



wayang database project
Hedi Hinzler - Otto van der Mieden
Poppenspe(e)lmuseum Puppetry Museum

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Picture: Semar. Javanese jester with kwee lapis, a Dutch-Indonesian layered cake. Wayang kulit. Illustration: Elsje Zwart ©.



Lord, let me be a wayang in your hands*

WAYANG DATABASE PROJECT – HEDI HINZLER/OTTO VAN DER MIEDEN POPPENSPE(E)LMUSEUM/PUPPETRY MUSEUM

SUMMARY

Wayang database and thesaurus in pictures and text

Realisation of a national and international wayang database: a knowledge platform on the subject of wayang from Indonesia. The aim is to create an informative and reliable thesaurus from which museums and other third parties with a wayang-heritage collection may benefit.

Wayang categorising and defining pilot project

In 2011, the Puppetry Museum initiated an ambitious project in cooperation with Hedi Hinzler (expert in the field of the wayang kulit and Indonesia, and former senior lecturer at the Dutch Leiden University, specialised in South- and South-east Asia), several cultural heritage institutions and others: the realisation of a national and international wayang database, a high-quality knowledge platform, and a thesaurus on the subject of wayang from Indonesia. The study and description may become part of an international research programme. The aim is to achieve an informative and reliable basis: a thesaurus from which museums and other third parties with a wayang-heritage collection may benefit.

Thesaurus

The illustrated wayang thesaurus will include the following data:

1. Puppet types: wayang kulit, klitik, golek, bèbèr, including the wayang thithi and wayang potehi figures made by Javanese-Chinese in the 19th and early 20th century;
2. Origin: country, region, creator, name owner/performer, period/date/time recording, etc.;
3. Material types: leather, wood, wood and leather, cardboard, getuk (boiled, mashed cassava/sweet potato), etc.;
4. External characteristics, a list of a figure's components: full and partial head-to-toe pictures/drawings, facial characteristics, hair styles, head covering, jewellery, clothing, etc.;
5. Names, genealogy and terms from Java, Madura, Kalimantan, Surinam, East and West Lombok, North and South Bali, etc.;
6. Languages and dialects: Sudanese, Javanese, Mid-Javanese, East-Javanese, Madurese, and North-and South-Balinese, etc.
7. Photographing: photographs of the wayang figures will be made by the executors of the project or, existing photographs taken by the owners of the collections will be used with their consent.

The wayang thesaurus, which will be developed by Hedi Hinzler, will be published in Dutch and English, accompanied by Javanese and Balinese terms.

* Wayang-*liederen*/Wayang Songs (1931). Author: Raden Mas Noto Soeroto (1888-1951) a Javanese prince from the Jogyakarta noble house of Paku Alaman. Poet and writer of Dutch Indies literature and journalist from the Dutch East Indies (now: Indonesia). Original Dutch text: Quote: 'Heer, laat mij een wajang zijn in Uw handen'/'Lord, let me be a Wayang in your hands'. 'Dit mijn aardse leven is vol van moeite en strijd, en mijn vijanden die vele zijn, lachen om mij. Hun hoon schiet sneller naar het doel dan gevederde pijlen; hun woorden vlijmen scherper dan krissen. Mijn strijd is nog niet uitgestreden. [...] Heer, laat mij een wajang zijn in Uw handen. Dan zal over honderd jaar of duizend jaar Uw hand mij weer doen bewegen. Dan zult Gij mij één, wanneer mijn tijd in Uw eeuwigheid gekomen zal zijn, opnieuw opnemen en ik zal opnieuw spreken én strijden. En eenmaal zullen mijn vijanden zwijgen en zal de demon nederliggen. Heer, laat mij een wajang zijn in Uw handen.'

See also: Raden Mas Noto Soeroto (Pamflet nr. 145). Dutch text: <http://www.poppenspelmuseumbibliotheek.nl/Pdf/pamflet145.pdf>.

Cooperation with Javanese informants Ki Ledjar Soebroto, Ananto Wicaksono and Balinese institutions

After the wayang have been photographed, the data will be put into the data base in the period 2011 to 2017. During this period, and probably also after this period – dalang (puppeteer) and puppet maker Ki Ledjar Soebroto and his grandson and dalang and graphic artist Ananto Wicaksono from Yogyakarta will help categorizing and defining the regional styles and names of the Javanese puppets. The names, local styles, the types of materials (kind of leather, wood, etc.) will be specified as well. This will involve visits to wayang collectors and wayang cultural heritage museums in the Netherlands, Germany (Überlingen), Belgium (Gent), England (British Museum, Victoria & Albert Museum) and elsewhere.

Cooperation with puppet makers and players in North and South Bali and with staff of the Puppetry (Pedalangan) section of the Art Academy (ISI) in Denpasar (Bali) and exchange of information will take place as well to supplement the database.

For more information, see: CV: Ki Ledjar Soebroto, Ananto Wicaksono and Hedi Hinzler, <http://www.poppenspelmuseumbibliotheek.nl/pdf/cvLedjarNanangHedi.pdf>.

Website and contact

A style sheet in Dutch and English and the outline of the wayang thesaurus, plus additional information about the project itself, will be published on www.poppenspelmuseumbibliotheek.nl in the near future.

See also: <http://www.poppenspelmuseumbibliotheek.nl/Wayangdet.html>.

Anyone who is interested in the project is welcome to contact Hedi Hinzler and Otto van der Mieden – Director-Curator of the Puppetry Museum (The Netherlands). E-mail: <http://www.poppenspelmuseumbibliotheek.nl/MailForm.html>.
E-mail Hedi Hinzler: hinzler@gmail.com.

Wayang figures: heritage institutions

Museums, heritage institutions, collectors in the Netherlands and elsewhere in Europe, and schools expressed the need for more information about their wayang figure collections. These originate from Java, Madura, Bali, Lombok or other regions where Javanese or Balinese migrants live or lived, such as, Kalimantan, Sulawesi, Sumatra and Surinam. However, Wayang from Malaysia, influenced by Java and Thailand, will be excluded for the moment.

Dutch museums mostly aim to collect a limited set of data required for their AdLib computer registration. Other so-called metadata are regarded as irrelevant. De-collecting is in vogue among museums, which means that rare, culturally important items often are sold and data about acquisition and archival materials are disposed of, because those in charge of selling, usually lack the required know-how in this field. Specific Javanese wayang collections - in Dutch museums - need to be safeguarded, as they give insight into the development of the outward appearance/style and characteristics/iconography of the figures.

Researchers, private collectors and museums in the Netherlands and elsewhere in Europe, for example Germany, Austria, Sweden, the UK, Belgium, the Czech Republic and Slovakia, and the Javanese and Balinese involved in wayang, are still interested in the social context of wayang and its figures, their original owners, the exchange of these figures as gifts on the occasion of festivities, the iconography, the texts spoken in ‘wayang language’ by the performers, and in the musical accompaniment of the shows.

Know-how of all the above features is currently decreasing in their regions of origin. Therefore, it was decided to set up a wayang-database project in cooperation with the Dutch Puppetry Museum/Poppenspe(e)lmuseum in the Dutch town of Vorchten (Otto van der Mieden, director-curator of the museum and a puppeteer), Dr. Hedi Hinzler, Dr. Walter Angst (1942-2014) in Überlingen/Germany (collector of more than 18,000 figures), several puppet players in Yogyakarta (Ledjar Soebroto, Ananto Wicaksono a.o.), and Bali (dalangs in all provinces, ISI Denpasar, and Cultural Heritage Foundation North Bali). The result will be a database of names, genealogy, origin, and audio-visual references - in particular old recordings and films that are available through the internet, publications, information and education, performances including video registrations - in particular of rare types of wayang in cultural centres.

The project was launched in December 2010. A meeting of specialists from Dutch Museums and Leiden University was held in February 2011. Since then, collections in Leiden, Vorchten (part of the wayang collection Radboud University Nijmegen), Amsterdam, Groningen in the Netherlands, in Vienna (Austria) and in Überlingen have been studied and photographed. In 2015 more than 13,000 figures were photographed. By then, about 5,000 wayang figures from Java, Madura, Surinam, Bali and Lombok had been analysed and described in the database.

Hedi Hinzler ©/OvdM ©, January 2016

See also, annex: wayang style sheet (concept: some examples, images and text). This document on internet, see: <http://www.poppenspelmuseumbibliotheek.nl/pdf/wayangdatabasepopmus.pdf>.
Digital publication on www.poppenspelmuseumbibliotheek.nl: click on the green words for hyperlinks.



Picture: Hedi Hinzler. Tong Tong Fair (The Hague, 28-05-2015). Workshop wayang determination.
Wayang kulit: Hanoman/Hanuman. Creation: dalang Diah (Nagasepaha, North-Bali, ca. 1995).



Picture: Petruk as king – *Petruk dadi raja*. Solo style (Java/Indonesia, ca. 1900). Petruk is one of the punakawan, the jesters from wayang puppet play. He is one of Semar's sons, the wise fool and divine clown. Petruk's head is sitting on a long neck that bends forward. He has a long body and a sagging belly. The wayang kulit figure shown is holding an opium pipe in his hand. He carries a *klewang* (sword) and a *kris* (dagger), and has two medals pinned on his chest. One of the medals reads 'Bali'. Collection: Walter Angst, Überlingen/Germany. No. Gi 1. Dimensions: 70 x 29 cm. Photo: Hedi Hinzler.



Otto van der Mieden

Born in The Hague in 1945, Otto van der Mieden is the director-curator of the Dutch Puppetry Museum/Poppenspe(e)lmuseum and a puppeteer. Since 1970, with great passion he has collected anything and everything relating to international puppetry. Items he collects include both historical artefacts such as shadow puppets, paper theatres, wayang figures, hand puppets, rod marionettes, rod puppets, literature and graphics, and contemporary pieces of puppetry art. This comprehensive collection, which is situated in the Puppetry Museum in Vorchten, has been open to the public since 1984. Vorchten is a little village in the northeast of the province of Gelderland, near the river IJssel. Besides its own ever-changing temporary exhibitions, the Museum also organises travelling, themed exhibitions in the Netherlands and abroad.

Puppetry Museum/Poppenspe(e)lmuseum

The Puppetry Museum is a Dutch cultural heritage institution for and about folk and mainstream puppet theatre, where a variety of puppetry techniques and trends are represented. A place that gives a wealth of information and a varied overview of the history of and contemporary developments in the national and international – Western and non-Western – world of puppet theatre, paper theatre, figure theatre, object theatre, expressive theatre and shadow puppetry. In this narrative museum the main focus is on the story, in which the collection plays a supporting role. The museum archives and updates the past, keeps up with the present and has an eye for cultural diversity.

Try-it-yourself (DIY)

In the Puppetry Museum, its stately home dates from 1914, visitors are guided playfully through various rooms, where they can admire different exhibitions. Children and adults alike can actively take part in the *educational treasure hunt* and *try-it-yourself game*. They can try out the various puppetry techniques for themselves and become acquainted with the different characters. There are regular puppetry demonstrations, and visitors might be lucky enough to see a performance in the ‘Petit Théâtre’. Unique excerpts from puppet plays by various international puppet theatre performers can be heard and watched on request. Visitors are invited to browse through the Museum’s extensive archives or to study in its library with more than seven thousand international titles. Of course, you are welcome to make an appointment.

Trijntje Peterselie’s kitchen

You can take a stroll through the *Poesjenellen cellar*, a cosy reminder of the underground places which form the backdrop to the adventures of the *Poesjenellen* (rod marionettes from Antwerp), or sustain the inner man in the buffet named after the Dutch Judy (*Trijntje Peterselie*). Even the snacks and drinks are included in the act here, which take their names from popular folk puppet theatre characters and attributes such as *Katrijn’s coffee*, a *cafetière Guignol*, *gallows soup*, *swazzle candies* and *Arlecchino’s apple turnovers*.

Puppetry international library and collection

The Puppetry Museum’s international library – comprising a collection of books in more than thirty different languages – is specialised in folk and mainstream puppet theatre and related arts. We would like to invite anyone who is interested to consult our collection of books on location, by appointment. About seven thousand titles of books in Dutch and other languages can be consulted via our bilingual website: www.poppenspelmuseumbibliotheek.nl. This site also offers a large number of multi-language educational and richly illustrated publications in pdf format. Films and documentation can be shown and consulted in the museum by request. All our own publications - and many other things - are available in the museum shop.

Geheugen van Nederland/The Memory of the Netherlands

A major part of our puppetry collection can be viewed on *Het Geheugen van Nederland*. See: http://www.geheugenvannederland.nl/?nl/collecties/komt_dat_zien_poppentheater_in_beeld. Two centuries of Dutch and international puppetry traditions are brought to life in countless illustrations and informative texts.

Puppetry Museum Pamphlets

Through our so-called *Puppetry Museum Pamphlets* ('Poppenspe(e)lmuseumpamfletten') we announce matters of interest relating to folk and mainstream puppet theatre. Moreover, these pamphlets sometimes also inform visitors about theme exhibitions and activities in the museum. Some of the Dutch pamphlets are also published in French, German and English and are available in pdf format.

See: <http://www.poppenspelmuseumbibliotheek.nl/Pamlet.aspx>.

Doepak

Doepak (Dupák) is the Dutch-language *Puppetry Museum Newsletter* ('Poppenspe(e)lmuseumkruimelkrant'), an educational multicoloured leaflet full of interesting facts, things to do, and illustrations of puppet theatre. *The Puppetry Museum Scribblings* ('Kruimelkrantkrabbels') are an added extra, which often invite you to explore the Try it yourself? (DIY) activity. Some of the Dutch 'Kruimelkrantkrabbels' are also published in French, German and English and are available in pdf format.

See: <http://www.poppenspelmuseumbibliotheek.nl/Doepak.aspx>.

Poppenspe(e)lmuseumnieuwsbrief/Puppetry Museum Newsletter

On our website www.poppenspelmuseumbibliotheek.nl, under News(Nieuws) and via the Newsletters (Nieuwsbrieven) – hints and topical information about our collection, presentations, exhibitions, publications and activities – you will find information about several recent acquisitions.

See: <http://www.poppenspelmuseumbibliotheek.nl/NieuwsBrief.aspx>.

Changing exhibitions

Every year, we create a new design for the Museum's display in cooperation with Elsje Zwart (Haarlem) and folk puppet theatre expert Hetty Paërl from Amsterdam. We aim to bring various moments in time and space, emotions and theatre sensations together in ever-changing ways. By combining widely differing artefacts and activities, we have been able to create unusually attractive rooms, where almost anything seems to be possible.

A semantic chain

The exhibitions invite visitors to interact with the figures and characters, and to discover what they have to say about historical and contemporary social issues. The exhibitions and the puppetry figures can show how much of their significance depends on their mutual relationship, their link in a long and coherent *semantic chain*. The figures appear to find their own voices and encourage the onlooker to consider their characteristics in terms of country of origin, class, gender and identity. The way in which the themes interact with each other, and divulge their meanings, depends largely on the imagination of the museum visitor. Ultimately, it is the visitor's fantasy that allows the exhibits to come to life.

Palindrome

Just like Otto's name – which reads the same backward or forward – it makes no difference where you start or finish your tour of the Puppetry Museum. The Museum, in fact, resembles a *palindrome*. Visitors can lose themselves in a labyrinth full of puppetry glory and fun. All the exhibitions and presentations complement each other but are equally exciting. The artefacts in the rooms all spin the same kind of web, bringing together a myriad of different meanings. They can be admired for their inherent aesthetic quality, or for their contribution to the overall effect. An effect that comes to life in and through the visitor's own powers of imagination.

Logo Poppenspe(e)lmuseum/Puppetry Museum

On the left-hand side of the museum's logo **Jan Klaassen** – Mr Punch's Dutch cousin – can be seen wielding a club. On the right of this jolly descendant of the Italian **Pulcinella**, **Semar** – the cheerful jester of Indonesian **Wayang** theatre – is depicted. With a string attached to his hand, he is playfully tugging at the letter 'E' in the museum's name, pretending to be the puppeteer who is 'pulling the strings'. This extra letter 'E' is based on Dutch wordplay. The noun 'play' (*spel*) is combined with the verb 'playing' (*speel*), which means that this is not only a museum where you can look around, but, in particular, a place where visitors are often asked: 'Would you like to try it yourself?' (DIY). The Jan Klaassen figure in the logo also refers to various other, distinctive leading characters from tragicomic, nineteenth-century folk and mainstream puppet theatre, including the German **Kasperl**, the French **Polichinelle** and, of course, the British **Mr Punch**. These comic archetypes, with their oh-so-recognisable domestic ups and downs, in reality turn a mirror onto their esteemed audience.

Otto van der Mieden, January 2016



Picture: Otto van der Mieden – director-curator Poppenspe(e)lmuseum/Puppetry Museum, with the old-Dutch Jan Klaassen.
Creator of the wayang kulit figure: Ki Ledjar Soebroto © (Yogyakarta, 2011). Photo: René Zonneveld © (2015).

Poppenspe(e)lmuseum ©

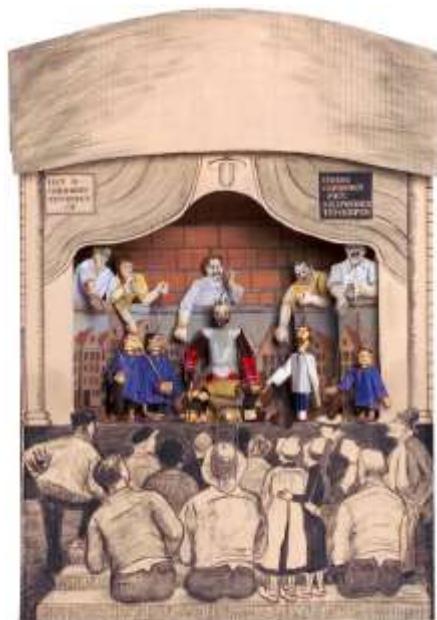
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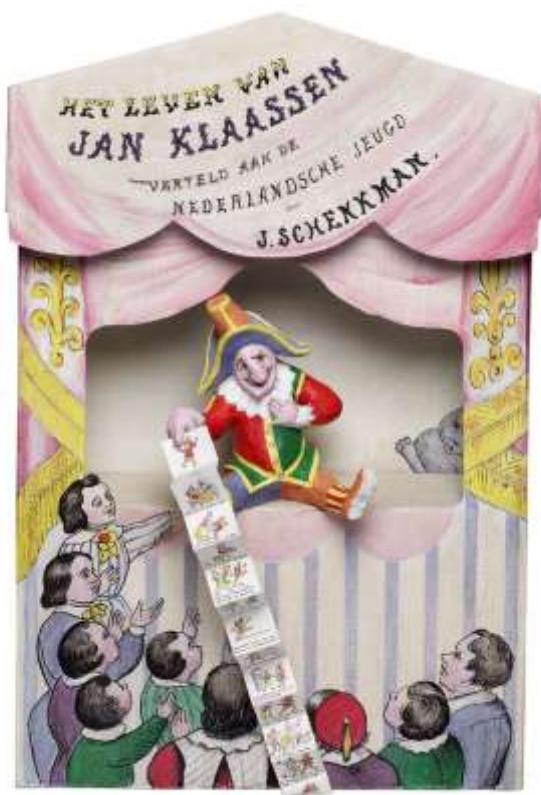
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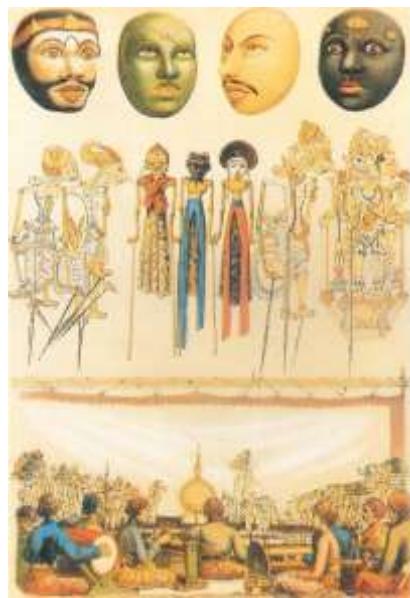
8.



9.



10.



12.



11.



[Start](#) [Nieuws](#) [Trefwoorden](#) [Bibliotheek](#) [Pamfletten](#) [Doepak](#) [Links](#) [Contact](#)

Wayang



Informatie op het gebied van wayang uit Indonesië.

(Information on the subject of wayang from Indonesia.)

Diverse documenten / Miscellaneous documentation

- [Wayang republiek expotentialexhibition \(Samper/Sampen\) \(1924\)](#)
- [Poppenzaal/Museumzaal met Saman, deeling, gunungan en museumlogboek](#)
- [Plasmaten, Saman, Garung en Petruk \(Funatavani\)](#)
- [Plasmaten Petruk en Garung \(Indonesia Puspitasari\)](#)
- [Soppythe Museum plasmaten, Negen, batik, A emosing Petruk](#)
- [Soppythe Museum plasmaten, Dikring cigarettes, A emosing Petruk](#)
- [Wayang republiek Rian](#)
- [Wayang republiek Saefie](#)
- [Wayang republiek: huren in dienst van de vruchteld](#)
- [Wayang republiek: Inganpusa](#)
- [Wayang republiek: Ody](#)
- [Wayang republiek: oosten expotentialexhibition](#)
- [Wayang republiek: beladen expotentie](#)
- [Geman, een sohn uit Djakone \(Doepak nr. 18a\)](#)
- [Gaman, a shadow from Indonesia \(Doepak nr. 18c\)](#)
- [Wayang: poppen- en schimmenspel uit Djakone \(Doepak nr. 98\)](#)
- [Sule buluk, oil, salt en stroo, bon, mungo op, petje of \(Doepak nr. 166a\)](#)
- [Tot belly, big horn and bare head; hat off \(Doepak nr. 188c\)](#)
- [Geen, de deeling en dat moetgeen \(Doepak nr. 204\)](#)
- [Ten dauranger met Saman een Javaanse clown \(Doepak nr. 207a\)](#)
- [A doorlog beschrijvend Saman en Javaanse foot \(Doepak nr. 307d\)](#)
- [Suraya, aktebolle, deeling en Saman \(Doepak nr. 10\)](#)
- [Javaanse wayangpoppen, schimmenspel en stoepschaatsen \(Doepak nr. 4\)](#)
- [Javaansche Wayangpoppen, Schatten- und Stoepschaatsen \(Rechte Nr. 4\)](#)
- [Gaman, Khrana en Gatochase \(Poppenzaal/kledingstukken en -figuren nr. 12\)](#)



The screenshot shows the homepage of the Poppenspelmuseum. At the top, there's a navigation bar with links for 'Start', 'Glossary', 'Dittheorieën', 'Afdrukken', 'Printable', 'Contact', 'Help', and 'Contact'. Below the navigation is a yellow banner with the text 'Dittheorieën door deelnemers (Wereldtentoonstelling voor poppenkunst)'. The main content area has a pink and yellow decorative border. It features a large green title 'Welkom - Welcome' at the top center, followed by a circular logo containing a stylized figure. Below the logo is a paragraph of text in Dutch. Further down, there's another section with text and a small illustration of a green bird.

13.

The screenshot shows a web page titled "Wayang" under the "Exhibitions" menu. The main title "Wayang" is centered above a small black silhouette of a traditional Indonesian shadow puppets. Below the title is a descriptive text: "Information on the subject of wayang with Indonesian". Underneath this, there is another line of text: "Information on the subject of wayang with Indonesian". The central image is a large, framed illustration of a traditional Indonesian shadow puppet, specifically a tiger or lion character, shown in profile and holding a long staff. At the bottom of the page, there is a logo for the "POPPENSPEL MUSEUM" featuring two stylized green puppets.



14.



15.



16.



Pictures

1. Collection of international works from Puppetry Museum Library, with the traditional Dutch Jan Klaassen, the French Guignol and a wayang golek figure.
2. Pastiche theatre featuring 'The Poesjenellen'. Design: Hetty Paërl ©, Amsterdam (2004).
3. Placemat showing international puppet theatre characters tucking in to a feast. Illustrations: Hetty Paërl ©, Amsterdam (1992).
4. Mr Punch, Judy, the baby, and Toby the dog. Characters from English folk puppet theatre. England (circa 1950).
5. Dupák figure. Illustration: Hetty Paërl ©, Amsterdam (1998). In 1992 we instructed Anton Anderle (Slovakian puppeteer 1944-2008) to create a dupák (a typically Czech and Slovakian rod-marionette and trick puppet) that should resemble Jan Klaassen (the Dutch Mr Punch).
6. Pastiche theatre 'The life of Jan Klaassen'. Original idea from a book illustration by J. Schenkman (1860). Design: Hetty Paërl ©, Amsterdam (2003).
7. Pulcinella and the egg. Ceramic. Produced by: Lello Esposito ©, Naples (1993).
8. Poppenspe(e)lpastichetheater/Table-top theatre Nr./No. 4. Javanese Wayang puppets: shadow and rod puppets. Concept: Hetty Paërl © (2011).
9. Still from: 'Wayang Revolusi 1948-1949 – Agresi Militer Belanda 2', animation film. Puppets: Ki Ledjar Soebroto ©. Production: Laboratorium Wayang/Nanang Kancil – Ananto Wicaksono © (Yogyakarta, 2009).
10. Hedi Hinzler – wayang wajah/wayang kulit. Creator of the wayang kulit figure: Ledjar Soebroto © (Yogyakarta, 2008), dalang and puppeteer.
11. Otto van der Mieden, director-curator Poppenspe(e)lmuseum/Puppetry Museum – wayang wajah/wayang kulit. Creator of the wayang kulit figure: Ledjar Soebroto © (Yogyakarta, 2011).
12. Postcard No. 89 034: 'Javanese masks and wayang figures. Dalang with gamelan orchestra'. Illustration from: Nederlandsch Oost-Indië beschreven en afgebeeld voor het Nederlandsche volk/ The Dutch East Indies described and depicted for the people of the Netherlands. Imprint: Van Schenk Brill (Leiden, 1875).
13. Screenprint of website page with the Javanese jester Semar (wayang kulit): <http://www.poppenspelmuseumbibliotheek.nl/Wayang.aspx>.
14. Screen print of website page with the old-Dutch Jan Klaassen, his wife Katrijn, the Constable and many others. See: <http://www.poppenspelmuseum.nl/index2.html>.
15. Exhibition Puppetry Museum: 'Wayang revolusi. Art in the service of freedom'. Wayang kulit puppets: Ki Ledjar Soebroto © (Yogyakarta, 2008). Photo: Haye Bijlstra © (2015).
16. Dalang, wayang kulit and gamelan/'Wayang-poerwa-vertooner' (Soerabaya). Illustration from: 'Java. Beelden van volksleven en bedrijf'. Author: Emilie van Kerckhoff. Imprint: Scheltema & Holkema's boekhandel (Amsterdam, 1912).

All illustrations from the Puppetry Museum © Collection, The Netherlands. Concept/text: Otto van der Mieden © (2016). Puppetry Museum logo. Illustration/concept: Ad Swier ©, Elsje Zwart © and Otto J.E. van der Mieden. For more information about wayang, see: Poppenspe(e)lmuseumpamflet nr. 143e (Dutch and English text). This document on internet, see: <http://www.poppenspelmuseumbibliotheek.nl/pdf/wayangdatabasepopmus.pdf>. Digital publication on www.poppenspelmuseumbibliotheek.nl: click on the green words for hyperlinks. Annex: wayang style sheet (concept: some examples, images and text), print screen website www.poppenspelmuseumbibliotheek.nl (the Puppetry Museum's international library) and screen print Doepak no. 232d. Javanese jester: Semar on a stick.

Poppenspe(e)lmuseum ©

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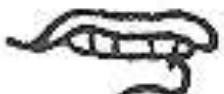
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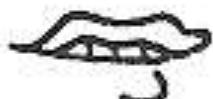
info@poppenspelmuseum.nl

Wayang style sheet of South Balinese leather wayang figures (concept: some examples and images, Dutch text)

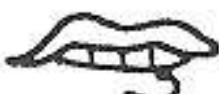
MONDEN



Cangkem istri, verfijnde mond, voor vrouwen of vrouwelijke types.



Cangkem manis, verfijnde mond, bovenlip beetje opgekruld, verfijnde heren.



Cangkem kras, robuste types mond, dikke gekruld bovenlip.



Cangkem danawa, demonisch type mond met grote hoektand.



Cangkem raksasa, demonenmond met slagtanden boven en onder.



Cangkem kera, apenmond.



Slangenmond.

SNORREN



Kumis memanis, snor van verfijnd type.



Kumis kekerasan, snor van niet verfijnd type.



Kumis tua, snor van oude man.

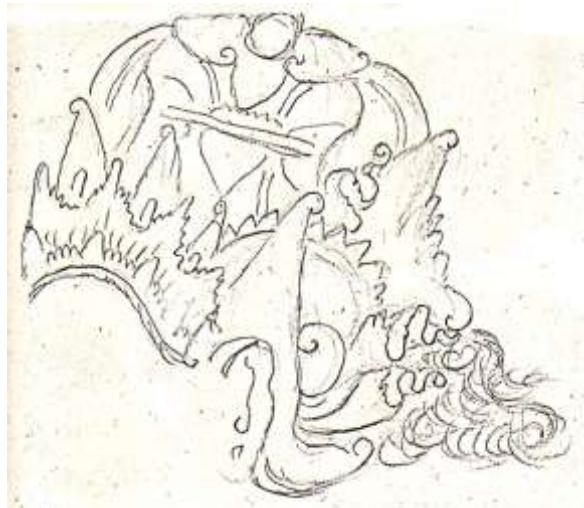


Kumis aèng, snor van griezel.

Wayang style sheet (concept: some examples and images, Dutch and English text)

BALI-FIGUREN UIT WAYANG GAMBUH – MALAT VERHALEN
WAYANG BALI – HEAD DRESSES – WAYANG PARWA AND RAMAYANA REPERTOIRE

CROWNS



Kroon „candi kurung“
Deze kroon heet „candi kroning“ (mand-kroon) en is alleen voor goden bestemd. Hij bestaat uit de volgende onderdelen:

1. candi - kroon
2. kurung - achterstuk van de kroon, ook „tengondé“
3. sekar taji - sierpunt(en)
4. patitis - diadeem van goud, bestaat niet voor alle
5. tajug - sierplaat
6. garuda mungkur - kop van de garudakopf.
Dient om deze invasieën af te weren
7. ronron - slippers van stof
8. haar
9. oecokordal

Candi kurung, type from Kerambitan, South Bali style, drawn by dalang and puppet maker Pan Robin after the collection of puppets from the palace, Puri Gede, in Kerambitan.



Kroon „candi agung“ (grote kroon)
Deze kroon wordt door goden en vorsten gebruikt.

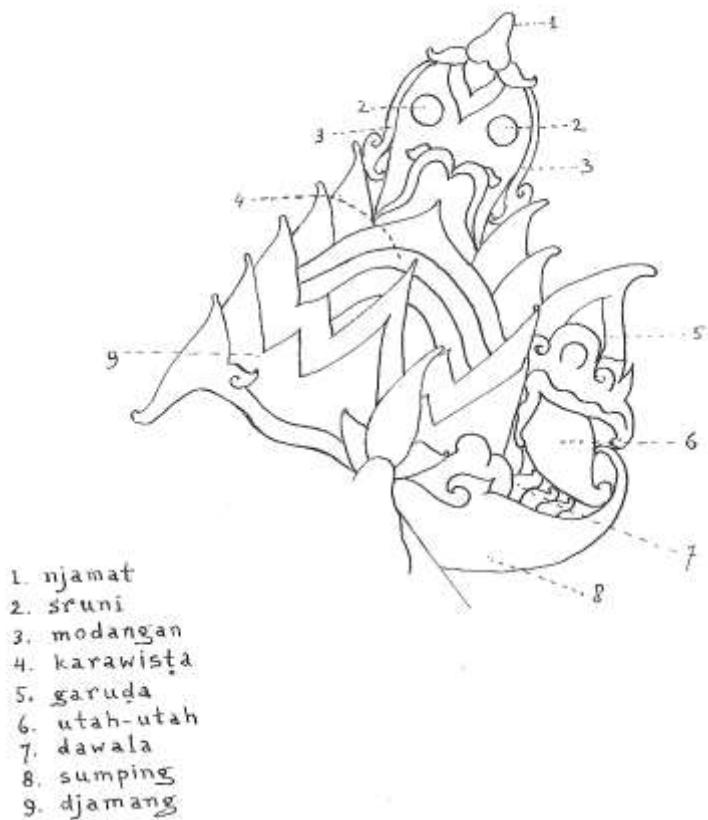
1. candi - kroon
2. sekar taji - sierpunt(en)
3. patitis - diadeem van goud
4. tajug - sierplaat
5. garuda mungkur - vogelkop
6. ronron - slippers van stof
7. haar
8. oecokordal

Candi agung, type from Kerambitan, South Bali style, drawn by dalang and puppet maker Pan Robin after the collection of puppets from the palace, Puri Gede, in Kerambitan.

Taji = spike, thorn, cock spur, knife wound around cock spurs during cock fight.
Tajug = star shaped ornamental disc, also named trenggana = star.

WAYANG KULIT JAVA – HEAD DRESS – CROWNS MALE CHARACTERS

1. HIGHEST TYPE OF CROWN, MAKUTHA, SURAKARTA



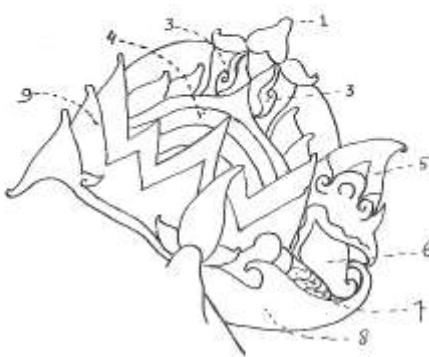
MAKUTHA, HIGHEST CROWN ACCORDING TO SUKIR, SURAKARTA STYLE



Makutha, according to Sulardi, old Surakarta style.

2. LOWER CROWN, TOPONG, SURAKARTA STYLE

1. *njamat*
2. *scuni*
3. *modangan*
4. *karawisṭa*
5. *garuda*
6. *utah-utah*
7. *dawala*
8. *sumping*
9. *djamang*

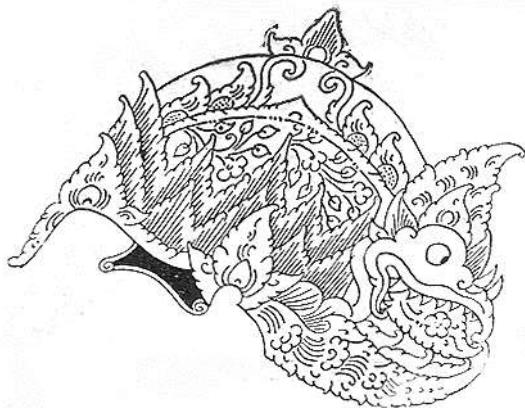


Topong, volgens Sukir.



Topong volgens Sulardi, Surakarta.

3. COMBINATION OF TOPONG AND MAKUTHA, SURAKARTA STYLE



Topong makutha, according to Sulardi, Surakarta.

Wayang kulit. Petruk and Semar



1.



2.



3.

Pictures: [1] Petruk carries a bell with a clapper around his neck, which is a phallic symbol. He has stuck European scissors in his Batik style sarong and is holding an agricultural chopper (*pêthèl*) in his left hand [2]. One of the *punakawan* (comical characters, meaning ‘servants of royalty’ in wayang) is the Javanese wise fool and divine jester Semar. Together with his sons Nala Gareng and Petruk he tackles problems in many *lakons* (wayang stories). Semar [3] is the servant and adviser of gods and aristocrats. He has a fat bottom and belly, a large face and only one tooth in his mouth. Illustrator: R.M. Said, wayang puppet maker and wayang author (Tjojoedan, Solo/Java, ca. 1950). Collection: Walter Angst, Überlingen/Germany.

Wayang website pages www.popppenspelmuseumbibliotheek.nl (the Puppetry Museum's international library)

Screen prints of website pages: Wayang liederen, Noto Soeroto; search screen ‘Wayang’; search screen subject list results ‘Wayang’ and search screen subject list ‘W’. See: <http://www.popppenspelmuseumbibliotheek.nl/Document-Info.Aspx?DocumentID=311>, <http://www.popppenspelmuseumbibliotheek.nl/HeadWord-Result.Aspx?HeadWordID=152>, <http://www.popppenspelmuseumbibliotheek.nl/HeadWord-List.aspx?Letter=w> and <http://www.popppenspelmuseumbibliotheek.nl/Search-Form.aspx>.

DoePak

DuPak DoePak POPPENSPE(E)LMUSEUMKRUIMELKRANTKRABBEL DoePak DuPak
Newsletter and Scribblings No. 232d



Javanese jester: Semar on a stick

Try it yourself! Another exciting activity from the Dutch Puppetry Museum. Stick the fat Javanese jester on piece of card and cut out Semar, who is munching away on *gudekade/kwe lapis* (a Dutch-Indonesian layered cake). Attach his body to a playing stick with glue or a split pin. Stretch a white cloth. Place a light source. *Salamet malom!* (pronounced as *slammet malom*, 'good evening'), says the clown. Have fun cutting and playing. Applause!

Would you like to learn even more about wayang puppet figures? In our museum shop we have family board games, postcards, posters and documentation in Dutch, French, German and English. You will find more information about the museum collection on www.poppenspelmuseumbibliotheek.nl, www.geheugenvanederland.nl/poppenspel2 and www.poppenspelmuseum.nl. Illustration: Elsje Zwart.

Concept and text: Otto van der Mieden (2015).

This document can be consulted on www.poppenspelmuseumbibliotheek.nl: click on the bold words for hyperlinks.

DIY: <http://www.poppenspelmuseumbibliotheek.nl/pdf/Doepak232a.pdf> (Dutch text) and

<http://www.poppenspelmuseumbibliotheek.nl/pdf/Doepak232d.pdf> (English text).

Applause!

DoePak presents various unusual creative stories. Our beyond the reaches of our own culture! DoePak is a colorful, educational and educational Dutch-language newsletter packed with background information about DoePak and Indonesian puppets. In this newsletter and newsletter you can also read about all kinds of activities in the Puppetry Museum such as what exhibitions are on show, what new books were issued, and how the collection is developed. The Dutch words of "DoePak" [doe] and "paket" [pak] are taken in the sense of the DoePak newsletter. This name was chosen for good reason, because you are supposed to "do" and "take" DoePak! The name "DoePak" is also the generic name given to Dutch marionettes and mask puppets. These are simple puppets for small children to be held around. DoePak becomes the international world of DoePak and related arts such as books and toys, puppets and stories, illustrations and CD's activities. In Indonesia and throughout the world the name is called Puppets Shows.

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Print screen of Doepak no. 232d. Javanese jester: Semar on a stick.
See also: <http://www.poppenspelmuseumbibliotheek.nl/pdf/Doepak232d.pdf>.
Illustration: Elsje Zwart. Concept and text: Otto van der Mieden (2016).