalimantan, 2015
- Research on keris making and iron sponges at Kutai Barat, East Kalimantan, 2015
- Research on iron sponges at Tamblingan lake, Bali, 2012
- Research on *pamor* forging in Iran, 2016
- Research on the art of *pamor* forging at Chiangmai, Thailand, 2017
- Research on historical keris of Indonesian kingdoms at Indonesia National Museum, 2015-2019

- Research on the art of forging in Japan, 2018
- Research on keris in Kuala Lumpur, Malaysia, 2018
- Research on the art of *pamor* forging in Turkey, 2018
- Research on Indonesian historical keris at Volkenkunde Museum, Netherland, 2019
- Keris research and workshop in Belgium, 2019

D. EDUCATIONAL FILM MAKING

- Re-Understanding Indonesian keris, 2013
- Keris in the Eyes of Students, 2014
- Kujang, the Identity of Sundanese People, 2015
- Mandau, the Identity of Dayak People, 2016
- Keris and religion, 2021

E. KERIS EXHIBITION AND WORKSHOP

- Kujang Exhibition at Gedung Indonesia Menggugat, Bandung 2012
- Keris Exhibition at Indonesia National Museum, Jakarta 2012
- Keris Exhibition at Wisma Kemempora, Jakarta 2015
- Keris Summit Exhibition at Sleman City Hall, Yogyakarta 2015
- Keris Exhibition at Neka Art Museum, Bali 2016
- Keris Exhibition at Museum Pusaka TMII, Jakarta 2017
- Keris Exhibition at Imeri Building, UI, Jakarta 2018
- Keris Exhibition at Soppeng, South Sulawesi, 2018
- Keris Exhibition at Taman Budaya Pinang Sendawar, West Kutai Regency, East Kalimantan 2015

F. MANUSCRIPT STUDY ON KERIS CULTURE

- The book of Rerajahan Keris, reviewed in 2008
- The book of Babad Pande, reviewed in 2008
- The book of Dharma Kepandean, reviewed in 2009
- The book of Babad Dalem, reviewed in 2009
- The book of Serat Centhini, reviewed in 2012
- The Manuscript of Negarakertagama, reviewed in 2012
- The book of Pararaton, reviewed in 2013
- The book of Sila Sasana, reviewed in 2014
- Kidung Pasundan, reviewed in 2016
- The book of Babad Ranggalawe, reviewed in 2016
- Kidung Hayam Wuruk, reviewed in 2017
- The book of Kawruh Empu, reviewed in 2017
- The book of Panitikadga, reviewed in 2020
- Kitab Jitapsara Wesi, reviewed in 2020

GRATITUDE NOTE

For the publication of the book “Keris Singa”, the author expresses gratitude to God Almighty and thanks to:

- Ministry of Tourism and Creative Economy
- Indonesia Institute of the Arts, Surakarta, Indonesia
- Sekretariat Nasional Perkerisan, Indonesia
- Brojobuwono Keris Hermitage, Karanganyar, Indonesia
- Brojodiningrat Keris Hermitage, Karanganyar, Indonesia
- LSP Perkerisan Indonesia
- Neka Art Museum, Bali, Indonesia
- Indonesia National Museum, Jakarta, Indonesia
- West Nusa Tenggara State Museum, Indonesia
- Volkenkunde Museum, Netherland
- British Museum, England
- Teotihuacan Museum, Mexico
- Balaputra Dewa Museum, Palembang, Indonesia
- Fadli Zon Library, Jakarta, Indonesia
- Fadli Zon Creative House, Bogor, Indonesia
- Mangkunegaran Castle, Surakarta, Indonesia
- Department of Culture (*kundha Kabudayan*) Special Region of Yogyakarta
- Borobudur Temple Tourism Park, Yogyakarta, Indonesia
- Prambanan Temple Tourism Park, Yogyakarta, Indonesia
- Penataran Temple Tourism Park, Blitar, Indonesia
- Puri Batu Bulan, Bali, Indonesia
- Vila Sanggingan, Bali, Indonesia
- Pura Beji, Bali, Indonesia
- Pura Pande Peliatan, Bali, Indonesia
- Great Mosque of Demak, Indonesia
- West Kutai Regency, Indonesia
- Ponorogo Regency, Indonesia
- Ni Wayan Giri Adnyani, Jakarta, Indonesia
- Fadli Zon, Jakarta, Indonesia
- Sugiri Sancoko, Ponorogo, Indonesia
- Frits Sindu, Jakarta, Indonesia
- Theo Alkema, Belanda, Indonesia
- Olga Hardjo, Germany
- Patrick, Netherlands
- Raden Usman Effendi, Jakarta, Indonesia
- Ahmad Basiriansyah, Madura, Indonesia
- Panji Sukma Herarsih, Karanganyar, Indonesia
- Nuri Aryati, Kutoharjo, Indonesia
- Yayan Chotibul Umam, Bojonegoro, Indonesia
- Empu Suwarso, Madura, Indonesia
- Muhamad Zaenal, Malang
- M. Nasir, Surakarta, Indonesia
- Rahadi Saptata Abra, Yogyakarta, Indonesia
- Sutaryo Haryono, Surakarta, Indonesia
- Dr. Darwito, Semarang, Indonesia
- dr. Karta, Bekasi, Indonesia
- Fajar Setia, Palembang, Indonesia

KERIS SINGA

BASUKI TEGUH YUWONO
MPU TOTOK BROJODININGRAT

Mythological lions have been known almost worldwide since the era before Christ. Lions are usually visualized in the form of statues, carving motifs, paintings, and other art objects. Archaeological data shows that mythological about lions have been found in the civilizations of Ancient Egypt, Ancient Greece, and Ancient Rome. Lion motifs and statues usually clearly refer to lions, and are stylized according to the mythology and culture of the people. In addition to beauty, the lion is believed to symbolize the spirit of struggle, power, authority, and courage. Mythological lions in Asia was found in Ancient China's era. Statues and lion motifs are prevalent in Chinese, Indian, Japanese, Korean, and Singaporean cultures and Indonesia.

Lions are not found in the natural environment of Indonesia. Knowledge about lions among Indonesians is obtained from mythological and religious stories and comes from meditation. Therefore, visually the lion motif in Indonesia does not refer in real terms to the lion animal. However, it is more of a visualization of the gods' vehicle and is believed to be a symbol of guardianship and leadership. The mythological lion creature in Indonesia has the muzzle of a tiger, the eyes of an eagle, the body of a dog, its tail curls like a fern, wears a necklace and ear ornaments like a king, and has a large and erected penis. The lion's mouth bit the ruby while sitting in a *paralambada* squatting position.

Mythological lions in Indonesia are usually found in the form of statues in religious buildings such as temples, shrines, hermitages, etc. Lion motifs are also found in batik motifs, carving, puppetry, *sungging*, forging, dance, literature, etc. One that stands out is the lion motif found in the forging of keris. In keris culture, the lion motif is presented as a decoration for the keris's blade, *pendhok*, or hilt. In addition, the lion is sometimes presented as a typological name for the keris (*dhapur*) without any lion motif as a decoration.

Lions in keris culture are full of meaning and value. In addition to the aspect of beauty, it is also full of symbolic value and is believed to have magical powers that come from divine powers. The keris *singa* (lion keris) is present as a marker of the social strata of society, a symbol of guardianship and loyalty, and is believed to be a protective magic (repelling evil). This book reviews the existence of lion motifs in keris culture in Indonesia, with a general historical background, visual studies, functions, technology, and belief in its magical values.



KERIS SINGA

wonderful indonesia

BASUKI TEGUH YUWONO
MPU TOTOK BROJODININGRAT

wonderful
indonesia

KERIS SINGA

BASUKI TEGUH YUWONO
EMPU TOTOK BROJODININGRAT



Official Merchandise
Ministry of Tourism and Creative Economy/
Tourism and Creative Economy Agency
Republic of Indonesia

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