

New Finds in North Central Java

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The author focuses on the statues excavated in the regencies of Pekalongan, Batang and Kendal.

The northern part of Central Java has until recently failed to attract the attention of archaeologists. One reason could be that, except in the regency of Semarang, no temples were discovered in the area. The southern part, on the other hand, has an abundance of remains like the temples of Borubudur, Prambanan, Plaosan and Sewu which date back from the Sailendra period. H. J. Domis (VBG, 1825, 10) was one of the few who wrote about the archaeological remains around the Merbabu Mountain and the temple of Gedong Sanga in the regency of Semarang. Another, J.F.G. Brumund, whose account was recorded in "Bidragen tot de kennis van het Hindoisme op Java", (VBG, 1863, 33) visited the area between Tegal and Demak. He found only loose objects such as statues, inscriptions and smaller items. No mention was made of foundations except for those of the temples around Ungaran.

N.J. Krom, in his "Inleiding tot de Hindoe Javaansche Kunst", (1919, 433-439) divided the art of Central Java into two main groups. The division was based on archaeological findings. The groupings were as follows: first, the intensively hinduized Central Javanese Art in the area surrounding the Dieng Plateau, Kedu, Yogyakarta, Surakarta, and Semarang; and second, the indigenous art in the North Central Java which flourished in later dates. Few statues but no temple ruins exemplified this group. The sculptures, especially those found in the regencies of Pekalongan and Tegal, had traces of Polynesian influence. West Java, due to its proximity, could also have influenced the art of North Central Java.

Introduction

The National Research Centre of Archaeology carried out a survey in 1975-1976 covering the regencies of Pekalongan, Batang and Kendal. It rechecked the previously discovered sites before launching a search for new ones. The effort uncovered new finds scattered all over the coast and up to the mountainous areas. These included inscriptions and temple remains composed of foundations and statues. However, this paper pays more attention to the statues.

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Inscriptions

Almost all the inscriptions were found in the regency of Batang. A new inscription consisting of five lines written in Sanskrit with Pallawa characters was discovered in the subdistrict of Gringsing on the coast north of Batang. It is supposed to be one of the oldest inscriptions in Central Java; however, the thinly engraved writings made it difficult to decipher properly.

Several meters from the site of the inscription, potsherds were found scattered on the lowest level of what seemed to have been an old bathing place called Bale Kambang. Two stone ducks, temple fragments and a makara originating from this place were later moved to the site of the inscription.

The other inscriptions found were concentrated around the northern slope of the Prahu Mountain, in the district of Reban and Blado. They were, among others:

1. *The inscription of Sojomerto:* it dates from the early seventh century (Buchari, 1966, 241-251) and mentions the name of Dapunta Selendra.
2. *The inscription of Indrakila in Reban district:* this is from the ninth century and mentions the name of Dihyang (Dieng). It is now kept at the Archaeological Office in Prambanan.
3. *The inscription of Banjaran, also in Reban:* very thinly engraved and consisting of 13 lines, it is written in Old-Javanese character. The deciphering and reading of this inscription is still not completed. (Berita Penelitian Arkeologi, 1977, 3Q).
4. *The newly discovered inscription of Kepokoh in Blado:* it is written in Old-Javanese character but uses a mixed language — Sanskrit and Old Javanese. No mention has been made of a date or a name, but this must be of a later date than that of Sojomerto.

Foundations And Temple Ruins/Remains.

Some finds worth recording are:

1. *Remains of a brick temple at Kangkung in the regency of Kendal:* some of its ornamented antefixes and pinnacles, one Durga and one Ganesa, have been moved to the town. The Durga is eight-armed; its six rear arms are raised in a parallel pose, each

Statues and sculptures are classified into three major groups based on their characteristics.

holding a camara(?), a knife, a pasa, a trisula, a sankha and a parasu. Each of the forehands grabs the bull's tail and the demon Mahisasura's hair.

2. Remains of temples made of stone or brick in the subdistrict of Mijen, Boja and Limbangan: unlike the brick temple of Kangkung which was situated in the coast, these were found uphill. This is not surprising since these places border on the regencies of Semarang where the pure Central Javanese art flourished, like the temples around Mount Ungaran and the temple compound of Gedong Sanga. The three sites yielded brick temple foundations, temple stones, yonis, statues and temple fragments.

3. Traces of Hindu sanctuaries: It covers a space of about 18 x 24 meters and has been found in a well-preserved condition on the northern slope of the Prahū Mountain, right on the other side of the Dieng compound. Located in the district of Bawang, regency of Batang, they consist of several temple fragments and statues: a lintel decorated with a kala head and ending in stylized makaras, padma-shaped pinnacles, a yoni, small linggas, high padmasanas, a mortar and its pounder, a nandi and a ganesa.

An open space in the village of Kepyar, which people still use as a graveyard, yielded some temple fragments such as temple summits in the Dieng style and richly decorated kala head in a style resembling the Penanggungan of East Java.

Statues and Sculptures

The statues in the three regencies are divided into three main groups, in accordance with their characteristics.

1. Pure central Javanese statues and sculptures:

These are products of what Krom denotes as the intensively hinduized Central Java Art. (Krom, 1919, 433-439). It comprises statues with south central Javanese and Dieng characteristics which might have originated from those areas and were then scattered from Pekalongan to Kendal. The collection in the house of the Resident of Pekalongan (R.O.D., 1914, 131) includes a statue of Durga and a sitting Siva and Visnu. They were obviously portrait statues of royal personages. Siva is in an anjali pose while Visnu is in a meditation pose. He has his hands in his laps with a flower lying in his right palm, instead of holding the usual attributes. Similar statues viz. that of royal personages and a sage depicted as a god are also found in the regency of Kendal. Some of them ride on anthropomorphic vahanas like garuda and nandi.

2. Statues and sculptures showing local traits

The statues either preserve the megalithic tradition and Polynesian features or develop traits diverging from the pure Central Javanese ones.

- a. A Polynesian statue depicting a standing person with crossed arms is found at Tlagapakis, Pekalongan, side by side with a Ganesa with the usual classical features.
- b. Another Polynesian-styled statue in the form of a Ganesa is still kept in the tea-plantation of Jalatiga, Pekalongan. It has small legs and only two arms hanging stiffly at the sides. The Polynesian appearance is enhanced by the rounded shape, the incised eyes and trunk, and the unadorned and rigid body (op.cit. 1976.6).
- c. A stone statue of Visnu is found in the district of Tersono, regency of Batang. It is already badly weather-worn, with its feet half buried in the ground. It is four-armed with plump limbs and a rather large head wearing a conical headdress. Its ears are adorned with a pair of kundalas or earrings. In each of his hands he holds a sankha, a gada and a cakra. The object he holds in his right forehand is still undiscernible. He is flanked by two acolytes or more probably his consorts, Sri and Laksmi. Elaboration of the limbs and the head are similar to that of the first Visnu image of Cibuaya, West Java (Boisselier, MCMLIX, 210-226), which displays South East Asian features. It is likely that this is an example of a statue influenced by West Javanese art.
- d. An interesting find, to which we will refer again, is a sculptured stone, popularly called the "watu gajah" or elephant stone, found in the district of Wonotunggal, Batang. It was reported as being a prehistoric object, but further investigation revealed that it dates back from the classical period. As a whole it is similar to the megalithic Batu Gajah statue of Pasemah which represents a warrior riding an elephant (v.d. Hoope, 1932 34-35, pl.89-95). It shows that the megalithic tradition, including an archaic way of carving, was carried on to the classical period.

3. Statues and sculptures under the influence of East Java art

A surprising phenomenon in North Central Java is the presence of late East Javanese traits in its archaeological remains. These are shown by:

- a. Some statues from the regency of Kendal:
 - 1). A Yaksi or a camaradharini, standing with her right hand holding a camara over her right shoulder (R.O.C. 1911.130), a dhoti and a turbanlike headdress. On the relief of Borobudur is depicted a camaradharini belonging to a king's retinue who acts as a door-guardian of the palace (Siwaramamurti, 1961.21). 1961.21).
 - 2). A Mahakala with a bulky head, goggle-eyes and fangs. This kind of statues are found in the regency of Madiun, East Java.
 - 3). A punakawan-like statue, wearing an ankle-length wraparound skirt, a kind of dress preserved till the end of the Majapahit period (Satyawati Suleiman, 1975, 8). It has snakes as necklace, bracelets and armlets. Its frontal look

and pancanakha nails mark it as Kertolo. He was an attendant of Panji, the legendary prince of Kahuripan in the wayang gedog, the shadow-play with a repertoire of Panji stories. (see Pigeaud 1938, pl. XLVII, opposite p. 476).

b. Sculptures from the regency of Pekalongan:

- 1). A stone statue of Doro, representing a divinity with four arms; his outward pointing feet stand on a pair of horned, open-jawed nagas. The Majapahit aureole was intended to be carved in its unfinished prabhamandala (compare with B. Kempers: Ancient Indonesian art, pl. 262). The gesture of the forehands and the headdress display some traits of ancestral statues. This divinity might pass for Batara Guru, the popular personification of Siva in the Javanese shadow-play.
 - 2). A lingga-yoni from Petungkriyono: the yoni, is decorated with a coiling naga having wide open jaws and horns and wearing a pair of kundalas. The naga has a pure East Javanese features, in contrast to the Central Javanese nagas which are smooth and close-mouthed. The naga is seen resting on a base ornamented with a protruding front part and hind legs, suggesting a turtle.
- We shall now return to the two interesting items mentioned earlier, the "elephant stone" of Wonotunggal and the lingga-yoni of Petungkriyono.

other. Close to one leg is something that looks like a ribbon or a plough. The same leg rests on the rear part of a creature with a kind of tail.

The right side consists of an elephant's head, a foreleg, a body, and a human hind leg. Still another leg wearing an anklet rests on the arm of a winged being which holds a kind of lotus bud or a weapon. A big elephant's rear leg which does not belong to the smaller one is also visible.

What does this complex jigsaw puzzle mean? The missing upper part adds to the complexity of the problem. While we still have to guess about the relief on the left side, we shall try to solve the problem presented by the right flank. It has three main elements: an elephant, or maybe two, a winged creature and its rider.

A plausible explanation for this puzzle should be sought in the Hindu mythology. The Bhagawata-Purana (T.A. Gopinatha Rao: 1914. 266) narrates the story of the deliverance of Gajendra, the king of elephants, by Visnu. Gajendra was caught by a crocodile while quenching its thirst in a watertank on the mountain Trikuta. By praying and offering a lotus flower, it besought the help of Visnu. The god heard his prayers and descended by mounting his vehicle, the garuda. He hurled a disc towards the crocodile and so released Gajendra from its suffering. The crocodile then assumed its former shape as a gandharwa.

Iconographically, when this story is depicted on a relief or a statue it is called Visnu Varadharaja, mean-



The left side ...

The "Elephant Stone of Wonotunggal.

This sculpture maintains the megalithic tradition in appearance. The upper part of the stone which fits the groove on the surface of the lower part has vanished. Both sides of the stone are carved, each with a different relief. The left side shows an elephant's head, a fore and a hind leg which seem not to fit each



... and the right side of the "elephant stone" of Wonotunggal.

ing Visnu is king among boon-bestowers or benefactors, or Karivarada, benefactor to the elephant Gajendra. Sculptures of this kind are common in the southern provinces of India (op.cit.268). A sculpture depicting the Karivarada is found in Mysore State (op.cit.id). Here the figures are carved one on top of the other. Visnu is seen mounting his wahana, the garuda. Beneath the garuda, the elephant with a lotus

in its trunk and a crocodile biting its hind leg is seen praying to Visnu. A cakra on the back of the crocodile represents Visnu who kills the monster.

A Varadaraja sculpture is also kept in the Varadarajasvamin temple at Dadikkombu but here the figures of Gajendra and the crocodile are absent.

After analyzing the sculptures found in South India and comparing them with the sculpture of Wono-tunggal, we can conclude that the latter also represents the Karivarada. Ignoring the big elephant's leg, we see Visnu's right leg resting on the arm of the garuda which holds a lotus bud or an ankusa in its hand. The crocodile is not shown; but what is lacking seems to be completed by the left side of the sculpture. On this side, the Gajendra is seen squirming frightfully while the crocodile is crawling on its back. The crocodile is depicted with a human leg, and what looks like a ribbon or a plough beneath it must in reality be its tail. So far this is the only sculpture in Indonesia which narrates the tale of the Karivarada.

The Lingga-yoni of Petungkriyono

The lingga-yoni was found deep in the hinterland of Pekalongan, in the district of Petungkriyono. It consists of a yoni supported by a naga which coils its body around the base of the yoni and twists its tail around its own chest (C.den Hamer, 1893 CXXI-CXXII). The naga is of East Javanese type with open jaws and a pair of horns on each side of its head, the



The lingga-yoni of Petungkriyono with a naga on the base.

lower ones of which wear kundalas. The kundalas have the shape of nightshades *solanum melongena*. (Likewise kundalas are seen adorning a statue carved on top of a bronze bell from Trenggalek, East Java, 14th-15th century now kept in the Central Museum of Jakarta). The body has finely carved scales decorated with antefixes on its corners and sides. Smaller antefixes adorn the body's base. The naga wears a pearl necklace with a triangular pendant (Op.cit. 1977.26.8).

A pedestal supports the naga and the yoni. A pair of hind legs, a tail and a head, which probably represent a turtle, can be perceived on the flat pedestal. However, this is not mentioned in den Hamer's description. The yoni itself is plain, except the spout end which has a carved winged sankha.

A lingga is placed on top of the yoni decorated with tumpal (triangular) motifs around an octagonal base. Two smaller linggas of equal size stand in a row on the yoni's canal, in front of the main lingga. But these linggas probably belong to another pair of yonis for near this remarkable lingga-yoni, another turtle-like pedestal was dug out of the ground. The small-sized yoni fits the small lingga perfectly. The height of the large yoni reaches to 1.50 m while the small yoni is 29cm. The large yoni is oriented to the West. To explain the lingga-yoni, some decorated yonis with or without lingga which are kept in the Central Museum of Jakarta and come from several parts of Central and East Java should be described first. They are as follows:

1. A combination of a yoni and a naga is most common, as displayed by collection nos. 366a and 390b.

No. 366a is an octagonal-formed yoni, the upper rim of which is decorated with a meander-like design and hanging antefixes or stylized winged sankha. Its body and base have a padmasana-formed plinth. The naga supporting the spout is of early or middle East Javanese type, as shown by the horns, the crown beside the jewel on its head and the closed jaw with ridges on the upper side.

2. Collection no. 359 shows a garuda squatting in a relaxed position on the left side of the yoni. The unusual long spout of the yoni is supported by a naga dating from the late East Javanese period. It has open jaws, protruding tongue and double horns with hanging kundalas like those worn by the naga of Petungkriyono. A crown is on its head.

3. A yoni with naga and garuda is found in the Museum of Sumenep, Madura, but that naga is of the early or middle East Javanese type, and richly decorated.

In Hindu mythology and sculpture, the naga is frequently accompanied by a garuda. These two creatures are mortal enemies, particularly when it concerns the amrta (nectar of immortality), yet inseparable because they represent two contrasting aspects of life (light and dark, good and evil, etc). They are indispensable to keep the balance in the universe.

4. Besides those two creatures a yoni is sometimes, although rarely, adorned with a turtle as illustrated by collection no 360 (pl. no. g) and 5791 (V.B.G. XXXI, CIC VIII). Three nagas spring out from the base of the yoni, each having a garland and jewels cascading from its mouth. A turtle perches on their



An octagonal yoni with a high pedestal (Collection No. 336a in the Central Museum of Jakarta).

heads. It again carries an anthropomorphic garuda which holds its arms upwards thus functioning as a gana and supporting the spout of the yoni. No. 360 also has a kala head on the yoni's spout. The nagas are carved in the Central Javanese manner, smooth-headed with a ratna or jewel on its top.

5. *A recent excavation carried out in Patengteng on the island of Madura yielded a yoni with ornaments consisting of a naga with closed jaws and a small object protruding beneath it, which on closer examination appeared to be a turtle's head. A similar piece was also found during the survey carried out in Kendal (Op.Cit. 1977.44).*

Most of the decorations i.e. the winged sankha, the garuda and the turtle are Visnuitic. The question now is: why have lingga and yoni, symbols par excellence of Sivaism, such dominantly Visnuitic characteristics? We will consider first the function of the yoni in the Hinduistic rituals. Used as a pedestal for a lingga, a yoni is also referred to as pindika or pitha (T.A. Gopinath Rao 1916.99). The yonis in its country of origin are usually plain in form and should be square, octagonal or circular in plan. The upper surface from which the lingga protrudes is so shaped as to allow water to flow freely towards the waterspout during the rite of ablution. The yoni when represented alone is referred to as the chalice or water vessel (Alain Danielou 1964: 230-231). Thus water is an essential element of the yoni. The yoni, in this case, is considered as an amrta or a water vessel.

The quest for amrta in which deities and asuras have taken part is depicted in the Samudramanathana or Amrtamanthana. Stones adorned with scenes from this story were found in Ampelgading, East Java, in Pejeng, Bali and in Sirahkencong, East Java. The one from Ampelgading has next to devas and asuras, (s. Soejatmi Satari, 1975:11) dancing asuras, an apsara at the bottom, and instead of one, two nagas used as ropes.

The amrtamanthana from Sirahkencong, now kept

in the Central Museum of Jakarta (Soekmono, 1952: 35-39), comprises a round padmasana, a kurma or a turtle as an avatara of Visnu, and a naga entwining the mountain Mandara on whose slopes are carved animals, woods and flames, devas and asuras pulling at the naga Vasuki. The horse Ucaihssrava is seen springing out of the ocean of milk. (Juynboll HH. Adiparwa 1906.31ff). The top is surrounded by four smaller ones, each of them having a hole from which water must have flown. Another larger hole is also carved at the bottom of the sculpture which indicates that this must have been used for ceremonial purposes.

In Hindu iconography, the lingga is sometimes depicted as a mukhalingga and in that case might also have five faces. One corresponds to Isana, which should be put on top of the mukhalingga, and the other four are aspects of Siva which face North, South, West, and East respectively (Op.cit.II.64). Both sculptures, that representing the samudra-manthana of Sirahkencong and the lingga-yonis, are used to perform the rite of ablution. Therefore, the five tops of Sirahkencong also correspond to the five aspects of Siva. The uppermost top represents Isana, and the four smaller ones, the other aspects of Siva. The holes on the four tops indicate the cardinal points towards which the caturmukha must turn. On the reverse, a yoni with its accessories might also depict the amrtamanthana, as a yoni has the aspects of an amrta vessel.

A museum piece displays a yoni finely carved with creepers and animals on its upper part, a stylized winged sankha on the spout and a beautifully carved naga with cobrahood, horned but without kundalas yet, a crown and a jewel on its head, and a necklace consisting of a pendant and a chain across its neck. The creepers and the animals represent the woods of Mandara, the sankha is a symbol of Visnu who has an important role in the quest for amrta, and the naga represents Vasuki, the serpent god. The carvings indicate that this piece might date from the Singhasri period.



A yoni, part of the collection of the Museum of Sumenep.

Thus, while the ornamented lingga-yoni depicts the scene of the quest for amrta, the plain lingga-yoni or yoni alone represents the amrta or water-vessel. The water which flows from it gives life to all beings, hence, the lingga-yoni also becomes a symbol of fertility. When not in a temple it should be put in places where water would fertilize the surroundings, i.e. amidst the rice-fields. Therefore, it is not surprising that most lingga-yoni in Indonesia are found in these places.

We will return to the lingga-yoni of Petungkriyono. Surrounded by rice-fields, it is in the first place a symbol of fertility. It represents also the amrtamanthana: the naga Vasuki coiling its body around the Mandara mountain represented by the yoni; the turtle, an avatara of Visnu, functioning as the underlayer of the Mandara-yoni; the winged sankha representing Visnu; and the lingga signifying Siva and, in this case, as a stick for churning the ocean of milk from which the amrta will be obtained.

Conclusion

North Central Java had a blooming political and cultural life in the classical period, i.e. from the seventh century till late in the fifteenth century. This is proved by recent finds in the regencies of Pekalongan, Botang and Kendal consisting of statues and sculptures which range from the Polynesian to the East Javanese types.

The North coast of Central Java could have been the important coast of "Ho-ling where the ruler lives in the capital of Sho-Pho" (See Wolters, *Early Indonesian Commerce*, 1967, p. 216). This Ho-ling was already mentioned by I-tsing in the 7th century (Wolters, 1967, p. 185). Ancient towns and harbours along the coast must have flourished while sanctuaries or sacred objects for religious purposes were created further inland, in the mountainous areas.

A close relationship was maintained with West Java, considering the finds of Visnu statues sculptured in the same style both in Krawang (West Java) and Batang (Central Java). Krom might be right in his assumption that both provinces had influenced each other in turn during the course of the eleventh century.

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List of Abbreviations:

- R.O.C. : Rapporten van de Commissie in Nederlandsch — Indie voor Oudheidkundig Onderzoek op Java en Madoera.
- R.O.D. : Rapporten van den Oudheidkundigen Dienst in Nederlandsch — Indie.
- V.B.G. : Verhandelingen van het Bataviaasch Genootschap van Kunsten en Wetenschappen.

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Opgave van weinig bekende beelden, aanwezig in het scheidingsgebergte tuschen Pekalongan en Banyoemas. Notulen Bataviaasch Genootschap van Kunsten en Wetenschappen.

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