

Hindu Buddhist Java: Examining the Evolution of Dress on Sculpture

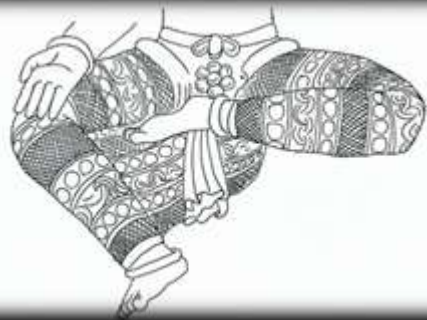
SOAS CSEAS Seminar

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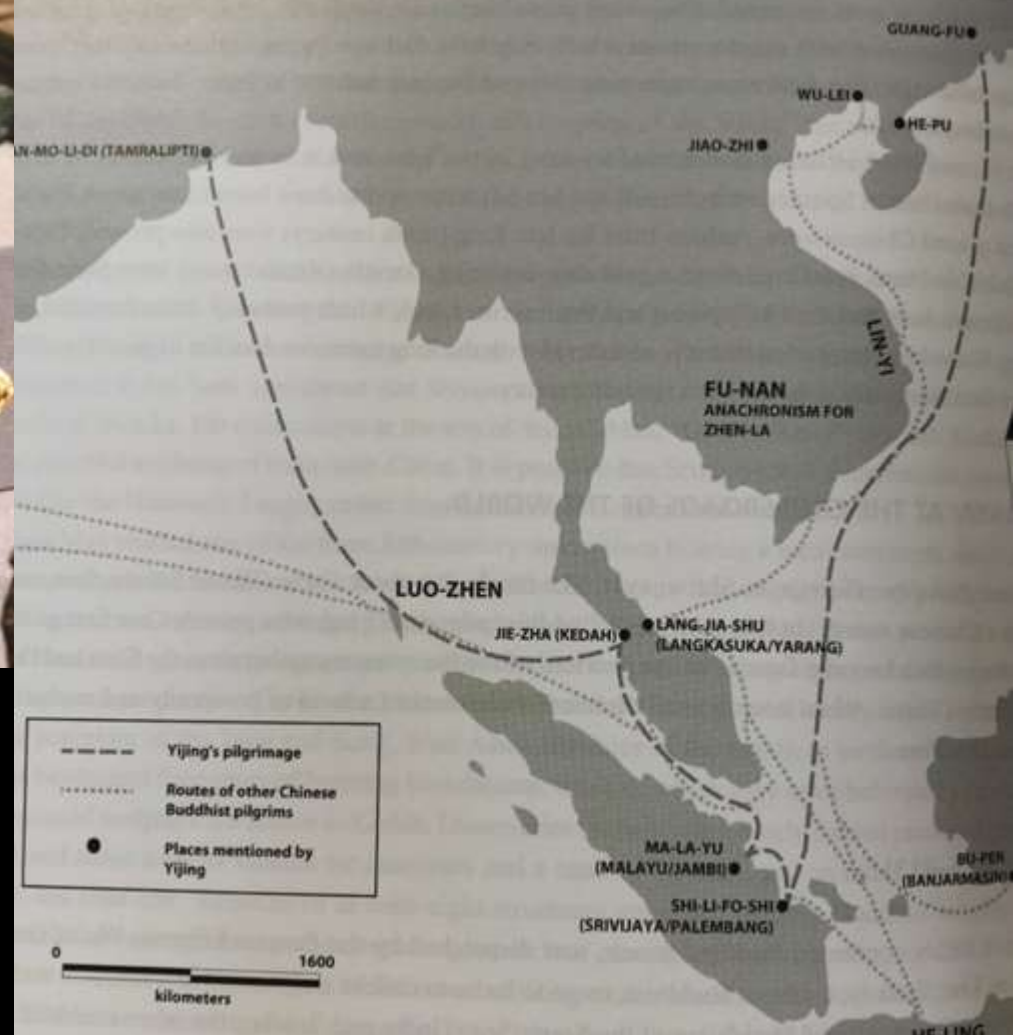
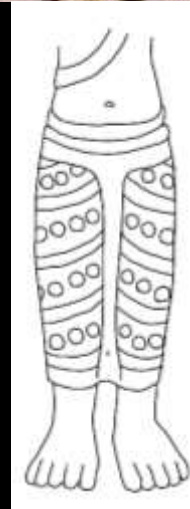
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Drawings by Yiran Huang © Lesley Pullen



Brahma
9th to 10th century
provenance unknown
11cm. Gold

Buddha
9th century
Hunter Thompson
Collection
Gold
5cm



Journeys of Chinese Buddhist
pilgrims, 7th to 8th centuries
After Miksic

There were close relations between Śrīvijaya and Bengal, large number of Sumatran monks went to Bengal to study, plus a large number of Chinese monks travelled to Śrīvijaya and stayed for some years and travelled onto Bengal. A monastery was built at Nālandā by a Sumatran King Balaputradeva- the monastery was paid for by the revenue from five surrounding villages as requested by King Devapaladeva.

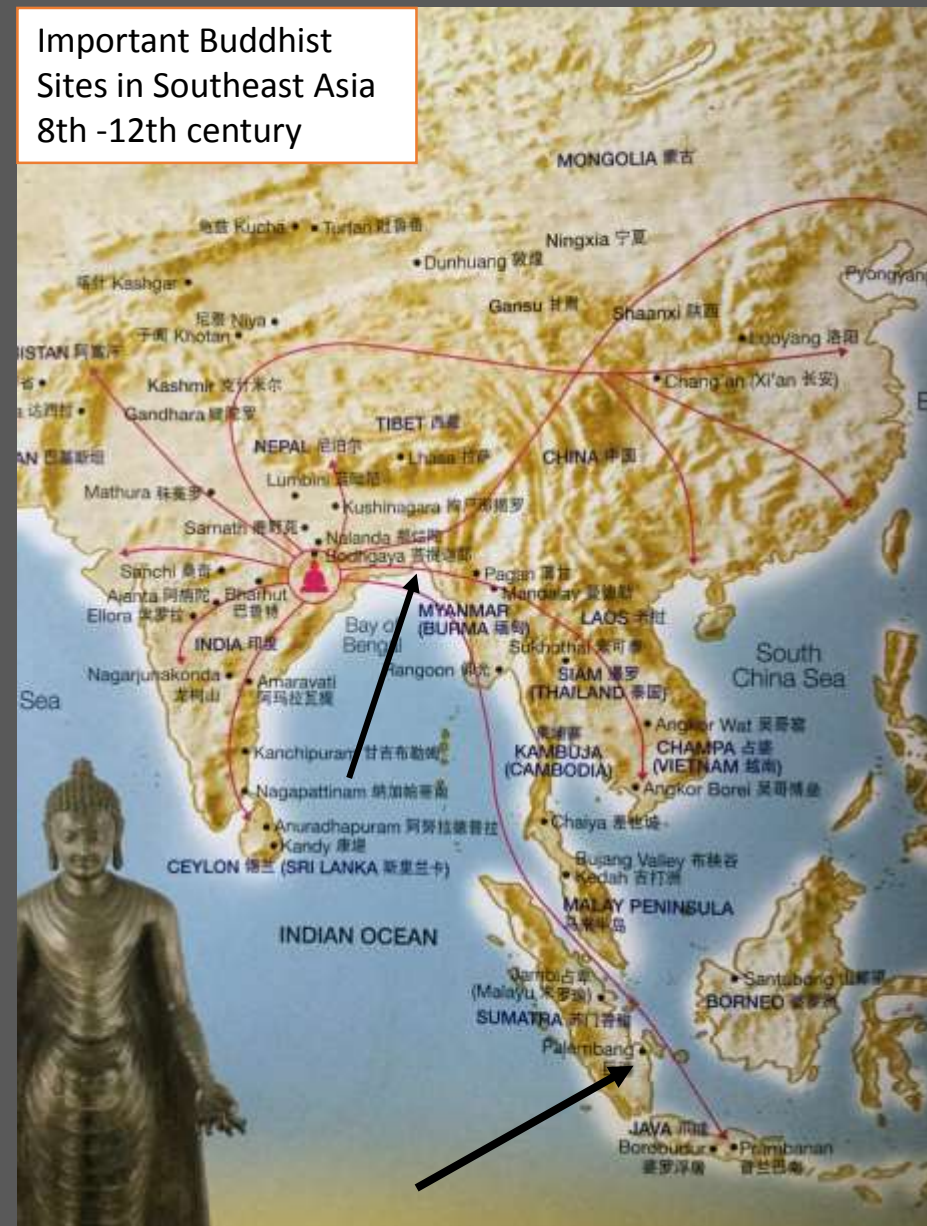
Indian bronzes- large and often bulging outlined eyes and large nose, simple dress

Java bronzes- more realistic and delicate features, more complex dress styles and often evidence of textile patterns



Important Buddhist Sites in Southeast Asia
12th -13th century

Important Buddhist
Sites in Southeast Asia
8th -12th century



Artistic Style moved both ways between
Indian and Java

First phase

The imported bronzes were used as models by Javanese craftsman, quickly developed their own style

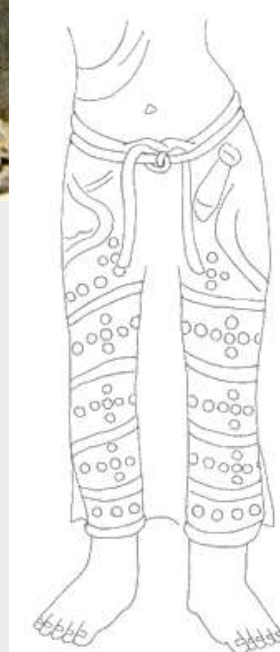
7th or 8th-9th CE – statuettes were imported from various centers of Eastern India and Sri Lanka



Avalokitesvara
Central Java
9th century



Padmapani Bangladesh 9c
's-Gravzande store Leiden
1403-2457



Mañjuśrī Kumara

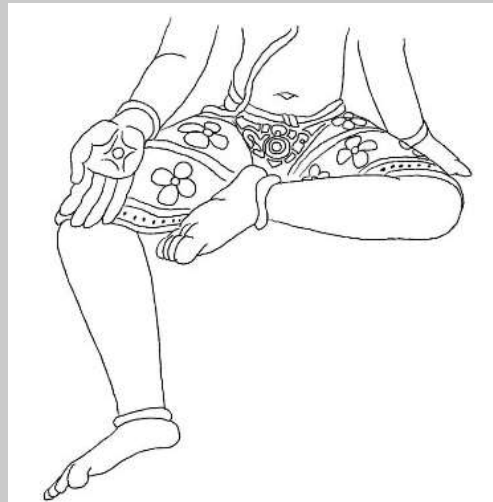
Made in Indian found in Java

A two armed image of Mañjuśrī *in* his youthful appearance, seated in *mahārājilāsana*, 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*.

The sculpture wears simple plain jewellery, the large circular earplugs, belt and necklace, the *upavīta* is drawn as a wide sash.

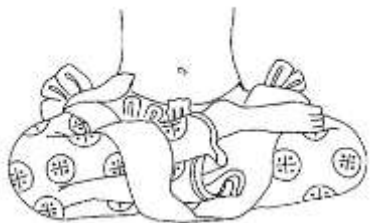
(possibly imported from India, as this image is very similar to a bronze from Nālandā and Kurkihar)



Above, Rijksmuseum, Amsterdam
21cm, bronze, lost wax process
Inv. No. MAK, 389, 140. 9th CE
Made in SE Bangladesh, found in
Central Java/ the Nieuwkerk, said
made in Java with N Indian
influences

Centre, made Odisha, found in
Java, (private Collection)

2nd Phase
10th to 11th
century



Prajñāpāramitā, late Central early East
Java 10th -11th century.
Rijksmuseum Volkenkunde, Leiden
12cm, bronze
Inv no.RV.1403-1697

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





Caṇḍi Plaosan- mid 9th century

Mahāyāna Buddhist



Caṇḍi Sewu- 782 CE

Kelurak inscription- Mahāyāna Buddhist- largest Buddhist temple in the Prambanan Plain



Caṇḍi Prambanan- mid 9th century
Śaivite temple



Plate 154. Reverse of Bodhghayā Cakrapuruṣa



INDIA 9th to 10th century

Discal earrings and tiger-claw necklace

Top left, Cakrapuruṣa Bodhghayā

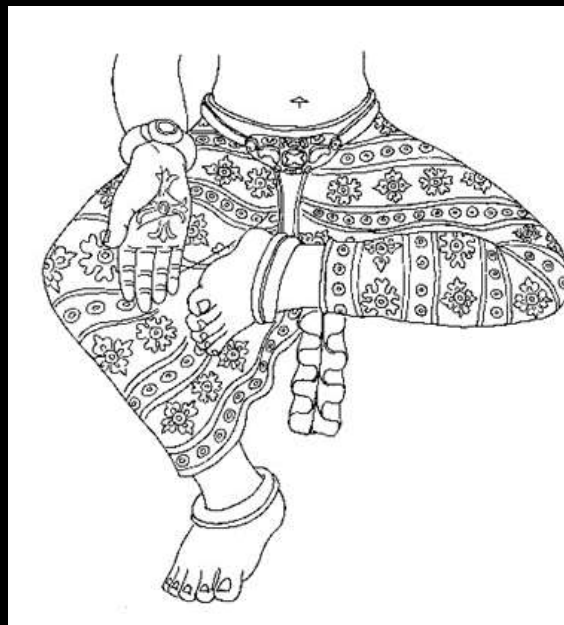
Top centre, Skanda Kumara, BM, London

Top right, Mañjuśrī Kumara, Metropolitan Museum, NY

Lower centre, Mañjuśrī Kumara, Nepal, Honolulu Academy of Arts

Lower right, Mañjuśrī Kumara, Kurkihar, Patna Museum



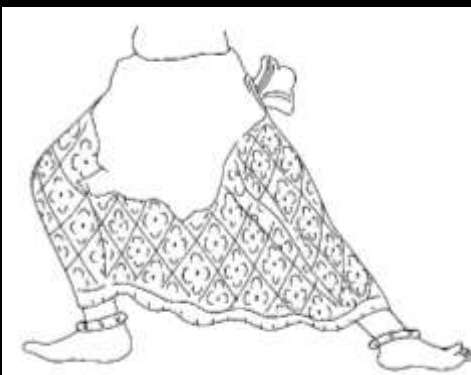
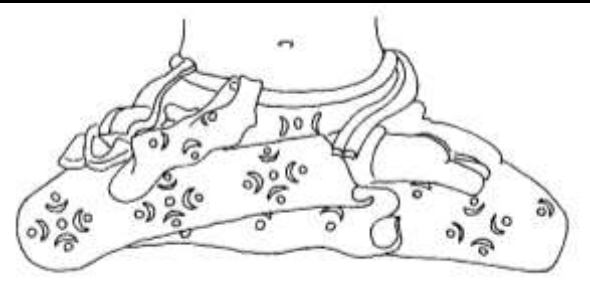


Characteristics of a young man (three or five hair locks; necklace with tiger claws), *mudra* all are characteristics of Mañjuśrī Kumārabhūta who is depicted in youthful appearance.

Varā mudrā and book on the *utpala*, fleur-de-lis as a lotus flower, from this we can interpret the vajra and the fleur-de-lis together as a symbol of attaining Buddhahood

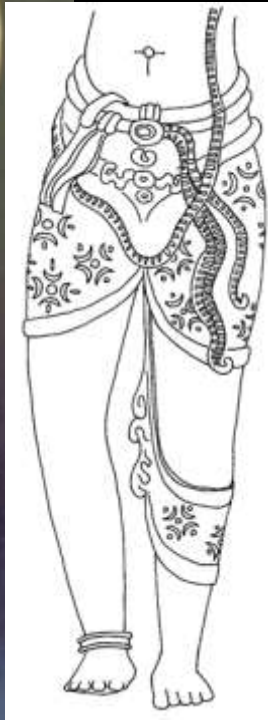
Above. Mañjuśrī Kumārabhūta , **Pāla**, 9th to 10th century
Met Museum NY
Left, Mañjuśrī Kumārabhūta, Central Java, 10th century, National Museum Indonesia

Left, Śiva, 24cm – 9th to 9th century central Java style
Centre, Vairocana, 8cm – 9th to 11th century, early east Java style
Right, Nganjuk Mandala, 8cm –11th century-early east Java style



Birth of the Buddha, Pāla 11th to 12th century

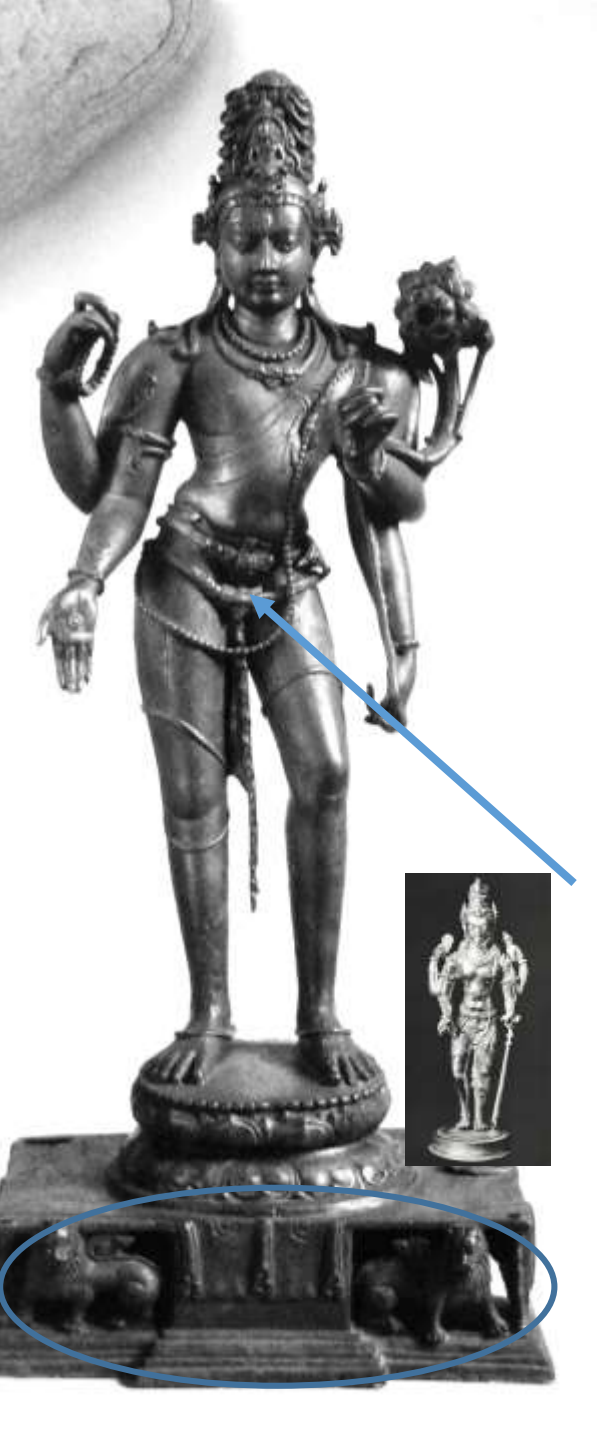
Four armed Viṣṇu, central Java 8th to 9th century



9th century, bronze and gold

Left, Avalokitesvara, Devapāla period, 71cm, bronze, Patna Museum

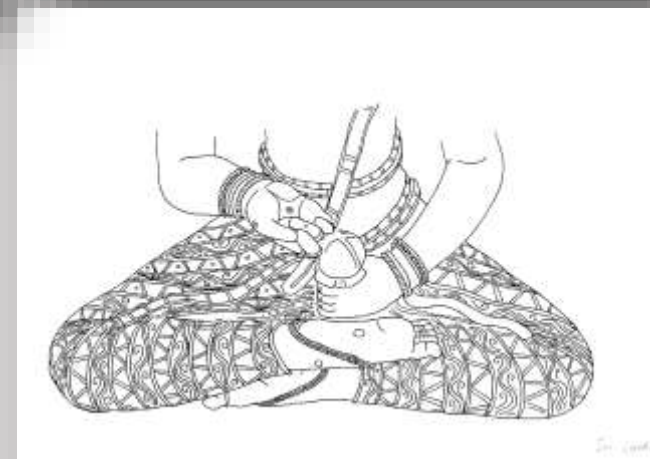
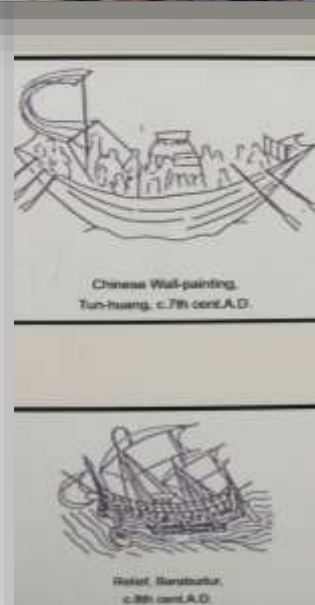
Right, Viṣṇu. Central Java, 18cm, gold



Sri Lanka

Right, Vajradharma Lokeśvara, 9th to 10th century,
National Museum of Colombo
61cm, bronze,
Inv. no.14.

Left, Avalokiteśvara. 6th to 9th century
Leper's King Rock
Weligama
South Sri Lanka

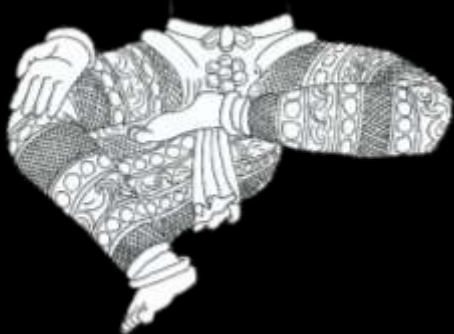




Left, Avalokitesvara, central Java, 9th to 10th century



Vairocana, Shalu monastery, Tibet, late 13th century



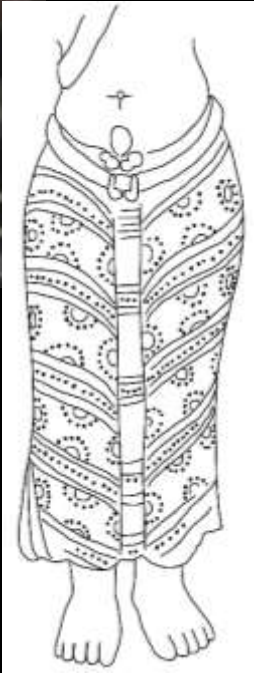
West Tibet or Kashmir
Prajñāpāramitā
10th to 11th century
22cm



Avalokiteśvara
Central Java
Museum Jawa Tengah Ranggawarasi
10th century
Approx. 25cm



Śiva Mahadeva
Bronze and gold and silver inlay
Museum Nasional, Jakarta
9th century
28cm





Center, Vajrapani 8th century – Nālandā School

Right, Avalokitesvara 8th - 9th century – early central Java

Top left, Avalokitesvara 9th century, Rossi and Rossi

Lower Left, Avalokitesvara 11th century, Freer and Sackler



CENTRAL JAVA

Roya Couple

9th and 10th century

Museum Nasional Indonesia

Indo Egyptian cottons

13th to 14th century

Ashmolean Museum

Raffles Manuscript c.1830

RAS



Crossed chest torso chains
Channavīra or crossed belts



INDIA

Above, Vajrapani. Bangladesh, 9th to 10th century, 16cm, Met Museum, NY

Right, Parvati, Wonosobo, Central Java, 9th century, 24cm, NMI

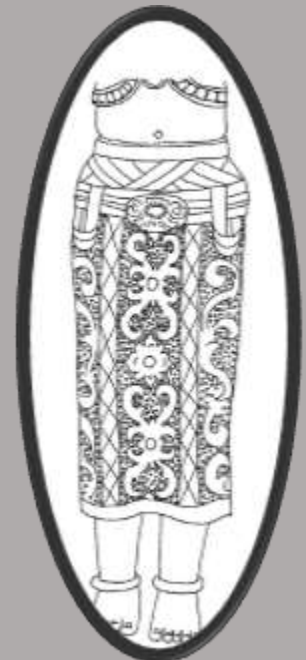


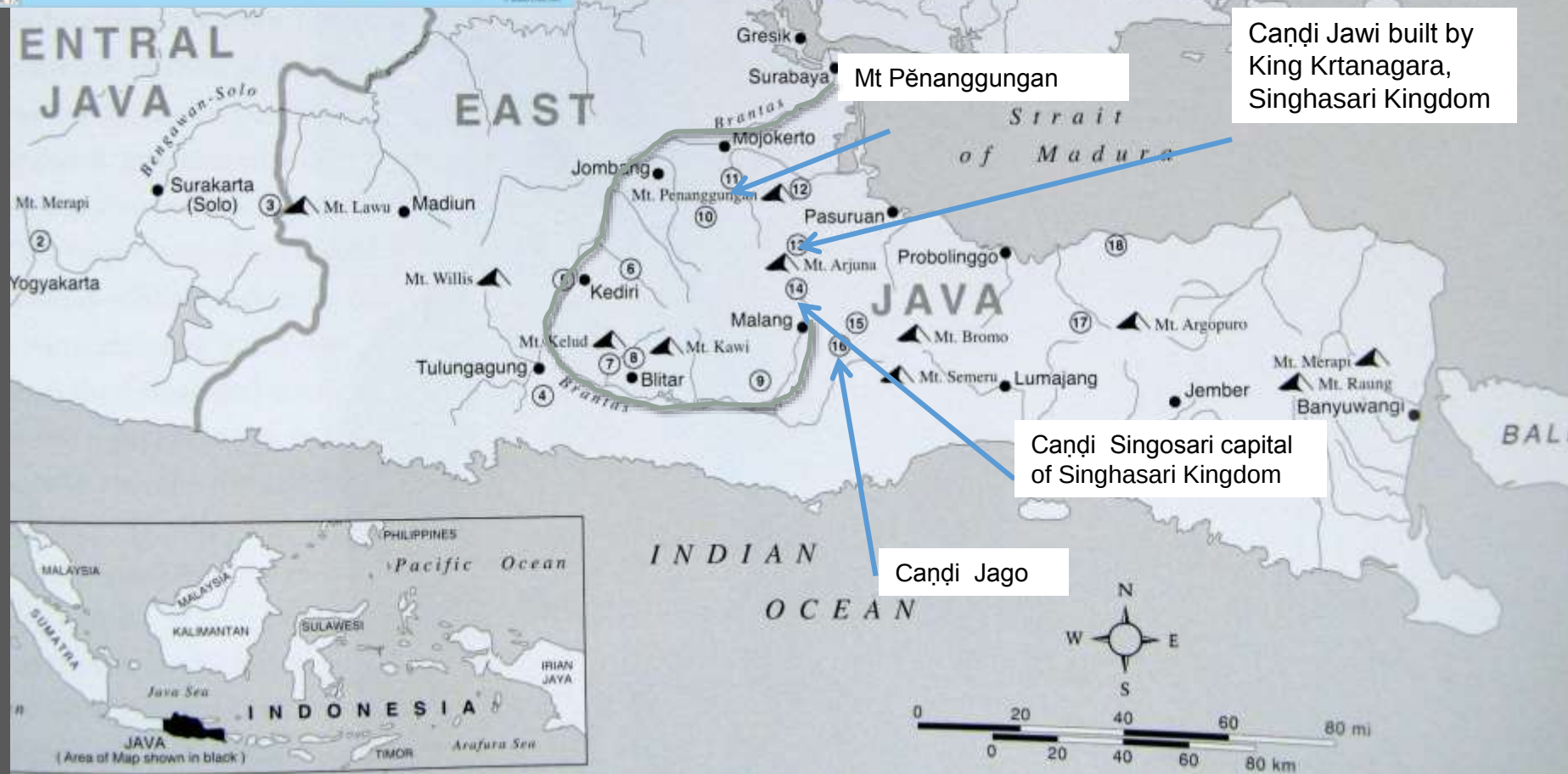
CENTRAL JAVA

Textile possibilities

Left, Śiva = Indian cotton from western India

Right, Parvati = Lampung tapis embroidery, from south Sumatra





East Javanese Sculpture- development of style



Śiva Mahadeva 12th-13th century



Bhairava late 13th century



Queen Tribhuwana as Parvati
late 14th century



Siva, late 14th -15th century

Caṇḍi Jago

c.1268

built by King Kṛtanāgara in memory of his
father King Visnuvadahma



Brandes photo 1904

Pullen Photo 2016



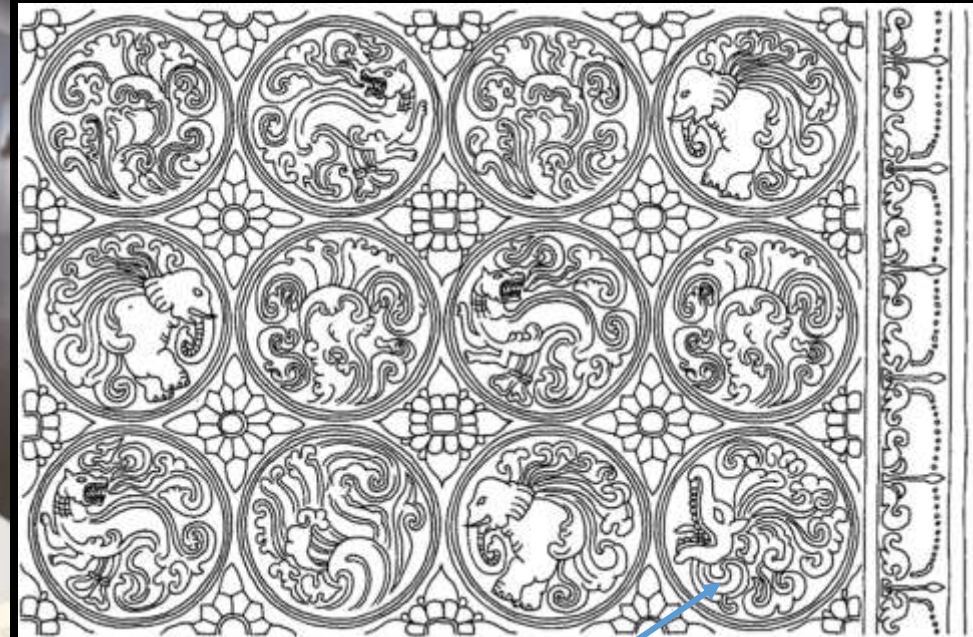


Changes in Style

Left, Central Java, (Rijksmuseum, Amsterdam)

Centre, Pāla 12th century India (van den Bergh)

Right. East Java (State Hermitage Museum, St Petersburg)



Nepalese style not Pāla-inspired,



Left, Senmurv 6th to 7th
century Sasanian dish
Met NY
Below, Elephant
Byzantine/Persia,
century



Ratnasambhava
Nepalese artist
LA County Museum
Early 13th century



Left, Central Java Avalokitesvara, 9th to 10th century, Met Museum, NY



Right, East Java Pārvatī, late 13th to early 14th century, candi Singosari





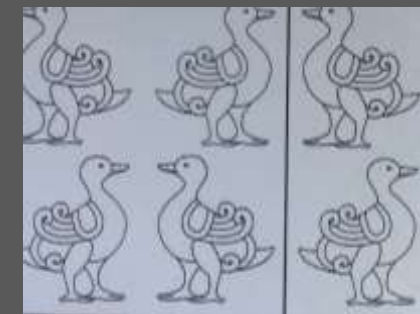
**Pārvatī, Singhasāri , East
Java 13th century**

Top, Silk damask with
embroidered ducks, Sasanian
6th -7th century, and drawing
from Taq-I Bustan



Below, Silk fragment,
Dunhuang, China. 12th century

Below right, Ajanta cave 1,
mural painting



Below left, Kalpasutra, 14th
century





The flower and makara ear ornament
from the 13th century

Disappears in the 14th century



East Javanese sculpture

Deified image of King Kṛtanāgara

r.1254-1292

1. Hari-hara Ardhanari
2. Śiva -Viṣṇu combination, Male-Female combination – Buddhist cult depiction=*jinavimba* (Stutterheim 1932)
3. Śaivite and Viṣṇuvite attributes and Vairocana-Locana = dualistic character of the king=supreme god, this deification image expresses the rulers ability to contain and balance the opposing forces of the universe
4. The image of Vairocana and Locana (Jina and female better half) bearing their likeness in one image.
5. Represents Kṛtanāgara & his wife
6. Unique dress style and textile pattern
7. Never seen in India – no Indian traditions influenced Singhasāri funerary practices- unique to Java

Deification Image of a god Harihara-Ardhanari, possibly King Kṛtanāgara early-14th century, Majapahit The State Hermitage Museum, St Petersburg
1.45m, Andesite stone
Inv. No NQ BA-543

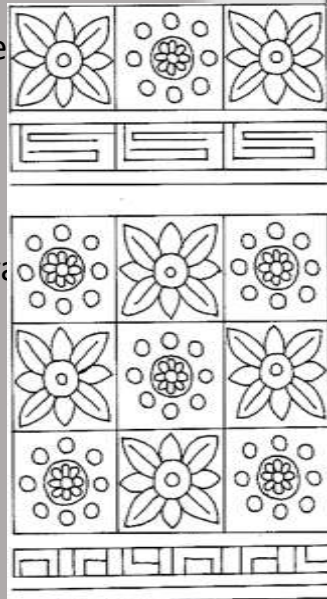
Śiva
/Vairocana

MALE

Parvati/Locana
(is Viṣṇu's sister)

FEMALE

Viṣṇu.



Four lesser bodhisattvas

Statues of Amoghapāśa attendants – 1268-1280

All the statues have their names inscribed on their halo - Great attention to detail of the carving of these sculptures, lotus roots grow from either side of the backslab - Singhasārī aspect

Right, Sudhanakumāra - Male (gentle) a figure of knowledge

Right, Hayagrīva – Male (fierce)

Left, Śyāmatārā – Female (gentle)

Left, Bhṛkuṭī – Female (fierce)

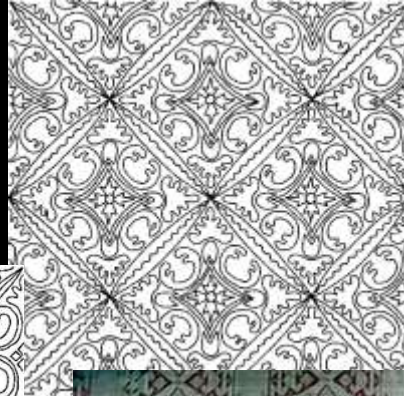
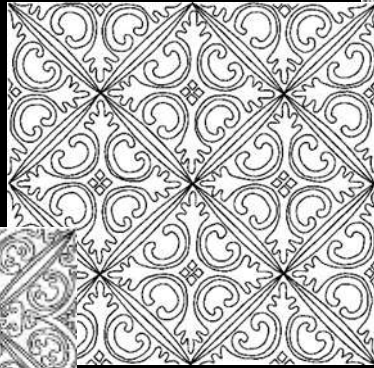


Raffles and other scholars have all suggested the statue must have had a separate shrine or platform; it would seem to be appropriate and logical, as the statue is set against a backplate.



Three attendants of Amoghapāśa, Caṇḍi Jago

Right, Śyāmatārā
Bkutri
Sudhanakumāra



Avalokitésvara/Śiva



BIHAR, Pāla 9th century
Avalokitesvara,
attendants are
Śyāmatārā and Bhṛkuṭī



JAVA. Śiva
9th to 10th century,



c.1260

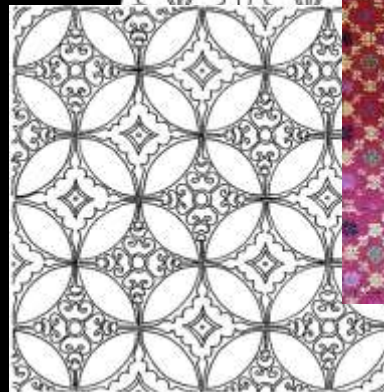
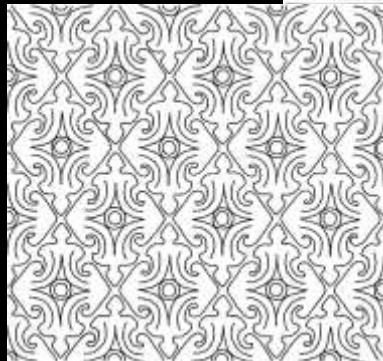
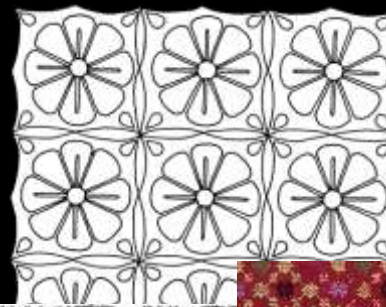
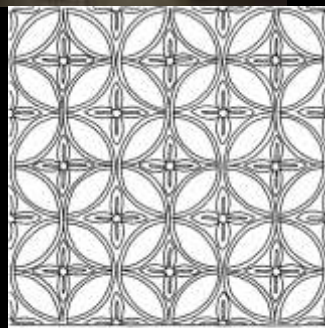
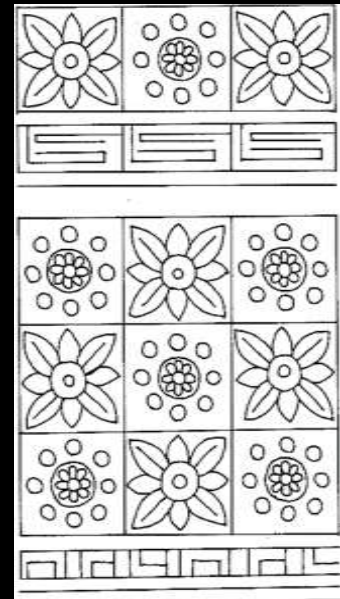


c.1290



early 14th century

Almost no textile patterns in Central Java Śiva images.....textiles begin to appear in the early 13th century



Candi Singosari – Tower Temple

built to commemorate King Kṛtanāgara 1292, last ruler of Singhasāri Dynasty

(taken from the SE)

- The Indonesian sanctuaries primarily consist of an open plot of ground detached from the profane world surrounding it.
- Has been partly restored but was never completely finished due to Kṛtanāgara's untimely death.
- Standard iconographical layout of Javanese Śaivite temple
- Square elevated terrace measuring 13.84 sq metres
- Mt Pěnanggungan – the home of the gods
- Religious foundations
 1. He entered his mortal body to enter the world of Śiva-Buddha, identified with Candi Singosari
 2. Immortalized in the likeness of Śiva-Buddha in the image of *Hari-hara Ardhanari*
 3. Importance of the sacred mountain in ancestor worship-magical power permeates every aspect of the natural word-held in great respect by the east Javanese



West facing , but incline
N to the mountain

Māhakāla , 1.7m

Nandīśvara, 1.74m

South niche

WEST entrance

North niche



Guardian figures placed on either side of the west entrance to the Tower temple, they represent the gate-keepers of Śiva's residence on mount Kailāsa. Iconography is based on south Indian styles, but the moulding and temperament of the figures is distinctly Javanese particularly from the Singhasāri period

Right, Mild figure of Nandīśvara as the primary form of Śiva – broad and heavy with a dreamlike countenance

Left, Energetic form of Mahākāla as Śiva's door guardian – powerful and slightly threatening with flaring hair.

Unusual feature of sleeveless jacket and wide sash – distinctly Pāla features



Nandīśvara

A standing two armed image with missing hands, as Śiva's benign door guardian.

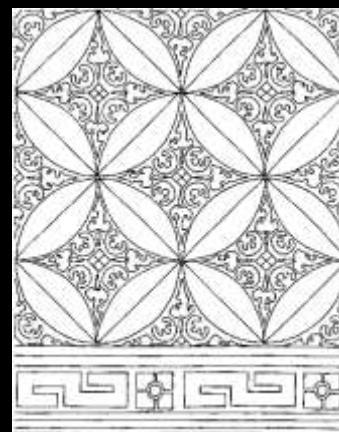
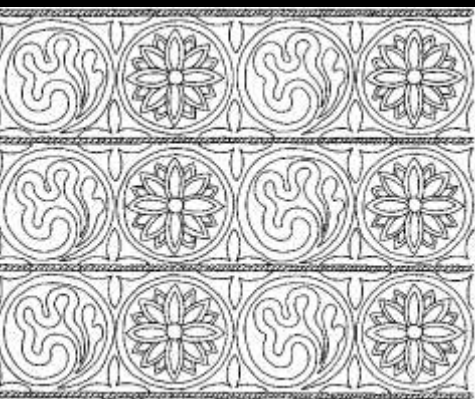
Late 13th century



9th century



Mahākāla/Bhairava

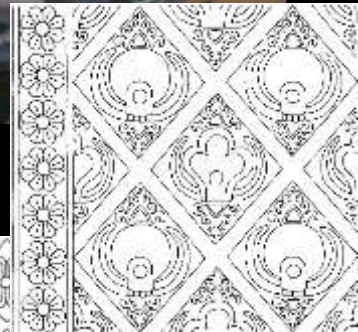
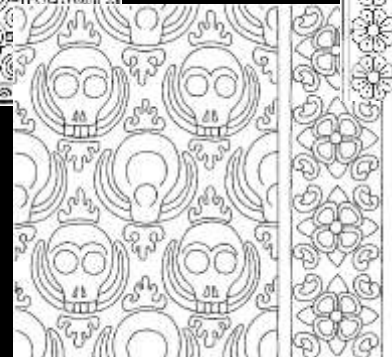
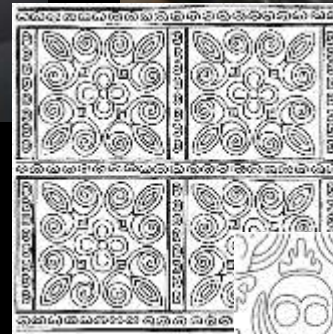
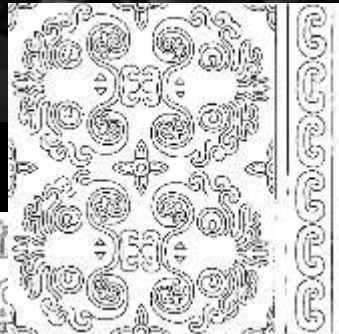


The images of Mahākāla and Bhairava in central Java (below right) were used to protect the Sangha and in east Java (above) to protect the king.

Gaṇeśa

Right, National
Museum,
Bangkok

Left,
Rijksmuseum
Volkenkunde,
Leiden





Tantric Iconography

It is quite likely that Kṛtanagara followed the Kāpālika tradition, known in India as a tantric form of Shaivism, whose members wrote the Bhairava Tantras. These groups are generally known as Kāpālikas, the "skull-men," so called because, because they carried a skull-topped staff and cranium begging bowl, an important motif as seen in the sculptures above

The deification image of Kṛtanāgara depicts a vajra on top of the club of Visnu and as the pommel of his sword

Because of his extreme type of religious practice, the existence of various Śakti figures, the Dikpāla and the Tantric iconography depicted on the Śaivite pantheon that was found in situ in the tower temple at Singosari, plus Kṛtanāgara's apparent aggression toward the Mongol Chinese emperor Khubilai Khan (who practiced Tibetan Tantric Buddhism) and the subsequent forthcoming invasion from the Mongol to Java, possibly led Kṛtanagara and his priests to create this extreme Tantric realm of statues that existed in the late Singosari period.

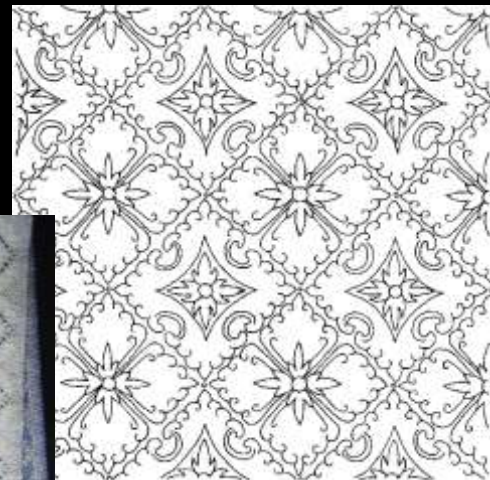
We are also seeing a departure from earlier east Java to an extreme use of the *kāla*-head motif, the one-eyed *kāla*, the skull and crescent moon -*candrakapāla* and the skull cup or *kāpāla*, all depicted above

This type of worship originated in the East part of Bengal in the 6th CE, then spread to China, Mongolia and Japan, it also spread to Indonesia to Sumatra where it reached its culmination in the 11th century and then to Java in the 13th century

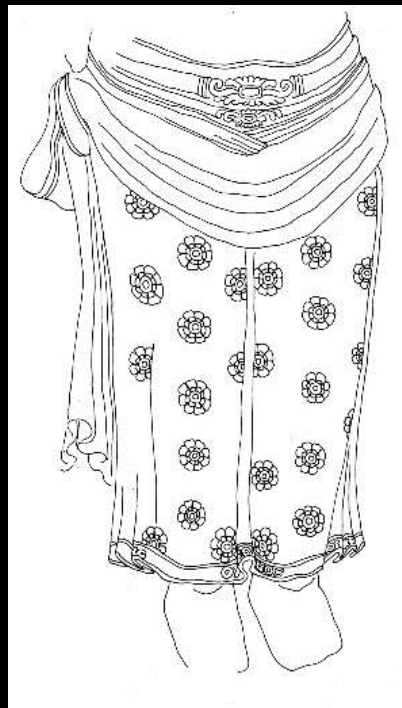
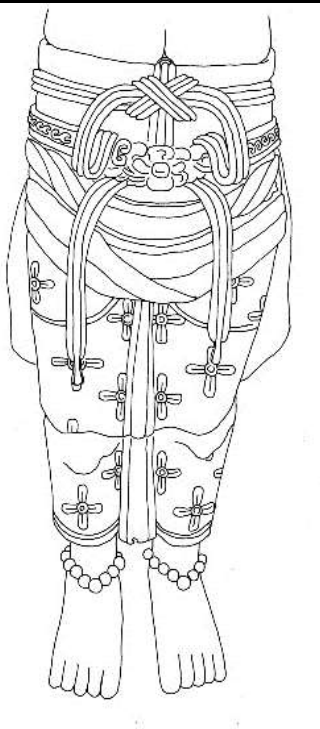


Karangates gaṇeśa
Desa Sumber, Pucung
East Java
13th century

Candrakapāla motif

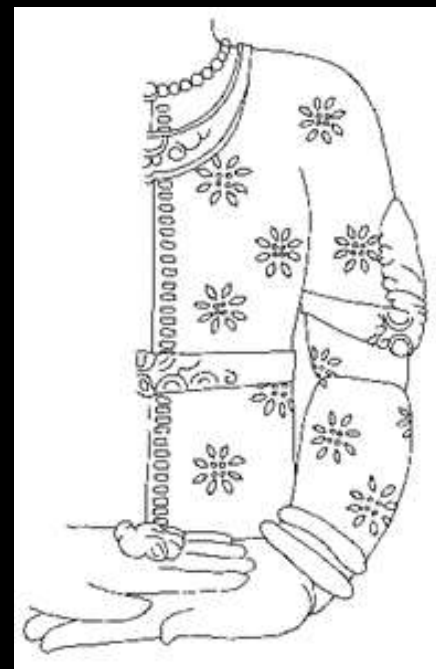
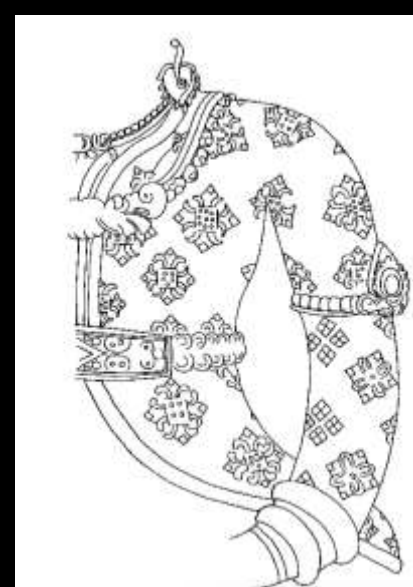


Mahākāla or Bhairava
14th century
Padang Roco, Sungai
Langsat, west Sumatra
Museum Nasional,
Jakarta
4.41m



Agastya



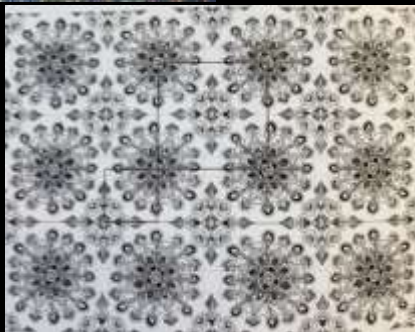
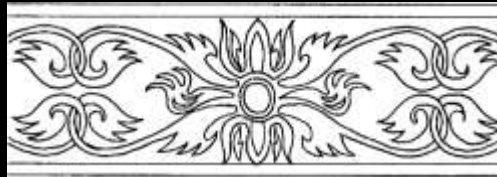


Top, Arcā Leluhur
Bumiayu, Sumatra
11th to 12th century
**The Hindu temples are death
monuments- abandoned by
their supporters**

Below, East Java
11th to 12th century
National Museum

Prajñāpāramitā, c.1260-1280

Caṇḍi Singosari, Caṇḍi E, also known as
Caṇḍi Wayang or Putri (now vanished),
Malang, east Java
Museum Nasional, Jakarta
1.26m, Andesite stone



Majapahit



Kṛtanāgara's son-in-law, Kertarājasa, enlisted the help of the Mongol troops after Kṛtanāgara's death to overthrow the usurper before turning on the Mongols and driving them out in 1293.

The empire which he founded, Majapahit, became the most powerful of all the early Javanese kingdoms.

The 14th century chronicle, Nāgarakṛtāgama (now known as the Deśawarnana), gives a detailed insight into life in Majapahit.

Majapahit reached the pinnacle of its power under the rule of Rājasanagara (r. 1350–89), better known as Hayam Wuruk, and his prime minister, Gajah Mada, who held office from about 1331 until his death in 1364.

Huge wealth was gained from the trade in rice to the east of Java

Spices from the east of Java went to west Asia

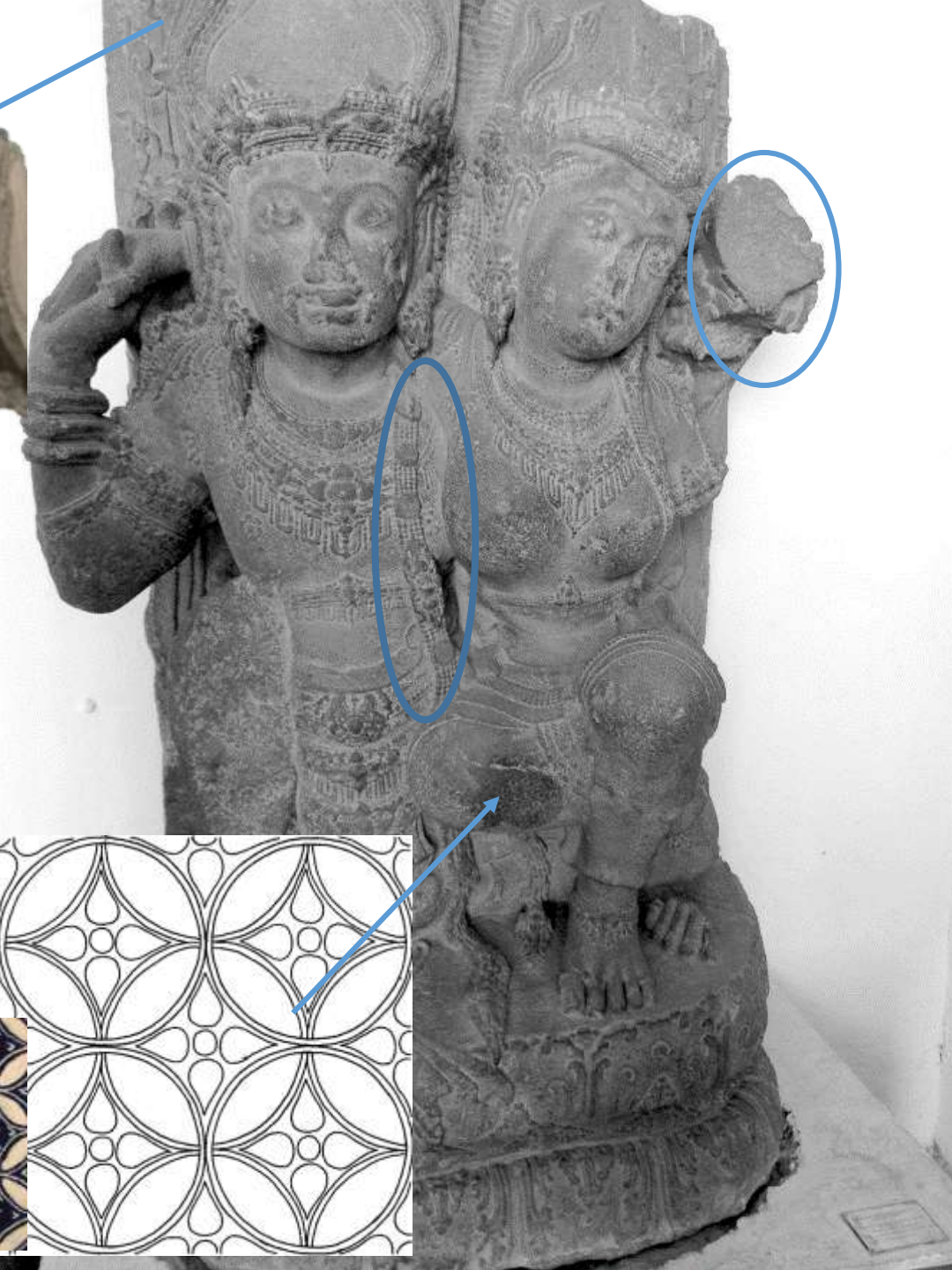
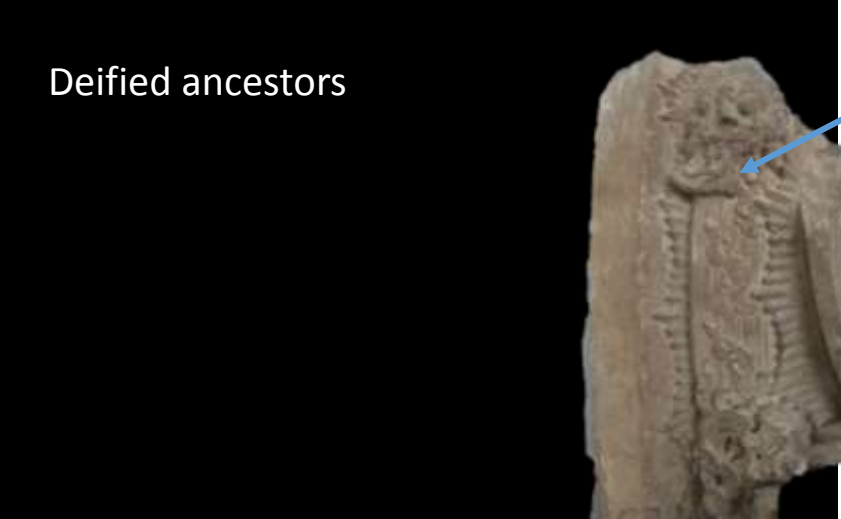
All using Java as the entrepôt – had control over a large territory in the Java Sea

15th -16th century there was a resurgence from south India of the Śaivite Bakti movement- with the emergence of new Śaivite cults in Majapahit.

Enormous quantity of statues made during this longer period- generally smaller and of poorer quality- many more caṇḍi built all needed sculpture

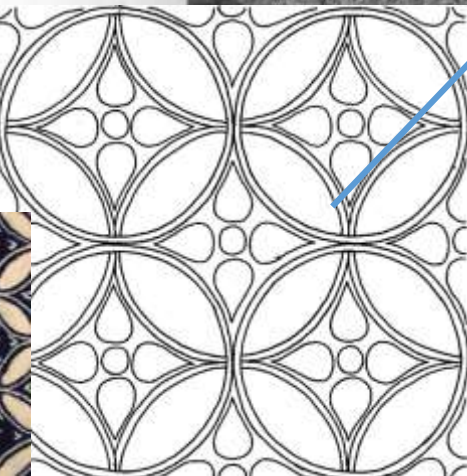


Deified ancestors



Royal Couple

late 14th early 15th century, Majapahit
from Jebuk, Tulungagung, East Java
Museum Nasional Indonesia
1.67m,



Pāla Influences?

Singosari v Majapahit STYLE

Generally all Singosari sculptures are of a similar size and style and show varying degrees of influence from the Pāla dynasty sculpture.

They differ from the Majapahit styles as they show some movement in the body, a roundness of the limbs, realism in the garments worn versus the later stiff upright stance and 'solidness' of the body, exaggerated ornamentation and stiff heavy dress.

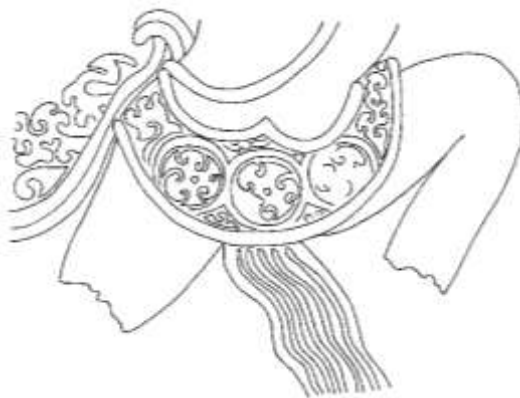
For example -

This image of a royal couple from the Majapahit period, shows direct relationship to the couple from Assam from the 10th century and the couple of Pāla India.



Middle, Royal Couple 14th century, MNI, Jakarta
Below right, Uma-Maheswar, 10th century, Orissa State Museum





Biaro Pulo, Padang Lawas
Figures part of a Buddhist
Mandala
13th to 14th century

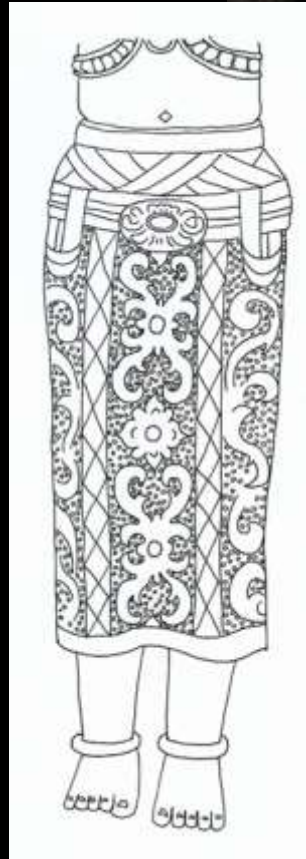
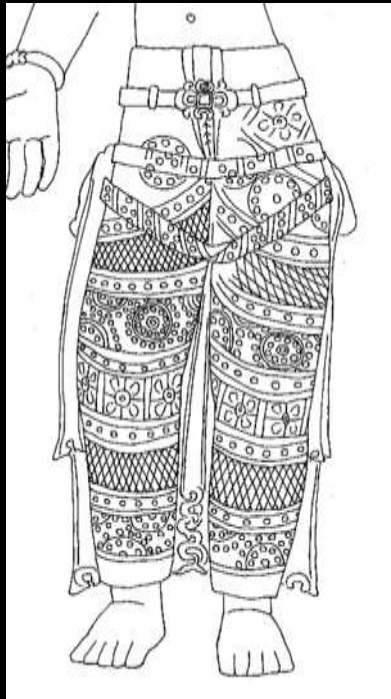
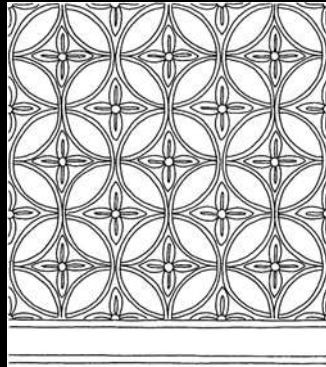
Top left, Bas relief of Dancers bull
and ox head
13th and 14th century
Biaro Pulo, Padang Lawas
Museum Nasional, Jakarta

Top right, Mahāsiddha, Gyuantse
c.1427



Bhutan, Pullen Photos

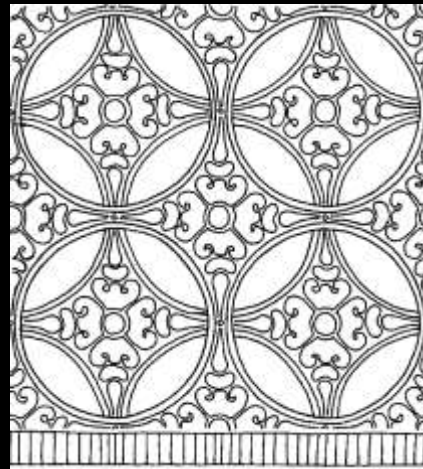




Thank You
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King Keṭtarājasa Jayawardhana as Harihara
Early 14th century, Majapahit
Caṇḍi Simping or Sumberjati

Commemorative *caṇḍi* of King Keṭtarājasa called Simping
Museum Nasional, Jakarta
2m, andesite stone



Queen Tribhuwana Tungga Dewi
late 14th century, Majapahit
Caṇḍi Rimbi, Jombang district
Museum Nasional, Jakarta
2m, andesite stone



Siva and Pārvatī, 9th century, V&A,
IS.113-1986



Classic examples of Pāla
period Uma Maheśvara,
with images of the lion
and Nandi beneath the
lotus cushion.

Uma Maheśvara, Bogra, Bogra District,
Rajshahi Division, Bangladesh.
Huntington Archive 13035

