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A MISSING PIECE OF A BALINESE PAINTING OF THE ŚIWARĀTRIKALPA

In a recent publication which dealt with the Old Javanese *kṛkawin* Śiwarātrikalpa, Galestin described a number of Balinese depictions of the story. The first of these, referred to as "Illustration I", he described as an *iděr-iděr*, 808 cm. long which had been cut off at the right hand end, "clean through one of the figures portrayed there."¹ This, Galestin concluded, makes it probable that one or more further scenes were to be seen on the cloth in its original form. Galestin thought it most likely that there would have been a scene to balance the sixth scene, in which Śiwa instructs his army to rescue the hunter from the clutches of the army of Yama, i.e. that the missing part of the painting would have contained the scene in which Yama instructs his army to capture the hunter's soul. Up until the time of publication Galestin did not know of the existence of the missing section in any of the collections with which he was acquainted.

Recently while looking through the collection of Balinese paintings in the Tropenmuseum in Amsterdam there came to light a short piece of an *iděr-iděr*, 80 cm. long and 28 cm. wide; the cloth had been cut off on the left hand side through one of the figures depicted there. In the museum's accession's records it was described variously as, "beschilderd doek: demonen bij een boom" and "een schilderij op een lichtbruine katoenen lap (vermoedelijk langer geweest), waarop vele demonen ter weersijden van een boom, voorstellende:". This piece of *iděr-iděr* belonged to the collection of the Dutch painter Charley Sayers, the same collection as the one from which Galestin's "Illus-

¹ p. 216, A. Teeuw, Th. Galestin *et al.*, *Śiwarātrikalpa of Mpu Tanakui. An Old Javanese poem, its Indian source and Balinese illustrations. Bibliotheca Indone-sica* 3. Nijhoff, The Hague, 1969. I wish to thank the director of the Royal Tropical Institute in Amsterdam for permission to publish the painting, Mrs. J. Pape-Van Steenacker and Miss A. M. P. A. Fluyter, adjunct-curators at same institute for their help, the National Museum for Ethnology in Leiden for the photograpgs and Mr. J. Soegiarto for his help in deciphering the Balinese script on the back of the painting.

tration I" came.² This fact together with the style, palette, width of the cloth (28 cm.) and the scene portrayed suggested that this could be the missing section of the *idër-idër* described by Galestin. That this was in fact the case, was confirmed when the two pieces of painted cloth were placed next to one another (Photo I).

In describing the right hand end of "Illustration I" where it had been cut off, Galestin writes:

At the extremity of the cloth one companion has been cut down the middle. Along the left hand side of his face we see what remains of a weapon which has likewise been cut off. If this is not his own *daṇḍa* (of round form, with a trident at the upper end), this splendid club belongs to a general who is no longer visible. There is part of a left foot still to be seen at the break; this would then belong to the above general. If this supposition is correct, there are not nine but ten chief characters portrayed by the painter in the procession. We cannot establish whether there were still more. This ten would then form the counterpart of the same number of leaders in the army of the gods in scene 7, whereby, if this is the case, a harmony in the composition would have been achieved.³

If we now examine the two adjoining pieces of cloth, we find that the the remaining part of the companion, the *daṇḍa* and the general whose foot was just visible on the cloth described by Galestin, are all to be seen on the newly found piece. The *daṇḍa*, as Galestin has already suggested, is held not by the companion but is in the hand of the tenth general, Antaka. This weapon is peculiar to him for none of the other warriors in the procession bear such a weapon. Apart from this Antaka is also distinguished by the headdress he wears — a kind of helmet with a plume on top and a diadem in front. A hole in the cloth makes it impossible to see if his hair hangs down below the helmet. However if we look at the following scene (8 A), we see that his hair is not visible. For the rest his appearance is similiar to that of the other demon generals.

There is only one remaining figure in this scene — a companion figure who is only partly visible behind Antaka and beside the *karaṇ* motifs which separate this scene from the next. Thus we have only ten chief figures portrayed in this procession of demons, the counterpart of the leaders of the army of the gods in scene 7, as Galestin has suggested.

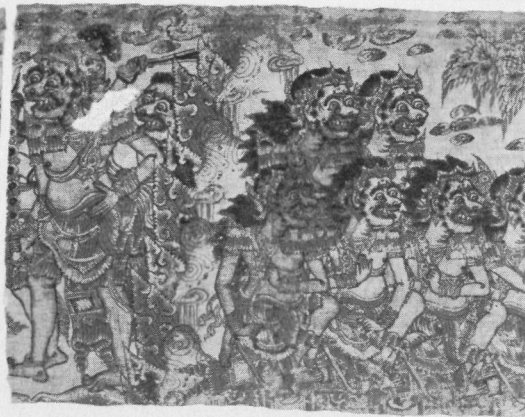
The following scene 8 A (Photo II) on the newly found part of the painting which in the sequence of events in the story precedes the scene with which we have just been dealing (note the direction in

² The newly discovered piece of *idër-idër* is registered under no. 809-158; that which Galestin described under no. 809-152.

³ p. 235, *Śivārātrikalpa*.



Scene 8



Scene 8A

PHOTO I



Ugrakarna Kāla
 Parameṣṭimṛtyu Caṇḍa Nīla Pracāṇḍa
 PHOTO II Scene 8 A
 Yama Citroḍumbara Ghorawikrama Mahācaṇḍa
 Antaka parēkans



PHOTO III

which the *karaṇi* motifs between scenes 8 and 8 A point), portrays the scene described in the *kēkavīn* 14,4b - 14,5a where Yama summons his troops and despatches them to seize the hunter's soul. We see a god, standing on what appears to be a lotus cushion,⁴ surrounded by a halo which surrounds the lotus cushion as well. The god has a demonic appearance, wears a diadem, crown and a *karaṇi gowak* on his head. The scene in the sequence of the story and the appearance of the god leave no room to doubt that Yama is intended here. He is giving audience in the surroundings of a house (stylized stones underneath) to twelve persons.

In front of Yama, separated from him by a tree is a group of six demons who from their appearance are persons of rank, presumably six of the generals seen in the scene with which we have just been dealing. Next to Yama (or perhaps behind him) is another group of six, four of whom have the same appearance as the first group and are therefore to be regarded as the remaining four generals, while the two figures kneeling in the lower right hand corner are the *parēkans* also to be seen at the head of the procession of demons.

It is possible to say something more about the identity of these various figures on the basis of the identifications made by Galetin in the previous scene. Two only are immediately identifiable. Antaka, recognisable by the helmet he wears, is kneeling to the right of Yama next to the *parēkans*. Pracāṇḍa, the only one of the demon generals who wears a *karaṇi gowak*, kneels in front of Yama, his hands raised in a *sēmbah*. So far as the others present are concerned, it is possible to divide them into two groups on the basis of their hair styles. In discussing scene 8 Galetin noted that only three of the generals had a "thick mop of hair" which "sprouts forth in spikes".⁵ Here in this scene too, there are only three figures with this hair style. In the group of six to the left of Yama, the centre two kneeling in the front row have their hair in such a style, as does the figure standing immediately behind Antaka to the right of Yama. These three would then, on the basis of scene 8, be identifiable as Caṇḍa, Nīla and Citrodumbara. The other five figures, three in the group to the left of Yama and the two figures standing at the back on the extreme right of the group beside Yama would then be Kāla, Parameṣṭimṛtyu, Ugrakarna, Ghorawikrama and Mahācaṇḍa. Some doubt must exist about the figure standing at

⁴ Compare scenes 1 and 6.

⁵ p. 237, *Śiwarātrikalpa*.

the back on the extreme right — the paint has disappeared from the cloth behind the face. The faint traces that do remain however, indicate that his hair too was long, hanging down over his shoulders.

An even more precise identification of the figures in this scene on the basis of their clothing, is possible. If we take the group of three, Caṇḍa, Nīla and Citrodumbara with the "thick mop of hair" which "sprouts forth in spikes", Caṇḍa, the first of the generals in the procession in scene 8 wears a red diadem and epaulets of dark green above red and is to be seen either kneeling second from the left in the group of six generals before Yama in scene 8 A or standing immediately beside Yama in the group of four generals and two *parēkans*. In fact as we shall see it must be the first of these two figures, for the group of six generals in front of Yama in scene 8 A, are the first six generals in the procession in scene 8.⁶ This means the figure standing just beside Yama must be Citrodumbara, the seventh general in the procession. The remaining figure with this hair style, Nīla, fifth in the procession in scene 8 has a green diadem and epaulets of red above blue; he is kneeling immediately to the right of Caṇḍa in the group in front of Yama in scene 8 A.

The second group of five generals whose hair falls down over their shoulders and back can be similarly identified. The third general in the procession in scene 8, Kāla, has a blue diadem and epaulets of red above green. In scene 8 A, he is to be seen standing on the right in the group of six in front of Yama. He is to be distinguished from the eighth general in the procession, Ghorawikrama, by the point in the latter's hair just above the diadem. Ghorawikrama is to be seen in scene 8 A standing immediately to the right of Citrodumbara in the group of generals and *parēkans* beside Yama. Parameṣṭimṛtyu, fourth in the procession in scene 8 has a red diadem and epaulets of blue above red; he kneels on the far left of the group in front of Yama in scene 8 A. Ugrakarna, the sixth general in the procession in scene 8, wearing a red diadem and epaulets of green above red, stands on the extreme left of the group of generals in front of Yama in scene 8 A. Mahācaṇḍa who wears a green diadem and epaulets of red above blue is ninth in the procession in scene 8 and stands on the extreme right immediately to the right of Ghorawikrama in the group standing beside Yama in scene 8 A.

If we now compare scene 8 with scene 8 A the first six generals

⁶ See below.

in the procession, Caṇḍa, Pracāṇḍa, Kāla, Parameṣṭimṛtyu, Nīla and Ugrakarma, form the group on the left of scene 8 A, while the last four generals in the procession, Citrodumbara, Ghorawikrama, Mahā-caṇḍa and Antaka are to be seen in the group on the right, beside Yama.

It is clear that the *idër-idër* originally could have contained no further scenes. The red line on the right hand extremity of the newly found piece of cloth indicates that scene 8 A must have been the final scene.

On the back of the cloth is a caption in Balinese characters which are for the greater part unreadable. (Photo III). Fortunately with the help of a quartz lamp it was possible to discern sufficient to establish the date of the painting:

Puput sinurat (?) duk (?) riñ dina, śu ,
rah 0, teñ (?) 4, i śa 840.

The painting was completed on Friday, ,
units 0, tens 4; in the Śaka year 840 (= 1918 A.D.)⁷

If the reading of 8 for the hundreds is correct in the Śaka year, Galestin's estimate of the age of the cloth as 100 years⁸ has to be revised. The force of tradition in style, the rarity of dated paintings and damage caused by exposure to the weather make any estimate of date for such a painting as this very difficult.

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⁷ Although the cipher for the thousands is unreadable it can only have been 1; the cipher 8 (८) for the hundreds is not altogether certain. The only other possibility is a 7 (७) in which case the cloth could be dated 100 years earlier in 1818 A.D. There could be, in our present state of knowledge, no objection on stylistic grounds to this date.

⁸ p. 216, *Śiwarātrikalpa*.