The Javanese Theatre: Wayang Purwa and Wayang Gedog.

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(With plates I-VI).

The following pages are mainly an abstract of the article 'Tooneel' (*i.e.* Stage, Theatre) in the 'Encyclopaedie van Nederlandsch Indie.'

The Javanese have seven kinds of theatres:

1. *Wayang purwa,* in which the shadows of leather puppets are shown, for which reason it is also called *Wayang kulit, kulit* meaning leather,
2. *Wayang gedog,* differing from *Wayang purwa* principally in the *répertoire,*
3. *Wayang kĕlitik* or *karuchil,* in which flat wooden puppets are shown,
4. *Wayang golek,* in which the actors are represented by round dressed up puppets,
5. *Topeng,* acted by masked performers,
6. *Wayang wong,* in which the actors are without masks and speak their own parts,
7. *Wayang beber,* in which pictures are shown.

Of these seven kinds of theatres, only the first two will be dealt with here.

Wayang Purwa.

In the *Wayang purwa* the shadows of leather puppets of peculiar shape are thrown on a screen (*kĕlir*) of white cloth, often having a red border, and stretched on a wooden frame (*panggung*). Behind the screen hangs a copper lamp (*blenchong*), under which the performer (*dalang*) is seated. Close to him is a chest (*kotak*), in which are put the puppets (*Wayang*), and accessory articles (*richikan*), as arms, horses, etc. To the chest are attached two or three little metallic plates, (*kĕprak*), against which the *dalang* beats with his right foot when a war scene is to be represented. In his left hand he has a small hammer of wood or horn (*tabuh kĕprak* or *chĕmpala*), with which he gives directions to the musicians seated behind him. The plays are taken from the parwa's of the Mahabharata and from the Ramayana. The close connection between the theatre and religion is shown by the fact that an offering to the spirits (*sayen*) takes place before the play commences. This is put in a cup (*bokor*), whilst incense (*dupa*) is

burning. The puppets are grotesque in form. They are generally cut in profile and have loose arms, which can be moved by wooden sticks (*chĕmpurit*). The *dalang* throws the shadows of the puppets on the screen, and speaks for the persons they represent. In the intervals between the scenes, he sometimes gives descriptions and declamations (*suluk*). Now-a-days it is the custom for the men to sit on that side of the screen where the *dalang* is placed, and thus they can see both the puppets and their shadows, whilst the women are on the opposite side of the screen and see only the shadows. Formerly both men and women were on one side and the *dalang* on the other, and this is still the custom in Bali, Lombok and West-Java. Of all the forms of *wayang* the *wayang purwa* is certainly the oldest, and was probably an ancient shadow-play of Javanese origin, and was in existence before the Hindus came to Java. The following references to old Javanese literature prove that this *wayang* already existed there in the first half of the 11th century after Christ, Arjunawiwaha, strophe 59, Wrttasancaya, strophe 93 (dating from about the middle of the 12th century), Bharatayuddha, strophe 664 (written 1157 A.D.), Tantupang gelaran, fol. 34*a* of cod. 2212 Warn leg, (probably dating from the 1st half of the 11th century after Christ), Ramayana, Sarga XXIV, verse 112 (probably from the beginning of the 13th century), Brahmandapurana, Sumanasantaka XXVII, 1, and Ramawijaya, VII, 12. In a record on copper, found in Bali, of as early a date as 1058 A.D. *aringgit* = *awayang* (performing the shadow-play) is mentioned, and even in a record of Çaka 782 one finds *juru barata* (actor) spoken of, but it is not certain whether a performer of the Classical shadow-play or a buffoon is meant.

From the above-mentioned citations it is evident that as early as the first half of the 11th century shadow-plays were shown at Kediri, in which shadows of figures cut out of leather (*walulang inukir*) were projected on the screen (*kĕlir*), that they were so popular that they were referred to by the poets of the time, and that already in the 12th century A.D. these shows were accompanied by an orchestra, consisting of flutes (*tudung*), small cymbals (*kamanak*), etc. If regular plays were then being acted, the shadow-plays must have been indigenous to Java long before 950 Çaka. According to Dr. Brandes the *wayang* was known to the Javanese about 700 Çaka. An argument in favour of this is that the technical terms of the *wayang* are very old, and for that reason difficult to explain. Dr. Hazeu concludes that the shadow-play was known in Java about 800 Çaka (probably even earlier), and that the acting was technically the same as at present, that at that time they used leather dolls, a screen, a lamp, etc. (Bijdrage tot de kennis van het Javaansche tooneel, page 18). According to Dr. Hazeu it is almost certain that the *wayang* was invented in Java. All the technical terms are pure Javanese. The Hindus never had a shadow-play. The Chinese have a shadow-play, but

it was never popular with them. Dr. Hazeu thinks it very unlikely, if not impossible, that the *wayang* was borrowed from the Chinese. The Siamese *wayang* probably came directly from the Javanese, or from the Malays of Malacca. Like the Indian and Grecian theatre the *wayang* was developed out of the religious ceremonies in honour of the gods, or of forefathers represented as gods. Even now the *wayang* shows signs of having had originally a religious element. We have already seen that a sacrifice (*sajen*) was offered, that incense was burnt, etc. The fact that a *wayang* is often performed to prevent illness, misfortune, etc., points in the same direction.

Their original intention was probably to call the spirits of their forefathers in order to consult them in difficult cases. The grotesque figures of the *wayang* dolls were very likely intended not to represent human beings, but spirits. At first probably the head of the family was the person who called the spirits. Later on this became the work of priests, or the *pawang*, who are found nearly everywhere in the Indian Archipelago. Dr. Hazeu finds a trace of Shamanism in the information given by Raden Mas Utoyo, that in some cases before the show commences the *dalang* creeps with burning incense into a covered cage to hold converse with the spirits. These priests were called *widu mangidung* or *walyan*. These names are found in the Kawi records. Gradually the religious ceremony degenerated into a form of amusement. We find the same tendency amongst the Bataks and Olo Ngadju. According to Dr. Hazeu's hypothesis the shadow-play was a part of their ancestral religion, and the performer was the priest of that religion. The *wayang* dates in this case from the period previous to the introduction of Brahmanism and Buddhism, *i.e.* from the first centuries after Christ. The Javanese name for a theatrical performance is *lakon*, derived from the root *laku*, meaning to go, but also to act, just like the Greek word "drama." All *lakon* follow strict rules. They are to be found in the *Ugĕr pĕdalangan* or Rules for dalangs. The different kinds of acting have fixed technical names. They distinguish for instance between *janturan* (descriptive performance), *Suluk* (recitative), *pochapan* (dialogue), *pĕnantang* (challenge), *prĕnesan* (amorous talk) and *banolan* (farce). Such farces are mentioned in the records, and in these the same persons continually make their appearance, namely *Sĕmar* with Petruk and Nalagareng, or with Bagong. Probably these grotesque persons were originally the representatives of the ancient Javanese ancestors, afterwards supplanted by the Indian heroes (Pandawas and their followers). How a god can descend to the rank of a clown is shown in the case of Narada, who is to the Javanese a comical person, whilst originally he was a god with the Hindus. There are also fixed rules for what the *dalang* has to do and to know, and what he is forbidden to do. All this shows that the theatre as well as the pieces acted are technically pure Java-

nese. In *lakon jejer* (also called *lajĕr* or *lugu*), the subjects are directly derived from tradition and are to be distinguished from *lakon charangan*, in which the subjects are based on tradition but are fictitious, whilst *lakon sĕmpalan* are fragments of larger plays, abbreviated in order to be shown in one evening. The literature connected with these performances can be divided into two parts: (1) *wayang* tales in poetry, or sometimes in prose, describing fully the contests of the plays. They are recited at some feasts, as for instance the *tingkeb* feast and the *pupak-pusĕr* feast (celebrated respectively in connection with a premature confinement, and at the cutting of the umbilical cord) and are now called *Sĕrat wawachan* or *waosan*, formerly *Sĕrat kanda ringgit* (or *wayang*). Such *sĕrat kanda* are found in the manuscript collections at Batavia, Leiden and London. One of them is described under the title "Bandung" in Prof. Vreede's Catalogue of Javanese and Madurese manuscripts of the University Library of Leiden, and another contains a full history of Rama. The last mentioned belongs to the legacy of Van der Tuuk. To the new *wayang* tales belong the Balé-Galagala, about which one can compare the information given by Professor Kern in his treatise "Eene Indische sage in Javaansch gewaad," and of Professor Vreede in the "Feestalbum" offered to Professor Kern. (2) The proper manuals of the *dalang* (*Sĕrat pakĕm lakon ing wayang*). These manuals (*pakĕm*) are not very old. They distinguish between the *pakĕm balungan*, which gives only the outline of a piece, and the *pakĕm gancharan*, which is not so short, and gives a *résumé* of the play.

According to the Javanese the tales of the *wayang purwa* describe the primeval history of Java. They can be placed under two heads: (1) the old Javanese or real Malay-Polynesian myths. As examples of these we would mention the *Lakon Watu Gunung* and *Lakon Jamur Dipa*. The *Lakon Jamur Dipa* is derived from the *Manik Maya*, and so also the *Lakon Mĕngukuhan*. We should also mention the *Lakon Murwakala* or *Purwakala*, used at the *ngruwat*, which are *Wajang* performances given to prevent misfortune, and that *lakon* is derived from the *Tantu Panggĕlaran*. The Kandang-Kala is also used for this object. The *Lakon Budugbasu* or *Srisĕdana* is given at agricultural feasts. (2) Indian legends taken from Sanscrit literature, especially the Mahabharata and Ramayana. The greater part of these theatrical pieces treat of episodes from the history of the Pandawas and Kaurawas. Professor Kern compares the *Lakon Obong-obongan bale si galagala* with the Jatugrhaparwan of the Adiparwan. Dr. Hazeu compares *Palasara* with a part of the Adiparwan, and the *Lakon Arimba* with the Hidimbhawadhaparwan of the Adiparwan and the Hariwança. Besides these we have the *Lakon Pandu* and the *Wayang Pregiwa*. Derived from the Ramayana is the *Lakon Rama saweg wonten Mantilidirja*, the source of which is *Rama Keling*. At weddings the *Lakon Mintaraga* is performed, the

subject of which is the marriage of Arjuna and Subadra; at childbirth the Lahire Gatotkacha (birth of Ghatotkacha) is acted.

Literature of the Wayang purwa. In addition to the above mentioned books and treatises we have: C. Poensen, De Wajang in Med. Ned. Zend. Ch. te Mechelen, Een en ander over de Wajang in Tijdschr. Ind. T. L. Mr. L. Serrurier, de Wajang Poerwa. Raden Mas Oetoyo, Beantwoording der vragen, gesteld door Mr. L. Serrurier. Veth, Java. Van der Lith, Ned. O. Indie. Raffles, The History of Java. Wilken, Handleiding voor de vergelykende volkenkunde van Ned. O. Indie. Dr. G. A. J. Hazeu, Bijdrage tot de kennis van het Javaansche tooneel, Feestbundel, aangeboden aan Prof. Kern. Prof. Vreede's Cat. der Jav. en Mad. HSS. en Catalogi der Jav. HSS. te Batavia, Londen, Leiden en van het Nederlandsch Bijbel Genootschap.

Wayang Gĕdog.

After the *wayang purwa,* another kind of *wayang* came into existence under the rule of the princes of Majapahit, namely the *wayang gĕdog* (according to Dr. Serrurier). *Wayang* meant originally shadow, but later it came to mean puppet, and also theatrical performance. The meaning of *gĕdog* is not certain. According to some it signifies about the same as *gĕdug* (farthest boundary), or *gĕdeg* (wall, partition). In that case this kind of *wayang* would be so called because it forms the boundary or partition between the tales of the *wayang purwa* and those of the *wayang gĕdog.*

The *wayang gĕdog* is regarded as an offshoot (*talutur*) of the *wayang purwa.* For this reason the *wayang gĕdog* is also called *wayang takul* (*takul* is a Balinese word for prolongation, and the Javanese word *tukul* means to shoot out). According to others *gĕdog* signifies horse, and this *wayang* is so called because the hero of it (Panji) generally has a name, a part of which means horse, for instance *Kuda Wanenggpali, Ini Jaran* in Javanese, and *Hundakan Wasengsari* in Balinese. Another explanation is that *gĕdog* has the same signification as the word *Kedok* (mask), but this is the least probable, for no masks are used in this *wayang.* In the *wayang gĕdog* leather puppets throw their shadows on a screen, just as in the *wayang purwa.* In playing the *wayang purwa,* however, the *gamĕlan salĕndre* is used, but in the *wayang gĕdog* the *gamĕlan pelog.* The *wayang gĕdog* is not nearly so popular as the *wayang purwa.* The hero of the *wayang gĕdog* is Raden Panji, Prince of Djanggala. The love adventures of this prince with Dewi Angreni, Chandra Kirana (Sĕkar-taji), and other princesses, and his fights with different princes, especially with the Kĕlana, or the prince from over the sea, are the principal subjects of these tales. Often they begin with the abduction of the heroine, or with the disappearance of the hero, who only find each other again after

many adventures. Whilst the *réperloire* of the *wayang purwa* is principally taken from Indian literature, that of the *wayang gĕdog* is originally Javanese. Panji is the type of masculine beauty, invulnerability and invincibility (*digdaya*), the darling of the gods and of women. He is looked upon as the incarnation of Arjuna, and his intended, Sĕkar-taji, as that of Subadra. Sĕmar and his sons appear here as clowns just as in the *wayang purwa*. Giants are in attendance on Kĕlana, but the monkeys of the *wayang purwa* are wanting. The way the hair of the *gĕdog* puppets is dressed differs from that of the *purwa* puppets: the satriyas do not wear the hair here in a coil, but combed upwards at the back. The way the hair is worn in the *wayang purwa* (*supil urang*) is not used here. The *kris* is not used in the *wayang purwa*, and first appears in the *wayang gĕdog*. The lances used by the heroes are sometimes without iron points (*lawung*). The Kĕlana has an army of Bugis soldiers with cylindrical headdresses. The technical differences from the *wayang purwa* puppets are, however, slight. The chief difference between these two kinds of *wayang* is the *répertoire*, which for the *wayang purwa* is principally taken from the parwas of the Mahabharata, and for the *wayang gĕdog* is derived from the Panji tales. Of these stories the best known is the Panji tale edited by Roorda in 1869 (the three wayang tales: Palasara, Pandu and Raden Pandji). Of another Panji story, the poem Jaya langkara, Dr. Cohen Stuart gave an analysis.

Literature of the wayang gĕdog: Bydr. T. L. en Vk (Nieuwe Serie, Prof. Vreede's Catalogue of Jav. and Mad. Manuscripts, Dr. H. H. Juynboll's Cat. of Mad. and Sund. MSS. Poensen, Med. Zend. Gen., Te Mechelen in T. I. T. L. Vk, Serrurier, Hazeu, Raden Mas Utaya, Wilken, van der Lith.

Gamelan.*

The *Gamĕlan* is the Javanese orchestra, a collection of musical instruments, played at different feasts and ceremonies. The various kinds of *gamĕlan* are distinguished by the key in which the instruments are tuned, namely the *Gamĕlan salendro*, with clear and high notes, compared by the Javanese with the sound of glass; the *Gamĕlan pelog*, with lower notes, which they compare with the sound of metal; and *Gamĕlan miring;* this last one is not tuned in a different key, but is a *salendro* with a different pitch, that is to say one of the five notes is put a little higher, and this is only the case with a few instruments.

The musical instruments of the *Gamĕlan* are stringed instruments, wind instruments and instruments of percussion, or according to their place in the orchestration, instruments for the melody or accompaniment, and bass instruments. The *rĕbab* is a stringed instrument, and is a violin with two strings, usually introducing

* See Encyclopaedie van Nederlandsch Indië, Gamĕlan.

the melody, and played on by the bandmaster (*lurah genong*). The wind-instruments are the *suling*, or flute, and sometimes the *sĕlompret*, a kind of trumpet. The instruments of percussion are as follows: (1) the *kĕndang* and the *kĕtipung*, conical drums with which the player produces a variety of dull tones by striking the big end of the drum with the palm or fingers of the right hand, while with the left hand he strikes the small end, the drum being on his lap or on a wooden trestle before him. (2) The *tjĕlĕmpung*, a kind of horizontal harp, the chords of which are struck with the thumb nails, whilst the tones are muffled by placing the fingers under the brass strings. Another class of instruments of percussion, struck with little hammers or sticks (*tabuh*) wrapped in cloth or covered with twine, is as follows: (1) the *bonang*, metallic kettles, placed mouth downwards on cords stretched across a wooden fourlegged frame (*ranchakan*), these have a boss (*pĕnchu*) on the top, which is struck by the musician, who holds a *tabuh* in each hand; if the orchestra is tuned in *salendro*, the *bonang* consists of two rows of five kettles each; if it is tuned in *pelog* then the *bonang* consists of two rows of seven kettles each. (2) The *saron*, a kind of xylophone with six or seven metallic bars, diminishing in length from left to right resting on the edges of oblong wooden cases (*grobogan*) between pins, and played on with one *tabuh*; a complete *gamĕlan salendro* has four *saron*. (3) The *gambang*, two in number, one with wooden bars (*gambang kayu*), and one with metallic bars (*gambang gongso*): these instruments are like the *saron*, but have bigger bars. The *gambang kayu* is struck with two *tabuh*, and the *gambang gongso* with one. (4) The *gĕnder*, consisting of flat short sounding bars, which rest on cotton cords like the links of a necklet. These cords are attached to a frame resting on long legs (ranchakan). Under each bar is a tube of bamboo, which acts as a sounding board. A *Gamĕlan salendro* of some importance has three *gĕnder*, a *gamĕlan pelog* six. They are played on with two *tabuh*. (5) The *gong*, metallic basins with hemispherical bosses (*pĕnchu*) in the centre, hanging on a trestle (*gayor*). Usually two gongs of the same size are attached to one *gayor*, or one big *gong* and a smaller one (*kempul*). (6) The *kĕnong* and the *kĕtuk*, a large and a small cymbal, in the shape of a *bonang*, resting each separately on two crossed cords in a square frame on short legs; (7) the *rojeh*, *kĕtjer* and *tjĕluring* thin bars slightly bent or metallic dishes, attached to a cord, hanging round the neck of the player, or fixed on a *grobogan*. These are not always used; (8) the *bĕdug*, a big wooden drum, hanging in a frame, (9) the *kĕmpyong*, kettles like the *bonang*, resting as they do on cords, in a wooden frame or case; (10) the *bĕnde* and the beri, sounding cymbals, hanging in small *gayor*, the *beri* having no *pĕnchu*.

The above mentioned string and wind instruments, and the instruments of percussion 1-4 are the instruments which produce

the melody, the others are the instruments for the bass and accompaniment.

A complete *gamĕlan* requires about 24 players (*nyogo*). They are seated near their instruments, or with them on the ground. Except at the courts of Soerakarta and Djocjakarta such a complete *gamĕlan* is seldom seen in Java. The kind and number of the instruments, however, depends upon the occasion. The *wayang purwa* and solemn ceremonies require a more complete orchestra; whereas for repasts, processions, and the performance of an inferior kind of *wayang*, a smaller number of instruments is sufficient. The *gamĕlan* music has reached a great development at the court of Djocjakarta, and the instruments there, which are of considerable antiquity, are held in great veneration. Among the most ancient and auspicious heirlooms (*pusoko*) at Djocjakarta is the *salendro*, having the name of *kangdjeng kiahi munggang*, and dating from the Hindu period; next follow the *pelog kangdjeng Kiahi Guntur madu*, said to have come originally from the State of Demak, and *Kiahi nogo*, and the *Salendro, Kiahi sutak* and *Kiahi kodok ngorek*. These orchestras, with some others, are always used for a definite purpose.

Literature. J. Groneman en J. P. N. Land, De Gamelan te Djokjokarto, D. de Lange. Over Jav. muziek.

A Wayang Performance.

Vide Dr. Serrurier. De Wajang poerwa.

A few hours before the show commences cheerful *gamĕlan* music announces to the people that a *wayang* performance will take place. In the meantime the screen (*kĕlir*) is stretched out, and the *wayang* puppets are put in a plantain stem between the performer (*dalang*) and the screen. The puppets are arranged in it according to their size, the biggest on each side, whilst the centre is free for the performance. The lamp (*blenchong*) is lighted, and the *dalang* seats himself on a mat under it. He looks to see if the incense under the screen is burning well, if all the *wayang* puppets which he has often to use are close to him, and if his opium and coffee are at hand. Formerly when it was necessary to give him a *sayen* (a meal offered to his good genius) and when the oil remaining in the lamp after the performance was for himself, he looked carefully to see that the quantity of the *sayen* and the oil were sufficient.

The *dalang* has before him in the centre of the screen nothing but the *gununga*n (mountain) a piece of leather in the shape of a heart, on which are outlined a conical tree and two wild animals. This *gununga*n is placed in the centre as a sign that the performance has not yet begun. On his left hand the *dalang* has the *kotak* (chest), the contents of which are nearly all removed; to his right is the cover of the chest, on which are the *wayang* puppets, which

he uses only occasionally; behind him are his opium and his coffee. A little farther away the musicians are seated. At a scarcely perceptible sign from the *dalang*, the *talu* (a cheerful *gamělan* piece) begins, which announces the commencement of the performance. Not until then does the *dalang* take the required attitude, *i.e.* he crosses his legs, the right leg over the left, to enable him to touch the *kěprak* with the sole of his right foot. This *kěprak* consists of two or three metallic plates, attached to the *wayang* chest, and the sound of it not only expresses war scenes but also serves as a cue for the musicians. In his left hand the *dalang* holds the *chěmpala*, with which he beats against the inside of the chest when a *wayang* has finished talking, or when the music has to stop. To show that the performance will begin, the *dalang* takes the *gunungan* from the plantain stem, moves it so that a magnified image of it is thrown on the screen, and afterwards puts it in the plantain stem on his right. Now follows the *jejer;* the loud music of the beginning gradually changes into a charming air, the tune of which depends upon which prince will make his appearance. The female *wayang* puppets, who have to represent the *bedajo* and *srimpi* (dancers) dance a little and prepare seats for the prince and his suite, which seats are, however, invisible to the spectator. Now the prince makes his entrance, followed by two women servants. The *dalang* puts these wayang puppets in a bigger plantain stem, which is parallel to the one already mentioned, but stands higher owing to its being thicker. One after another the councillors of the prince appear, make their obeisance (*sembah*) and are put on the lower plantain stem in the same respectful posture. Whilst the conference is going on, the *dalang* praises warmly the riches, the power and the importance of the prince, and the security enjoyed by his subjects. After that he gives a sign to the musicians with his *chěmpala* for the music to stop, and speaks for the puppets with the accompaniment of the *saron*. The right arm of the *wayang* who is supposed to be speaking, is moved, to show who is the actor at the moment. Besides this the change of the *dalang's* voice, and of the rapidity with which he speaks, indicate different actors. If a war scene is to be acted, the generals leave to give the necessary orders to their armies, which are represented by *wayang* figures on a broad piece of leather; these figures have umbrellas (*payong*) and spears in their hands, besides large guns of the latest pattern! This *rampog* (army) is also called *baris*, when it belongs to a *ratu sabrang* (prince from over the sea). This army has to make a way for its prince through impenetrable forests, to level mountains to the ground, and in short has to overcome terrible obstacles. The above-mentioned *gunungan* is used to represent such an obstacle. Of the princes of the *wayang* only the Pandawas are without armies. They do not want them, the Javanese say. A travelling satria (nobleman), generally one of the Pandawas, always meets a troop of giants, who obstruct

the road, but through his courage are forced at last to retreat. These titans, both before and during their battle with the satria, are the butt of the satirical remarks of the three clowns, who accompany him. Their names are Sĕmar, Petruk (called in Pekalongan also Dawala from *dawa* = tall and *ala* = ugly) and Gareng. Bagong, the fourth one, is not always present. In Pekalongan these three servants are already present at the beginning of the performance. In Bagelen, however, they first appear at midnight to keep the spectators awake with their jokes. A noisy gamĕlan piece is heard, and Petruk and Gareng appear fighting with each other. Their jokes are generally vulgar. Arjuno does not appear before midnight, according to the rules at the court of Soerakarta, and it may be that the jokes of the three clowns serve to while away the time before Arjuno can appear. Even by introducing new parts the spectators are kept busy till the time has arrived that Arjuno can appear.

When the morning dawns and the performance is nearly finished, the *gamĕlan* makes a great deal of noise, one fight follows another, and when the Pandawas have completely defeated their enemies, they meet and give a dance or *tandak* party. The *dalang* takes the *gamblong*, representing a *ronggeng* (female dancer), the only *wayang* puppet in his chest which is made of wood, and not flat like all the others. He makes it dance for a while, and afterwards takes it away again, orders the *gamĕlan* to play a noisy piece, puts the *gunungan* amongst the assembled Pandawas as a sign that the spectators must imagine that they do not see anything more, and the *wayang* performance is finished.

In closing this account I wish to express my best thanks to Rev. Dr. Shellabear for having kindly revised the MS. for publication.

Explanation of the Plates.

The illustrations are photographs of specimens in the Raffles Museum, Singapore, taken under the supervision of the Director, Dr. R. Hanitsch.

Plate I. Fig. 1: Arjuno; fig. 2: Gunungan or Gunong; fig. 3: Subadra.
Plate II. Fig. 4: Bagong; fig. 5: Petruk; fig. 6: Gareng.
Plate III. Fig. 7: Semar; fig. 8: Srikandi; fig. 9: Gulpamanang.
Plate IV. Fig. 1: Gong; figs. 2 and 3: Gendang. These instruments are used by either sex.
Plate V. Fig. 1: Rĕbab; fig. 2: Bonang; fig. 3: Gambang; figs. 4, 5 and 6: Saron; fig. 7: Kĕnong; fig. 8: Kĕtok. These instruments are used by female players.
Plate VI. Fig. 1: Bonang; fig. 2: Jengglong; fig. 3: Gambang; figs. 4 and 5: Saron. These instruments are used by male players.