

SCULPTURES OF ANCIENT SUMATRA



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Satyawati Suleiman

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Satyawati Suleiman

**DEPARTEMEN PENDIDIKAN DAN KEBUDAYAAN
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MAP OF THE REPUBLIC OF INDONESIA

SCULPTURES OF ANCIENT SUMATRA^{*)}

Introduction

F. M. Schnitger ¹⁾ mentioned many sculptures in his book: The archaeology of Hindoo Sumatra Though we know the places where the images and monuments were found, we regret that detailed descriptions, discussion of styles and cultural relations are lacking. For when we observe the photos of the images, we wonder where they were made. Was there a local school of sculptural art, or were the pieces imported? Were certain styles from another country followed or did the sculptors invent their own style? An attempt will be made in this paper to compare the images published by Schnitger with similar ones from other areas with the aim to find and answer to these question. More knowledge on the relations of Sumatra with other countries may result from this brief study.

RESEARCH IN SUMATRA

The oldest information on statues and monuments were often provided by Dutch civil servants who in the colonial period were living in the provincial towns of Sumatra. References to these reports are found in: the Tijdschrift Bataviaasch Genootschap, and in the Notulen Bataviaasch Genootschap, beginning in the eightenfifties. Later on appeared reports on new discoveries in the issues of the Oudheidkundig Verslag.²⁾

Transcriptions of Sumatran inscriptions are found in the Oud-Javaansche Oorkonden (OJO), in the Oudheidkundig Verslag and in Kern's Verspreide Geschriften.³⁾ The inscriptions of Sri v ijaya were studied by

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Coedès, Krom, De Casparis, Damais, Ferrand, and Boechari to mention only a few. ⁴⁾

Architectural remains were described and discussed by Ijzerman, Stein Callenfels, and Bosch. ⁵⁾

Images of Sumatra were discussed by Krom, Moens, Schnitger, Stutterheim, Bernet Kempers, and recently by Nik Hassan Shuhaimi. ⁶⁾

Since 1954 when a group of Indonesia archaeologists accompanied by a few foreign scholars made a tour through Southern Sumatra, the interest in Sumatran archaeology was growing, though there were only few activities due to lack of funds. Fortunately since 1974 more funds were available from the, PELITA (the 5 years' Development Plan). Several surveys and excavations were carried out in Lampung, Palembang, Jambi, West Sumatra, Riau, North Sumatra, Aceh and Bengkulu. ⁷⁾

Thus all the Provinces of Sumatra have already been surveyed. More surveys and excavations will be carried out in the future. Whereas formerly stress was laid on studies of ancient monuments, nowadays ancient seaports are surveyed and excavated. Not only on the Strait of Malacca but also on the west coast. On the Indian Ocean. The study of ceramic sherds is now considered to be most important for the dating of ancient sites. ⁸⁾

PREHISTORIC SCULPTURES

Sumatra has been inhabited since prehistoric proved by the finds of palaeoliths in South Sumatra and of the so-called Sumatra adzes together with human and animal remains in the kitchenrefuse hills near Medan, North Sumatra, Neolithic adzes have also been found in the Lampongs and in Bengkulu.

It appears that in the Neolithic period images as objects of worship were already made. All over Indonesia so-called "Polynesian statues" are

Prof.O.W. Wolters who in 1978 and 1980 has participated in two of our Sumatra trips in search of Srivijaya, has been so kind as to my original paper, and correct my English for which I herewith express my sincerest gratitude

found. These are images in stiff poses and crudely carved. Rumbi Mulia ⁹⁾ has made a list of these finds, which were reported in several publications before Worldwar II. This kind of statues was found in Tapanuli, Bengkulu, the, Lampungs and Palembang. More may exist in other parts Of Sumatra, but perhaps still covered by dense vegetation. Moreover people in the Neolithic Period could have made wooden statues. Even in the historic period there were wooden idols.. In the inscription of Dinoyo in East Java of A.D. 769 it is said that a sandalwood statue of Agastya is replaced by one of black stone.¹⁰⁾

Bronze and iron artefacts were also found in Sumatra, and these were produced during the protohistoric period when no Indonesian inscriptions had yet been made, though foreign sources already began to mention Indonesian islands and places: for example the Geographike Hyphegesis, and the Periplus tes. Erythras Thalasses, which mentioned Chryse, the land of Gold. Suvarnadvipa was the name for Sumatra in the Ramayana and in inscriptions of the ninth and fourteenth centuries.

Gold is found in Bengkulu in mines, while in other Sumatran areas gold is often washed out of the river as in Jambi. Bronze objects could have been made in Sumatra as tin, one of the ingredients for the alloy, is found in the neighbouring Islands, of Bangka and Biliton.

In the Pasemah area, in the interior of South Sumatra (Palembang) several statues in dynamic poses were found, some of which were carrying kettledrums, helms or daggers of the Dongson type. These megalithic statues are likely to have been made when bronze and iron were already in use in Indonesia. The statues are of men riding elephants or fighting elephants, tigers or serpents. They are therefore shown as heroes who are taming the animals. As their dynamic poses could be compared with that of a carving of men and animals on a Chinese tomb of the Han dynasty, the statues are supposed to date back to the second century B. C. ¹¹⁾

Sculptural art has thus existed in Sumatra since prehistoric times. The base was already there for further development in the historic "classical period", when Hinduism and Buddhism penetrated Sumatran societies.

ANCIENT SCULPTURES

Schnitger has published many photographs in his *Archaeology of Hindoo Sumatra* which are discussed below. Afterwards recently discovered images in Sumatra will then be discussed.

SOUTH SUMATRA

Plate I : Great Buddha of Palembang¹²⁾.

It is made of granite, with its double – lotus pedestal it is 3.60 metres high. Both shoulders are covered. Its fragments were found in 1920 and 1928 at the foot of the Bukit Seguntang. Its head was discovered at the National Museum by Schnitger, who brought it back to Palembang.

As it is made Of granite, Schnitger thought that it had been made in Bangka where this material is found, as, according to him this material is not found in Palembang. But an Indonesian geologist found the same material in the, Palembang area ¹³⁾.

The image has been discussed by several scholars. Nik Hassan Shuhaimi wrote an article on it in 1979, entitled: 'The Bukit Seguntang Buddha: a reconsideration of its date'.¹⁴⁾ He does not agree with Krom, Devaprasad Gosh, Bachofer, Nilakantha Sastri and Majumdar as regards its date, Provenance and style. They date it before the 6th century A.D. Nik Hassan agrees that Schnitger's dating (sixth century) is more acceptable. He is of the OPinion that its style was influenced: by the Pala school of northern India and can be dated to the late seventh and early eighth century A..D. Assuming that Palembang was the site of the capital of Srivijaya. ¹⁵⁾ he concludes that the idea of producing Buddha images according to Pala tradition must have reached Palembang through religious contacts.

Plate III:

Image in gala dress. Museum Palembang. Schnitger gives a description on p. 2: "At Geding Sura, between temples 11 and VI, lay a beautiful image, dating from the 8th to the 10th centuries, f.18 m high, representing a standing god in festive dress, with ear ornaments, arm-lets and necklace, a garment with loops on both hips and draperies reaching almost to the ankles; eleven strands of hair fall over back and shoulders; the left leg is slightly bent; head, arms and feet are missing".

We may add that the image has a doti which is shorter on the right side, than on the left, a characteristic of Diengs images, while the statues of Candi Banon now at the National Museum show the same fashion. The Palembang statue has a girdle with very short ends, which gives the impression that it is older than the Banon images which have longer ends. These two ends of the metal belt grow longer in the course of time, to end up at the feet on Majapahit statues. Nik Hassan (1908:2) sees an extra piece of cloth which goes down to the knees, but it has the double-loop sashes and no extra piece of cloth. Actually these sashes are the dodot, the extra cloth worn at the keratons of the Javanese princes by men and women. In the reliefs of Majapahit ¹⁶⁾ the women are wearing it, while they carry the slip over their left arm, like a sarre-slip. The image of Palembang could have been a Javanese image, but it could also have been locally made.

Plate VI : Bronze Siva.

National Museum, This image could also pass for a Javanese statue. It has a high Jatamakuta, hairstrands which fall on both shoulders, a long skirt perhaps a sarong, not a doti, with pleats in the middle, serpent upavita, necklace, single armlets, and double bracelets. The back hands carry a rosary and fly-whisk while the front (right hand is) in a kind of vitarka mudra and the left hand is wearing a vase.

Plate VI: Bronze Visnu (East Palembang) (Cover)

Visnu is standing on his Garuda bird which has human hands. The godhead is holding a club with vajra shaped ends, while a cakra is balanced on the upright finger of his right back hand, like the Harihara of Simpang at the Museum Pusat in Jakarta which has also this raised finger. ⁽¹⁷⁾ The Visnu holds a conch shell in his left back hand and a dagger (P) in his front left hand.

The makuta is high and has a kind of diadem in front as in the case of the Majapahit statues-. Behind his head are ribbons which are flying upwards, which is also a characteristic of Singhasari and Majapahit statues. The backslab has the form of an inscription slab which is actually a lotusleaf of stone. Though many traits of Majapahit sculptures have been followed, it is obvious that the image was locally made as the dress looks more elaborate than that of Majapahit statues: moreover, in Java Visnu is never standing on the Garuda but sitting: (compare with the Visnu on Garuda in the Mojokerto Museum). ¹⁸⁾

Plate VII: Sakyamuni from Mount Seguntang.

The right shoulder is uncovered, the hands are broken. The Buddha is standing on a double lotus cushion, he has a rather slim figure. He looks like the Buddha from Java at the Leyden Museum, published by Bemmet Kempers (1933 pl. 26).(19)

Plate VI. Bronze Lokesvara from Mount Seguntang.

Schnitger thinks of Cham influence (p. 3). The two statues published by Schnitger have high chignons in which an Amitabha statue is visible. Their long dotis show downwards slanting lines to the left and right. They have both a piece of cloth in the middle of the upper hem of the doti like on Cambodian statues of the pre-Angkor period²⁰⁾. The difference with those Cambodian statues is that they show carefully carved lines, while these two

images have rather schematically drawn lines as if they had been locally made in Palembang after originally imported models or sketches.

Plate VII. Bronze Buddha.

It is seated on a throne in the so-called 'European pose'. It has its right hand in vitarka mudra and holds the hem of the robe in its left hand. Bernet Kempers (1933) points out that several Buddha bronzes from Java are seated in the same pose. We are reminded of the Buddha in the Candi Mendut, which is also seated in the same pose, but its hands are in the Dharmacakra mudra. It has a nimbus.

The bronze Buddha from Palembang has its feet on a double lotus cushion. The throne itself is also interesting as it has a backing with two pillars with a makara on top. The form of the backing is like a triangle with flame decoration on both sides, while the top is like a ratna. The usnisa is rather low.

Plate VII. Bronze Vairocana.

It is seated in Vajrasana pose. The right shoulder is bare, but the flap on the left shoulder is a characteristic of Pala art (Bernet Kempers, 1933). It has a large nimbus. The curls are rather low on the forehead and it has a conical usnisa which seems to be separated from the curls below it, by a pearl band. The backing has also makaras on both sides. The double lotus cushion is on top of a pedestal.

Plate VII: Bronze Buddha head from Bukit Seguntang.

Schnitger describes it as a bronze Buddha head of a South Indian type. It has a bandeau with rosettes.

To me it looks more like a locally - made image with a detail from pre-angkorian art: the bandeau with rosettes.²¹⁾

Plate VII: Bronze Bodhisattva

It was also mentioned by Nik Hassan in a recent paper (1980:3). He dates it to the same period as the Padmapani from Kerinci, from the 9th century A.D.²² He says: It is seated in rajalilasana on a double lotus with a pedestal. The same type of ornaments as the Kerinci image are worn but the headdress is much shorter. From its left hand a stalk of a lotus appears to arise and ends up with an open lotus. Behind the image is a large rounded flaming halo with a parasol attached to its top.

We may add to it, that the image could be classified as one which is similar to the type of Hindu-Javanese bronzes showing Pala features from the Leiden Museum. (Bernet Kempers, 1933, pl. 31). The image of Palembang is leaning against a circular disc, which in the case of the Javanese bronzes shows a close affinity to the bronzes of Nalanda, which have it too. But in Nalanda the figures have been modelled on the circular disc, "which makes the images more or less a relievo, whereas Hindu-Javanese bronzes are generally modelled apart from the background" (Bernet Kempers, 1933, p. 68).

The Palembang image has the disc with a parasol on top as do two of the four Javanese bronzes published by Bernet Kempers 1933). The difference is that the Palembang image has no bows and ribbons behind the ears, which the Javanese bronzes have, and this may lead to the conclusion that here again we see a locally made image but with Pala features. Moreover, the way the Bodhisattva is seated is also unique because most images of the kind have their right leg hanging down, whereas this one reminds us of figures seated on thrones in the Borobudur reliefs. Nik Hassan thinks that 'the way of posture is represented remind us of an, Indo-Javanese image', which he finds in Coomaraswami (1968) pl. CXIX, fig. 363.

Plate VIII. Bronze images of Maitreya, Lokesvara and Buddha

Found in the Komering river near the city of Palembang in 1929.⁽²³⁾ They look like Javanese bronzes of the Sailendra period: with their high chignons (except the Buddha), hair strands falling to the shoulder and, a sash over the chest. But while comparing the Lokesvara with Javanese bronzes I could not find any which, would look nearly similar. But: I found that the Lokesvara could be compared to the bronze Avalokitesvara from Bidor, Perak (Waltes, 1940, pl.79)⁽²⁴⁾ The headdress is similar, the hairstrand's fall in the same fashion on the shoulder, the long sarong or doti has only one belt, there is a tiger skin round the hips and the way the hands are made- in the same way. They could have come from the same school.

The Buddha has a rather broad usnisa, his robe covers both shoulders, and the draping round the neck looks like a necklace while the lower ends of the garment have the form of a swallow's tail, which are characteristics of standing Buddhas of Pala art (Bernet Kempers 1933 p. 19) The Buddha has his right hand in abhaya mudra while his left hand holds the hem of the garment, like the Sikendeng Buddha. (Bernet Kempers, 1959, pl. 24)

Plate IX: a Siva torso from Tanah Abang

It is identified as a, Siva because it holds a rosary. But in most Siva images, the rosary is in the right back hand, while a, serpent upavita crosses the upper body. But here 'We see a sash, like on a Bodhisattva. Here again, is a local trend. Interesting are the parrots in garland from Tanah Abang on the same page. They are at the National Museum and made from terracotta. Parrot motifs are found on many Javanese temples, while the use of terracotta for sculpture is' found in the Majapahit period and after-wards in the Moslem art of the north coast of Java, but only with floral motifs.

Plate X: Buddha from Bingin, Museum Palembang.

As the Buddha is still unfinished, it is a proof that images were not imported but were made on the spot. Nik Hassan²⁵⁾ refers to it when he disagrees with Schnitger about the provenance of the standing Buddha of Bukit Seguntang, which according to Schnitger was, made in Bangka where there is granite, which is lacking in Palembang.

Plate X: Bodhisattva head from Bukit Seguntang. (p. 3).

The carefully combed hair, and the headband with rosettes may be compared with a head from Angkor Borei from the pre-Angkorian period in Cambodia (Piere Dupont, 1955), pl. XVI.²⁶⁾ According to Schnitger the head belongs to the trunk below. It has a broad sash which gives the impression that it is a Lokeshvara. It has a long doti or sarong on, which is unlike that of Javanese statues which grows narrower towards the hem, but it resembles Cambodian statues with their pleats in the middle which are diverging towards the hem. It is also different, from any other image: whereas most statues have the upperhem of the doti or sarong below the navel, this image has a very broad belt of cloth covering the whole belly, tied casually in front, while a loop and the two ends are hanging down together. Thus it is not imported from Cambodia, but made after a Cambodian model with local variations.

Plate X: Lokeshvara from Bingin. (pl. 3a in this book).

It had originally four arms, but only one arm (back left) remained which is holding a book. It has no jewellery. In its chignon is an Amitabha. The strands of hair are falling on the shoulders. The long sarong grows narrower towards the hem, like the Javanese statues of the Sailendra period. It wears a simple belt, tied in the center. It looks similar to the Bodhisattva from Situlpavuvu in Srilanka which has also a long doti or sarong, a thin belt around the waist and the same figure. It has a high makuta with a

Amitabha. On both shoulders fall the hairlocks as on the Lokesvara from Bingin (see Devendra 1957, pl. XX)²⁷⁾ and pl. 5b in this book).

Plate XI. Buddha from Solok near Jambi.

Museum Pusat Both shoulders are covered by the robe. The hands are broken. At the back is an inscription: Dan Acaryya Syuta, the type of script dating to the 8th century. (Boechari in Pra Seminar Penelitian Sriwijaya)²⁸⁾

Plate XI. Bronze Aksobhya from Tunkal.

Seated in vajrasana on a double lotus cushion. The right shoulder is bare. the right hand is in Bhumisparśamudra and the left hand holds the hem of the garment. The usnisa is rather pointed. It looks somewhat foreign

Plate XI. Makara from Solok near Jambi.

It is one of four makaras now at the Museum Pusat. One of them bears the date 986 (1064 A.D) They could have belonged to a very large temple.²⁹⁾

Plate XIII. Bhairava, from Sungai Langsat.

Its height is 4.41 m. It is standing on a corpse and 'a skull pedestal. The headdress which is rather bulbous has an Aksobhya image in it, while it the god is wearing a tiara and pointed ear-decorations like the Majapahit statues. Besides it has earpendants, armlets, bracelets and armlets in the form of a snake like dvarapala images in Java.' It is wearing a sarong with skull motif, the lower hem of which ends above his knees while, his legs are bare. It is not wearing trousers as Nik Hassan thought (1979) It is also wearing a belt with beaded loops and a jewel decoration in the shape of a kala head from whose mouth an ornamental chain is hanging and ends in a bell. (on plate XVI) A flaming halo is behind the head and shoulder. The

image is supposed to be the portrait statue of Adityavarman (Stutterheim 1936).(30) On Plate,XVI is the Amoghapasa from Rambahan ³¹⁾ in Upper Jambi which is located near the border between Jambi and west Sumatra.

The Amoghapasa is surrounded by bodhisattvas and Taras. The stone mandala is a replica of the loose statues of Candi Jago near Malang in East Java. It was the royal cult temple of King Visnuvardhana of Singhasari which was built for him by his son Kertanegara. The latter sent this stone mandala to the King of Dharmasraya in Suvarnabhumi in 1286, which was eleven years after the has lunched his Palamayu expedition. (Stutterheim 1936).

The style of the Rambahan statue is exactly like that of Candi jago (Tumpang) and the images are flanked by lotusplants. rising from a bulb like in the Tumpang images, which is a characteristic of the art of Singhasari whereas Majapahit statues are flanked by lotus plants rising from a Chinese pot. Nik Hassan discussed the Amoghapisa statue of which also bronze replicas were found, in his paper (1 980:) He sees however some differences in headdress between the bronze replica and the stone relief commissioned for the Sumatran court, which "would be required to conform to Sumatran dress"

Schnitger has in his book also published a photo of a bronze Lokesvara from Kerinci ³²⁾ (p.l. 6 a in this publication)

It has the right hand in vara mudra while the left hand hold a lotus. Nik Hassan mentions. in his paper of 1980 that the hand is. in varamudra and the lotus in the right hand. According to him : the headdress is much shorter and no such style so far known to have existed in Java or in Sumatra and the Peninsula.

We may comment on this that the statue looks almost identical with a Padmapani in Thailand, published in 'The sculpture of Thailand. ³³⁾ (P.l. 6. a in this publication).

RIAU

Though there is a complex of temple ruins at Muara Takus, pl. XVII-XXI) no statues have so far been found vet. These ruins are considered

"important for research on Srivijaya as they are standing near the equator. According to some authors, among others Moens (1937)³⁴⁾ the capita 'of Srivijaya was here. They base their opinion on I - tsing's information that a man was casting no shadow at noon.

The most intact of the ruins is the Maligai stupa which is a tower-like structure of brick, but with an older stone core inside, which is an indication that the monument has undergone alterations in the course of time.

The porcelain sherds found nearby date to the Ming period, but the older temple could have been built much earlier. The Candi Bungsu which is another ruin on the same compound has been connected with a Chinese report that King Culamanivarmadeva of San-fo-ts'i sent envoys to China in 1003 A.D They informed the Emperor about a new temple in their country and asked him for a name. The Emperor gave the name Ch'eng-t'ienwan-shou" identified by Westenenk (1919) with Candi Bungsu.³⁵⁾

But there are other theories that the capital of Srivijaya was not there " but in another region. I notice that Atisa was, studying in Srivijayanagara, in Malayagiri in Suvarnadvipa, which might have been in Jambi, between 1011 and 1023.³⁶⁾

WEST SUMATRA

This is the Menangkabau area which borders on Tapanuli (North Sumatra), Jambi, Bengkulu and the Indian Ocean.

There is now only one ruin of an ancient temple at Tanjung Medan in its north western part; but there have been more in the past. In the same area a new inscription of the Adityawarman period was found a few years ago (14th century) and a statue of a dvarapala, of the Padang Lawas type.³⁷⁾

The inscriptions of Adityavarman. are at Pagarruyung, Batu Sangkar, Kuburajo and a few other places. At Batu Sangkar is also the headless statue of a woman with pierced breasts, perhaps a spout figure. On the game compound of the Bupati's residence is a headless statue which I could

identify as an Avalokitesvara , as the faint outlines of the tiger skin around the hips are still visible. It has a long sarong on, a sash and a belt. It shows a slight tribhanga pose. (Suleimain, 1979, pl.57) ³⁸⁾ A silver vajrasattva was found at Buo. It is now at the National Museum in Jakarta.

BENGKULU.

No Hinduistic or Buddhistic ruins or images have been found in this area(39) though it was inhabited since prehistoric times as proved by the finds of neolithic artefacts and megalithic remains. Yet the province has its well known goldmines at Rejang Lebong. At Fort York which was the old British fort since 1685 but which was later deserted for Fort Marlborough, there are many ceramic sherds, not only blue-and-white Ming but perhaps even sherds from an earlier period. This may be an indication that below the site of Ford York was an older one dating back to the Southern Sung period or perhaps earlier.. The fact that the river there is the Sungai Serut shows that it was indeed the oldest site of Bengkulu, as it is mentioned in the Tambo Bangkahulu. Future research might reveal images still hidden under the surface like at Kota Cina (see below).

NORTH SUMATRA

The province borders on the Strait of Malacca, in the south on Riau, west on the Indian Ocean and in the north on Aceh.

Schnitger has published 20 pages of photographs (PI XXII to XLII). Besides monuments, most of which are now in ruins or have completely disappeared, there were many statues of dvarapalas with high makutas (like in Tanjore), a Heruka, a Bhairava and a Bhairavi, stambhas with still unidentified reliefs and some with kala heads and garland-decoration. In Oudheidkundig Verslag 1930 are also pictures of a female bronze statue and a small Bodhisattva of stone, both in South Indian style.⁴⁰⁾

Plate XXXIV:

The Heruka statue which was found in Biaro Bahal II shows the god dancing on a corpse with in his left hand a staff with a banner attached to it. This find together with finds of tantric formulas on fragments of golden plaques shows that the place was a center for Mahayana Buddhist tantric ceremonies. The kings of Pannai were like their counterparts in Java and West

Sumatra followers, of this kind of Mahayana Buddhism. In one of Adityawarman's inscriptions the name Hevajra ⁴¹⁾ is found which points to the same kind of worship and ceremonies as ere followed in China by Kubilai Khan who was even crowned by the Grand Lama of Tibet and promoted Tibetan Buddhism in his country.

At Gunung Tua which is in the same area where the Bahal temples are standing, a Lokanatha was found with two Taras on one pedestal of bronze. One of the Taras is missing. ⁴²⁾ At the back is an inscription which tells that the image was made (barbwat) by the Jurupandai (mastersmith) Suryya in A. D. 1039 (Damais 1955). The word barbwat is Malay-Batak, which is an indication that the image was made there and was not imported. The style follows that of Cola bronzes of the third decade of the 11th century (Plate XCIX in *Bronzes of South India* by Srinivasan 1963. Srinivasan. P.R. 1969). ⁴³⁾ It looks even identical with the Visnu of this picture.

On the border with West Sumatra, in North Tapanuli are temple ruins. In Simangambat the temple was made in Central Javanese style and of natural stone. There were kala heads without a lower jaw as in Central Java, parrots in garlands, squatting ganas with upraised hands, trisula motifs, lotuses in a cubic pattern, winged shells, antefixes, pinnacles etc. (Schnitger 1937, p. 14).

Schnitger (1937 p. 14) also mentions a Siva shrine at Bonan Dolok,^{*)} as evidenced by a Ganesa He refers to O.V. 1920, pl. 2, which is a report

^{*)} This way of sitting is mentioned by Satyawati Suleiman in : *Ganesa in Indonesia, Pertemuan Ilmiah Arkeologi* 1980. Jakarta

about a trip which Van Stein Callenfels made in 1920. It is indeed a fragment of a Ganesa whose footsbles are touching one another in the style of the Ganesa of Central and East Java, whereas the In ' than Ganesas have the right leg in a raised position Van Stein Callenfels ⁴⁴⁾ mentions Penyabungan as its location.

Recent surveys made by the National Research Center of Archaeology often found in the field no traces of sculptures formerly reported to be there, as so much has been destroyed by nature, man and beast. Fortunately a few pieces are still preserved at the Museum Pusat in Jakarta. There are a couple of Dvarapala heads and reliefs of dancing figures with animal heads from Pulo in Padang Lawas. Perhaps they represent persons performing devil dances like in Tibetan ceremonies. There is also a bronze plaque from Bara (Schnitger, 1937. p. 30).

ACEH

Though Aceh was mentioned in Chinese and Arab sources under the name of Lamuri, Lambry or Lan-wu-li, no Hinduistic or Buddhistic monuments have yet been found. There is one Lokesvara head of stone from Aceh and now at the National Museum in Jakarta, also published by Schnitger. It has three images of Amitabha in its crown., rather large compared with other images in the chignons of Lokesvara in Indonesia and abroad.

RECENT FINDS

During surveys carried out by the National Research Center of Archaeology several statues were seen in the field, which had been accidentally dug out by the population.

LAMPUNG

At Pugungraharjo ⁴⁵⁾ a statue was found, which was seated in vajrayana. pose on a lotus cushion. It has a tiara, double armlets, bracelets

and a pearl upavita. The hands are partly in dharmacakra mudra and partly in redemption pose. Though it shows the influence of East Java of the Majapahit period, it seems have been locally made as it -has its own characteristics. (pl. 1a in this book).

Recently in 1980 a bronze Avalokitesvara was found in the same province, it was dug out from the soil by a farmer. (1b)

It has a high chignon in which a small Amitabha is faintly visible. Its long sarong reaches the ankles and a sash is crossing its chest. It is wearing jewellery, consisting of earpendants, necklace, armlets, bracelets and a girdle made of cloth with very short ends.

Around the hips is a tigerskin.

The back hands are right: holding a rosary and the left hand a book. The front hands are: right in vara mudra and the left hand is holding a padma.

The high chignon, hairstrands falling on both shoulders and the long sarong makes it into a sculpture in Sailendra style (for the term see Suleiman in the Art of Srivijaya, 1980).

SOUTH SUMATRA

At Sarangwati ⁴⁶⁾ in Palembang, an image was found while workers were digging a pond. (pl. 5a in this book). It is a Lokesvara with a high chignon and an Amitabha image in it. It has no jewellery on, which gives the impression that the image is still unfinished. It shows a slight tribangga pose like the Bodhisattva published in: *The Sculpture of Thailand, 1972*, pl. 1). But the headdress is like that of the Bodhisattva of Situlpavuva. (Devendra 1957. pl. XX and pl. 5b in this book).

The Lokesvara, from Thailand mentioned here is classified under "Srivijaya style" statues. The Lokesvara from Situlpavuva in Srilanka which has a long skirt with pleats in the middle would fall under the same category,

though we would prefer the term "Sailendra style". Piriya prefers the term 'Peninsular style' for this kind of statues. (1 9-77) ⁴⁷⁾

JAMBI

A headless statue was found at Muara Jambi (7a). It is a seated female image, apparently a Prajnaparamita as it has the hands in dharmacakramudra. Its jewellery : necklace and bead upawita reminds us of that of the Singhasari statues. The pattern of the cloth is all of the same kind and resembles that of the image of Simping which is supposed to be the portrait statue of the first king of Majapahit, Kertarajasa Jayawardhana. (Bernet Kempers, 19,59, pl. 247).

WEST SUMATRA

In Indropuro, in the southern part of this province; a small bronze Buddha head was found, It has a kind of headband as the curls are sticking out. Though it has the curls of a Buddha it could have been a Bodhisattva. (Suleiman 1977, pl. 4; and pl. 8b in this book) ⁴⁸⁾. It reminds us of the photograph. in Schnitger's book (1937, pl. VIII): of the bronze head-from Bukit Seguntang which has also a headband.

NORTH SUMATRA.

Kota Cina, which is an area near Belawan, has yielded many ceramic sherds, the oldest of which date back to the Sung period.⁴⁹⁾ Other objects have also been found. Most important are the finds of images: there are two seated Buddhas, one of white granite, the other of black bazalt. They look different from the Javanese Buddhas with their square shoulders, their curls which are rather low on the forehead and their oval lotus cushions. They are akin to the Buddhas in the Tanjore region, some of which are displayed at the Tanjore museum, while other statues of this kind are still to be seen in villages. The black headless Buddha is of the same style. The right shoulder

is bare and the robe falls over the pedestal. (See: *Survai Sumatra Utara*; pl 36, 37 and pl 10a in this book).

In 1979 two other statues ⁵⁰⁾ were found in the same, area by inhabitants in the soil. One is a Visnu : it has a cakra in the right back hand, while the left back hand could have held a sankha. The front right hand is in abhaya mudra and the left hand is on the hip, features which remind us of Cola style statues in Tanjore. ⁵¹⁾ The left hand which is on the hip also holds a lotus flower. The image has a semi-circular necklace, a broad upavita, single armlets and bracelets on both arms and footrings. (pl. 11 a in this book).

It is wearing a doti, the upper hem of which is very low below the navel, and on the left and right of his body fall the long slips of the doti. The pattern of the cloth looks like rosettes between stripes. The Visnu is standing on a broken lotus cushion.

The other image is that of a female person, judging from its round belly. Besides, the doti shows stripes or pleats like we see on female images in the Cola style. There is a large bow on its left hip, while on the left and right the slips of the doti are hanging down in an elegant manner. The image wears a belt with seven beaded loops. The left arm is broken, but the right arm has an armlet and a double bracelet, while the fingers on the right hand has rings, even on the thumb. It has broad anklets and footring. The body is in tribanga pose, much more pronounced than that of the Visnu image. (pl. 11 b in this book).

Apparently all the statues of Kota Cina show strong Col influence. As the statues are made of granite which is also locally obtained, they could have been made on the spot either by local artists or by Tamils, settled in Kota Cina. We have still to mention that in Lobu Tua, north of Barus on the west coast of North Sumatra, an inscription was found, mentioning a merchant corporation of fifteen hundred. As the language was Tamil, one may conclude that there was a Settlement of Tamils in 1088 A.D the date of the inscription. (52)

HISTORIC RELATIONS

Historic relations between Sumatra and other countries may be concluded from the sculptural style of the images found. We have noticed that several images were still unfinished, while other ones were made by local artists, like the Lokanatha bronze of Gunung Tua (Padang Lawas) in North Shmatra. Some looked like foreign images, but had local traits, like the Prajnaparamita from Iambi, the Bodisattva from Pugungraharjo, Lampung, and the Visnu standing on Garuda from Palembang.

Some images could have come from the same school, for example the Avalokitesvara from Palembang and the one from Bidor, Perak; while the Lokesvara from Bingin, Thailand and Srilanka. Seem to belong to another school.

In Thailand, the statues with the long dotis or sarongs, which are standing erect or only with a slight bend, with hairlocks on the shoulders, high makutas or chignons are usually classified as images, which belong to those which follow the 'Srivijaya style'. Piriya ⁵³⁾ (1977) prefers the term 'Peninsular style', as he noticed that some statues of the S features.

a. Sailendra style in Java.

As regards the term, I myself prefer "Sailendra style" ⁵⁴⁾ as this kind of style started to exist in Central Java during Sailendra rule (between.750 and 850 A.D.) Though the Mahayana Buddhist kings were Sailendra rajas, their family also had hinduistic members. In fact, their ancestor was Dapunta Selendra who was still a follower of the Hindu religion (Boechari 1966).⁵⁵⁾ After a certain event, one of the king concerted to Buddhism and was succeeded by Buddhist kings. (Boechari 1980). ⁵⁶⁾

The statues of the Dieng plateau still wear dotis, as the right side of the doti is often higher than the left side.

This is also the case with the images of Candi Banon, now at the National Museum ⁵⁷⁾.

The long skirt or sarong with pleats in the middle is seen on the Siva statue of Candi Prambanan which was previously thought to be the funeral temple of Balitung. De Casparis however, thought it had been made at an earlier date. as the Sivaigraha inscription, of 856 A.D, found near Prambanan mentions the founding of a temple, the description of which fits that of the Candi Siwa on the Prambanan compound. ⁵⁸⁾

The male persons on the Ramayana reliefs of Candi Prambanan are wearing the doti which shows a part of their legs, while the main statue, the Siva, has a long sarong (kain) on which could have been made of gold-woven cloth. The wearing of this long gala sarong became traditional for bronze and stone statues of the Sailendra period, not only the Buddhist statues but also the Hinduistic ones, as for example the Siva, statue from Adiwerna (Fontein et al) ⁵⁹⁾ and other Hinduistic statues.

Several of the siva statues have a tiger skin wrapped around their hips. This could have become a traditional feature also for the Avalokitesvara statues, with the difference that the skull and crescent of Siva are replaced by an Amitabha statue, the serpent upavita has become a sash, and the attributes are different though even the ambrosia vase is carried by both kind of images in the left fore hand.

The similarity of Siva and Avalokitesvara statues could have started in the Central Javanese period. In the Charter of Kelurak of 782 A.D, Manjusri is said to be the same as Brahma, Visnu and Mahesvara. (60) This tendency to identify a Buddhist deity with Hindu gods is not surprising as members of the same Sailendra family were followers of different religions. And even if they were not of the same family, they seem to have followed the old Indonesian system of gotong-royong, which means mutual help but also mutual tolerance. That is the reason why we find the existence of both Hindu and Buddhist temples of the same period all over Central Java. The Dieng temples are often. Considered to be older than the Buddhist temples of the plains of Sorogedug, but we see on several Borobudur reliefs, temple structures of the Dieng and Gedong Sanga type which are all found in the mountains.

In Sumatra we see the same phenomenon: there are Hinduistic and Buddhist remains in the same areas.

b. Sailendra style in Sumatra

Nik Hassan suggested in 1978 that the Avalokitesvara statue with the tigerskin originated in Sumatra. It appears to me, that the tradition to sculpt the Avalokitesvara statue in the same way as Siva began during Sailendra rule in Central Java. This sculptural tradition was afterwards brought to Sumatra by a member of the royal family of the Sailendras around the middle of the ninth century A. D.

Balaputra was a prince of the Sailendra family who started to reign in Sumatra circa 860 A. D. when his name appeared in the Nalanda inscription.

According to Boechari ⁶¹⁾ he is not as De Casparis suggested, the Valaputra of the Sivagraha inscription of A.D. 856. This prince was Balaputra's nephew, the son of his, sister Pramodhawardhani. Balaputra might have already been in Sumatra in 856 following his mother who was not a Javanese princess but perhaps a member of the royal family of Srivijaya. But his father was a Sailendra too, though he seemed to be more proud of his grand-father, the king of Java of the Sailendravamsa. But the fact remains that he hastened himself to cultivate close friendship with Devapaladeva who according to the Nalanda inscription of circa A.D. 860 donated five villages for the maintenance of Balaputra's monastery. (62)

It is conspicuous that images made in the Sailendra style in Sumatra: have so far only been found in Palembang, Jambi and Batu Sangkar, West Sumatra. Several of this kind of images are found on the Malay Peninsula. Yet some of them belonged to a period when the Sailendras had long left Central Java; but they had settled in Sumatra and the Malay Peninsula, for they were called the kings of Kataha and Srivijaya in the 11th century Cola inscriptions. The Sailendras might have taken their sculptors and bronze casters with them after Sailendra power was finished in Central Java. Or,

there still existed relations between the north coast of Central Java and Srivijaya, even after the center of power had moved to East Java after the eruption of Mount Merapi and the destruction of the road (Boechari 1976)⁶³⁾ which connected the capital, which was in the area between Borobudur and Prambanan with the north coast (Suleiman 1978). I have suggested (1978)⁶³⁾ that the Sailendra kings were not rich from agriculture, for the revenues of the seaborne trade must have brought the wealth enabling them to build magnificent temples.

The coastal princes remained loyal to the Sailendras after the center of power was moved to East Java: they were still maintaining the trade between the islands in eastern Indonesia which produced the spices and aromatic woods and Sumatra and the east coast of the Malay Peninsula. This could have been the reason why statues with the Javanese Sailendra style could be found in those parts.

Jambi has statues from the period before the tenth century, for example the Buddha with the inscription Dan acaryya syuta on his back (8th century).⁶⁴⁾ The makaras are from the eleventh century. This was the century when Atiga, the reformer of Tibetan Buddhism was studying in Srivijaya in Malayagiri in Suvarnavipa. (1011-1023) Jambi, where Balaputra stayed, (as suggested by Wolters (1967)⁶⁵⁾, could have become a center of religious studies, rivalling the Borobudur until the time of the eruption of Mount Merapi in the third decade of the tenth century.

c. The style of Singasari and Majapahit in Sumatra

The newly found Prajnapairamita image statue has the style of Singhasarik⁶⁶⁾ which is not surprising, as Kertanagara paid special attention to Jambi which is shown by his sending of the Pamalayu expedition in 1275 and of the Amoghapisa image in A.D 1286. He did not launch an expedition against Malayu but against Sumatra with the help of the King of

⁶¹⁾ Boechari Some Considerations of the problem of the shift of Mataram's Center of Government from Central to East Java in the 10th Century A.D. Jakarta

Dharmasraya in Jambi. He needed this strategic point to defend Sumatra against the egression of Kubilai Khan and the newly founded kingdom of Sukhothai.

The statue of Adityavarman shows several Majapahit style traits, such as the long hairtresses⁶⁷⁾, the tiara and the flaming nimbus. But this is not surprising as he was educated in Majapahit and even claimed to belong to the family of the Rajapatni in the inscription on the Candi Jago image of 1343. (Stutterheim, 1936).

d. Cola style in Sumatra

The images found in northern Sumatra are -more surprising as they are all made in South Indian, even Cola style. This applies to the statues of Kota Cina. as well as those of Padang Lawas.

The king of Srivijaya, Culamanivarmadeva had a vihara made in Nagipattana in the realm of the Cola king. This was an act of friendship around 1005. But in 1017 and in 1023/4 the Cola king raided Srivijaya. In 1023/4 he is said to have attacked: at first Srivijaya after wards Pannai and then Malayur before proceeding to the Malay Peninsula. I have long since thought that this raid was directed against the most important port under the power of Srivijaya, in the north; it could have been Kota Cina or at least in that region. I also suggested that the. raid against Pannai was not on the east coast but on the west coast, where we see the bay of Siboga (Sriboja?)⁶⁸⁾ and Lobu Tua where' in 1088 a community of Tamils lived. For it was from the west coast that kapur barus (camphor from Barus), benzoin, damar and other forest product were exported, and not from the east coast.

As regards Tanjore, Sivaramamurti⁶⁹⁾ found many figures of saints on the reliefs of Cola temples. (1973 p. 38), and other details which reminded him of Borobudur and Prambanan reliefs., which he attributes to the fact that the islands of the eastern archipelago were under Chola sway for at least some time

e. Srilanka

The Bodhisattva from Srilanka which is made in the Sailendra style is not surprising as in the 9th century monks from Srilanka lived in the Abhayagiri vihara at Ratu Boko near Prambanan, ⁷⁰⁾ It is possible that the image was made in Srilanka after Javanese models.

We may draw the following conclusions:

- 1) the sculpture of Sumatra shows that many elements from abroad Java, Cambodia, India and perhaps Srilanka had been absorbed, but that the sculptors were free to blend imported details with their own traits, for example Pala and Cola styles were re-created into local styles.
- 2) there was cultural exchange between Sumatra and surrounding countries.
- 3) the statues in Sailendra style were found in Indonesia, the Malay Peninsula and Srilanka because of the historical, political and religious relations during Sailendra rule in Java and Sumatra and the Malay Peninsula from the 9th, to the 13th century.
- 4) Cola style is especially strong in North Sumatra, when Srivijaya had its most important ports on the east coast (Kota Cina) and on the west coast (Lobu Tua, Barus, Siboga).
- 5) there should be correlation between finds of images and ceramic sherds for the dating of the statues and the monuments.

NOTES

- 1) 1937 Leiden. See also: *Forgotten kingdoms in Sumatra*, Leiden 1934; *Oudheidkundige vondsten in Palembang*, Leiden. 1936; *Oudheidkundige vondsten in Padang Lawas*, Leiden 1936.
- 2) *Oudheidkundig Verslag*, Batavia, 1912, 1920, 1921, 1930,
- 3) Brandes, J.L.A.: *Oud-javaanche Oorkonden*, 'sGravenhage 1913; Kern, H. 'sGravenhage 1917.

- 4) A bibliography is published in: 'Pra Seminar Penelitian Sriwijaya. Jakarta, 1979; Boechari in the same publication: "An Old Malay inscription at Palas Pasemah (South Lampung), p 19 - 42.
- 5) Ijzerman, J.W.: *Beschrijving van de Boeddhistische bouwwerkten the Moeara Takoës*, TBG XXXV, 1893, Battvia; Stein Callenfels in O.V. 1920 and Bosch in O.V. 1930.
- 6) Buddhist sculpture from Sumatra. Peninsular Malaysia and Peninsular Thailand during the Srivijayan period. London. 1976: The significance of Tiger skin on the Avalokitesvara images, Kuala Lumpur 1977; The Bukit Seguntang Buddha, Kuala Lumpur 1979; Arca Buddha dari Lembah Bujang serta hubungannya dengan style arca di Sememnanjung Tanah Malayu dan Sumatra di antara abad ke 9 dan ke 14. *Pertemuan Ilmiah Arkeologi, Jakarta 1980.*
- 7) *Berita Penelitian Arkeologi* 2.,1976; 4, 1976; 20, 1976. *Bulletin of the Research Centre of Archaeology of Indonesia*, 12, 1977; 14. 1980.
- 8) Mentioned by Satyawati Suleiman: A few observations on the use of ceramics in Indonesia; paper for the Symposium on Trade Pottery in East and Southeast Asia, Hong Kong, 1978; Ha4an Muarif Ambary wrote for the same symposium: Discovery of potsherds in Sumatra sites; Hasan M. Ambary: Catatan tentang penelitian beberapa situs Masa Sriwijaya; paper for Pra Seminar Penelitian Sriwijaya Jakarta, 1979.; Abu Ridho, The collection of foreign ceramic in the Museum Pusat. 1977. Kodansha.; Abu Ridho: The Trade Pottery and their connection with the local history in Indonesia; 1978 Adyatman,- Lammers: Martavans in Indonesia, Jakarta 1971; E.E. McKinnon: Kota Cina, a site with T'ang and Sung period association. *Sumatra research Bulletin*, 1973.; McKinnon, T. Luckman Sinar: Kota Ci'na: notes on further developments at Kota Cina. *Sumatra Research Bulletin*, 1974; E.E. McKinnon Spur-marked Yueh type sherds at Bukit Seguntang, Kuala Lumpur 1979.
- 9) Rumbi Mulia: Beberapa catatan tentang arca-arca yang disebut arca tipe Polinesia. *Pertemuan Ilmiah Arkeologi*, 1977.
- 10) Krom, Nj. *Hindoe-Javaansche Geschiedenis*, 4931, p. 147.
- 11) Von Heine Geldem, R: Prehistoric Research the Netherlands Indies, p. 147. in *Science and Scientists*. 1945.
- 12) See Nik Hassan, *The Bukit Seguntang Buddha*.

- 13) Still unpublished report of a geologist, participating in a fieldtrip in July 1978.
- 14) Schnitger, *The Archaeology of Hindoo Sumatra*, P. 2, 3.
- 15) The location of the capital of Sriwijaya was also discussed in a meeting of Indonesian Archaeologists in Jakarta December 1979. See Pra-Seminar Penelitian Sriwijaya.
- 16) See Bernet Kempers: *Ancient Indonesian Art* (1959). Candi Jawi figures from the Singhasari period show already this kind, of fashion. Satyawati Suleiman: *The Pendopo Terrace of Panataran*. Photographs by A.J. Bernet Kempers. 1978.
- 17) Bernet Kempers (1959) pl. 247.
- 18) Bernet Kempers, (1 959) pl. 202.
- 19) *The bronzes of Nalanda and Hindu-Javanese are*, Leiden, 1933.
- 20) Pierre Dupont, *La statuaire Pre-angkorienne*, 1955. *Artibus Asia*, Ascona, Suisse, p. 52.. pl. XII.
- 21) *ibidem*, pl. XXII.
- 22) Schnitger: *The Archaeology of Hindoo Sumatra*, P. 13.
- 23) Bernet Kempers., (1959), pl. 55
- 24) Quaritch Wales, H.G.(1940)*Archaeological researches on ancient Indian colonization in Malaya*.
- 25) Nik Hassan (1979), p. 36 - 37
- 26) *La Statuaire preangkorienne*.
- 27) Devendra, D.T. *The ' Buddha image and Ceylon*, Colombo.
- 28) Jambi-Malayu might have been another religious center besides Srivijaya. The town of Malayu was also visited by I-tsing on his way to India and after his return from India.
- 29) It is still a question, whether these makaras were from Solok Sipin or from Muara jambi, where recently many brick temples, which had been covered by soil and trees for centuries have been cleaned. It appears that this place had been an important religious center after the Pamalayu, as the temples were made in the style of the Singhasari and Majapahit sanctuaries and even before.

Some porcelain sherds found by our survey team in June 1980 date back to the Tang period. There are hundreds of porcelain and local

ware sherds on a site near Candi Astano, a few kilometers from Candi Gumpung at Muara Jambi. They represent all periods: Tang, Sung, Yuan, Ming and Ch'ing. an indication that there was a settlement and a lively trade with China.

- 30) Stutterheim, W.F.: *De dateering van eenige Oost-Javaanste beeldengroepen*. T.B.G, 1936. He suggested that the inscription at the back of the Amoghapasa statue was actually referring to this statue, which is said to be like the rising sun: Udayaditya, one of Adityawarman's names. This was also mentioned by Satyawati Suleiman: *The Archaeology and history of West Sumatra*. Jakarta 1977 p. 3.
- 31) Bernet Kempers, (1959), pl. 260, while the bronze plaque of Amoghapasa and his companions is on pl. 258. See also: *Monuments of Ancient Indonesia* by Satyawati Suleiman, pl. 8a and b, p. 50.
- 32) p. 13. Also in *Ancient., Indonesian Art, Asia Society 1971*. pl. 25, p. 69.
- 33) Bowie-Diskul-Griswold, 1972. New York, pl. 12.
- 34) Moens, J. L. *Crivijaya Yava en Kataha*. Batavia 1937.
- 35) Krom, (1931), p. 236.
- 36) See: G. Coedes: *The Indianized States of Southeast Asia* (1968) p.232, note 61.
- 37) Photos of the dvarapala from Lubuk Layang and the statues of the Lokesvara from Batu Sangkar are published in Satyawati Suleiman (1977), pl. 1 and 5.
- 38) It could have originated from another place just as the inscription from Kepala Bukit Gombak which is now also at Batu Sangkar.
- 39) A survey has been made in May 1980 by a team from the National Research Center of Archaeology. It is hoped that more surveys and excavations' will reveal also more remains, as the presence of procelain sherds indicate trade contacts at an earlier date than previously thought to exist.
- 40) p. 28. Also in *Amerta Wama warta kepurbakalaan* no. 2, 1954 S. Suleiman: *Peninggalan-peninggalan purbakala di Padang Lawas*.
- 41) Satyawati Suleiman, (1977), p.,5. Brandes read it as: pevajra (OJO 1913) which makes no sense; my reading of Hevajra was approved of

by Boechari who was so kind as' to read the rubbing of the inscription of Pagarryung 11 together with me.

- 42) Schnitger, pl. XI, Bemet Kempers, (1959)-, pl. 197. Rumbi Mulia (1980): The ancient kingdom of Panai and the ruins of Padang Lawas. Jakarta. pl. 21, 22. L.Ch. Damais, EEI, III IV - 1952. 1955.
- 43) Bulletin of the Madras Government Museum.
- 44) Van Stein Callenfels in Oudheidkundig Verslag 1920.
- 45) Published in Kalpataru no. 2. 47, 48, Berita Penelitian Arkaeologi no 2 (1976) pl. 11 and 12, p. 29:, Survai di Lampung. (photos published by Haris Sukendar).
- 46) Published by B. Bronson: A lost kingdom mislaid in: Field Museum of National History Bulletin, April 1975, pl 16 - 21. With photo and also in Palembang as Srivijaya, (pl. 11 in Asian perspectives XIXM (1978). Bronson was convinced that as there were only porcelain sherds of the Yuan and Ming period, the capital of Sriwijaya was not Palembang. But surveys in 1978 and 1980 found also sherds from. The 7'ang period, see: Mc Kinnon: Spur-marked Yuch-type sherds at Bukit Seguntang. One must accept the existence of a settlement
Existence of a settlement which had many trade relations with China already before the tenth century.
- 47) Piriya Krairiksh: Art styles in Thailand. Bangkok 1977.
- 48) Also mentioned by Rumbi Mulia: in The kingdom of Panai and the ruins of Padang Lawas, pl. 16, p. 33. Jakarta, 1980.
- 49) Mc Kinnon, (1972); Hasan M. Ambary (1978)
- 50) Still unpublished report of the National Research Centre of Archaeology.
- 51) Srinivasan, (1963), pl. XCI, fig. 154.
- 52) Krom (1931), p. 304; Coedes, (1968), p. 107, p. 272. note 3
- 53) Piriya (1 977).
- 54) Pra-Seminar Penelitian Sriwijaya: Penelitian Sejarah dan Sejarah Kesenian Sriwijaya, p. 75 - 85. (1977).
- 55) Boechari, Preliminary report on the discovery of an Old. Malay in scription at Sodjomerto, Jakarta, 1966.
- 56) Boechari: Sejarah Nasional Indonesia II (in press)
- 57) Berriet Kempers. (1959) pl. 41, 42.

- 58) Casparis, J.G. De. *Prasasti Indonesia II*, p. 280-330. A metrical Oldjavanese inscription dated 856 A.D.
- 59) pl.52, p.83 *Ancient Indonesian Art of the Central and Eastern Javanese period* New York 1971.
- 60) Bosch, F.D.K. *De inscriptie van Keloerak*, T.B.G. LXVIII., 1928.
- 61) Boechari in *Sejarah Nasional Indonesia* (in press)
- 62) Bosch, F.D.K.: *Een oorkonde van het groote klooster te Nalanda*, T.B.G. LXV, p. 509-588; *De Casparis, Prasasti Indonesia I*, p. 24 - 50.
- 63) Satyawati Suleiman (1978): in: *A few observations on the use -of ceramics in Indonesia*.
- 64) Boechari in *Pra Seminar penelitian Sriwijaya*, p. 28.
- 65) Wolters, O.W., *Early Indonesian commerce* (1967) p. 310 note 37. 'From Jambi came missions to China in 853 and 871' (p. 144) He noticed the curious fact that there were no missions from Srivijaya in the ninth century. In fact there were none since 742. But when missions from Srivijaya were absent in China, there were envoys from She-p'o (Java) or the other way around, Their missions never overlapped' (1967, p. 214).
- 66) It has the same kind of jewellery and a similar way the upper-cloth (dodot) is folded under the body, though it is still small on the Prajnaparamita of Singhasari, whereas it seems to, have taken the pi ace of the lotus seat on the Jambi image. It is still a question whether the Muara jambi image was ma ' de on the spot from stone brought there from the area of Bangko or Rambahan, or whether the image was sent from Singhasari, like the Amoghapasa statue of Rambahah. It is possible that the Prajnaparamita was the portrait statue of a female ,person of the Singhasari dynasty, analogous with the Amoghapasa which is the portrait statue of Visnuvardhana, the father of Kertanagara.
- During our field trip to Muara Jambi in June 1980, I learned that the statue was found among the debris of Candi Gumpung when it was cleared of trees and weeds.
- It is a large compound where the tem e ruin is standing. There is a smaller temple in front of it and farther away a gateway. The compound has a circular wall. This temple is made of brick and has a high base like the Candi Tinggi on the adjacent compound. The Candi Tinggi seems to have been made after the Pamalayu expedition of 1275 as it has the

style of Candi Jawi in East Java. It is interesting that inside is an older profile which is an indication that there was an older temple perhaps from the eleventh century. That was the period when the makaras, now at the Museum Pusat one of them bearing the date equivalent to 1064, were made.

- 67) Schnitger (1939), Bernet Kempers (1959) pl. 259.
- 68) Siboga is the original name while the Dutch inserted the 1: 1 suggested it in 1977 (The history and Archaeology of West Sumatra)
- 69) Sivaramamurti: Chola temples, Archaeological survey of India mentioned by S. Suleiman in: Studi ikonografi masa Sailendra di Jawa dan Sumatra. Pertemuan Ilmiah Arkeologi 1977. Bosch stressed the role of Indonesian pilgrims going to India who returned to their country with sketches and silpasastras, to apply what they had learned from Indian gurus when they were commissioned to make temples or statues. This was the reason that the Indonesian monuments and images showed traits from Indian' art from several periods and several ' areas in India. Local genius en Oud Javanese kunst. Amsterdam, 1952.
- 70) De Casparis (Prasasti II (334 - 343), he discussed it again in: Artibus Asiae, vol. XXIV, 1961, p. 241-248.

PHOTOGRAPHS

From Pusat Penelitian Arkeologi Nasional

1a, 1b, 2a, 2b, 3a, 4a, 5a, 6a, 7a, 8a, 8b, 9a, 10a, 11a, 11b.

From The Art of Srivijaya

3b, 4b, 6b

From Ancient Indonesian Art (A J. Bemet Kempers)

7b.

From Bronzes of South India. (Srinivasan, P. R.)

10b.

From The Buddha Image and Ceylon. (Devendra, D. T.)

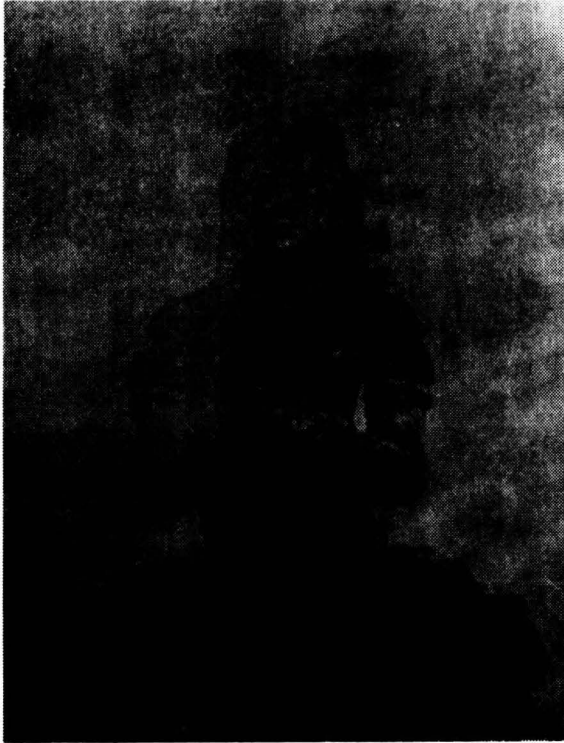
From the author:

9b, 11 C.

BIOGRAPHY

Satyawati Suleiman is one of the senior Archaeologists at the National Research Centre of Archaeology. She has been heading the Centre for a few years till 1977 while at the moment she works here as a research specialist.

She has written several books and articles on the Archaeology and history of Indonesia; and has participated in many seminars at home and abroad.



1a. Bodhisattva, Stone. Lampung.



1b. Avalokitesvara, stone. Lampung



2a. Śiva, bronzė. Central Java.



2b. Avalokiteśvara, bronzė. Central Java.



3a. Avalokiteśvara, stone. Palembang.



3b. Avalokiteśvara, stone. Thailand.



4a. Avalokiteśvara, bronzē. Palembang.



4b. Avalokiteśvara , bronzē. Bidor, Perak, Malaysia.



5a. Avalokiteśvara, stone. Sarangwati.,
Palembang.



5b. Avalokiteśvara,
stone. Situlpavuva,
Srilangka.



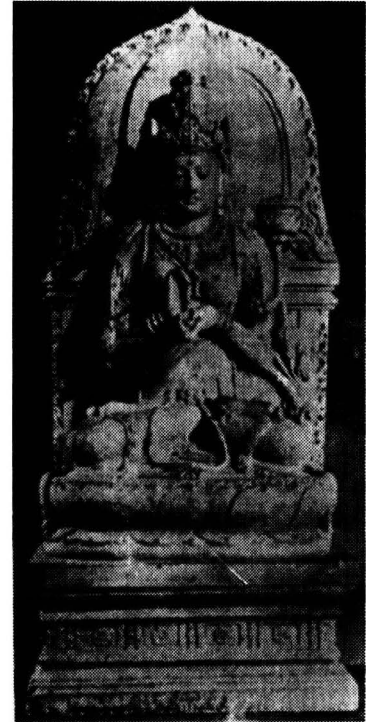
6a. Padmapani, bronze.
Kerinci.



6b. Padmapani, bronze. Thailand.



7a. Prajñāpāramitā, stone. Muara Jambi.



7b. Prajñāpāramitā, stone.
Singasari.



8a. Buddha, stone. Jambi.



8b. Bodhisattva head, bronze. West Sumatra.



9a. Buddha, stone. Kota Cina.



9b. Buddha, stone, Tanjore. South India.



10a. Lokanatha and Tara, bronze.
Gunung Tua, North Sumatra.



10b. Visnu and consorts, bronze. South India.



11a. Lakshmi, stone. Kota Cina, North Sumatra.



11b. Visnu, stone. Kota Cina, North Sumatra.



11c. Bronze group. Tanjore Museum, South India.

Perpustakaan
Jenderal

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