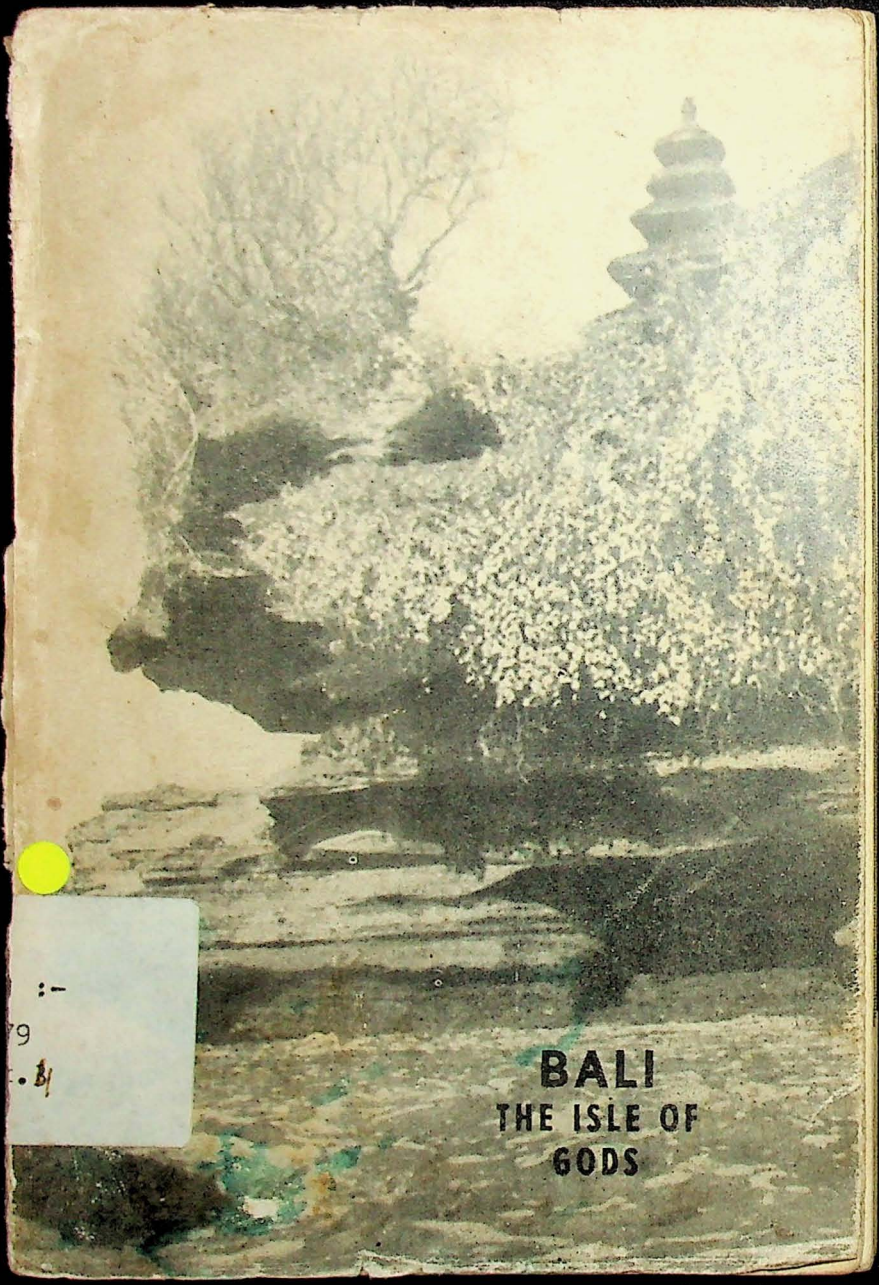
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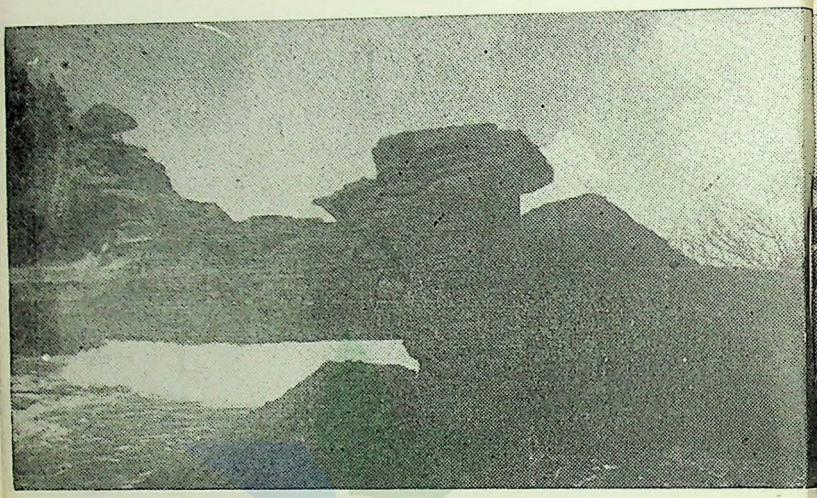

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Second Edition.
Special Issue No. 56



BALI THE ISLE OF GODS

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Lembaga Kebudajaan Indonesia

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PREFACE TO THE SECOND EDITION.

Although the general appearance of this booklet is changed completely with respect to cover, lay out and arrangement of chapters, the content is kept as far as possible similar to the first edition.

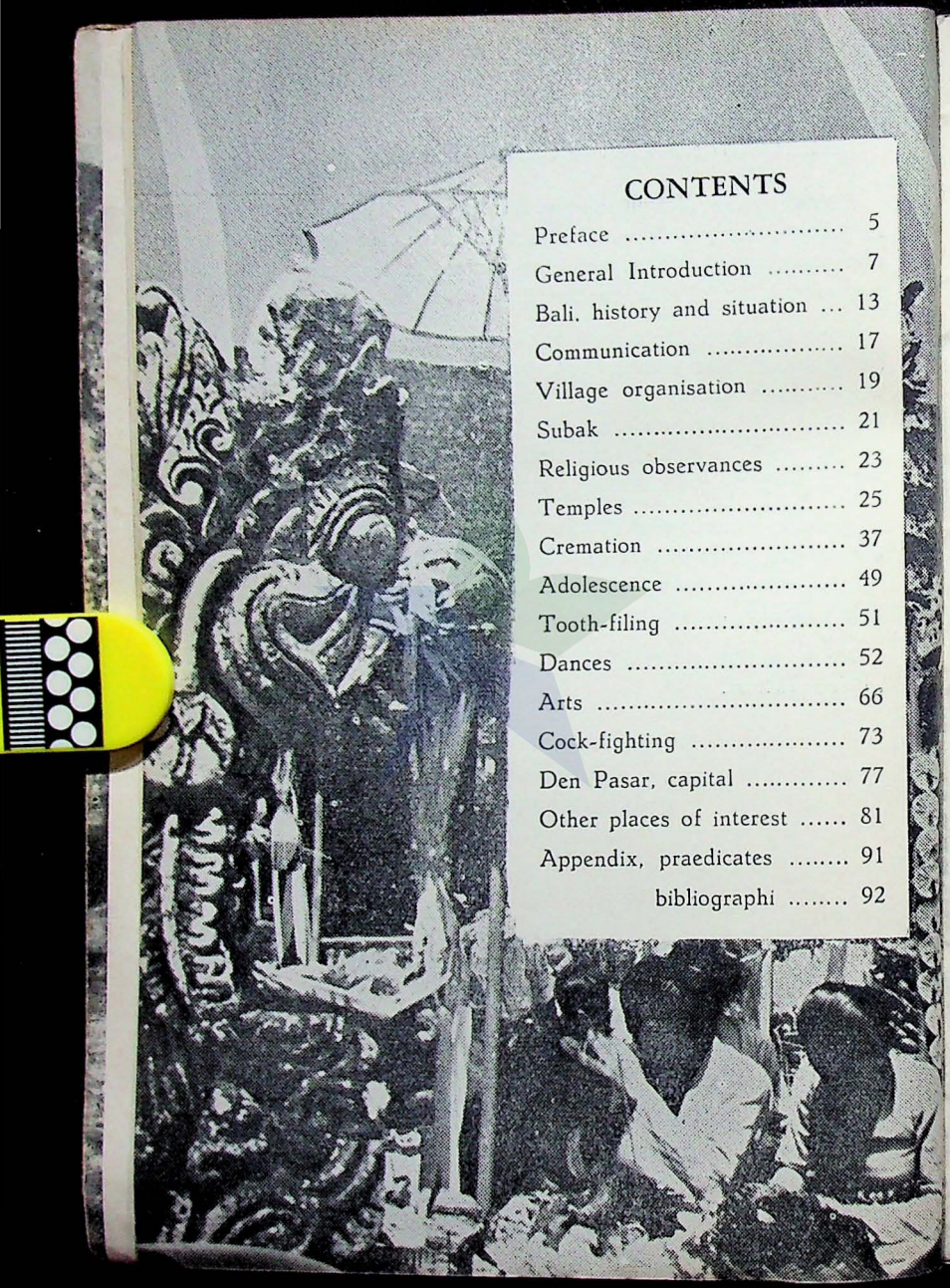
The articles on Cremation, the Coming of Age (Adolescence) and Temples are revised and extended, while a new article on the Subak-system is added. To the list of *Places of interest* a few more places are added, while a list of praedicates and another on bibliography conclude the additions.

In taking knowledge of the praedicates, we must bear in mind that in Bali only four classes are acknowledged which, however, in the daily social life find little barrier of contact and association.

We hope that this edition also will be of some help to our visitors.

Djakarta, January 1960.

DEPARTMENT OF INFORMATION
REPUBLIC OF INDONESIA



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GENERAL INTRODUCTION

A brief outline of Indonesia as a whole regarding its geographical features, people and history will help visitors to obtain a clearer idea of the interesting facets and activities of life on the island of Bali.

Geography — Indonesia is the largest archipelago in the world, stretching for more than three thousand miles from east to west across the equator.

The climate is moist and warm, but not insufferably hot. The hottest time of the day is when the sun is highest; evenings and mornings are generally cool and pleasant. You often need a blanket and light woolen jackets in the mountains, of which there are many ten thousand feet high. There are quite a number of active volcanoes in Indonesia, and you can approach to the rim of the craters of several of them; the vulcanological service closes the surroundings if the approach of any danger is heralded.

There are vast swamplands in Kalimantan and Sumatra; Timor is dry with soft rock abundant; there are tropical rain forests on all the larger islands, but there are plains and plateaus as well where almost the last inch of soil is cultivated.

JAVA is the smallest but the most populous of the large islands of the archipelago with an average density of more than 1,000 persons per square mile. The other islands are: SUMATRA (north-west of Java and extending hundreds of miles to the west of Singapore); KALIMANTAN (Indonesian Borneo — the rest of the island is British; it lies to the north of Java);

Women offering in a temple.

SULAWESI (known in English as the Celebes; east of Kalimantan and south of the Philippines); and IRIAN BARAT (Indonesian New Guinea, which is still occupied by the Dutch; the other half of the island is Australian. Irian Barat is the most easterly part of Indonesia and lies to the north of Australia). Portugal owns half of another island in the archipelago — that of Timor.

The people and their origin — It is fairly clear from the similarity of the bones that early Java Man and early Peking Man were close relatives; from this it is assumed that in those far-distant days there was still a land-bridge between southern Asia and Indonesia, but our knowledge, whether geological or anthropological is not nearly sufficient to follow Indonesia's history from that ancient time onwards. The remains which have been found are, of course, of a much more primitive race than any inhabiting the archipelago today. The historical record does not begin until after the first centuries of the Christian era were over; the main writing material seems to have been destructable leaves, but there are some inscribed rocks in various parts of the archipelago, not all of which have yet been deciphered, and for part of which even an age of 3,000 years is sometimes claimed.

We do know that probably during the whole of the Christian era at least, people have moved between the Asian mainland and the Indonesian archipelago. Very likely, the present population of the islands originated in Southeast Asia, probably coming in different waves of migration at different times.

One reason supporting the theory of separate migration waves is the variety of psychical types to be

found in Indonesia today. There is likewise a great variety of customs and dialects, and there are several distinct languages. The various peoples coming here for trade — Europeans, peoples of Asia and of the Middle East for the main part — have also left minority groups of population, at the edges of which considerable intermarriage with the indigenous peoples has takenplace.

In consequence of this situation, you will find that Indonesians are fair linguists; many Indonesians speak four languages with ease. Indonesian is the national language and besides most people are fluent in a regional language, and many thousands have more than a nodding acquaintance with one or more foreign languages as well. Another consequence is that different ways and different dress do not prejudice Indonesians into thinking that the stranger is inferior.

Historical summary — Very likely the Hindus who seem to have established settlements in the Indonesian islands in the first years of the Christian era first came for trade. It seems that they brought Hinduism and after some period Buddhism with them. The cultural level of the indigenous population in the islands was of such an order that a fusion between the two cultures was possible. In Java, for instance, it gave birth to the Hindu-Javanese civilisation. According to tradition the Modjopahit Empire had a very extensive territory, and that it was suzerein to areas outside today's Indonesian territory. Some written documents of the period also make it clear that trade treaties were contracted with far-off China.

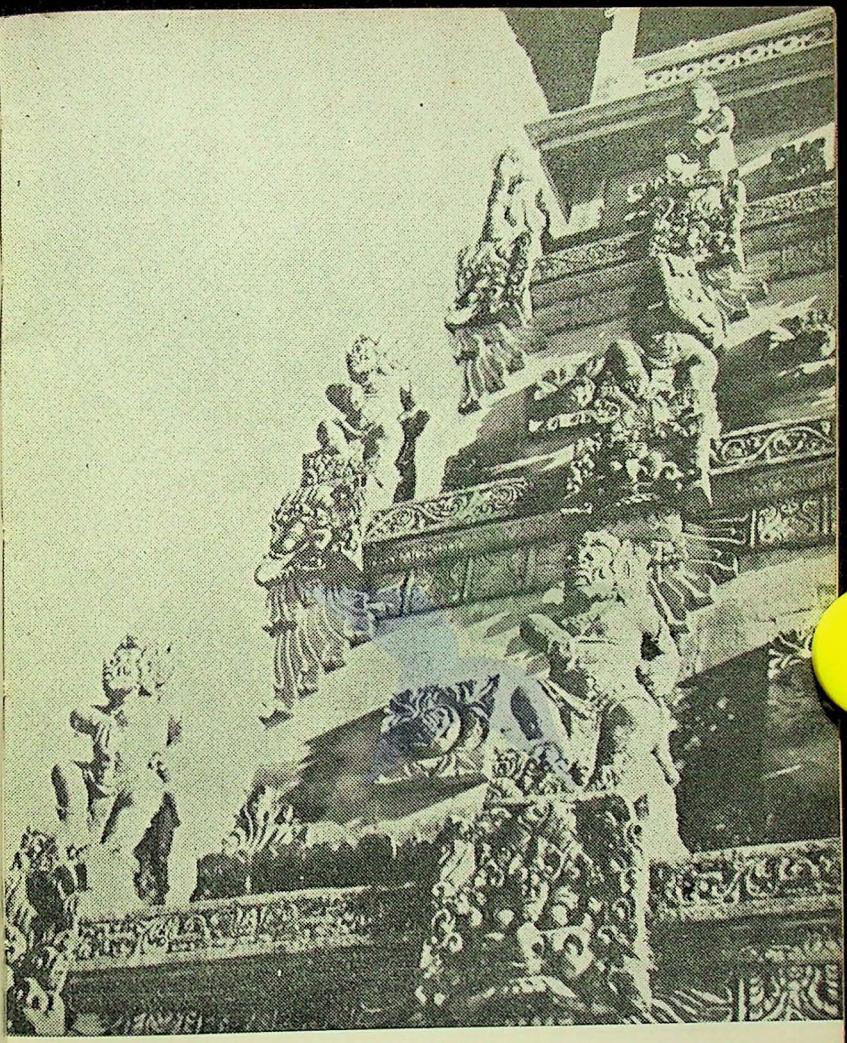
Long before Europe was conscious of Indonesia's existence, our products were known there. Timor's

sandalwood, the spices of the Moluccas (which are still) best known to Europeans to this day as "The Spice Islands", the jewels and precious metals, the aromatic gums and other forest products from all over the islands — these have been the lode stars which have drawn men to Indonesia for many centuries.

Indian traders from Gadjarat brought Islam to the country, which first reached Acheh (North Sumatra) in the 13th century. Portuguese, British and Dutch fought each other for trade monopolies, and the victor in these quarrels colonised the islands. The European peoples brought with them the strong influence of western culture and science.

Part of the great Resurgence of Asia, a nationalist movement arose in Indonesia, the first modern-type organisation of which was founded in 1908. By the thirties, the movement exercised considerable influence in spite of reactionary measures of the colonial government. During the second world war, the Japanese occupied Indonesia for 3½ years, and the type of domination added fuel to the fire of freedom. Preparations for seizing self-government were already well on the way when the Japanese capitulated. On 17th August 1945, the Indonesian people proclaimed their independence.

But four and a half years of alternate armed revolution and negotiation was to elapse before the Netherlands finally came to acknowledge the Independence of Indonesia. But the eastern part of the country, Irian Barat (West New Guinea), is still in their hands.



Figures upon the wall of a tower.



A Balinese dancer.

BALI

Thousands of tourists coming to Indonesia every year visit Bali.

For decades this island of "Thousand Temples" has charmed and enchanted visitors for its remarkable singularity. Foreign writers have conferred various names to describe the island: "The Isle of Paradise", "The Gem of the Tropics" and many other metaphors. In the words of the Indian Prime Minister Jawaharlal Nehru when he visited the island in 1954, Bali is the "Morning of the World". To Indonesians it is also known as Pulau Dewata "The Island of Gods".

There is so much to be seen in Bali. Its thousands of highly decorated temples dotting the villages, towns, hills and mountains, the countrysides and beaches; its scenic beauty offered by terraced rice fields, volcanic mountains and lakes; its famous dances which have charmed and delighted the world; its famous wood and stone carvings; its varied and delicate handicrafts and above all its gentle and hospitable people whose love for arts, music and dances is an embodiment of their nature. All these belong only to Bali.

It is a heaven for artists and rightly so, for many of them have stayed longer than they first planned. There is beauty, charm, serenity and strangeness.

HISTORY

The island of Bali is the chief centre of modified Hindu religion which is to be found in Indonesia. Hindu

devotees are also found in the western part of Lombok island. Remnants of the once powerful Javanese-Hindu Kingdoms fled to the island of Bali before the advancing Islamic power. Bali is indeed a living heritage of the old Javanese-Hindu civilisation.

The Hindu religion and culture which were brought to Indonesia about 2.000 years ago presumably by Indian traders, merged to such an extent with the indigenous culture that a new cultural pattern arose. Buddhism appears to have entered Indonesia later, but it, too, found the new culture not alien and thus contributed its share to the new greatness. In Central and East Java great kingdoms arose and succeeded each other; in South Sumatra and in West Java great empires followed them, but all began to decline towards the end of the 15th century when the spread of Islam in Indonesia contributed to their final overthrow.

With the fall of the Hindu kingdoms in Java the centre of the Hindu civilisation in Indonesia shifted to the island of Bali, where Hinduism remained unmolested for the next few hundred years. Javanese-Hindu migrants, among whom were many artists and craftsmen, added to the new lustre of the old civilisation.

In Bali the Hindu-Buddhist religion was moulded and adjusted to the island's social elements and its original culture, and gradually it became what it is to day — a unique Bali-Hindu religion. The Balinese faithfully adhere to this blend, an admixture of Hinduism and Buddhism finely overlaid with elements of the islanders' original nature-worship.

This is the determining factor in the activities of presentday Balinese, which in the main pivot around a belief that the island is the property of gods and is handed down in the sacred trust to the people. In expressing their gratefulness for such a high trust, the people devote much of their time to a continual series of colourful religious observances, offerings, purification rites, temple festivals, processions, dances, cremations and many other religious ceremonies. These celebrations are invariably accompanied by music, shadow plays and the world-famed dances and theatrical performances of many famous epics. All these are usually performed in temple courtyards under waringin (banyan trees), which are regarded as sacred by the Balinese, on a village square or even by the way side.

Bali-Hinduism is basically a polytheistic religion, with Siva, Brahma and Vishnu as the most important gods. Beside these there are gods and goddesses of the mountains, the seas, the rivers and of all the natural world; there are gods and goddesses for each villages and house, for crop cultivation, for all the focal points of the life cycle that protect them against the bad spirits which, like the gods, the Balinese believe to surround them in all they do.

That the Bali-Hindu religion is unique in itself is proven by the fact that the caste system has never been rigidly followed by the Balinese. While there are scores of Hindu social castes in India, the Balinese had only made a distinction of four classes which, however, in the daily social life found little barrier of contact and association. Today, however, even this loose caste structure is disintegrating fast.

SITUATION

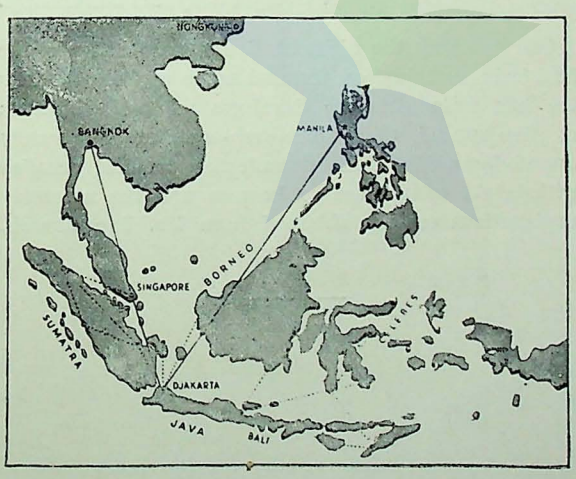
With an area of 2,000 square miles, the island is separated from the eastern coast of Java by a very narrow straits less than a mile wide. Geographically it is an extension of the long volcanic chain which forms the backbone of Java.

Striding along its length from west to east is a chain of volcanic mountains, some of which are still active with such famous peaks as Gunung Agung, the highest on the island (10,473 feet), Gunung Batur (5,723 feet), Gunung Kau (7,893 feet) and Gunung Bakungan, 5,000 feet above sea level. The northern coastal plain is much narrower than that of the southern, which is heavily cultivated. Rice is widely grown even on terraced mountain-slopes. Tea, coffee, tobacco, cocoa, groundnut, indigo, and tropical fruits are the main agricultural products of the island.

The climate is particularly pleasant between June and September. The central mountainous range cools the air over the island as a whole, while the coast has many sheltered beaches for swimming.

COMMUNICATION.

Regular flights of the Garuda Indonesian Airways (G.I.A.) are maintained several times a week from Djakarta to Den Pasar. The G.I.A. Convair airliners also connect Bali with Singapore, Bangkok and Manila. The flight to Den Pasar is most interesting. The plane takes off at Kemajoran, flies along the coast of West Java, then goes inland over Central Java (over the Borobudur), East Java (Mount Semeru, the highest mountain of Java, 12,286 ft above sea-level is visible) and then as soon as the plane leaves Java, it is in fact already in Bali, for the narrow sea-strait serves more or less as a landing-strip.



GIA'S National..... and International — air service

By rail, one can take the daily express from Djakarta, making a stop at Surabaya for the night and then continuing the next day to Banjuwangi, the easternmost part of Java and the terminus of the railway where a ferry will take one across the Strait of Bali to Gilimanuk at the westernmost tip of Bali. At Gilimanuk there are busses to take the passengers to Den Pasar. Though part of the long road (4 hours' ride) is very dusty, the view is highly gratifying, the rolling waves of the Indian Ocean, the beautiful rice-fields and the picturesque sea, field and rock-temples in the distance, the first contact with the isle of gods. One can return to Djakarta by plane or take a bus to Gilimanuk and by ferry to Banjuwangi.

Overnight stay in Banjuwangi.

One can stay the night at Banjuwangi and take the first train to Djember, from where he can change into the fast train either to Surabaya or to Jogjakarta; at Banjuwangi there is a sea-aquarium, privately owned by a Mr. Tan. Ornamental tropical seafish with bright colours are to be seen and the necessary explanations can be obtained from Mr. Tan himself.

VILLAGE ORGANISATION

With the decline of the power of local princes and chieftains over the various parts of the island, there grew instead in every village a kind of voluntary village government called the Bandjar which survives to this day and maintains its functions to the satisfaction both of the villagers themselves and of the government. This village organisation assists and advises in almost every village activity, particularly those connected with marriages, religious performances including such expensive undertakings as cremation and the upkeep of temples, and other social needs such as irrigation and even settling petty quarrels.

The Bandjars have substantial authority in the administration of the village and are of immense help to the government. The organisation generally owns rice fields, worked communally to provide funds for the various needs of the village. These are supplemen-

Thriving ricefields resulting from close cooperation between village organisation and subak-system



ted by regular contributions from its members. The money is kept in the communal bank that lends it out whenever members are in need. Everyone enjoys complete equality and everyone helps with labour and materials, for example, in assisting a member to build his house, preparing for his son's or daughter's wedding or assisting in a cremation ceremony and so forth.

Membership is compulsory. After marriage a man receives a summon to join the Bandjar. He is given ample time, but if he still does not comply with the invitation after the third summonun, it is considered that he has deliberately refused to comply and he is declared morally "dead". The man will be denied even the right to be buried in the village cemetery and he is boycotted in all social activities. In short, he is completely ostracised by the village community.

The chief of the Bandjar, called the Klian Bandjar, is elected by the members. The election is, however, conducted through consultation with a spiritual medium. The Klian Bandjar does not receive a salary for his difficult task except through small gifts such as for his assistance in organising feasts.

The Klian cannot decline to serve the members and he can be deposed if he is found unsatisfactory.

The Bandjar has considerable property. It owns the village meeting hall called "Balé Bandjar". These are clubs and each building has its own kulkul-tower to call meetings. The Balé Bandjar is provided with a kitchen and with cooking utensils such as pots, fans, knives, axes, chopping blocks etc., all of which are lent out to members who require them.

The Bandjar also owns the village orchestra and all the properties connected with dances, such as the costly dance costumes, the masks and the head-dresses. All these are kept in a special building where they are safe from fire and theft.

SUBAK-SYSTEM

The village-organisation in Bali is founded on mutual aid. A part of this organisation is the *subak*-system which is mainly concerned with the irrigation and the rice-planting in Bali. In the whole of Bali there are 1230 *subaks*, 71 field *sedahan* and 8 *sedahan agung*. Generally speaking, a subak is a complex of rice-fields, obtaining their water from the same reservoir or from the same primary pipe. So a subak-territory depends on the situation of the land and water. It may include several tens of hectares, but also of nearly one thousand hectares. The head of a subak is elected and is called *Klian Subak*. He is assisted by several sedahans who lead an irrigation area. Certain sedahans are under the leadership of a sedahan agung.

Not every farmer or farm-hand is a member of the subak. A subakmember is obliged to meet the demand of water of every member, especially in periods when water is scarce. He controls his area day and night according to the regulations fixed by all the members. And a member, who does not meet his obligations (non-attendance of a meeting, negligence of his duty as a guard-controller etc) may be fined.

Each important task to be carried out by the subak, e.g. the repair of canals, the first distribution

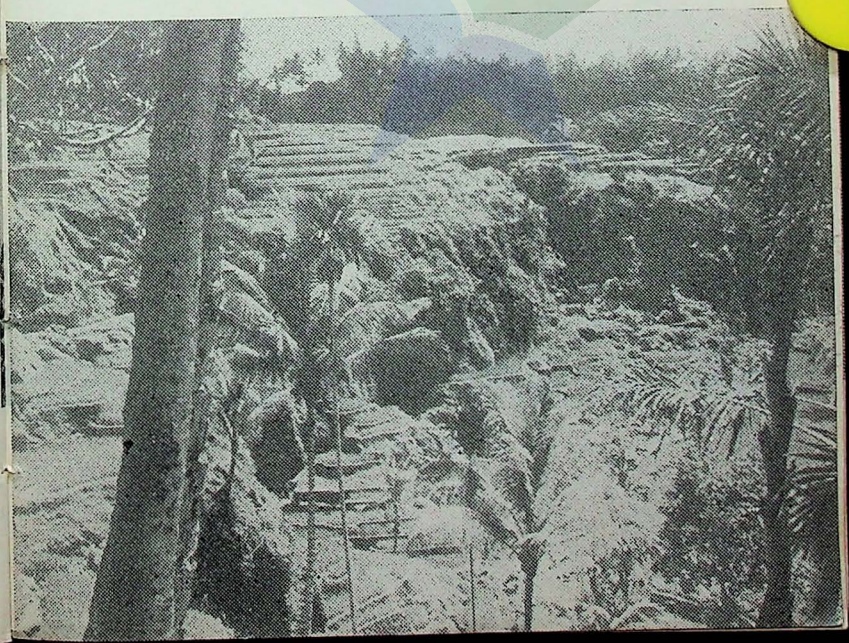
of water to the fields, the planting of rice etc. is started with some ceremony. The offerings consist of flowers, rice and eggs. The blessings of the gods are asked so that their work may yield good results. Those who are not members of a subak, need not participate in these communal activities, but after harvest they have to contribute some rice or money.

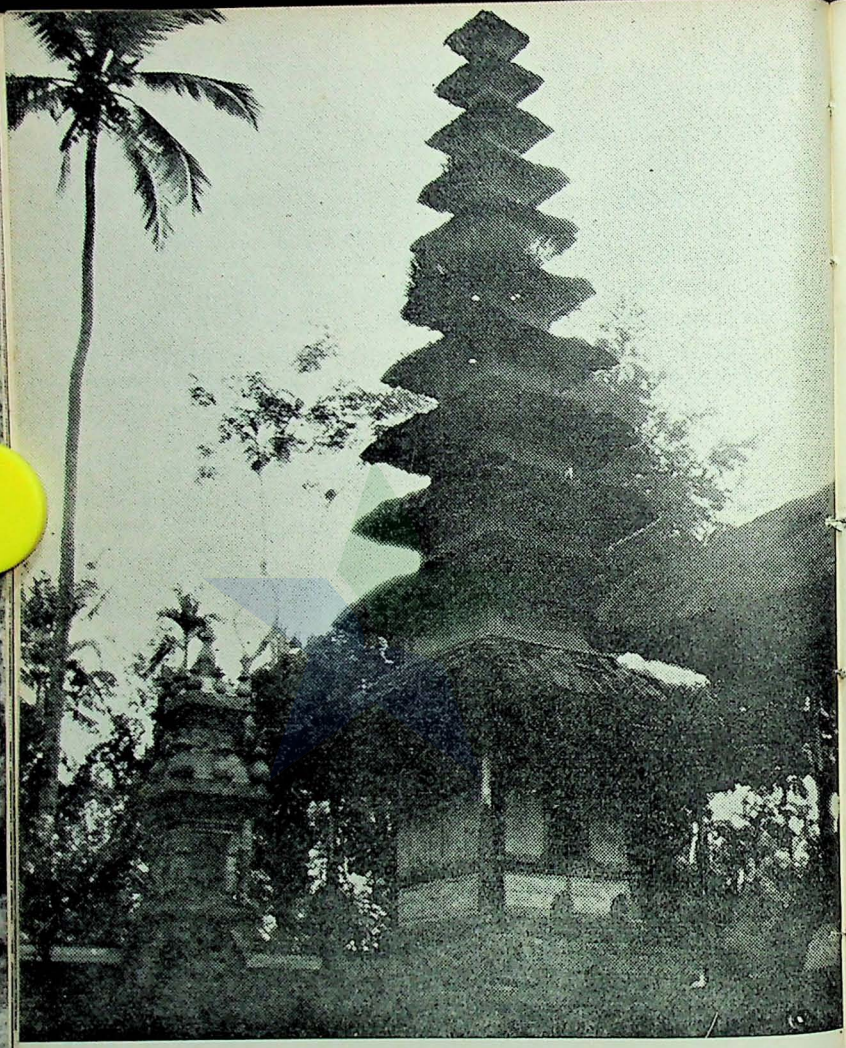
Only 20p.c. of the ricefields in Bali are irrigated by the Government. The remaining part is taken care of by the subak. They make their irrigation-canals with coconut-stems and with heaps of stones. It is no wonder that these dams are often damaged by floods, but yet, this subak-system has been of great benefit to Bali and it is still much needed. For the subak looks after the making of dams in rivers, the making of small and large ditches till every plot of field gets its fair share of irrigation. It is also the task of the subak under leadership of the Klian Subak to maintain and to repair the sluices, the canals, to regulate the planting of the fields, to solve problems and make up quarrels regarding the use of the water. The subak is autonomous, having no connection whatsoever with the village-autonomy.

RELIGIOUS OBSERVANCES

Throughout the year there is a chain of religious observances of one kind or another. To name but a few, there is the annual ceremony to drive away the "evil spirits", special prayer days for the dead, thanksgiving in honour of Devi Sri, "the Goddess of Rice", the ceremony for the safety and prosperity of the country, rites for the birthday of each important deity and other ceremonies connected with each need of the deity, etc. In short the islanders spare time is always devoted to ways and work somehow connected with the needs of their religion.

Tampaksiring Sanctuary





Temple at Pejeng

TEMPLES

One of the striking characteristics of the island of Bali is the enormous number of temples, which dot the whole island. Temples in all varieties, the one more beautifully carved than the other, large and tiny ones, are spread everywhere. No wonder, for the temple is certainly the most important institution on the island and the clearest illustration of the spirit of the Balinese religion. The temples vary from the modest family shrines in every house to the extravagant temples, large or small, plain or richly carved found in the rice-fields, in the cemeteries, in the markets, on the beaches, in caves, among the tangle of gnarled roots of old waringin (=banyan trees), on deserted hilltops and even on barren rocks along the coastline. Unlike the forbidding sombre temples of other Oriental countries, the Balinese temple is a gay, open-air affair: one, two or three open courtyards surrounded by a low wall, each court leading into the next through more or less elaborate stone gates, and with a number of empty sheds, pavilions, and shrines in varied styles, the majority covered with thatch, some with only one roof, others with as many as eleven superimposed roofs like pagodas. This is called meru and an elevenroofed meru is dedicated to the highest deity, Siva.

As a matter of fact there were no idols at all worshipped. In many there were ancient statues from former times, the gods are invisible and impalpable and in all Bali there is not an image of a Hindu deity worshipped for the sake of its representation.

Next to the family shrines in every house, every Balinese "complete" community, a *desa*, should have

at least the three reglementary temples, first a "navel" temple, *pura puseh*, the old temple of the original community from which the village sprang, a second, *pura desa*, the town temple for official celebrations of the entire village and third a *pura dalam*, the temple of the dead, built in the cementery dedicated to the deities of death and cremation. In some places the pura puseh and the pura desa are combined into one, with only a wall separating the two. There are still the private temples of the princes pura *panataran* the royal temples and the *pura dadia*, the private temple of origin of the family, the connecting link between the scattered branches of a common stock.

Other important temples are the *pura bedugul*, the rice-temple of each agricultural guild, the *pura pamaksan*, little temples of *each village* ward (*bandjar*), from which the pura puseh evolves, hill temples (*pura* bukit), sea temples on the beaches (*pura segara*), temples for deities (*pura melanting*), of seed and markets, bathing-temples, temples in lakes, caves, springs, trees and so forth.

Then there is a special group of temples, called *sad-kahyangan*, the six holy national temples. Of these the most important, the great *Besakih*, is Bali's most impressive temple in its austere simplicity and its grandiosity, with hundreds of black *merus* rising from everywhere towards the misty sky and with a single unadorned great gate. Besakih is a cluster of temples one for each of the different Balinese principalities. The Rajas of Buleleng, Bangli, Den Pasar, Gianjar, Negara, Tabanan, Karangasem and of Klungkung have contributed their complex of temples there. And once a year (at the full moon of the "fourth" month),

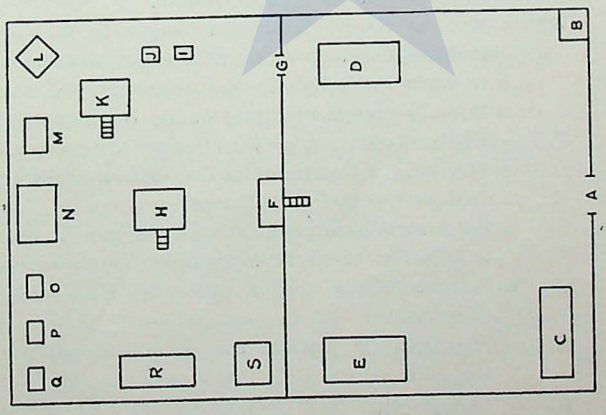
the Rajas of Bali make offerings there for the whole of the Balinese people.

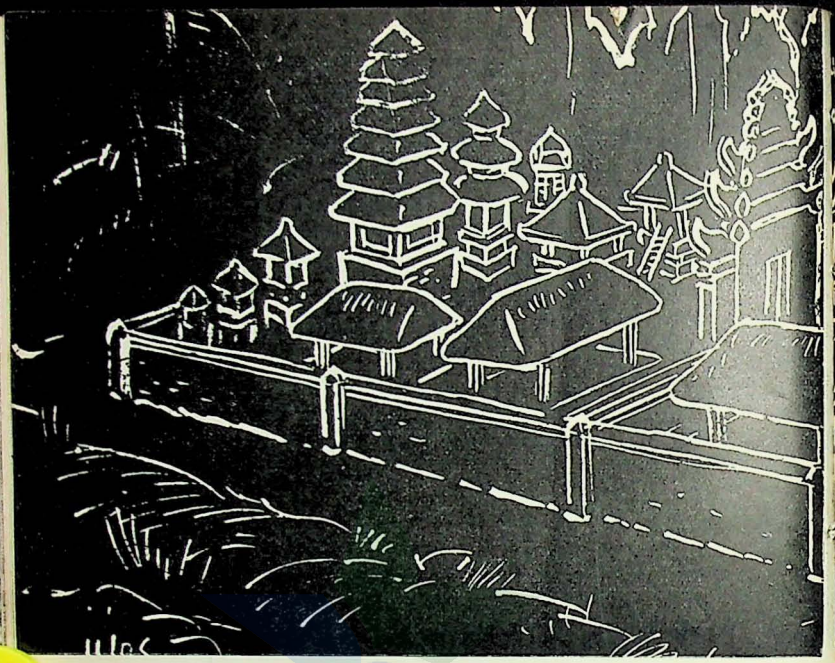
Other temples, belonging to the sad-kahyangan, are the *pura Batukau* near the summit of the mountain of the same name, the *Ulu Watu*, magnificently situated on the edge of a projecting cliff with a perpendicular drop into the sea of 250 ft, on the limestone plateau Bukit Petjatu. A great festival is held there on the day *anggara klion* of the week *madang siha*, twenty-one days after galungan, the bathing temple of *Tirta Empul* in Tampaksiring, *Pura Panataran Sasih* in Pedjeng, etc.

The *pemangkus* are the temple-keepers. There are several female pemangkus.

The numerous temples in Bali are all more or less differently built from one another, but on the whole one can say that there is a general plan for the blueprint of a typical Balinese temple.

Ground plan of a typical Balinese temple for explanation, see next page.





A TYPICAL BALI N

A = Split gate, called tjandi bentau.

B = Kul-kul tower, where the tong-tong is hung (kul-kul = tong-tong, a wooden instrument to warn the people in the neighbourhood that there is something going on in the temple).

C = Kitchen (paon), where the offerings are prepared.

D = Balé gong, the pavilion for the gamelan orchestra

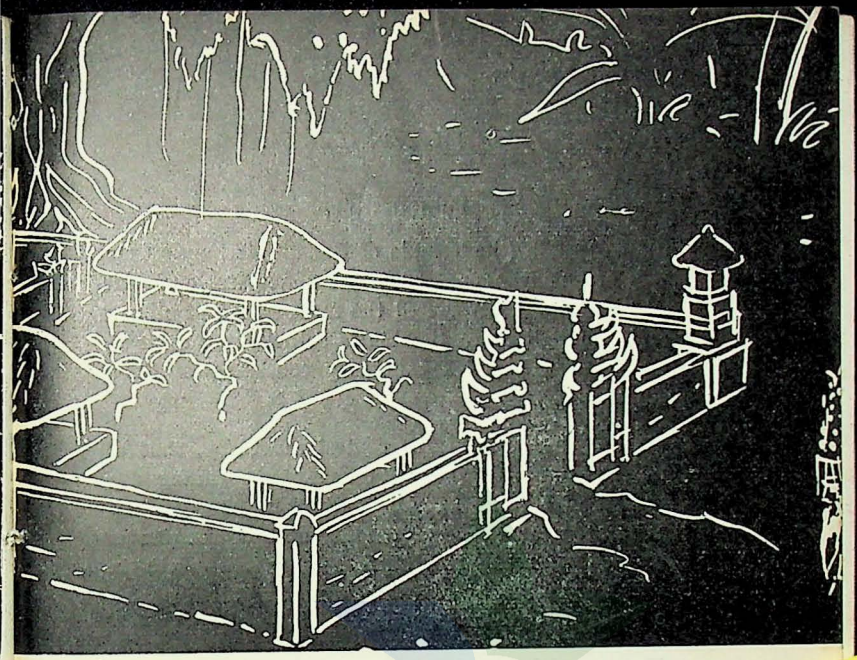
E = Balé or pavilion for pilgrims.

F = Ceremonial gate padu raksa. This gate is open only when there is a ceremony in progress.

G = Sidegate. This is always open to enter the second courtyard.

H = Parungan or pepelik, the communal seats of the gods.

I = Ngurah Alit
J = Ngurah Gede
} secretaries of the gods who watch that the proper offerings are made.



NESE TEMPLE

K = Gedong pesimpangan, dedicated to the local deity, the ancestor-founder of the community.

L = Padmasana, the stone throne for the sun-god Surya.

M = Gunung Agung (3-roofed meru).

N = Eleven-roofed meru, dedicated to the highest deity.

O = Gunung Batur (1-roofed meru).

P = Maospait dedicated to the hemic gods of the settlers of Mo djopahit, originally a deer.

Q = Taksu, interpreter of the deities. He makes the wishes of the deities known by way of the dancer, who have fallen into a trance.

R = Balé piasan } sheds for the offerings.
S = Balé piasan }

WELLKNOWN TEMPLES

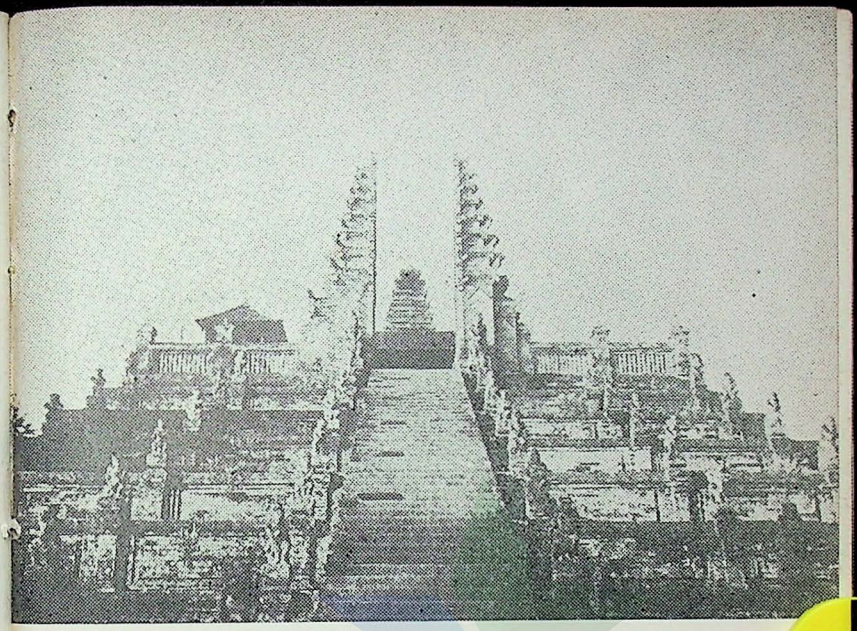
Pura Besakih.

Pura Besakih (the Temple of Besakih) is built on the slopes of Mount Agung, 3000 feet above sea level and is the oldest and considered the most sacred of all the temples in Bali. Pura Besakih is actually not a single temple but a complex sanctuary consisting of three main temples.

To the northwest of the central sanctuary, that of Pura Panataran, stands a temple built during the first half of the llth century, whilst to the east lies the third main sanctuary. This triad of temples is connected with the Hinduistic Trinity, the north in black for Vishnu, the centre in white for Siva and the south in red for Brahma.

The central temple, Pura Panataran Besakih, is built on a slope of terraces. On reaching the top flight of the steps, we pass through a split doorway, Tjandi Bentar, and after walking across another broad flight of terrace we enter a big gateway, the Gapura. Passing through the Gapura we ascend scores of steps on both sides of which are found the pagoda-like Merus and shrines. Higher still we find a series of Merus dedicated to the spirits of the deceased rulers of the Samprangan dynasty who are the ancestors of the present princes of Klungkung.

On the right and left side of the central building there are many temples built especially to serve for the worship of other parts and regions of Bali.



The 52 steps leading to the gate of Besakih Temple

The great earthquakes of January and February, 1917, destroyed a large part of the temple but it has since been carefully restored to its original form.

Pura Besakih is believed to have been built much earlier than the advent of Hinduism in Bali. It was the sanctuary where the spirit of the Great Mountain (Gunung Agung) received prayers and offerings.

In addition to this, Pura Besakih is also the place for ancestral worship.

Tampaksiring Sanctuary.

A group of old buildings on Mount Kawi near Tampaksiring was once an extensive sanctuary. It is situated on the banks of the Pakerisan, one of the

two sacred streams of Bah, the other being the Patanu or Air Gadjah. This complex consists of two lines of temples or tjandi, a complete monastery with many caves and another temple, a little further away, also with many caves.

A knowledge of a brief history of this place will be an added help to comprehend the entire structure of the Tampaksiring sanctuary.

It is believed that the region between the Pakerisan and the Patanu was one of the earliest centres of Hinduism when it first came to Bali. According to the story, the Warmadewa dynasty was the most famous among the ancient Balinese rulers. To this dynasty also belonged Udayana, the son of a Tjampa Princess, who was adopted by Warmadewa. Udayana married

The old monastery at Tampaksiring



a Javanese Princess, Gunapriya Dharma Patni. This royal couple were the parents of the famous Erlangga, King of East Java. After the death of Erlangga in 1014, his kingdom in East Java split into two parts. A Javanese Buddhist priest Mpu Bharada was sent to Bali to reclaim the island for one of Erlangga's son, but this was rejected by the Balinese Minister Mpu Kuturan, and instead Anak Wungsu, Erlangga's youngest brother was proclaimed King of Bali. He reigned over Bali for about 30 years (1049—1077) and when he died, his ashes were kept in a mausoleum which has become the biggest temple of the entire Gunung Kawi group.

The Gunung Kawi complex is very extensive. In the first place there is a range of five mausoleums, the largest being that of King Anak Wungsu as mentioned above, whilst the others were those of his children. On the opposite bank of the Pakerisan, four more mausoleums have been excavated which are believed to belong to his four wives. A short distance from this two groups, there is another one belonging to his Prime Minister, Rakryan. Next to the principal mausoleum, the monastery is cut of the rocks. Apart from this ensemble, there are many scattered caves for monks along both banks, linking up the Royal Tombs with that of the Prime Minister.

Elephant Cave at Bedhulu

Bedhulu is an old village near which is an ancient cave monastery called Gua Gadjah (Elephant Cave). According to documents which have been found, this Elephant Cave was a double monastery for monks and hermits.



The Elephant Cave at Bedhulu

This old monastery has been excavated in the rocky banks of the river Petanu whose old name was Elephant's River (Air Gadjah). Thus the present name of the cave originates from the old name of the river and not from the great monster or demon that is carved out at the entrance of the cave.

It is believed that the monastery was first built during the reign of King Kesari Warmadewa, about 917 A.D. Other records, however, date back from 1022 A.D. Centuries later it was also mentioned in the official annals of Modjopahit. The statues and the remains of the old bathing-pool found here indicate Buddhistic as well as Sivaistic religious patterns.

The cave which is T-shaped contains many niches which are believed to have been used as sleeping-places by monks. Epigraphs found here date back to the 11th century, about the time of Erlangga's reign in East Java. Recent excavation has unearthed a large and beautiful bathing-place here, the spout-statues of which have also been discovered. In the shrine is to be found a statue of the Goddess of Fertility, Hariti, with many little children.

Temples in the village of Pejeng.

Pejeng was formerly part of the village of Bedhulu, separated only by stretches of rice fields. Both these villages have an extra-ordinary number of temples, about forty in Pejeng and thirty in Bedhulu. Pejeng is also remarkable for its great number of Brahmanic families, the highest caste of the Hindu religion.

In nearly all of the 40 temples of the village, a large number of interesting antiquities are kept. The greater part of the collection is to be found in the three temples, Pura Panataran Sasih, Pura Pusering Jagat and Pura Kebo Edan. All the statues found here are of outspokenly demonic character, fantastically grotesque and awe-inspiring.

Pura Kehen of Bangli.

There are many temples in Bangli but the one called Pura Kehen is looked upon as the most sacred in the area. It is built in terraces on the lower slope of a hill not far from Bangli. The temple is divided into three parts, one above the other, with many steps in between,



Pura Kehen at Bangli with a huge magnificently sculptured gate leading to the main temple, wherein are many altars.

CREMATION

The most sacred duty.

Cremation is the accomplishment of the most sacred duty of the Balinese, for with the ceremonial burning of the corpses of the dead their souls are liberated, so that they can attain the higher worlds and be free for reincarnation into better beings. Thus seen from this view, a cremation in Bali is an occasion for gaiety and not for mourning.

At cremation ceremonies hundreds of people carry beautiful towers, sixty feet high, decorated with insel and expensive weavings, in which the bodies are transported to the cremation grounds. There the corpses are placed in great cones, which serve as coffin and covered with precious material.

Cooperation within the family.

The expenses for a cremation are enormous. Sometimes a family has to wait for years. The relatives of the dead man, near and far, are expected to assemble and bring presents of food to the immediate family of the deceased. Automatically all relatives of the dead man become impure, *sebel*, and cannot enter the temples until the complete purification rites have been performed. The corpses are not burnt immediately. They are mummified or buried first. Meanwhile the money and things necessary for the costly cremation are collected.

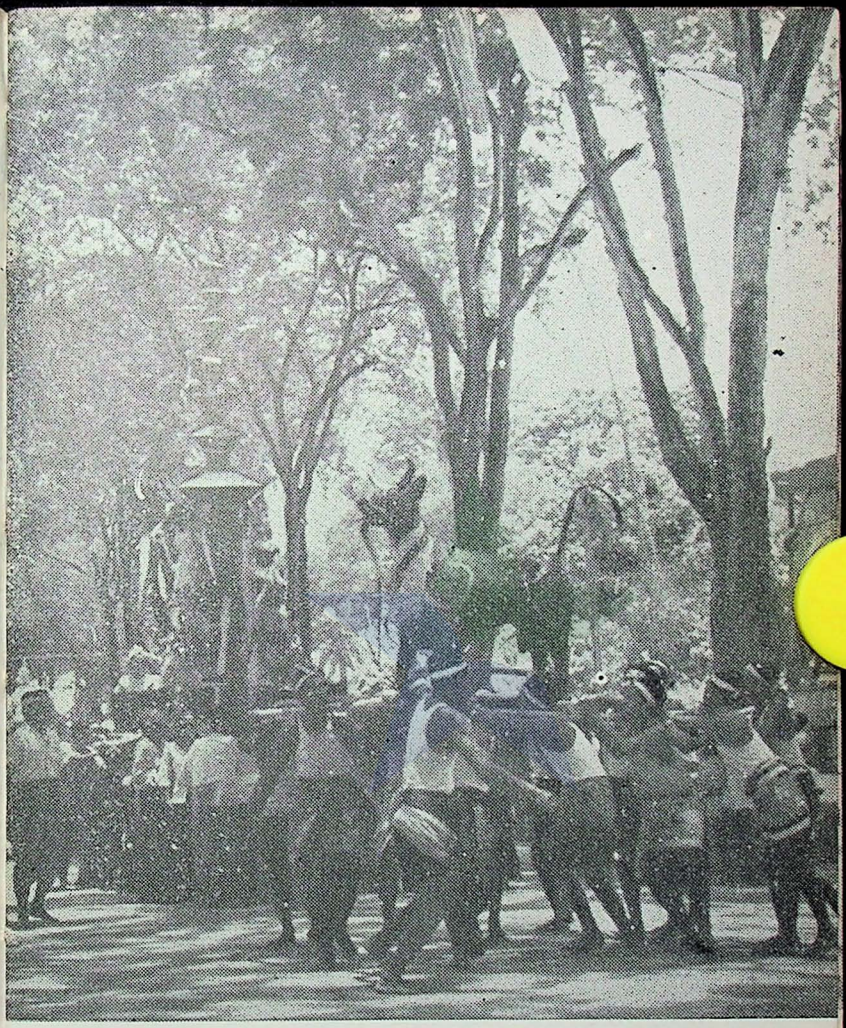
The family is entirely concerned with the soul of the dead person. An *Adegan* or effigy, in which the soul is embodied to be purified, is made. It consists of two

images, one silhouted out of palm leaf in the traditional *tjili*-shape and another more realistic one drawn on a thin tablet of sandal wood, bound together and placed on a silver vase that rests on a silver platter. Betelnut, sirih leaves and flowers for praying are placed inside the vase to make the soul comfortable. The adegan is taken to the grave. The relatives strow offerings on the ground while reciting ritual songs. The men dig the earth while knocking upon it a little, calling the souls to awaken. The procession returns home, each effigy, now incorporating a soul, carried on the head of a girl, to be blessed in the shrine of each household.

On the eve of the cremation day a great procession is held to take the effigies to the house of the high priest for their final blessing. All the relatives of the dead parade in their finest clothes; gamelan orchestra, baris dancers, spear-, banner- and flag-bearers are followed by long files of women-offering bearers. They represent the retinue of the souls in the effigies which are borne on silver platters on the heads of a specially picked group of girls in ceremonial full dress.

The effigies of a prominent dead are often carried on the arms of the youngest descendant of the family, a boy or a girl dressed in silks and gold, riding on a gilt palanquin and shaded by guilt umbrellas of state. Groups of men relatives close the procession.

The high priest waits at his house to consecrate the effigies. He recites his *Maweda* formulas, flings flowers, and sprinkles holy water toward the effigies, which are reverently held in front of him by the kneeling girls.



The bearers of a cremation-tower whirl and sway to mislead the spirit of the dead that it should not find its way back home.

After the ceremony the procession returns home, stopping along the way in the temple of the family's origin to offer a final prayer. Returning home towards dusk, the baris-dancers perform war-dances and shows are given to entertain the guets. There is an all-night shadow-play, and the public readings of the Balinese classic *Bhima Swarga*, the tale of the fantastic adventures of Bhima on his visit to Hades, is traditional. This should be read aloud from beginning to end on the eve of the cremation.

The Cremation Tower.

Shaped like the temple-gates and the sun-altars, the Cremation tower again represents the Balinese conception of the cosmos: a wide base, often in the shape of a turtle with two serpents entwined around its body, the symbol of the foundation upon which the world rests. Then comes an open space, *the balé-baléan*, the space between heaven and earth. It has a protruding platform to which the bodies are fastened. The balé-baléan is topped by a series of receding roofs like a pagoda, representing the heavens: one roof for *Sudras*, from three to eleven for the *Aristocracy*, and none for the *Brahmanic* priests. The back of the tower is covered with a gigantic head of *Bhoma*, the Son of the Earth.

An ordinary Cremation tower is called *wadah*, but that for a nobleman which has many roofs, is called *badé*.

The Sarcophagi.

The *patulangan* or sarcophagi are made according to caste rules. *Sudras* are entitled to burn their dead in open cases, while the majority of the nobility use the bull for men and the cow for women; *Satrias* a winged lion, and *Wesias* use the deer.

Badé, a cremation-tower for the rich, seen from the back with a huge Bhoma-figure.



Women-offering-bearers.

To the cremation Ground.

When everything is ready, the village *kulkul* (tong-tong, wooden alarm-clock) is beaten as a sign to start the march to the cremation grounds. The corpses are taken out, and carried by a group of men in loincloths. A second group waits outside, preparing to snatch the corpses from the first group, this in turn is watched by still another group, and so on. One group rushes against the other, yelling and hooting like madmen, turning and whirling the dead body in all directions in order "to confuse it so that it cannot find its way back to the house" The women wear ordinary clothes. They rush to the cremation place carrying the accessories, offerings and the pots of holy water.

The orchestras march at the head of the parade, followed by the spear-dancers, *baris*-dancers, and the men who carry the sarcophagi, for instance cows which means that the dead are women of the nobility. Then come the women with the effigies, then the towers, carried by a wildly changing group of men, furiously shouting and deliberately choosing the most difficult paths, whirling the towers to further mislead the dead.

The high priest rides in a sedan chair in a dignified manner while displaying a mystic attitude.

At the cremation Ground.

On arriving at the Cremation ground, the patulangan are placed on the *balépabasmian*, the cremation pavilion, their final destination.

A bridge is placed against the tower and men run up the runway, while the attendant who rode on the tower,

A cremation-procession, winding its way through the village; high towers for the rich, small ones for the lower caste.



releases two small chickens, substituting doves of olden times released by the widows who were sacrificed and cremated with the corpse of a prince.

The remains are then handed down by the men lined along the runway until they reach the ground. Again each group carrying a corpse is attacked by another party of yelling men trying to take the body in fierce hand-to-hand "battles". Meanwhile women attendants spread the *kadjang*, a long white shroud which they hold stretched over their heads, attaching one end of the cloth to the corpse, held up high by as many hands as its length permits. Thus led by the kadjang, the body is taken to the coffin, in which the corpse is placed. Relatives crowd around it to have a last look at the body, which they expose by cutting the many bindings with a special knife inscribed with magic syllables.

The high priest steps onto the platform and recites prayers over the corpse, at intervals pouring pot after pot of holy water on it. Then the important accessories (adegan, kadjang) together with thousands of *kepengs**) as ransom to *Yama*, the lord of hell, are spread over the body; costly silks and brocades are piled on it. The more voluminous offerings are put under the coffin to serve as fuel.

As fire from matches is considered unclean, it should be procured by friction or by a sunglass. Then all at once the orchestras start to play, first the gamelan, then the *angklung* louder and more aggressive than ever, while the *gambang* hums solemnly close to the assembled men and the women relatives watching the body burn. The multitude "plunders" the towers.

*) coins no longer in circulation, 6 kepengs make out one cent.



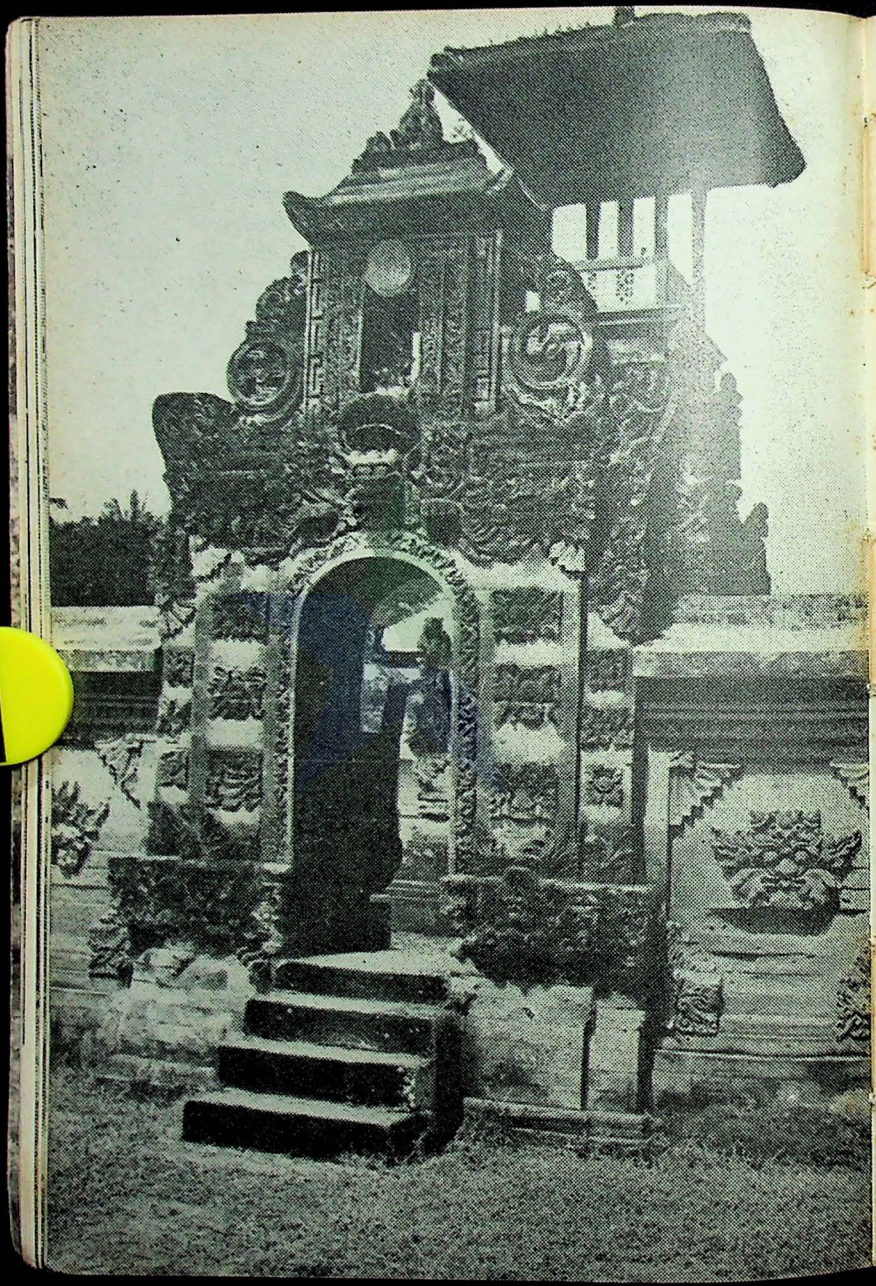


Sarcophagi ready to be burnt

Other side: The bones are taken out of the tower and lead along the kadjang into the sarcophagi.

Water is poured over the embers, and the remaining bits of bone with some ashes are piled into a little *mound* which is covered with palm leaves. Green branches of *dadap* tree are tied to each of the four posts of the cremation-pavilion, and surrounded by a rope of white yarn, thus closing it to forget the dead . The remaining ashes are then blessed, and placed in an urn and wrapped in white cloth. It is customary that this is done just at sunset.

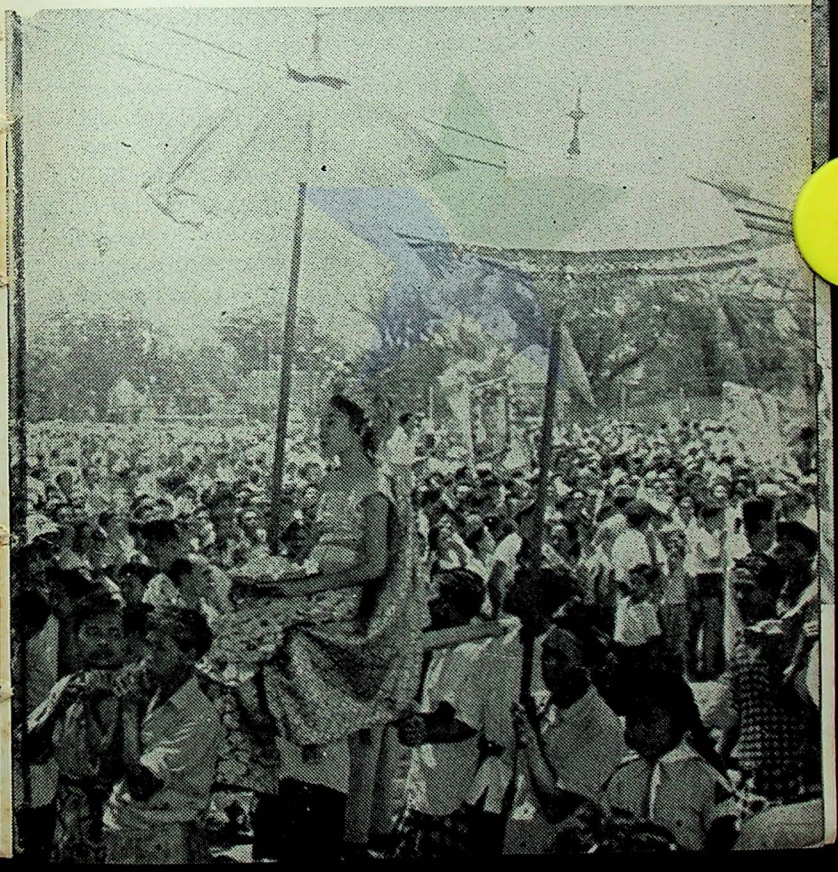
A new procession is formed for the march to the sea, where the ashes will be disposed of. On arrival at the seashore, the priest wades into the water, praying the sea-spirit to carry the ashes safely out. The ashes are then carefully strewn over the waters and the whole congregation bathes, to cleanse themselves before returning home in the darkness.



ADOLESCENCE.

In Bali, *nyatjal*, the reaching of the state of puberty of a girl, is an important event and when the daughter of a prince reaches this condition the village *kulbul* (alarm clock) is beaten to announce that the little princess is now a woman of marriageable age.

This girls has come of age and is carried in procession to the family temple.



Seclusion

As soon as the fact is discovered, the girl is secluded in the sleeping quarters, and the veranda is enclosed with screens of woven palm leaves. Men are strictly forbidden to enter into the place. The girl becomes automatically *sebel*, unclean, and remains in seclusion until the auspicious day when she will be purified by the priest.

A great feast: purification

Then a great feast is given by her family to celebrate her reappearance into the world as a mature woman.

The platform of honour of the *balé gedé*, the reception hall, is filled with great offerings of palm leaf, fruit and flowers, and the high priest, the *pedanda*, waits to perform the purifications sitting cross-legged on the high *balé*. The girl makes a triumphant appearance, carried on the shoulders of the strong men of the *bandjar* (village community). She is dressed in the ceremonial costume of her caste a skirt of *prada*, silk with applications of gold leaf, a scarf of brocade around her breast, gold *subangs* (ear clips) in her ears and a crown of gold flowers. She is seated on a mat before the priest, who proceeds with his *maweda*, magic prayers recited with an accompaniment of mystic gestures with the hands.

The priest sprinkles her with holy water and occasionally flings flowers towards the girls. The holy water that the priest has consecrated is poured on her hands through a rice steaming basket (kukusan); she drinks the water with reverence, wiping her wet palms on her forehead. This ends the ceremony and the girl can go to pray at the *pura dadia*, the temple of origin of her

family. She is taken in procession, carried on a palanquin preceded by flags and spears. On arriving at the temple, she kneels on a cushion in front of the principal shrine and she prays with the other members of her family, while the old men recite the *lesawin*, poems that describe the beauty of the *dedari*, the nymphs of heaven. The procession then returns home and the guests are entertained with plays and dances to celebrate the fact, that the little girl, a few days before still roaming unconcerned all over the bandjar, has become a beautiful woman of fourteen.

TOOTH FILING.

The custom of filing the teeth has deep significance among the Balinese, its essential meaning being to ward off the six evil qualities in human nature called "sadripu", which include:

1. Alus (laziness)
2. Nidra (indifference)
3. Baya (irresoluteness)
4. Tresna (love of worldly goods)
5. Raga (sensual pleasure)
6. Dewasa (love of luxury and splendour).

The cremony is usually performed after the girl or boy has reached puberty on a selected day. The girl or boy is dressed in yellow-white cloth and is carried out of the house where for three days he or she has been kept secluded. In the courtyard he makes a prayer before

an altar specially erected for the purpose. Then the boy lies down on a platform gorgeously wrapped in colourful woven cloth. A number of assistants hold down the boy by his hands and feet and the filing operation is performed by a specialist, generally a Brahmin priest. Many of the young people say that there is no pain in the filing.

Six of the upper front teeth including the canines are filed. During the pauses, the filings are collected and put into a yellow coconut laid on a white cloth.

This ceremony is usually brightened with Balinese gamelan orchestra, particularly the Gender Wayang and recitations. When the ceremony is over, filings are buried behind the ancestral shrine.

DANCES.

The Balinese are fond of their traditional dances which mostly have religious significance and depict some of the famous mythological epics found in Hindu stories. Every village has its own gamelan orchestra and dance teams which perform a great variety of dances at religious festivals, marriages and other ceremonies.

Various types of gamelan orchestras accompany nearly all the Balinese dances of which there are about two hundred kinds. Though resembling the gamelan of Java, the Balinese gamelan orchestra, however, is played more vigorously and passionately in comparison with the slower and more sedate Javanese music. Balinese dances are similarly also more vigorous than those of Java.

Legong dance in the temple court.





The role of the crow, a bad omen, in the Legong dance.

The three most popular dances among the Balinese as well as outsiders are the Legong, the Kebiyar and the Janger.

The **Legong** dance is the finest of the Balinese dances, in which beauty, line and grace are intricately balanced to the rhythm of the gamelan music. One to three teen-age girls attired in gorgeous costumes, with one taking the lead, dance gracefully in quick, flitting body, eye and hand movements to the vigorous tempo of the gamelan.

The Legong dance consists of an introduction, a drama and a farewell. A storyteller sitting beside the gamelan orchestra, relates the story while the girls interpret it in dances.

The story usually selected is the episode from the "*Malat*" in which the arrogant King Lasem seeks to press his suit upon the unwilling Princess Langkasari whose father he tries to slay. King Lasem is later killed in a battle. This is a classical dance of considerable age.

KEBIYAR DANCE

The Kebiyar which was created only in the last 30 years seems to have derived certain patterns of movement both from the Legong and from one of most ancient of the Balinese dances, the Sanghyang, a trance dance. Most of the dance is performed in a squatting position, change of position being made on the knees. This is a difficult dance that requires not only agility and grace on the part of the performer but it also demands the possession of extremely mobile features, of personal magnetism and character. Seated in a small square



Another pose of a Legong dancer.

bounded on all sides by Gong Kebiyar instruments, the dancer throws himself under absolute influence of the music, being moved, drawn, swayed and driven by it to the most minute details of the tones and rhythms.

The present Kebiyar dance cannot be separated from the name of the great Balinese dancer, I Maria who was responsible for the perfection of this dance to its present unique quality.

JANGER DANCE.

The Janger dance is performed by about twenty people, half boys and half girls, divided into two groups each of which faces his own sex across a square. In the centre is the dance leader, the Dag, who not only directs the performance but also forms part of it.

The first phase consists of group dancing and chorus singing all directed towards the Dag, while the second part of the dance whose story is related by the Dag from

A Janger dance performance in Bali Hotel
Arjuna in meditation is tempted by two fairies.



outside the square, consists of the interpretation of the story of Ardjuna in search of a magic arrow with which to slay the forces of evil personified as a wild bear.

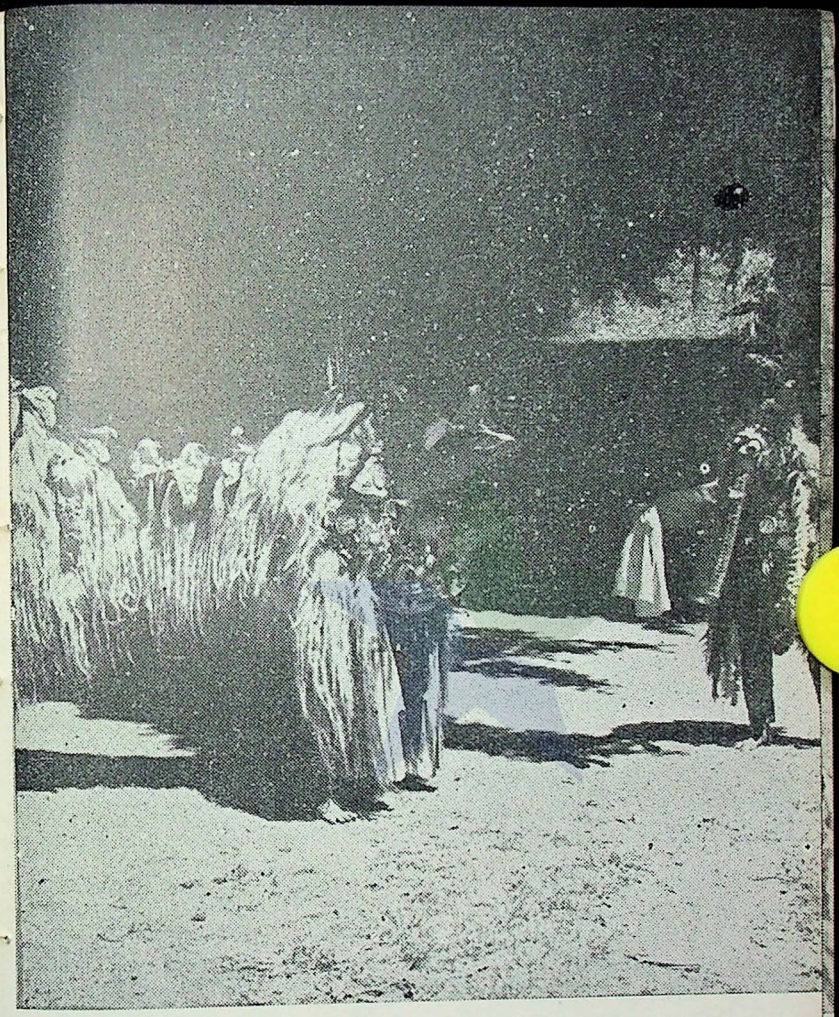
Janger is a modern Balinese dance.

TJALON ARANG.

This is a weird and eerie dance depicting a combat between an evil witch, Tjalon Arang, who is feared for her great magical power and a famous priest, Mpu Bharadah, who finally wins the battle and restores peace and prosperity to the country.

Tjalon Arang is a widow with a beautiful daughter Ratna Manggali. Because she is suspected of witchcraft, no one dares to marry her daughter. Tjalon Arang becomes very angry and after making offerings to Durga, she is given permission to destroy the land. Then begins her magic dance with her disciples. The country immediately becomes swept by pestilence and fire laying waste to villages and towns. Mpu Bharadah then sends his son, Bahula, to marry Ratna Manggali, the witch's daughter. Bahula finally obtains the secret of magic power possessed by the witch, through the help of his wife. When the priest Bharadah has learnt all the secrets of the witch's magical power, he goes to all the stricken villages, cures the sick, brings the dead back to life and restores life to the country.

The witch then comes to Bharadah and asks for his help to turn a new leaf. But the priest knows that only death can free her from the burden of her sins. A battle thus ensues, with each unleashing magical power upon each other, but the priest finally wins. The priest brings



The Barong (left) the benefactor of Man, and Rangda the queen of Evil.



The most frightening part of the Tjalon Arang dance.

the dead witch back to life and before she dies again she asks the priest for forgiveness. Thus she is shown the right way to heaven.

Tjalon Arang, the witch, wears a big frightening mask and a costume which is completed by long sharp nails,

out-thrust tongue and flowing hair. In addition to the witch, there is also a barong, a legendary animal with a number of followers each carrying a kris, a daggerlike weapon. The Barong and its followers are soldiers of priest.

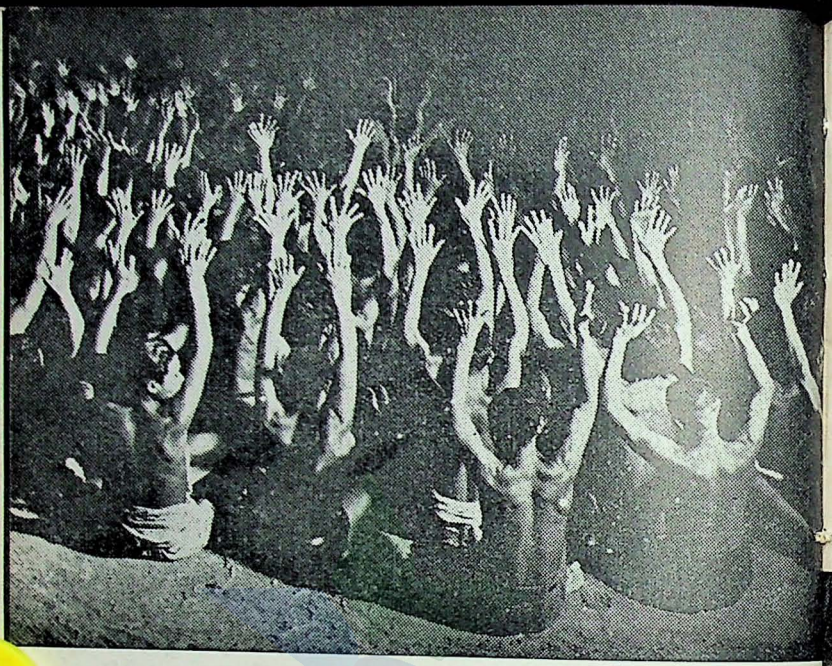
The most frightening part of the dance is the battle between the Witch and the Barong, whose followers at this moment suddenly are entranced and who, in order to display their invulnerability, stab themselves repeatedly with the krises they carry, yet remain unharmed and unscratched till the end.

KETJAK OR MONKEY DANCE.

This dance which is usually performed after sunset, is done by a group of one hundred to one hundred and

A Ketjak dance performance.





Part of the 150 Ketjak dancers with their suggestive movements.

fifty people, sitting in 5 or 6 concentric circles, in the middle of which stands a big branched torch with a flickering light. At a signal, they begin together to sway their bodies, back and forth, circling and bending, throwing up and stretching out their hands, and at the same time throwing out series of cries, hissing, bellowing and producing a variety of inarticulate sounds. All these are performed in a most remarkable precision, exact in split seconds to the last details.

The Ketjak depicts an epic in the Ramayana story. Sita, wife of King Rama elopes with King Rhawana. Ketjak describes the episode when King Rama, in the

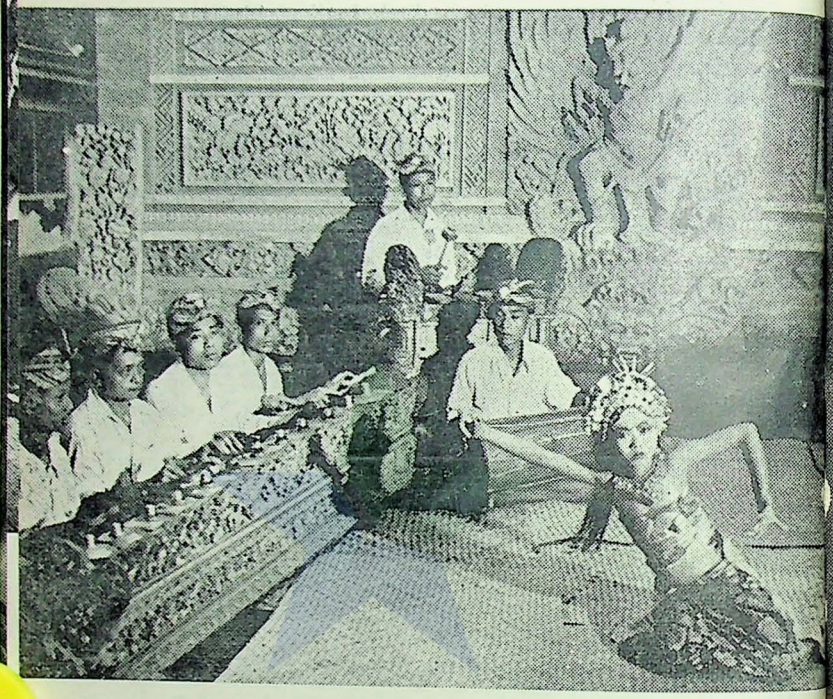
peak of his struggle to get Sita back, battles with King Rhawana and finally kills him. With the help of Hanuman the leader of apes, together with his hords of monkey-soldiers, Sita is finally taken home.

TEMPLE DANCE.

During some of the religious ceremonies temple dances are also performed to please the deities for whom the offerings are being made. These temple dances are performed by ordinary women and girls. Clad in their traditional dress, some carrying offerings, some carrying lighted incense cups in their palms, they move, dance and sing religious recitations in the most gracefull manner.

Mask dancers at a temple gate.



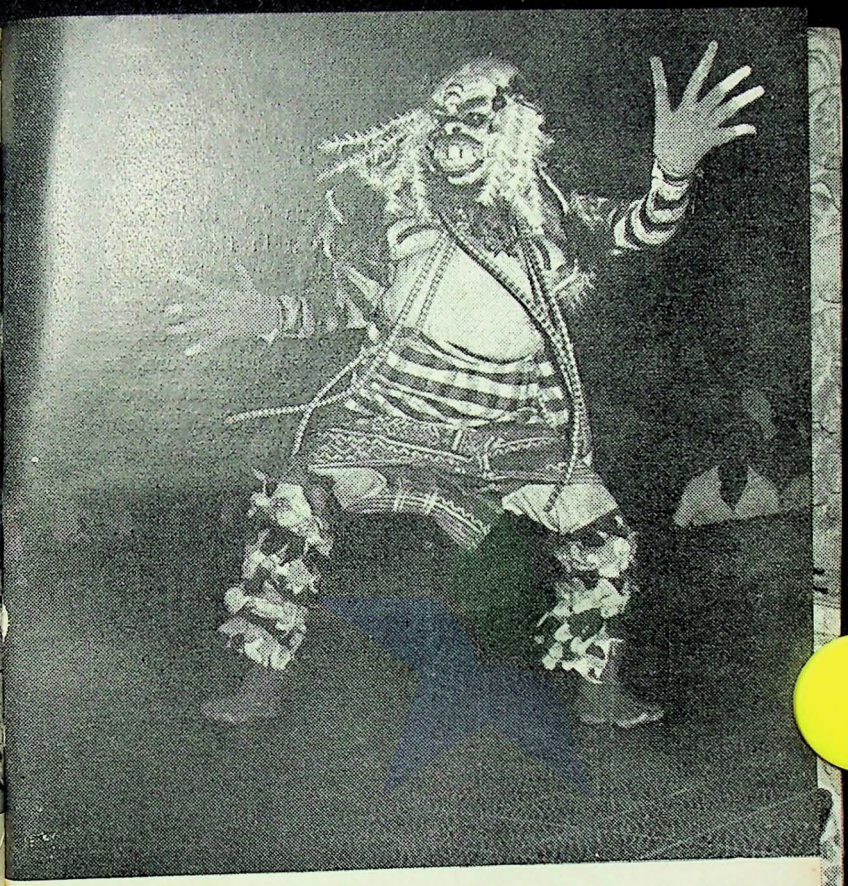


The Tumulilingan dance.

OTHER DANCES.

The Tumulilingan dance, a new creation of the famous dance teacher I Maria. "tumulilingan" means "an humble bee in love."

There are scores of other Balinese dances which are equally interesting and charming, such as the Barong



Hanuman the Ape King in one of the other dances.

and mask dances, the djoged, the baris, ardja, wayang wong and many others which are performed at one time or another in the villages.

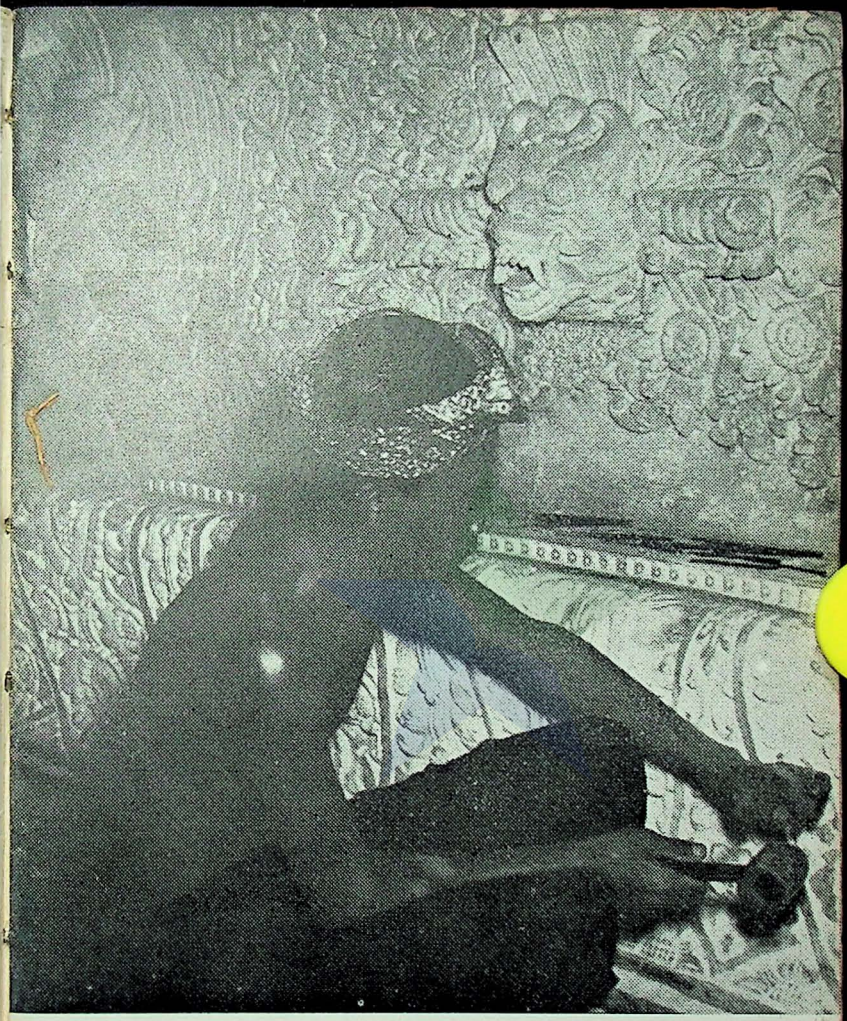
ARTS

The Balinese people are famous for their artistic abilities. The artistic talents born in the people are developed fully because artistic expression is part of the everyday life of their community, being regarded as part of their religious activities. Their excellent sculpture and their carving of wood, stone, horn, bone and ivory is a manifestation of their great love for their religion. It is also expressed in their delicate and striking ornaments and other things of gold, silver and copper. Their temples also display the greatness of their art.

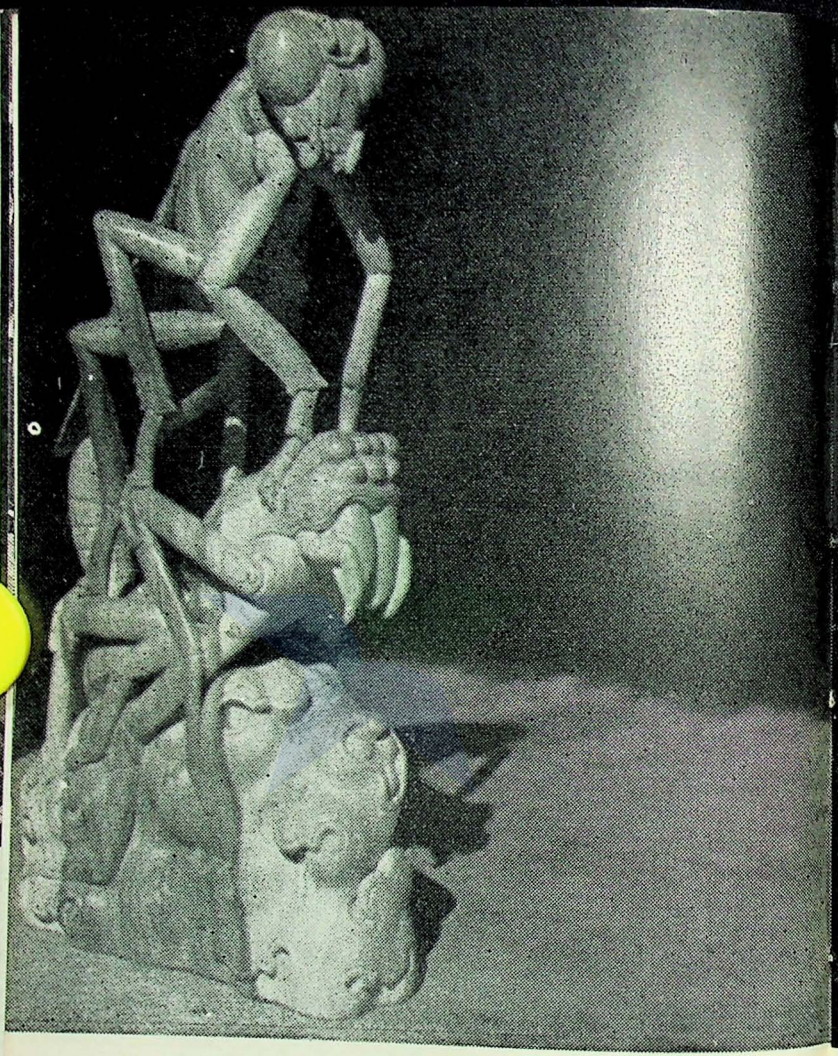
Most of the people are farmers by occupation, but a great deal of their spare time is devoted to carving, weaving, painting and ritual dances.

Balinese painting is a unique expression of Bali's traditional mythology, the classical rendering of which is in half-tone painted on cloth. However, modern influences are now beginning to take some effect particularly among young painters.

The women excel in the art of weaving. Even today when imported textiles are abundant, weaving is still executed on simple handlooms as in the old days. Colourful sarongs, the long sash women bind around them, scarves and recently tablecloths are made and readily sold. But apart from this purely commercial production, it is in the making of those numerous necessary paraphernalia for their religious rites, dance costumes and a thousand and one traditional customs, that the Balinese craftsmen stand aloof and inimitable.



An Ubud sculptor at work.



A product of the Balinese creative ability.



Coconut shell containers — another product.



Simple handlooms turn out art products.



Painting wall of Museum for Modern Balinese Arts – Ubud.



In recent times, a number of foreign and Indonesian artists have built for themselves art galleries on lovely beaches and over hill slopes commanding magnificent panoramas. Lovely Sanur and Sindu beaches not far from Den Pasar are the two places where these professional artists have made their settlements. Artists' colonies are also to be found where the traditional Balinese and modern work are produced. Visits may also be made to homes or workshops of Balinese sculptors, craftsmen and dancers, most of which are to be found in villages and towns in the central and eastern parts of the island.

COCK-FIGHTING.

Cock-fighting is the most popular hobby among the Balinese. Their indulgence in this sport is not an unmixed blessing. The gambling so often connected with it frequently brings great misery to many families.

Almost every village has a special cock-fighting arena and in almost every house one can see the fighting cocks kept in beautifully built bamboo cages. The Balinese give the utmost care to the birds, massaging, bathing and training them every day.

Sharp blades are tied to the spurs and the fighting usually does not last long, for death quickly follows the first deep strike from the artificial spurs.

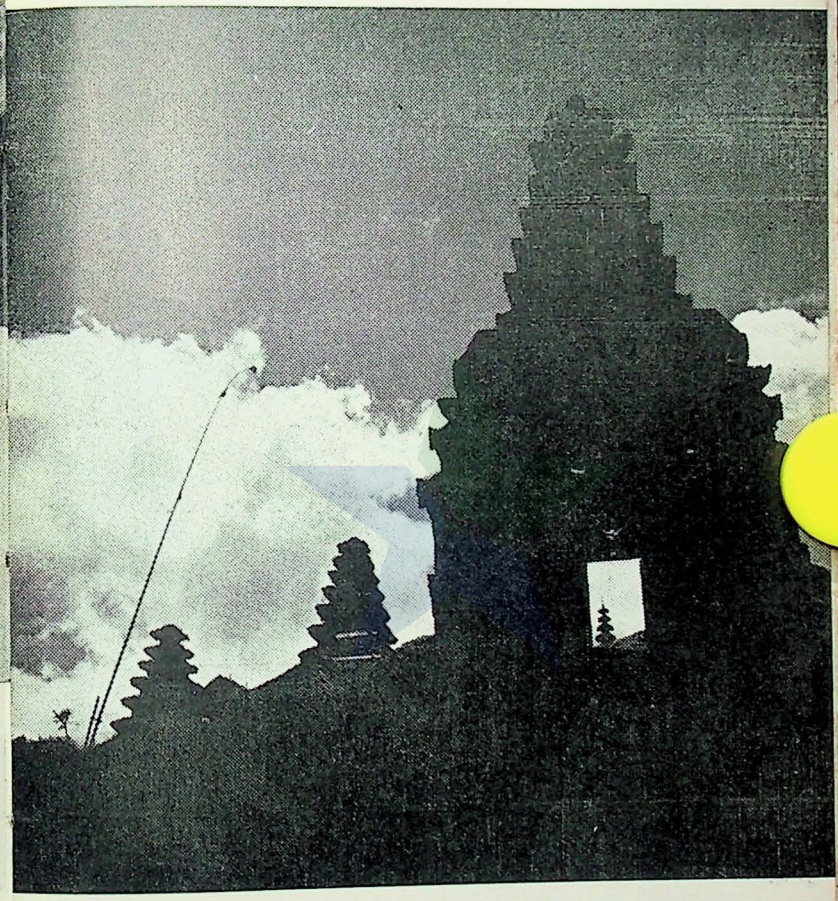
A. modern Balinese-painter, I.D.G. Sobrat putting Balinese life onto the canvas.



The blade is tied to a spur.

Indonesia's progressive associations are doing what they can to discourage this sport both because of its cruelty and because of the evil effects of the gambling.

Cock-fighting was originally part of a religious ceremony. At certain times blood should be shed for Çiva, their highest God.



A familiar Village skyline in Bali



Agus Djaja at work in his studio at Kuta near Den Pasar.

DEN PASAR

Capital, and main cultural and tourist centre.

Den Pasar is the capital of Bali Province, the principal town in the southern part of the island, and is also the main tourist centre. From Den Pasar tourists can make excursions and visits to the various places of note in the island. The southern part of the island has always been the cultural centre. Famous dancers and kebyar gongs are in South Bali and the majority of Balinese artists (painters, woodcarvers, sculptors) are in South Bali. It is a pleasant little town with a highly interesting market, where only women sellers are to be seen. There is a part, where all the necessities for the daily offerings as well as for the more important ones are to be had. We can even watch the women, who with their deft fingers weave and plait coconut palm leaves or lontar palm leaves into lovely decorations, needed for their multifarious offerings. Flowers of all kinds are beautifully arranged on plaited "plates" of palm leaves, for their offerings may never be put on the naked ground or floor.

Their delicate earthenware for the offerings is painted red, green or gold. Silver bowls are for flowers or their gods.

Souvenirs.

Shopping is a real delight! There are so many shops in Den Pasar, that those who have but little time to spend can satisfy their desire to buy some real Balinese souvenirs. It would be better not to buy too

hastily, for a visit to the various shops may open the eyes for something rare and exquisite.

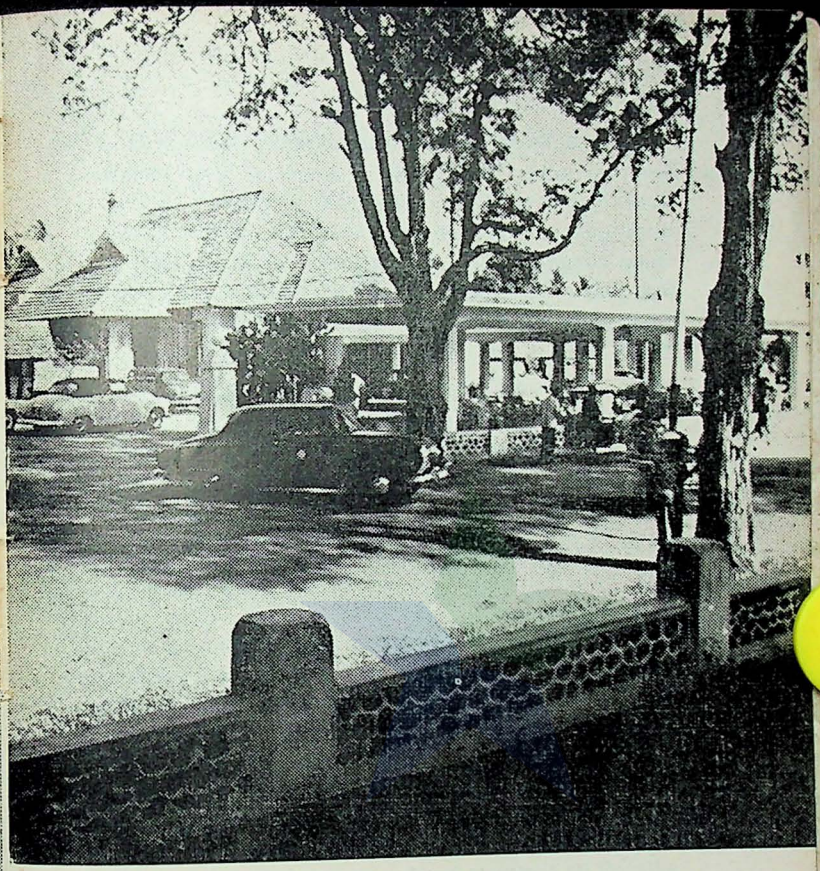
Next to the Bali Museum is the Foundation of Balinese arts, where objects of art are collected from all over Bali and sold at moderate prices.

Bali Museum.

The Bali Museum is a real treasure-house of Balinese arts. Every material available is transformed into objects of art; coconut palm leaves form most exquisite decorations, old chinese coins are made into dolls, horses, etc, the simplest kitchen-utensils are adorned, doors, windows bear witness for their highly artistic sense.

The main gate and the tower of Bali Museum.





The lobby of Bali Hotel.

Hotels, Tours and places of interest.

The *Bali Hotel* has for many years served the tourists visiting Bali. Twice a week there are Balinese dance-performances in the pendoppo, an open pavilion with a platform, especially built for such performances.

Then there is *Sanur*, some 4 miles away with a beautiful sandy beach, with a couple of good hotels. *Hotel Segara* with five pavilions, a spacious dining-room and a recreation-hall facing the Indian Ocean. Hotel *Sindu-Beach* is a dependence of Bali Hotel at Den Pasar. Then there is *Pandit's Art Gallery* with occasional accomodation for two or three paying guests.

The *Bali Tour* is a travel-bureau which has its office at the Bali Hotel. Tourists can obtain here all necessary information about trips, taxis, accommodation outside Den Pasar, etc. It is always informed of any religious ceremony, festival or dancing taking place in villages around Den Pasar so that tourists may not miss the chance of seeing them.

There is the *Roman Catholic Church* built in the Balinese style.

Last but not least, there is the house of Ni Polok, the widow of Le Mayeur, the Belgian painter, who lived in Bali for more than 30 years. He had a wonderful house on Sanur-beach. It is entirely carved and painted in red and gold. The walls are adorned with his paintings. Polok, once a famous legong-dancer, has always served as his model. This house with all its treasures has been presented to the Department of Education, but Le Mayeur's widow *is allowed to stay there as long as she likes.*

OTHER PLACES OF INTEREST.

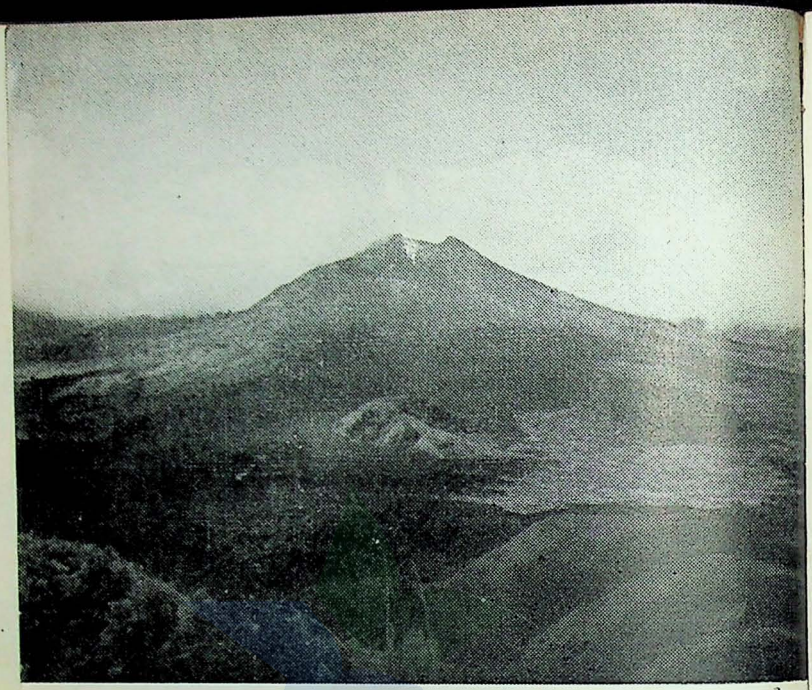
UBUD

Ubud, a little to the northwest of Gianjar, is well known for its excellent dancers and gamelan orchestras, visitors may have the opportunity to visit the dance school here to watch the training and rehearsals of Balinese music and dancing. There are about 160 painters in Ubud. Their paintings are taken to Tjokorde Agung to be approved and it is in the puri of the Tjokorde that the best paintings of Ubud are to be found.

When Tjokorde's puri was burnt down by a fire, he rebuilt it in a purely Balinese style. In each of the many courtyards he has a little guesthouse set up, which proves how the Balinese architecture is to be combined with every comfort that the Westerner requires. When good friends happen to introduce you to the Tjokorde, you are welcome to stay in his puri.

The Museum for Modern Balinese Arts is situated on a picturesque hill and under the energetic and skillful leadership of the Tjokorde it is a place worth visiting.

The temples of Ubud show excellent sculpture and it is a real pleasure to take a stroll in the moonlit village, listening or watching a dancer or gamelan rehearsal. Though there is no electricity, this does not prevent the artist population of Ubud to enjoy their evenings with beautiful music and dances.



The new top of Mount Batur.

KINTAMANI AND MOUNT BATUR.

Kintamani is about 30 miles north of Klungkung. It lies about 5.000 ft above sea-level and is a well-known vacation resort. There are good resthouses.

Beautiful panoramas surround this mountain-resort with volcanic Mount Batur and Mount Abang towering to the east.

Mount Batur is the only active volcano of the island. It is 5.633 ft., above sea-level. In the centres of the old crater an enormous amphitheatre ten miles across by a mile in depth rises like a dark blister, the

smoking cone of a more recent crater, its sides covered with the black lava spilled out into the great bowl of the older crater in the latest eruption. It is said that this lava has not yet cooled deep down, and when the rain water seeps through the cracks it turns into clouds of steam. Half-circling the new crater is the peaceful misty lake Batur, its shores dotted with the ancient villages of the oldest present inhabitants of the island. In former times the prosperous village of Batur rose at the foot of the volcano, but to-day only the villages on the safe side of the lake across the crater are left.

One day the Batur began to growl and in 1917 it burst into violent eruptions accompanied by earthquakes.

The whole of the island of Bali was affected and 65.000 houses, 2.500 temples and 1.372 lives were lost. The lava engulfed the village of Batur, but stopped at the very gate of the temple. The villagers took the miracle as a good omen and continued to live there. In August 1926, however, a new eruption buried the sacred temple under the molten lava, this time with the loss of one life, an old woman who died of fright. The people of Batur, unable to break the spell that links their destinies to the mountain, rebuilt their village high up on the rim of the outer crater, renamed it Kububatur.

From Kintamani one has to walk down to Penelokan, from where one can descend to the lake and from there one has to climb again on an unsaddled horse. The villages Abuan, Abang Trunyan and Sonyang are situated on the soft slope between the lake and the

steep edge of the crater. The houses are extraordinarily beautiful. They are not built of mud or plastered, but are of yellow, red and blue stone. Within the village lovely gardens are laid out round the houses. The people, however, have built their huts near their fields further into the mountain. They only descend to attend the temple-feasts.

A Buddhist colony must have built houses here at one time. In the big temple of Abang there are excellent age-old masks, in Trunyang there are a few antique gold statues. The people are very conservative, but their conservatism is closely connected with the social structure of the villages. They are old-communist communities, where the ground, every two years, is re-divided among all male inhabitants. But the foundation of this communism is religious: the ground is considered to be the property of the deified ancestors and their yields serve in the very first place for the up-keep of the temple and the adat (customary law).

A little past Trunyang is the dead-rock, where in contrast to the cremation in Bali, the corpses are simply laid down to have them picked by the birds. From Sonyang is a trade-road to the coast. There are many sulphur-wells in this area.

It is believed that the oldest inhabitants of Bali live here, the Bali Aga. In former times, 800 A.D. there reigned a tyrant, called Sang Maya Denawa. He oppressed the people who fled into the forests of the mountains and so Bali was called Bali Gunung or Bali Aga. This tyrant forbade all ceremonies and offerings to the gods and suddenly the island became

barren. All vegetation died and many diseases visited the country. But he was mighty and he also submitted Lombok, Sumbawa, Makassar, Madura, Belambangan in East Java, which were all to pay tribute to him. Then the people of Bali asked support from the Aryas and in this battle King Sang Maya Denawa was killed and Bali was freed from its tyrant. A big feast was organized, which happened to fall on a Wednesday (Kliwon Dungulan) and so it was called Ngagulung or Galungan. Ten days after this feast, which fell on a Saturday, Keliwon or Kuningan, offerings were made for the fallen heroes. After Kuningan Day the people were not allowed to feast or make any ceremony for a whole month.

Some of these Bali Aga villages are still to be found in Tenganan in East Bali and on the slopes of Mount Batur. Sembiran is such a village, where even the daily language is different from the rest of Bali. There, as in Tenganan, the "Temple" is a group of rough stone altars surrounded by a neglected fence.

In Trunyang on the shores of lake Batur is kept the largest statue in Bali, that of Natu Gede Pantjering Djagat, powerful patron guardian of the village. There is Taro the home of Kbowa, a fearful giant of pre-Hindu days who was so great that there was never enough food to satisfy him and he went about eating people. To provide him with a place to sleep, the villagers of Taro built the longest Council House in Bali.

KARANGASEM

It is the important place in East Bali at one time, the richest raja of Bali had his realm here. The waterpalace at Udjung about one mile outside the place with its lakes



Karangasem Waterpalace.

and statues, its large gardens and its pavilion with the stone animals looking down into the Indian Ocean is a most ideal spot for picnics.

ULUWATU

An arid region in contrast with the extravagant fertility of the island is the peninsula of limestone called Tafelhoek (Bukit) which rises to a height of 600 ft above the sea. This curious plateau, which shows every indication of having once been the bottom of the ocean, is joined to the mainland by a low, narrow isthmus, but its sides rise almost vertically from the sea, and at the extremity of a long narrow rock, with a straight drop

of 250 ft, is the fantastically situated temple of Uluwatu, one of the holiest in Bali. This projecting rock is believed to be the ship, turned to stone, of Dewi Danu the goddess of waters.

SELAT.

A village situated between Besakih and Karangasem. It is noted for its delicious salak, those brown fruits, whose skin resembles that of a cobra; stretches and stretches of land grow the salak and nowhere in Indonesia is the salak more delicious. One may pick the fruits from this horny palm.

GIANJAR.

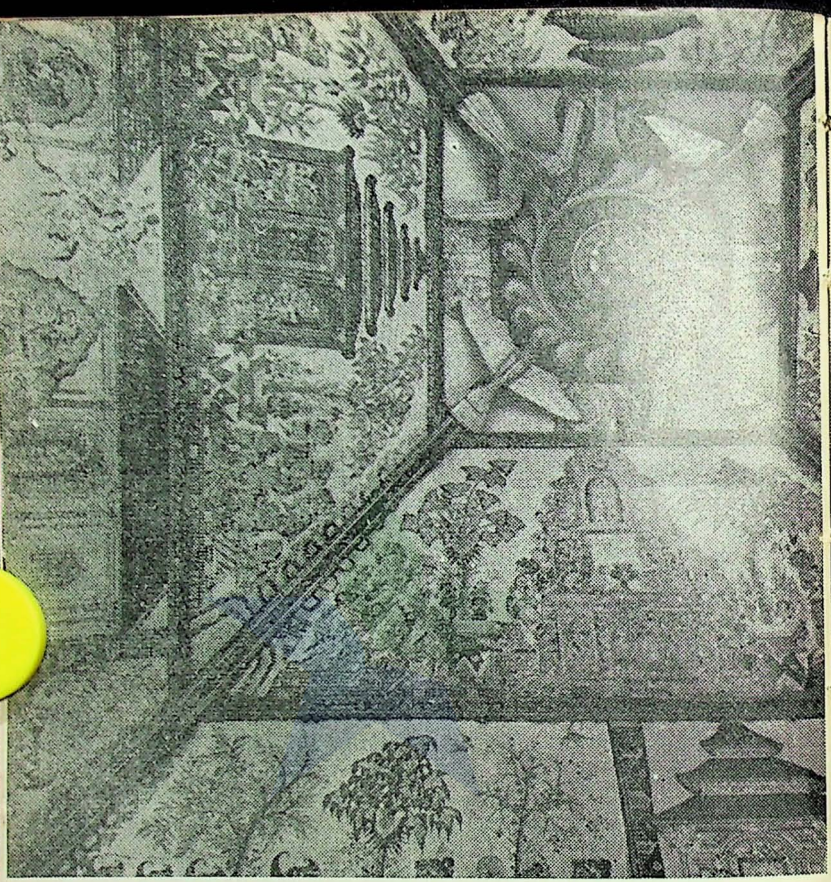
Gianjar is a little town about 17 miles from Den Pasar. Here you can see a big cock-fighting arena called Wantilan and a busy market place. The temple here called Pura Bukit Darma, where you can see the statue of Durga, in worth visiting. It is believed that the ashes of the famous King Erlangga of East Java are kept in the temple.

TJELUK.

Tjeluk is the first place to be passed from Den Pasar to the north. Its gold and silver works are famous.

KLUNGKUNG.

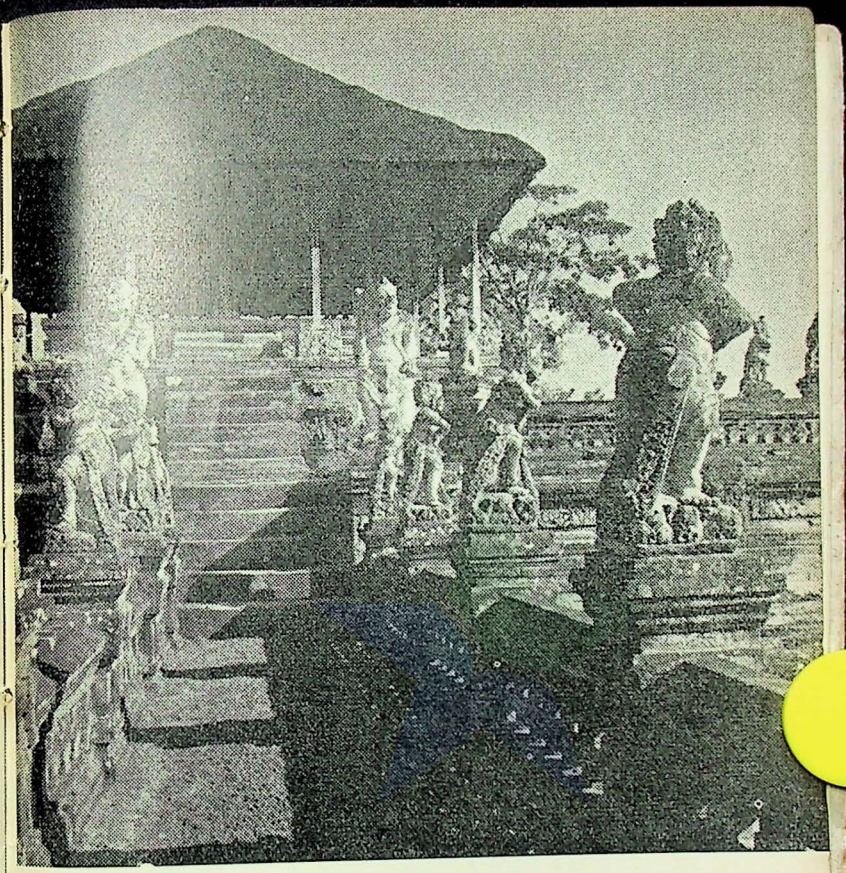
Twenty four and a half miles from Den Pasar, Klungkung is famous for its exquisite handicrafts, wood and bone carvings, silver work and fine woven silk.



Interior walls of the roof of the Hall of Justice (Kerta Gosa) at Klungkung.

M A S.

This is the place of the famous Balinese wood carvings.



Balé Kambang (Floating House) at Klungkung.

BATUAN.

Batuan, too, has beautiful wood-carvings next to wooden panels.

BANGLI.

This is a small town which can be reached from Den Pasar through Gianjar. Not far from Bangli you can visit Pura Kehen, mentioned earlier, and also a place where Balinese craftsmen carve coconut shells into beautiful articles, most of which have religious significance.

Past Bangli on the way to the mountain resort of Kintamani, there is a public bathing place where water pours continuously from a stone sculpture in the form of the Garuda, that huge mystic bird of Hindu legend. Garuda is the favourite mount of Batara Wisnu. This bathing place has now become a popular place for picnicking.

BONA

A little village between Gianjar and Ubud is the centre of plaiting works. Practically all the inhabitants of Bona are engaged in the making of nice baskets, hats, sandals, bags, fans of dried lontar palm leaves. Plain and spotted bamboo chairs and tables can be ordered here. The villagers also make decorations of birds and flowers of dried lontar palm leaves.

The ketchak dance is usually performed in the neighbourhood of Bona in the evening.

BEDUGUL

A vacation resort with a beautiful lake. There is a pasanggrahan situated on the lake.

APPENDIX

I. PRAEDICATES FOR THE BALINESE

1. Brahman-caste men : Ida Bagus
   women : Ida Ayu or Dayu
2. Ksatrya-caste : It is divided into 5 groups. The families of the rajas of Klungkung, Gianjar, Bangli, Badung (Den Pasar) and Tabanan belong to the highest group.
   men : Chokorde Gde
   Chokorde
   Anak Agung
   Dewa
   Dewa Agung
   women : Dewa Ayu
   Anak Agung Istri
3. Weisha-caste : It is divided into 6 groups. The most important is the Arya-group, descending from a raja.
   men : I Gusti
   women : I Gusti Ayu
4. Sudra-caste men : I
   women : Ni.

Only a Brahmin can become a priest (pedanda).

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Pertjetakan Negara d/h. De Unie

A


TJULIK
BESAKI
BANGLI
KARANGASEM
HUNTJAN
TENGANAN
SELAT
BUGBUG
KLUNGKUNG
KUSAMBE
GELGEL
TOYAPAKEH
NUSA PENIDA
BATUKANDIK

PERPUSTAKAAN MUSEUM PUSAT
JALAN MERDEKA BARAT 12
JAKARTA PUSAT

Buku ini harus dikembalikan selambat-lambatnya pada tanggal tersebut dibawah ini. Apa bila hal ini tidak dipatuhi akan dikenakan denda sesuai dengan peraturan yang berlaku.

HARUS KEMBALI	KEMBALI
11 NOV 1980	

BALI
THE ISLE OF GODS

