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# Representation of Textiles on Classical Javanese Sculpture

## Volume 2 Appendices

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Thesis submitted for the degree of PhD

2017

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# **Appendix 1**

## Descriptive Catalogue of images and textile patterns

## Cat.1 Avalokitésvara

## CENTRAL JAVA STYLE

8th to 9th Century

West Borneo, probably made in Java, from the Sambas treasure,  
British Museum

18cm, solid silver, the ūrnā is inlaid with gold

Inv.no.1956,0725.6

### 1. General Description

A standing four armed image of Avalokitésvara on a high single lotus pedestal, with the right hand in *vitakamudra*. He stands within an aura of light edged with flames depicted in an unusual wavy like pattern, a ruby set within the backplate. The sculpture is depicted wearing no jewellery image of Amitāba as a stupa is depicted in his headdress. He does wear a metal and a cloth belt and a metal chain across the hips. His hair is depicted falling as curls on the shoulders. The *upavīta* is depicted as a wide decorated band across the body. The *kain* falls loosely to the ankles with folds depicted at the side of the body. The *kain* is carved with a simple overall star motif. The condition remains good.

### 2. Provenance

Two major gold hoards were found in west Borneo at Sambas, known as the Sambas Treasure. This came to light in 1941. The objects were said to have been discovered inside a large jar, suggestion have been made they were cast for a wealthy patron.

### 3. Ornaments

The sculpture is depicted wearing no jewellery, an image of Amitāba as a stupa is depicted in his headdress. He does wear three distinctive belts, a metal and a cloth belt and a metal chain across the hips. Across the upper body is a wide decorated sash, the ends folding over on the left shoulder. The pattern on the sash replicates the pattern on the *kain*.

### 4. Dress

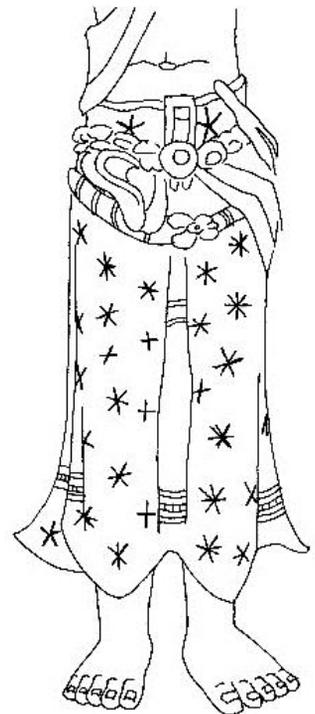
The *kain* falls loosely to the ankles with folds depicted at the side of the body, appears scratched in with a simple overall star motif.

### 5. Condition and Material

The condition is good, the statue is cast in solid silver with the *ūrnā* in gold.

### 6. References

British Museum, part of the Sambas Treasure, which included eight other gold and silver images of the Buddha or bodhisattvas. Asia OA 1956.7-25.8.  
Miksic (1990) Pg. 48-49



## Cat.2 Standing Śiva

## CENTRAL JAVA STYLE

9th century

Tropenmuseum, Amsterdam

18.9cm, Copper alloy

Inv no.2960:151

### 1. General Description

A standing four armed image with all four arms carry the usual attributes of Śiva, the trident, rosary, flywhisk and bottle. The sculpture stands on a double lotus base upon a low pedestal against a back plate under an umbrella (the two parts cast separately). Śiva is depicted with the skull and crescent moon in the hair, wearing simple jewellery and belts, large earrings in extended ear lobes, the *upavīta* as a simple cord depicted as a snake at the left shoulder. The *kain* falls to the ankles, over which lies the tiger skin of Śiva. The *kain* is carved with a simple pattern of dots in a circle with a central dot. Overlaying the sarong is a tiger skin . The condition remains good.

### 2. Provenance

Unknown

### 3. Ornaments

Śiva is depicted with the skull and crescent moon in the hair, wearing simple jewellery to the upper arms and wrists, he wears two metal belts, large earrings in extended ear lobes, the *upavīta* as a simple cord depicted as a snake at the left shoulder

### 4. Dress

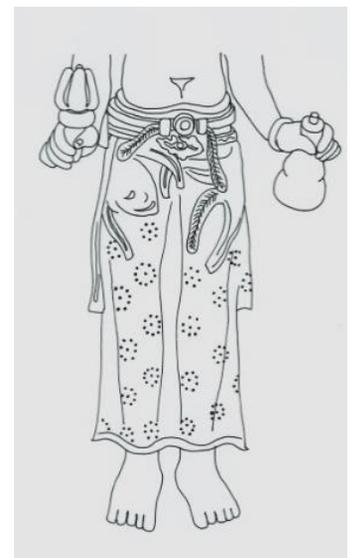
The *kain* falls to the ankles revealing the limbs beneath, the pattern portrays a simple pattern of dots in a circle with a central dot. The sash is tied in a bow at the side of the body, the ends appear to be integrated with the *kain*. Overlaying the sarong is a tiger skin, the head depicted on the right thigh.

### 5. Condition and material

The condition of the bronze is good with a surface patina

### 6. References

Lunsingh Scheurleer & Klokke (1998), Pg.88,no.36



### Cat.3 Padmapāni      CENTRAL JAVA STYLE

8th to 9th century

provenance unknown

Museum Pusat, Jakarta

7.5cm, Silver on a wood base (not original)

Inv no.616/A.56

#### 1. General Description

A two armed image of Bodhisattva Padmapāni seated in *lalitāsana* with right leg pendant, the hair in *kirītamukuta* in which sits an image of Amitāba, the bronze is seated on a wooden base (not original). The right hand in *varadamudra* and the left hand holding the remains of the *padma* lotus bud. The sculpture wears simple jewellery, distended earlobes, belt and necklace, there is a carved sash with a horizontal pattern. The *kain* with a simple pleat at the centre, reaches to the ankles is carved with a repeat pattern of circles surrounded by dots. The lotus in the left hand is damaged

#### 2. Provenance

Unknown

#### 3. Ornaments

The sculpture wears simple jewellery, to the wrists, upper arms and neck, with one belt to hold the *kain*. His earlobes are distended with no ornaments. Across the upper body is a broad sash caved with bands across the cloth indicating a patterned textile.

#### 4. Dress

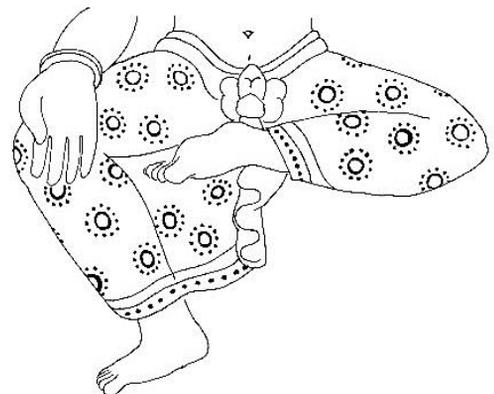
The *kain* falls to the ankles depicted with a simple pleat at the centre which falls on the base below the left leg. The pattern is punched in a repeated pattern of small circles surrounded by dots

#### 5. Condition and material

The condition of the bronze is good, the surface appears to have some patina, the lotus in the left hand has broken off with only the stem in place.

#### 6. References

Fontein et al (1971), Pg. 157, no.97, Indonesian Art (19980, Pg.133



## Cat.4 Bodhisattva Mañjuśrī CENTRAL JAVA STYLE

Central Javanese period

Archaeology Institute of Indonesia, Jakarta

29cm, bronze

Inv no. ?

### 1. General Description

A two armed image of the bodhisattva Mañjuśrī, seated in *lalitāsana*, the right pendant on a lotus pada, the body seated on a double lotus cushion on a low base, the right hand in *varadamudra*. The lotus and sword are associated with Mañjuśrī. The figure is seated against a round halo surrounded by flames. The hair in *kirītamukuta*, the sculpture wears simple jewellery, the large heavy earrings with distended earlobes, belt and necklace, the *upavīta* is carved as a wide band across the body. The *kain* which reaches to the ankles is carved with a small eight petal flower.

### 2. Provenance

Unknown

### 3. Ornaments

The hair in *kirītamukuta*, the sculpture wears simple jewellery, with flower decorated upper arm bands, reflected in his belt. He wears large heavy earrings with distended earlobes, and a flat necklace, the *upavīta* is carved as a wide band across the body

### 4. Dress

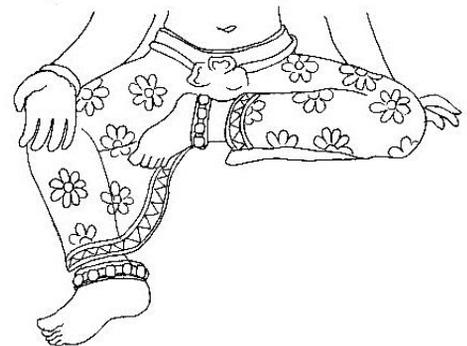
The *kain* hugs the limbs closely, there is an etched in pattern of small eight petal daisy portrayed at random across the *kain*

### 5. Condition and material

The bronze is fairly crudely cast, the finish of the surface rough. The flames around the backplate are in good condition, however the parasol is missing as only the base remains.

### 2. References

Fontein et al. (1971). Pg.150 no. 38



## Cat.5 Śiva Mahadeva CENTRAL JAVA STTLE

9th CE

Main cella, Lora Jongrrang, Prambanan

Central Chamber

OD-11854, RV-1403-1859, stone

### 1. General Description

A four armed image of Śiva against a backslab standing on a high waisted pedestal within the central chamber. The hair is piled (*jatamukuta*) with a single skull and moon. the figure has some damaged to the face, backslab and arms. The sculpture wears sumptuous jewellery. A tiger skin clads the loins which lays above a *kain* and reaches to the ankles'

As access to the Śiva temple is not possible now, unfortunately the file photo from the museum, does not indicate clearly if there is a textile pattern

### 2. Provenance

The statue remains insitu at in the main cella at Lora Jongrrang, standing on a double high waisted pedestal, against a highly decorated niche. The patterns on the niche represent large roundels and framed ornamented patterns.

### 3. Ornaments

The sculpture wears sumptuous jewellery, the arm bands and belt portrayed with an elaborate *kāla* -head motif, in the Central Javanese style with no lower jaw. The *upavīta* is represented as a large realistic snake with the head rearing on the left shoulder. He wears the *udharabhandā* around the chest, a narrow chain *sabut* reaches to the knees, His ankles and wrists are adorned with bangles.

### 4. Dress

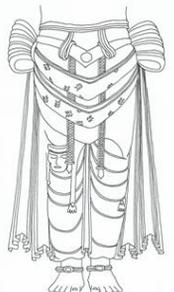
A tiger skin clads the loins which lays above a *kain* and reaches to the ankles; this is overlaid with a two *sampur* which are tied in a large bow depicted rather stiffly at the side of the body, the double ends falls to the ankles depicting the folds of the cloth. there does appear to be a small repeated pattern on the sash and on the *kain*, but it is very faint to decipher correctly only the museum drawing indicates a pattern of a four petal flower

### 5. Condition and material

The stone backplate is damaged in the central section, the right elbow is missing, the left hand is damaged. The face and crown are party damaged, but the surface of the stone is in good condition.

### 6. References

Bernet Kempers (1959), Pg. 61, Reproduction of the photograph from the Prambanan Museum, Jogjakarta



## Cat.6 Standing Śiva CENTRAL JAVA STYLE

9th century

Pesindon, Kalialang, Ledok, Bagelen.

(1877, part of a large hoard of gold and silver objects)

Museum Pusat, Jakarta

94cm, bronze and silver

Inv no. 497

### 1. General Description

A standing four armed image of Śiva with the usual attributes. Śiva stands on a small double lotus pedestal of bronze the figure in silver. The sculpture is depicted wearing simple jewellery with large earrings in extended ear lobes, the *upavīta* as a simple cord represents a snake with head on the left shoulder. The *kain* falls to the ankles, tied with a belt ends on the front of both legs. The *kain* is carved with a simple four petal flower in an overall pattern. The condition remains good.

### 2. Provenance

Was part of a hoard of silver and gold statuary found in the village of Pesindon in 1877

### 3. Ornaments

Śiva is showed with the skull and crescent moon in the hair, wearing simple jewellery to the upper arms and wrists, he wears two metal belts, large earrings in extended ear lobes, the *upavīta* as a simple cord portrayed as a snake at the left shoulder

### 4. Dress

The *kain* falls to the ankles revealing the limbs beneath, the pattern depicts a simple pattern if a repeated four petal flower around a central circle. Overlaying the sarong is a tiger skin, the head depicted on the right thigh only as a rough outline.

### 5. Condition and material

The condition of the bronze is good with a surface patina

### 2.References

Fontein et al (1971), Pg.157, No.94, Miksic (1992) Pg. 95



## Cat.7 Gaṇeśa

8th or 9th Century  
Prambanan Museum  
Approx 80-90cm, stone  
Inv.no Unknown

## CENTRA JAVA STYLE

### 1. General Description

A seated two armed image of Gaṇeśa on a low double lotus cushion, with the right hand holding the broken tusk, the left hand is missing. The sculpture is depicted wearing simple jewellery including a diadem, the necklace replicates the chain belt. He wears a metal *sabuk* carved as an elaborate chain belt, the *sampur* is just visible as a narrow band laying across the lower legs. His hair is shown falling as tiny spiral curls on the shoulders. The *upavīta* is depicted as snake across the body. The *kain* or sarong falls to the ankles with a detailed border pattern, the *kain* itself is carved with a simple overall six petal rosette motif. The condition of the stone is damaged to the front left arm and to both feet.

### 2. Provenance

Unknown

### 3. Ornaments

The sculpture is portrayed wearing simple jewellery including a diadem, the neckband replicates the chain belt. He wears a metal *sabuk* carved as an elaborate chain belt, the *sampur* is just visible as a narrow band laying across the lower legs over the ankles. His bracelets match the carving of the large anklet bands.

### 4. Dress

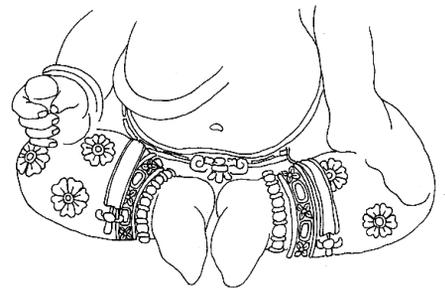
The *kain* or sarong falls to the ankles finished with a detailed border pattern, this is an unusual feature, unique to this sculpture. The *kain* itself is carved in deep relief with a simple overall six petal rosette or lotus flower motif around a central circle and dot.

### 5. Material and Condition

The andesite stone is damaged by black algae, the stone surface at the front of the sculpture is particularly damaged, so is the left front arm and the rear of the right arm, plus both feet are damaged.

### 2 References

Unknown



## Cat.8 Agastya

## CENTRA JAVA STYLE

8th or 9th Century

Caṅḍi Ijo, Gupola Site, Jogjakarta

3m, stone

Inv.no Unknown

### 1. General Description

A monumental standing two armed image of Agastya stands against a damaged backslab with both arms missing. The *Trisula* of Śiva is carved against the backslab on the right side. He has the beard and the hair of an ascetic, he wears three *sampur* across the hips, *seléndang* is depicted as a wide decorated band across the body. The *kain* falls loosely to the ankles with a wavy line at the lower edge indicating a fine fabric. The *kain* is carved with a simple overall star motif or a rosette. The condition of the stone's surface is somewhat damaged. In his original state this would have been an imposing and fine statue.



### 2. Provenance

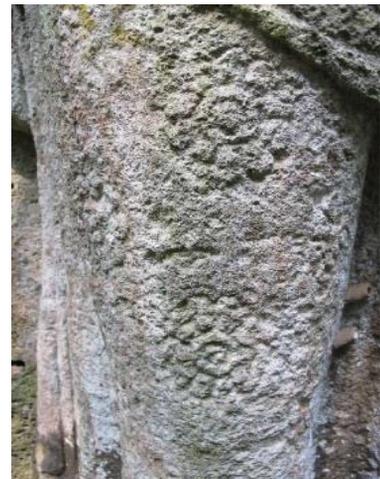
The statue remain *in situ* at caṅḍi Ijo, a small ruined candi near the larger caṅḍi Gupola

### 3. Ornaments

He wears a neckband and ornaments to his upper arm, around the waist are two metal *sabuk* or belts carved with fine buckles. He also wears the *udharabhandā* around his chest. The *seléndang* is marked with four lines indicating folds in the cloth.

### 4. Dress

He wears the *kain* to the ankles which finishes with a wavy line indicating a fine fabric, the pattern of large rosettes is carved as a repeated pattern across the fabric. In its original state this would have been very clear and distinctive. Across the upper thighs lays two cloth *sampur* or sashes, tied with a bow at the side of the body, the loose ends falling besides the legs. The upper sash is shown folded over in the front, a typical central Java feature. The folds of the fabric are marked by lines in the stone.

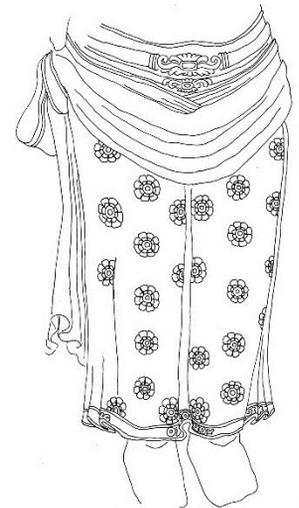


### 5. Condition and Material

The condition of the andesite stone is poor from being outside under the trees. The surface is marked with black and white algae, the backslab is damaged with the upper left side almost completely broken away. The right arm is broken at the elbow and the left at the lower forearm, there is damaged to the stomach and to the nose.

### 6. References

Miksic (2015) Pg. 130



## Cat.9 Gaṇeśa

## CENTRAL JAVA STYLE

8th CE

Caṅḍi Banon

Museum Nasional, Jakarta

148cm, stone

Inv no. 186b

### 1. General Description

A monumental four armed image of Gaṇeśa seated on a double lotus base; with feet together in *sitasanamudrā*. The four arms carry the usual attributes of Gaṇeśa. The sculpture is depicted wearing jewellery, including an snake *upavīta*; plus a *kain* covers the lower part of the body and reaches to the ankles. It is carved with a simple stylised lotus motif with eight petals. The condition remains good

### 2. Provenance

The sculpture was found at caṅḍi Banon in central Java

### 3. Ornaments

He wears a finely carved neckband and upper arm bands, his bracelets depict beads, around the waist is a detailed chain belt, across the chest is the *upavīta* shown as a snake.

### 4. Dress

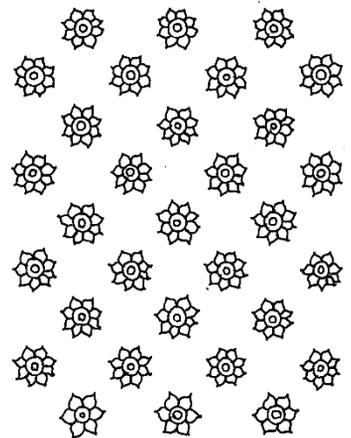
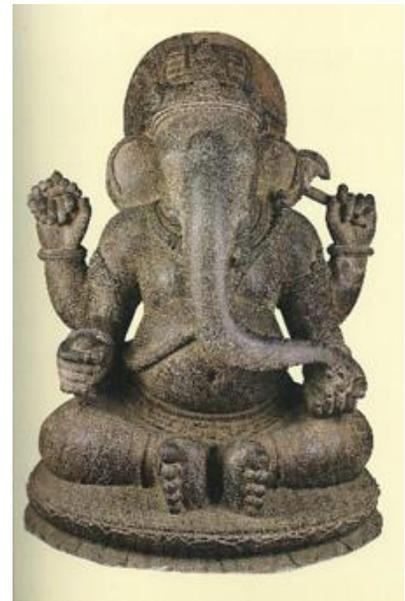
The *Kain* is carved with deep lines which would indicated a fullness in the fabric, or perhaps folds, however the sculptor has carved the delicate eight petal flowers with a point at each petal, around a circle and a central dot. The flowers are cleanly carved and very clear, placed at random across the cloth.

### 5. Condition and Material

The finish of the andesite stone is smooth and well worn, but the general condition of the sculpture is good, the carving is fine and precisely executed

### 6. References

Bernet Kempers (1959), Pg. 36, Indonesian Art Treasures ( ? ), Pg.58 De Krover (2004), pp 20



## Cat. 10 Gaṇeśa

## CENTRAL JAVA STYLE

9th to 10th CE  
Sonobodoyo Museum  
92 cm, stone  
Inv no. Unknown

### 1. General Description

A seated two armed image of Gaṇeśa on a low double lotus cushion, with the right hand holding the broken tusk, the left hand the sweetie cup. The sculpture is depicted wearing simple jewellery, the *udharabhandha* is apparent across his large belly. He wears a metal *sabuk* carved as a chain, the *sampur* or sash is clearly visible as a wide band which was tied at the side the ends appear under his lower legs onto the cushion. The *upavīta* is shown as snake across the body. The *kain* falls to the ankles, the patterns is carved with a simple overall four petal rosette motif interspaced with a star shape pattern, The sculpture was under restoration at the time of my visit, the condition of the stone needed treatment.

### 2. Provenance

Unknown

### 3. Ornaments

He wears a neckband upper arm bands, bracelets and anklets representing large beads. He wears the *udharabhandha* around his belly and at least one metal belt is visible with a metal buckle in the centre.

### 4. Dress

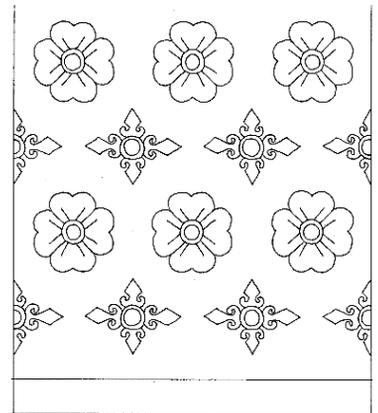
The *kain* is perhaps worn as trousers to the ankles, overlaid is a large sash or *sempur*, tied in a loose bow at the side of the body the two long ends of the sash falls onto the lotus cushion. The pattern is made up of two motifs, a rosette flower with four petals indicated as eight, interspaced with a star shaped pattern made up of four leaf shapes. The sash is not a central Javanese feature so we might place this Gaṇeśa in the early east Javanese style.

### 5. Material and Condition

The andesite stone was being cleaned at the time of research, therefore the whole statue was not visible. The andesite is dark grey and of a grainy finish, as a consequence the carvings are not that fine. He appears to be undamaged.

### 6. References

Unknown



## Cat.11 Gaṇeśa

## CENTRAL JAVA STYLE

9th to 10th CE

Java, possibly donated by Colonel Colin Mackenzie who travelled to Java in 1812

Indian Museum, Kolkata

95cm, stone

Inv no. Ja5.

### 1. General Description

A four armed image of Gaṇeśa seated on a double lotus base; with feet together in *sitasanamudrā*. Only the upper right arm remains holding the rosary. He has a high *mukuṭa* in which rests a skull and crescent moon motif, his hair falls in curls to his shoulders. The sculpture is depicted wearing jewellery and a decorated *udharabhanda* and a snake *upavīta*; plus a *kain* covers the lower part of the body and reaches to the ankles. It is carved in deep relief with concentric roundels with a stylised lotus motif. The sculpture is damaged, he is minus three of the four arms and the end of the trunk.

### 2. Provenance.

The sculpture was taken by Colonel Colin Mackenzie who travelled to Java in 1812 and then donated it to the Indian Museum in Calcutta. Mackenzie, was Surveyor-General of India at the time stationed in Calcutta went to Prambanan to survey and sketch the ruins. The Gaṇeśa along with a number of other Brahmanical deities were received by the Asiatic Society of Bengal as presents from its members, unfortunately no record was kept of their arrival in the museum and who gave what sculpture. There is no record of the donors .

### 3. Ornaments

He has a high *mukuṭa* in which rests a skull and crescent moon motif, his hair falls in two long curls on each shoulder. The sculpture is illustrated wearing jewellery to the neck, upper arms and wrists, plus large beaded ankle bracelets. The *udharabhanda* is finely depicted around the chest. The *upavīta* is clearly carved as a snake which twists on the left shoulder with the head and tail both visible. Only visible from the side photo is a finely carved chain belt which holds the *kain* in place, fastened by a buckle just visible at the front of the body

### 4. Dress

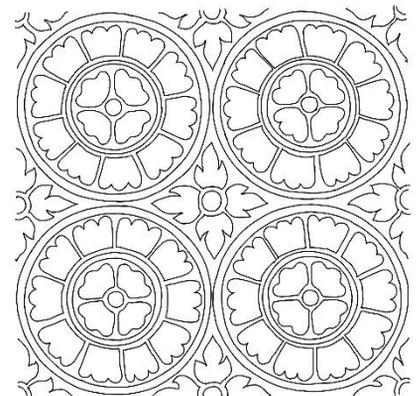
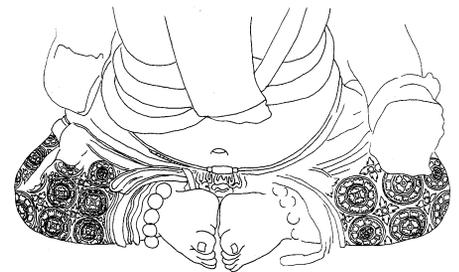
The *kain* covers the lower part of the body and reaches to the ankles, it is possible this cloth which represents trousers, as there is no indication of any excess material falling between the legs. The pattern is carved in deep relief with concentric roundels with a stylised lotus motif. With eight petals around the edge. Overlaying the legs and only visible from the side is a broad plain sash folded over in a loosely depicted fashion. This is a fine sculpture with a particularly unusual dress style and textile pattern

### 5. Condition and Material

The sculpture is damaged, he is minus three of the four arms and the end of the trunk, however the surface of the andesite stone is shiny from constant rubbing, the 'stone' sash is remarkably carved

### 6. References

Anderson (1883), Pg.358, Raffles (1817), Pg.7 (ref. to Col Mackenzie in Java with Raffles



## Cat.12 Dvarapāla

## EARLY EAST JAVA STYLE

12th to 14th Century  
Sonobodoyo Museum  
2.05m, stone  
Inv.no Unknown

### 1. General Description

A medium sized two armed image of a Dvarapāla kneels on one knee on a low decorated platform. His unusual iconography of the right hand with first and fourth finger pointing upwards, would designate the tantric nature of the sculpture and represents the vajra. He is also holding a snake, his eyes are bulging and fangs appear at the corners of his mouth, his long hair curls over his shoulders. His left hand resting on a club and the posture of his body is fairly typical of a Dvarapāla, The *dhotī* is short and appears pulled up between the legs and tucked over the belt at the rear of the body. He wears a metal *sabuk* and a *sampur* which ties off at the side of the body at the rear. The *dhotī* is carved with a simple overall eight petal daisy pattern with a detailed order. We would suggest that this sculptures is dated earlier to the 11th century taking its textile pattern as a benchmark and the smaller size of the statue compare to the monumental east Javanese equivalent. The condition remains good.

### 2. Provenance

Derived from east Java. There are two statues at the Museum both with a matching textile pattern, which would indicated they were from the same site.

### 3. Ornaments.

He wears a neck band, upper arm bands, bracelets and ankle bands. His ears are enlarged with large round ear plugs in the south Indian style. Around the waist a two metal belts, the first is a chain belt which holds the kain, as the ends if the cloth appear tucked over the belt at the rear of the body. Overlaying this is a cloth belt which ties at the front the soft ends hanging over the thighs.

### 4. Dress

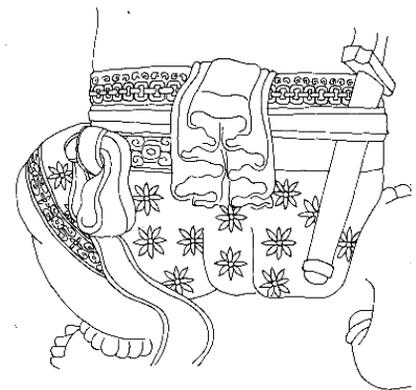
The *dhotī* is short and appears pulled up between the legs and tucked over the belt at the rear of the body. The cloth *sampur* ties off at the side of the body at the rear in a soft loop. The *dhotī* is carved with a simple overall eight petal daisy pattern, the border of the cloth is carved with a very detailed pattern indicated a brocaded border which may have been added to the cotton hip wrapper for further embellishment

### 5. Condition and Material

The general condition is good with no apparent damage, however the surface of the stone is somewhat stained so rendering deciphering of all the sculptures details is difficult.

### 6. References

Unknown



## Cat. 13 Four-armed Viṣṇu CENTRAL JAVA STYLE

Pahingan Temanggung, part of a gold hoard found in 1903

8th to 9th century

Museum Nasional Indonesia

18cm, gold figure and silver base

Inv no. NMI. A31/486a

### 1. General Description

A standing four armed image of Viṣṇu with the usual attributes and dressed in royal attire. The right hand in *varadamudra* and the left leaning on a club. He stands on a low base. The right leg is bent at the knee the foot slightly lifted from the ground as if the figure was taking a step. The piled hair, the sculpture is depicted wearing simple jewellery including many belts, two different ear ornaments, the *upavīta* is depicted as a long cord falling to the thighs. The *dhōṭī* tied with a belt which falls on the front of both legs. The *dhōṭī* is carved with a simply carved four petal flower. The condition remains good.

### 2. Provenance

Unknown

### 3. Ornaments

The hair is piled with a small crown, the figure is portrayed wearing numerous belts and ornaments, but simple in style. He has two different ear ornaments, the right ear a disk and the left a long pendant, the *upavīta* is shown as a long cord falling to the thighs. the ends of the belts are also portrayed over the thighs.

### 4. Dress

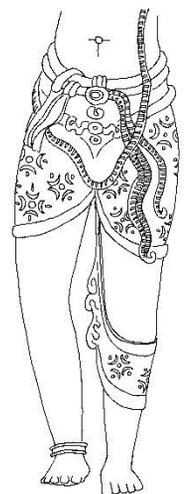
The *dhōṭī* tied with a belt which falls on the front of both legs, worn in the south Indian style, with a section of cloth folded over the lower left leg. The pattern is carved with a simply carved four petal flower, with the petals depicted disjointed from the centre of the flower

### 5. Condition and material

The condition of the gold figure is good.

### 6. References

Fontein et al (1971), Pg.121, Fontein (1990), Pg.206



## Cat. 14 Buddha Mahāvairocana EARLY EAST JAVA STYLE

Late Central early East Java (provenance unknown)

Loan to Rijksmuseum, Amsterdam

9th to early 10th century

8.5cm, gold

Inv no. MAK 313

### 1. General Description

A two armed image of the Supreme Buddha Vairocana crowned and in royal attire, seated on a double lotus cushion upon a low base. The hands in *bodhyagrī mudrā*. The sculpture wears elaborate jewellery, distended earlobes, belt and necklace, the *upavīta* lies across the body and falls to the folded legs (appears damaged). The *kain* or sarong reaches to the ankles is carved with a repeat pattern of four dots and semi circles.

### 2. Provenance

Unknown

### 3. Ornaments

This small figure wears elaborate jewellery made up of small globules of gold that are rather crudely constructed. This change in style is evidence of the beginning of the early east Javanese period. From the crown, to the neckband, large ear ornaments, upper arm bands and wristbands plus the clasp of the *upavīta*, all are constructed with blobs of gold.

### 4. Dress

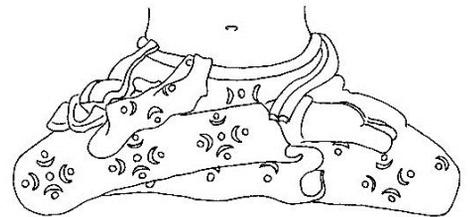
The *kain* is marked at the ankles as a folded cloth, patterned with a repeat motif of four dots and semi circles. The *sampur* or sash appears draped over the right thigh, carved with the same pattern as the *kain*. The pattern appears to have been impressed from the surface of the gold.

### 5. Condition and Material

The condition of the gold cast figure is good, the only apparent damage is to the end of the *upavīta* which appears over the right foot.

### 6. References

Fontein (1990), Pg. 234, Lunsingh Scheurleer/Klokke (1988), Pg.93, Lunsingh Scheurleer (2012), Pg.39



## Cat.15 Brahmā

9th to 10th century  
provenance unknown  
11cm. Gold  
Inv.no Unknown

## CENTRAL JAVA STYLE

### 1. General Description

A standing four armed and four headed image of Brahmā with the same attributes as Śiva, hair piled high, the right hand holding a trident. He stands on a double lotus pedestal. The sculpture is depicted wearing simple jewellery including large earrings in distended lobes, including many metal belts. The *upavīta* is depicted as a wide decorated band across the body. The *kain* or sarong falls to the ankles, tied with a belt which falls on the front of both legs. The *kain* is carved with a simple overall pattern of circles or dots. The condition of this finely cast statue remains good.

### 2. Provenance

Unknown

### 3. Ornaments

The ornaments on this small statuette are finely cast, from the crown headband, to the neckband, upper arm and wrist bands, to the heavy ear ornaments, all clearly and finely cast. Around the waist are two metal *sabuk* or belts finished with metal buckles. Across the upper body is draped the *seléndang* marked with double lines along each edge.

### 4. Dress

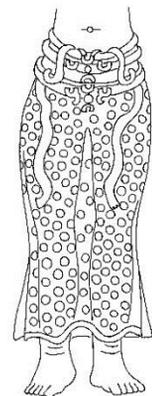
The *kain* falls the length of the body and finishes with a wavy line, the pattern carved with a simple continuous motif of circles or dots, with no apparent border pattern. Another sash or sampur is depicted as a wavy line falling down the front of the thighs.

### 5. Condition and Material

This gold statue made by the lost wax process appears to be in perfect condition

### 6. References

Lunsingh Scheurleer/Klokke (1988), Pg.89, no.37 (this sculptures is very similar to this catalogue entry). Miksic (2007), Pg. 26



## Cat.16 Mañjuśrī CENTRAL JAVA STYLE

Rijksmuseum, Amsterdam

21cm, bronze, lost wax process

Inv. No. MAK, 389, 140

### 1. General Description

A two armed image of Mañjuśrī in his youthful appearance, seated in *mahārājāṣana*, on a double lotus cushion against a backslab encircled by flames, the parasol now missing. The hair is piled with three locks, a feature of a young boy. The right hand rests on his raised knee, the right hand holding the *utapala*, the blue lotus on which rests a book *pustaka*. He wears simple plain jewellery, the large circular earplugs, belt and necklace, the *upavīta* is drawn as a wide sash. The Indian style of a *dhotī*, it is carved with a horizontal pattern of bands and small circles.

This image follows the concepts of Pāla north east India

### 2. Provenance

Unknown

### 3. Ornaments

The ornaments are simply carved to the neck and upper arm bands, the ears are plugged with a round disc, a particularly Indian style. Around the slender waist is a narrow simple *sabuk* or belt. The upper body is draped with a *seléndang*, marked with two lines along each out edge.

### 4. Dress

The *kain* is shown at the ankles where the fine fabric clings closely to the legs decorated with a pattern in double horizontal lines in which are carved small circles. As no details of a cloth lay on the lotus cushion in front of the body we can only assume a tight *dhoti* worn in the Indian style.

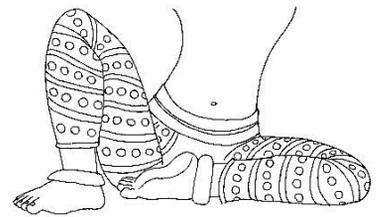
### 5. Condition and Material

Bronze cast in the lost wax process, the condition is perfect, with good patina to the surface.

### 6. References

(possibly imported from India, as this image is very similar to a bronze from Nālandā and Kurkihar)

Lunsingh Scheurleer, *Divine Bronze* (1988), Pg.73. no.21



## Cat.17 Prajñāpāramitā EARLY EAST JAVA STYLE

late Central early East Java 10th -11th century.

Rijksmuseum voor Volkenkunde, Leiden

12cm, bronze, lost wax process

Inv no.RMV.1403-1697

### 1. General Description

A two armed image of the goddess Prajñāpāramitā, seated on a double lotus cushion upon a low base against a backplate decorated with *makara*. The hands in *dharmachakra mudrā*, the hair in *kirītamukuta* and ornamented. The lotus stem curling around the left upper arm is the identifiable feature of Prajñāpāramitā. The sculpture wears elaborate jewellery, distended earlobes, belt and necklace, the *upavīta* is just visible between the breasts. The *kain* reaches to the ankles is carved with a repeat pattern of a simple circular design, overlaying the *kain* is a wide *sampur*, which is tied at either side of the waist in a bow and falls over the folded legs onto the lotus cushion. The sculpture is in the East Javanese style

### 2. Provenance

Unknown

### 3. Ornaments

This small figure is decorated with ornaments to her hair, ears and neck, plus upper arm bands, elbow bands and wrist bands. The ear lobes are extended with large blobby ornaments. The application of the jewellery in a rather crudely applied, but highlights a distinct early east Javanese style.

### 4. Dress

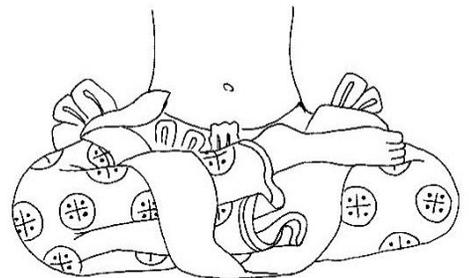
The *kain* finishes at the ankles with soft folds of the cloth falling at the front of the legs. The pattern is rather crudely engraved, represents a repeat of a circular design with a cross and four dots. Draped over the *kain* onto the lower legs is the wide *sampur* or sash, tied at the side of the body in a large bow.

### 5. Condition and Material

This small bronze cast in the lost wax process appears in perfect condition. The nature of the casting and the finish has left his statuette with a rough surface, which does not enable fine detail in the carving of the textile pattern

### 2. References

Lunsingh Scheurleer/Klokke (1988), Pg.96, Reichle (2007), Pg.59



## Cat.18 Goddess Dhupa EARLY EAST JAVAESE STYLE

one of the Eight Bodhisattvas Dakinis  
10th to 11th century (early East Java)  
Nganjuk, Nr. Kaḍiri, East Java  
11cm, bronze  
Inv no. unknown

### 1. General Description

A two armed image of the bodhisattva, the female offering goddess, the goddess of air, smell and scent, she carries an incense burner in her left hand, seated in *padmāsana* on a double lotus cushion. She wears a tall pointed crown with protrusions and a curl on the shoulders, all in the East Javanese style. The sculpture wears jewellery set with stones, the chain across the body the *channavīra*, distended earlobes and large earrings, and simple belt. The *kain* reaches to the ankles is carved with a repeat overall pattern of simply carved circles, holding up the *kain* is a narrow belt which is tied and depicted at the side in a bow. The long slender body is in the early East Javanese style. Many of the Nganjuk bronzes are carved with a similar textile pattern as this one.

### 2. Provenance

Found at Tandiredjo, near Nganjuk, known as one of the Nganjuk bronzes.

### 3. Ornaments

She wears a tall pointed crown with protrusions and a curl on the shoulders, all in the early East Javanese style. The sculpture wears jewellery on her upper arms bands representing a set of stones, the chain across the body the *channavīra* is cast as a fine chain with a loose end hanging between the breasts. The earlobes are distended inserted with large earrings, and simple belt.

### 4. Dress

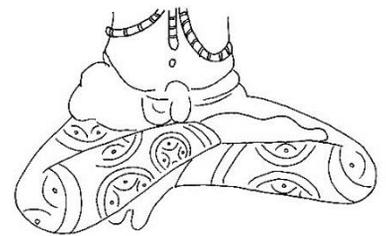
The *kain* reaches to the ankles, the limbs clearly depicted beneath the fine cloth. the pattern is engraved with a repeat overall pattern of simply carved juxtaposing circles infilled with four semi-circular lines and dots. Holding up the *kain* is a narrow belt which is tied and clearly depicted at the right side in a bow.

### 5. Condition and Material

The condition of the bronze is good, however the figure is rather crudely cast as are all the Nganjuk bronzes

### 6. References

Samuel Eilenberg Collection, The Metropolitan Museum, New York  
Indonesian Art (1948), Pg. 26, no.18 (similar image, this one of Tara)  
Fontein et al (1971), Pg. 80



## Cat.19 Agastya

## CENTRAL JAVA STYLE

9th to 10th CE

BPCM-Cultural Heritage Preservation Centre, Prambanan

Height unknown, stone

Inv no. BG 1314

### 1. General Description

A two armed image of Agastya standing with two acolytes kneeling at his side. He is missing his head, and both arms. The sculpture is depicted wearing simple jewellery, multiple *sabuk* and *sampur*, belts and sashes and an unusual *seléndang* carved with the vajra; plus a *kain* covers the lower part of the body and reaches to the ankles. It is carved with a long four pointed flower within horizontal lines. The condition of the surface is good despite his missing limbs and head.

### 2. Provenance

Remains *in situ* outside at the BPCM-Cultural Heritage Preservation Centre, Prambanan

### 3. Ornaments

The sculpture is depicted wearing jewellery in the form of a bead necklace which is reflected on his ankle bracelets, we can safely surmise the wrist bands would be the same. These might be the ornaments of an ascetic, however the upper arm band is more elaborate, as are multiple *sabuk* and *sampur*, belts and sashes. He wears the *udharabhandha* around his chest marked with a series of lines.

### 4. Dress

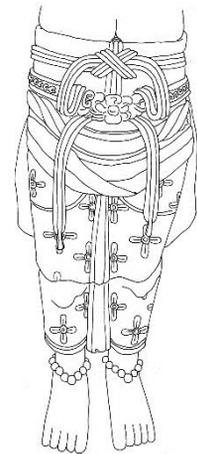
The *kain* finishes at the ankles, carved with a pattern of a large flower with four long petals set within horizontal bands across the body. Despite the break at the lower legs, it is clear from the front of the sculpture that the pattern continues to the ankles and line of the fold in the *kain* is apparent at the front of the body also. A particular feature of note is the wide *seléndang* clearly portrayed with a pattern which appears to represent a series of vajra across the cloth. the sashes and belts are precisely carved, tied off in a large bow at the side of the body, the ends appear at the sides of the thighs. The lowest of the sashes is shown folded over at the front of the body, a distinct feature from central Javanese sculpture

### 5. Condition and Material

This andesite figure in a relatively smooth black stone is finely carved. The detail of the ornaments and textile pattern are clearly defined, however the statue is without a head or arms, the right broken at the wrist and the left at the shoulder. The statue is broken at the knees. The two kneeling acolytes are also damaged with missing heads.

### 6. References

Unknown



## Cat.20 Pair of Javanese Deities CENTRAL JAVA STYLE

Śiva and Pārvatī

9th -10th CE, Middle Javanese Period

Seplawan Cave, found in 1979

Museum Nasional, Jakarta

11&12 cm, gold and silver base

Inv no. 9011

### 1. General Description

A standing two armed pair of statuettes holding hands representing local Javanese deities, with the standard iconography of Śiva and Pārvatī. On a double lotus stand. Śiva in *varadamudrā*, they are both protected with an umbrella or perhaps it represents a halo, the heads are backed by an areola. The sculptures are depicted wearing simple jewellery, including the crossed belts *channavīra*; they both wear a *kain* or a *dodot* in this case, Śiva's only to the knees, (south Indian style) and Pārvatī covers the lower part of the body and reaches to the ankles. They both wear a *sampur* across the thighs which ties in a large bow on the reverse. In the local tradition the *kain* is carved with a simple four petal flower set within double horizontal bands, the pattern is also visible on the reverse. The condition remains good.

### 2. Provenance

Unknown

### 3. Ornaments

The sculptures are depicted wearing simple but matching jewellery to the upper arms, elbows and wrists, including the crossed belts or *channavīra*. Around the abdomen they both wear a jewelled *udharabhandā* and a fine metal girdle around the belly. The ears are distended with large earrings.

### 4. Dress

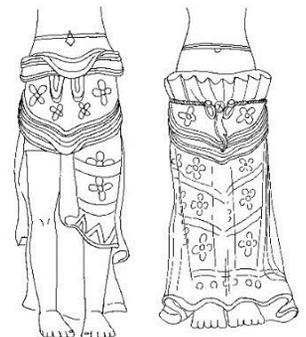
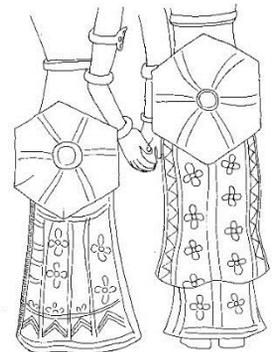
Both figures wear a *kain* or a *dodot*. In this case of the male only to the knees, (south Indian style) but from the reverse it appears he is wearing two textiles. The female wears a *kain* which covers the lower part of the body and reaches to the ground, the soft fabric depicted in folds at either side of the body. They both wear a *sampur* or sash across the thighs which ties in a large bow on the reverse. The excess fabric of the *kain* is clearly portrayed above the metal belt which holds the fabric around the body. In the local tradition the *kain* is carved with a simple four petal daisy flower set within double horizontal bands, the pattern is also visible on the reverse. Of particular note is the detailed border of inverted triangles seen on both male and female *kain*. We suggest this border pattern is replicating the *tumpal* motif.

### 5. Condition and Material

The condition of these two gold figures appears to be near perfect.

### 6. References

Bernet Kempers (1959), Pg. 34, McKinnon (1985), Pg. 1-36, Fontein(1990), Pg.208, Lunsingh Scheurleer (2013) Pg.38-39, Miksic (1999), Pg.38



## Cat.21 Trailokya-Vijaya

## CENTRAL JAVA STYLE

9th CE

s'Gravzande Store, Leiden

10cm (approx.), bronze

Inv.no. unknown

### 1. General Description

A eight armed and five head image of Trailokya-vijaya as the conqueror of the three worlds, the hair in *kirītamukuta*. He has fangs, protruding teeth and bulging eyes and a hole where a gem would have been placed in his forehead. The sculpture wears elaborate jewellery, the large heavy earrings with distended earlobes, many belts and two necklaces. The *dhotī* which reaches to the knee on the right leg and to the mid-calf on the left leg, is carved with a simple pattern of vertical stripes interspaced with a small four petal flower. The feet are missing on the sculpture and would possible have been depicted trampling on images of Śiva and Sati.

### 2. Provenance

Unknown

### 3. Ornaments

The sculpture wears elaborate jewellery around the neck are two neckbands and a large chain laying of the chest. The carving of which matches that of the upper arm bands and the large heavy earrings in distended earlobes. Three metal belts circle the hips and last is the *sempur* or sash which look as if it is folded over at the front in the central Javanese style.

### 4.Dress

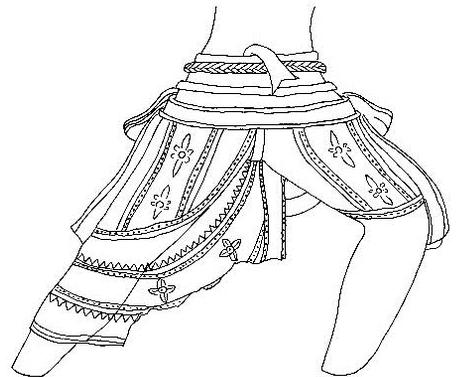
The *dhotī* carved in the Indian style, reaches to the knee on the right leg and to the mid-calf on the left leg, it is engraved with a simple pattern of vertical stripes etched with a border of inverted triangles, interspaced with a small four petal flower

### 5. Condition and Material

This small bronze figure is missing the feet, the figure would possibly have been depicted trampling on images of Śiva and Sati. Part of the *dhotī* is also broken away from between the legs.

### 6. References

Art of Indonesia (1992), Pg.90. 9



## Cat.22 Śiva

## CENTRAL JAVA STYLE

9th CE

Gemuruh, Nr, Wonosobo, Central Java

Museum Nasional Indonesia, Jakarta

24cm, cast gold

Inv.no. 497a/4569

### 1. General Description

A standing four armed image of Śiva paired with Pārvatī, Cat.35, often depicted as a pair. Śiva stands in double *katakaamudrā*, with a skull depicted at the base of his crown, which appears to have held 'stones' now missing. The figure is wearing simple jewellery with large earrings in extended ear lobes. The *upavīta* is a simple snake cord. Śiva's *dhotī* only to the knees, tied at the waist, with a belt which falls to the left side. The patterns is carved with a simple four petal flower set within double horizontal bands. The condition remains good

### 2. Provenance

This figure was found in Genuruh, Banju Kembar, Leksono, Wonsobo, as part of the 'Wonosobo hoard'.

### 3. Ornaments

The sculpture is wearing simple jewellery with large earrings in extended ear lobes. He wears a necklet and matching upper arm bands, the motif reflected in his singular metal belt. The *upavīta* is a simple snake cord, the tail of which is on the left shoulder, the large head rears over the right shoulder.

### 4. Dress

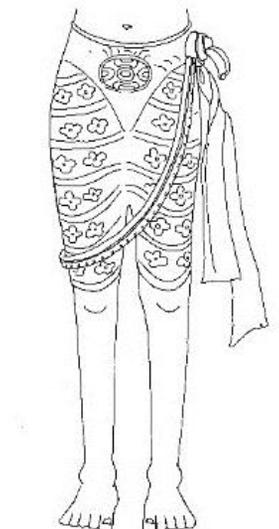
Śiva's *dhotī* in the south Indian style in only to the knees, tied at the waist, with a cloth belt which is twisted and falls freely to the left side in an unusual fashion. The patterns is carved with a motif which represents a four petal flower set within double horizontal bands.

### 5. Condition and Material

The condition of this gold figure is good with no apparent damage.

### 6. References

Krom (1926), Pg. 47, Plate V, Bernet Kempers (1959), Pg. 34, plate 33, Fontein(1990), Pg.122



## Cat.23 Mañjuśrī CENTRAL JAVA STYLE

Early 10th century  
Ngemplak Semangan, Semarang (found in 1927)  
Museum Nasional, Jakarta  
28cm, 92% silver, weighs 8.25gms  
Inv no .5899

### 1. General Description

A two armed image of Mañjuśrī in *kumara-bhūta*, his youthful appearance, in *lalitāsana*, the hair is piled with three locks. The right hand in *varadamudrā* and the left hand holding the *utapala*, the blue lotus on which rests a book *pustaka*. The sculpture wears sumptuous jewellery, the large circular earplugs, belt and necklace and the *upavīta* are very Indian in style. The *kain* which reaches to the ankles is carved with a horizontal pattern of bands, circles and small alternating floral designs. This image follows strict iconographical rules of Pāla east India

### 2. Provenance

This important image was found in Ngemplak Semangan, Semarang in 1927. A small village southwest of Semarang in central Java.

### 3. Ornaments

The sculpture wears sumptuous jewellery, the neckband and *upavīta* appear to be clearly in the south Indian style, portrayed to represent the tiger claw necklace and heavy chain *upavīta* finished with a large metal clasp. Around the waist is shown a metal chain belt with a buckle which matches the carving on the *upavīta*. The ears are extended with large metal earplugs, again in the Indian style.

### 4. Dress

The *kain* or possible the *dhotī* reaches to the ankles, we suggest the cloth is pulled up between the legs as indicated by the folded pleats which fall from under the left ankle. The pattern is carved with double horizontal bands in which are small double circles, the bands alternate to include small four petal or leaf floral designs

### 5. Condition and Material

The condition of this silver figure appears to be perfect, except the original base is missing.

### 6. References

Bernet Kempers (1959), plate. 110, (possibly imported from India, as this image is very similar to a bronze from Nalanda and Kurkikhar) Fontein(1990), Pg.194. Fontein (1991), pp 192



## Cat.24 Śiva Mahadeva,

## CENTRAL JAVA STYLE

a representation of Avalokitėsvara  
provenance unknown  
9th century ?  
Museum Sana Budaja, Jogjakarta  
44cm, Bronze with traces of gilt  
Inv no.

### 1. General Description

A standing four armed image of Śiva with the usual attributes. Śiva would have been attached to a base now missing. The sculpture is depicted wearing simple jewellery including many belts but no earrings, a wide decorated band across falls across the upper body. The *kain* falls to the ankles, tied with a belt, the ends falling on the front of both legs. The *kain* is carved with a simple four petal flower within horizontal bands. Śiva is depicted with the tiger skin around his hips. The missing snake *upavīta* and the absence of the skull and crescent moon, indicates this statue resembles a figure of Avalokitėsvara. The condition remains good.

### 2. Provenance

Unknown

### 3. Ornaments

The skull and crescent moon are absent from the headdress, the upper arm bands are large and ornate, the wrist bands simple. He wears two metal belts, no ear ornaments, across the body is a broad sash with lines depicted the folds of the cloth. His waist is adorned with two metal belts and a cloth sash .

### 4. Dress

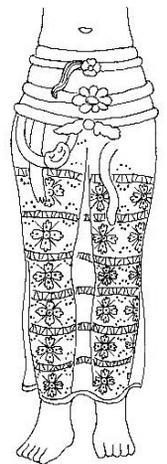
The *kain* falls to the ankles revealing the limbs beneath, the pattern represents a series of horizontal bands decorated as if they were patterned, within the bands is a four petal flower with a dot in each petal, surrounded by dots. The ends of the sash belt are falling on the thighs, where there is a simple depiction of the head of a tiger on the right thigh

### 5. Condition and material

The condition of this large bronze is good but the surface patina is somewhat rough. The face is carved in deep repose.

### 6. References

Fontein et al (1971), Pg.82, No.51



## Cat.25 Tārā

## CENTRAL JAVA STYLE

C. 9th Century

Bumiayu, Brebes, Central Java,

16cm, bronze and gold and silver inlay

National Museum Indonesia, Jakarta

Inv.no.6590

### 1. General Description

A two armed image of the goddess Tārā, seated on a single lotus pod above a single row of petals. The hands in *varadamudrā*, the hair in *kirītamukuta* and ornamented, in which sits a small *stupa*. The *ūrṇā* and the lips are marked with gold. The sculpture wears simple jewellery, distended earlobes, belt and necklace, the *upavīta* is carved as a sash across the body. The *kain* reaches to the ankles is carved with a repeat pattern of a simple flower set within double bands incised with dots, overlaying the *kain* is the *uncal*, which is tied and falls over the folded legs.

### 2. Provenance

Found in Bumiayu, Brebes in Central Java

### 3. Ornaments

This seated bronze is shown with simple jewellery, included earrings in distended earlobes, upper arms and bands and necklet matching in design and a simple metal belt. There is no *upavīta*, but a *seléndang* is carved across the body with a pattern of horizontal lines and tiny dots. Of particular note is the bow-like tassel at the end of the long cloth belt which appears over both lower leg.

### 4. Dress

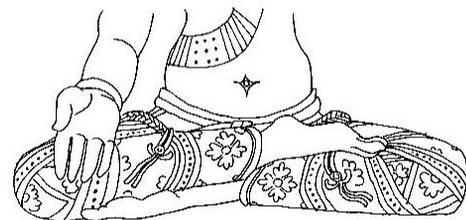
The *kain* reaches to the ankles and is clearly representing neat folds on the top of the lotus cushion. The detail and sophisticated pattern is carved with a repeat of a four petal flower set within double horizontal bands across the cloth which are incised with dots. Very similar in design to the previous statue.

### 5. Condition and Material

The condition of the bronze seated figure is good, the gold inlay in the mouth and *ūrṇā* are still clearly visible, this is a fairly typical feature of Pāla bronzes from northeast India. There appears to be a good patina to the surface of this dark bronze.

### 6. References

Fontein et al (1971), Pg. 72, no.30, Miksic ( ), Pg.243, Fontein (1992), Pg.192



## Cat.26 Avalokitésvara CENTRAL JAVA STYLE

9th CE

original location unknown, gift from a Raden Saleh to Emperor Franz Josef  
National History State museum, Vienna

21cm, material unknown, possibly bronze.

Inv.no. unknown



### 1. General Description

A four armed image of Bodhisattva Avalokitésvara in *lalitāsana* with right leg pendant, the hair in *kirītamukuta* seated on a lotus cushion upon a high base. The right hand in *varadamudrā*. The sculpture wears simple jewellery, the large heavy earrings with distended earlobes, belt and necklace, the *upavīta* is Indian in style. The *kain* to the ankles is carved with a horizontal pattern of bands, circles and small alternating geometric patterns. The sculpture appears undamaged

### 2. Provenance

Unknown

### 3. Ornaments

The sculpture is decorated with simple jewellery to the neck, upper arms and belt, all of which appear to match in the style of the casting. The ears are adorned with large heavy earrings which distended the earlobes, the *upavīta* is depicted as a chain in the Indian style.

### 4. Dress

The *kain* is portrayed to the ankles, with the extra material laying on the lotus cushion, the front pleats of the *kain* in evidence in the centre. The pattern is deeply carved with a horizontal bands in which are carved circles and small alternating geometric patterns.

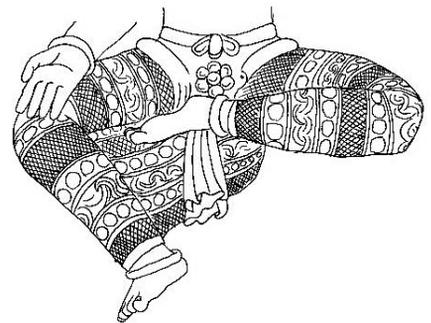


### 5. Condition and Material

The material probably in bronze appears to have a good patina to the surface of the body, the statue appears to be in perfect condition.

### 6. References

Heine Geldern (1925), Pg.19. no7. very similar to the same statue in MNI  
Bernet Kempers (1959), Pg. 41



**Cat.27 Goddess Chunda /Mahapratishara**  
**CENTRAL JAVA STYLE**

9th to 10th CE  
Radya Pustaka Museum, Solo  
37cm, bronze, lost wax process  
Inv. No. A.528

**1. General Description**

A twelve armed image of Cundā in *lalitāsana*, with right leg pendant, seated on a double lotus cushion upon a low base, against a large nimbus with stylised flames. The sculpture wears simple jewellery, large pendula earrings, belt and necklace. The *upavīta* is faintly marked as a wide band across the body. The *kain* reaches to the ankles is carved with a horizontal pattern of bands, circles and small alternating floral designs.

Esoteric Buddhism began to spread in Java during the second half of the 9th century, goddesses such as this one is the result of this development

**2. Provenance**

Unknown

**3. Ornaments**

The sculpture is adorned with little jewellery, consisting of simple arm bands, belt, wrist and ankle bracelets. The *upavīta* is faintly marked as a wide band across the body

**4. Dress**

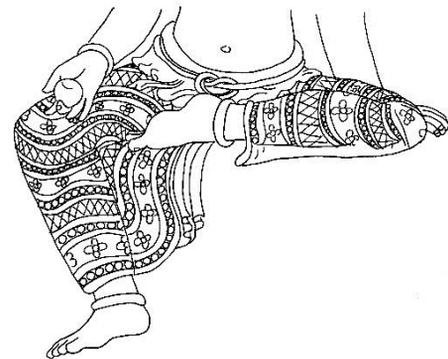
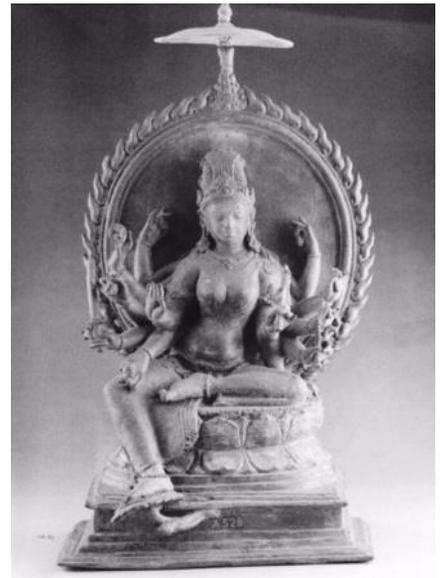
The *kain* hugs the limbs closely, there does appear to be a detailed compound pattern carved in vertical bands across the *kain*.

**5. Condition and material**

The bronze is fairly crudely cast, the finish of the surface rough. The flames around the backplate are in good condition as is the parasol

**6. References**

Fontein(1990), Pg.220, no.63



## Cat.28 Royal Couple plaque CENTRAL JAVA STYLE

8th to 9th century, Banyumas

Museum Nasional Indonesia

Gold repoussé plaque with a silver/zinc copper alloy border

20x12cm

Inv no. 644c/4661



### 1. General Description

A standing image of a royal couple, the left hand of the male holding a lotus flower and the right hand of the female holding an unknown object. Both figures are richly adorned with crowns, jewellery and large earrings, and a metal *upavīta*. The male figure is depicted wearing a *dhotī* carved with a simple pattern of a small four petal flower within vertical bands. The female is wearing a simple *kain* falls to the ankles, tied with a metal belt and overlaid with a plain sash. The *kain* is carved with a complex geometric pattern within wide vertical bands and a plain border along the lower edge. The condition remains good.

### 2. Provenance

Unknown

### 3. Ornaments

Both figures are richly adorned with crowns, jewellery to the arms and neck and large ear ornaments. The *upavīta* appears as a thin metal thread in the Indian style.

### 4. Dress

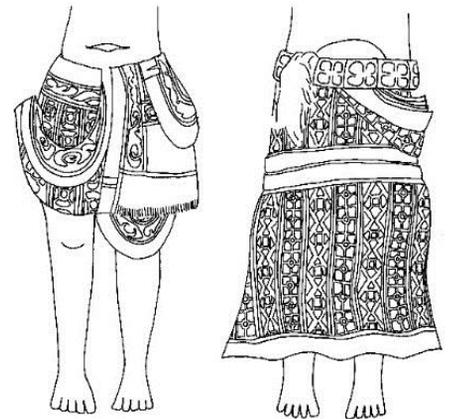
The male figure is portrayed wearing a *dhotī* carved with a simple pattern of a small four petal flower within vertical bands. The female is wearing a straight *kain* to the ankles, tied with a metal belt and overlaid with a plain sash. The *kain* is carved with a complex geometric pattern within wide vertical bands and a plain border along the lower edge

### 5. Condition and Material

The condition of this gold repoussé plaque is good, there only seems to be some damaged to the left edge, the surface has been blackened to highlight the patterns and the carving.

### 6. References

Jessop (1990), Pg.53



## Cat.29 Viṣṇu

## CENTRAL JAVA STYLE

9th CE

s'Gravnzande Store, Leiden

10cm (approx.), bronze

Inv.no. 1403-2392

### 1. General Description

A four armed image of Visnu standing upright, both sets of arms and legs are broken off, consequently no attributes are visible. The hair in *kirītamukuta*, the sculpture wears simple jewellery, the large heavy earrings with distended earlobes, belt and necklace and *udharabhandā*, there appears to be no *upavīta*. The *kain* which reaches to the knees is carved with a horizontal pattern of bands, circles and small alternating geometric patterns. Overlaying the *kain* are the ends of the *uncal* which holds up the sarong. The sculpture appears considerably damaged, but with a high patina on the surface

### 2. Provenance

Unknown

### 3. Ornaments

This small figure is shown with simple jewellery to the neck and upper arms, plus two metal belts and the *udharabhandā* around the abdomen. The earlobes with large heavy earrings appear distended. There does not appear to be any *upavīta*.

### 4. Dress

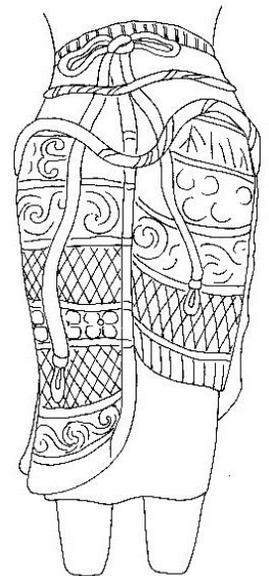
The dress consists of two cloths, the plain *kain* reaches to mid-calf, over which is perhaps best described as a *dhotī*, which does not pull up between the legs. A corded *uncal* or belt and a sash are portrayed over the hips, the long ends of the *uncal* lay in the thighs. For such a small figure, the pattern in the *kain* is very detailed. Double horizontal bands are shown across the cloth which consists of patterns made up of circles and a series of crosshatching patterning.

### 5. Condition and Material

The patina of this small bronze is excellent. The statuette is missing all four arms and both of the lower legs.

### 6. References

Unknown



## Cat.30 Śiva plaque      CENTRAL JAVA STYLE

8th to 9th century

Pedukuhan Gemuruh, Wonosobo

20.5cm, embossed gold repoussé plaque

Museum Nasional Indonesia

Inv no. A24/517b/4565



### 1. General Description

A standing four armed image of Śiva with the usual attributes., the lower right hand holding the trident. The upper section is decorated with the crescent moon and the sun, the central image is carved standing on a lotus cushion. The sculpture is depicted wearing simple jewellery including a metal and a cloth belt, the earrings are large in a distended ear lobe. The *upavīta* is depicted as a simple cord across the body. The *kain* falls to the ankles, tied with a belt finishes on the front of both legs. The *kain* is carved with a simple pattern of incised dots within wide plain horizontal bands. Śiva is depicted with the tiger skin around his hips carved with a realistic 'animal' fir pattern. The condition remains good.

### 2. Provenance

This gold plaque and Cat. 31 are believed to be part of the Wonosobo gold hoard. Soebadio has suggested they were to be used as funerary pieces, but we have no evidence of this practice. We suggest this is unlikely, but they were probably used for personal worship, due to their small size

### 3. Ornaments

The figure is depicted wearing simple jewellery including a broad necklet and matching upper arm bands, plus a metal and a cloth belt. The earrings are large creating a distended ear lobe. The *upavīta* is depicted as a simple cord or perhaps a chain across the body.

### 4. Dress

The kain falls to the ankles, tied with a cloth belt the *stagén* with the ends falling on the front of both legs. The *kain* is imprinted with a simple pattern of incised dots within wide plain horizontal bands. Śiva is portrayed with the tiger skin around his hips carved with a realistic 'animal' fir pattern, which covers the upper half of the *kain*.

### 5. Condition and Material

The embossed gold sheet plaque appears to be in perfect condition

### 6. References

Art of Indonesia (1992) Pg.95, Indonesian Art (1998), Pg.134, Miksic (1999), Pg.44, Soebadio (1992) Pg. 44. Lunsingh Scheurleer (2008) Pg. 112



## Cat. 31 Harihara plaque      CENTRAL JAVA STYLE

8th to 9th century

Gemuruh, Wonosobo

36cm, hammered gold repoussé plaque

Museum Nasional Indonesia

Inv no. A30/517d

### 1. General Description

A standing four armed image of Harihara, the right side depicting Śiva holding the rosary and the *kendi* accompanied by a humanized figure of Nandi his mount in the lower corner. The left side image depicting Viṣṇu holding the *śrivatna* gem and the *bolus*, accompanied by a humanized image of Garuda his mount at the lower edge. The image is depicted wearing simple jewellery including a beaded diadem, distended ear lobes a *udharabhandā* and an elaborate metal belt which holds up the sarong. The *upavīta* is depicted as a simple cord across the body. The long *dhotī* falls to the calves. The *dhotī* is carved with two different patterns, Śiva, on the right depicting no carved pattern but just the vertical folds of the fine cloth. Viṣṇu on the left is depicted with a curved pattern in repoussé along the folds of the cloth. The condition of the plaque is damaged around the edges the upper half of the head is missing.

### 2. Provenance

This plaque was found in Gemuruh, Wonosobo in 1903, consisting of nine gold and silver figures.

### 3. Ornaments

The image is portrayed wearing simple jewellery including a beaded diadem, distended ear lobes the *udharabhandā* and an elaborate wide metal belt with a large buckle, which holds up the *kain*. The *upavīta* is shown as a simple cord across the body.

### 4. Dress

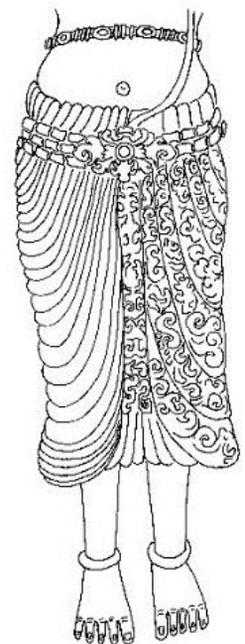
The hip wrapper is portrayed as *dhotī* which falls to the calves and drawn up between the legs. The *dhotī* is carved with two different patterns, Śiva, on the right depicting just the vertical folds of the fine cloth. Viṣṇu on the left is shown with a curved pattern in repoussé along the folds of the cloth, suggestive of a material with texture perhaps.

### 5. Condition and Material

The condition of the gold sheet image is damaged around the edges and the upper half of the head appears to be missing.

### 6. References

Art of Indonesia (1992) Pg.97, Indonesian Art (1998), Pg.135, Miksic (1994), Pg.48, Brown (1999), Pg.44



## Cat.32 Umā plaque

## CENTRAL JAVA STYLE

9th century

provenance unknown

15cm approx, embossed gold repoussé plaque

Museum Nasional Indonesia

Inv no. Unknown

### 1. General Description

A standing two armed image of Uma the mother goddess. The image holds a rod in the right hand and a scroll or rolled book in the left. The figure is depicted wearing simple jewellery, long distended ear lobes inserted with large metal earrings, an elaborate metal belt which holds up the sarong. The *upavīta* is depicted as a simple cord across the body. A very short *kendit* falls above the knees under which a thin cloth falls to the ground. The *kendit* is carved with a detailed geometric patterns and repoussé dots within wavy vertical lines. The condition of the plaque is damaged around the edges.

### 2. Provenance

Unknown

### 3. Ornaments

This unusual figure is depicted wearing simple jewellery to the neck and upper arms, with long distended ear lobes inserted with large metal earrings. An elaborate metal belt holds up the *kain*. The *upavīta* is depicted as a simple cord across the body.

### 4. Dress

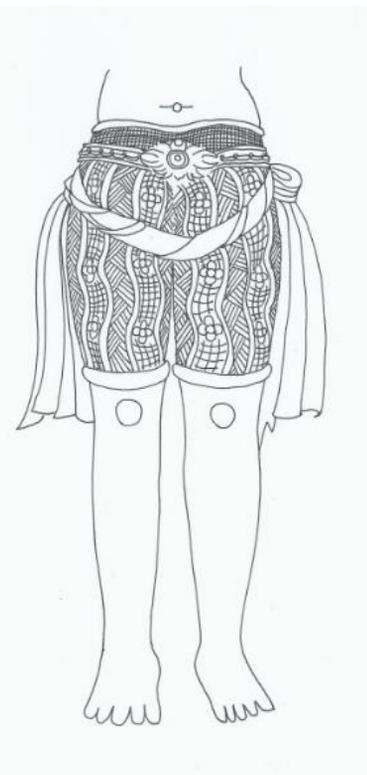
A very short cloth falls above the knees under which a thin plain *kain* falls to the ground. The short cloth is carved with detailed vertical bands representing geometric patterns and repoussé dots within wavy vertical bands. The *sempur* or sash which appears as a twisted across the thighs, is tied off at the side of the body the ends seen falling to the knees.

### 5. Condition and Material

The condition of this gold sheet plaque appears to be damaged around the side of the lower legs.

### 6. References

Unknown



## Cat.33 Buddhist mandala EARLY EAST JAVA STYLE

(in the Nganjuk style)

11th century

Surocolo, Bantul district,nr,Jogjakarta, found in 1976?

7.9 and 8.2cm, bronze

Inv no. unknown

### 1. General Description

A two armed image of a female with a boars head, standing astride a double lotus cushion. She wears a tall pointed crown with protrusions in the East Javanese style and the curls on the shoulders. The figures wear jewellery set with stones, the crossed belts *channavira*, distended earlobes and large earrings, The *kain* reaches to the ankles is carved with an overall diamond shaped pattern with simply carved flowers. Across the *kain* is the *sampur* folded over depicted tied at the side in a bow. The long slender body is in the early East Javanese style

### 2. Provenance

Unknown

### 3. Ornaments

These two small figures wear jewellery as if it was set with stones, to the upper arms and neckband. The crossed belts or *channavira* is worn by the figure on the right. The earlobes are distended with large round earplugs.

### 4. Dress

The *kain* on both figures reaches to the ankles and carved with an overall diamond shaped pattern with simply carved flowers within each square. Across the *kain* is the *sampur* folded over and shown tied at the side of the body in a stylised bow which protrudes from the bronze.

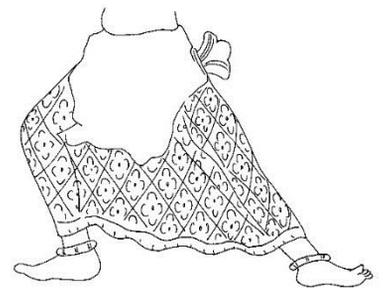
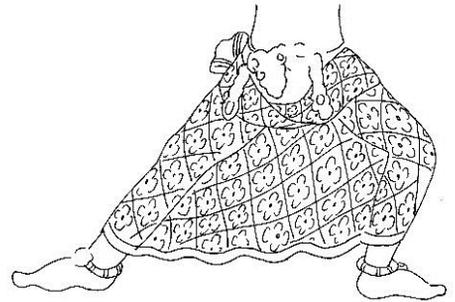
### 5. Condition and Material

The casting of the bronze is very crude and rough with no patina to the surface. The figure on the left appears to be damaged at the front of the body .

### 2. References

Samuel Eilenberg Collection, The Metropolitan Museum, New York.

Fontein et al, Scheurleer and Klokke



## Cat.34 Gaṇa

## CENTRAL JAVA STYLE

9th to 11th CE

Jawa Tengah Office, Ronggorworsito Museum, Semarang

90cm, stone

Inv no. 059/Ar'90 – 04 00088

### 1. General Description

A two armed image of Gaṇa stands with overly large feet facing forward. This very unusual figure is usually depicted with his arms upwards, however this figure is shown with his long arms to his knees. He is covered in black tar as he was found covered in asphalt during road construction. The features of Gaṇa are all apparent, from his small squat body and overly large feet, to the bulging eyes, exceedingly large teeth, flaring hair, overly large earrings and his left hand resting on a club. He wears a necklet and band around his upper waist, set with a *pending* which could be representing a skull. His long *kain* falls straight to his feet, with no depiction of his legs beneath. The cloth is held up with a simple *sabuk* tied around the waist and tucked in at the front. The *kain* is carved with a large pattern set within a triangular framework. The condition of the sculpture is poor.

### 2. Provenance

He is covered in black tar as he was found in the asphalt during road construction.

### 3. Ornaments

He wears a large necklet with a centre ornaments, and upper arm bands, plus a band around his upper waist perhaps the *udharabhanda* also set with a buckle which could be representing a skull.

### 4. Dress

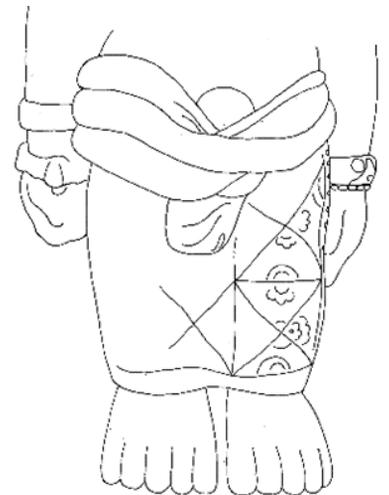
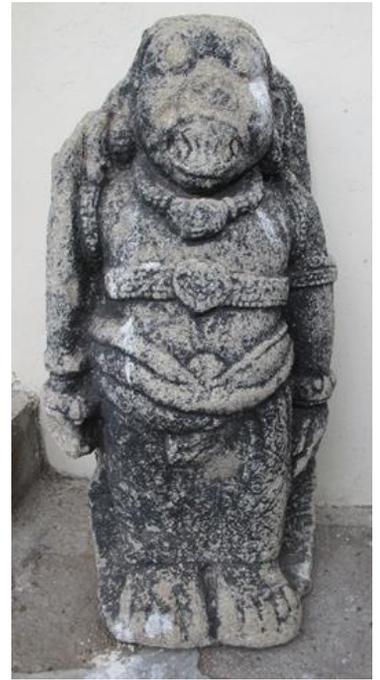
His long *kain* falls straight to his feet, with no depiction of his legs beneath. The cloth is held up with a thick plain *sabuk* or cloth belt tied around the waist and tucked in at the front. The *kain* is carved with a large pattern set within a triangular framework

### 5. Condition and Material

The condition of this stone figure is poor, due to the excess tar which still clings to the surface of the body. The quality of the andesite stone is rough and coarse which does not lend itself to finer carving of detail textile patterns.

### 6. References

Unknown



## Cat.35 Pārvatī

## CENTRAL JAVA STYLE

9th CE

Gemuruh, Nr, Wonosobo, Central Java

Museum Nasional Indonesia, Jakarta

21cm, gold

Inv.no. 519a/4570

### 1. General Description

A standing two armed Pārvatī often depicted as a pair with Śiva. The sculpture are wearing simple jewellery with large earrings in extended ear lobes. Pārvatī wears the crossed belts *channavīra*. The *kain* on Pārvatī covers the lower part of the body and reaches to the ankles, (worn in the Javanese style). The pattern on Pārvatī 's *kain* differs to that of Śiva, with a design of an overall floral motif unique to this particular sculpture. The condition remains good, only the small base is damaged.

### 2. Provenance

This figure was found in Genuruh, Banju Kembar, Leksono, Wonsobo, as part of the 'Wonosobo hoard

### 3. Ornaments

The sculpture is wearing simple jewellery with large earrings in extended ear lobes falling on the shoulders. She wears a large detailed necklet and matching upper arm bands, the motif reflected in his singular metal belt. Pārvatī wears the crossed belts or *channavīra* depicted with a broad clasp between the breasts.

### 4. Dress

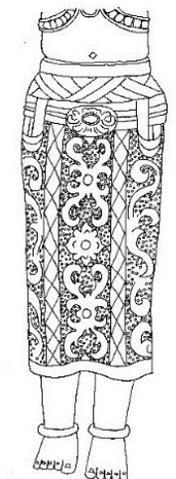
The *kain* on Pārvatī covers the lower part of the body and reaches to the ankles, (worn in the Javanese style as a sarong). The limbs are not visible beneath the cloth. The pattern differs considerably to that of Śiva, with a design of a complex pattern suggestive of the 'tapis' from Lampung in southern Sumatra. The motif unique to this particular sculpture and unique to all the central and east

### 5. Condition and Material

The condition of this gold sheet image is good, the only damage is to the small metal base.

### 6. References

Krom (1926), Pg. 47, Plate V, Bernet Kempers (1959), Pg. 34, plate 33, Fontein(1990), Pg.122



## Cat. 36 Arca Leluhur 1

## SRIVIJAYA PERIOD

11-13th CE

Bumiayu Temple 1. South Sumatra

Site Museum Desa Bumiayu, Kecamatan Tanah Abang, south Sumatra

62cm, Tuff white volcanic stone

### 1. General Description

A two armed image of an ancestor figure against a backslab; seated with legs crossed on a small double lotus cushion; the hands folded right over left onto the feet with the palms facing upwards. Within the hands is a damaged lotus bud, often seen as the mudra of meditation and very similar to the statues in Group 2 13th -14th CE. The hair is piled (*jatamukuta*) and decorated with a crown. the figure has some damaged to the face backslab and base and to the overall surface. The sculpture wears simple jewellery; a patterned long-sleeved blouse, a patterned *sinjang* covers the lower part of the body and reaches to the calves which is overlaid with a *sempur* or sash.

### 2. Provenance

The site was first explored by a Dutchman by the name of E. P. Tombrink in 1864; F.M. Schnitger visited the area in 1934 he was told that the site represented the *istana* (palace) of a former small Hindu kingdom by the name of Gedebong Undang; it is thought they were a small principality who paid tribute to Śrīvijaya. The sculpture amongst others is situated in the small site museum.

### 3. Ornaments

The statue is decorated with simply carved ornaments, long pippal leaf (*ficus religiosa*) shaped ear ornaments, a double necklet, upper arm bands, plain double bracelets and ankle bracelets..

The statue wears a belt placed over the blouse, recalls metal work

### 4. Dress

The upper body is clothed in a long sleeved jacket or *baju*, it comes together at the centre and held with the belt. The blouse is decorated with a simple triangular motif on the vertical axis made up of four trefoils with a dot in the centre. The *baju* is depicted over the thighs onto the cushion at the side of the body.

A patterned *sinjang* is depicted finishing above the ankles with a detailed border; the pattern replicates the *baju* but appears to be unfinished. The decoration is unique to this sculpture.

Over the thighs lays a double sash or *sempur*, ties in the centre, one set of the ends falls to the side of the body to the cushion, the other ends falls to the cushion in front of the body.

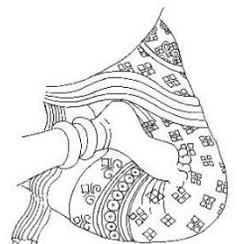
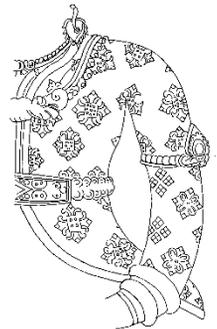
### 5. Condition and Material

The sculpture is damaged to the backplate and the base, the nose is damaged, the patterns on the *sinjang* appear unfinished. The andesite stone is soft and pale resembling tuff.

### 6. References

Brinkreave (ed) (2009) pp.76-77,

<http://southeastasiankingdoms.wordpress.com/tag/south-sumatra/>>



## Cat.37 *Arca Dewa/Leluhur*

## KADIRI PERIOD

+12th CE (9th to 11th century)

origin unknown

National Museum Indonesia, Jakarta

66cm, stone

Inv.no. 276

### 1. General Description

A two armed image of a god seated against a backslab with legs crossed on a small double lotus cushion; the hands folded right over left onto the feet with the palms facing upwards. Within the hands is a *padma*, a flat lotus bud, often seen as the mudra of meditation and very similar to the statues in the 14th century. On the head appears to be simple crown worn like a cap. The figure has deterioration to the overall surface of the stone. The sculpture wears simple jewellery; a patterned long-sleeved blouse, a patterned *sinjang* covers the lower part of the body and reaches to the calves which is overlaid with a *sampur*

### 2. Provenance

Origin unknown, the sculpture remains in the NMI. From a close examination there is a similarity with the *arcā* from Sumatra Cat. 36. The dating of these two figures remains problematic. The museum has dated 12th century give or take, but we would suggest that this figure would fit more closely at a date somewhere between the 10th to 11th century.

### 3. Ornaments

The statue is decorated with simply carved ornaments, long shaped ear ornaments, a double necklet, large crudely carved upper arm bands, plain double bracelets and ankle bracelets.

The statue wears a belt placed over the blouse, recalls metal work, similar in style to S.2

### 4. Dress

The upper body is clothed in a long sleeved jacket or *baju*, it comes together at the centre and held with the belt. The blouse is decorated with a simple eight petal daisy around a centre circle, the large motif is placed symmetrically over the *baju*.

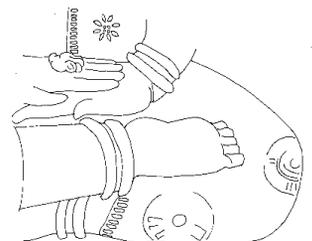
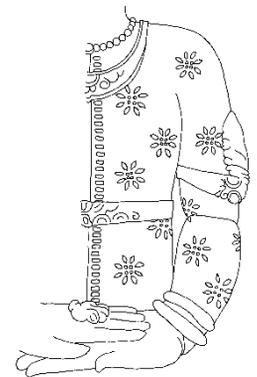
A patterned *sinjang* is depicted finishing above the ankles with a simple border; the pattern is difficult to decipher but appears on the left front knee as simple circles. The pattern is typical of a number of central Javanese stone sculptures. Over the thighs lays a double *sampur*, the ends of which are just discernible at the side of the body.

### 5. Condition and Material

The surface of the stone is pitted, therefore the quality of the decoration and the patterns was limited due to the stone condition. The andesite stone is soft and pale yellow, unlike any stone used on central Javanese sculptures. This might help to indicate where this piece originated from.

### 6. References

Unknown



## Cat.38 Boro Gaṇeśa

## KADIRI STYLE

1239-1240 CE (End of Kediri, beginning of Singasari period)

Desa Boro/Bara, Jimbe, Blitar, East Java,  
(*in situ* in a small locked pavilion in Boro village)

1.70m, andesite stone

### 1. General Description

A monumental four armed image of Gaṇeśa, seated with both feet together, all four arms carry the usual attributes of Gaṇeśa. The statue is seated on a large cushion of lotus flowers within a double circle, beneath is an inscription in the vertical plane reads '*hana, ghana hana bumi*'. The front half of the *asana* are eight simply carved skulls. On the reverse side of the Gaṇeśa is large *kāla*-head carved in deep relief. The statue is somewhat worn and damaged especially on the front side. Gaṇeśa wears copious amount of jewellery, most of which are better seen from the reverse of the sculpture including a *upavīta* of skulls, and elaborate crown, and jewellery to his arms, waist and ankles. A patterned *sinjang* carved in deep relief reaches the ankles.

### 2. Provenance

Generally thought to have been found in Jimbe village, and later moved to Boro or Bara village in Blitar, where it now sits in a locked covered pavilion. The inscription is thought to symbolize a year number 1239-1240 CE

### 3. Ornaments

He is decorated with well carved ornaments, mainly visible from the rear of the sculpture. Around the head is a wide jewelled band above which the head is decorated with the same pattern which appears on the rear of the belt.

The arm and ankle bands and necklet are rather worn, but visible on the reverse is a clearly defined *udharabhandā* with metal plaques, the *upavīta* of skulls are visible on the rear and just visible on the front of the statue plus an elaborate chain metal belt which resembles gold work.

### 4. Clothing

Gaṇeśa is depicted wearing a *sinjang kawung* on the lower body, the garment reaches to the ankles, and displayed folded over the metal belt on the reverse of the statue. The pattern carved in deep relief with concentric circles made up of vesica and filled with a four leafed vegetal motif.

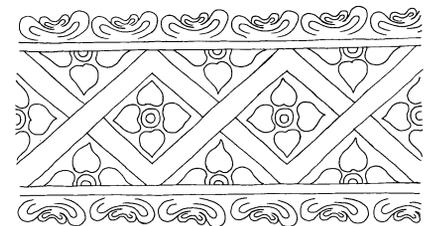
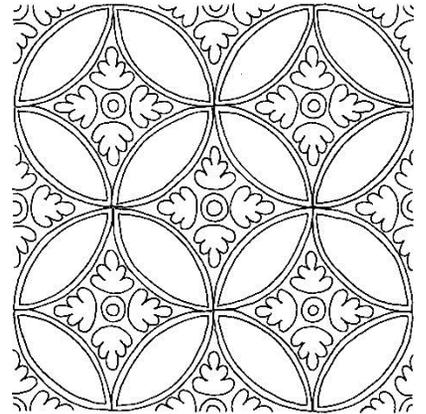
The *sampur* (typical Singosari feature) is depicted folded at the rear of the statue in a large knot and then visible in the front from beneath the ankles laying on the base. The *uncal* is clearly visible laying over the lower legs of Gaṇeśa, the pattern is represented in a diamond shaped bands which overlap with each other, this recalls a woven pattern possibly in supplementary weft or *songket*. On either side is a border motif possibly representing a metal looped border in a gold thread the *rumbai* is elaborately carved with a skull pattern and metal ends.

### 5. Condition and Material

A large portion of the sculpture displays a worn surface condition especially on the front of the body where the stone has exfoliated, the textile patterns are clearly visible on the rear. The sculpture is carved in a rough andesite stone and differs considerably from the Tower Temple sculptures

### 6. References

Krom (1916), Pg.233, With (1920) Pg.114-115, (Bernet Kempers (1959), Pg.212, Sedyawati (1994), Pg.115, Kinney (2003), Pg.152, Pott (1962) Pg. 125



## Cat.39 Śiva as King Anūspati

## TRANSITION STYLE

c.1260 CE

Caṅḍi Kiḍal, Malang, east Java

Tropenmuseum, Amsterdam

1.23m, andesite stone

inv.no. A.5950



### 1. Description

A free standing four armed image of Śiva against a backslab on which the upper two arms carry the usual attributes of Śiva. The two lower hands are raised to the chest in a non- Indian classical mudra, the right hand upright, is in near perfect condition, upon a lotus base which is partially damaged. This image wears an abundant amount of jewellery, including the *upavīta*, a *kirītamukuta*, an elaborate crown, and jewellery to his neck, arms, waist and ankles. The sculpture is carved with two *sinjang* one of which is patterned. The lotus plant is depicted on either side of the sculpture growing from the roots. There is a great similarity in facial features between this figure and the Durgā in E.007

### 2. Provenance

This sculpture was thought to have originated at Caṅḍi Kiḍal, in 1823 moved to Holland by Nicolaus Engelhard, and later entered to the now Tropenmuseum, Amsterdam. in 1885. It was thought to represent Śiva as king Anuspati (r. 1227-1248) Singāsari.

### 3. Ornaments

The statue is decorated in typical Singāsari style, with elaborately carved ornaments, including a *kirītamukuta* or tiered crown, elaborate neck band, upper arm bands and bracelets, rings on both thumbs, plus a highly decorated belt with a large floral shaped plaque in the centre.

The *upavīta* is carved to resemble a twisted strand of five strings of pearls which finishes over the knees with an elaborate large jewelled ornament as the clasp.

### 4. Dress

The statue is carved with two *sinjang*. The lower cloth is plain, the *kendit* which finishes just below the knees, is carved with a pattern of intersecting circles, each circle is filled with a simple four petal flower. The motif is part of the *kawung* pattern group. The sarong is held up with a plain *uncal*, the ends of which fall onto the upper thighs only.

Overlaying the thighs is a double patterned *sampur*, carved with a faintly incised triangular motif. The *sampur* which is tied in a large knot at the side of the body, the ends depicted carved flying onto the back slab and hanging down beside the body in many delicate folds.

The patterning of the *sampur* is unique to this sculpture.

### 5. Condition and Material

The sculpture displays a slightly worn surface on the lotus leaves, the carving of the textile patterns is in shallow relief. Part of the lotus base is missing, otherwise the sculpture is virtually complete. The sculpture is carved in andesite stone.

### 6. References

Krom (1926), Pg.62, Plate 34, Bernet Kempers (1959) Pg.74, Fontein, (1990) Pg. 166, Kinney (2003), Pg.93. Scheurleer (2015) Image©TMA



### Cat.39 Śiva as King Anūspati

c.1260 CE

Cañḍi Kiḍal, Malang, east Java

Tropenmuseum, Amsterdam

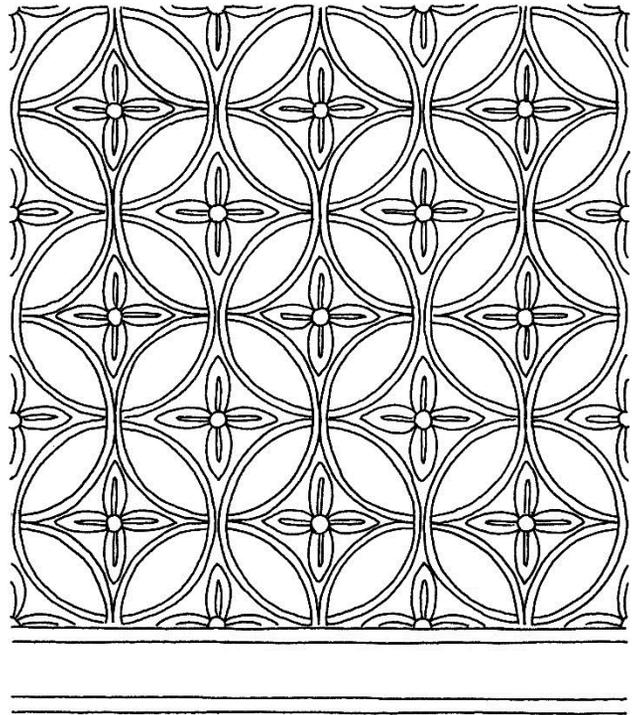
1.23m, andesite stone

inv.no. A.5950

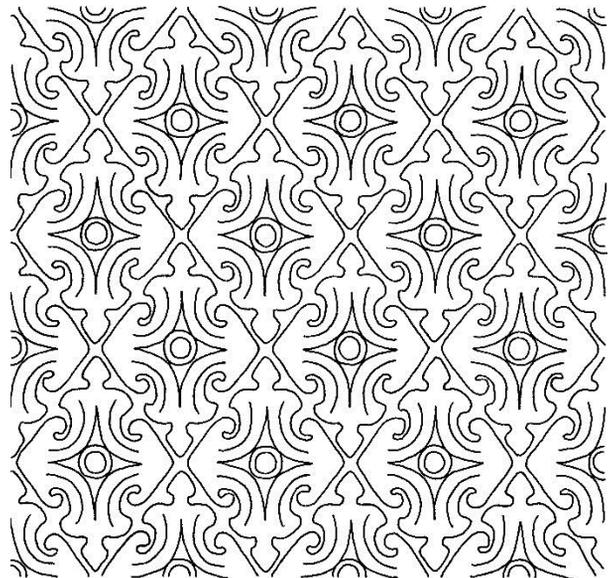
**1. *Sinjang***, lower hip cloth, made up of vesica touching at each corner to form a circular motifs of interlocking circles, with a plain border

**2. *Sampur***, sash, patterns made up of horizontal bands with a repeated pattern

1



2



## Cat. 40 Sudhanakumāra SINGOSARI STYLE

Amoghapāśa's attendant on the right inside  
1268-1280CE  
Caṅḍi Jago, Tumpang, Malang, East Java  
Museum Nasional, Jakarta  
1.14m, andesite stone  
Inv.no.247a, Acquired 1893

### 1. Description

A two armed image of the yellow male attendant Sudhanakumāra, who stands on the inside right side of Amoghapāśa. The sculpture stands in *añjalimudra*, with a slight sway to the body and an inflexion of the right knee, he is distinguishable by the book under the arm. The sculpture is placed against a backslab, which is heavily restored, and a lotus pedestal which is damaged. On either side of the body climbs the lotus from the roots. The attendant is adorned with clearly defined jewellery, including a *upavīta*: a patterned *sinjang* covers the lower part of the body.

### 2. Provenance

The statue is one of the attendants of Amoghapāśa's and originated in Caṅḍi Jago; it would have stood to the right side of the central figure of Amoghapāśa. It was removed and eventually placed in the MNI.

### 3. Ornaments

The statue is decorated with delicately carved ornaments, including a tall conical jewelled headdress, extended ear lobes inserted with round carved earplugs, neck band, upper arm bands, bracelets and anklets; plus a highly decorated metal belt with precisely carved pipal leaf shaped plaques. The *upavīta* is carved to resemble a strand of three strings of pearls which hangs to the lower waist over which is a subtly carved *seléndang* laying across the upper body,(a Singosari feature).

### 4. Dress

The statue is carved with a *sinjang* to the ankles with a delicate pleat at the front, the thin cloth clinging to the legs. The pattern displays four elliptical petals along the centre of which is a narrow oval; this complex pattern represents a form of the '*balah kacang*' motif known by the Minangkabau. The sarong is held up with a plain *uncal*, the ends of which fall over the upper thighs and finished with a detailed *rumbai*.

Overlaying the thighs is a double *sampur*, carved with incised lines at the edges, ties in a large knot at the side of the body, the ends depicted hanging beside the body and finished with a simple horizontal and beaded border pattern.

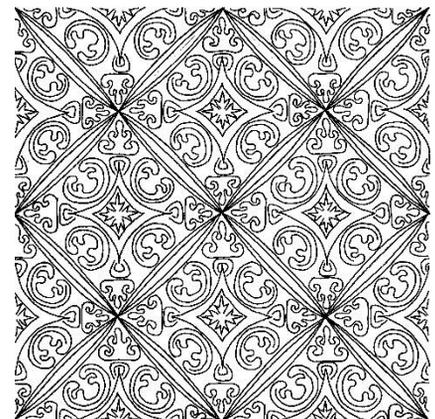
The patterning of the *sinjang* is unique to this group of Amoghapāśa's attendants.

### 5. Condition and Material

A large portion of the backslab, and the lower base is missing, the nose and feet are also damaged. The surface condition is good and the patterns remain clearly visible. The andesite stone appears to be of the same quality as the sculptures from Caṅḍi Singasari, at Caṅḍi A

### 6. References

Brandes (1909), Pg.33-34, With (1920) Pg.156, Krom (1926), Pg.57, Plate 25, With (1920), Pg.126, Reichle (2007) Pg. 92-97



## Cat. 41 Bkutri

## SINGOSARI STYLE

Amoghapāśa's attendant on the left outside

1268-1280CE

Caṅḍi Jago, Tumpang, Malang, East Java

Museum Nasional, Jakarta

1.38m, andesite stone

Inv.no.112a, Acquired 1893

### 1. Description

A four armed image of the red-yellow female attendant Bhṛkuṭī, stands on the outside on the left of Amoghapāśa. The sculpture stands in *vadanamudrā*, with a slight sway to the body, distinguishable by the rosary in the lower right hand. The sculpture is placed against a backslab, and stands on a double lotus pedestal. On either side of the body climbs the lotus from the roots, (a Singasari feature despite its Majapahit dates)

The attendant is adorned with clearly defined jewellery, including a *upavīta*; a patterned *sinjang* covers the lower part of the body.

### 2. Provenance

The statue is one of the attendants of Amoghapāśa's and originated from Caṅḍi Jago; it would have stood to the left side of the central figure of Amoghapāśa, removed and eventually placed in the MNI.

### 3. Ornaments

The statue is decorated with extended earlobes inserted with decorated round plugs carved ornaments, including a tall conical jewelled headdress, neck band, extended ear lobes, upper arm bands, bracelets and anklets; plus a highly decorated metal belt with precisely carved pipal leaf (*ficus religiosa*) shaped plaques, only visible on the sides of the body

The *upavīta* is carved to resemble a strand of three strings of pearls which hangs to the lower waist over which a subtly carved *seléndang* lays across the upper body.

### 4. Dress

The statue is carved with a *sinjang* reaching to the ankles with a delicate pleat at the front, the thin cloth clinging to the legs. The pattern displays four elliptical petals along the centre of which is a narrow oval; this complex pattern represents a form of the '*balah kacang*' motif known by the Minangkabau. At the lower edge the border is depicted as similar as the ends of the sash. The sarong is held up with a plain *uncal*, the ends of the chain or *uncal* fall over the upper thighs and finished with a detailed *rumbai*.

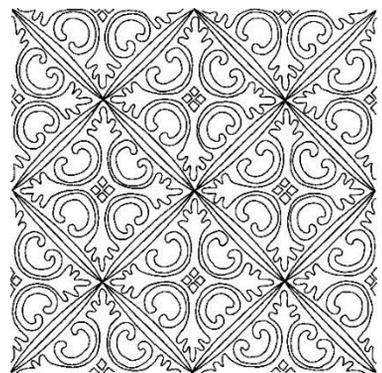
Overlaying the thighs is a plain double *sampur* ties in a large knot at the side of the body, the ends depicted hanging to the base and finished with a simple horizontal and beaded border pattern. The patterning of the *sinjang* is unique to this group of Amoghapāśa's attendants.

### 5. Condition and Material

There is some damage to the head and nose and to the base, the surface condition is good and the patterns remain clearly visible. The andesite stone appears to be of the same quality as the sculptures from Caṅḍi Singasari, at Caṅḍi A

### 6. References

Brandes (1909), Pg.33-34, With (1920) Pg.156, Krom (1926), Pg.57, With (1920), Pg.126, Reichle (2007) Pg. 92-97



## Cat. 42 Śyāmatārā

## SINGOSARI STYLE

Amoghapāśa's attendant on the right outside  
1268-1280CE  
Caṅḍi Jago, Tumpang, Malang, East Java  
Museum Nasional, Jakarta  
1.12m, andesite stone  
Inv.no.247b, Acquired 1893

### 1. Description

A two armed image of the green female attendant Tārā, who is the consort of Sudhanakumāra, stands on the outside right of Amoghapāśa. The sculpture stands in *dharmachakramudrā*, distinguishable by the three small flowers in the hands. The sculpture is placed against a backslab which is damaged and stands on a base. On either side of the body climbs the lotus from the roots, (a Singosari feature) The attendant is adorned with clearly defined jewellery, including a *upavīta*: a patterned *sinjang* covers the lower part of the body.

### 2. Provenance

The statue is one of the attendants of Amoghapāśa's and originated in Caṅḍi Jago; it would have stood to the right side of the central figure of Amoghapāśa, removed and eventually placed in the MNI.

### 3. Ornaments

The statue is decorated with delicately carved ornaments, including a tall conical jewelled headdress tied with ribbons which fly onto the backslab, neck band, extended ear lobes with decorated round plugs, upper arm bands, bracelets and anklets; plus a highly decorated metal belt with precisely carved pipal leaf (*ficus religiosa*) shaped plaques.

The *upavīta* is carved to resemble a strand of three strings of pearls which is barely visible, over which a *seléndang* lays across the upper body with the flap visible on her left shoulder.

### 4. Dress

The statue is carved with a *sinjang* reaching to the ankles with a delicate pleat at the front, the thin cloth clinging to the legs. The pattern displays four elliptical petals along the centre of which is a narrow oval; this complex pattern represents a form of the '*balah kacang*' motif known by the Minangkabau. At the lower edge there is no border motif. The sarong is held up with a plain *uncal*, the ends of the *uncal* fall over the upper thighs and finish with a detailed *rumbai*.

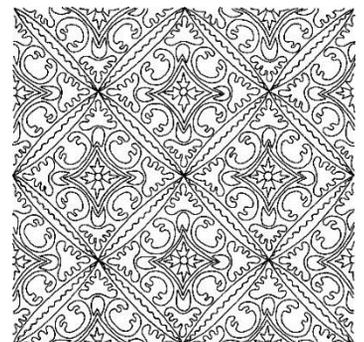
Overlaying the thighs is a plain double sash or *sampur* which hangs lower than the previous two sculptures, consequently a large section of the pattern is visible above them; the sash ties in a large knot at the side of the body, the ends depicted hanging to the base and finished with a simple horizontal and beaded border pattern. The patterning of the *sinjang* is unique to this group of Amoghapāśa's attendants.

### 5. Condition and Material

There is some damage to the backslab and nose, the surface condition is good and the patterns remain clearly visible. The andesite stone is of the same quality as the sculptures from Caṅḍi Singasari, at Caṅḍi A

### 6. References

Brandes (1909), Pg.33-34, With (1920) Pg.156, Krom (1926), Pg.57, With (1920), Pg.126, Reichle (2007) Pg. 92-97



## Cat. 43 Māmakhī SINGOSARI STYLE

Female partner of Ratnasambhava

Part of a set that represented the five Jinas and the female counterparts.  
1268-1280CE

Caṇḍi Jago, Tumpang, Malang, East Java

British Museum

48cm, andesite stone

Inv.no. 1859,1228.71 Gift of the Rev. Flint, executor of the will of Lady Raffles 1859

### 1. Description

A seated two armed image of the goddess Māmakhī who is part of the set of five Jinas and their *female counterparts*. The sculpture is seated in *varamudrā*, with her right hand resting in the open palm gesture on her right knee. The sculpture is placed against a plain rectangular throne back backslab, she is seated in *padmāsana* on a double lotus cushion. The raised left hand holds the blue lotus with upwardly pointed petals (*utpala*).

The goddess is adorned with clearly defined jewellery, including a *upavīta*: a patterned *sinjang* covers the lower part of the body reaching to the ankles.

### 2. Provenance

The statue is one of a set of five Jinas originated from Caṇḍi Jago; the other four represent Akṣobhya and Ratnasambhava and the goddesses Locanā and Pānduravasini, all originated from Caṇḍi Jago.

### 3. Ornaments

The statue is decorated with delicately carved ornaments, including a tall conical jewelled headdress tied with ribbons which fly onto the backslab against her halo, neck band, extended ear lobes with decorated round plugs and pearls, upper arm bands, bracelets and anklets; plus a barely visible metal belt above which she wears a metal *udharabhanda*. The *upavīta* is carved to resemble a strand of pearls which is barely visible, it falls to the top of the lotus cushion across her lower legs.

### 4. Dress

The statue is carved with a long *sinjang*. The design created within the concentric roundels is made up of a simple pattern of four scallop shaped motifs and a central circle. At the lower edge there is no border motif. Overlaying the thighs is a plain double *sampur* of which the ends are depicted flying up on the backslab.

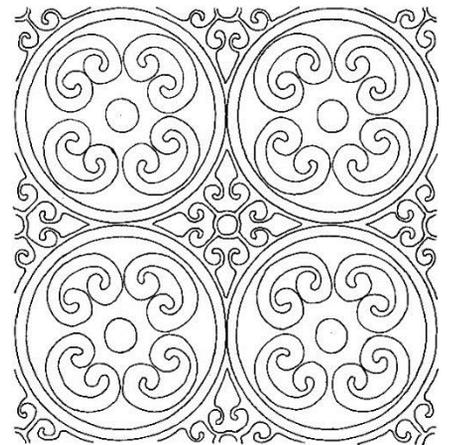
### 5. Condition and Material

There is some damage to the backslab, the surface condition is worn and the patterns are barely visible. The andesite stone appears to be of the same quality as the sculptures from Caṇḍi Singasari, at Caṇḍi A

### 6. References

Fontein (1990), Pg. 154 Reichle (2007), Pg. 102

Gift of the Rev. Flint, executor of the will of Lady Raffles 1859



## Cat.44 Mañjuśrī Arapacana

## SINGOSARI STYLE

C.1280, inscribed 1343CE. Originally from Caṅḍi Jago

1m, Andesite stone

inv. No. BD-610

(drawings by Brandes 1910)

State Hermitage Museum, St Petersburg

### 1. Description

This figure of a god of wisdom with a sword and book is seated in *vajrāsana* upon a double (blue) lotus cushion; depicted wearing princely ornaments and holding aloft the flaming blue sword of wisdom in the left hand, the pommel of which is carved as a vajra, the right hand holds a damaged palm-leaf manuscript. The sculpture is surrounded by four acolytes as miniature versions of Mañjuśrī behind which is depicted the lotus plant with soft floppy leaves.

There is an inscription on the top and the rear of the backslab; (translation Kozok & van Reijn 2010) the lotus plant is depicted at each side of the main figure against the backslab above the heads of the lower acolytes.

### 2. Provenance

The sculpture was commissioned in 1343 by a Sumatran prince, later became King Ādiyavarman (in memory of his year at court). The sculpture was taken to Batavia by Nicolaus Engelhard in 1823, in 1861 it was acquired from Dutch sources and moved to Berlin. In 1945 it was acquired by The State Hermitage Museum, St Petersburg. In 2002 Berlin published a book of all their 'lost' sculptures, in 2016 published by the State Hermitage Museum which accompanied a temporary exhibition 'Sacral Gift to Deity'.

### 3. Ornaments

The statue is decorated with simply carved ornaments, including a tall conical jewelled headdress or *kirītamukuta*, neck band, extended ear lobes with a flower and chain design, upper arm bands, bracelets and anklets; plus a *udharabhandā*, all with precisely carved circular shaped plaques.

The *upavīta* is carved to resemble a strand of five strings of pearls which falls over the feet and finishes with an elaborate clasp at the left shoulder; over which a *seléndang* lays across the upper body. The sarong is held with the *sabuk*, the *uncal* lies under the lower legs and finishes with a detailed *rumbai*.

### 4. Dress

The *sinjang* falls to the ankles with delicate folds laying on the lotus cushion, the fabric appears to cling to the legs resembling a fine material. The carved pattern in deep relief is in perfect condition. The pattern is unique to this sculpture and represents a series of roundels with triple outer bands; juxtaposing circles in which the motifs represent a series of scrolling vegetation and mythical animals, each circle a little different, (the motifs reminiscent of the carved roundels at Caṅḍi Kidā), the border along the lower edge is carved with a pattern of pearls. A triangular pattern appears within the space of each circle carved with two different designs; delicately carved patterns around a centre circle surrounded by petals to make a flower, and a square centre surrounded by a square pattern, these designs are also unique to this sculpture

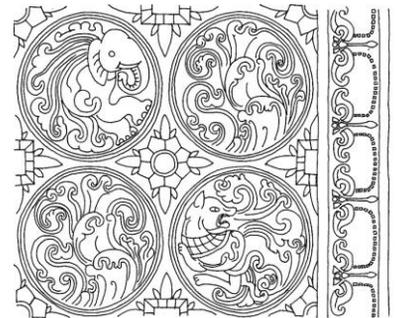
Overlaying the *sinjang* is a plain double sash *sampur*, the ends of which hang to the side of the body and tied in an overly large bow.

### 5. Condition and Material

The sculpture is in almost perfect condition, except for the broken Prajñāpāramitā sutra in his left hand.

### 6. References

Bosch (1921), Pg. 195-99, Stutterheim (1932) Pg.1, Reichle (2007), Pg.196, Kern and van Reijn (2010) Pg.139-143, Scheurleer (2008) Pg.294, Brandes (1909) Museum fur Indische Kunst (2002), Fig. IC 1065, Despande (2016) Pg.386-389



## Cat.45 Pārvatī Retinue

## TRANSITION STYLE

c.1300

Caṅḍi Singosari, Caṅḍi B (now vanished)

Grounds , east Java

2.15m, andesite of Caṅḍi Singosari, Tower Temple (*insitu*), Malang stone

### 1. Description

A large standing four armed image of Pārvatī on a small lotus base, depicted as Śiva's consort, is badly damaged and worn. The statue stands stiff and upright with two broken upper hands holding the attributes against the backslab, the lower hands together possibly holding the lotus bud in *dhyānamudrā*, a gesture of meditation. The remains of the lotus plant are carved on each side of the accompanying statues of Pārvatī's acolytes who stand in *anjālimudrā*. (These two figures and the accompanying four figures above will not be discussed in this catalogue, see J.Blom for further details)

A large portion of the backslab, the original head is missing, feet and arms are broken off, the stone surface has exfoliated over the lower body.

### 2, Provenance

Caṅḍi B was thought to have been a Saivite-Buddhist sanctuary, the statue was found in the grounds of Caṅḍi B, now stands in the grounds of Caṅḍi Singosari, Tower Temple. The stone is badly damaged and the surfaced is exfoliating, there are iron water stains down the front of the body.

### 3. Ornaments

From what remains of the statue sumptuous jewellery to the neck, arms and *udharabhandā* would have been worn, the *upavīta* appears as a chain of five strands of pearls: a very worn patterned *sinjang* covers the lower part of the body to the ankles. The statue is decorated with the remains of ornaments, including arm bands and bracelets, a decorated *udharabhandā* and jewelled belt with a large *kāla*-head clasp.

### 4. Dress

The *sinjang* falls to the ankles with a detailed fold at the front, in the Javanese style and a wavy line across the lower edge, possibly resembling a heavy material. The carved pattern in shallow relief is quiet worn on most of the *sinjang* as the surface of the stone has exfoliated, but is clearly visible on the centre folds and especially over the left side. The pattern is unique to this sculpture and represents different motifs, one clearly represents a duck in juxtaposing circles with double outer bands in which are motifs possibly anthropomorphic figures. The border along the lower edge is precisely carved with horizontal bands with a pattern not seen on any other Singosari sculpture

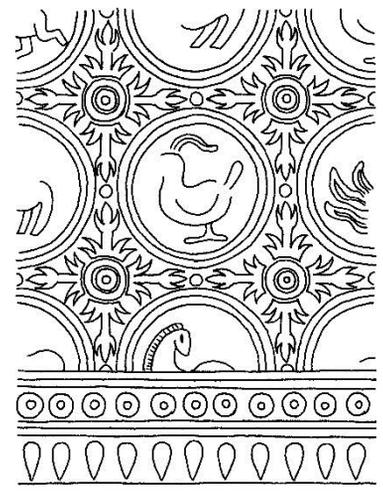
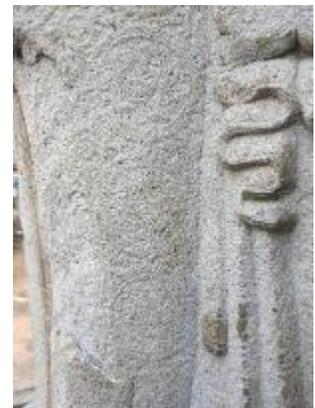
Overlaying the *sinjang* is a double *sampur*, the stone is worn so it is difficult to tell if there was a pattern, the ends of which hang to the side of the body, here the motif of circles is still discernible, then tied at each side of the body in an overly large bow.

### 5. Condition and Material

A large portion of the sculpture is damaged, most of the backslab, the original head and lower arms and hands are missing. The surface condition of the lower part of the body has exfoliated, the textile patterns are only clearly visible on the centre fold and the left side. The andesite stone appears as the same quality as the sculptures from Caṅḍi A but only lighter in colour, which helps to determine that these sculptures were all made at a similar period time with a similar type of andesite rock.

### 6. References

Blom (1939), Pg. 61-80, Kinney (2003), Pg.143-144, Chutiwongs (2004), Pg.118



## Cat.46 Durgā Mahiṣāsuramardīnī

## SINGOSARI STYLE

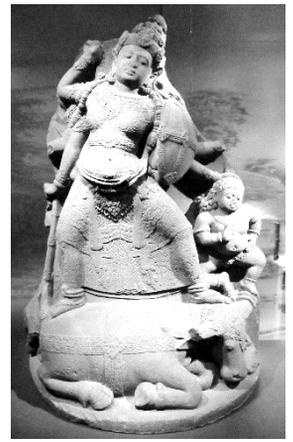
c.1292

Caṅḍi Singosari, Tower temple, Caṅḍi A, Malang, east Java

Rijksmuseum Voor Volkenkunde, Leiden

1.57m, Andesite stone

inv no. 1403-1622



### 1. General description

A six armed image of the goddess Durgā standing astride the buffalo demon *Mahiṣa*. To the right side Durgā holds the tail of the buffalo, and to the left her hand rests on the head of the defeated *Asura Mahiṣa*. The sculpture is placed against a backslab, now almost totally disappeared, Durgā stands upon the recumbent buffalo upon a plain narrow base. The sculpture is partially damaged. The goddess wears sumptuous jewellery, including the *upavīta*: a patterned jacket covers the upper body, and a patterned *sinjang* and *kendit* covers the lower part, reaching to the ankles.

### 2. Provenance

The statue was placed in the north *cella* facing north of the Tower temple or Caṅḍi A. In 1804 the Dutch Colonial official Nicolaus Engelhard removed the statue, eventually placing them in Leiden.

### 3. Ornaments

The statue is decorated in elaborately carved ornaments, including a conical headdress *kiṛtamukuta* inset with a skull motif, double necklet, large upper arm bands and bracelets, plus a highly decorated *udharabhandā* set with a small skull motif, an elaborate belt with a *kāla*-head clasp. The anklets represents snakes, fingers and toes are all decorated with rings. The *upavīta* is carved to resemble a snake which falls to her waist

### 4. Clothing

The statue wears three different forms of dress, a jacket with a deeply carved pattern of concentric circles, a central stylised lotus flower motif of two different types. A triangular vegetal pattern fills in between the circles. The border pattern around the lower and upper edge of the jacket depicts a *kāpala* shaped motif. The *sinjang* is depicted in two sections. The lower cloth is carved in deep relief with a floral motif set within a geometric scheme known as *rantai*, the motif recalls the present day pattern in *songket* called *bunga pak cit*, the alternating motif recalls a stylised pattern of a skull carved upside down almost as a head. The *kendit* is carved with the similar pattern as the upper garment, both cloths are decorated with a precise border incorporating a scallop shaped motif and four small squares within vertical bands. These patterns remain unique to this sculpture. The sarong is held up with a plain *uncal*, the ends of which fall onto her thighs, the *rumbai* is elaborately carved, suggestive of gold work or metal gimp decoration.

### 5. Condition and material

Some of the upper arms, nose, and lower right leg is damaged; most of the backslab is missing. The andesite stone shows many inclusions and is worn in places, it does not have the fineness of the whiter stone of the Prajñāpāramitā

### 6. References

Brandes (1909), Pg. With (1920), Pg.130, Krom (1926), Pg.58, Plate 26. Blom (1939), Pg. 48 Bernet Kempers (1959) Pg.79, Fontein, (1990) Pg. 158, Kinney (2003), Pg.140



Cat.46

**Durgā Mahiṣāuramardini**

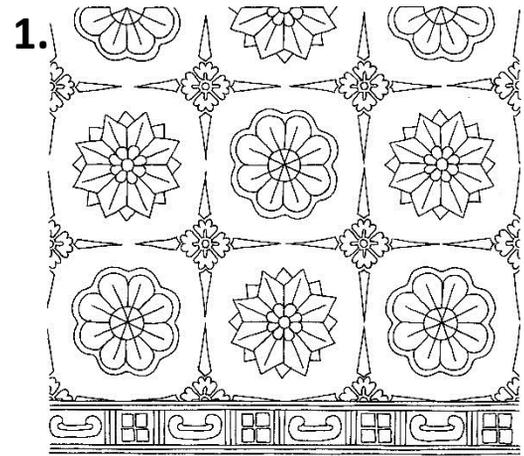
c.1300

Caṅḍi Singosari, Tower temple, Caṅḍi  
A, Malang, east Java

Rijksmuseum Voor Volkenkunde,  
Leiden

1.57m, Andesite stone

inv no. 1403-1622

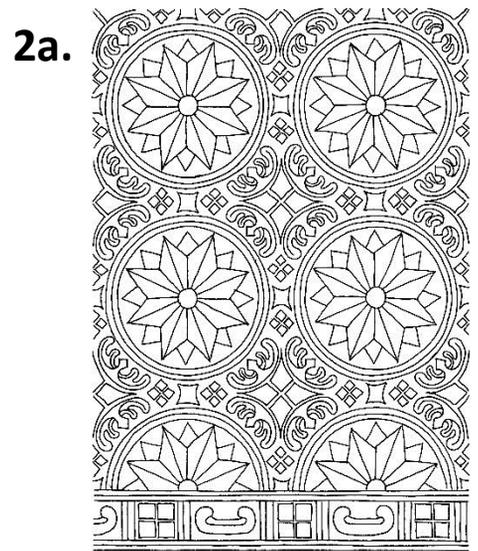


**1. Jacket** with an overall pattern of two different motifs repeated in horizontal bands, the border made up of scallop shapes set between squares

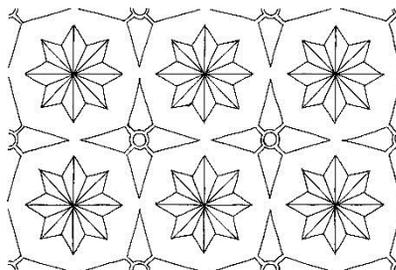
**2a. Kedit**, upper hip cloth with a pattern an all over repeated pattern of concentric circles, the border made up of scallop shapes set between squares

**2b. sampur**, sash made up of star shape motifs

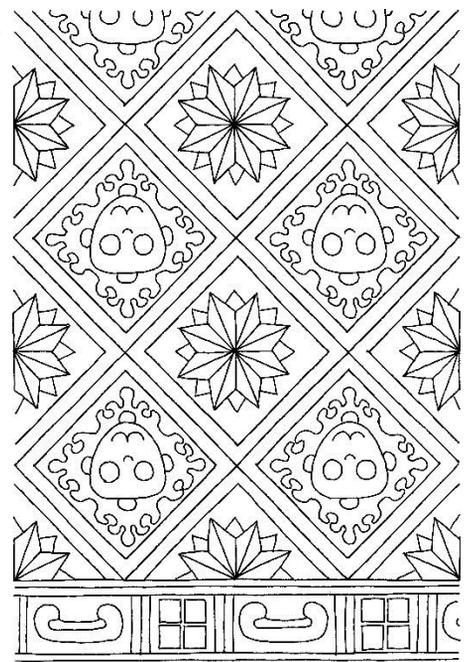
**2c. Sinjang**, lower hip cloth, two different motifs of a star shape and small skull patterns, repeated in horizontal bands. He skulls are depicted upside down



**2b.**



**2c.**



## Cat. 47 Nandīśvara

## SINGOSARI STYLE

The primary form of Śiva

c.1292

Caṅḍi Singosari, Tower temple, Caṅḍi A, Malang, east Java

Rijksmuseum voor Volkenkunde

1.7m, andesite stone

inv no. RMV 1403-1624

### 1. General Description

A standing two armed image with missing hands, as Śiva's benign door guardian. He stands in an upright position with feet together, against a backslab. To the right of the sculpture is the *trīśūla* of Śiva, the lotus plant is realistically carved growing from the roots, on either side of the figure onto the backslab.

The statue is depicted with a jewelled band and crown, ornaments to his neck and upper arms, the lower body cover in a patterned *sinjang* which reaches to the ankles.

### 2. Provenance

The sculpture was placed within the north alcove beside the west facing front entrance of the Tower Temple or Caṅḍi A. in 1804 the Dutch Colonial official Nicolaus Engelhard removed this statue, eventually placing it in Leiden

### 3. Ornaments

The ornaments are few carved in great detail, a wide jewelled band around the head the ribbons depicted carved onto the backslab. A typical feature of east Javanese sculptures of this period.

The earrings, neckband and upper arm bands are precisely carved, evoking gold jewellery work of the period. A plain *seléndang* is clearly carved draping over the upper body.

### 4. Dress

The statue wears two forms of dress, the upper body is covered in a jacket with no sleeves. The pattern precisely carved in deep relief represents a motif of an eight petal 'daisy' flower motif. The flower is set within horizontal and vertical *rantai*. This pattern recalls a popular motif depicted in *songket* textiles of the Malay, known as *bunga kemunting Cina* (Chinese rose myrtle motif). This pattern has been knowingly in existence since the early 19th century, but appears unique to this sculpture.

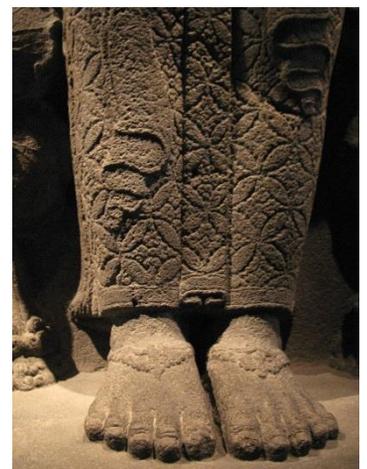
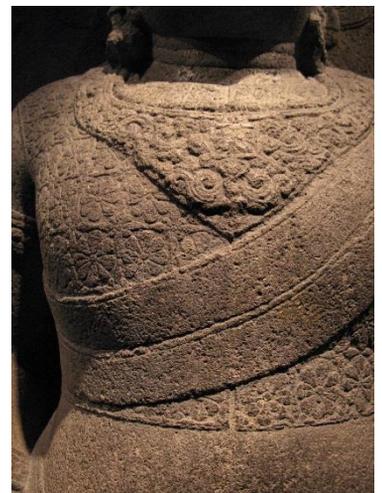
The *sinjang* incised as the ankles with a small pleat at the front. The clearly carved pattern in deep relief of small concentric circles with four vesica joined at their points, the spaces filled with a triangular vegetal motif. This pattern is part of the *kawung* pattern group. Overlaying the *sinjang* is a plain *sampur* in two sections which falls over the lower legs, gathered up and ties at the side in a large bow and in front of the body into a large knot.

### 5. Condition and Material

The two lower arms and hands of the statue are missing, the nose and part of the lips are also damaged. The general surface condition of the statue is good and the patterning remains clear and distinct. The andesite stone appears to be of the same quality as the Durgā from Caṅḍi A, which helps to determine that these sculptures were all made at the same time with the same volcanic rock.

### 6. References

Brandes (1909), Blom(1939), Pg.51, Kinney (2003) Pg.140,



**Cat. 47**

**Nandiśvara, as the primary form of Śiva**

c.1300

Caṅḍi Singosari, Tower temple, Caṅḍi A, Malang, east Java

Rijksmuseum voor Volkenkunde

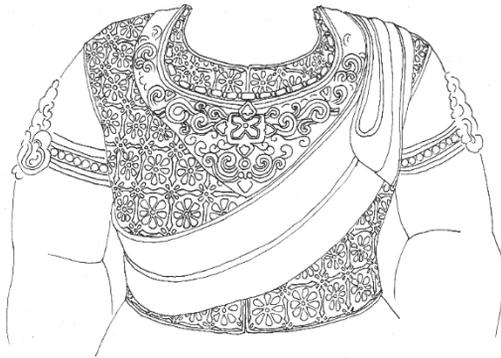
1.7m, andesite stone

inv no. RMV 1403-1624

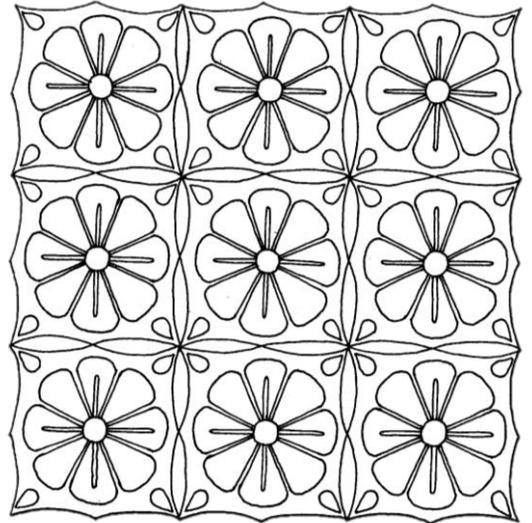
**1. Jacket** with detailed overall pattern

**2. *Sinjang***, lower hip cloth, two different motifs repeated in horizontal bands

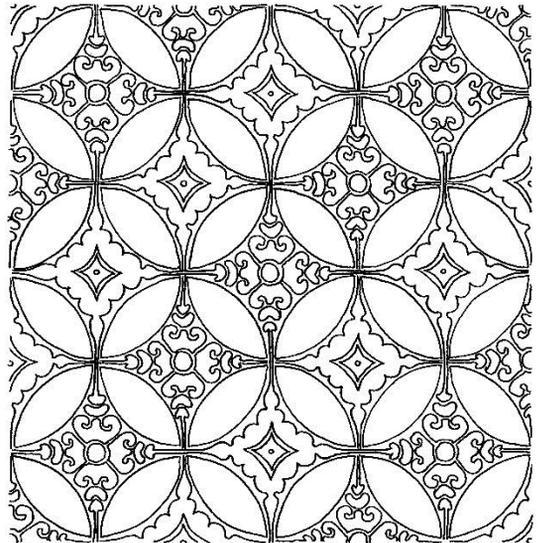
**3. upper body**, depicting the detailed jacket, sash and neck ornament



**1**



**2**



## Cat.48 Mahākāla

## SINGOSARI STYLE

c.1292

Caṅḍi Singosari, Tower temple, Caṅḍi A, Malang, east Java

Rijksmuseum voor Volkenkunde, Leiden

1.7m, Andesite stone

inv no. 1403-1622

### 1. General Description

A standing two armed image of Mahākāla as Śiva's fierce door guardian. The corpulent figure stands in an upright position with one hand on a club and the other on a sword, the right leg slightly flexed; the sculpture is placed against a backslab. For a guardian figure he exudes the character of an older man, with down cast eyes, long curling hair, moustache and beard. The leaves of the lotus plant is realistically carved on either side of the statue onto the backslab.

The statue is depicted with plain ornaments to the neck, ears and upper arms; the jacket is patterned as is the lower body *sinjang* which reaches to the knees.

### 2. Provenance

The sculpture was placed within the south alcove beside the west facing front entrance of the Tower Temple or Caṅḍi A. in 1804 the Dutch Colonial official Nicolaus Engelhard removed the statue, eventually placing them in Leiden.

### 3. Ornaments

The ornaments are few, the earrings, neckband and upper arm bands are simply decorated. A plain *seléndang* is clearly carved draping across the upper body, and a *udharabhanda* is shown across the upper body garment above the corpulent figure.

### 4. Dress

The statue wears two forms of dress, he wears a jacket, the pattern precisely carved in deep relief in horizontal bands set within a rope pattern with alternating circles of scrolling vine and an eight petal lotus flower, this pattern is unique to this sculpture.

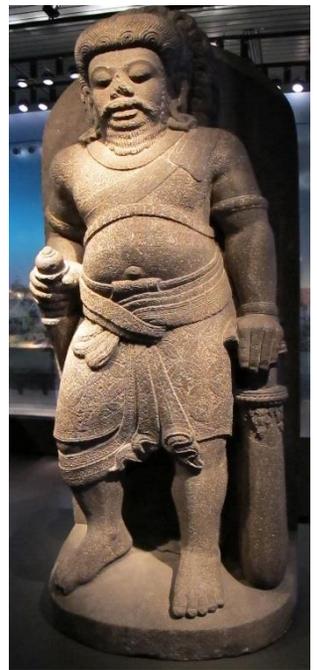
The *sinjang kawung* falls to the knees with a small pleat at the front. The clearly carved large pattern in deep relief of four vesica with a central line, the points touching to make circles, the circles filled with four scallop shaped patterns. Overlaying the *sinjang* is a *sampur* in the same pattern as the *sinjang*, which is precisely carved to denote a large belt that holds the *sinjang* at the belly button. The ends of which are realistically carved at the side of the sculpture onto the backslab. The border pattern on the *seléndang* and the *sinjang* differ, the *sinjang* with a double *banji* motif.

### 5. Condition and Material

The statue is in almost perfect condition except for some damage to the nose and part of the ear. The general surface condition of the statue is good and the patterning remains clear and distinct. The andesite stone appears to be of the same quality as the Durgā from Caṅḍi A, which helps to determine that these sculptures were all made at the same time with the same volcanic rock.

### 6. References

Brandes (1909), Bernet Kempers (1959) Pg. Kinney (2003) Pg.140, Blom Pg.51,



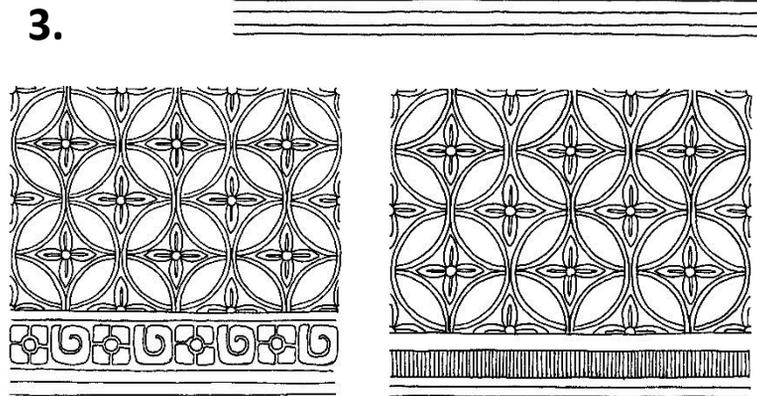
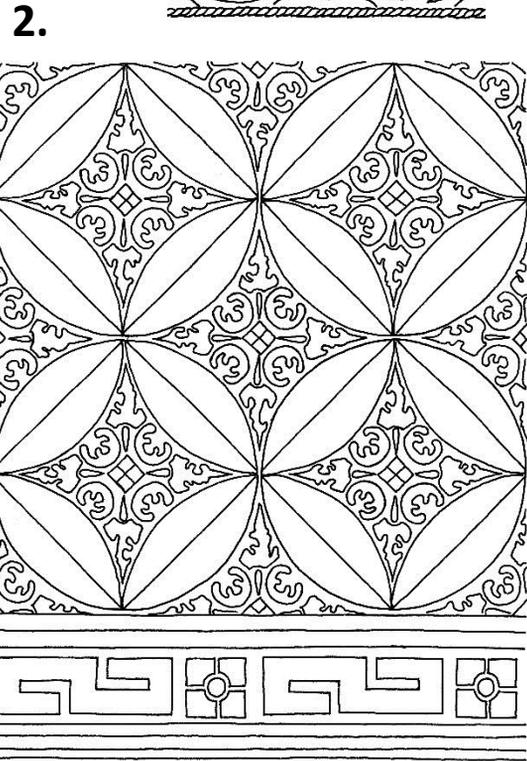
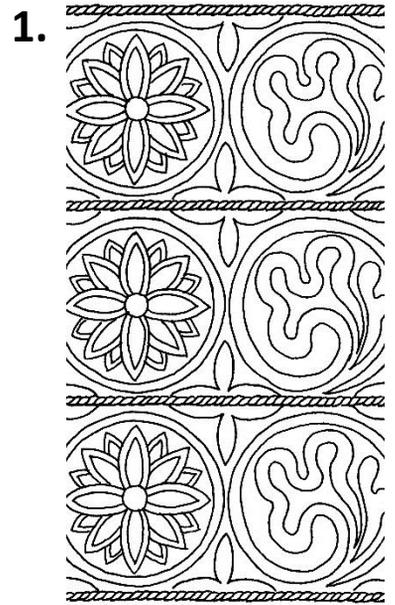
**Cat.48**  
**Mahākākla**

c.1300  
 Caṅḍi Singosari, Tower temple, Caṅḍi A, Malang, east  
 Java  
 Rijksmuseum voor Volkenkunde, Leiden  
 1.7m, Andesite stone  
 inv no. 1403-1622

**1. Jacket** with overall pattern in two horizontal bands separated with a rope design

**2. *Sinjang***, lower hip cloth, made up of vesica touching at each corner to form a circle, the border motif depicts a *banji* or swastika type of pattern

**3. *Sampur***, sash, patterns made up of vesica touching at each corner to form a circle, the two cloths display different borders



## Cat.49 Gaṇeśa

## SINGOSARI STYLE

c.1292

Caṇḍi Singosari, Tower Temple, Caṇḍi A, Malang, east Java

Rijksmuseum voor Volkenkunde, Leiden

1.54m, andesite stone

inv no. RMV 1403-1681

### 1. General Description

A monumental four armed image of Gaṇeśa, seated with his right leg raised, his left leg placed flat on the base in *mahārājālisana*. His upper two arms carry the usual attributes of Gaṇeśa, the lower two arms carry the *kāpala* the skull cup. The lotus motif is carved on the right side of the body. The statue is seated on a large cushion of twelve realistically carved skulls, against a backslab, onto which is carved the areola. On either side of the top of the backslab is depicted the sun, the moon appears within his headdress.

Gaṇeśa wears sumptuous jewellery, including a *upavīta*: a patterned upper body garment plus a *sinjang* in two parts covers the lower part of the body and reaches to the ankles

### 2. Provenance

The statue was placed in the east cella of the Tower temple or Caṇḍi A. in 1804 the Dutch Colonial official Nicolaus Engelhard removed the statue, eventually placing them in Leiden.

### 3. Ornaments

Gaṇeśa is decorated with elaborately carved ornaments, including a conical crown and skull ornamented wide band. The band is tied at each side of the head into a bow, the ribbons are realistically depicted flying onto the backslab. Overly large earrings display a skull motif; whereas the arms bands, ankles, fingers and toes are decorated with elaborate ornaments with no skull motifs.

The *upavīta* is depicted as a real snake, the head of which is seen beneath the trunk of Gaṇeśa, across the upper body is a plain, a plain *seléndang*, a typical feature of Singosari sculptures.

The udharabhandha is decorated with a series of square shaped ornaments which are replicated onto the arm, wrist and ankle bands

### 4. Dress

Gaṇeśa is depicted wearing a sleeveless upper garment, carved with a four petal flower set within a square motif which repeats over the whole textile. Across the body lies a plain sash the flap fold lies on the right breast.

The lower garment reaches to the ankles (possibly trousers), it's carved with a realistic pattern in deep relief of skulls biting into the crescent moon, set within a diagonal axis. The forward facing skull motif alternates with a pattern depicting the rear of the head. On the left knee the sculptor made a mistake and included a pattern from the upper cloth depicting the *kāla* head.

On the upper thighs the *kendit* is carved with a pattern which symbolises a stylised version of the *kāla* head motif, ending with a neat border of the scallop shaped theme. The *sampur* (typical Singosari feature) is realistically depicted laying onto the skull base on the right side of the statue.

### 5. Condition and Material

The sculpture is in near perfect condition, with only some damage to the fingers and tusk. The andesite stone appears the same as the other sculptures from Caṇḍi A

### 6. References

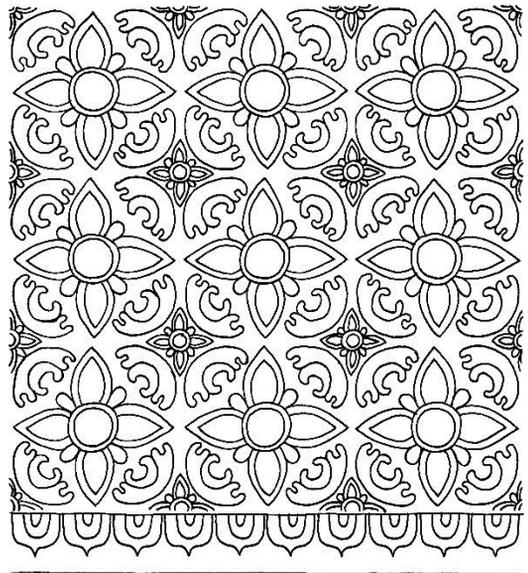
Brandes (1909), Krom (1926), Pg.58, Plate 27, Sedyawati (1994), Kinney (2003) Pg.140, Lunsingh Scheurleer, P. (2012), Pg.25. Reichle (2007), Pg. 178.



Cat.49  
**Gaṇeśa**

c.1300  
Caṇḍi Singosari, Tower Temple, Caṇḍi A,  
Malang, east Java  
Rijksmuseum voor Volkenkunde, Leiden  
1.54m, andesite stone  
inv no. RMV 1403-1681

1.

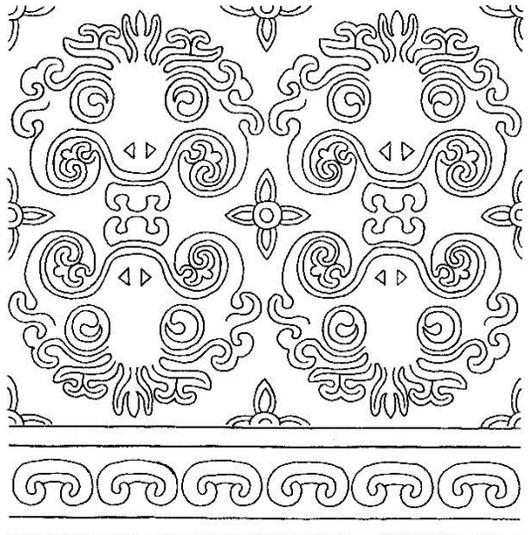


1. **Jacket** on the upper body with an overall pattern and border

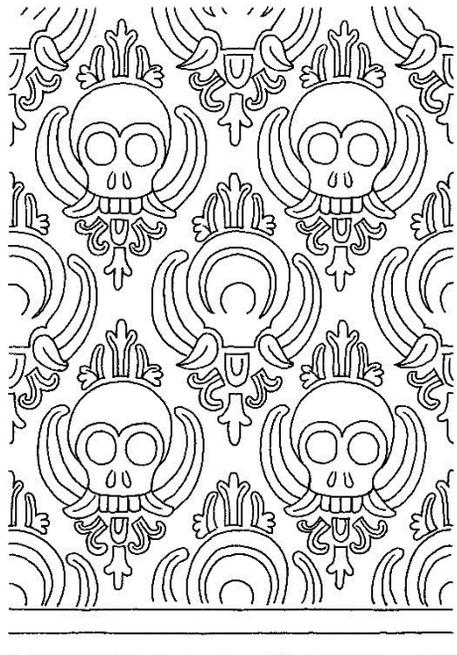
2a. **Sinjang**, upper hip cloth with a pattern with a confronting stylised pattern of *kalā* heads and a scalloped border

2b. **Sinjang**, lower hip cloth with a repeat pattern of skulls biting into the crescent moon with upward curving tusks, the reverse depicts two downward pointing tusks.

2a.



2b.



## Cat.50 Gaṇeśa

## SINGOSARI STYLE

c.1292

Caṇḍi Singosari, Caṇḍi D, then moved to the  
*alun-alun*, Malang, east Java  
National Museum, Bangkok  
1.70m, andesite stone  
inv no. SR1V1J01

### 1. General Description

A monumental four armed image of Gaṇeśa seated with the right leg slightly raised, the left leg is placed squarely on the base. The upper two arms carry the usual attributes of Gaṇeśa, the lower two the *kāpala*. The lotus motif is carved on the right side of the body. The statue is seated on a large cushion of twelve realistically carved skulls, against a slightly damaged backslab, onto which is carved the areola. On either side of the top of the backslab is depicted the sun, with the moon appears within his headdress.

Gaṇeśa wears sumptuous jewellery, including an *upavīta*: a patterned jacket plus a *sinjang* in two parts covers the lower part of the body and reaches to the ankles

### 2. Provenance

This statue was thought to have been found near Caṇḍi D in the *alun-alun*. In 1896 it was moved to National Museum, Bangkok, as a gift to King Rama V of Thailand during his 2nd tour to Java, from the Netherlands Authorities.

### 3. Ornaments

Gaṇeśa is decorated with elaborately carved ornaments, including a conical crown and skull ornamented wide band. The band is tied at the each side of the head into a bow, the ribbons are realistically depicted flying onto the backslab. Overly large earrings, upper arm bands, bracelets all display a skull motif; the ankles, fingers and toes are decorated with ornaments with no skull motifs.

The *upavīta* is depicted as a real snake, the head of which is seen beneath the trunk of Gaṇeśa, across the upper body is a plain *seléndang*, a typical feature of Singosari sculptures.

The *udharabhandha* is decorated with a pipal (*ficus religiosa*) leaf shape ornament which is also replicated onto the arm, wrist and ankle bands

### 4. Dress

Gaṇeśa wearing a *jacket* which depicts a large square pattern on the horizontal axis, with a four petal flower surrounded by a circular pattern set within a square motif which repeats over the whole textile.

The lower garment reaches to the ankles (possibly trousers), it's carved with a pattern of skulls set within double banded triangular pattern on the diagonal axis. The forward pattern alternates with a different pattern depicting the one-eyed *kāla*.

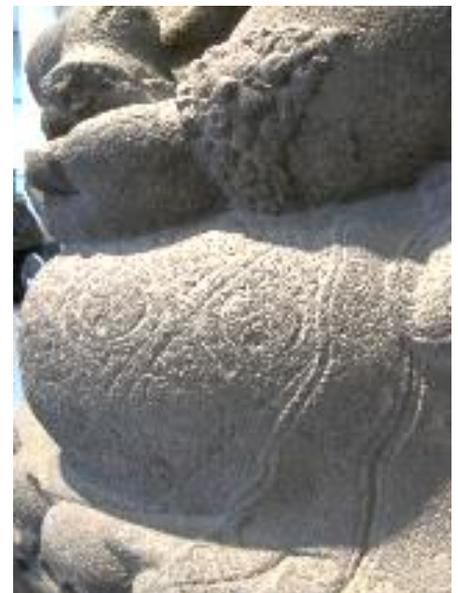
On the upper thighs the *kendit* is carved with a similar pattern, ending with a neat border with a *kāpala* shaped motif. The *sampur* (typical Singosari feature) is draped over the ankles and to the side of the *sinjang*

### 5. Condition and Material

The sculpture is in near perfect condition, with only some damage to the backslab and tusk. The andesite stone appears the same as the other sculptures from Caṇḍi A

### 6. References

Brandes (1909), Pg. With (1920), Pg.114, Blom (1939), Pg.113



Cat.50

**Gaṇeśa**

c.1300

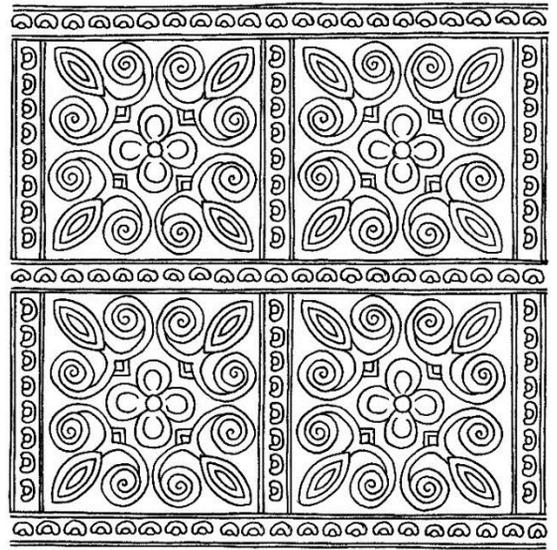
Caṅḍi Singosari, Caṅḍi D, then moved to the *alun-alun*, Malang, east Java  
National Museum, Bangkok  
1.70m, andesite stone  
inv no. SR1V1J01

1. **Harnas**, with detailed overall repeated pattern and intricate border of half scallops

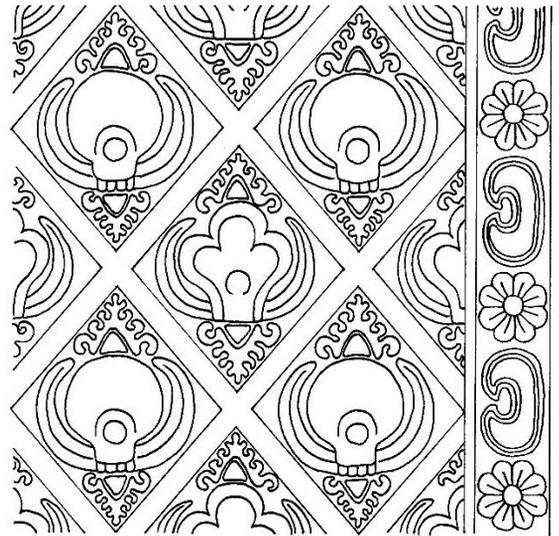
2. **Kedit**, upper hip cloth, overall pattern of skull and crescent moon depicted as upward curving tusks, motifs repeated in double horizontal bands. Decorative border of a small rosette flower interchanged with a *kāpala* pattern

3. **Sinjang/trousers**, lower hip cloth with skull motif and one-eyed kāla head, border of four petal flower with leaves attached.

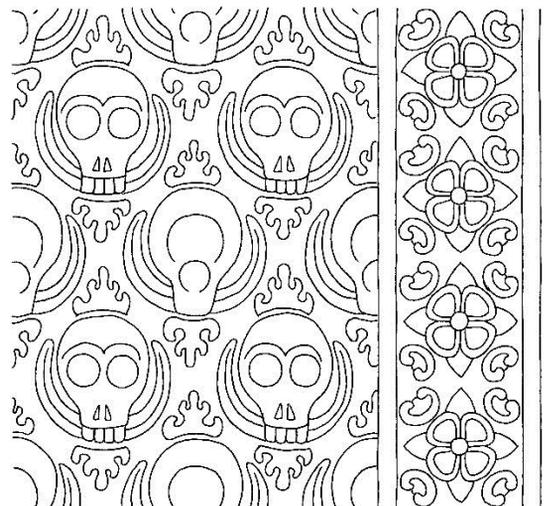
1



2



3



## Cat. 51 Gaṇeśa

## SINGOSARI STYLE

Desa Sumber Pucung, near Karangates,

East Java (*in situ* on a concrete platform in the open air)

c.1300

2.7m, andesite stone

### 1. General Description

A monumental free standing four armed image of Gaṇeśa against a backslab on which are carved the sun and the moon, all four arms carry the usual attributes of Gaṇeśa. The statue stands on a lotus base which is set within a platform of a row of nine large skulls.

The statue and the base are made from two different types of stone, the whole sculpture is in near perfect condition.

This image wears an abundant amount of jewellery, some of which depict the skull motif, including an *upavīta* depicted as a snake, an elaborate crown, and jewellery to his arms, waist and ankles. A patterned *sinjang* carved in shallow relief reaches the ankles

### 2. Provenance

The Gaṇeśa was found on the banks of the Konto River, no open air structures were found nearby, consequently it is presumed the statue stood in an open air pavilion. Current location is in Desa Sumber Pucung, Malang, east Java standing on a concrete platform in the open air.

### 3. Ornaments

Gaṇeśa is decorated with rather simply carved ornaments, around the head is a wide jewelled band set with skull motifs, above which the hair is piled set with skulls.

The earrings, arm and ankle bands are somewhat worn, some of which display skull motifs. A clearly defined *udharabhandā* with beaded metal plaques is similar to the bands on Mahākākā. The *upavīta* is depicted as a snake, the head rearing up at the left ear, a small but elaborate chain metal *sabuk* has a skull in the centre probably resembling gold work.

### 4. Dress

The *sinjang* is low slung under the copious stomach of Gaṇeśa and reaches to the ankles, it's carved with a finely incised and somewhat worn pattern of skulls set in a diagonal axis. The forward facing skull motif alternates with a pattern depicting the rear of the head, a crescent moon curls up each side of the skull, a pattern known as *candrakapāla*.

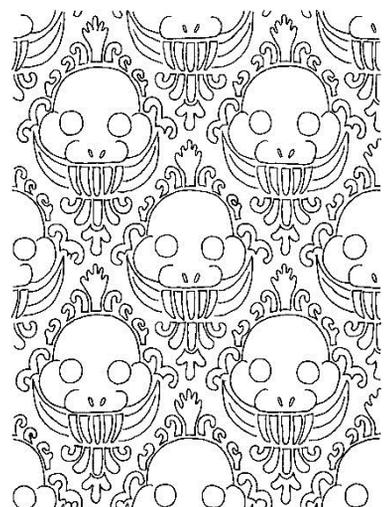
The *sampur* (typical Singosari feature) is depicted laying over the lower legs, tied in a large elaborate bow, and falls to the side of the *sinjang* with double ends almost to the ankles, the skull pattern is very faint and appears to differ to the *sinjang*. The *uncal* is folded over the *sinjang* and falls over the front of the thighs with a skull motif in the *rumbai*.

### 5. Condition and Material

A large portion of the sculpture displays a worn surface condition especially on the front of the body where the textile patterns are very faint. There is some damage to the fingers and tusk. The sculpture is carved in andesite stone, the base in a different stone.

### 6. References

Kinney (2003), Pg.152, Reichle (2007), Pg. 178-182, Schnitger (1937),Pg. 8, Pott (1962),



## Cat. 52 Bhairava

## SINGOSARI STYLE

14th century

Padang Roco, Sungai Langsat, west Sumatra

Museum Nasional, Jakarta

4.41m, sandstone

Inv. MNI 6470

### 1. General Description

A two armed image of figure a demonic Bhairava is thought to represent the first king of the Minangkabau, Ādityawarman, who is likely to have been the patron. The sculpture stands against a damaged backslab on a separate base of overly large skulls. The statue stands on the naked corpse of an ascetic who is in turn lying upon a small damaged lotus cushion, this in turn is placed on a separate large semi-circular base of 8 skulls depicted with teeth. The hair is depicted gathered into a large mound in which is set the Buddha Akṣobhya, around the head is a jewelled and decorated band; in the right hand is a short dagger in the left is a skull cup. The Bhairava wears jewellery including arms bands of snakes; a patterned *sinjang* covers the lower part of the body; the torso is finely etched with curly hair, an unusual feature for Sumatran and Javanese sculptures

### 2. Provenance

The Buddhist Bhairava was found in 1906 on a bluff high above the Batang Hari River, near Sungai Langsat in the Padang Highlands. It was excavated by Schnitger in October 1935 and eventually the Netherlands Government removed the statue to Sijunjung, then it was moved to Fort de Kock (now Bukit Tinggi) and finally placed in the MNI in 1937. From inscriptions the king had himself ordained as a Bhairava.

### 3. Ornaments

The statue is decorated with a profusion of carved ornaments a large necklet, ear ornaments, upper arm bands, bracelets and ankle bracelets all representing serpents, toe rings are also visible. A sash is depicted by fine lines across the breast and beneath the right arm. The statue wears a udharabhandā, around the waist are depicted a number of belts, the most notable is a girdle depicting a monster or *kāla* head from which cascades pearl like beads, the tassel or *rumbai* finishes with bells; around the belt hang pearl chains.

The ornaments especially the monster head girdle are finely carved and show the statue to be of a royal person.

### 4. Dress

A *sinjang* is depicted falling to the mid thighs, it is pulled up in the centre in the style of a south Indian *dhotī*; the pattern is made up of diamond shapes on the vertical axis, delicately and accurately carved, each diamond is filled with a skull motif resting on a sickle moon known as (*candrakapāla*), around the central motif is a vegetal pattern which is carved to create a wavy outline to each diamond. Around the lower edge of the *sinjang* is a clearly delineated border pattern of three rows of circles, a larger one in the centre (this appears to be unfinished). On either side of the waist is a large knot which ties the double sash or *sempur*, the two ends are depicted at either side of the body falling to the knees. The patterning of the sash is distinctly different from the *sinjang*, and displays two different motifs, both carved within a triangle on the vertical axis; one of a small triangle filled with four trefoil motifs, around which are placed four scallop shaped patterns, the alternating pattern consists of an elongated flower and trefoil motif. The carving of the *sinjang* and *sempur* is extremely skilfully executed as the sculptor obviously understood how cloth falls in folds as the pattern is often half obscured.

### 5. Condition and Material

The backslab is partially missing, the face and hands are damaged, the small lotus cushion and the ascetic are broken; there is wear on the lower legs, thought to have been made by the statue being used as a sharpener for knives etc.

### 6. References

Bernet Kempers (1959), pp. 87, Fontein (1990), pp.87, Reichle (2007) pp.169-172,196, Brinkgreve (ed) (2009) pp.62-65, Schnitger (1937), pp. 8, Schnitger (1939)



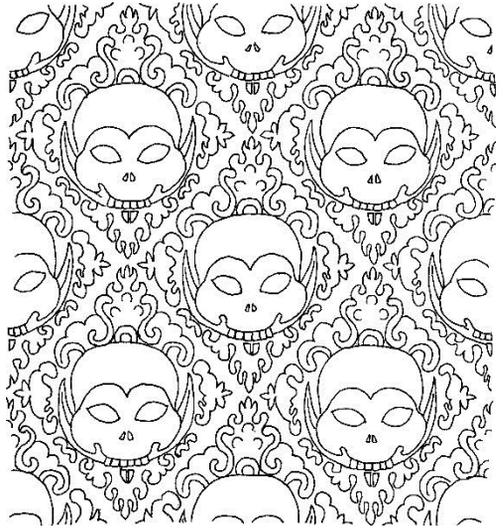
Cat.52  
Bhairava

14th century  
Padang Roco, Sungai Langsat, west Sumatra  
Museum Nasional, Jakarta  
4.41m, sandstone  
Inv. MNI 6470

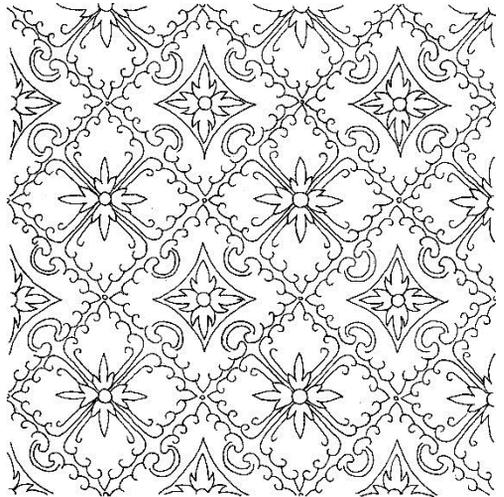
1. *Sinjang*, lower hip cloth, a repeat motif of skull and crescent moons in a diagonal pattern

2. *Sempur*, sash, two alternating motifs in horizontal bands

1



2



1300CE

Caṅḍi Singosari, Caṅḍi E, also known as Caṅḍi Wayang or Putri (now vanished), Malang, east Java

Museum Nasional, Jakarta

1.26m, Andesite stone

inv no. MNI 1403-1387, Acquired 1923

### 1. General Description

A two armed image of the goddess Prajñāpāramitā seated in lotus position *padmāsana* against a decorated backslab framed by simple columns. The damaged hands are in *dharmachakra mudrā*. The lotus stem curling around the left upper arm is the identifiable feature of Prajñāpāramitā, of which the base grows from its roots, visible at the left side of the sculpture. The goddess wears abundant jewellery including multiple belts, an *upavīta* and a patterned *sinjang* which covers the lower part of the body reaching to the ankles.

### 2. Provenance

The sculpture was found buried near Caṅḍi E or Wayang, also known as Cungkup (Caṅḍi ) Putri and was thought to have been placed on a pedestal and enshrined in the temple. In 1820 the statue was taken to Holland to Leiden by C.G.C. Reinwardt. In 1987 it was returned to the MNI.

### 3. Ornaments

The statue is decorated with a profusion of elaborately carved ornaments, a double necklet, upper arm bands and bracelets, large ankle bracelets, finger and toe rings. The *upavīta* represents a three strand pearl chain and joined with a clasp resembling gold work, is depicted at her left breast, the chain falls onto the folds of her *sinjang*.

A *seléndang* is depicted by faint lines across the upper torso embossed with rosettes suggestive of metal flowers, the flap depicted on her left shoulder. Around her waist are depicted a number of belts, the *uncal* decorated with floral metal plaques, and falls over the lower legs with a *rumbai*. The ornaments are extremely finely carved and show the statue to be of a royal person.

### 4. Dress

A *sinjang* is depicted to the ankles, the pattern carved in deep relief of large concentric circles, the intervening space filled with a triangular motif of a vegetal pattern. The decoration within the circles is unique to this particular sculpture, each circle is slightly different as the petals around the circle on the right knee vary from 10-11 and the left knee there are 13.

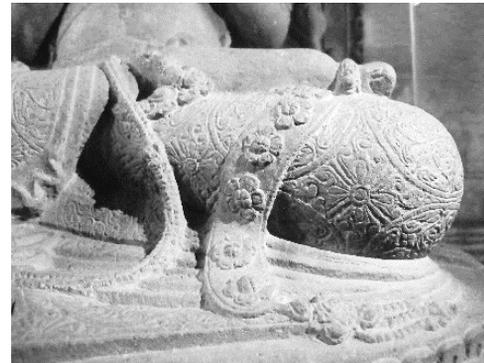
Over the thighs lays a double *sampur*, tied in a large bow with double ends at either side of the body over the lotus cushion. Two different and distinct patterns drawn on the *sampur* of a repeat vegetal design. The textile patterns on this sculpture are unique to this sculpture.

### 5. Condition and Material

The backslab is complete, the sculpture is perfect except for the broken fingers. The andesite stone is soft and pale.

### 6. References

Brandes (1909), With (1920), Pg.138, Krom (1926), Pg.59, Plate 28, Bernet Kempers (1959) Pg.75, Pg.94, Blom (1939), Fontein (1990), Pg.160, Kinney (2003), Pg.146-147, Reichle (2007) Pg.51, Patry Leidy (2008), Pg.186. Full image©MNI



Cat.53

**Prajñāpāramitā**

c.1300

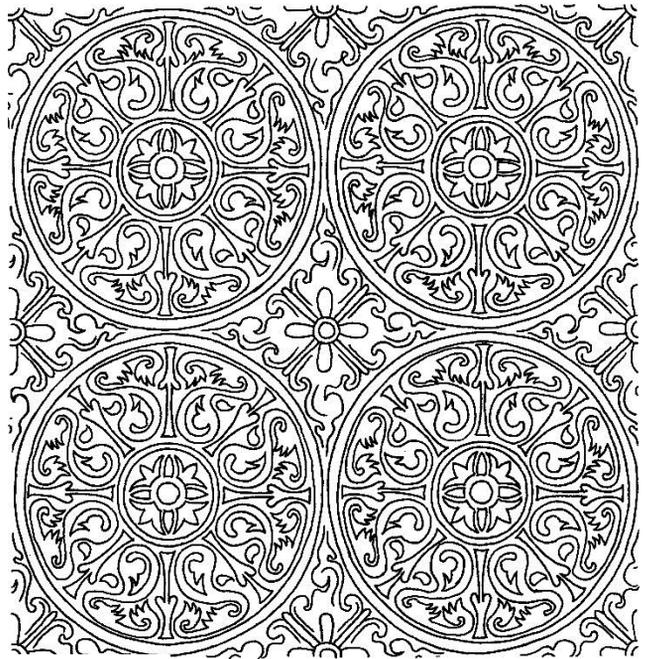
Cañḍi Singosari, Cañḍi E, also known as Cañḍi Wayang or Putri (now vanished), Malang, east Java

Museum Nasional, Jakarta

1.26m, Andesite stone

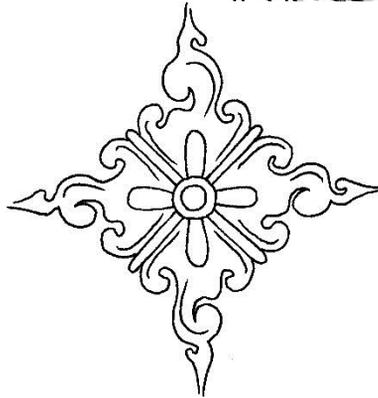
inv no. MNI 1403-1387, Acquired 1923

1

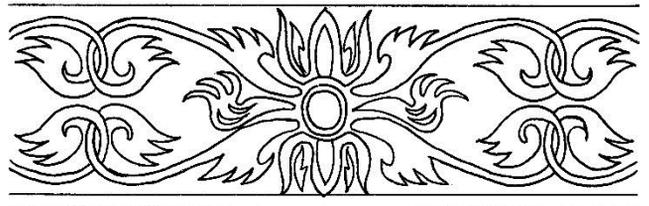
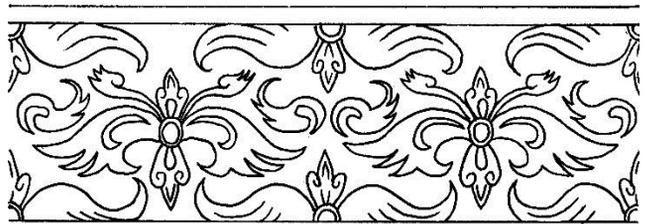


1. *Sinjang*, lower hip cloth and detailed pattern

2. *sampur*, sash, two different patterns



2



## Cat.54 Prajñāpāramitā

## SINGOSARI STYLE

mid 13th CE

Caṅḍi Gumpung, Muara Jambi, Jambi Sumatra

Muarajambi site Museum, Jambi

80cm, sandstone

### 1. General Description

A two armed image of the goddess Prajñāpāramitā, seated in lotus position (*padmāsana*) on a simple cushion (which is not visible). The head and arms are missing, damaged hands are in *dharmachakra mudrā*. A small amount of the lotus stem curls around her left upper arm. A small lotus plant is visible at the rear of the sculpture; at the rear her hair is depicted falling in long curls. The goddess wears abundant jewellery, including a *upavīta*; a *seléndang* across the upper body; a patterned *sinjang* covers the lower part of the body and reaches to the ankles which is overlaid with a *sempur* or sash.

### 2. Provenance

The sculpture was unearthed in 1978 in the vicinity of the brick structure called Caṅḍi Gumpung at the site called Muara Jambi. The temple yielded a number of Buddhist objects, the evidence Prajñāpāramitā would indicate the Buddhist nature of Muara Jambi.

### 3. Ornaments

The statue is decorated with a profusion of carved ornaments, a double necklet, upper arm bands and double bracelets, large ankle bracelets, finger and toe rings. The *upavīta* hangs down over both shoulders on the cushion, it represents a five strand twisted pearl chain and joined with a clasp resembling gold work depicted at her left breast.

A worn but decorated *seléndang* is depicted falling between the breast and beneath the right arm, on the rear it is clearly visible across the back finishing with a pleated end. The statue wears a *udharabhandā*, around the waist are depicted a number of belts, the metal belt *or uncal* decorated with floral metal plaques, and falls over the lower legs to the base of the cushion with a tassel *or rumbai*.

The ornaments are extremely finely carved and show the statue to be of a royal person.

### 4. Dress

A *sinjang* is depicted falling to the ankles, and lays over the cushion base in a multitude of delicately carved folds; the pattern appears to be unfinished as seen on the lower folds and the main motif depicted on the thighs; it is carved in relief consisting of large concentric circles, the intervening space filled with a triangular motif made up of four trefoil patterns. The decoration within the circles is unique to this particular sculpture, it consists of a four petal lotus flower set with a double roundel in which is a simple pattern of the outer petals of the lotus flower.

Over the thighs lays a double sash or *sempur*, ties in a large bow at the side of the body, the two ends are depicted at either side of the body laying alongside and completely covering the cushion. There are two different and distinct patterns drawn on the *sempur*; one of a realistically carved lotus flower within a scrolling vine motif and one of a stylised lotus flower within a scrolling vine pattern.

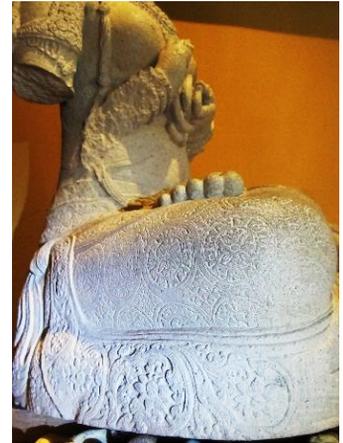
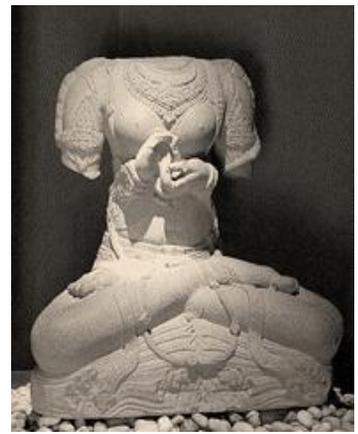
At the rear of the sculpture the sash is carved in a large bow; the carving is not realistic enough to be representing an actual textile and appears to be part of the sculptors imagination. The motif at the ends of the bow replicate that seen on the cloth laying on the front of the cushion, indicating they are one and the same textile.

### 5. Condition and Material

The sculpture is without a head and arms and the fingers are damaged, the patterns on the *sinjang* are unfinished. The andesite stone is soft and pale.

### 6. References

Reichle (2007) pp.64-69, Brinkrewe (ed) (2009) pp.77-78, Mckinnon (1985), pp.28, Miksic (2010), pp. 26



Cat.54

Prajñāpāramitā

mid 13th CE

Caṇḍi Gumpung, Muara Jambi, Jambi Sumatra

Muarajambi site Museum, Jambi

80cm, sandstone

1. *Sinjang*, lower hip cloth, repeated pattern of concentric circles, probably unfinished, finishes with a decorative border pattern

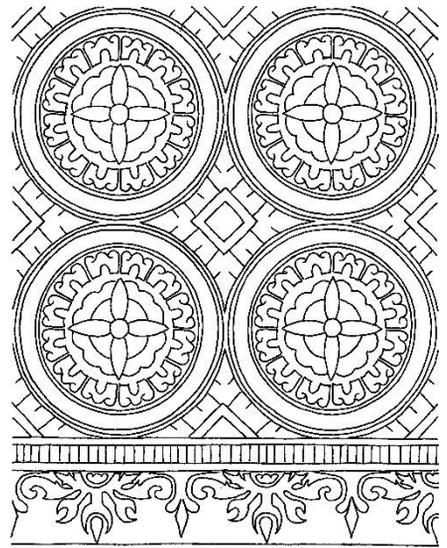
2. *Sempur*, sash, in two sections with slightly varying motifs. Patterns made up of lotus and scrolling vines

2a. *Sempur*, sash, border pattern of rosettes and *tumpal* motif

3. *Uncal*, belt scrolling brocaded pattern

4. Rear of the body

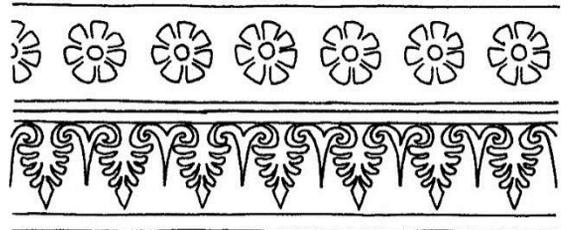
1



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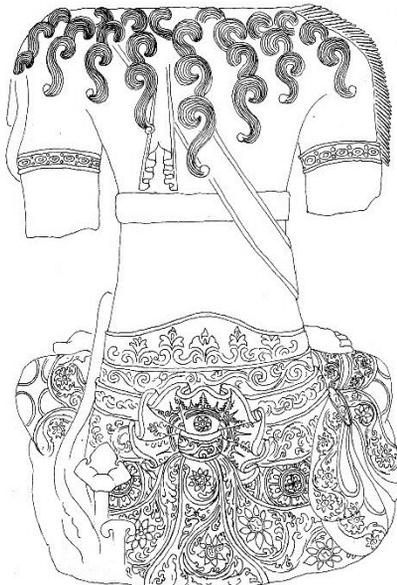
2a.



3



4.



## Cat.55 Prajñāpāramitā

## TRANSITION STYLE

Headless

c. 1362, mid-14th century

Caṅḍi Gayatri/Boyolangu, Tulungagung District, East Java, *insitu*

1.05m, andesite Stone

### 1. General Description

A two armed image of the goddess Prajñāpāramitā without a head or forearms, is seated in lotus position *padāmsana* against a severely damaged backslab.

The now broken hands would have been in *dharmacakramudrā*. The small remains of the lotus stem curling around her left upper arm is the only identifiable feature remaining of Prajñāpāramitā. The lotus plant is depicted growing from the side of the sculpture from its roots.

The goddess wears jewellery, including a *upavīta*: a very worn patterned *sinjang* covers the lower part of the body and reaches to the ankles.

### 2. Provenance

A hundred kilometres SW of Caṅḍi Singosari is Caṅḍi Gayatri/Boyolangu in Tulungagung District, Kediri, a rich rice growing area. There are a number of Buddhist stupas and 11th century meditation cave, Gua Selomangleng. The sculpture now sits under a bamboo pavilion on the remains of a brick base

### 3. Ornaments

The statue is decorated with carved ornaments now rather worn, a single necklet, upper arm bands, large ankle bracelets and toe rings. The *upavīta* represents a five strand pearl chain and joined with an elaborate clasp resembling gold work which sits on the lower folds of her sarong, the clasp is depicted at her left breast.

A plain *seléndang* is depicted by faint lines across the upper torso, from her waist falls the *uncal* which ties at the waist and lays over the lower legs with a *rumbai* which are not visible due to erosion, the design of which is similar to the Singosari Prajñāpāramitā but rather more worn. The ornaments are not as finely carved as the Singosari Prajñāpāramitā, but they do show the status as a royal person

### 4. Dress

A *sinjang* is faintly depicted drapes over the ankles. The pattern which has now almost completely worn away was not carved in deep relief but incised in fine lines. The *kawung* pattern is faintly visible

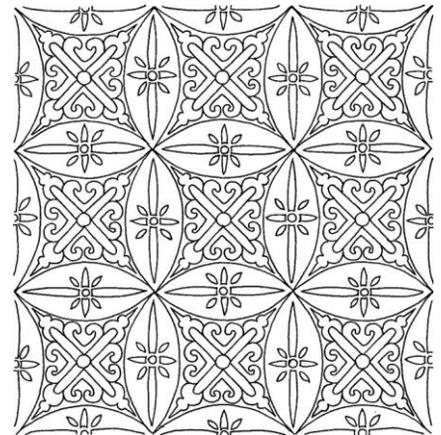
The sarong is held up by a narrow sash or *sampur* which does not fall over her thighs as the other Prajñāpāramitā depict, but ties in a large bow and falls with double ends at either side of the body. This style is of a dancer who wears a *sampur* around the waist and falls in long ties to the ground (it is held during a performance and flicked up at either side; gained from observation). There is a fine but clearly distinct design drawn on the *sampur* of a vegetal pattern, which differs from the *sinjang*.

### 5. Condition and Material

The backslab is almost completely broken away, the sculpture is headless, the lower arms are missing, the large base is damaged and incomplete; the surface of the whole sculpture is badly worn. The andesite stone is soft and pale, similar to the Singasari Prajñāpāramitā.

### 6. References

Prapañca (1995), canto 69:1, Krom (1926), Pg.59, Fontein (1990), Pg.160, Reichele (2007) Pg.61,



## Cat.56 Unidentified Goddess

## SINGOSARI STYLE

c.1300

Caṅḍi Singosari, Caṅḍi B (now vanished)

Tower Temple grounds *in situ*, Malang, east Java

1.37m, Andesite stone



### 1. Description

A four armed image of a goddess without a head the back two arms missing, is seated in lotus position (*padmāsana*) against a severely damaged backslab on a double lotus cushion. Her lower hands possible holding a lotus or a censor. The worn surface of the goddess hints at the jewellery; including the *upavīta*, neckband, arm bands and anklet; a very worn barely visible patterned *sinjang* covers the lower part of the body.

### 2. Provenance

The statue was found in 1904 in the ruins of Caṅḍi B in the Singasari complex. Written about in Blom and Knebel. The sculpture now sits in the grounds of Caṅḍi Singosari, Tower Temple

### 3. Ornaments

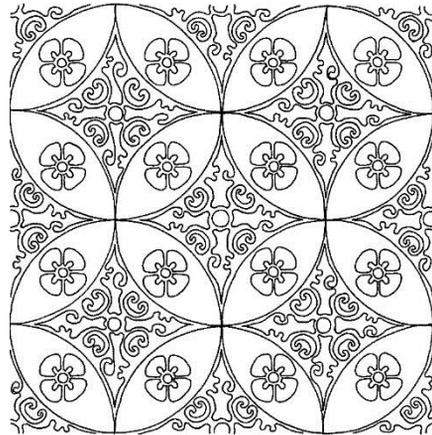
The statue is decorated with carved ornaments now very worn, a single necklet, upper arm bands, ankle bracelets. The *upavīta* is just visible between her breasts. From her waist falls the *uncal* and lays over the lower legs, finishes with a detailed tassel or *rumbai*.



### 4. Dress

A *sinjang* is faintly depicted which falls to the ankles with folds laying on the cushion. The pattern which has now almost completely worn away due to surface exfoliation, was not carved in shallow relief. (refer to images above, pattern deterioration between 2009-14)

The pattern of concentric interlocking circles is decorated with a four pointed star and a small rosette flower, this type of pattern is unique to this sculpture. A sash or *sampur* is visible carved onto the backslab at either side of the body with a large bow, the ends flying upwards.



### 5. Condition and Material

The backslab is almost completely broken away, the sculpture is headless, the upper arms are missing, the hands worn, the surface of the whole sculpture is badly worn and exfoliating in places. The andesite stone is covered in a white lichen which has obliterated the surface decoration

### 6. References

Blom (1939), Pg.76 &128

## Cat.57 Dikpāla

## SINGOSARI STYLE

Guardian of the Nadir, carried by the Vāhana a tortoise  
c.1300

Caṅḍi Singosari, Caṅḍi B (now vanished)

Caṅḍi Singosari, Tower Temple grounds *in situ*, Malang east Java.

Andesite stone

### 1. Description

The Dikpāla is seated in lotus position (*padmāsana*), left hands only sits on the left knee palm upwards with a flat rosette. The limbs are seated on a double lotus cushion carried by the vāhana a turtle where only the damaged head and feet are visible. The turtle is also decorated with a neck ornament probably replicating the ornament on the sculpture itself.

The worn surface of the remaining section of the goddess hints at the jewellery, including the belt or *uncal*, anklet and toe ring: a very worn barely visible patterned *sinjang* covers the lower part of the body and reaches to the ankles. In 1909 the pattern on the *sinjang* was clearly visible. (see Brandes)

### 2. Provenance

The statue was found in the now ruins of Caṅḍi B in the Singasari complex during excavation in 1901, (written about in Blom). The sculpture now sits in the grounds of Caṅḍi Singosari, Tower Temple

### 3. Ornaments

The only remaining ornaments on this statue is the large ankle bracelet and toe ring. The *uncal* is quiet clearly visible but worn falling over the lower legs, finishing with the *rumbai*, (a typical Singosari feature).

### 4. Dress

A *sinjang* is faintly depicted at the ankles with many folds laying on the cushion. The pattern which has now completely disappeared due to the surface deterioration from algae and weather. Referring to the Brandes picture of 1909 the pattern is quiet clearly carved in deep relief, of interlocking circles with vesica and a vegetal four leafed motif in the centre. The *sampur* is possibly visible carved onto the backslab at either side of the body with a large knot which appears damaged.

### 5. Condition and Material

The sculpture remains as only the lower legs, lotus cushion and turtle base, the surface of the sculpture is badly worn damaged in places. The deterioration over the past one hundred years or so has been extreme. Black lichen as evident from the photographs has grown over virtually the whole upper area of the remaining stone legs. Meanwhile the base has remained virtually undamaged. Further study of the Brandes photo reveals the chain belt is quite clearly marked whereas in the 2016 picture the weathering and the resulting deterioration of all the jewellery and sashes is quite evident.

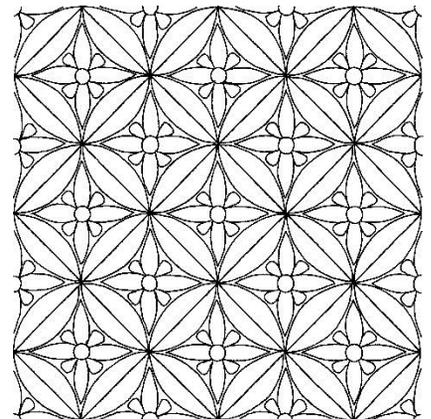
### 6. References

Brandes (1909), Pg. 72, Raffles (1817), Pg.54, Blom (1939), Pg.78, van Lohuizen-de Leeuw (1955), Pg.365



Top, ©Brandes 1909

Below, Pullen, 2014



## Cat.58 Dikpāla

## SINGOSARI STYLE

Nairṛti , carried by a Vāhana the *bhūta*, guardian of the SW

c.1300

Caṅḍi Singosari, Caṅḍi B (now vanished)

Vihara Buddhayana, Jakarta

85cm, Andesite stone

Inv. No. 154b/3631

### 1. Description

The Dikpāla is seated in lotus position (*padmāsana*), right hand holds a flaming sword, left hand on his knee with palm upwards, depicted with a flat rosette. The limbs are seated on a double lotus cushion carried by the vāhana a bhūta where only the head and arms are visible. The bhūta has flaring long hair, bulging eyes and fangs at the corner of the mouth. The eyes of Nairṛti bulge and small tusks protrude from the side of his mouth.

The surface of the god has been covered in thick varnish and a gold paint, mostly disappeared now. The jewellery, including the *uncal*, anklet and bracelets: the body decoration is obliterated somewhat by the varnish and gold paint, but there is a barely visible patterned *sinjang* covers the lower part of the body.

### 2. Provenance

The statue was found in the now ruins of Caṅḍi B in the Singasari complex during excavation in 1901, (written about in Blom). The sculpture now sits in a locked cabinet in the Vihara Buddhayana.

### 3. Ornaments

The ornaments depict ankle and wrist bracelet. The *uncal* is quite clearly visible but worn falling over the lower legs, finishing with the *rumbai*, the *upavīta* is a necklace of four pearl strands, he wears an elaborate *udharabhandā* and belts, and the *seléndang* is depicted across the body.

### 4. Dress

A *sinjang* is faintly depicted with many folds laying on the cushion. The pattern which has now all but disappeared, is still discernible on the front right leg. The pattern is possibly made up of a large petal daisy similar in style to the pattern on Cat.59. The *sampur* is carved onto the backslab at either side of the body with a large knot.

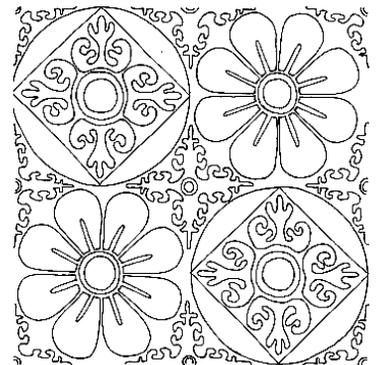
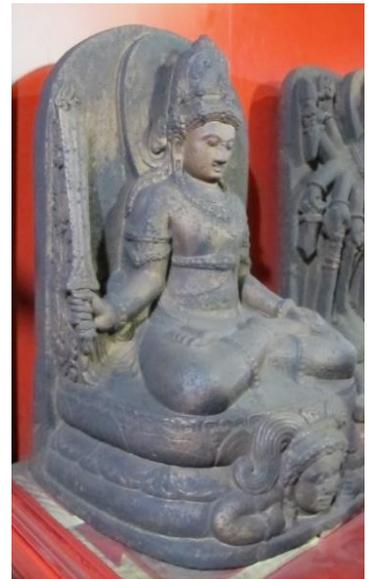
### 5. Condition and Material

The sculpture remains in almost perfect condition, however the andesite stone is covered in a kind of black varnish and gold paint which has over time obliterated the textile pattern except for a tiny glimpse on the front legs.

Obtaining permission to actually be able to gain access to the locked cabinet at the Vihara, took many days and many prayers on my part! However the Lord Buddha eventually gave me permission to take a few photographs in a very difficult situation.

### 6. References

Brandes (1909), Pg. 72, Raffles (1817), Pg.54, van Lohuizen-de Leeuw (1955), Pg.366. (description of the textile pattern is incorrect)



## Cat. 59 Brahmā

late 13th century

Caṅḍi Singosari, Caṅḍi D, Malang, east Java

Rijksmuseum Voor Volkenkunde, Leiden

1.74m, andesite stone

inv. No RMV 1403-1582

## TRANSITION STYLE

### 1. General Description

A standing four armed and four headed image of Brahmā depicted as an ascetic, the overly large figure displays a broad heavy body, standing in a stiff upright position with two upper hands holding the attributes against the backslab, the lower hands together holding the lotus bud in *dhyanamudrā*, a gesture of meditation. The leaves of the lotus plant are carved on the left side of the statue, whilst on the right side only the stalks are visible curling over the head of Brahmā's *vāhana* or mount is hamsa. A large portion of the backslab and the lower legs are broken off, the sculpture is badly damaged and the stone surface has exfoliated.

The statue wears sumptuous jewellery to the head, neck, arms and *udharabhandā* including a *upavīta*; a patterned *sinjang* covers the lower part of the body and presumably reached to the ankles.

### 2. Provenance

The statue was thought to have been found near Caṅḍi D, in 1822 it was removed and eventually placed in Leiden.

### 3. Ornaments

The statue is decorated in elaborately carved ornaments, including jewelled band around the head, his beard covers a possible neck band, large upper arm bands and bracelets, plus a highly decorated *udharabhandā* and belt which possible represent decorated metal plaques over a plain fabric band.

The *upavīta* resembles a strand of five strings of pearls which finishes over the knees with an elaborate large ornament representing a *kāla*-head clasp.

### 4. Dress

The *sinjang* most likely falls to the ankles with a small pleat at the front. The carved pattern in shallow relief is quiet worn on most of the *sinjang* as the surface of the stone has exfoliated, but is clearly visible on the left side. It represents three different motifs; a large eight petal flower, juxtaposing these circles made up of four vesica filled with four scallop shaped motifs around an inner smaller circle. The diamond shape pattern that fills the space has a four leafed pattern. This layout and patterning is visible in a similar design to Cat.58.

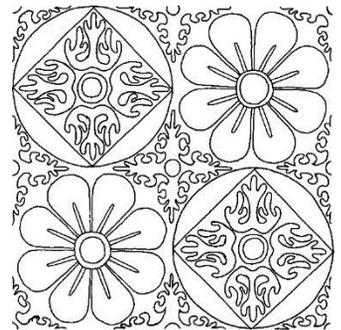
Overlaying the *sinjang* is a plain sash or *sampur*, the patterned ends hang to the side of the body, with the same design as the *sinjang*, then tie at each side of the body in an overly large bow. Hanging down the front of the thighs is the decorated *uncal*.

### 5. Condition and Material

A large portion of the sculpture is damaged, most of the backslab and the lower legs are missing, most of the hamsa on the lower right side is also missing. The surface condition of the lower part of the body has exfoliated, the textile patterns are only clearly visible on the lower left side. The andesite stone appears to be of the same quality as the sculptures from Caṅḍi A but only lighter in colour, which helps to determine that these sculptures were all made at a similar period time with a similar type of andesite rock.

### 6. References

Raffles (1917,v.2), Blom (1939), Pg.89, Kinney (2003), Pg.145, Image ©RMV



## Cat.60 Durgā Mahiṣāsuramardīnī

## TRANSITION STYLE

early 14th CE

found in Trenggalek Regency, east Java

Mpu Tantular Museum, Surabaya, east Java

Approx 1.5m. Andesite stone

Inv.no Unknown

### 1. Description

An eight armed image of the goddess Durgā standing astride the buffalo demon *Mahiśa*. The body has a slight way of the right hip, the upper arms holding the attributes of Śiva. To the right side, the goddess holds the tail of the buffalo the left hand is gently placed on the head of the *Asura Mahiśa*. The sculpture is positioned against a backslab and stands on the recumbent buffalo upon a faintly incised lotus base.

The goddess wears jewellery, including the *upavīta*, and a patterned *sinjang* which covers the lower part of the body .

### 2. Provenance

This sculpture is thought to originate from Caṇḍi Rimbi near Mt Penanggungan, east Java; it was confiscated from the head of the Archaeological and National Treasure, Mojokerto area, who tried to sell it to a foreign buyer; the Durgā was taken to Komdak, a police headquarters in east Java. now in the Mpu Tantula Museum, Surabaya, east Java.(as yet unpublished, information gained from a local source, Eka Rusdiani)

### 3. Ornaments

The statue is decorated with simply carved ornaments, including a small tiered crown, neck band, upper arm bands and bracelets on wrists and ankles, a *udharabhandha* plus a number of ornate belts. The *upavīta* is carved to resemble four strings of pearls which finishes over the upper thighs.

### 4. Dress

The statue is carved with a *sinjang* to the ankles and flares out at each side with a pattern of four circles made up of vesica viewed on the vertical, the joined points to make an internal star is filled with a simple four leaf trefoil pattern around a circle. The motif is part of the *kawung* pattern group. The sarong is held up with a plain *uncal*, the ends of which fall onto the middle of the thighs ending with a *rumbai*.

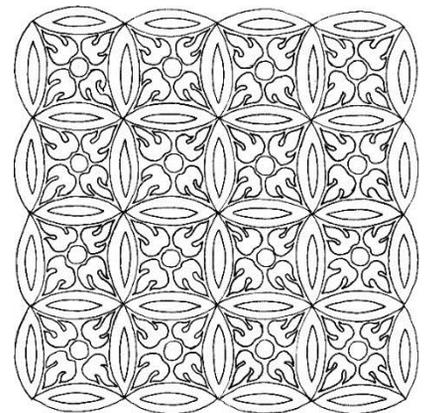
Overlaying the thighs is a plain double sash or *sampur*, which is tied in a large knot at the side of the body, the ends depicted carved flowing down and flaring out onto the back slab. The patterning of the *sinjang* is unique to this sculpture.

### 5. Condition and Material

The upper arms are missing many of the attributes, the face is damaged, the sculpture is worn and the carving of the textile patterns are in shallow relief. Part of the lotus base is missing, otherwise the sculpture is virtually complete. The sculpture is carved in andesite stone.

### 6. References

Unknown



## Cat.61 Harihara- Ardhanari TRANSITION STYLE

Deification Image of a god possibly King Kṛtanāgara

early-14th century, Majapahit

The State Hermitage Museum, St Petersburg

1.45m, Andesite stone

Inv. No NQ BA-543

### 1. General Description

A four armed image of King Kṛtanagara (last monarch 1268-1292) as Harihara Ardhanari, stands stiffly upright against a backslab; upon a high double lotus deeply carved pedestal. The two upper arms hold the attributes of Śiva in the left and Viṣṇu in the right. The now broken lower hands on the right the lotus as a burial attribute and the left holding the club of Viṣṇu. The lotus plant is visible on the right side only growing from the roots; (this is a Singasari feature on a Singasari king made in the 13thCE but carved in the Transition Style). The lower left arm is carved incorrectly as the elbow is bending back the wrong way.

The god wears sumptuous jewellery, including a *upavīta*: three patterned *sinjang* covers the lower part of the body and reaches to the ankles. His physiognomy is unique, the pointed nose and refined features marks him out as one of a kind.

### 2. Provenance

The temple of origin is unknown but it is thought it was in the Malang vicinity. This sculpture was acquired from Dutch sources in 1861 along with Cat.44 (refer to Stutterheim 1932). Acquired by the Russians in 1945, from the Museum für Volkerkunde, Berlin. First time to be published and put on exhibition in 2016

### 3. Ornaments

The statue is decorated with elaborately carved ornaments; a crown or *kirītamukuta*, a single necklet, upper arm bands and wrist and ankle bracelets. The *upavīta* represents a three strand pearl chain, hangs over the upper thighs and finishes with a clasp depicted on the left shoulder. He wears numerous metal belts around the waist, the chain *uncal* ties at the waist and falls to the lower legs with a *rumbai*.

The profusion of ornaments befits this royal statue.

### 4. Dress

The statues is carved with three *sinjang* which reach to the ankles, the heavy cloth drapes rather than clings to the legs; the lower *sinjang* is carved with a pattern of geometric flowers set within squares on the horizontal, finished with a border pattern. The *kendit* or short upper two *kain* are carved with the same pattern with a different border motif. At the front of the body there is a long plain pleated garment which folds over a the waist depicted as a flap at the front beneath the chain belts.

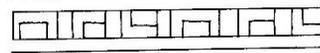
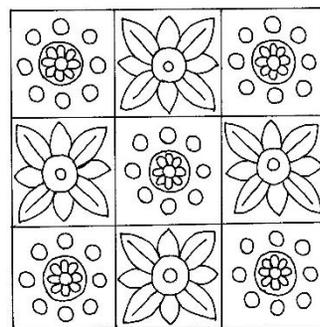
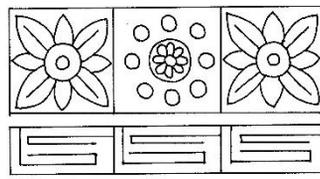
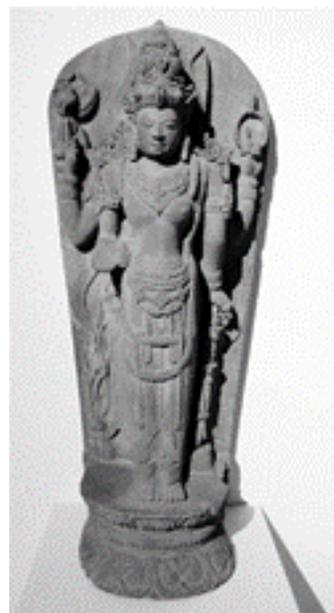
The *sampur* are tied at the side of the body with a large knot, the ends falling almost the ankles and flying up on the backslab, however the depiction of the sash across the body is not evident.

### 5. Condition and Material

The upper right side of the backplate was repaired by the Hermitage Museum; the lower right arm is missing, otherwise the figure is in almost condition. The grey andesite stone is smooth which enables the fineness of the carving.

### 6. References

Stutterheim (1932), Pg.47-50 (in German). Deshpande (2016), Pg. 389-391 (In Russian)



## Cat. 62 Dvarapāla MAJAPAHIT STYLE

Guardian figure

1347 CE, Majapahit

Mani Temple, Caṅḍi Panataran, Blitar, East Java, *in situ*

1.55m, Andesite stone

### 1. General Description

Two, two armed images of guardian figures or Dvarapāla, stand either side of the main Temple at Caṅḍi Panataran. They stand on high platforms on their own base of skulls. One statue is more damaged than the other. They are accompanied by a small female attendant and standing on a skull base one of which is badly damaged. The relief carving on the reverse of the statues differs (but will not be discussed in this catalogue, see Bernet Kempers 1959: 92 for further details)

They wear jewellery, including the *upavīta*: a patterned *sinjang kawung* covers the lower part of the body.

### 2. Provenance

These two sculptures remain *in situ* at the entrance to the Main Temple at Panataran, 1347 sculptured on their pedestal.

### 3. Ornaments

The statue is decorated with a profusion of carved ornaments; the head is too damaged to see, a single necklet, upper arm bands, wrist and ankle bracelets. The *upavīta* is represented as a large snake and wraps around the upper torso.

Around the waist are tied a number of metal *sabuk*, most notably is the detailed *kāla* head clasp; the chain *uncal* ties at the waist and falls to the ankles with a large detailed *rumbai*. The female attendant is dressed identically to the Guardian, except the *upavīta* is represented as a four strand pearl chain

### 4. Dress

The statues are carved with a *sinjang kawung* falls to the ankles with a clearly identifiable pleat at the front, the heavy cloth drapes rather than clings to the legs; overlaying this is the *kendit*, the pattern displays four vesica joined at the points to create a circle; or it could be described as overlapping circles with a double band, overlapping motif creates one of the combinations of the *kawung* pattern group. The carving is in deep relief suggesting a heavy textile.

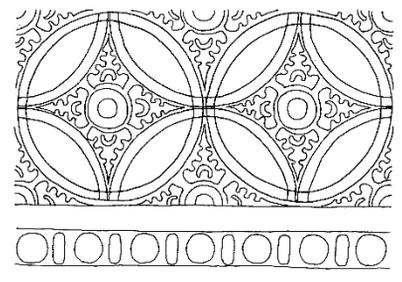
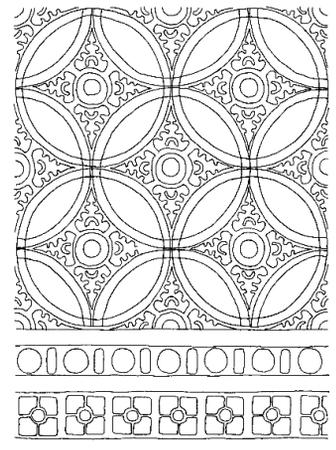
Falling over the upper thighs are two broad *sampur* one laying on top of the other, these are tied at the rear of the body with a large knot, the ends falling down the reverse side of the sculpture. The pattern on the *sampur* are identical to the *sinjang*. This dress style is repeated onto the female attendants

### 5. Condition and Material

The sculptures are both damaged, the base, head, arms, hand and damaged to the ornaments on both sculptures; the surface is badly worn in places. The andesite stone is grey.

### 6. References

With (1920), Pg. 151, Bernet Kempers (1959) Pg.92, Pg.94, Fontein (1990), Pg.91, Kinney(2003), Pg.182



## Cat.63 Harihara

## MAJAPAHIT STYLE

King Kertarājasa Jayawardhana

Early 14th century, Majapahit

Caṅḍi Simping or Sumberjati, south of Blitar, Malang, East Java commemorative *caṅḍi* of King Kertarājasa called Simping

Museum Nasional, Jakarta

2m, andesite stone

inv.no. 2082/256a

### 1. General Description

A four armed image of King Kertarājasa as Harihara, first king of Majapahit. Stands stiffly upright in a fully frontal position against a backslab, flanked on either side by two small female consorts, standing on a damaged base; apart from the base the statue is in almost perfect condition. The two upper arms hold the attributes of Śiva and Viṣṇu, whilst the right lower arm is in the mudra of meditation and the left resting on the club. The lotus leaves are depicted on the backslab above the female consort. The lotus growing from a pot is usually connected to members of the Majapahit dynasty.

The statue is dressed as a royal figure with elaborate jewellery, including a *upavīta* and *seléndang* across the torso; a *sinjang kawung* which covers the lower part of the body.

### 2. Provenance

The statue was found in the ruins of Caṅḍi Sumberjati which was believed to be the commemorative *caṅḍi* King Kertarājasa called Simping; subsequently moved to the NMI

### 3. Ornaments

The statue is decorated with a profusion of elaborately and meticulously carved ornaments; the crown or *kirītamukuta* has a diadem which is tied with ribbons which fly on the backslab, the earlobes are enlarged with heavy earrings recalling gold work; multiple necklets, double upper arm and triple bracelets; the anklets are rather worn. The *upavīta* is represented as a string of four stands of pearls hangs to the upper thighs and finishes with an elaborate clasp on the chest. Around the waist are tied a number of metal and jewelled belts, most notably a detailed clasp; the chain *uncal* ties at the waist and falls to the ankles with a large detailed *rumbai*. The female consorts are dressed identically to the main figure.

### 4. Dress

The statue is carved with a *sinjang kawung* to the ankles with a clearly identifiable pleat at the front, the heavy cloth drapes rather than clings to the legs; the pattern of double interlocking circles created four vesica joined at the points to create the circle; the motif overlaps to create one of the combinations of the *kawung* pattern group. The centre of each circle is made up of a vegetal motif. The carving is in deep relief, suggesting a heavy textile. The *sinjang* is depicted folding over at the waist, where the pattern is also clearly visible

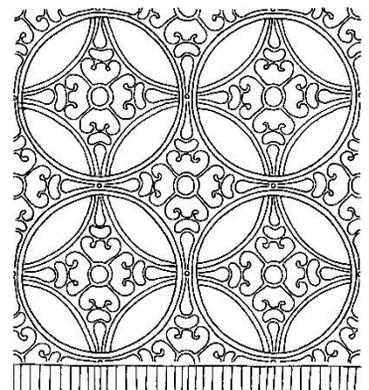
Draped across the upper body is marked a *seléndang* with the flap visible on the left shoulder; falling over the upper thighs are two broad *sampur*, these are tied at the side of the body with a large knot, the ends falling almost the ankles; the pattern on the *sampur* is identical to the *sinjang*. This dress style is repeated onto the female attendants

### 5. Condition and Material

The sculpture is damaged at the base and to the nose, otherwise appears in almost perfect condition. The andesite stone is grey.

### 6. References

With, (1920). Pg.159, Fig. 142, Bernet Kempers (1959) Pg.82, Plate 247, Krom (1926), Pg.60, Kinney(2003), Pg.219



## Cat.64 Pārvatī

## MAJAPAHIT STYLE

Queen Tribhuwana Tungga Dewi  
late 14th century, Majapahit  
Cañdi Rimbi, Jombang district, East Java  
Museum Nasional, Jakarta  
2m, andesite stone  
inv no. 1794, Acquired 1809

### 1. General Description

A four armed image of Pārvatī consort of Śiva as Queen Tribhuwana stands stiffly upright in a fully frontal position against a backslab, the base and feet are damaged; the two upper arms hold the attributes of Śiva, whilst the lower damaged hands in the mudra of meditation. The lotus plants are depicted on the backslab growing from the pot.

The statue is dressed as a royal figure with elaborate jewellery, including a *upavīta*: a plain *sinjang* which covers the lower part of the body and reaches to the ankles. (this *sinjang* is not patterned, but the statue has been included as it is a fine sculpture) The only carving is visible to the areola at the rear of the sculptures head.

### 2. Provenance

The statue originated from Cañdi Rimbi, and was found by R.W.B. Wardenaar on his tour of East Java in 1815, subsequently moved to the NMI

### 3. Ornaments

The statue is decorated with a profusion of elaborately and meticulously carved ornaments; the crown or *kirītamukuta* has a diadem which is tied with ribbons which fly on the backslab, the earlobes are enlarged with heavy earrings recalling gold work; multiple necklets, double upper arm and triple bracelets; the *upavīta* is represented as a string of four stands of pearls hangs to the upper thighs and finishes with an elaborate clasp on the chest.

Around the waist are tied a number of metal and jewelled *sabut*, with a large detailed clasp; the chain *uncal* ties at the waist and falls to the ankles with a large detailed *rumbai*.

### 4. Dress

The statue is carved with a *sinjang* falls to the ankles with a clearly identifiable pleat at the front, the heavy cloth drapes rather than clings to the legs; the *sinjang* is plain without decoration at all.

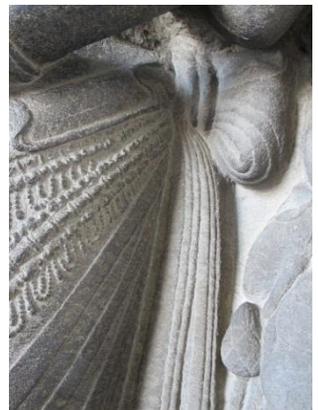
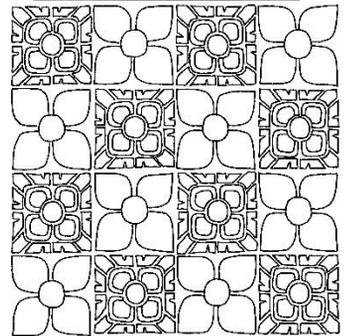
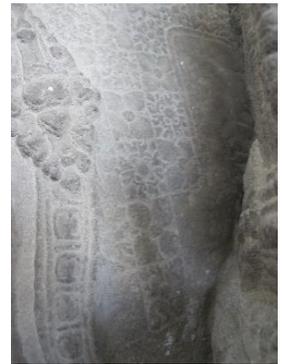
Falling over the upper thighs are three broad *sampur*, these are tied at the side of the body with a large knot, the ends falling almost the ankles showing three different folds of the textile, similar in style to Cat.63 and could well have been carved by the same hand, despite there being no textile patterns, possible an omission or it was never finished.

### 5. Condition and Material

The sculpture is damaged at the base and to the nose and lower hands, otherwise appears in almost perfect condition. The andesite stone is grey.

### 6. References

Bernet Kempers (1959) Pg.83, Mardiana (1988) Pg.68, Kinney(2003), Pg.218



## Cat.65 Pārvatī

## MAJAPAHIT STYLE

As a queen

late 14th early 15th century, Majapahit

Museum Nasional, Jakarta

Andesite stone

Inv.no. 113a/3625



### 1. General Description

A four armed image of a Queen as Pārvatī, stands stiffly upright in a fully frontal position against a backslab, flanked on either side by two small male consorts, standing on a plain base; the statue is in almost perfect condition but the surface shows signs of weathering. The two upper arms hold the attributes of Śiva, whilst the lower arms are holding the lotus in the mudra of meditation.

The statue is dressed as a royal figure with elaborate jewellery, including a *upavīta* and a patterned *sinjang kawung* which covers the lower part of the body.

### 2. Provenance

Source unknown; located the NMI

### 3. Ornaments

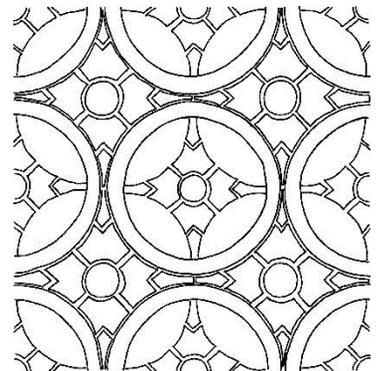
The statue is decorated with a profusion of carved ornaments; the crown or *kīrtānukuta* has a diadem which is tied with ribbons which fly on the backslab, the earlobes are enlarged with heavy earrings recalling gold work; multiple necklets, double upper arm and triple bracelets; the anklets are rather worn. The *upavīta* is represented as a string of four stands of pearls hangs to the upper thighs and finishes with an elaborate clasp between the breasts.

Around the waist are tied a number of metal and jewelled *sabut* with an elaborate clasp; the *uncal* ties at the waist and falls to the ankles with a large detailed *rumbai*. The male consorts are rather worn but would appear to be dressed in similar fashion to the main figure.



### 4. Dress

The statue is carved with a *sinjang kawung* falls to the ankles with a pleat at the front, the heavy cloth drapes rather than clings to the legs; the pattern of large juxtaposing circles with a double border in which there is the appearance of four vesica; the centre of each circle is made up of a vegetal motif; one of the combinations of the *ceplok* pattern group. The carving is in deep relief, suggesting a heavy textile. Falling over the thighs are two broad *sampur*, these are tied at the side of the body with a large knot, the ends fall almost the ankles; the pattern on the *sampur* is identical to the *sinjang*.



### 5. Condition and Material

There is damaged to the nose, and the surface condition is somewhat weathered. The andesite stone is grey.

### 6. References

None known

## Cat.66 Statue of a royal couple MAJAPAHIT STYLE

late 14th early 15th century, Majapahit  
from Jebuk, Tulungagung, East Java  
Museum Nasional, Jakarta  
1.67m, andesite stone  
Inv.no. 5542

### 1. General Description

A royal or divine couple, the squatting female on the legs of the male, placed against a partially broken but decorative backslab on a decorated double lotus base. The arms and legs of both figures are damaged; appearing at the upper right side is a detailed *kāla* head. This is a unique sculpture in the pantheon of Javanese art. The statues are dressed as a royal couple with elaborate jewellery, including a *upavīta*: a patterned *sinjang* which covers the lower part of the body and reaches to the ankles.

### 2. Provenance

The statue was discovered by N.W. Hoepermans between 1864-67 in Jebuk, Tulungagung, subsequently moved to the MNI

### 3. Ornaments

Both statues are decorated with a profusion of elaborately and meticulously carved ornaments; all that is visible of the crown is a diadem which is tied with ribbons which fly on the backslab, the earlobes are enlarged with heavy earrings recalling gold work; multiple necklets, different on each statue; double upper arm and triple bracelets; the *upavīta* is represented as a string of five stands of pearls hangs to the lower legs and finishes in the male's case with an elaborate clasp on the chest at the waist..

Under the breast are visible elaborate *udharabhandas*; at the waist are tied a number of metal and jewelled belts, most notably a detailed clasp; the chain belt or *uncal* ties at the waist and falls onto the lotus base with a large detailed tassel or *rumbai*.

### 4. Dress

The statues are carved with a *sinjang* reaching to the ankles, the heavy cloth drapes rather than clings to the legs; the *sinjang* on both sculptures is patterned with double circles made up of four vesica; the motif overlaps to create one of the combinations of the *kawung* pattern group. The centre of each circle is made up of a simple four-leafed vegetal motif. The carving is in deep relief, suggesting a heavy textile. Despite the damage the textile pattern is clearly visible on the legs of the female and on the sash at the right side of the male figure.

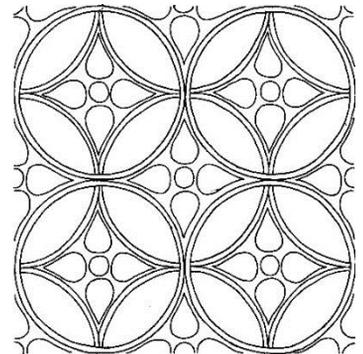
Both sculptures are probably depicted wearing sashes or *sampur*, as they appear tied at the side of the body with a large knot; around the neck of the knot is a detailed ornament; the two ends fall one to the lotus base and one is seen depicted flying onto the backslab;

### 5. Condition and Material

The top section of the backslab is broken off, the right arm and right knee of the male figure are broken; and the left arm of the female figure; the faces of both sculptures are damaged, the surface condition shows signs of weathering and a smoothness that comes from the sculptures having been rubbed by hands in the museum. The textile pattern is visible beneath the legs of both statues. The andesite stone is grey.

### 6. References

Bernet Kempers (1959) Pg.89, Fontein, (1990), Pg.170



## Cat.67 Pārvatī

## MAJAPAHIT STYLE

As a Queen

late 14th early 15th century, Majapahit

Museum Nasional. Jakarta

1.06cm, andesite stone

Inv.no. 126



### 1. General Description

A four armed image of a Queen as Pārvatī the consort of Śiva, stands stiffly upright in a fully frontal position against a backslab, flanked on either side by her children Gaṇeśa and Kartikkeya, standing upon Śiva's vehicle the bull Nāndi; the statue is somewhat worn and damaged. The two upper arms hold the attributes of Śiva, whilst the lower arms are holding the lotus in the mudra of meditation.

The statue is dressed as a royal figure with elaborate jewellery, including a *upavīta* and a patterned *sinjang* which covers the lower part of the body and reaches to the ankles.



### 2. Provenance

Source unknown; located in the NMI

### 3. Ornaments

The statue is decorated with a profusion of carved ornaments; the crown or diadem is tied with ribbons which fly on the backslab, the earlobes are enlarged with heavy earrings recalling gold work; multiple necklets, double upper arm and triple bracelets; the anklets are rather worn. The *upavīta* is represented as a string of four stands of pearls hangs to the upper thighs and finishes with a simple clasp between the breasts.

Beneath the breast is an elaborate *udharabhandā*; around the waist are tied a number of metal and jewelled belts, most notably a detailed clasp with a *kāla* head clasp; the chain belt or *uncal* ties at the waist and falls just below the knees with a simple tassel or *rumbāi*. The two accompanying figures are also decorated with jewellery; the Gaṇeśa is especially damaged.



### 4. Dress

The statue is carved with a *sinjang* reaching to the ankles with a pleat at the front, the heavy cloth drapes rather than clings to the legs; the pattern of a simple design of overlapping circles is made up of four vesica; the centre of each circle is made up of a four leafed vegetal motif; one of the combinations of the *kawung* pattern group. The carving is in deep relief, suggesting a heavy textile.

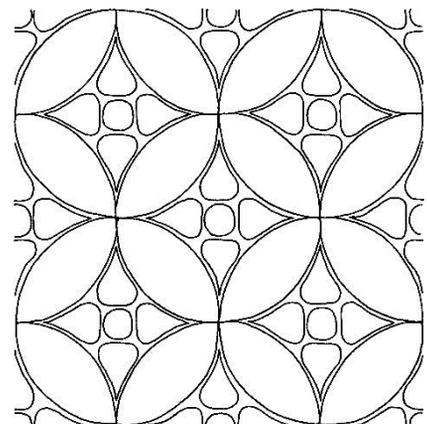
Falling over the thighs are two plain sashes or *sampur*, these are tied at the side of the body with a large knot, the ends carved flying onto the backslab. The carving on this statue has lost the intricate realistic detailing of the previous Majapahit sculptures.

### 5. Condition and Material

There is damaged to the nose, lower hands and to the Gaṇeśa, and the surface condition is somewhat weathered. The andesite stone is grey.

### 6. References

Scheurleer (2008) Fig.17



## Cat.68 Pārvatī

## REPLICA

As a Queen

1328-1351 CE, Majapahit

Metropolitan Museum of Art, New York

2.3m, andesite stone

Inv.no. 2001.407, Acquired 2001, Benefit Fund

**We believe the authenticity of this statue is doubtful, therefore the figure is not included in Chapter 4, but remains here as a point of reference.**

### 1. General Description

A very large four armed image of a Queen as Pārvatī the consort of Śiva, stands stiffly upright in a fully frontal position against a backslab, flanked on either side by her children Gaṇeśa and Kartikkeya, standing upon Śiva's vehicle the bull Nāndi; the statue is somewhat worn and damaged. The two upper arms hold the attributes of Śiva, whilst the lower arms are holding the lotus in the mudra of meditation.

The statue is dressed as a royal figure with elaborate jewellery, including a *upavīta* and a patterned *sinjang* which covers the lower part of the body and reaches to the ankles.

### 2. Provenance

Source unknown; located in Gallery 247

### 3. Ornaments

The statue is decorated with a profusion of carved ornaments; the crown or diadem is tied with ribbons which fly on the backslab, the earlobes are enlarged with heavy earrings recalling gold work; multiple necklets, double upper arm and triple bracelets; the anklets are rather worn. The *upavīta* is represented as a string of four stands of pearls hangs to the upper thighs and finishes with a simple clasp between the breasts.

Beneath the breast is an elaborate *udharabhandā*; around the waist are tied a number of metal and jewelled belts, most notably a detailed clasp with a *kāla* head clasp; the chain belt or *uncal* ties at the waist and falls just below the knees with a simple tassel or *rumbai*. The two accompanying figures are also decorated with jewellery; the Gaṇeśa is especially damaged.

### 4. Dress

The statue is carved with a *sinjang* reaching to the ankles with a pleat at the front, the heavy cloth drapes rather than clings to the legs; the pattern of a simple design of overlapping circles is made up of four vesica; the centre of each circle is made up of a four leafed vegetal motif; one of the combinations of the *kawung* pattern group. The carving is in deep relief, suggesting a heavy textile.

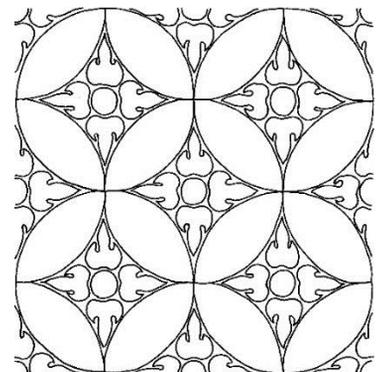
Falling over the thighs are two plain sashes or *sampur*, these are tied at the side of the body with a large knot, the ends carved flying onto the backslab. The carving on this statue has lost the intricate realistic detailing of the previous Majapahit sculptures.

### 5. Condition and Material

There is damaged to the nose, lower hands and to the Gaṇeśa, and the surface condition is somewhat weathered. The andesite stone is grey.

### 6. References

Unknown



## Cat. 69 Śiva Mahadeva MAJAPAHIT STYLE

As a king  
late 14th early 15th century, Majapahit  
Rejoagung, Pare, East Java,  
Museum Nasional, Jakarta  
1.5m approx. andesite stone  
inv.no. 5620

### 1. General Description

A four armed image of a King as Śiva Mahadeva, stands stiffly upright in a fully frontal position against a backslab; the two upper arms hold the attributes of Śiva, whilst the lower hands are in the meditation mudra (unseen in India). The statue is dressed as a royal figure with elaborate jewellery, including a *upavīta* and a patterned *sinjang* which covers the lower part of the body and reaches to the ankles. The lotus plant is seen depicted either side of the body growing from a pot

### 2. Provenance

The statue was found at Rejoagung, Pare, East Java, now located in the MNI

### 3. Ornaments

The statue is decorated with a profusion of carved ornaments; the crown or *kirītamukuta* is tied with ribbons which fly on the backslab, the earlobes are enlarged with heavy earrings recalling gold work; multiple necklets, double upper arm and triple bracelets plus anklets. The *upavīta* is represented as a string of four stands of pearls hangs to the upper thighs and finishes with a large clasp between the breasts.

Beneath the breast is an elaborate *udharabhanda*; around the waist are tied a number of metal and jewelled belts, most notably a detailed clasp, the chain belt or *uncal* ties at the waist and falls to the ankles with a detailed tassel or *rumbai*.

### 4. Dress

The statue is carved with a *sinjang* reaching to the ankles with a simple pleat at the front, the heavy cloth drapes rather than clings to the legs; the pattern of a simple design of overlapping circles is made up of four vesica; the centre of each circle is made up of a four leafed vegetal motif; one of the combinations of the *kawung* pattern group. The carving is in deep relief, suggesting a heavy textile.

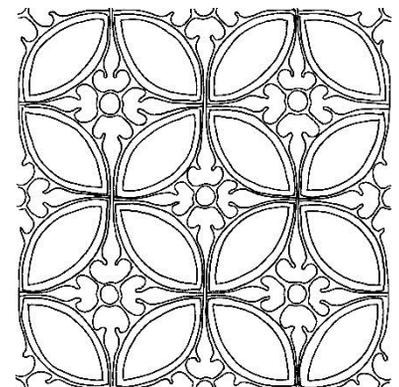
Falling over the thighs are two patterned sashes or *sampur*, these are tied at the side of the body with a large knot, the ends carved falling down beside the body; around the ends of the sash is a simply carved border pattern. The carving on this statue has lost the intricate realistic detailing of the previous Majapahit sculptures.

### 5. Condition and Material

The sculpture is in good condition except for some damage to the nose. The andesite stone is grey.

### 6. References

Unknown



## Cat. 70 Bīma

## MAJAPAHIT STYLE

15th century

Possibly Caṅḍi Suku, Mt Lawu, central Java

Museum Nasional, Jakarta

68cm, andesite stone

inv.no. unknown

### 1. General Description

A two armed male figure in *wayang purwa* form, stands upright in a fully frontal position against a backslab; the head placed squarely on square shoulders; his genitals are covered, one hand leaning on a club and the other against the body which would have displayed a *Pañcanaka* thumb now damaged.

The statue is adorned with simple ornaments at the neck and wrists; and wears a patterned loin cloth which falls between the legs to the ankles. The lotus plant is seen depicted either side of the body growing from a large pot

### 2. Provenance

The statue possible originated from Caṅḍi Ceto in central Java, there are very similar figures (without a head) at this site still *in situ*, now located in the NMI

### 3. Ornaments

The statue is decorated with simple carved ornaments to the arms and ankles, and a snake neckband; the hair dress in a bun or *gēlung*, the earlobes are enlarged with heavy earrings or *sumpings*.

### 4. Dress

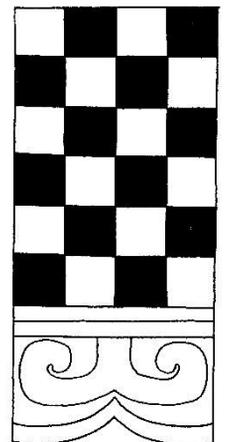
The statue is carved with a small chequered loin cloth with the *gryonny* or *polèng* design which is gathered at the front and back and hangs down between the legs. He wears the cloth as a remembrance of his initiation, the carving is in deep relief, suggesting a heavy or folded textile standing proud of the body. The carving on this statue is a departure from the previous Majapahit sculptures. In this lesser known final period of the Majapahit are a number of statues of Bīma

### 5. Condition and Material

The sculpture is in good condition except for some weathering of the stone. The andesite stone is grey.

### 6. References

This sculpture does not appear to have been published, but references to similar sculptures are in Juynboll (1909) pp29, no.1861, Stutterheim (1956), pp 108-9, Ghose (1966). Pp. 560-570



**Cat. 71 Kertolo****MISCALLENOUS**

one of the acolytes of Prince Panji

15th century

Mt Penanggungan, East Java

Museum Nasional, Jakarta

68cm, andesite stone

Inv.no 310d

**1. General Description**

A two armed male figure of Kertolo or Kertala who plays a role similar to Bhīma in the Panji cycle and in *Wayang Gedong* depicted like Bhīma with a *pañcanaka*, large thumb nail(not visible); the sculpture is free-standing upright in a fully frontal position; the figure is carved with a moustache and pointed nose on a head which is placed squarely on square shoulders; both arms stretched down each side of the body. His legs are bare, the loin cloth is open to one side to reveal the genitals

The statue is adorned with an elaborate neck ornament; around the upper arm is depicted a snake ornament; and wears a loincloth which falls between the legs to the ankles. Kertolo, the son of a Papuan has curly hair tied with a ribbon and a handlebar moustache

**2. Provenance**

The statue possible originated from Caṅḍi Sukung at the foot of Mt Penanggungan in east Java, there are very similar figures (without a head) at this site still *in situ*, now located in the MNI. This strong rather simplistic style is typical of late Majapahit period.

**3. Ornaments**

The statue is decorated with a snake ornament around the upper arms with open mouth revealing the fangs, carved ornaments to the lower arms, and a large ornate neck ornament; the hair dress in a bun or *gĕlung*, the earlobes are enlarged with heavy earrings or *sumpings*.

**4. Dress**

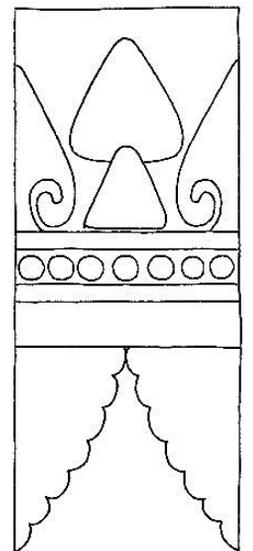
The simple loincloth's only decoration is a border pattern along the lower edge, depicting small circles and a pipal leaf shape.

**5. Condition and Material**

The sculpture is in good condition except for some weathering of the stone. The andesite stone is grey.

**6. References**

Fontein et al (1971), pp, 63, Fig 20..References to similar sculptures are in Juynboll (1909) pp29, no.1861, Stutterheim (1956), pp 108-115.



## Cat. 72 Bas relief of dancers MISCALLENOUS

13-14th century

Biaro Pulo, Padang Lawas, west Sumatra

Museum Nasional, Jakarta

55x33cm, sandstone

Inv. MNI 6121

1



### 1. General Description

Demonic figures possibly part of a Buddhist mandala or maybe this was a grave for a royal personage and the reliefs represent members of his family or servants. A set of five figures are preserved at the NMI, two of which will be discussed here. The dancing demonic figures are possibly masked, one with that of an bull or ox head and one which depicts a sacred thread and skull ear ornaments with a flame emanating from his right elbow, he is also possibly wearing a mask.

The panels are somewhat damaged and appear roughly and hurriedly carved

### 2. Provenance

Pulo was formerly a brick stupa in three levels surrounded by numerous small towers, the base of which was decorated with relief panels, now only the remnants remain with fragments of statues, Schnitger excavated in 1935, the relief panels sent to MNI.

### 3. Ornaments

The sculptures wear simple jewellery to the neck and arms; a simple *upavīta* hangs across the body of the male figure, otherwise the characters are bare chested. It would appear the characters are masked, (2) with an ox or bullhead and (1) with a demonic face with wide open eyes. Dancers at tantric ceremonies in Tibet wear such masks, a bull appears as the servant of Yama, the god of death.

### 4. Dress

(1)The male dancer wear a type of short hip cloth probably tied at the back (unseen), the fabric represented would have been quiet stiff as the double U shape at the top indicates a brocade of some sort. The motif on the *sinjang* is one of circles juxtaposing with each other, the pattern of a trefoil or almost a simple type of *vajra*.

(2)The dancing bull figure appears to be wearing a *sinjang* in the style of a south Indian lungi on what appears to be the back of the figure as he is twisted his head around in an energetic dancing pose. The double U shape is depicted as a heavy cloth with a double band at the top and the motif of a scrolling pattern set within vertical lines.

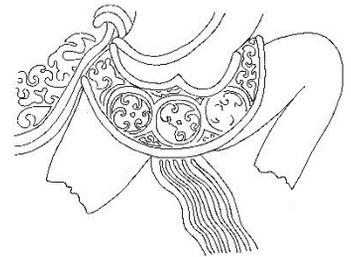
These patterns are unique to this set of sculptures and appear nowhere else in Sumatra or Java.

### 5. Condition and Material

The reliefs are damaged and broken, but enough is visible to identify the dynamic movement of the figures and the patterns on the *sinjang* remains clearly defined. The stone shows signs of weathering.

### 6. References

Bernet Kempers (1959), pp.77, Reichle (2007) pp.148-152, Brinkrewe (ed) (2009) pp.62, Schnitger (1937), pp. 29-30, 42 Schnitger (1939), Schnitger (1989), pp.82



2



## **Appendix 2**

### Plates of Drawings and textile patterns

# Plate1. Textile Patterns of Central and Early east Java

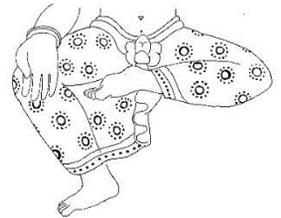
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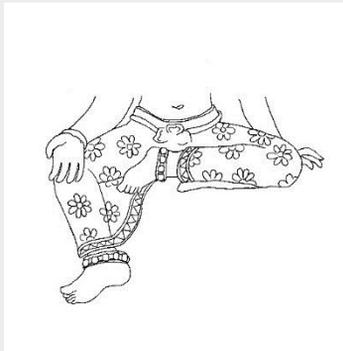
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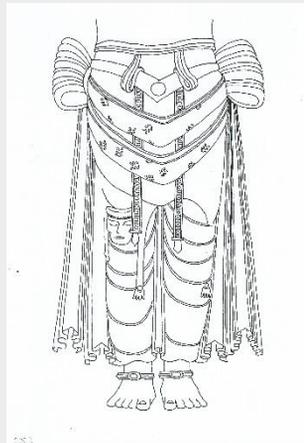
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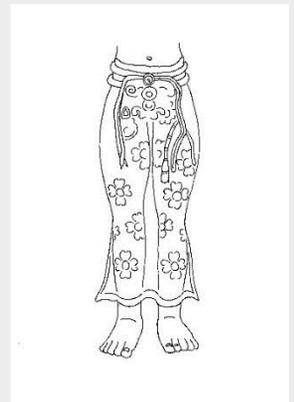
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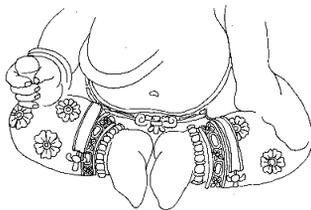
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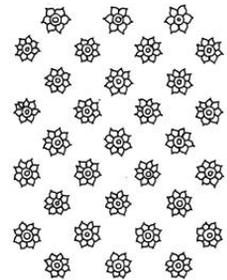
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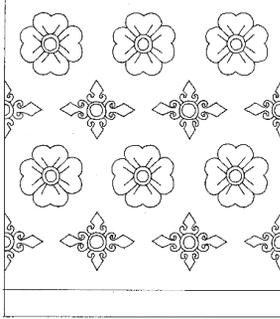


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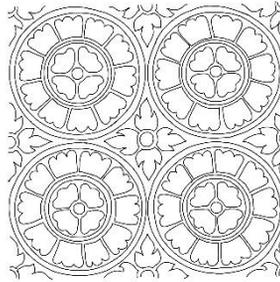


# Plate 2. Textile Patterns of Central and Early east Java

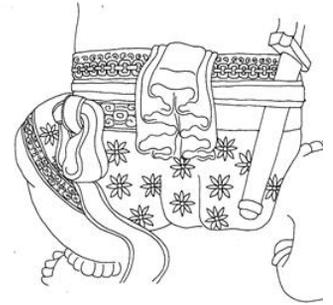
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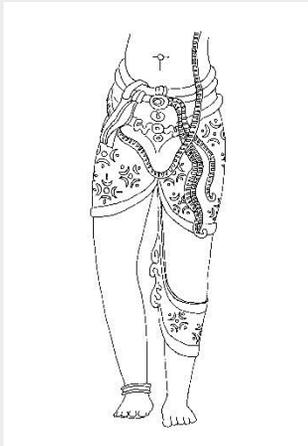
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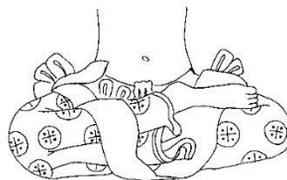
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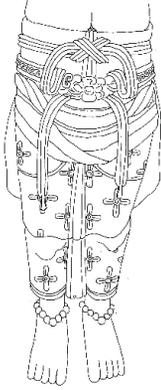


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# Plate 3. Textile Patterns of Central and Early east Java

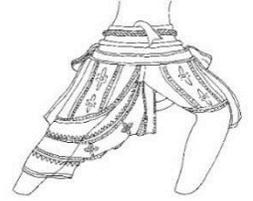
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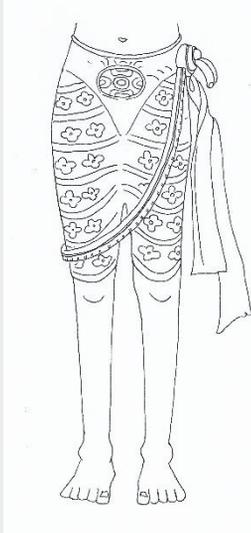
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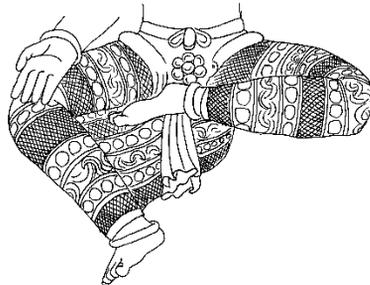
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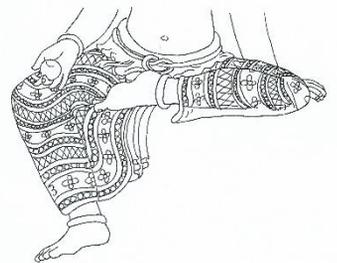
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# Plate 4. Textile Patterns of Central and Early east Java

28



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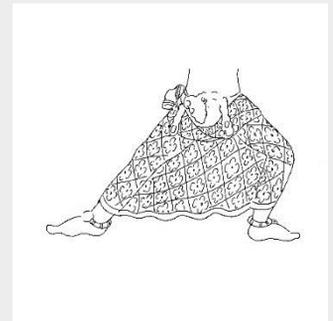
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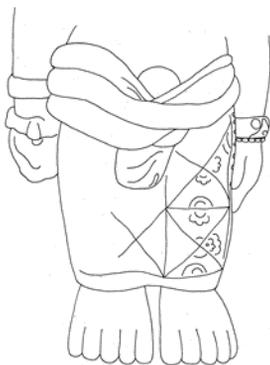
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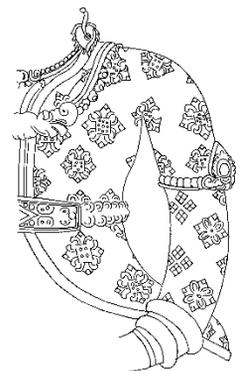
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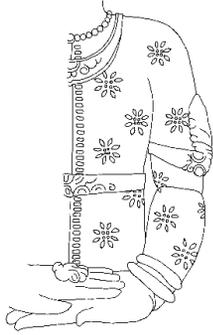


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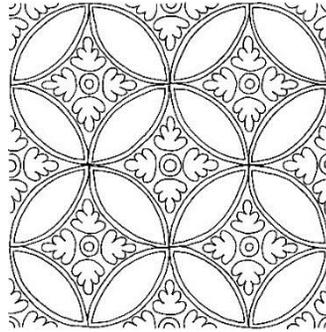


# Plate 5. Textile Patterns of Singhasāri

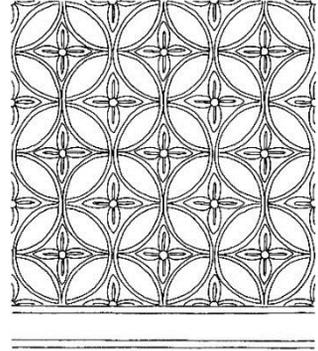
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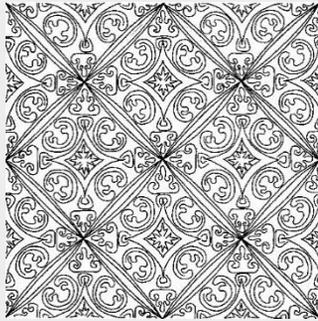
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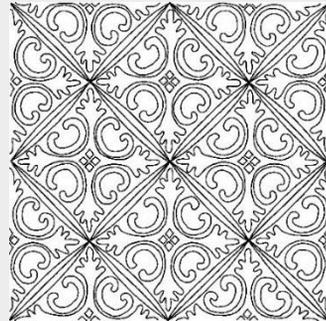
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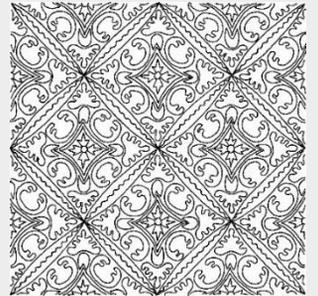
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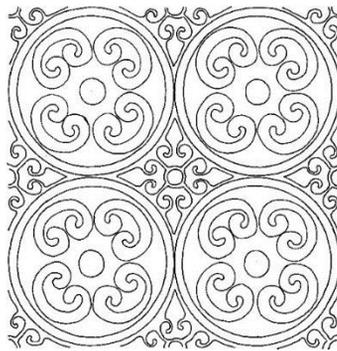
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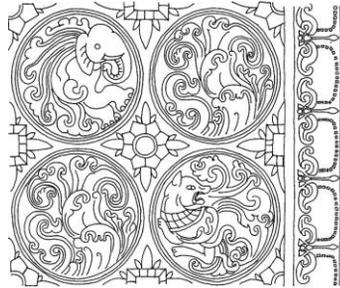
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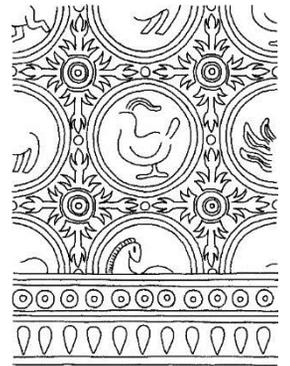
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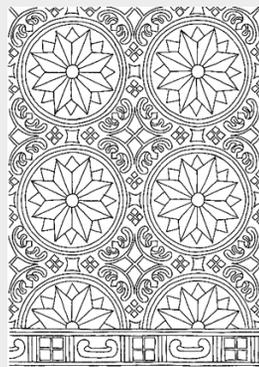
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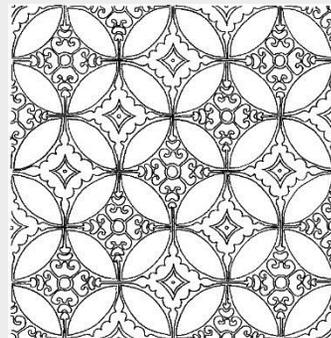
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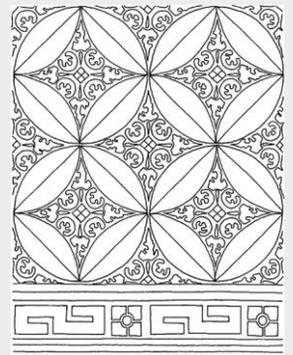
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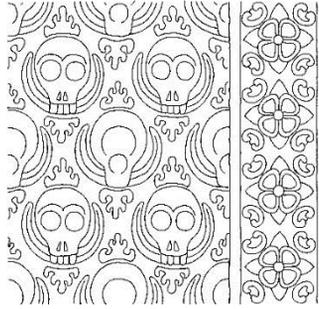


# Plate 6. Textile Patterns of Singhasāri

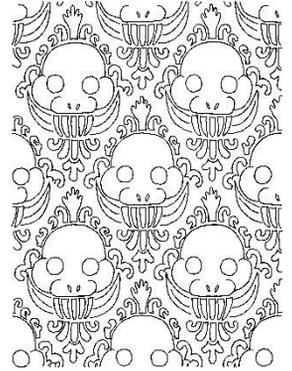
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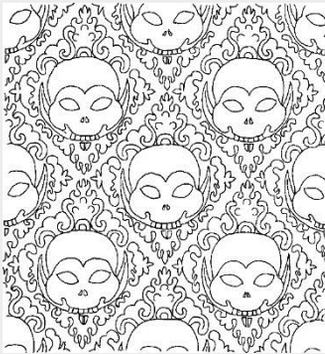
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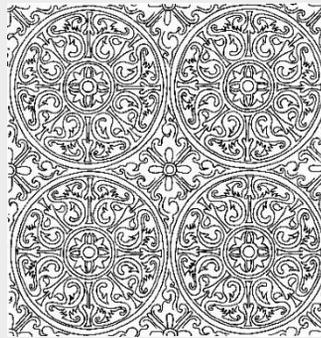
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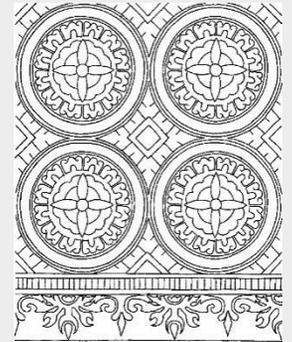
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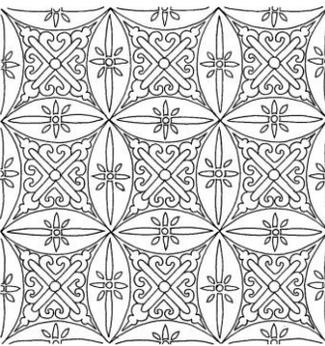
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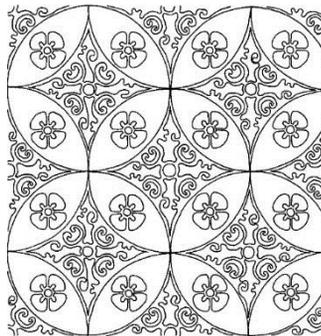
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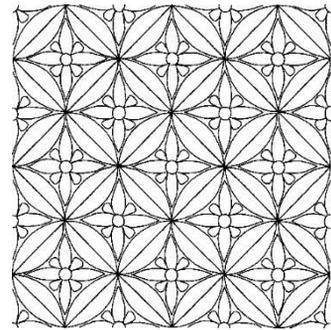
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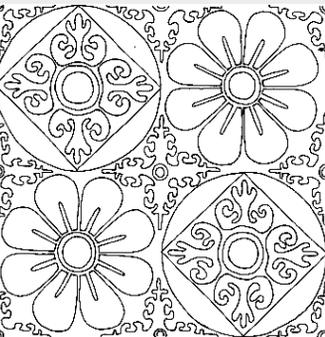
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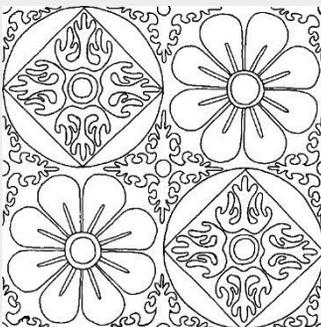
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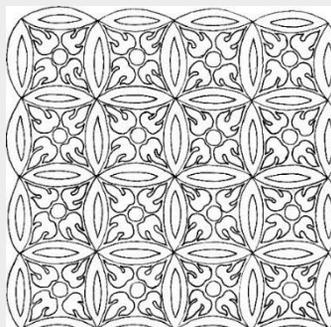
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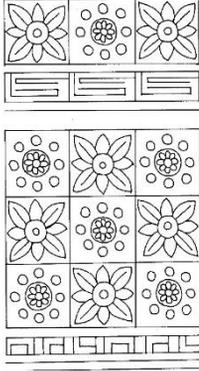


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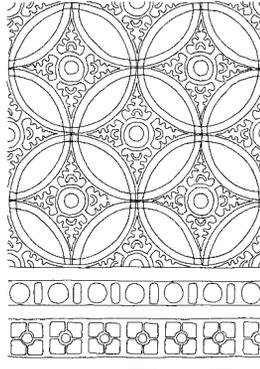


# Plate 7. Textile Patterns of Singhasāri

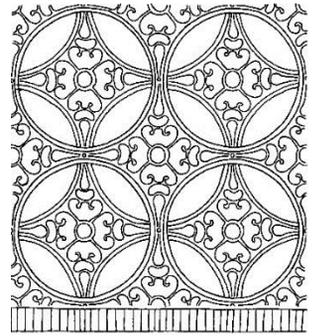
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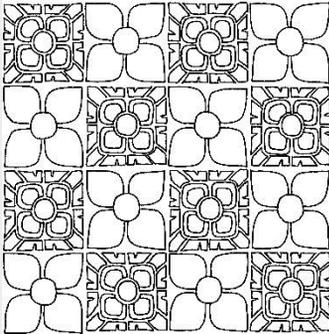
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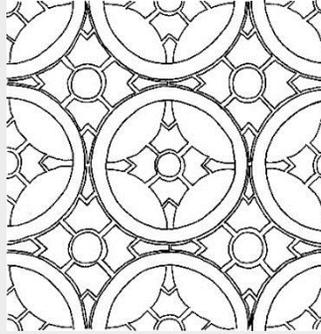
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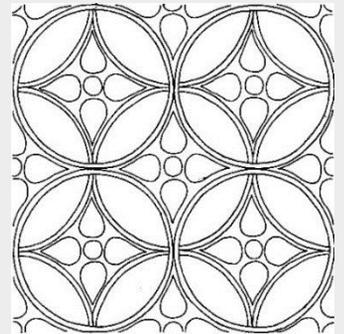
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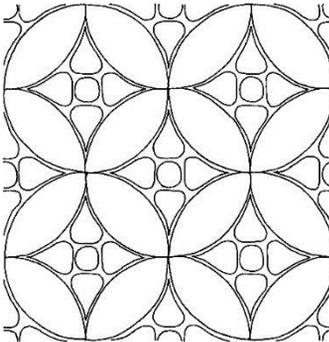
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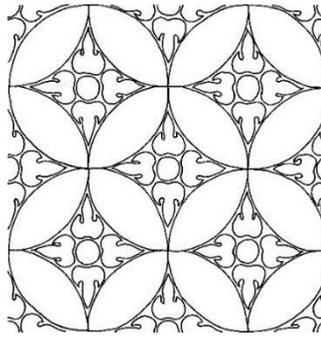
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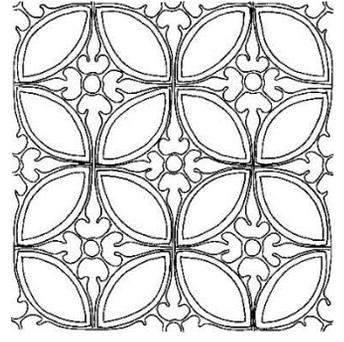
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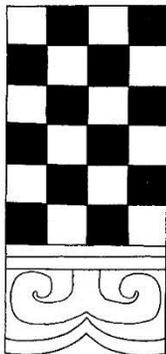
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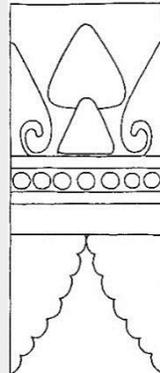
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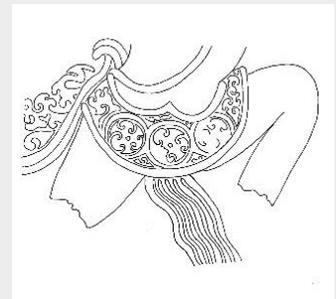
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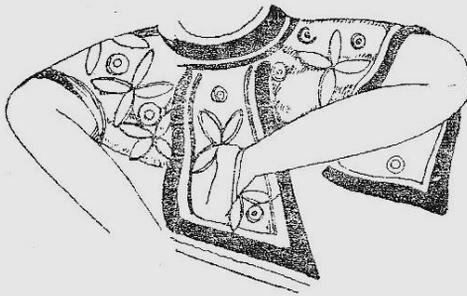
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# Plate 8. Indian Textile Drawings

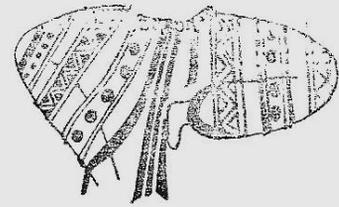
COSTUMES, TEXTILES, COSMETICS AND COIFFURE

iii



11

Fig. 11 Tie-dyed circles with four petalled flowers.



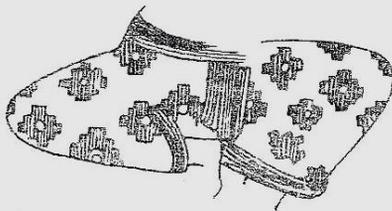
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Fig. 12 Denticles alternating with chevron.

*Patterns from the palm-leaf manuscript of the Neminātha-carita dated 1241 A.D.*



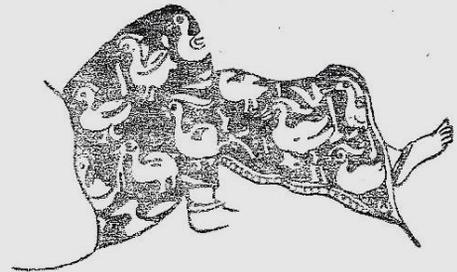
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14

Fig. 13 Thick cross pattern; pattern from *Kalpasūtra*, dated 1279 A.D.

Fig. 14 Stepped square pattern; pattern from *Kalpasūtra*, dated 1372 A.D.



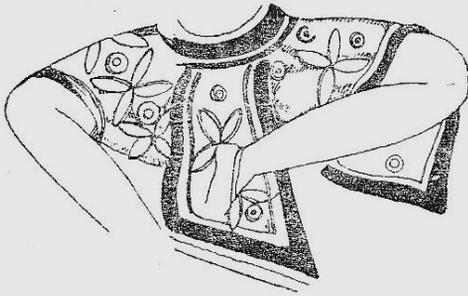
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Fig. 15 Geese pattern—the blue *sāri* decorated with the rows of geese carrying what appear to be pearl necklaces in their beaks.

# Plate 9. Indian Textile Drawings

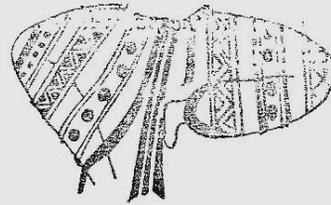
COSTUMES, TEXTILES, COSMETICS AND COIFFURE

iii



11

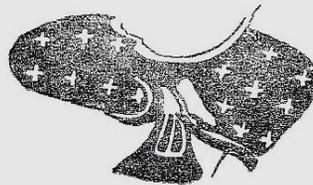
Fig. 11 Tie-dyed circles with four petalled flowers.



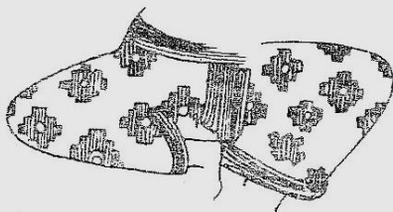
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Fig. 12 Denticles alternating with chevron.

*Patterns from the palm-leaf manuscript of the Neminātha-carita dated 1241 A.D.*



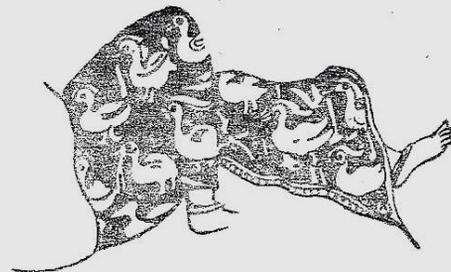
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14

Fig. 13 Thick cross pattern; pattern from *Kalpasūtra*, dated 1279 A.D.

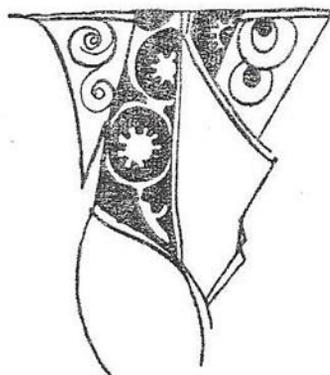
Fig. 14 Stepped square pattern; pattern from *Kalpasūtra*, dated 1372 A.D.



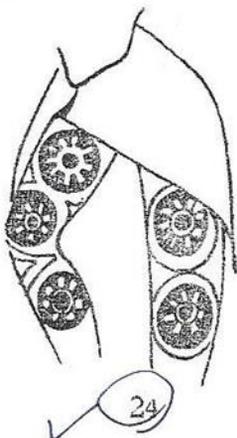
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Fig. 15 Geese pattern—the blue *sāri* decorated with the rows of geese carrying what appear to be pearl necklaces in their beaks.

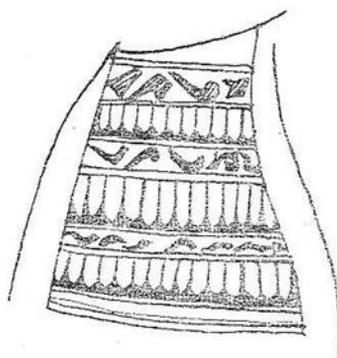
# Plate 10. Indian Textile Drawings



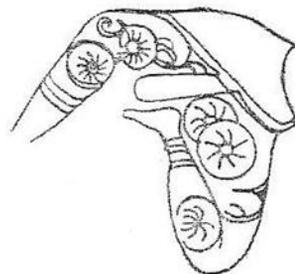
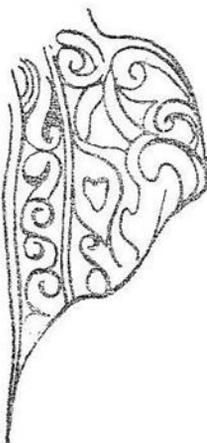
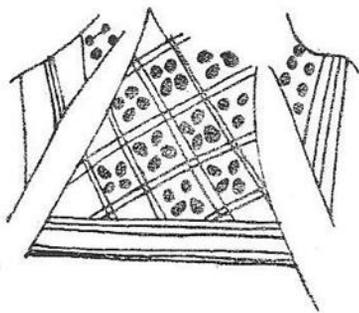
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## **Appendix 3**

### **Plates of Comparative Textiles**

**Plate 11. Indian Block Printed and Mordant dyed, Textile Examples-  
Newberry Collection, Ashmolean Museum**



R.1990-286



L.1990-280



L.1990-498



R.1990-1099



L.1990-1102



R. 1990-277



L.1990-541

**Plate 12. Indian Block Printed and Mordant dyed, Textile Examples-  
Newberry Collection, Ashmolean Museum. Some C.14 date 13th -  
14th century**



R.1990-85

L.1990.277



L.1990-286

R.1990-280



L.1990-84

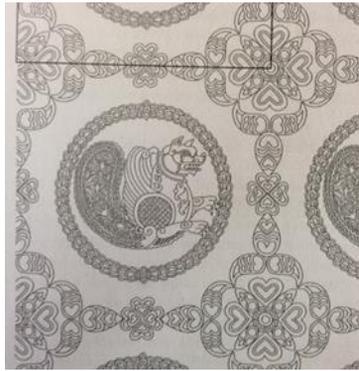
R. 990.1099



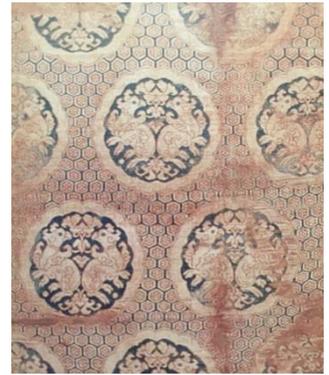
# Plate 13. Chinese and Central Asian Textiles



Chinese lampas silk, mid -3th century. Abegg Stiftung, also David Collection, Copenhagen. No.14/1992



Mural painting from Taq-I Bistan, image from Otavsky 1998



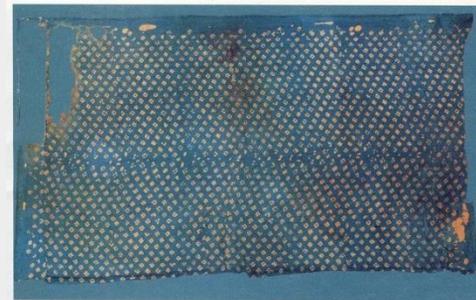
Lampas quilt, griffins in roundels, Yüan 1312, Mongolia Region Museum



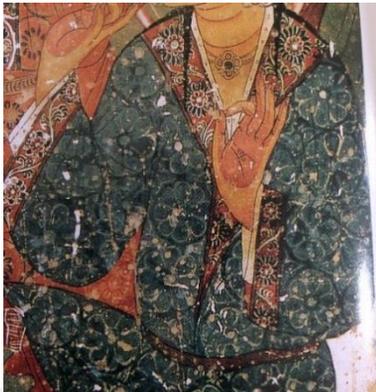
Silk samite with connection oval shapes. Yüan. China Silk Museum, Hangzhou.



Animal roundels on a painting of the Queen of Kucha at Balalyk Tepe, image from Yaldiz 2015.



Blue wax-resist tabby weave, Tang China National Silk Museum



Detail of Central Asian robe, depicting large rosettes, mural painting. Ti tsangkhang, Inner Sanctum Drathang Gonpa, after Henss



Rosette tabby weave with supplementary weft, Xixia to Yüan. China National Silk Museum



Nasij vest, lotus flower medallion. Yuan. *Chinese Silk*. Pg.337



Jin silk floral roundels. Urumqi, Tang 706, after Wu Min, 2006, pg. 22

# Plate 14. Patola, Chintz and Sembagi examples from India

Right, *Patolu*, silk  
ACM, Singapore



Below, *Trade Patolu*,  
Holmgren and Spertus



Below, *Patolu*, silk  
Pullen Collection, detail of *chabadhi bhat /jilamprang* motif (flower basket)



Above, *Kain Sembagi*, cotton  
Pullen Collection, 18th -19th century,  
Coromandel Coast, India

Right, Chintz with a '*geringsing*'  
pattern. This large textile was  
displayed in the 'Patterns of Trade'  
exhibition at the ACM in 2012  
17th to 18th century



Below, *Kain Sembagi*, cotton  
Tapis Collection, Ahmedabad



Below, *Kain Sembagi*, cotton  
Tapis Collection, Ahmedabad



# Plate 15. Songket and Geringsing Textile Examples from Bali, Malay Peninsular and Minangkabau



Detail of a *batik* textile with *prada* textile from Bali, 19th century, Pullen collection.



*Kain songket*. With *bunga* and star motifs within squares Palembang, Pullen Collection



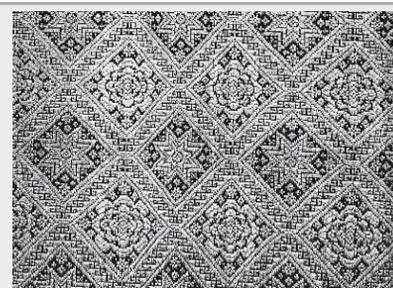
*Kain songket* with thread-like *rantai* Inpam Selvanayagam, pg. 95



*Kain limar songket- bunga tamouk buah kesemak* Inpam Selvanayagam, Pg 75



Malay *kain Songket* Sim Tan Collection, Kuala Lumpur



Malay *kain Songket* Inpam Selvanayagam, pg. 89



Minangkabau *songket*, *Balah kacang* – split peanut motif Sim Tan Collection, Kuala Lumpur



Malay *kain songket* with *bunga* within the *rantai* Tengku Ismail Collection



Minangkabau *songket*. *Balah kacang* – split peanut motif Pullen Collection



*Kain geringsing papare*, Pullen Collection

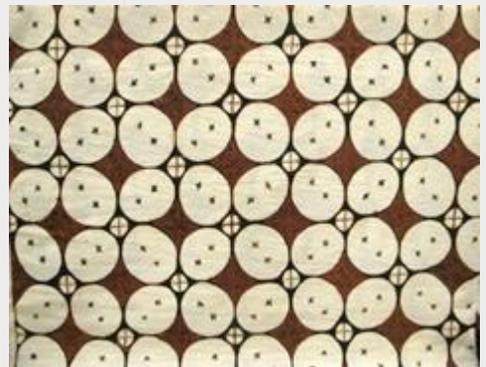


*Kain geringsing*. MNI, Jakarta. Inv. No. 20214



*Kain geringsing lubeng*, Threads of Life, Bali

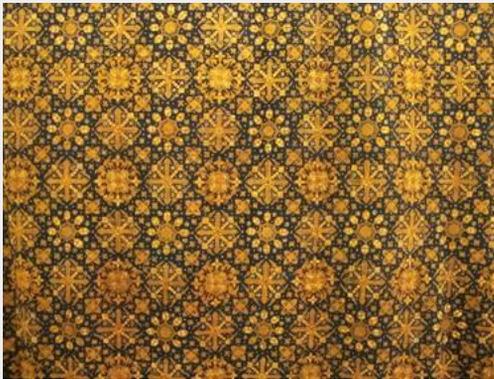
## Plate 16. Batik examples from the Surakarta and Jogjakarta Kraton, Dinar Hadi Gelerie Textil



The batik in these examples all reflect the types of patterns we see on a number of the 13th to 14th century sculptures. In a series of *kawung*, rosette, stars, chains and a *kāla* head.



**Plate 17. Batik examples from the Surakarta and Jogjakarta Kraton, Dinar Hadi Gelerie Textil**



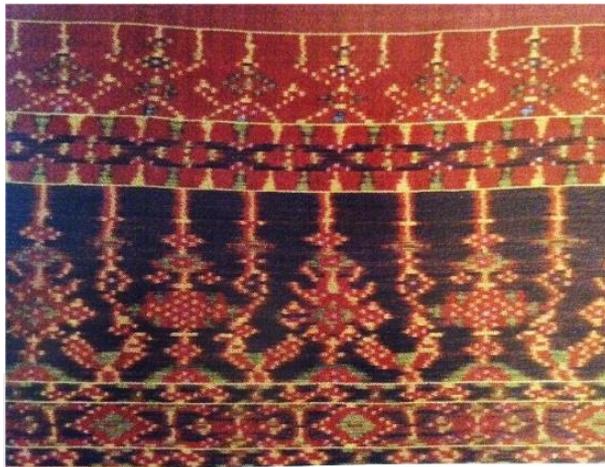
# Plate 18. Textile Patterns as examples from Sumatra Sculptures



Prajñāpāramitā, lower leg

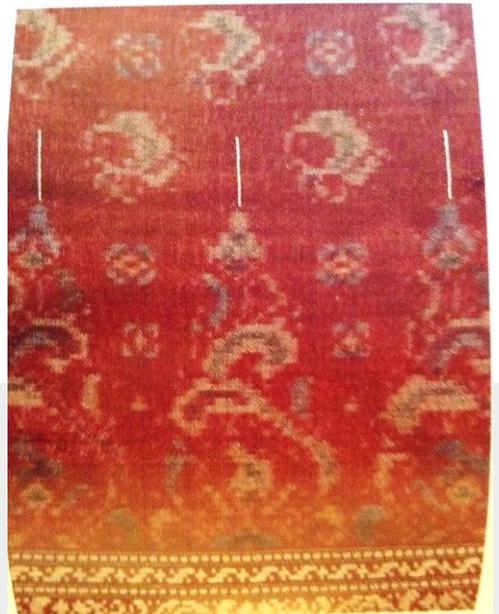
Left, Weft Ikat, Muntok, Bangka Island

Above, Weft Ikat, Pattani Southern Thailand



Above, weft ikat, Thai/Cambodian

Left, Kain limar, Palembang or Muntok Bangkar Island



# Plate 19. Textile Patterns as examples from Sumatra Sculptures



Prajñāpāramitā



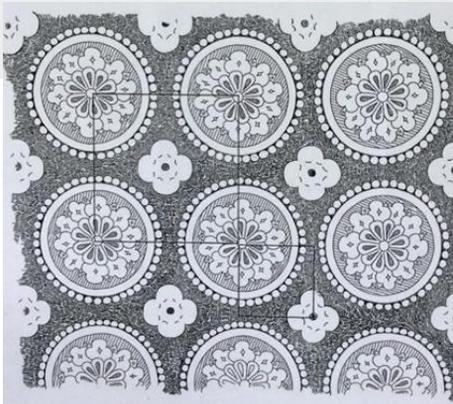
Above, right leg

Above, sash

Below, Drawing from Panjikent murals, c.740



Below Right, Liao robe, Abbegg Stiftung



Below, Mirror cover  
Yuan 13th -14th century

Below, sash, Song *kesi* border.  
Silk Museum, Hangzhou

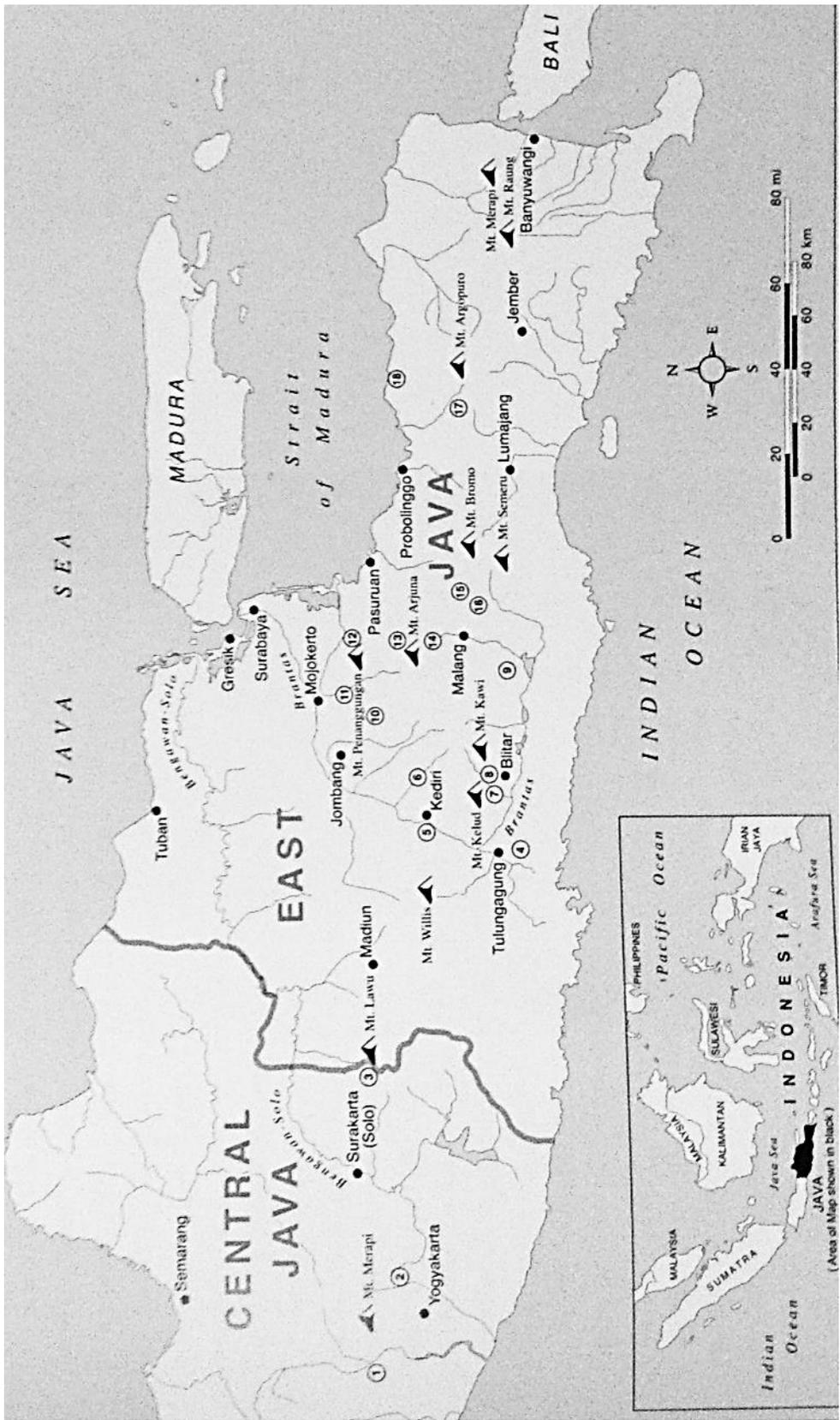


# **Appendix 4**

## Maps and Temple Sites



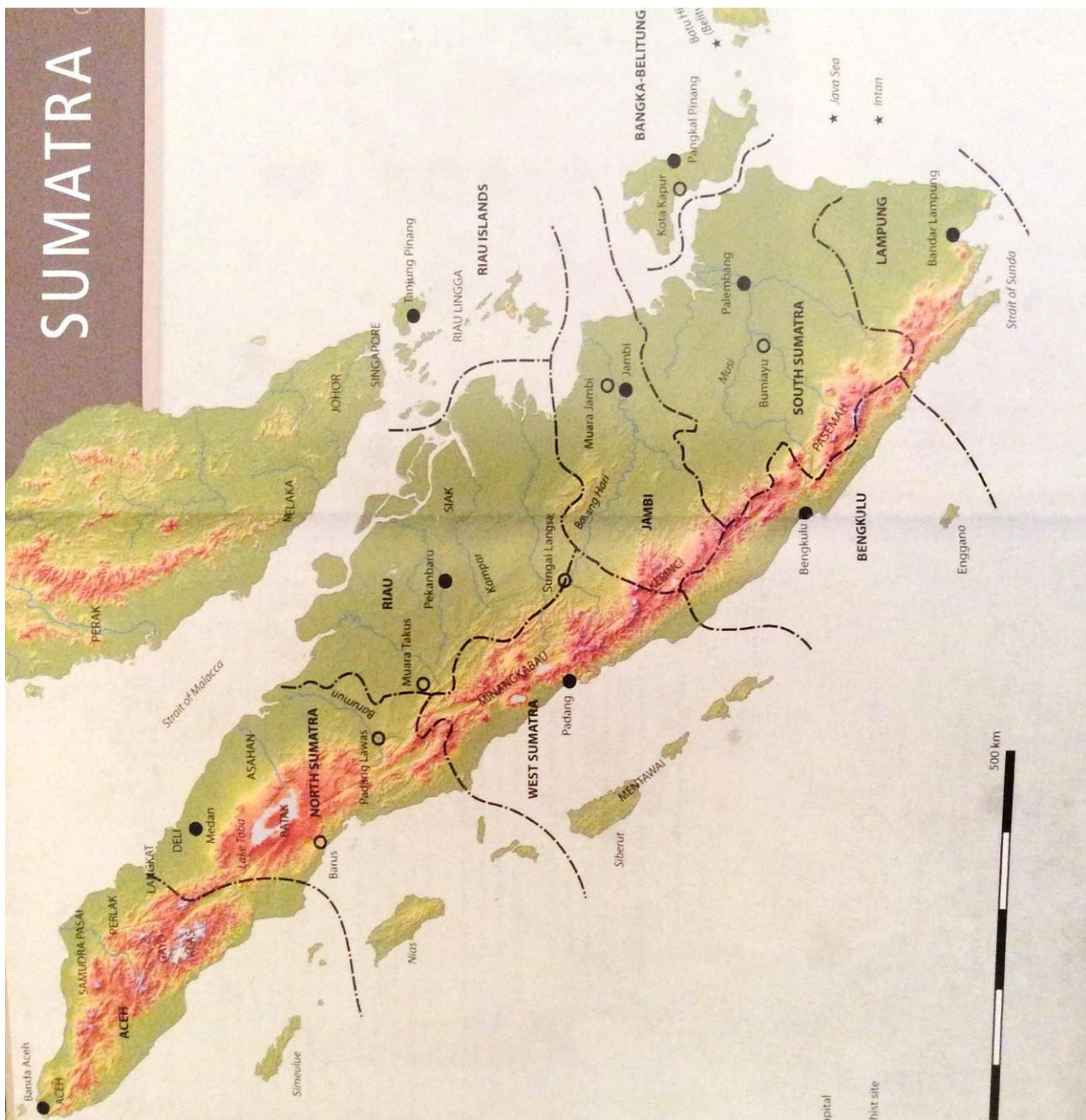
Map 1. Map of Java indicating Monuments and Findspots of bronze and stone sculpture. After Van Lohuizen-De Leeuw, *Indo-Javanese Metalwork* 1984



Map 2. Map of Singasari and Majapahit Caṇḍi in East Java 13th to 14th CE  
 Map Kinney, *Worshipping Siva and Buddha* 2003

# JAVA MAP- Location of east Javanese Sculptures where known

- 4. **Tulungagung** Cat.55 Prajñāpāramitā, Cat.66 Royal Couple
- 16. **Kidal** Cat.39 Siva
- 15. **Jago** Cat.40-42 Śyāmatārā, Sudhanakumāra, Bhṛkuṭī, Cat.44 Mañjuśrī
- 13. **Jawi** None
- 14. **Singosari** Cat.47 Nandīśvara, Cat.49 Ganesa, Cat.50 Gaṇeśa , Cat.46 Durgā, Cat.48 Mahākākla, Cat.59 Brahmā, Cat.45 Parvati, Cat.56 Unknown goddess, Cat.57 Dikpāla
- 7. **Blitar** Cat.38 Boro Ganesa, Cat.63 Harihara
- 9. **Karangates** Cat.51 Karangates Gaṇeśa
- 11. **Trowulan**
- 8. **Panataran** Cat.62 Dvarapāla
- 10. **Rimbi** Cat.60 Durgā, Cat.63 Pārvatī
- 18. **Jabung**
- 3. **Sukuk/Ceto** Cat.70 Bīma, Cat.71 Panji Kertolo
- 5. **Kediri.** Cat.69 Śiva Mahadeva
- **Unknown location**
- Cat.61 Harihara/Ardhanari
- Cat.65 Parvati
- Cat.67 Parvati



1. **Bumiayu** Arca Leluhur
2. **Muarajambi, Jambi** Prajñāpāramitā – Brick tile, with padma, lotus motif.
3. **Padang Roco, Batang Hari River S.4** - Bhairava –
4. **Padang Lawas S.5** – Bas Relief of demonic dancers,

Map 4. Map of Sumatra highlighting Hindu-Buddhist sites.  
 After Brinkgreve and Sulistianingsih, Sumatra Crossroads of Cultures





Map 6. Map of Medang Kingdom or Mataram Kingdom, showing Central Java and East Java 8th-11th century. The map encompassed two period. After Wikimedia Commons.png



Map 7. Map of Java and Sumatra during the reign of King Kṛtanāgara in the later 13th century, dark blue area shows his area of influence. Via Wikipedia Commons