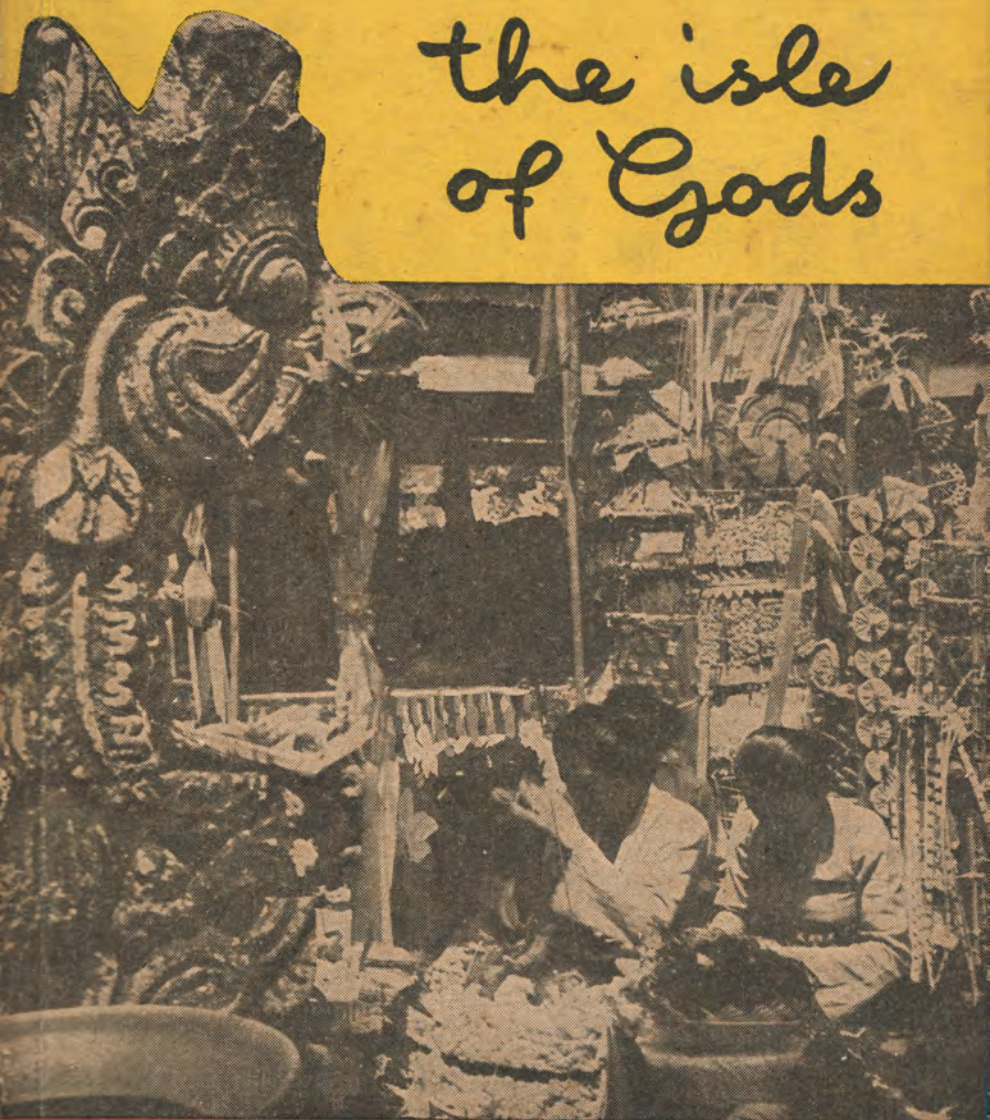


# BALI

*the isle  
of Gods*



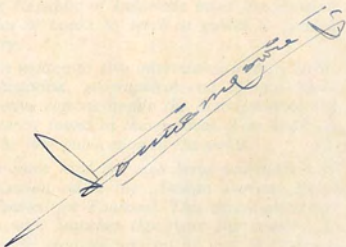
MINISTRY OF INFORMATION OF THE REPUBLIC OF INDONESIA



FOREWORD

# BALI

The Isle of Gods



Ministry of Information Republic of Indonesia



## FOREWORD

*A growing interest is being shown by other people to know more about Indonesia. This is evident during the last decade since her emergence as an independent country from the increasing number of study tours, cultural exchanges and visits made by both professionals and tourists to this country.*

*Tourism, apart from its other merits, is also universally acknowledged to be one of the most effective media through which friendship, mutual understanding and reciprocal appreciation of one another's customs, manners and way of life can best be happily fostered. It is with these objects in view that the Ministry of Information of the Republic of Indonesia takes the pleasure of introducing a series of books to serve as guides to foreign visitors to this country.*

*This series has been written to give information in brief treatment regarding the historical, geographical and cultural backgrounds of the respective regions beside the description of the various objects of interest found in these places. This book on the island of Bali is the first publication of the series.*

*Publications of the same kind are also being undertaken by a semi-official organisation called the „Dewan Turisme Indonesia” (Indonesian Council for Tourism). This organisation has recently been set up with branches throughout the country. It is making every effort to promote tourism by way of planning and recommending to the Government all the necessary steps to be taken not only to facilitate tourists to come to our shores, but also to provide them with necessary services. In addition it is taking steps to preserve and take care of tourist objects in the country.*

*It is our hope that this publication will be of some help to our visitors.*

*The Ministry of Information  
Republic of Indonesia*



## 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 on the Malay peninsula); Kalimantan (Indonesian Borneo — the rest of the island is British; it lies to the north of Java); Sulawesi (known in English as 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 China 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 destructible 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 physical 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 taken place.

In consequence of this situation, you will find 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 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 suzerain 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.

Arab and Indian traders brought Islam to the country, which first reached Aceh (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 freedom of Indonesia. But the eastern part of the country, Irian Barat (West New Guinea), is still in their hands.



# 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 West 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 East 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 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 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, vegetables 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.



*BALI HOTEL AT DEN PAŞAR.*



*The Bali Hotel not only provides the tourists with all the necessary facilities to reach various places on the island, but also arranges dances to be performed at its special pavillion.*

## DEN PASAR, THE BALINESE CAPITAL

The seat of the Bali Administration and the principle town in the south, Den Pasar is also the main centre for tourists from which excursions and visits to various places of note in the island are easily planned. It is a pleasant little town from where short trips can be made to such places as Sanur, a sandy beach about 3 miles away where the famous Belgian painter Le Mayeur with his Balinese wife, a famous Balinese dancer, lives in a pleasant Balinese house full of paintings and Balinese art objects. Sindu beach, which has become an artist colony, is with the surrounding villages a suitable place to watch the daily activities of the Balinese.

## BALI HOTEL

The Bali Hotel has for many years served the tourists visiting Bali, planning the trips for them, providing the necessary facilities and even arranging for Balinese dances to be performed regularly at the special pavillion in front of the hotel. There are other hotels and lodging houses in the town and the Indonesian Tourists Bureau is planning to build more hotels and bungalows at important places in the island. The Bali Hotel and the Bali Information Office, the latter situated very close to the hotel, are 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.

## COMMUNICATION

Regular Convair flights of the Garuda Indonesian Airways (G.I.A.) are maintained everyday from Djakarta to Den Pasar, the capital of Bali. The G.I.A. Convair airliners also connect Bali with Singapore, Bangkok and Manila.



By rail, one can take the daily express train from Djakarta, making a stop at Surabaya for the night and then continuing the next day to Banjuwangi, the easternmost port of Java and the terminus of the railway where a boat will take you across the Straits of Bali to Benua at the southernmost tip of Bali, not far from Den Pasar. A trip by sea can also be made from Surabaya to Buleleng, a northern port of Bali and from here to Singaradja, the administrative capital of Lesser Sunda Province, in north Bali.

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*A Kebiyar dance of Tumulingan*



*staged for visitors at Bali Hotel.*

## BALI MUSEUM

The Bali museum at Den Pasar is worth visiting to see the many archeological remains and relics of the old Balinese kingdoms. Many antique and art shops here sell all kinds of Balinese handicrafts, exquisite Balinese wood, horn, and ivory carvings, beautiful handwoven cloths and Balinese paintings.

*A stone sculpture of Hanuman, the Ape King in the Hindu epics, stands in the compound of the Bali Museum.*





*THE MAIN GATE OF THE BALI MUSEUM AT DEN PASAR.*

*The Museum houses a rich collection of the old Balinese-Hindu sculptures, ornaments and handicrafts.*



*The famous Belgian painter Le Mayeur with his wife Ni Polok, a noted Balinese dancer, at work in his house at Sanur.*



*Agus Djaja, a well-known Indonesian painter, also has built a settlement for himself at Sindu beach.*

## 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.



*Picture of hand  
carved of stone.*





*Offerings and prayers are made during the religious festival of "Sang Hyang turun kabeh" at the Temple of Bekasi.*

## CREMATION

One of the most important religious observances in Bali is the cremation of the dead. The cremation ceremonies are the occasion of spectacular rites and festivities.

To purify the soul of the dead is one of the principle duties of the Balinese. According to their belief, a human being consists of "Tri Sakti", i.e. Brahma, Vishnu and Ishvara, which symbolize respectively fire, water and air. By burning the corpses of the dead, the spirits are absorbed in the fire and air, while by throwing the ashes of the cremated, the spirits are absorbed in Vishnu; thus, the Balinese believes, the spirits of the dead return to their original state of Tri Sakti (fire, water and air). When the soul is thus purified, it can now ascend to Nirvana and then can be reincarnated.

As long as the corpse is not cremated, according to the Balinese belief, the soul is still considered unclean and, as such, it wanders hither and thither in a discontented mood bringing bad luck to its former relatives on earth. Because cremation is an expensive ceremony, yet so desirable and important, the Balinese labour hard to save every Rupiah so that eventually this noble rite may be performed when they die.

The preparations for the cremation are very complicated usually taking months, and taking longer when the ceremony is for someone of noble birth or of higher caste. If the money needed for the ceremony is not available immediately, the body is buried first until the responsible relatives are able to afford the considerable costs. Then the body is exhumed and the remains are cremated.

The first requisite in preparing for the cremation ceremony is the making of a tower of many stories, five, seven, nine or eleven, depending upon the caste of the deceased. The tower for a person of the Brahmin caste, however, has no story but carries a throne on top of it, called "Padmasana". This tower serves as a means of carrying the body or the remains of the dead to the cremation ground.

For the burning itself, a sarcophagus called "Petulungan" is made of wood, hollowed out and carved in the shape of a bull, a lion or a "gadjah mina", the last being a mystic animal with the head of an elephant and the body of a fish.

On the day of cremation, a big procession is organised. Beautifully attired in traditional dress, young men and women join the procession, some carrying holy water from the priest to spray later on the corpses, while others carry on their heads various offerings to be made to the souls of the cremated. A gamelan orchestra, traditional spear and sword bearers, priests and relatives of the deceased also assemble in their appointed places in the ranks of the procession.

Some initial offerings to the souls are tied to the tower. Beside this, a live chicken is also tied to the tower to act as a guide to the soul on its journey to heaven.

A leading priest is carried on a special sedan chair at the head of the procession.

When all is ready, the leading priest shoots four arrows, one towards each of the "four directions of the wind", the orchestra begins to play, the people start to recite religious songs, and the tower, carried on many strong shoulders, begins to move forward to the cremation place. It should be stressed that a Balinese cremation is not a gloomy affair, but a joyous release for the soul. The procession is not one of mourners, but of those who, by performing deeply-felt religious rites, secure the release of their beloved.

The whole procession is a magnificent sight to witness the graceful and sedate women carrying offerings in baskets on their heads, the stately priests, all dressed in gorgeous costumes and accompanied by the gamelan orchestra and many enthusiastic followers.



*Women mourners carrying offerings to the dead march silently in single files leading the procession.*

*The tower is to be set on fire  
(inset).*



*The procession winding through a village on the way to the cremation ground.*

The tower is usually followed by a Baris Gede, and old traditional war dance. Upon arrival at the cremation compound, the tower is carried three times around a platform on which the burning is to take place. The tower is then placed on the ground, and upon a signal, those who carry the tower immediately run off to the nearest river or water pipes to cleanse their bodies and shake off any relation with the dead. Each corpse is then taken out and placed in a sarcophagus, while the Baris Gede is performed and the priests stand around with traditional spears.

A Brahman priest then steps forward chanting religious passages, then liberally sprays holy water on the corpses throwing away and breaking the water pots after emptying out the contents. Varieties of flowers are thrown on the body together with paper on which are written religious passages in the Sanskrit language.

First the sarcophagi are drawn back and forth, then all the decorations are taken away and finally the fire is applied and quickly the sarcophagi are consumed leaving only ashes. By this time, it is already late afternoon. Everybody hurries home believing that it is after dusk that the evil spirits start hovering about searching for their victims.

What has been a colourful sight is now only a lonely deserted place of glowing wood and ember, unattended alters and scattered flowers, coloured papers and broken sticks.

Early the next morning, priests and relative return to conclude the remaining part of the ceremony in a quiet way. The ashes are collected and placed in urns to be scattered later into the sea.

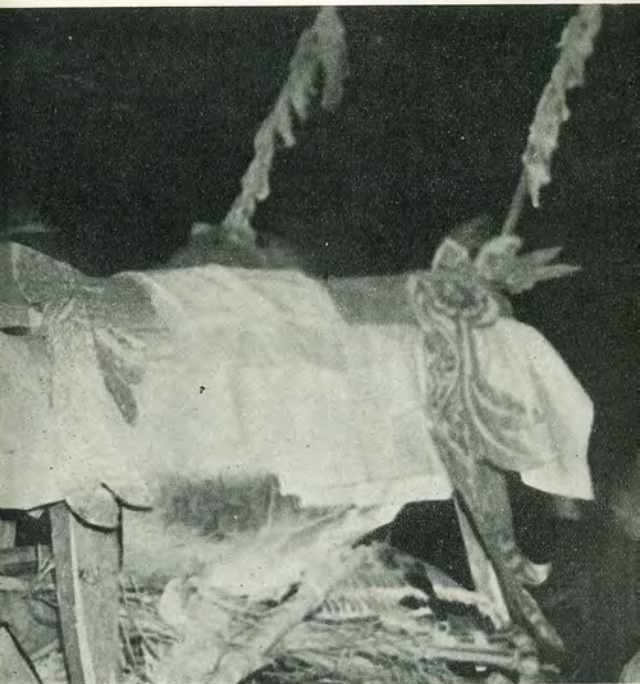
When all these things have been done, the soul of the deceased has been purified; it can now become a deity and may be worshipped at the temples.





*Sarcophagi in the form of goats or other animals, containing the*





*bodies or the exhumed bones, being set ready to be cremated.*



*The final ceremony, that of casting the ashes*



*into the sea, being solemnly performed.*

## THE COMING OF AGE (NENEK DOHA)

According to the Bali-Hindu religion, every follower of this religion should perform the five ceremonies called Pancha Yadhya. One of these is the celebration of physical maturity of a girl, still an important event in the island.

As soon as the fact is discovered, the girl is immediately secluded in special sleeping quarters until the day fixed by the priest for the ceremony of her coming of age. On such an occasion a great feast is given by the family during which the ceremony is performed by the priest. The girl is then considered a mature woman though she may not necessarily be allowed to marry for the next few years.

*Girls making up before a dance.*

*Girl on the threshold  
of womanhood (next page).*





## TOOTH FILING



*A young man undergoing a filing operation.*

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 ceremony 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 court



yard he makes a prayer before an alter 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 Genda Wayang and recitations. When the ceremony is over, filings are buried behind the ancestral shrine.

# TEMPLES

Bali is an island of temples. Everywhere, even in the most remote and most secluded places there are temples of one kind or another; at the top of hills, on the apparently lonely beaches, over huge rocks in caves, in heavy woods — not to mention in the villages all over the island. This is the first thing that will attract the eyes of visitors.

Despite the great number of temples, statues and courts with their seemingly great variety of structure and forms, the Balinese places of worship may be classified into four categories:

1. The village or town temple which is the central place of worship for the villagers and the place where they gather to make offerings and where gods of different kinds are worshipped.

*A temple for the worship of Siva.*







*Temple on sea shore.*

2. The Inner Temple or Pura Dalam, built usually near the cremation place or the village cemetery. This is the special temple reserved for the worship of Maha Devi Durga, the goddess of blessing and of destruction who is the spouse of Batara Siva, the greatest of all the gods, whose colour is white.

3. The Temple of Seger a or Pura Seger a, usually built near the seashore for the worship of Maha Devi Baruna, the Guardian of the Sea whose colour is yellow.

4. The Temples of the Hills, Pura Bukit, built on the heights exclusively for the worship of gods of the hills and mountains.

There are however, many special temples such as Pura Sabak, the temple for the worship of Maha Devi Sri, the guardian of all cultivation, especially of the rice crop. This is usually built in the middle of the green expanse of paddy rice fields or fruit plantations.

Then there are temples built at every water spring, bathing place and at the birth place of every family.

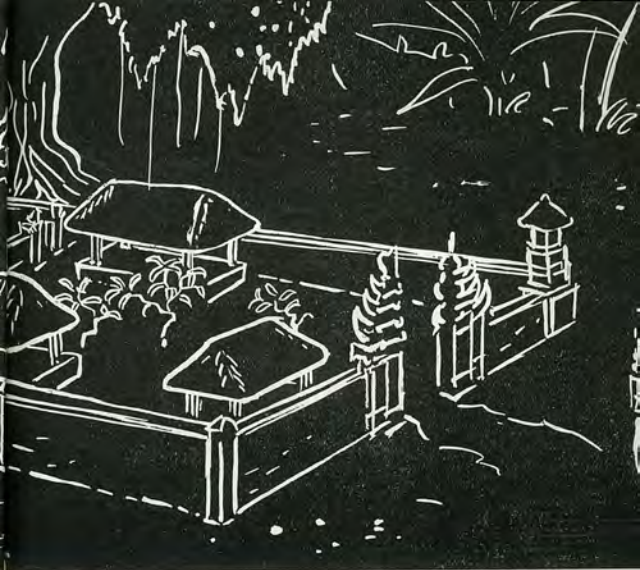


## GENERAL

Everywhere the general layout of each big village or town temple is based more or less on the same general pattern.

First the entire temple compound is enclosed by a wall with a high main gate which is richly carved. The sculpturing of these stone gateways varies for different kinds of temples, and by examining it you can tell what kind of temple is enclosed in a given wall.

The compound is divided into three courts, the first being the court onto which the main gate enters. This is usually left bare or is planted with flowering plants. The second court is reached through a slightly smaller gate. This is the enclosure housing the temple kitchen which cooks for mass feasts and



## STRUCTURE

assembly courts, usually one large and one small. It is in the third court where the temples for worship and for making offerings are to be found.

In the temples, there are altars in the form of stone niches and tables for receiving offerings. There is a special many-storied pagoda-like altar called "Meru" whose number of stories varies from three to fourteen. The first three stories are specially reserved for Batara Siva, Vishnu and Brahma. It is in the third court that there are kept all the properties and regalia for the religious ceremonies.

Some of these properties are made of gold, finely and symbolically engraved.



*THE TEMPLE OF BESAKIH.*

*This impressive flight of stairs leads to the gate of the main temple of Besakih, on the slope of Mount Agung. This is the largest and the most sacred complex of temples in Bali.*



*People climbing stairs.*



## WELLKNOWN TEMPLES IN BALI.

### **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 11th 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 great earthquake 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 Bali, 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 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 out 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 BÈDHULU.*





*This temple is believed to have been built about 917 A.D. The Raksasa, the demonic monster seen above the entrance is seen splitting the cave with its powerful arms. Note the women coming out the cave after making offerings.*

### **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.

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 extraordinary 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.



*Picture of a temple at Pejeng.*

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, with a huge magnificently sculptured gate leading to the main temple at the top where a spreading banyan tree catches the eye. In the main temple, there are many altars and an eleven-storied pagoda made of finely carved stone.

*Pura Kehen (page 52).*

*Temple on the slope of Mount Agung.*





*A Balinese sculptor hard at work carving the wall of a temple. ,*

# ARTS

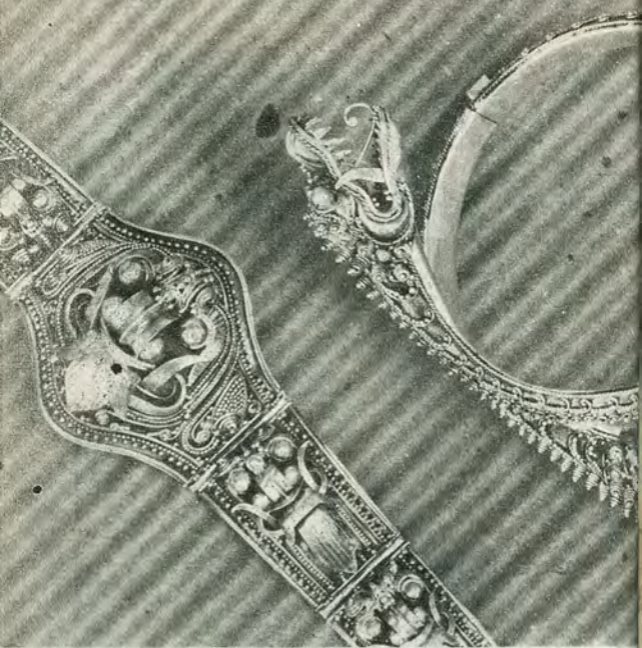
The Balinese people are famous for their artistic abilities. The artistic talents born in the people are developed fully because artistic expression is part of the everyday life of their community, being regarded as part of their religious activities. Their excellent sculpture and their carving of wood, 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 table cloths 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.

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.



*Bali is also famous for silver work. The picture shows two bangles of burnt silver.*

*Sculptor giving finishing touch to his work on the statue of Hanuman, the Ape King.*







*Even coconut shell is not wasted. This fine piece of work is carved entirely of coconut shell.*

*A piece of wood-carving.*





*A young Balinese woman with a hand-loom.*

*A modern Balinese artist putting Balinese life onto the canvass.*





# 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.

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

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 story teller 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.



*The Legong kraton*



LEGONG



*dance in front of a temple.*

## JANGER



*The Janger, a comparatively modern Balinese dance, performed by about*



*twenty dancers made up of both sexes.*



*The Kebyar dance*



*of Tumulilingan.*

### **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 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.

### **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 the most ancient of the Balinese dances, the *Sanghyang*, a trance dance. Most of the dance is performed in a sitting 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 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 Mario*, who was responsible for the perfection of this dance to its present unique quality.

## **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 she 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 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 the priest.



*The Barong, a legendary animal, represents virtue.*



DANCE (I)



*The Barong and the Witch, the latter representing evil.*



*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*

DANCE (II)



*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 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 graceful manner.

### **Other dances.**

There are scores of other Balinese dances which are equally interesting and charming, such as the Barong and mask dances, the djoget, the baris ardje, wayang wong and many others which are performed at one time or another in the villages. Tourists are always kept informed by Hotel Bali when there are such dances around. Facilities are provided to reach the locations.



*One of the other Balinese dances showing Hanuman  
the Ape King.*



*THE KETJAK OR THE MONKEY DANCE.*



*Performed by about 150 persons, the dance depicts a scene in the Ramayana during the fight between King Rama and King Rhawana.*



*Another scene of*





*e Ketjak dance.*



*Some Balinese masks impersonating various figures in their plays.*



*A mask dancer (see also page 77) in front of a temple.*

## 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 supplemented 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 summons, 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, is elected by the members. The election is, however, conducted through consultation with a spiritual medium. The Klian of 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 "Bale Bandjar". These are clubs and each building has its own drum-tower to call meetings. The Bale 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.



## 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 bring 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 poisoned blades are tied to the spurs and the fighting usually does not last long, for death quickly follows the first deep strike from the poisoned artificial spurs. But sometimes poison is not applied to the blades and the fighting lasts much longer (giving the spectators more fun to enjoy).

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.



## PLACES OF INTEREST

### **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, is worth visiting. It is believed that the ashes of the famous King Erlangga of East Java are kept in the temple.

### **Ubud.**

Ubud, a little to the northwest of Gianjar, is wellknown for its excellent dancers and gamelan orchestras and visitors may have the opportunity to visit the dance school here to watch the training and rehearsal of Balinese music and dancing. In Ubud are also to be found some of the famous Balinese artists, like Ida Bagus Made, doing their work. All the way from Gianjar to Ubud there are many temples worth visiting and in Ubud itself the house temple of Anak Agung, just behind the old palace, is also worth to be seen.

### **Bangli.**

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

Past Bangli on the way to the mountain resort or 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 Siva. This bathing place has now become a popular place for picnicing.

### **Klungkung.**

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





*A scene of the market at Klungkung. Sun-shades made of plaited bamboo shelter the vendors, who are mostly women, from the heat.*



*Flute player.*



*Dance lesson.*



*A segment of painting on the interior walls of the roof of Balai Kembang, the Hall of Justice at Klungkung.*



*The Hall of Justice.*



*KINTAMANI*



A wellknown vacation resort in Bali, Kintamani is about 30 miles north of Klungkung and 5,000 feet above sea level. There is a good hotel here belonging to the Bali Hotel in Den Pasar and also a government rest house. Beautiful panoramas surround this mountain resort with volcanic Mount Batur and Mount Abang towering to the east.

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A well-known mountain resort in Bali is situated in the north of Klungkung and is one of the best. There is a good hotel here belonging to the Bali Club in Bali. There is also a government hotel here. Beautiful lawns surround the mountain resort with volcanic Mount Batur in the distance looking to the east.





