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Classical period of the Indonesian Culture *

Introduction

The Indonesian classical period is characterized by the development of Indian influences such as Buddhist and Hindu religions.

This period began in early 5th century AD and lasted until the 15th century AD. It came to an end with the advent of Islamic influence replacing the domination of Buddhist and Hindu religions. If the cultural development based on Indian influences has existed in 5th century AD, there is a great possibility that there has been some forms of contacts between Indonesia and India long before. During the first century AD, sailing route along the Indonesian shore became even more lively with the production of sailing-boats that were used to cross the waters of the Persian Gulf and China Sea. That period was the beginning of contacts with China and India.

The remains of Indonesian classical period are found spread in several regions, namely Sumatra, Java, West Kalimantan, South Kalimantan, East Kalimantan, South Sulawesi, Bali and West Nusa Tenggara (Sumbawa and Lombok).

The oldest evidence of the development of Indian influence, which started the classical period, can be found in West Java and East Kalimantan. The archaeological remains found here dated from ± early 5th AD and proved that in those regions Hinduism had developed. It is a pity that no continuation of Hinduism development in those regions has been known, because no archaeological finds occur that can give further evidences.

Inscriptions from the 7th century AD found in South-Sumatra show the fact of Buddhist development in Sumatra from the Sriwijayan Kingdom.

The next centuries yielded remains from Central Java? which indicate that Buddhism and Hinduism developed in that region during the period of 8th - 10th centuries AD.

* Lecture Given on The Occasion of Second Exploration of Historical and Cultural Sites of Asean in Jakarta, 1 December 1993

The end of the classical period was the East Javanese era, which cover the period from the 2nd half of 10th century AD and 15th century AD. This period is characterized by the rise and development of 3 kingdoms: Kadiri, Singhasari, Majapahit; and also cover similar cultural rise and developments in Bali and Sumatra.

According to some sources, due to the arrival of Indian influences, kingship institutions were developed to replace tribal communities headed by tribal chiefs.

Data about ancient kingdom were mainly obtained from inscription and Chinese sources. According to those sources we can arrange the chronology of the rise and development of kingdoms in Indonesia, as follows:

No	Dating (cent)	Province	Kingdom	Name of King
1	5	East Kalimantan	-	- Mulawarman
2	5	West Java	Tarumanegara	- Purnawarman
3	7-11	South Sumatra	Sriwijaya	- Dapunta Hyang (Sri Jayanasa) (7 th cent.)
		Lampung, Jambi		- Balaputradewa (9 th cent.)
				- Sri Udayadityawarman (11 th cent.)
				- Sri Cudamaniwarman (11 th cent.)
				- Sri Marawijayatunggawarman (11 th cent.)
				- Sanggramawijayatunggawarman (11 th cent.)
4	7	Central Java	Mataram	- Dapunta Selendra
5	8	Central Java	(Medang Poh Pitu)	- Sanjaya
6	8	East Java	Kanjuruhan	- Gajayana
7	9	Central Java	Mataram	- Rakai Panangkaran
8				- Samaratungga
9				- Pramodawarddhani
10				- Rakai Pikatan
11				- Rakai Kayuwangi
12				- Rakai Gurunwangi
13	9-10	Central Java	Mataram	- Rakai Watukura dyah Balitung
14				- Rakai Kalungwarak pu Daksa
15				- Rakai Layang dyah Tlodong
16				- Rakai Sumba dyah Wawa
17	10	East Java		- Pu Sindok
18				- Sri Isana Tunggawijaya
19				- Sri Makutawangawardhana
20	10-11	East Java	Mataram	- Dharmawangsa
21	11	East Java	-	- Airlangga

No	Dating (cent)	Province	Kingdom	Name of King
22	12	East Java	Kadiri (Panjalu)	- Bameswara
23				- Jayabhaya
24				- Sri Sarweswara
				- Sri Kameswara
				- Srengga (Krtajaya)
25	13		Singhasari	- Rangga Rajasa (Ken Arok)
				- Anusopati
				- Tohjaya
				- Ranggawuni (Sri Wisnuwardhana)
				- Krtanagara
30	13		Majapahit	- Krtarajasa (Wijaya)
31	14			- Jayanagara
32				- Tribhuwanatunggadewi
33				- Hayam Wuruk
34				- Wikramawardhana
35	15			- Suhita
36				- Kertawijaya
37				- Rajasawardhana (Bhre Pamotan)
38				- Dyah Suryawikrama Girisawardana
39				- Bhre Pandan Salas (Dyah Suraprabhawa)
40				- Girindrawardhana Dyah Ranawijaya

II. Discussion regarding the culture during the classical period of Indonesia can be divided into two aspects, i.e:

1. Religion

2. Archaeological remains

1. Religion

It is a fact that cultural of the past was very closely linked with the religious aspects of man's activities.

The development of this idea can be traced with the establishment of the Hindu-Javanese kingdoms of the fifth century A.D. During this period Buddhism didnot flourish. It was due to the earliest pilgrim report of Fa-Hian, stating that in the fifth century in Ye-po-ti (Jawa) there were many Brahmins while the faith of Buddha was in a very

unsatisfactory condition.

We learn that in the days of the Srivijaya in the seventh century A.D., Srivijaya became the great centre of Mahayanism. According to Chinese annals there were 1000 Buddhist monks in Srivijaya. I-ching sailed from Canton on the north-east monsoon and arrived in Srivijaya towards the end of the year 671 A.D. He learned the Sanskrit language before he continued to India.

Afterwards the Hindu and the Buddhist religions lived in peace. Archaeologists have proven that there were Buddhist and Hindu temples in the same compound in Central Java.

It was proved by inscriptions, temples, and sculptures that Sivaism and Buddha Mahayanism flourished in Indonesia.

The rise of a new centre of political power in East Java in the second half of the tenth century was called the East Javanese period. During this period the religious life was marked by the phenomena of syncretism. Sivaism and Buddhist cults overlapped and fused, both strongly tinged by Tantric conceptions and practices. Some scholars are of the opinion that not syncretism occurred, but more of a coalition with the idea that Sang Hyang Siwa-Buddha was the Ultimate Reality.

During the end of the Majapahit period the religious life was marked by the rise of a new sect of Sivaism, SaiwaSiddhanta. This Saiwa-Siddhanta sect came from South India and spread to South East Asia in the 13th century A.D. It seems that this sect also flourished in Bali and inspired the present Hindu religion.

2. Archaeological remains

As was mentioned before, Indonesian ancient culture seems to be dominated by religious life. Therefore it is understandable that most archaeological remains that we found were the ones related to religious activities. The dominant remnants of the classical period in Indonesia are religious monuments known as Candis, as well as statues and sculptures which were usually placed on those Candis.

There are several types of chandis namely temples (shrine), gateways, and water sanctuaries.

Based on their styles, monuments from the classical period can be classified into:

- **central Javanese style** (8th - early 10th century A.D), which consists of monuments found on Central Java area.
- **east Javanese style** (10th - 15th century A.D), which consists of monuments found on East Java, as well as Bali and Sumatra.



1. Candi Banyunibo in Central Java, one of the Central Javanese temple

The difference between the two styles can be seen on the form of monuments and style of carving.

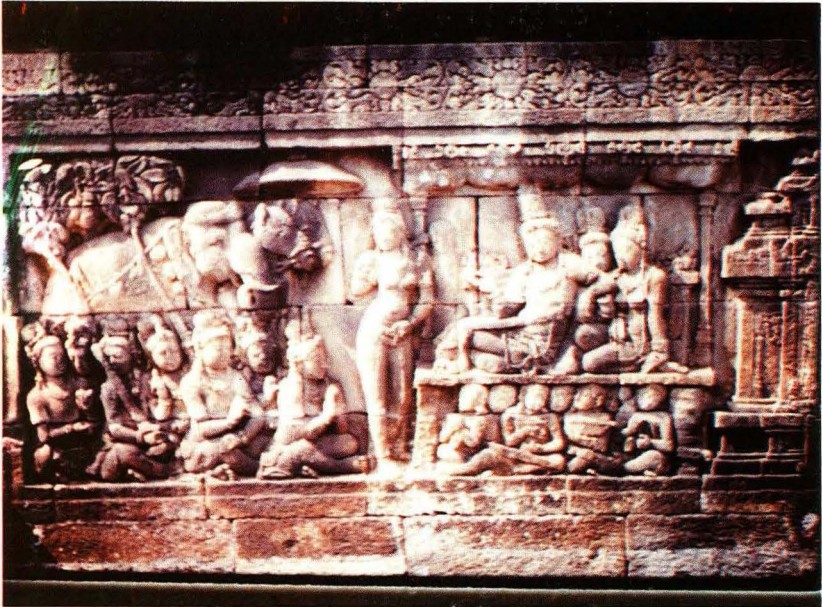
The form of central Javanese architecture tends to be "heavy" and thick; while the East Javanese architecture is usually more slender. On the other hand, the style of carving of the Central Javanese architecture seems more naturalistic than the East Javanese style which is more plastic and dynamic.



- 2. Candi Jawi in East Java, one of the East Javanese temple

Both Central and East Javanese architecture have Hindu as well as Buddhist influences, in line with the development of the two religions at that time. One interesting fact is the emergence of a new tradition in the East Javanese period: the founding of holy shrines for

deceased kings. Statues were also made for kings in the form of the gods they worshipped during their life. These are mentioned in written sources such as the Nagarakrtagama. Several candis that serve as places where kings were *dhinarma* (their *dharmas* being eternalized) are among others: Kidal, Jago, Simpang, and Boyolangu. Candi Kidal, located in the village Rejokidal, Malang was built to enshrine King Anusapati. Candi Jago in the village Tumpang, Malang was built for King Wisnuwardhana. Candi Simpang located at Sumber Jati, Blitar was built for Krtarajasa. Candi Bayalangu at Bayalangu, Tulungagung was built for queen Rajapatni Gayatri.



3. The relief on Borobudur temple, showing the style of carving of Central Javanese art

During the East Javanese period, there was a tendency to put forward original Indonesian elements of culture. Such can be seen

on the sanctuaries on the slope of the Penanggungan mountain which resemble the terraced structure of the prehistoric period.

The East Javanese temples also show that their arrangement were no longer concentric like these found in Central Java, but the important part, have shifted to the back. This principle does not only concerns the compound arrangement but is also reflected in the main building. The structure has a storeyed foot, and the temple body is not at the center but placed at the back as is seen at Candi Jago.



4. The relief in main temple of the Panataran, showing the style of carving of East Javanese art



5. The Central Javanese statue represents Siwa

Both Central Javanese and East Javanese architecture contained the Hindu and Buddhist elements and often the temples of these two faith were constructed close to each other, reflecting the peaceful coexistence of religious life.



6. The East Javanese statue represent Siwa

For building material of the temples andesite and bricks were used. In East Java the use of bricks was more dominant, whereas the

candis in Sumatra mostly made use of bricks. In Bali marl/tuff was used for temple building and sculpture as well.

As was stated before, the East Javanese architectural style was also observed on the temples of Bali and Sumatra, including its sculpture. Bali does not present individual temples like Java, instead, one find rock-cut temples on the lime stone hills, thus no three-dimensional structures. These rock-cut temples are found at several localities like at Gunung Kawi (Tampaksiring), Krobokan (Campuhan, Ubud) and Kalebutan (Tatiapi, Pejeng). The rock cut temples at Gunung Kawi forms the largest complex, consisting of three clusters, numbering a total of 10 temples.

Besides these marl temples, Bali also presents architectural remains of temples or stupa's like the one at the Pura Pegulingan (Tampaksiring) which has been restored.

The Pura Mangening (Tampaksiring) was also a reconstruction of the remains of a Hindu temple.

The temples in Sumatra are found in several Provinces.

1. South Sumatra

- a. A temple compound in the village Bumi Ayu, Tanah Abang, Muara Enim. It is Siwaitic of nature and consists of nine clusters of temples.
- b. Remains of Candi Angsoka, in the city of Palembang. This temple is made of bricks and is possibly also Hinduistic.

2. Jambi

The temple complex of Muara Jambi, consisting of several clusters brick temples of Buddhist nature. Temple at Solok Sipin, of which only a makara was found.

3. Riau

The temple complex at Muara Takus consisting of a number of brick temples, one among which has the shape of stupa.

4. West Sumatra

The temple complex of Padang Roco, of which only the foundation was left.



7. The stupa Muara Takus in Riau

5. North Sumatra

A Buddhist temple complex at Padang Lawas, Portibi. This complex consists of several clusters of brick temples, among others: Biaro Pulo, Biaro Bahal I-III, Si Joreng Balanga and Si Topayan. Worth mentioning of these temples is the fact that some brick temples have stone makara's like Candi Gumpung (Muara Jambi), Candi Solok Sipin, Candi Padang Nunang and Biaro Bahal.



8. Candi Biaro Bahal II, Nort Sumatra

III. Description on the Candis

Several candis among the Central-Javanese and East-Javanese sanctuaries will be described as follows:

Central Java

1. Temples on the Dieng Plateau, Wonosobo.

The monuments built on the plateau are exclusively Si-vaitic. The inscription from A.D. 809 was found there. The names given to the candis derived from heroes of the *wayang*, do not seem to date from those early times. Those are Arjuna, Sri-kandi, Puntadewa, Semar, Sembadra, Bima, Gatotkaca, and Dwarawati.



9. Candi at Gedongsongo, Central Java

The general shape of the Dieng temples are very simple: it has a square ground plan with an antechamber and has turrets on its corners. A *kala-makara* ornament ornates the door and the niches in the outer walls. The roof has three storeys, successively decreasing in size.

Candi Bima has a character entirely of its own, different from other temples on the Dieng plateau. A remarkable decorative element of its roof are the niches, that are closely related to the so-called *kudu* of South Indian architecture. They are shaped as a horse-shoe and frame a human head.

The statues of Sivaitic deities are also found on the Dieng. Some of them show the gods as seated on the shoulders of their *vahana*, which are depicted here in an unusual manner: in human shape with the head of a bull, a *garuda*, or a goose.

2. Gedong-sanga, Semarang.

The group of Gedong-sanga on Mount Ungaran consist of seven group of temples, arranged around a ravine with sulphurous springs. Their architectural design are resemble with those of the Dieng temples, so we could asume that both are derived from the same period.

3. Candi Mendut.

This Budistic monument has a rectangular groundplan with a large base decorated with panels filled with heavenly beings from whom spring curly branches with lotusflowers. Its body is ornated with Bodhisattwas and Taras. Inside the chamber there are three magnificent statues, those are Buddha flanked by Lokeswara on his right and Vajrapani on his left.

4. Candi Borobudur.

This stepped-pyramid sanctuary is not only a unique piece

of architecture but also the expression in stone of Mahayana Buddhist concepts.

It consists of a kind of stepped-pyramid of five storeys, surrounded by a wide processional path. This pyramid supports three circular terraces adorned with *dagobs* and surrounding a larger central *dagob*. The heavy wall of stones forming the processional path at the foot the monument is constructed around the original base of Borobudur. On four sides flights of steps and gateways lead to the top of the stepped-pyramid.

Borobudur is a very complicated specimen of a stupa, it is also considered as a replica of the universe, which according to Buddhist cosmology is divided into three major divisions, i.e.

- *Kamadhatu* : the lowest sphere, that is the phenomenal world in which we live.
- *Rupadhatu* : the sphere of forms
- *Arupadhatu*: the highest sphere, that is the sphere of detachment from desire and form.

The *Kamadhatu* is represented in Borobudur by the covered base, the quadrangular terraces represent the second sphere, while the central *dagob* represents the highest sphere or *Arupadhatu*.

There are an amount of 540 Buddha images which adorn the niches of the main walls of the five square terraces and inside the latticed-*dagobs*. Beside those Buddha images, Borobudur is fully decorated with carvings, either narrative reliefs or decorative panels that depict semi-divine creatures, such as *yak-sa*, *naga*, *widhyadhara*, and *apsara*.

• The narrative reliefs depict Budhistic stories, listed as follows.

1. Covered Base: Mahakarmawibhangga.
2. Main wall of the first gallery (I):
 - upper series: Lalitawistara
 - lower series: Jataka and Awadana

3. Balustrade of the first gallery:
- upper series and lower series: Jataka and Awadana
4. Balustrade of the second gallery: Jataka and Awadana
5. Main wall II and III and Balustrade III and IV:
- Gandavyuha
6. Main wall IV: Bhadracari
Borobudur's foundation might be assumed of c. 800 A.D.

5. Candi Sewu

This large complex consists of a central temple surrounded by 240 minor temples (*candi perwara*) arranged in four rows. An inscription of 782 A.D found in the village nearby mentioned a sanctuary named *Manjusrigrha* (house of Manjusri). This inscription is considered as having connection with this temple complex.



10. The main temple of the Sewu complex, Central Java

The pantheon represented at the Candi Sewu was presumably the *Wajraddhatu mandala* which consists of a great number of Dhyani-buddhas, their *saktis*, and four Wajrabodhisattwas.

6. Candi Plaosan

The Plaosan complex consists of a Northern and a Southern compound. The Northern compound has two main buildings while the Southern has one. The main buildings of both compounds are surrounded by rows of smaller temples and stupas. This complex may date from the middle of the ninth century.

The main building of the Northern compound has a rectangular groundplan and two storeys. Inside the rooms of the main buildings are very fine stone Bodhisattwa statues.

7. Candi Prambanan

This temple complex, also named the Lara Jongrang complex, consists of three square courtyards. The central courtyard contains three large temples, a main temple dedicated to Siwa flanked by those of Brahma (south) and Wisnu (north). Opposite the Siwa temple there is a smaller temple containing an image of Nandi. The Nandi temple is also flanked by two more buildings. Besides these, there are two smaller court temples, called *candi Kelir*.

• On the second courtyard contained 224 minor temples (*candi perwara*) arranged in four rows. The third courtyard is extending far outside the compound.

The Siwa temple has four cellas in which the statues are still intact. They are Siwa Mahadewa (in the main cella), Agastya (South), Ganesa (West), and Durga (North).

On the balustrade are reliefs depicting the Ramayana while of *apsaras* and *Lokapalas* are carved on the temple body. The Ramayana story breaks off at the Siwa temple and continues on the Brahma temple. The Wisnu temple has the reliefs depicting the Krsnayana.

The Prambanan complex is considered as having connection with the inscription of 856 A.D wick mentioned a sanctuary named Siwagrha.



11. The temple complex at Prambanan, Central Java

East Java.

1. Candi Jalatundo

This Candi is actually a water sanctuary, built at the end of the

tenth century. It seems to have been the earliest monument of the East-Javanese period.

There are several reliefs depicting the story from the Mahabharata and the Ramayana. The inscribed date shows A.D 977

2. Candi Tikus, Trowulan

This water sanctuary consists of a rectangular basin and the terrace that may be supposed to be a replica of Mount Meru. Mount Meru is thought to be the source of *amrta* or nectar. It is consequently a very suitable motif for a system of bathing spouts.



12. Candi Tikus, Trowulan, East Java, the religious bathing-place from Majapahit period

This candi is one specimen of the architecture of Majapahit period.

3. Candi Wringin Lawang

This Candi has the form of *candi bentar* or a split gateway.

4. Candi Bajangratu

Instead of having the form of *candi bentar*, *candi Bajangratu* is a *paduraksa*, that means have a roof on top. This *candi* and *candi Wringin Lawang* are supposed to date from the 14th century.

5. Candis on the Penanggungan

All the *Candis* on the *Penanggungan* are actually terraced sanctuaries. The very conspicuous shape of *Mount Penanggungan* resembling that of *Mount Meru* or *Mahameru*, the cosmic mountain with a central summit surrounded by lower tops did not fail to strike ancient Javanese. According to the *Tantu Panggelaran*, the upper part of *Mount Meru* was brought to *Java* by gods in order to secure the island. Its crown, cracked during transport, was placed separately and became *Mount Pawitra* which, no doubt, is the *Penanggungan*.

No less than 81 monuments have been discovered under the dense growth of jungle grass which coats the mountain-slopes. Some of them have been restored.

The reliefs decorating the walls of the terraces depict scenes from the *Ramayana*, the *Mahabharata*, the story of *Panji* and some other legends such as the story of *Bhima*.

Generally speaking, the terraced monuments date from the 15th century.

On the top of the terrace structures was usually found one or more altars. It is the seat of the ancestors, of the gods, of the souls of the deceased. Sometimes the back of thrones were shaped like an arch. The arch-shaped upright stones as well as the stone seat are by no means restricted to the classical period. We find them also in various Islamic tomb stones and in Balinese *surya-seats* or *padmasana*.



13. Candi Kendalisodo. one of the Penanggungan shrine. East Java

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Perpustakaan
Jenderal I

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