

LORD TEPIS
RESIDENT OF BALI CAMPUAN
(A Modern Masked *Dramatari*)
(In English and Indonesian)

Synopsis

Walter Spies, widely known as Lord Tepis, is a foreign guest who comes to Bali and opens a new page for the history of the development of art on the Island of the Gods. Although he came at the invitation of Ida Cokorda Gdé Raka Sukawati from Puri Ubud and later became a friend of Cokorda Gdé Agung Sukawati, because he was influenced by the social and political situation at that time, the arrival of this white man in Bali inevitably led to suspicion and tension in Balinese society and among artists. Only after Ida Cokorda Gdé Agung Sukawati explained the reasons for the arrival of Walter Spies in Bali did the suspicions of the community and Balinese artists begin to disappear and they gradually accepted the presence of Lord Tepis in Ubud-Bali.

Summary of the plot

In the late 1920s, a foreign artist named Walter Spies, often referred to as Lord Tepis arrived in Bali. The German painter and musician was invited by the Prince of Ubud, Cokorda Gdé Raka Sukawati. Upon his arrival in Ubud-Bali he established good relations with Cokorda Gdé Agung Sukawati (the Prince's stepbrother).¹ When Walter Spies settled in Bali, the family built him a place to live in Campuan Ubud. This became the starting point for innovative movements in Balinese art, initially in fine arts and then developing into performing arts. It was Walter Spies who guided the community of Balinese artists to enter the commercial world of art without having to damage the role of art as offerings for ritual purposes. No less important, this white artist later became the 'mouthpiece' for Bali to explain the nobility of the values of the island's culture and art to the world.

At first, the life of this foreign artist in Ubud Bali could hardly be said to have been smooth. Community life under the Dutch colonialism involved various social and financial constraints which Walter Spies has to cope with. As someone who behaved strangely by Balinese standards, he was suspected of being a spy and a foreign agent. Worse still he was talked about as a thief, even a destroyer, of Balinese culture. Recognizing the dangers, Cokorda Gdé Raka Sukawati quickly took steps to ease the tensions that arose from groundless misconceptions and suspicions. In the presence of leading Balinese public figures and artists, Cokorda Gdé Raka Sukawati explained that Walter Spies was a foreign artist who had been brought to Bali especially to work together with Balinese to start a new chapter in the cultural arts on this Island of Art. Thanks to this explanation by the son of court of Ubud, Walter Spies was finally accepted by the indigenous Balinese.

Lord Tepis was a foreign guest and artist who resided in the house on the dry fields on the edge of the Campuan river in Ubud. His presence in Bali not only ignited a spirit of artistic innovation in the village of Ubud and its surroundings, but this spread to all corners of the island. With his love for Bali, he was also willing to become a 'mouthpiece' for Bali to a worldwide audience.

¹ Cokorda Gdé Raka Sukawati was the prince of Ubud, the head of a powerful aristocratic family, who persuaded Walter Spies to come to Bali from Yogyakarta, where he was in charge of the Sultan's band of musicians. The key figure in arranging for Spies's stay in Bali was his stepbrother, Cokorda Gdé Agung Sukawati, who later became the prince and oversaw the development of Ubud as a cultural centre in Bali.

Structure of the play

1. I Wayan Limbak, a Balinese dancer from the village of Bedulu, appears in Campuan, Ubud-Bali at Walter Spies's invitation. With the simplicity of a Balinese man, he comes to the Tuan Tepis's residence on the edge of the Campuan river to discuss Kécak.²
2. Walter Spies is seen in his residence, enjoying the quiet atmosphere of nature in the fertile fields of Campuan. Accompanied by a monkey named Ida Bagus he occasionally scratches a brush on a piece of paper or opens the sheet of music he has written.
3. Two Ubud palace servants, Ngurah Sambeng (Cokorda Gdé Raka Sukawati's servant) and Ngurah Manggong (Cokorda Gdé Agung Sukawati's servant) appear in front of the palace in Ubud awaiting Walter Spies. On the orders of the prince, the two servants must wait there for this foreign artist to arrive and to be escorted to meet Cokorda Gdé Agung Sukawati.
4. Cokorda Gdé Agung Sukawati is seen beside a food stall in front of the palace of Ubud to meet his new best friend, Walter Spies. In the presence of Ida Cokorda, Tuan Tepis conveys his desire to see art activities around Ubud and Goa Gajah. With the approval of Ida Cokorda, Walter Spies heads off towards Peliatan with Ngurah Sambeng and Ngurah Manggong.
5. In the village of Peliatan, Walter Spies stops when he sees I Sampih dance a Kebyar, while seated in the courtyard of Puri Kawan Peliatan. Here he meets a number of foreign visitors including Margaret Mead, Gregory Bateson and Charlie Chaplin. Walter Spies then arrives at Goa Gajah where he sees Limbak organizing a Kécak rehearsal with a group of people from the village of Bedulu. After watching the rehearsal, Walter Spies returns to Ubud.
6. In a field near Ubud, a group of villagers and artists have become very tense. They want the palace in Ubud to ask Ida Cokorda to expel Tuan Tepis because they think he is a foreigner who, like other white people, behaves strangely. They fear he is a foreign spy and, even more dangerous, a thief who will destroy Balinese culture.
7. In the middle of this argument Ida Cokorda arrives with Walter Spies. Ida Cokorda then calms the community members by explaining that Walter Spies is indeed a foreigner, but one who has been specially invited to Bali by Ida Cokorda, the prince of Ubud, in order to study and teach painting so that together with the local community they can begin a new chapter in Balinese art and culture. After hearing this from Ida Cokorda, the community members apologize and promise no longer to be suspicious of Walter Spies.³

² Kécak is a twentieth-century creation which replaces *gamelan* with a large chorus performing vocal chant. This accompanies a dance-theatre piece in which the chorus also take on various roles from crowds to forest and so on. It is often misnamed 'monkey dance' because a very popular Kécak takes scenes from the Ramayana, in which the chorus act as the monkey army. However, Kécak is vocal chant, which can attain great complexity.

In Balinese tourist literature, Walter Spies is often credited with inventing Kécak single-handed. This Dramatari aims to set the record straight by noting that it was in fact a collaboration between Balinese and Europeans. Much the same could be said of many aspects of twentieth-century Balinese arts.

³ Westerners tend to make a category mistake when applying their cultural criteria to Balinese performance. This Dramatari is an example. Unusually, I Wayan Dibia wrote a fairly lengthy script, whereas most performances used to be extemporized around a minimally defined plot. In this instance, between his finishing the script in late November and its first performance in late December, several scenes had changed. A new character, the Goddess of Campuan is introduced. The Kebyar Duduk performance by I Sampih had changed into a Gandrung rehearsal. Far from being unusual or indicating dissatisfaction with a piece, such changes are standard, not only in Balinese theatre but in music composition as well. Everything is in a continuous process of becoming, a theme explored in the research project [Matemahan-Transformation](#).

Main roles

No.	Actor	Role
1	I Wayan Limbak (a dancer from Bedulu)	Topèng ⁴ Keras (curly hair)
2.	Walter Spies (an artist from Germany)	Topèng Toris (Tourist)
3.	Ngurah Sambeng (servant to Cokorda Raka Sukawati who is rather old)	Panasar Kelihan (elder of the two servants)
4.	Ngurah Manggong (servant to Cokorda Agung Sukawati)	Panasar Cenikan (younger of the two servants)
5.	Cokorda Agung Sukawati (heir to Puri Sarèn, friend of Walter Spies)	Prabu Manis (Refined prince)
6.	I Sampih (Kebyar Duduk dancer)	Kebyar Duduk (a seated Kebyar dance)
7.	Foreign visitors (Margaret Mead, Gregory Bateson, Charlie Chaplin)	Bondrès ⁵ Toris (Tourist)
8.	I Tombong (Cokorda Agung Sukawati's chauffeur)	Bondrès
9.	Ordinary villagers from Padangtegal and Tebasaya.	Bondrès
10.	Village women from the village of Ubud and around about.	Bondrès

Order of Scenes and Music Accompaniment

	Scene	Music
1.	Topèng Keras	Tabuh Gilak, Pengadèng, Gilak
2.	Topèng Tua (Mask of old man)	Tabuh Telu combined with foreign songs
3.	Servants	Tabuh Bapang
4.	Patih Keras (Strong Patih with a soft expression)	Tabuh Godèg Miring
5.	Waiting for the prince	Tabuh Pelayon
6.	Kebyar Duduk	Tabuh Pelayon Papeson
7.	Kécak	
8.	Bondrès	Tabuh Kalé or similar
9.	Waiting for the prince	Kalé followed by Gilak

⁴ Topèng is generic term for masks used for dancing and comprises its own genre of theatre and dance. Apart from the repertoire of masks for traditional Balinese stories, new masks can be created as needed to represent other characters, here Walter Spies, Margaret Mead, Gregory Bateson, Charlie Chaplin and Beryl de Zoete (who, with Spies, wrote the classical book on Balinese theatre and dance).

⁵ Bondrès is the name for a sub-set of Topèng used mostly to represent a range of characters from ordinary villagers to foreigners. The term suggests their role is comic.

Cast List

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|-----|--------------------------------------|----------------------|
| 1. | I Wayan Limbak | I Wayan Sutirta |
| 2. | Walter Spies | I Wayan Purwanto |
| 3. | Bhatari Campuan (Goddess of Campuan) | Irma |
| 4. | Ngurah Sambeng | Gusti Ngurah Suéka |
| 5. | Ngurah Tombong | I Ketut Kodi |
| 6. | Cokorda Agung Sukawati | Cokorda Alit Aryawan |
| 7. | Gandrung teacher | I Wayan Jaya |
| 8. | Gandrung dancers | Tya and Mangebi |
| 9. | Margaret Mead | Kodok |
| 10. | Beryl de Zoete | Lia |
| 11. | Gregory Bateson | Sidik |
| 12. | Charlie Chaplin | Arsa Wijaya |
| 13. | Man from Padangtegal 1 | Ida Bagus Arjawa |
| 14. | Man from Padangtegal 2 | I Madé Darta |
| 15. | Man from Tebesaya 1 | I Ketut Tama |
| 16. | Man from Tebesaya 2 | I Madé Wiryawan |
| 17. | Kécak dancers | |

Denpasar, 19th. November 2012
Writer/Producer
I Wayan Dibia⁶

The World Premiere was held at GEOKS, Singapadu on 29th. December 2012

⁶ This Dramatari was part of a dialogue between Balinese and Europeans. When staying with Ni Madé Pujawati and Mark Hobart during several visits to the UK, I Wayan Dibia had been discussing ways in which classical theatre genres could reflect more recent periods in Balinese history, such as the colonial and post-Independence eras. Separately Ni Madé Pujawati and Mark Hobart had been working with Jeremy Millar on a project for a Balinese interpretation of their own history to counterbalance the innumerable Western representations. The pilot was a standalone piece, [Artaud](#). The larger project was entitled: *Bali after the end of the world*. This curious-seeming title makes sense in Balinese, as it refers to the *puputan*, the battles between the Dutch and Balinese kings, in which in many instances the latter committed mass suicide rather than submit. *Puput* is 'end'. It indicates the ending of the world (or the *ancien régime*) as Balinese knew it. As part of the project, Ni Madé Pujawati and Mark Hobart commissioned masks of key figures in the history of twentieth-century Bali, which included Walter Spies, Gregory Bateson, Margaret Mead and Charlie Chaplin, whose time in Bali is well documented. I Wayan Dibia organized a meeting between Balinese actors and musicians with Ni Madé Pujawati, Jeremy Millar and Mark Hobart to discuss the possibility and feasibility of a filmed performance of *Bali after the end of the world*. The proposal appealed to the Balinese performers. However, coming shortly after the financial crash, European funding eventually proved impossible. Meanwhile I Wayan Dibia went ahead with this Dramatari, which is a Balinese contribution to the dialogue.

“TUAN TEPIS”

PENGHUNI CAMPUAN BALI

(Sebuah Garapan Dramatari Topeng Modern)

Sinopsis

Walter Spies, yang sering disebut dengan “Tuan Tepis” adalah tamu asing yang datang ke Bali dan membuka lembaran baru bagi sejarah perkembangan seni di Pulau Dewata. Walaupun datang atas undangan Ida Cokorda Gde Raka Sukawati dari Puri Ubud, dan kemudian ia menjadi sahabat dari Cokorda Gde Agung Sukawati, karena dipengaruhi oleh situasi sosial dan politik ketika itu, kedatangannya orang kulit putih ini di Bali tidak urung sempat menimbulkan kecurigaan dan ketegangan di kalangan masyarakat dan seniman Bali. Baru setelah Ida Cokorda Gde Agung Sukawati menjelaskan kedatangan Walter Spies di Bali, kecurigaan masyarakat dan para seniman Bali mulai sirna dan perlahan-lahan bisa menerima kehadiran “Tuan Tepis” di Ubud-Bali.

Cerita Ringkas

Di akhir tahun 1920-an, Bali kedatangan seorang seniman asing yang bernama Walter Spies yang sering disebut sebagai “Tuan Tepis.” Pelukis dan pemusik berkebangsaan Jerman ini datang ke Bali atas undangan Punggawa Ubud, Cokorda Gde Raka Sukawati, dan setibanya di Ubud-Bali ia lebih banyak berinteraksi dengan Cokorda Gde Agung Sukawati (adik tiri dari Sang Punggawa). Kedatangan Walter Spies di Bali, yang kemudian dibuatkan tempat tinggal di Campuan Ubud, menjadi titik awal dari terjadinya berbagai gerakan inovatif dalam kesenian Bali, semula pada seni rupa kemudian berkembang kepada seni pertunjukan. Adalah Walter Spies yang menuntun masyarakat seniman Bali untuk memasuki jagat seni yang komersial tanpa harus merusak persembahan seni untuk kepentingan ritual. Tak kalah pentingnya, adalah seniman kulit putih ini yang kemudian menjadi “corong” Bali untuk menjelaskan keluhuran nilai-nilai seni budaya Pulau Dewata kepada dunia.

Pada awalnya, kehidupan seniman asing ini di Ubud Bali tidak dapat dikatakan mulus. Di tengah-tengah kehidupan masyarakat yang berada dibawah penjajahan Belanda, berbagai kendala sosial dan finansial yang harus dihadapi Walter Spies. Kehadirannya di Bali bahkan sempat dicurigai sebagai orang yang berperilaku seksual aneh, sebagai mata-mata penguasa dan agen asing, dan sebagai “pencuri” bahkan “perusak” budaya Bali. Melihat kondisi seperti ini, Cokorda Gde Raka Sukawati dengan cepat mengambil langkah untuk meredakan ketegangan-ketegangan yang muncul akibat adanya salah duga dan kecurigaan yang tanpa dasar. Di depan para tokoh masyarakat dan seniman Bali Cokorda Gde Raka Sukawati menjelaskan bahwa Walter Spies adalah seniman asing yang sengaja didatangkannya ke Bali untuk bersama-sama orang Bali memulai lembaran seni budaya baru di Pulau Kesenian ini. Berkat adanya penjelasan dari putra Puri Ubud ini akhirnya Walter Spies bisa diterima oleh masyarakat pribumi Bali.

“Tuan Tepis” adalah seorang tamu dan seniman asing yang menjadi penghuni rumah di tegal pinggir sungai Campuan di Ubud Bali. Kehadirannya di Bali ternyata tidak hanya mampu membarakan semangat inovasi seni di desa Ubud dan sekitarnya, melainkan ke seluruh pelosok Bali. Karena rasa kecintaannya terhadap Bali, ia pun rela menjadi “corong” yang Bali di mata dunia.

Pembabakan Lakon

1. I Wayan Limbak, seorang penari Bali asal Desa Bedulu, muncul di Campuan, Ubud-Bali, atas undangan Walter Spies. Dengan kesederhanaan seorang laki-laki Bali, ia datang bertandang ke tempat tinggal “Tuan Tepis” di pinggir sungai Campuan, mungkin untuk membahas tentang Kecak.
2. Walter Spies muncul di tempat kediamannya sambil menikmati tenangnya suasana alam suburnya tanah ladang Campuan. Ditemani oleh seekor kera yang diberi nama “Ida Bagus” sesekali ia menggoreskan kuas di atas selembar kertas atau membuka lembaran musik yang ditulisnya.
3. Dua abdi puri Ubud, Ngurah Sambeng (abdi Cokorda Gede Raka Sukawati Gdé Agung Sukawati) dan Ngurah Manggong (abdi Cokorda Gede Agung Sukawati) muncul di depan puri Ubud menunggu kedatangan Walter Spies. Atas perintah Ida Cokorda, kedua abdi ini harus menunggu kedatangan seniman asing ini untuk bertemu dengan Ida Cokorda.
4. Cokorda Gede Agung Sukawati juga sudah hadir di ancak saji Puri Ubud untuk menemui sahabat barunya, Walter Spies. Di hadapan Ida Cokorda, “Tuan Tepis” menyampaikan keinginannya untuk melihat-lihat aktivitas kesenian di sekitar Ubud dan Goa Gajah. Atas perkenan Ida Cokorda, Walter Spies mulai bergerak ke arah Peliatan bersama Ngurah Sambeng dan Ngurah Manggong.
5. Di Desa Peliatan, Walter Spies berhenti ketika melihat I Sampih menari Kebyar Duduk di halaman Puri Kawan Peliatan. Di tempat ini ia berjumpa dengan sejumlah sahabat asingnya seperti: Margaret Mead, Gregory Bateson, dan Charlie Chaplin. Walter Spies kemudian sampai di Goa Gajah di mana ia melihat Limbak sedang melakukan latihan Kecak bersama sekelompok orang dari desa Bedulu. Seusai menyaksikan latihan Kecak, Walter Spies kembali ke Ubud.
6. Di sebuah tegalan dekat Ubud, terjadi suatu ketegangan yang melibatkan sekelompok orang kampung dan seniman. Mereka hendak menghadap ke Puri Ubud guna meminta Ida Cokorda untuk mengusir “Tuan Tepis” yang dicurigainya sebagai orang asing yang berperilaku seksual aneh, seperti orang-orang putih lainnya, sebagai mata-mata asing dan yang lebih berbahaya lagi sebagai “pencuri” bahkan perusak budaya Bali.
7. Di tengah-tengah ketegangan ini muncul Ida Cokorda bersama Walter Spies. Ida Cokorda kemudian menenangkan warga masyarakat dengan mengatakan bahwa Walter Spies adalah orang asing yang sengaja di undang ke Bali oleh Ida Cokorda Punggawa Ubud untuk belajar dan mengajar seni lukis serta bersama-sama masyarakat setempat memulai lembaran baru seni budaya Bali. Setelah mendengar semuanya ini dari Ida Cokorda, warga masyarakat mohon maaf dan berjanji untuk tidak menaruh rasa curiga kepada Walter Spies.

Peran-peran Utama:

No.	Nama dan Peran	Penokohan
1	I Wayan Limbak (penari dari Bedulu)	Topeng Keras (rambut kribo)
2.	Walter Spies (seniman asal Jerman)	Topeng Toris
3.	Ngurah Sambeng (abdi Cokorda Raka Sukawati yang sudah agak tua)	Penasar kelihan
4.	Ngurah Manggong (abdi Cokorda Agung Sukawati)	Penasar cenikan
5.	Cokorda Agung Sukawati (pewaris Puri Saren, sahabat Walter Spies)	Prabu Manis

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|-----|---|---------------|
| 6. | I Sampih (penari Kebyar Duduk) | Kebyar Duduk |
| 7. | Tamu-tamu asing (Margaret Mead, Gregory Bateson, Charlie Chaplin) | Bondres Toris |
| 8. | I Tombong (Supir Cokorda Agung Sukawati) | Bondres |
| 9. | Orang-orang Padangtegal dan Tebasaya. | Bondres |
| 10. | Para wanita desa dari Ubud dan sekitarnya | Bondres |

Susunan Papeson dan Tabuh-tabuh Iringan:

1. Topeng Keras (Gilak, pengadeng, gilak)
2. Topeng Tua (Tabuh Telu dipadukan lagu asing)
3. Penasar (Bapang)
4. Patih Keras Dedeling Manis (Tabuh Godeg miring)
5. Petangkilan (Pelayon)
6. Kebyar Duduk (Pelayon Papeson)
7. Kecak
8. Bondres (Kale atau yang sejenis)
9. Petangkilan (Kale dilanjutkan Gilak)

Rencana Daftar Pemain: (Please note, the actual performers for the premiere differed from this original list)

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|-----|------------------------|------------------|
| 1. | I Wayan Limbak | I Wayan Sutirta |
| 2. | Walter Spies | I Wayan Purwanto |
| 3. | Ngurah Sambeng | G.N. Sueka |
| 4. | Ngurah Manggong | Ketut Kodi |
| 5. | Cokorda Agung Sukawati | Cok Alit Aryawan |
| 6. | I Sampih | I Wayan Jaya |
| 7. | Margaret Mead | Gung Rahma |
| 8. | Gregory Bateson | I Made Batur |
| 9. | Charlie Chaplin | Ketut Rudita |
| 10. | I Tombong | G.L. Ardika |
| 11. | Orang Padangtegal 1 | I Ketut Rumita |
| 12. | Orang Padangtegal 2 | I Made Wiryawan |
| 13. | Orang Tebesaya 1 | Dek Oleh |
| 14. | Orang Tebesaya 2 | I Kiwi |
| 15. | Gadis Ubud 1 | : - |
| 16. | Gadis Ubud 2 | : - |

Denpasar, 19 November 2012.
Penulis/penyusun,

I Wayan Dibia.