



Poppenspe(e)lmuseum ©
Musée de Marionnettes et de Guignol
Puppentheatermuseum
Puppetry Museum



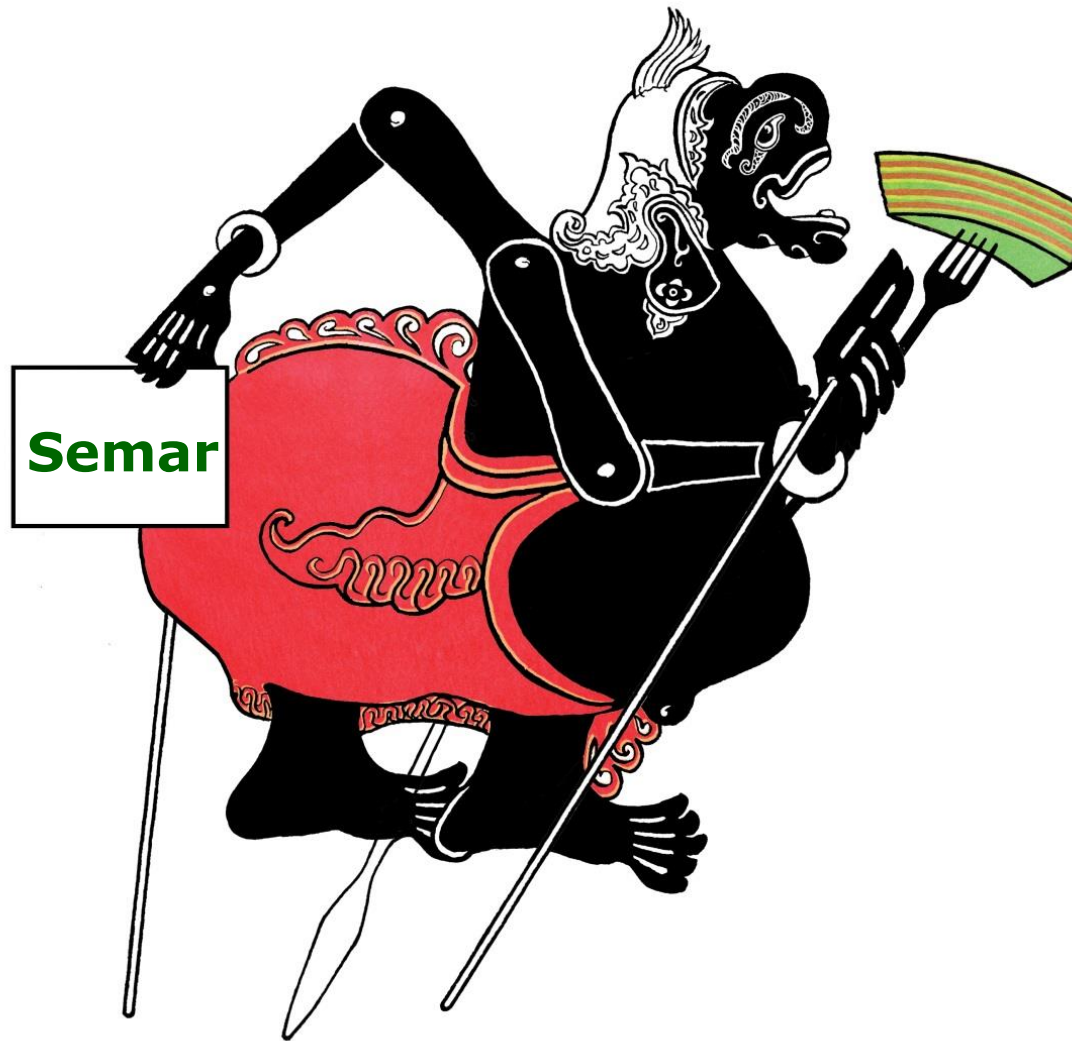
Logo

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.



Wayang database project

Semar, munching away on spekkoek/*kwee lapis*,
a Dutch-Indonesian layered cake.



Wayangtechnieken en -figuren

Fragmenten uit audiovisuele presentatie:

‘Heb jij voor mij de baby van Katrijn?’, een Poppenspe(e)lkwartet.

Illustraties: Hetty Paërl e.a.

Stemmen: Harmke Pijpers en Job Boot.

Productie: Poppenspe(e)lmuseum.

Wayangtechnieken en -figuren/Wayang techniques and characters

Fragments from the audiovisual presentation: ‘Heb jij voor mij de baby van Katrijn?’/Have you got Judy’s baby? Happy Families game on the theme of folk puppet theatre.

Illustrations: Hetty Paërl et al.

Voices: Harmke Pijpers and Job Boot.

Language: Dutch.

Production: Poppenspe(e)lmuseum/Puppetry Museum.

Vorchten (1994).

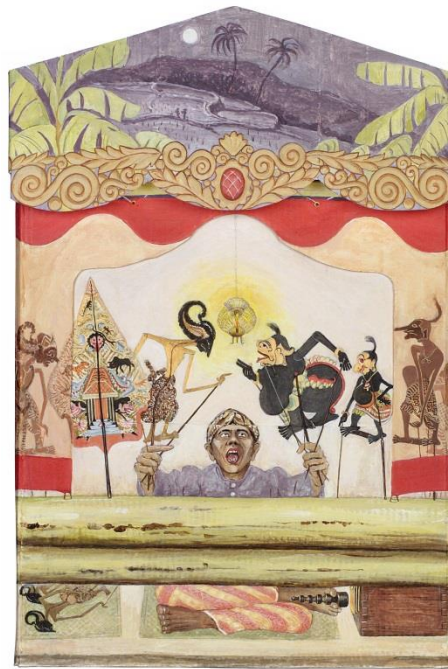


Lord, let me be a Wayang in your hands

**Quote by Noto Soeroto: poetry book
'Wayang Songs'**

Raden Mas Noto Soeroto (1888-1951), a Javanese prince from the Yogyakarta noble house of Paku Alaman, was a poet and a writer of Dutch Indies literature, and a journalist from the Dutch East Indies (a Dutch colony that became modern Indonesia following World War II).

Dutch text 'Wayang Songs': Raden Mas Noto Soeroto.
Calligraphy artist: Baukje Scheppink (2014).



Wayang categorising and defining pilot project

In 2011, the Dutch 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 Leiden University, specialised in South- and South-East Asia), several cultural heritage institutions and other organisations: the realisation of a national and international wayang database, a high-quality knowledge platform, and a thesaurus on the subject of wayang from Indonesia.



Wayang database and thesaurus in pictures and texts

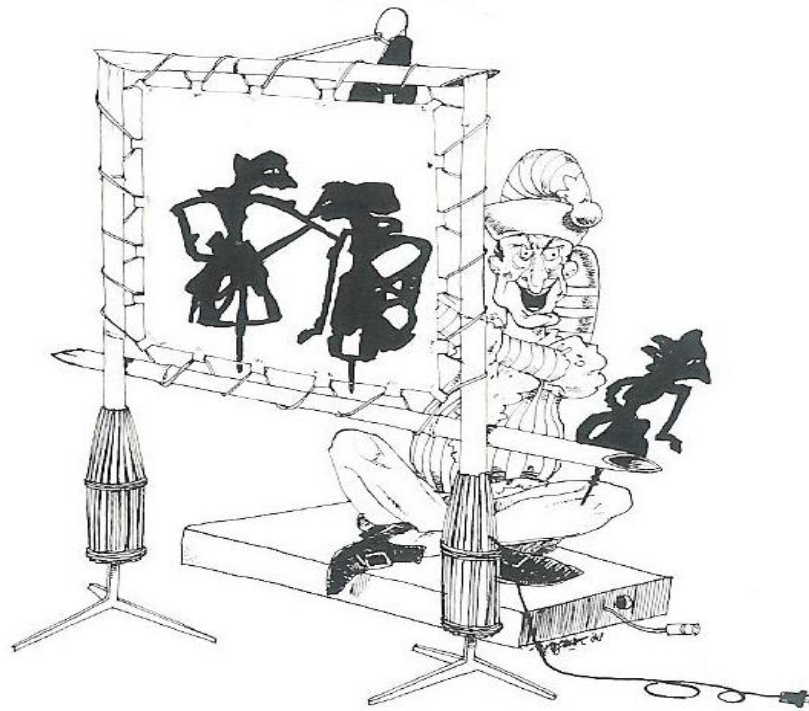
The aim is to create an informative and reliable thesaurus from which museums and other third parties with a wayang-heritage collection may benefit.

The wayang thesaurus, which will be developed by Hedi Hinzler and Otto van der Mieden (director-curator of the Puppetry Museum), will be published in Dutch and English, accompanied by Javanese and Balinese terms.



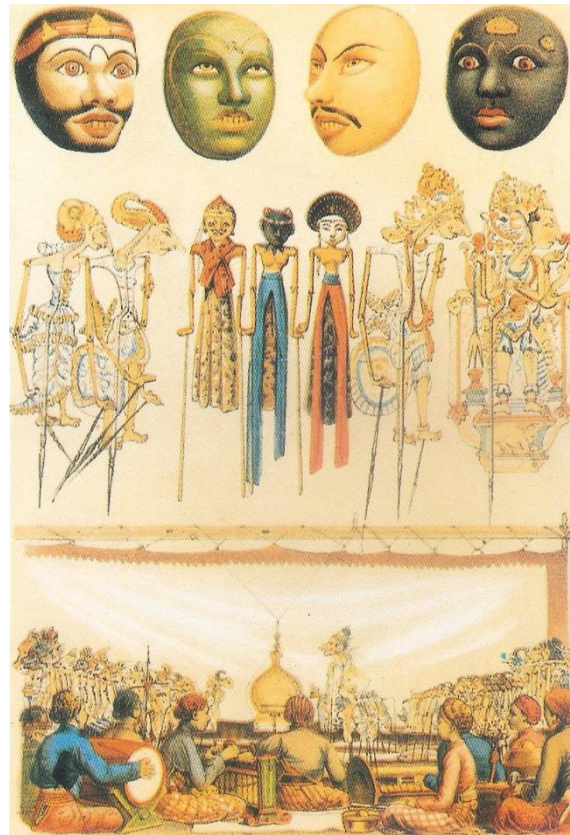
What is wayang kulit?

- Shadow play with flat puppets made of leather.
- The puppets' legs are fixed to their bodies, arms or at least to one arm, hanging loose, and consist of two parts; the upper and lower arms with hands are connected to each other and to their shoulders.
- The puppet and its arms are moved by means of thin sticks, made of horn or wood; one main stick is attached in the centre of the figure where it can be held.
- Handled by a male player, who moves the figures, talks and sings, or tells a story.
- Musical accompaniment (gamelan): metallophones, in the past xylophones.
- Performed during rituals in homes, inside or outside temples, or in an outdoor open space.



Meanings of the word wayang

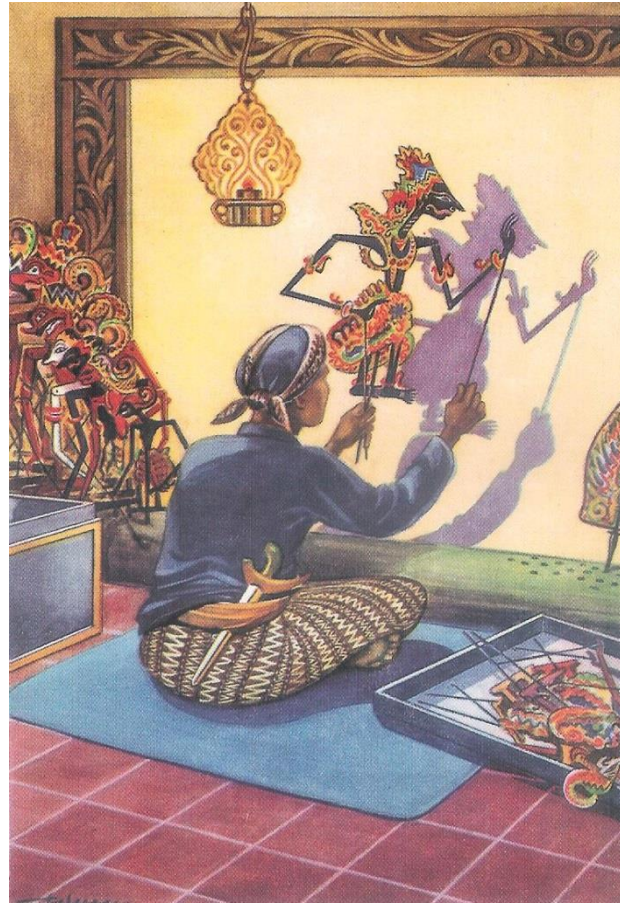
- Oldest: doll, in a play.
- Also: name of a week in the 210-days calendar of 30 weeks (*wuku*) in Java and Bali.
- A figure with a bend body.
- Later 'wayang' was pronounced as 'bayang' and associated with its meaning: shadow. Probably because this puppet play was usually performed in the evening, whereby the puppets were made visible as shadows behind a screen by means of a lamp (*blencong*).
- The terms 'wayang', which also means shadow, and 'bayang' were used interchangeably.



Wayang kulit: rod puppet and shadow puppet theatre

Wayang kulit is a form of theatre from Indonesia and Malaysia for which colourful, jointed flat figures are used that are made from buffalo hide (*kulit*). They are painted on both sides and usually adorned with a delicate pattern of holes, through which the light can shine.

The performance involves rod puppet and shadow puppet theatre simultaneously.



Dalang

The puppet's arms are jointed at its shoulders and elbows and two thin rods are attached to its hands to control arm movement.

The *dalang* (puppeteer and shadow puppet player) moves the puppets against a tightly stretched, elongated play screen (*kelir*) which is usually white with a red rim.



Gunungan: a special wayang prop

The *gunungan* is held up to announce the beginning and end of a wayang performance and to indicate a change of scene and strong emotions, as well as the elements of fire, earth, air and water. The *dalang* also waves the *gunungan* about when natural forces are at work in the story.

In 1980, Ki Ledjar Soebroto decided to try creating new wayang characters and stories based on fables to attract the interest of little children. He wants to use animal stories to educate children about Javanese ethics and also for entertainment. 'I called them Wayang Kancil, because I was inspired by the fable of the mouse-deer stealing cucumbers from the farmer's field', he said.



Semar: a divine clown

The *dalang* presents the great Hindu Indian epics Mahabharata and Ramayana on his screen. One of the *punakawan* (comical characters, meaning 'servants of royalty' in wayang) is the Javanese divine jester Semar.

Together with his two sons Nala Gareng and Petruk, he tackles problems in many *lakons* (wayang stories). Semar 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.



Contemporary forms of wayang kulit play

In contemporary forms of kulit play the 'shadow screen' serves as a background/backcloth. The *dalang* and his assistant are sitting with their backs towards the audience. In this way, the beautifully coloured figures moved by the *dalang* can be seen in all their splendour. In addition, new techniques have been introduced. For example, modern computer adaptations of gamelan music can sometimes be heard instead of music played by a gamelan orchestra.

Photo: in 1947, Wayang Revolusi originated as a special variant on wayang theatre. Wayang kulit play shows how the Indonesian nationalists used the traditional wayang art form as a means of propaganda in their fight against the Netherlands.



Gamelan: delicate garlands of sound

The gamelan orchestra is an indispensable musical component of wayang performances. It consists of gongs, xylophones, flutes and several stringed instruments. Vocal voices also play an important role.



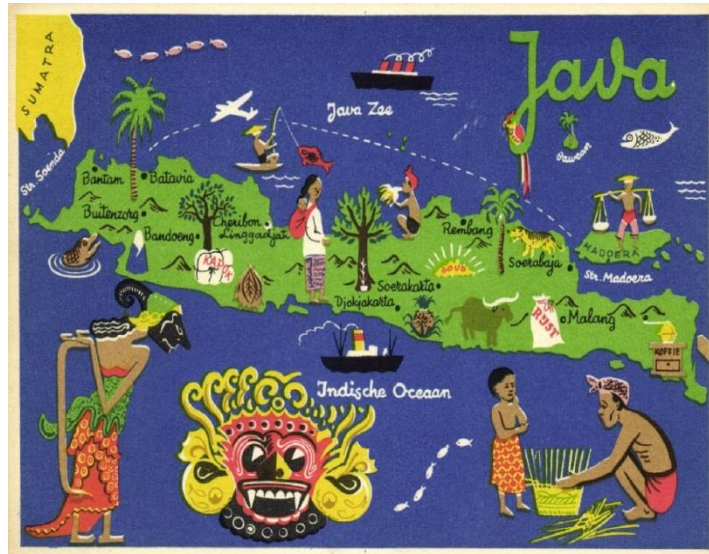
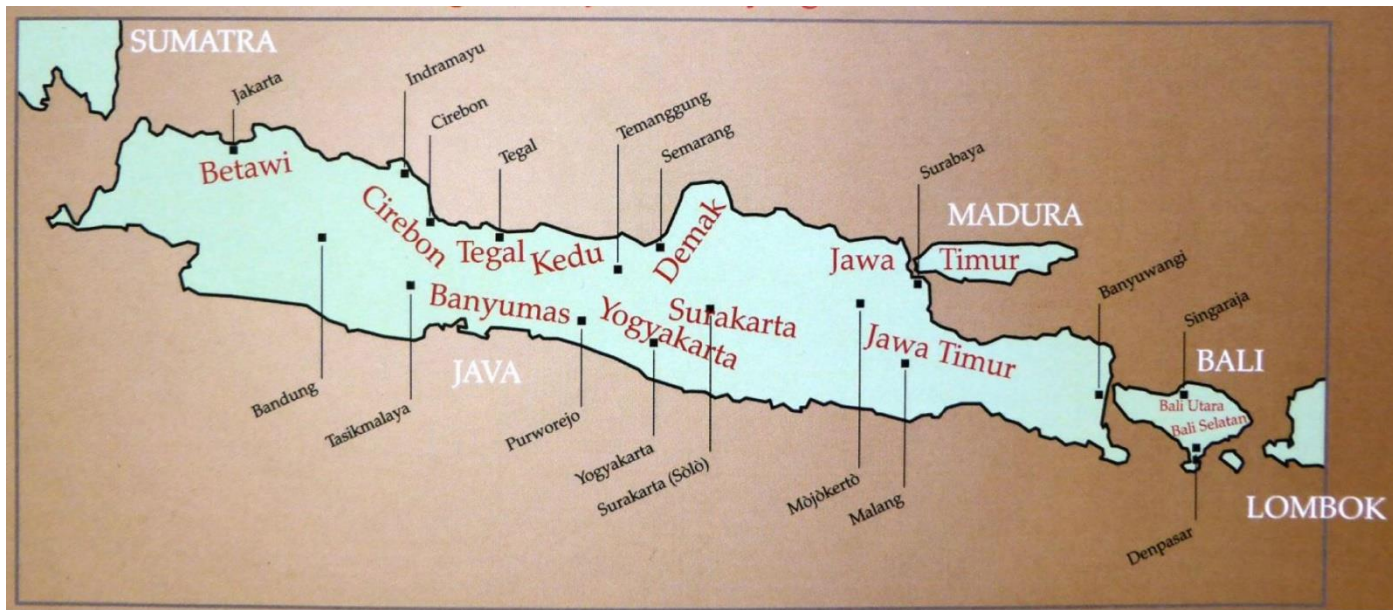
Jan Klaassen and Katrijn (Punch and Judy in England) as wayang kulit puppets

Dalang and puppet maker Ki (lord/master) Ledjar Soebroto from Yogyakarta gave Jan Klaassen, the main character from the traditional Dutch puppet theatre, a typical Javanese-style moustache.



Wayang Willem

Katrijn hits a Spanish soldier with her frying pan. Wayang Willem: the story of William of Orange (1584), founder of the Netherlands as a state, the Eighty Years' War against the Spanish, and the murder of this leader of the Dutch revolt against the Spanish.



Indonesia: Java

Map of regional wayang kulit purwa styles.



The collector

Who collected, why and when?

Did the collector order, buy, or was it a gift; were they originals or rejects?

Was the collector familiar with wayang, its meaning and development?

Did the collector know about the style differences per region?

Why is a collection important today?

What can be done do with a collection?



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 century 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. Photography: photographs of the wayang figures are taken by the executors of the project, or existing photographs taken by the owners of the collections will be used with their consent.

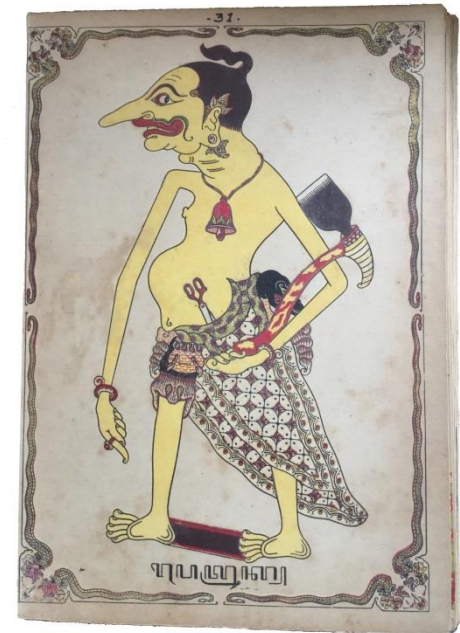


Cooperation

After the wayang puppets have been photographed, all details will be entered into a data base. This takes place from 2011 to 2017. Through the data processing period, and probably also in the future, Ki Ledjar Soebroto and his grandson Ananto Wicaksono (*dalang* and graphic artist) from Yogyakarta will help us to categorise and define the regional styles and names of the Javanese puppets.

The names, local styles, the types of materials (kind of leather, wood, etc.) will also be specified. For this purpose, wayang collectors and wayang cultural heritage museums in the Netherlands, Germany, Belgium, England (Victoria & Albert Museum) and elsewhere in Europe will be visited.

In addition, cooperation will be sought 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), while information will be exchanged to supplement the database.

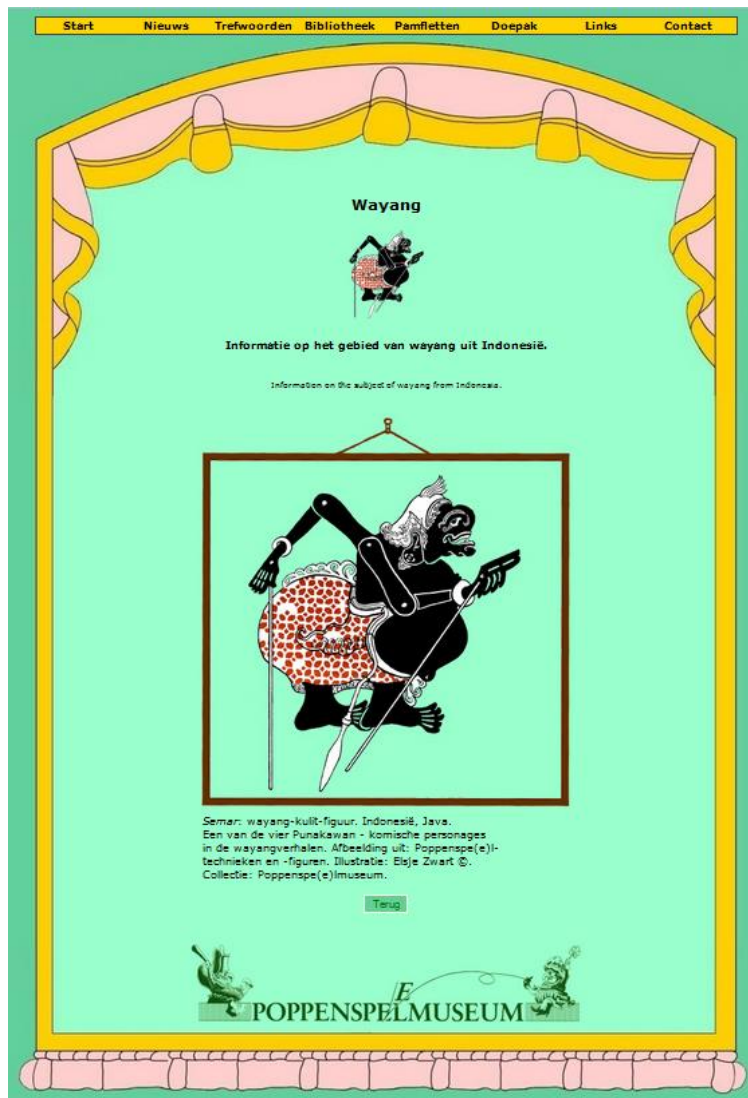


Wayang determination

Petruk is one of the *punakawan* (comical characters, meaning 'servants of royalty' in wayang). He 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.

Collection: Walter Angst, Überlingen/Germany. Illustrator:
R.M. Said, wayang puppet maker and wayang author
(Tjojoedan, Solo/Java, ca. 1950).

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



Website

Screen print of a website page with the Javanese jester Semar (wayang kulit):
<http://www.poppenspeelmuseumbibliotheek.nl/Wayang.aspx>.



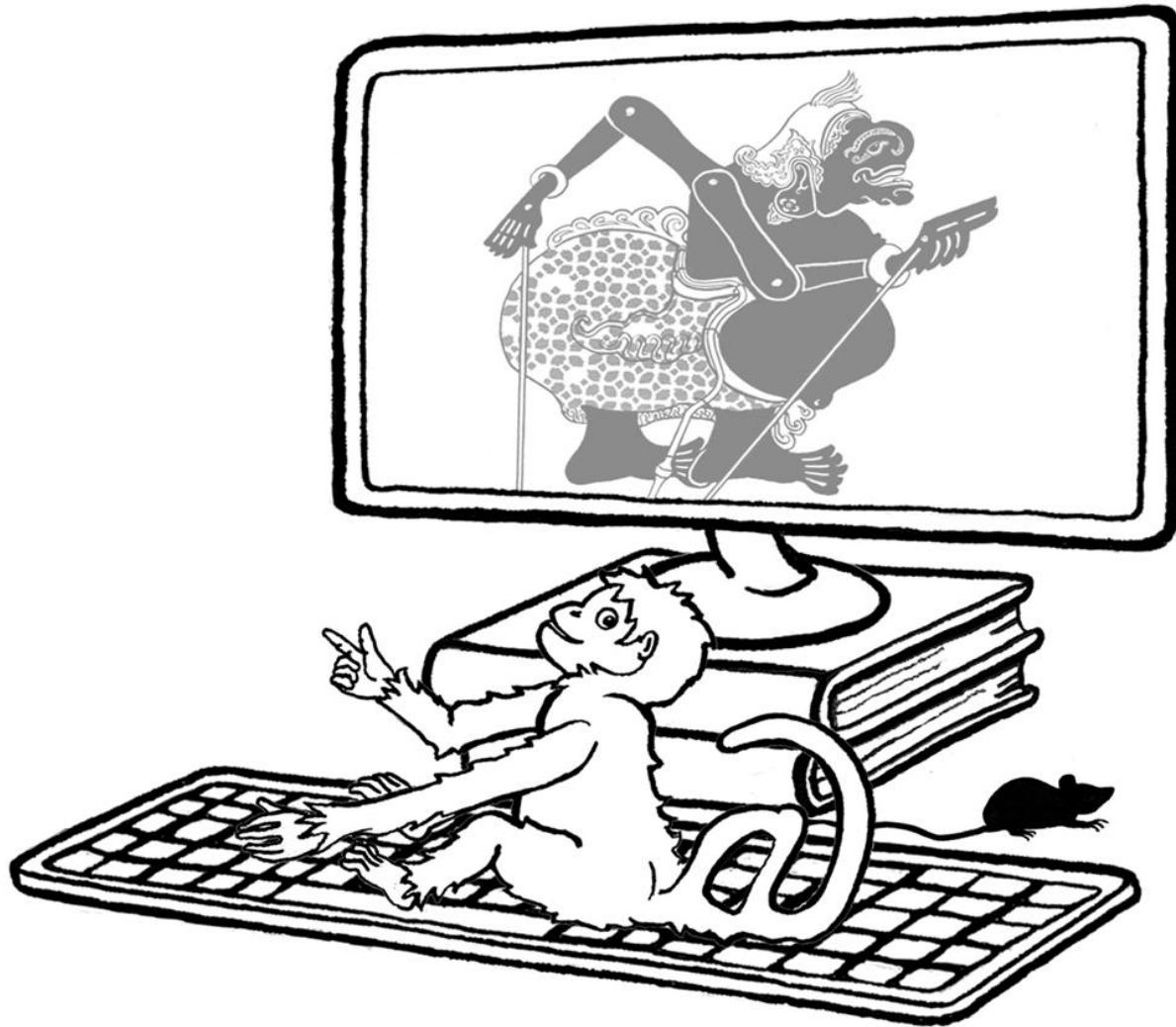
Wayang exhibition

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



‘Sampai jumpa lagi’, Goodbye. Have fun. Applause!

Bald-headed Jan Klaassen with a pointed cap and arrow.



<http://www.poppenspelmuseumbibliotheek.nl/pdf/Wayangdeterminationproject.pdf>
<http://www.poppenspelmuseumbibliotheek.nl/pdf/wayangdatabasepopmus.pdf>



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