

Relief and Statue Singosari Temple

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RELIEF and STATUE SINGOSARI TEMPLE

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Malang, 2016

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Jdul Asli

RELIEF DAN ARCA CANDI SINGOSARI-JAWI

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AUTHOR'S PREFACE

Some areas in East Java, like Malang, Kediri, Trowulan, Pasuruan, and Blitar are rich of art, culture, and history. In art and history, they have not been recognized maximally because of the lack of book or reference that talks about art and history in detail, especially temple in a whole. In accordance with the importance of art value and history meaning in temple, it needs to conduct deep study to conserve, maintain, and treat of those sites.

There are some temples in Malang area. Looking at it in detail, those temples have their own uniqueness and they are very different from those in Central Java. Two famous kingdoms in Indonesia, Singosari and Majapahit kingdoms, are very influencing the characteristic and style of art of some temples in East Java. Each temple has its own story in its relief or statue. So many artworks can be seen if it is dig seriously, like sculpture, statue, and architecture. We hope that this book can give advantage to the readers in order to introduce the masterpiece of Indonesian ancestor.

Malang, April 2015



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CHAPTER I

RECOGNIZING INDONESIA THROUGH TEMPLES

Indonesia is a country that is famous for its history and culture; including arts, literature, and belief to God. In its development, there are some temples appearing. Temples are pictorial language in a form of historical heritage, but, nowadays, they are not functioned as they were. Their conditions are so poor although they have aged for 600 – 1300 years. Conservation taken for 2 centuries has succeeded to make some of them alive, so they can speak to us. But unfortunately, there are some important temples that have been vanished even though they are a chain connector from the ancestor history.

According to Myrtha (2009), the word temple comes from Sanskrit language “*candikagrha*” which means Candika house, the name of death goddess. In its native country (India), temple is a shrine for Hindu God and Goddess. Previously, the function of Hindu Buddha temple in Java was just the same as in India, but by the renewal of the beliefs, the people used them as the place to meet their ancestors. There were two reasons why those temples were built in Indonesia. First, they were used as holy place to worship God and Goddess. Second, they were used as tribute/ grave of kings (Slametmulyana, 1979). In line with Slametmulyana, Soekmono (1974) in Myrtha (2007:48) stated that *candi* was functioned as temple and cemetery building. *Candi* was also built as the place to glorify dead kings and queens. In temple’s chamber, the statue was placed as the embodiment of their Gods.



Temple was a silent witness of Indonesia's glory in past, from Mataram to Majapahit era. The biggest temple's heritage was centered in Java Island. There were about 180 groups of temple found and noted as cultural heritage. There were 80 temples in Central Java, and another 100s temples were in East Java. Architectural art of temple has shown part of ancient Java art culture's development along VIII-XVI century. From those ancient buildings, we may learn many things related to culture (Myrtha, 2007:44).

In East Java, in Singosari kingdom, Hindu and Buddha beliefs were very strong. It was shown by many temples built, as Jago temple, Kidal temple, Jawi temple, and Singosari temple. Jago temple and Kidal temple are located in Tumpang district, Malang Regency. Singosari Candi is located in Renggo Candi village, Singosari district, Malang regency. Jawi temple is located in foot of Welirang Mountain, in Candi Water village, Prigen district, Pasuruan regency. According to *Negarakeragama* and *Pararaton* books, Singosari temple was a tribute place of Singosari's last king, Kertanegara that governed in 1268-1292 (Suwardono, 2003). While according to book of *Negarakeragama Pupuh 56*, Jawi temple was built on Singosari's last king command, King Kertanegara, as worship place for Tantrayana adherents (Syiwa-Buddha). King Kertanegara was Trantayana's adherent (Syiwa-Buddha). Aparted from worship place, Jawi temple was also a place to keep Kertanegara's corpse ashes.

The unique aspect of Singosari temple is that the building is like having two levels. Generally, temple's chambers are on its body, but Singosari temple has them on its foot. Another interesting part of Singosari temple is its ornaments. Generally, temple is decorated with full ornaments, but differently, Singosari temple's ornament is not fully completed. So, it can be interpreted that Singosari temple was not completely built but then it was being left.

Jawi temple has uniqueness in which it is located on wide land surrounded by bricked fence. This temple is surrounded by trench that is now decorated by lotus. Its shape is slender high like Prambanan temple in Central Java with the roof as a blend of compounded Stupa and Cube that is pointed to the top. The door of Jawi temple goes to East, backs of Pananggungan Mountain. It strengthens the perspective that this temple is a place of worship because generally temple for a place of worship faces mountain, a place where Gods reside.



Pasuruan district and Malang district that are closed each other were two areas of temple deployment of Singosari kingdom, especially when this temple was governed by the last king, Kertanegara. In Malang there was Singosari temple, and in Pasuruan there was Jawi temple. Those temples sites are not recorded much until now, for data, relief, and statue. We know that relief and statue are rich of philosophical, art, and cultural meanings. Relating to those values, it needs to obtain further study. Relief and statue are very important part in studying temple, so that the focus on this study is on them.

Relief is a part that attaches on Candi's wall. It has special meaning on its appearance. The form of relief can be animal, tree, water, and life portrait in the past. While etymologically, statue means body. The knowledge of statue is related to art and technical process of statue (Suwardono, 2004). In Indonesia, most statues were made related to temple building.

Generally, some temples in Malang and Pasuruan districts had unique ornaments and motives and different from those in Central Java. It was because the influence of Singosari and Majapahit kingdoms that embraced Tantrayana belief (Syiwa Buddha). In every temple's wall, every relief had specific story. If we seriously learn or recall about those temples, there are a lot of arts existed there, like sculpture, drawing, and architecture. It becomes special attention for researchers because there are still minimum textbooks for college students talking about history from Singosari kingdom's site completely and specifically.

Historical heritage preservation is an important thing because its everlasting is nation's priceless asset. Its damage is a very big loss and makes the nation lose its true identity because part of the history has gone. By the book of "Relief and Statue of Singosari-Jawi temples", it is expected to record the history attached on the relief and temple building model, so that Indonesian young generations are able to know about their nation's cultural history easily through temple that can be found in many areas. By looking at those dashing temple, it can be imagined how victorious Indonesian people in the past.

CHAPTER II

RELIEF

A. Singosari Temple



Picture 2.1: The Head of Bhutakala

Philosophy:

The head of Bhutakala is an aspect of protection from God Syiwa as the guardian of temple's door. It is believed that this head is also Meru guardian and has protective magic power as a protector by that it is used in every temple's entrance.



Picture 2.2: Lotus at Resi Agastya Statue



Philosophy:

Lotus Relief beside Resi Agastya statue at Singosari temple is lotus ornament that is exhibited completely. On that ornament, there are flower, leaf, stem, and root hump. It symbolizes new coming up in dynasty. Lotus is a heaven plant, the symbol of sacred world. It is the symbol that covers *Panca Maha Bhuta* that is 5 life elements that are considered to keep power consisting earth, water, fire, wind, and ether.



Picture 2.3: Skull on Dwarapala

Philosophy:

Motive of *kapala* (skull ornament) is a very important element in Singosari art as Tantrayana gospel (Trantris) because such attribute reflects worship practices of *Tantrasekte* in corpse field (Bernet Kempres, 1959:78-80).

B. Jawi Temple



Picture 2.4: Yoni

Philosophy:

Yoni is a place to keep King Kertanegara ashes. This yoni is also existed in Singosari temple.



Picture 2.5: Karang Boma

Philosophy:

Some motives above show Karang Boma, in a form of giant's head that is being depicted completely from neck and up with ornament and crown, cited from Baomantaka story. Karang Boma is usually placed on door's hole of Great *Kori* that means guardian. It is a symbol of Bhutakala head. Bhutakala means space and time. Every of us that see KarangBoma is expected to realize that we are limited by space and time, that we have very limited time to upgrade spiritual life, so that it is expected not to postpone anymore doing a good deed.



Picture2.6: Patra Punggel

Motive of Patra Punggel above is kind of ornament that takes basic form of *liking paku*. Motive of Patra Punggel leaf is a symbol of *waranugraha* or a gift that must be existed if someone has a will and works hard. The same as sustenance will never come when there is no effort from us, but there will be a big temptations, tests, and obstacles to get it. Those obstacles are clearly illustrated as *patra* that is flickering like woodbind. Patra Tunggal has a meaning in order to make human stop the thought that causes them pin in happiness and sorrow, not to dissolve in mortal happiness and not also to dissolve in sorrow.

CHAPTER III

HISTORY



A. The History of Singosari Kingdom

In XIII century, Singosari area, district of Malang in which the location is at the North of Malang now, was once being famous, not only in Malang area, but also in out of Java island, even overseas. In this era, Malang district appeared as central government marked by the born of new empire named Singosari. According to Kudadu statue, the real name of Singosari was Tumapel. According to *Negarakertagama* book, the capital of Tumapel named Kutaraja at the first establishment. Firstly, this kingdom was under Kediri Kingdom. According to *Pararaton*, Tumapel was just subordinate of Kediri at the past. The first *Akuwu* (like *camat*) was *Tunggul Ametung*. He died because he was murdered by his own bodyguard named *Ken Arok*. Who is *Ken Arok*?

Serat Pararaton that was transliterated by J.L.A Brandes and Ki *Padmapuspita* said that *Ken Arok* was born in *Jiput* from a mother named *Ken Endok*. Reputedly, according to *Serat Pararaton* as the only historical source that talked a lot about *Ken Arok* said that fetus of *Ken Arok* was from *God Brahma* when he met with *Ken Endok* in *Tegal Lalateng*. At the time, *Ken Endok* was a wife of *Gajah Para*. For her pregnancy and a ban from *God Brahma* to gather with her husband, *Ken Endok* finally decided to be widow until *God Brahma's* child born with the name of *Ken Arok*.

Kakawin Negarakertagama (XL:15) that composed in XIV century stated that in 1104 year of *Saka* (1182 C) there was a great king born with the pregnancy as son of *Sri Goronatha* (*sakral dewatmakayonija tanaya-tekap sri girindrarakasa*) with the great name of *Sri Ranggah Rajasa* (*rangah rajasa*). From the information of *kakawin* that was older than *Serat Pararaton*, it was said that genealogical mystery of *Ken Arok* was tighter, whereas he was said as a great king that in his future could bring down *Singosari* and *Majapahit* kings.



In ancient Java language, Ken means particle name of dignitary or nobled man. Therefore, the degree of ken in Endok or Arok showed that they were not an ordinary village people, but they had high level in social-politic hierarchy at the time. It could be seen from God Brahma choice when he chose Ken Endok in Tegal Lalateng. It was called a choice because the one was God, where in Hindhu religion He has a power to create.

From the 2 books above, we can see the history of Ken Arok life starting from his youth until his fame for being a king. According to those books, before he became a king of Tumapel, he was an ordinary village boy from Pangkur. In a help of Loh Gawe priest, he was adopted and then dedicated himself as Tunggul Ametung guardian in Tumapel. While he was dedicating himself in Tumapel, he was falling in love with Ken Dedes, a wife of Tunggul Ametung. Hereby, a willing to murder Tunggul Ametung was appearing, and the will was proven when he finally murdered Tunggul Ametung, married his wife, and became akuwu in Tumapel in replacing Tunggul Ametung.

As an akuwu in Tumapel, Ken Arok was greatly feared by his people. After times being akuwu, he changed Tumapel into Kutaraja. Meanwhile, there was an opposition between the king and bhujangga Siwa Budhha in Kediri kingdom (Daha). Bhujannga Siwa Budhha escaped to Kutaraja area to ask protection from King Kertajaya (Dandang gendis) action that instructed all priests to worship him, but they refused it. At the time, Ken Arok showed his opposition to King Kertajaya for more.

The opposition of Ken Arok was more clear when he was crowned with the title of Sri Ranggah Rajasa Amurwabhumi by Syiwa Buddha priest as King Kutaraja with his new kingdom named Singosari. That opposition was in a peak when there was a war in Ganter village, Ngantang subdistrict area in 1444 Saka (1222 C) between Kutaraja troops (Singosari) and Kediri troops (Daha) with the loss on Kediri (Daha) side. With the loss of King Kertajaya (King Dandang Gendis), all Java island was subordinate Singosari kingdom.

Five years later (1227 C), the power of Ken Arok was ended because he was murdered by Anusapati (son of Tunggul Ametung) that wanted to revenge of his father's death. Since then, Singosari kingdom was led by Anusapati as second king for 21 years (1227-1248C). In 1248C, he was dead and being templed in Kidal temple



because he died for being murdered by Panji Tohjaya (son of Ken Arok from his wife, Ken Umang) that knew that his father's death was caused by king Anusapati. After all, Panji Tohjaya was being the third king of Singosari. His reign was very short only for several months because he was murdered by Ranggawuni (son of King Anusapati) as a revenge of his father's death.

It turned out that some murders kept happening in Singosari kingdom caused by revenge in the realm of Singosari's kings. After the death of Panji Tohjaya in 1248C, Ranggawuni ascended the throne with a title of Sri Jaya Wisnuwardhana; he governed with his cousin, Mahesa Cempaka. Their governance was Wisnu and Indra alike. In 1254C, King Sri Jaya Wisnuwardhana gave his throne to his son, Kertanegara. In 1268C, King Sri Jaya Wisnuwardhana died and buried in Jago temple.

King Kertanegara was one of Singosari's kings who was famous in politics and religion. In politics, he was famous as a king that had an idea of extension of *cakrawala mandala* to out of Java island, covering all *dwipantara* area. In religion, he was so stand out as Buddha Tantrayana adherent.

In the beginning of his reign, he could stop Kalana Bhaya (Cayaraja) rebellion. In that rebellion, Kalana Byaya was murdered. It happened in 1270C. In 1275, Kertanegara sent an expedition to conquer Melayu. In 1280, the king destroyed durjana named Mahisa Rangkah, and in 1284 he conquered Bali, the king was captivied and dragged to Singosari (Neg.,XLII:1). That was how all other areas bowed under King Kertanegara authority, they were: all Pahang, all Malay, all Gurun, all Bakulapura, no need to say all Sunda and Madura because all Java bowed under king Kertanegara authority (Neg.,XLII:2).

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Pahang is located in Malaysia, Malay is located in West Sumatera, Gurun is a name of an island in Indonesia in Southwest of Kalimantan. The meaning of Negarakertagama author about those names are all Malaysia area, all Sumatera, all Kalimantan, and East Indonesia. The power of King Kertanegara of all archipelago is also stated in the inscription in the back of statue Camundi from Ardimulyo (Singosari) village in a number of 1292C



(Berg,C.C.,1927). In the inscription, it was stated that Statue Bhattari Camundi was ordained when the Great king (Kertanegara) won in all areas and conquerd all other islands.

An inscription at the base of Amoghapasa statue from Padangroco that was stated in 1286C gave a hint that Malay really bowed to Singosari. It was stated that Amoghapasa statue with its 14 escorts and saptaratna (7 diamonds) was a symbol of cakrawartin, it was brought from Java to Suwarnabhumi and was upheld in Dharmasraya. That statue was belonging to Sri Wismarupakumara. The people who were ordered by Sri Maharajadhiraja Kertanegara to escort that statue were Rakryan, Mahamentri Dyah Adwayabrahma, Rakryan Sisikan Dyah Sugatabrahma, Semgat Payanan Hang Dipankaradasa, and Rakryan Demung Pu Wira. All Malayan people from those 4 caste were rejoiced, especially their king, Srimat Tribhuwanaraja Mauliwarmadewa. From the inscription, it was clear that the position of Kertanegara was higher than Mauliwarmadewa because Kertanegara was given title Maharajadhiraja, while Mauliwarmadewa only used title Maharaja.

The action of Kertanegara to expand his authority to out of Java was encouraged by the threat from Cina Land, where since 1260C Shih-tsu Khubalai Khan emperor that established dynasti Yuan in 1280 started asking power recognition from some countries that recognized previous China kings' power from dynasti Sung. If they did not want to give a tribute, they were forced by using weapon. That was the reason why Birma, Cambodja, and Campa were sent envoy to ask power recognition. Then, those countries were attacked by Mongolia because they did not want to bow. Although the attack was not all accomplished, they finally tought that it would be more save if they also sent an envoy with attribute to Khubilai Khan.

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Java was also being a target of Khubilai Khan's envoy starting from 1280 and 1281 that required one prince to be sent to China as a symbol of obedient to Yuan empire. That threat changed King Kertanegara sight. If previous kings of Java only directed to Java island (yawadwipamandala), to face Khubilai Khan that aimed to extend his authority, Kertanegara must expand his *mandala* area until beyond Java island. Then, he created a friendly relationship with Campa. The instruction about the existance of that relationship was on Po Sah Inscription near with Phanrang in a number of 1306C, which stated that one of empreses of King Campa was Tapasi, princess from Java. At the time, Khubilai Khan also wanted to add provision in Campa during the way to Java, King Jayasinghawarman III refused that Chinese troop landing.

In religion, King Kertanegara tried to equal Khubilai Khan by embracing Buddha Tantrayana religion from *kalachakra* denomination. This denomination started rising in Benggala in the end of dynasty Pala governance. Right there, this denomination spread out to Tibet and Nepal. Mongolian kings were very interested in this denomination because it was more suitable with their soul (Chen, 1972). In Java, this denomination merged with the worship of Siwa Bhairawa. The domination that was embraced by king Kertanegara can be concluded from Kakawin Negarakertagama and from the fact that he was ordained as Jina in Wurara cemetery. Camundi statue from Ardimulyo village was also a hint that the religion developed at the time was a denomination in Buddha Tantrayana religion.

Kakawin Negarakertagama described King Kertanegara as an undefeatable king among other kings in the past. He was perfect in *sadguna* (statecraft), understood all of knowlegde, mastered *tatwopadesa* gospel (knowlegde about nature), obeyed the law, was persistent in carrying religion's rules that related to Jina worship (*apageh ing jinabrata*), tried hard to carry *prayogakrya* (tantra rites). That made his descendents to be king (Neg., XLIII:4). Then, it said that king never neglected his duty, was never being delirious (luput in madya), and kept giving attention to *naya* (wisdom) because he realized the difficulty in governing in Kaliyuga era. That also made him embracing Buddha religion, imitated the kings that governed before. He diligently obeyed all ordain ceremony as it should be, learnt knowledge of logic and grammar, and other holy books. In his middle age, he diligently tried to absorb all details of mysticism, praise, yoga, and samadi for the sake of world, and also *ganachakra* and gift to all the

people. It made him famous for his Jina, Jinanabajreswara (Neg., XLII:3; Neg., XLIII: 2-3).

From the description above, it can be concluded that the government of King Kertanegara (1268-1292) in Singosari reached its glory. In carrying his governance, King Kertanegara was helped by three Mahamantri, they were: Rakryan I Hino, Rakryan I Sirikan, and Rakryan I Halu; they were on duty to continue and arrange King's command through executive minister that consisted of Apatih, Rakryan Demung, and Rakryan Kanuruhan. Kertanegara desired to be the king of Singosari and the surrounding area as wide as possible. To realize his desire, King Kertanegara conducted some actions, such as:

1. Get rid of some figures that could oppose or hinder his desire, like: patih Raganata was demoted, and Banyak Wide (Arya Wiraraja) was moved to be the regent of Sumenep, Madura.
2. Held conquest to many areas, like sending troops in 1275C to West Sumatera that was famous with Pamalayu expedition. In 1284c, he held conquest to Bali, and to other areas as all Pahang, all Sunda, all Bakulapura/Tanjungpura (South west Kalimantan), and all Gurun (Maluku).
3. Held alliance with Campa kingdom.

In book of Pararaton and Kakawin Negarakertagama, it stated that the social life of Singosari people was good enough because they were used to live peacefully since Ken Arok reigm, even from the king until the people were accostumed to religious life. That religious life was showed by the development of new religion that was Tantrayana gospel (Syiwa Buddha) with its holy book, Tantra. Tantrayana gospel was well developed since Wisnuwardhana reigm and reached its top in Kertanegara era.

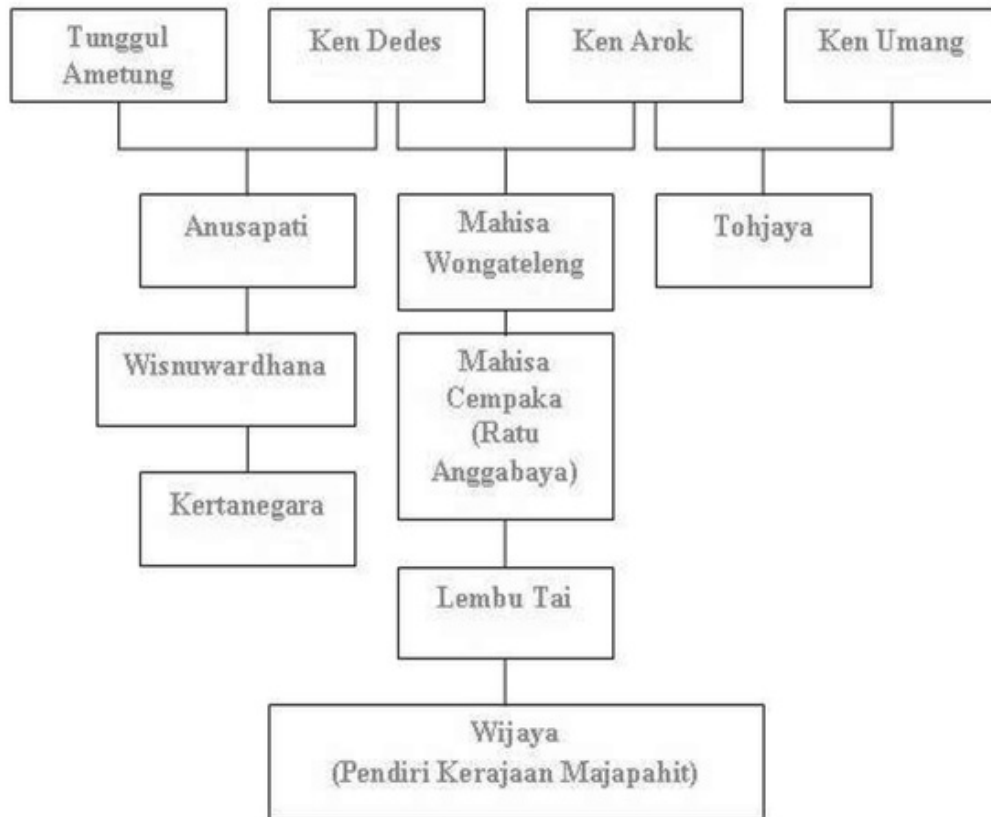
Two big events that made Singosari kingdom was over were:

1. The conflict with Tiongkok that wanted Singosari kingdom to be subordinate of Khubilai Khan Empire.
2. The attack from Kediri kingdom in the middle of May and in the middle of June in 1292C that was done by King Jayakatwang that allied with Banyak Wide (Arya Wiraraja), the regent of Madura, with the loss on Singosari. King Rajakertanegra died when he was carrying Tantrayana ceremony (the ceremony of Syiwa Buddha gospel) with his Mahamenti and his famous priests.

With the death of King Kertanegara, Singosari kingdom authority was over. The ashes of King Kertanegara were tributed in Singosari temple as Bhairawa, in Jawi temple as Syiwa Buddha, and in Sagala as Jina (Wairocana) together with his empress, Bajra Dewi.



The Family Tree of Singosari Kingdom



The order of Singosari kings in Book of Pararton version:

1. Ken Arok or Rajasa Sang Amurwabhumi (1222-1247C)
2. Anusapati (1247-1249C)
3. Panji Tohjaya (1249-1250C)
4. Ranggawuni or Wisnuwardhana (1250-1272C)
5. Kertanegara (1272-1292C)

The order of Singosari kings in Kakawin Negarakertagama version:

1. Ranga Rajaya Sang Girinathaputra (1222-1227C)
2. Anusapati (1227-1248C)
3. Wisnuwardhana (1248-1254C)
4. Kertanegara (1254-1292C)

B. The History of Temples in East Java

In the beginning of 10C century, in 929C, the central governance in Java moved to East Java. Mpu Sendok, the dynasty of Mataram Hindu, established a kingdom in East Java with the central governance in Watugaluh, which the location was estimated in Jombang area. Mpu Sendok was replaced by his daughter, Sri Isyana Tunggawijaya, so that the next kings called Wangsa Isyana. The grandchild of Queen Isyana Tunggawijaya, Mahendratta, married with king of Bali, Udayana, and they had a son, Airlangga. The dynasty of Airlangga instructed to build most temples in East Java, although there were some temples estimated to build earlier, like Mendhut temple in Malang.

In Dinoyo Inscription (760C), it was stated about the existence of Kanjuruhan kingdom which was located in Dinoyo, Malang that was believed having strong relationship with the building of Hindhu temple, Badhut temple. Songgoriti temple as the exception, the making of stonework in a big scale started to appear again in Airlangga governance, like the building of Belahan bathing place and Jalatunda temple at Penanggungan Mountain.

Temples in East Java have different characteristic from temples in Central Java and Yogyakarta. In East Java, there is no big and wide temple, like Borobudur, Prambanan, or Sewu in Central Java. The only temple which occupies quite wide complex is Panataran temple in Blitar, but generally temple in East Java is more artistic. Foot temple is generally higher and is in a form of storey lobby. To achieve the main building of temple, people must pass storey lobbies that are connected with stairs.

The body of temple in East Java is generally slim with terraced roof that is tapers to the top and roof tops in a form of cube. The using of *makara* in entrance side is replaced by statue or dragon carving. Obvious difference is also on its relief. The relief on East Java temples is chiseled using light chisel technique and having symbolic style. An object pictured is side view and figure pictured is generally taken from *wayang* story.

Generally, Hindu temples in East Java are decorated with relief or statue in a form of *statue* related with *Trimurti*, the three Gods in Hindu, or related with Siwa, like: Durga, Ganesha, and Agastya. Figure and decoration related with Hindu religion are mostly showed together with figure and decoration related with Buddha religion, especially Buddha



Tantrayana. Another characteristic of temples in East Java is the relief that shows *wayang* history.

Time span of temples building in East Java was longer than in Central Java that only took 200-300 years. The temples building in East Java was still running until 15 century. The temples built in Majapahit kingdom generally used base material of red brick with simpler decoration. Some temples built at the end of Majapahit kingdom governance were considered by anthropologist as a reflection of “rebellion” that appeared as a result of society’s distrust and dissatisfaction to the messy condition and as a result of worries of new culture. The characteristics of the march were: 1) the existing of magical and mystical ceremonies generally held secretly; 2) the appearance of savior figure; 3) the existing of figures that were believed as defender of justice; 4) the appearance of community that isolated themselves, generally to mountainous area, and 5) the re-appearance of “old” culture as a form of longing to the heyday of the past. Those characteristics were found in Cetha temple and Sukuh temple.

At 13 century, Majapahit kingdom was starting to run out its fame together with the entry of Islam religion to Java Island. At the time, there were a lot of sacred buildings related to Hindu and Buddha religions being left and forgotten by the society that mostly converted to Islam. As a result, those abandoned temples buried by landslide and overgrown by bushes. When the surrounding area was growing as residence, the condition was getting worse. Temple’s wall was demolished and the stones were taken as house’s foundation or pavers, while the red brick was pounded to be red cement. Some stones with sculpture decoration or statue were taken by planting cinders/ cinders estate to exhibit in front of factories’ field or official residence of estate.

Generally, the explanation about temples in East Java comes from *Negarakertagama* book written by MpuPrapanca (1365C) and *Pararaton* written by MpuSedah (1481C), and some inscriptions and writings in concerned temple. In Indonesian archeology discourse, there are two styles of temple: Central Java Style (5-10 century) and East Java style (11-15C), in which they have different style and characteristic. Central Java style temple generally has big body, vertical geometric dimension with temple’s centre in the central, while East Java characteristic has slim body, horizontal terrace with the most sacred part at back side.

Different from some temples in Central Java, beside as monuments, temples in East Java was considered used as place of tribute and dedication to dead kings, such as: Jago temple for King



Wisnuwardhana, Kidal temple for King Anusapati, Jawi temple and Singosari temples for King Kertanegara, Ngetos temple for King Hayam Wuruk, Bajangratu temple for King Jayanegara, Jalatunda temple for King Udayana, Belahan bathing place for King Airlangga, Rimbi temple for Queen Tribhuanatunggadewi, Surawan temple for Bre Wengker, and Tegawangi temple for Bre Matahun or Rajasanegara. In Javanese philosophy, temple was also used for a place of dead kings' *ruwatanto* make them sacred again and could be God again. That belief related deeply to the concept of "King God" that spread out in Java. The function of *ruwatan* was marked by the existence of relief at the foot temple that described a legend and story with moral value, as in Jago, Surawana, Tigawangi, and Jawi temples.

The number of East Java temples is dozens; generally the building has strong relationship with Singosari and Majapahit kingdoms. This report has not covered all temples, especially small temples, such as: Bacem, Bara, Bayi, Besuki, Carik, Dadi, Domasan, Gambar, Gambar Wetan, Gayatri, Gentong (dalam pemugaran), Indrakila, Jabung, Jimbe, Kalicilik, Kedaton, Kotes, Lemari, Lurah, Menak Jingga, Mleri, Ngetos, Pamotan, Panggih, Pari, Patirtan Jalatunda, Sanggrahan, Selamangleng, Selareja, Sinta, Song-goriti, Sumberawan, Sumberjati, Sumbernanas, Sumur, Watu Lawang, and Watugede temples.

C. The Art of Temple Building

Temple came from the word of “candikagra” which meant candika, the nickname of Goddess Durga or the Goddess of Death. From its name, the temple was related to death. It was built as tribute, a worship place especially some high level kings, like Airlangga that was formed as God *Wishnu* and Raden Wijaya that was formed as God Siwa. Mostly the building of temple consisted of three parts called *Triloka*, they were: the feet of temple, the body of temple, and the top of temple. Those divisions were a symbol of universe. The feet of temple was a symbol ground nature (Bhurloka), that was human world controlled by secular things. The body of temple was a symbol of the world in between (Bhualoka), that was the world where human was no longer bound to the secular things. The top of the temple was a symbol of top nature (Shuah-loka), that was the world of Gods. There was a room or niches in the body of the temple that consisted of statue. At the South niche, there was Agastya statue, at the North niche there was Durga statue, and at the East niche there was Ganesha statue.

From the structure of temple’s form, there are three motives of temple building, they are: motif of Central Java temple at South side, motif of Central Java temple at North side, and motif of East Java temple. Motif of Central Java temple at South side more describes about feudalism society structure which is king as a centre. This temple’s motif is seen from small temple site that is centered at bigger main temple. The motif of Central Java temple at North side more describes about democratic society structure. This temple’s motif is visible from wide temple site, the building is big, and the model is unique. While East Java temple more describes about federal society structure, where the king stands behind to unite some areas to make a unity. This temple’s motif is visible from the main temple building’s area at the back of smaller temple building.

1. Some temples in Central Java at South side
 - a. Kalasan temple, was built at 778C, the order of Raka I Panangkaran as tribute to Dewi Tara. It was Buddha temple in Java, its height was 6 meters with 52 stupa.
 - b. Borobudur temple, was built in 770C, the order of king Wisnu from Saylindra Dynasti, finished in 842C in Samarotungga governance, the form was storey lobby and was finished with Mahayana *cosmology*, its height was 42 meters, it consisted of three levels, they were: Khamandatu,



Rupashatu, and Arupadhatu. The relief's length was 4 km, and it consisted of 500 hundreds stupa.

- c. Mendut temple (East of Borobudur temple), was built by king Indra from Saylindra dynasti. The height of statue inside of temple was three meters that was hemmed by two Bodhistava, Avalokithesvara (the symbol of Dharma), Vajrapani (the symbol of Sangha) .
 - d. Lorojonggrang temple (Prambanan), was built at the era of Raka I Pikatan unil Daksa from Sanjaya Dynasti. It consisted of main temple and hemmed temple. The main temple was the biggest temple accompanied by Brahmana temple (in South), Wisnu temple (in North), and Syiva temple in front of it, there was also perwara temple consisted of bull statue/ nandi.
 - e. Sewu temple, was built as the order of king Indra from Saylindra dynasti, to honor Manjusri. It consisted of main temple for 250 perwara temples 4 lines. There was statue Dwarapala at the entrance.
 - f. Plaosan temple, was built on the order of Raka I Pikatan, Pramowardhani. There were two main temples surrounded by two lines od stupa, and two lines of perwara temple.
 - g. Suku temple, era of Majapahit. The element of native Java is more prominent than Hindu itself.
2. Some temples in Central Java at North Side
 - a. Canggal temple, was built by Sanjaya from Old Mataram, there was inscription Canggal that informed dynasti of Sanjaya.
 - b. Gedong Songo temple, was built at 8C century, as a tribute to Trimurti, especially God of Siwa, there was bull/ nandi in front of it.
 - c. Dieng temple, this temple building look like Gedong Song temple.
 3. Some Temples in East Java
 - a. Badhut temple in Malang, concerned with inscription Dinoyo in 760C, built by God of Singha, the oldest Kanjuruhan kingdom in East Java.
 - b. Kidal temple, built in the era when Singosari kingdom as place of tribute of king Anusapati in a form of God of Siwa,



there was a relief talked about garuda stole amarnya (life water) .

- c. Jago temple, built in the era when Singosari kingdom as tribute of king Wisnuwardhana, there was a relief talked about Kunjakarna, Parthayajna, and Krisnayana.
- d. Jawi temple, built in the era when last Singosari kingdom as tribute king Kertanegara. The architectural motif was Hindu-Buddha.
- e. Singosari temple, built in the era when the last Singosari kingdom as tribute of king Kertanegara. The bottom part of temple has not finished yet, but the top part has been finished. This temple was a symbol of Mahameru summit.
- f. Sumberawan temple, built as the appreciation of Prabu Hayam Wuruk visitation to the feet of Arjuna mountain. It was built after Singosari temple.
- g. Penataran temple, existed since king Sreangga from Kediri kingdom, renovated at Majapahit era, and finished in the era when Prabu Hayam Wuruk governed.

D. The History of Singosari Temple



Picture 3.1: The picture of Singosari temple now
(Source: Field study, 2010)

The site of Singosari temple is on Kertanegara street, Candi Renggo Village, Singosari subdistrict, Malang regency. From Malang city it is about 10km to the North and from Surabaya city it is about 88km to the South.

According to Singosari charter in a date of 1273 Saka or 1351C that was translated by J.L.A Brandes in *Beschrijving van Tjandi Singasari en de volkentoneelen van Panataran* book (1909), it was stated that Singosari temple was built on the decision of Supreme Consultive Council (Sapta Prabhu), that consisted of seven kings that the sentence was given by Tribhuwanatunggaldewi Maharajasa Jayawisnuwardhani to Mahamenti Rakryan Empu Mada to build a temple for Mahabrahmana, to Siwa Buddha religion (Tantrayana believe), the ex of Mahapatih that died together with Prabu Kertanegara.

According to the charter above, it is clear that Singosari temple was basically Majapahit inheritance under Tribhuwanatunggaldewi. The building was meant to commemorate loyalty and service of ex Patih Singosri, Pu Raganatha or the Ramapati, that died together with Prabu Kertanegara when there was an attack from Gelang-Gelang (Kediri area) under King Jayakatwang.

According to *Dari Pura Kanjuruhan Menuju Kabupaten Malang: Tinjauan Sejarah Hari Jadi Kabupaten Malang* (1984) book, a place where Singosari temple was built was a temple complex where King Kertanegara, his Patih, and some of his ministers were running Tantrayana ceremony surrounding temple courtyard; that was a time they were suddenly attacked by their enemy. They all died together.

Singosari kingdom had many names, they were: first, around 19th century (year of 1800-1850C), it was called "Tower Temple" by the Dutch. That was maybe because of its form that just like a tower. Second, European archeologist, W.F. Stutterheim, once gave a name "Cella Temple" . the reason was maybe because this temple had four gaps on the wall at the temple's body. Third, the report from W. Van Schmid that visited this temple in 1856C, gave name "Cungkup Temple" . Forth, partly of the people gave name "Renggo Temple" . Fifth, nowadays the local people gave name "Singosari Temple" . maybe it is because the location is in Singosari subdistrict . then, the question is what is the real name of Singosari temple? It is still unclear until now .



In a book of Pararaton, it is stated about tribute place of King Kertanegara, which is: *Ciri Ciwabudhadhinarma ring Tumapel: SriSuwabudha* (the nickname of KingKertanegara) tribute in Tumapel, the building name is *Purwapatapan*. From the explanation of Pararaton, can it predict that *Purwapatapan* is the same as Singosari temple now? It's unclear.

Singosari temple was found in 1803C as pile of stones and was being repaired by Archaeological Department of Dutch East Indies in 1934-1937C until nowadays performance is gotten. The Speciality of Singosari temple is this temple as if having two levels because temple's chambers that must be at temple's body was at temple's foot. When this temple was built, it look unfinished, it was shown from the relief unexistancy at the body and the foot of the temple, while at the top of the temple has been finished. From the statement above, it can be concluded that the way of Singosari temple's ornaments making was started from the top part.

1. The Description of Singosari Temple Building

Singosari temple was built from andesite, the orientation of this temple faced to the West. Some parts of temple were explained as following:

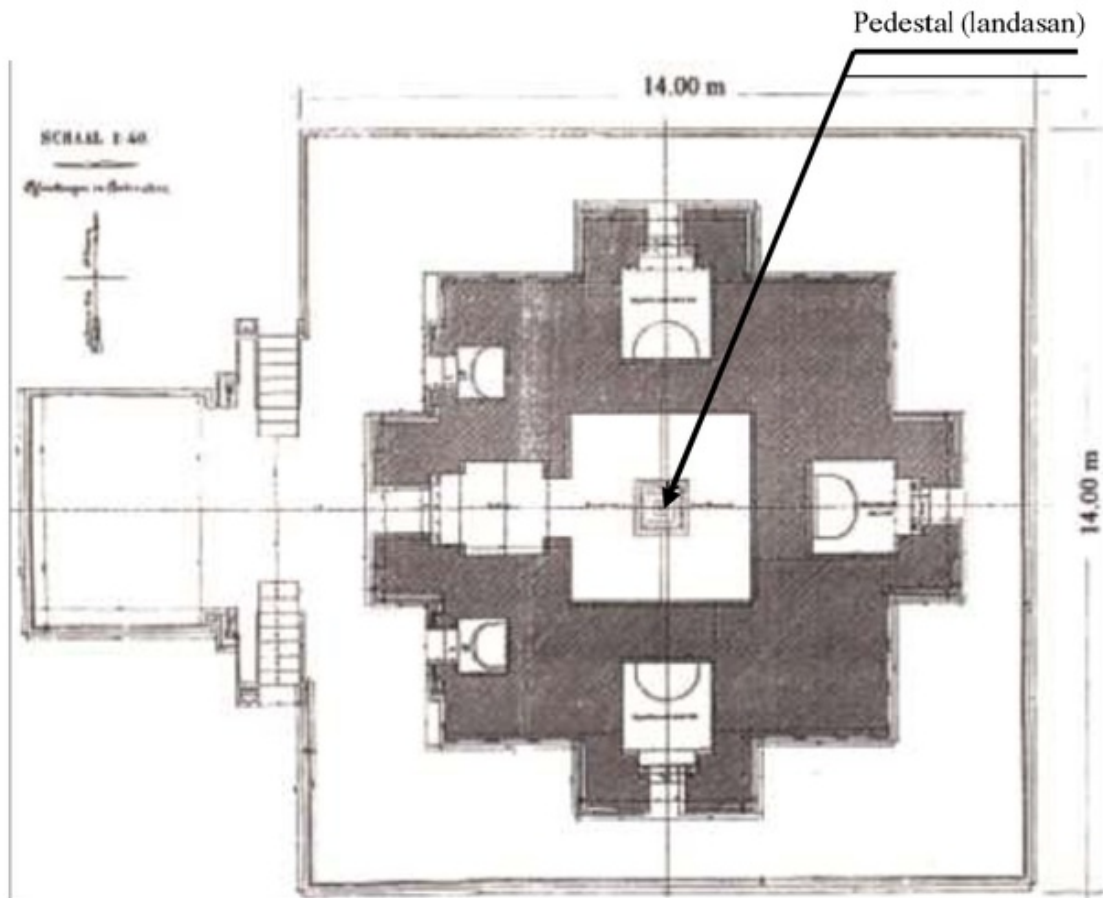
- a. A square bottom level was called batur candi or temple's terrace. It could be climbed from West side through artificial stair (Picture 3.1). There were two real stairs at the right and left sides; the performance of the temple was batur or terrace that stucked to West side in front of main entrance, but unfortunately the stones of the terrace did not find anymore, so it could not be installed anymore. To know the real form of the stick and the upstairs position (Picture 3.2).
- b. The foot of high temple was utilized as statues place. After we were on the temple's terrace, we faced the temple's foot that was utilized as the main room in the middle and faced to the West. As the level of the main room, there were five niches surrounding temple's foot. On the wall of temple's foot at the West side there were two niches facing West side. On the wall of temple's foot at the North side there was one niche, wall of



temple's foot at the East side there was one niche and the South side there was one niche. The content of the niches of that temple's foot is now empty with no statue, except niche on the wall at the South side that is still filled by Siwa Guru Statue (Picture 3.8). In 1819C, some statues from Singosari temple are taken and moved to Netherlands, and then it was placed in Leiden Museum. When we were in front of the main room, the position at the right and the left sides, there was smaller pinchers niche. The North pinchers niche was once placed by Mahakala statue, while the South pinchers niche was placed by Nandicwara statue.

At the doorway entrance to main room, at the North, East, and South niches, there was also an ornament of Bhutakala head, Banaspati (King of Jungle) or Karang Boma. This Bhutakala Head ornament was called Kirtimuka that according to Skandapurana book (one of many holy books of Hindhu) that was a sacred place that was ordered by God Siwa to protect his sacred places.

In the main room, now there is only a pedestal (base) that has been broken from a statue or phallus. According to the argument of Oey Bloom in his dissertation in 1939C (The Antiquities of Singosari), he stated that pedestal was a base of a statue not a phallus because since it was found and when there was an excavation in a state of restoration, there was no phallus that the size was match with pedestal hole's size. He concluded if that pedestal must be a base of a statue. According to him, that was Siwa Bhai-rawa statue. The background he used was the description of Nicolaus Engelhard letter that took away six statues from Singosari temple. One of those six statues was Siwa Bhai-rawa. According to Oey Bloom, that statue was 1.67m high, 0.78m wide, and 0.60m deep, while the surface of found pedestal in the main room was almost the same as that statue size when we placed it on it.



Picture 3.2: Plan of Singosari Temple
(Source: Myrtha, 2009)

- c. The body of the temple was slim, there were four niches at the four sides, but those four sides had no sign if that niche consisted of statue, or that niche never filled with a statue, looking at the niche's depth, it was less likely as the place of statue. In Pantheon system from Syiwa Sidhanta gospel, nature was divided into three parts, which were: *Niskala* nature (invisible), a place of paramasyiwa resided. The level was in the top nature, invisible, inconceivable, but existed. On Singosari temple's part, it was represented by its top. Then, there was *Sekala Niskala* nature (visible invisible nature). This was in between nature and was placed by Sadasyiwa with four aspects that all of them were actually his own embodiments. They were Syiwa, Wisnu, Brahma, and Maheswara, while ground nature was *Sekala* nature (visible nature) that was foot part of temple that was controlled by Maheswara.

In Singosari temple, temple's body was a symbol of *Sekala-Niskala* nature which was in between nature. This nature was controlled by God Syiwa as Sadasyiwa with his four aspects. Sadasyiwa himself was on the center, while other four aspects were on the four directions of winds; Syiwa in West, Wisnu in North, Brahma in South, and Maheswara in East. Although it seemed that the four niches in the temple's body were not filled with statue, the existence of those niches showed that they were as Gods' place. The niche on the temple's body as *Sekala-Niskala* nature technically had shown by its building structure which was if the building of Singosari temple was perfect, so the niche in the temple's body will be covered by peak in front of it, if we saw vertically, that niche was invisible, but if we saw it aslope, it was partly seen. Maybe it was a mean inside of *Sekala-Niskala* nature that was once seen and once unseen.

On each niche, there was Bhutakala head or Kirtimuka that the ornament has been perfect. It was very different from the completion of Bhutakala ornament on the door of main room in temple's foot that was mostly unfinished (Picture 3.3 and 3.4).

- d. The top of the temple that was towered and more pointed upwards in a form of pyramid with cubed solid roof. In the beginning the form of the peak was pointed (picture 3.5), but now it has been ruined and also the four peaks surrounding it. Now, its form seems so different from its real form (above Picture 3.1).



Picture 3.3: Kirtimuka on the niche of temple's body



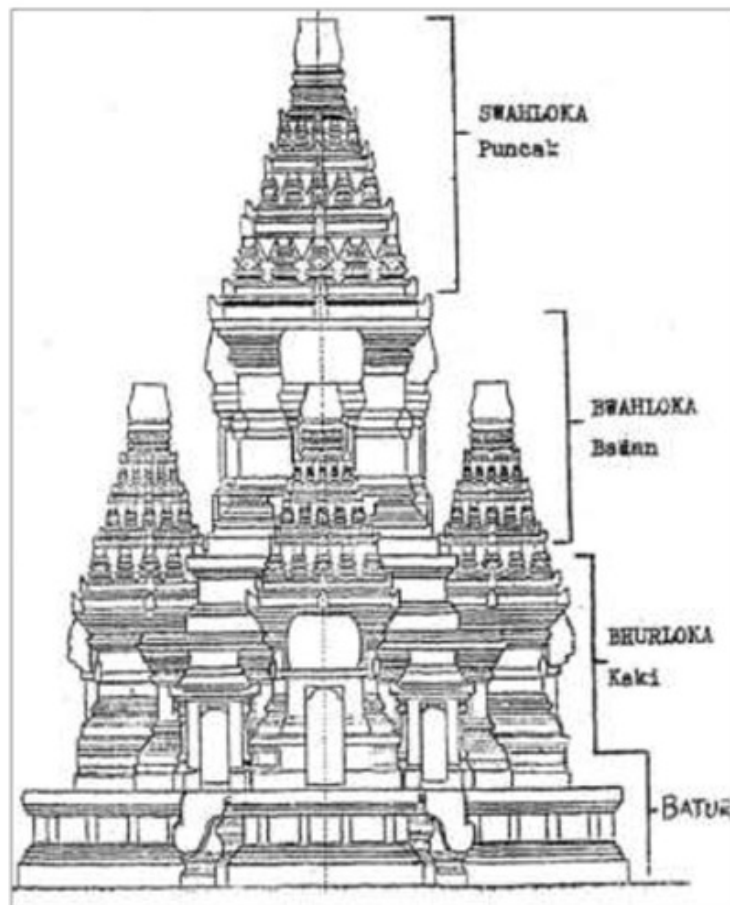
Picture 3.4: Kirtimuka on the niche of Temple's foot



Picture 3.5: The Front Look of Singosari Temple on Its First Building
(Source: Suwardono,2001; Myrtha,2009)

2. The Picture and the Function of Singosari Temple

According to Hindu religion, temple is a replica of Himalaya Mountain in India. There is the highest summit called Gaurisangkar surrounded by four lower summits, they are: Daula Giri, Nanga Parbat, Nanda Devi, and Koncanjanghu. Gaurisangkar Mountain and its summits are considered as God's dwelling place. That dwelling place is called Meru. The summit of Meru is called *Kailasa*. This Kailasa is the paradise kingdom of Gods.



Picture 3.6: The Level Structure of Singosari Temple
(Source: Suwardono,2001; Myrtha,2009)

Thus, temples built vertically actually referred to that Meru concept. If Meru Mountain's structure was just the same as having foot, body, and peak, temple also had the same structure. The temple's foot was a description of mountain slope, and temple's top was a description of mountain summit. In Hindu philosophy, it was called Triloka that was *Bhurloka* = temple's foot, *Bwahloka* =

temple's body, and *Swahloka* = temple's peak (Picture 3.6). *Bhurloka* described ground nature, *Bwahloka* described human nature, and *Swahloka* described Gods nature. From the description above, it can be concluded that Singosari temple was a description of Meru Mountain. The structure of that building consisted of a high building surrounded by four lower peaked building. Unfortunately, Singosari temple now lost its peaks. It is caused by the ruin that happened so long time ago, so the scattered rock temple then used by some local people before it was renovated and cared. Besides, the rock temple was used for street paving that was unbelievably agreed by Dutch East Indies government at the time.

Many people considered Singosari temple functioned as King Kertanegara cemetery, the last king of Singosari kingdom. Maybe Singosari temple can be connected with King Kertanegara, but it is very doubtful and cannot be proven as a king cemetery or a place to keep King Kertanegara ashes.

In past time, when king died, based on Hindhu religion, the corpse was burnt and the ashes was sown to river or sea, or was sown to the wind. After that, its tribute place was made, a building as a place of its soul worship; generally, people called it "candi/temple". Inside of temple, there wassumuranand inside of this *sumuran*, *Garbhapatra* was placed, a square vessel from stone that was made in a form of nine until twenty five holes square. Inside of those holes, *peripih* was placed. *Peripih* is any stuff from steel, stone, cereals, and soil (Suwardono, 2001).

There was no any perforated stone box at Singosari temple as a place to keep *peripih*. Another rarity was this temple had *nosumuranas* the place to keep *Garbhapatra*.

Based on the description above, it can be concluded that the function of Singosari temple is more suitable called as worship place. That worship addressed to God Syiwa because Mandala system seen at Singosari temple based on its statue was Hindu temple. Is here Syiwa represented as Syiwa Bhirawa or in his other embodiment? That is not too clear!

Under the floor of main room, under the pedestal (base), there was a conduit going to North. Right in front of West door recesses, at the temple's terrace, that conduit still could be seen. It



was also existed under the ex statue at the North, East, and South recesses. But now those conduits are closed.

The function of those conduits was very important for religious ceremony participants because before conducting it, they must wash statue with water with a mantra from Brahmana. The washing process was not only to statue in the main room, but also some statue in each niche in North, East, and South sides. By that way, the water might flow down through those conduits that it next merged and flew to shower at North terrace. That water did not disposed, but it was accommodated. That accommodated water was considered as amertha water, that was a holy water that revealed from milky sea stirring (Samodramanthana) by Mandara mountain.

From the description above, beside as worship building, Singosari temple was also functioned as transformator (conversion tool), so besides describing Meru mountain imitation, Singosari temple was also describing Mandara Mountain. Strangely, there was no different between Meru Mountain and Mandara Mountain in Java.

Beside the description above, Singosari temple was also described as a *phallus or yoni*. This consideration was based on the temple's building construction. The terrace on the North side that was square and had spout on its North side was similar to yoni's surface structure. The temple body that rode on the top shelf terrace pretended to be phallus that rode to the yoni's surface.

From all descriptions above, it can be interpreted that Singosari temple is:

1. The imitations of Meru Mountain that the summit was on *Kailasa* with four lower summits were: Mandara Mountain, Gandhamana Mountain, Vipula Mountain, and Suparsya Mountain.
2. The Symbolization of Samodramanthana concept (Milky sea stirring) that used Mandara Mountain as Stirring process and holy water called *amertha* was revealed.
3. The symbolization of phallus and yoni, because there was shelf terrace that had spout on its North side as a yoni and the temple as phallus.

Nowadays Singosari temple is very attractive. Generally, temple building is decorated with flat decoration from top to bottom, but it does not happen to Singosari temple. Decoration at Singosari temple is not completely finished. It shows that Singosari temple was not finished but being left by its adherents. Some causes were connected with a war that was an attack of King Jayakatwang from Kediri kingdom (Gelang-gelang) to King Kertanegara of Singosari kingdom that happened in 1292C.

The attack from King Jayakatwang could destroy (pralaya) Singosari kingdom. It made Singosari temple unfinished and being abandoned. The unfinished process of this temple is useful for us to know the ornament making technique. It can be seen that the ornament was done from top to bottom. The top part was done perfectly, the body part (center) was a half done, and the bottom part was completely unfinished.

3. Description/ Phylosophy of Relief and Statue of Singosari Temple
 - a. Statue of Syiwa Bhairawa

The main room inside the temple's chamber (picture 3.2) that faced west had a pedestal (base), this base maybe placed by statue Bhairawa that is now is nothing in place.





Picture 3.7: Statue of Syiwa Bhairawa
(Source: Suwardono,2001; Myrtha,2009)

What is the meaning and philosophy of this Statue Bhairawa? Here is the explanation. The form of statue Syiwa Bhairawa is described squat sitting on a wolf, while its legs ride on skull mats. Its body is completely naked and it is only covered with loincloth. It has four hands (*caturbhuj*a) that each brings knife, skull bowl, trident, and small drum (Picture 3.7).

Bhairawa only has two hands. Left hand holds bowl, and right hand holds dagger. If it has four hands, the other hands will hold tridents and small drum. Right hand holds tridents and left hand holds small drum, and then those two hands are tied with rosary that can be connected with waist. The usage of this tie is to strengthen and to beautify in dancing at corpse field of *damaru* and *ksetra*.

The description of Bhairawa holding knife was reputedly for ritual ceremony of Matsya or Mamsa. Bringing bowl was for accommodating blood while ceremonial of drinking blood, while the other hand was for holding trident. The vehicle of Siwa in a form of Syiwa Bhairawa was a wolf because the ceremony was conducted in corpse field and wolf was a corpse-eating animal. Bhairawa was God Siwa in one of his embodiments. Bhairawa was

described having malignant characteristic (*ugra*), having canine, and so huge like a giant.

b. Statue of Goddess Durga

Niche at North wall of temple's foot was placed by statue Durga, which now is nothing in place anymore. The meaning and philosophy of statue Durga was the form of Goddess Uma Parwati (wife of God Siwa) in which having Demonis (giant) characteristic in its explanation. This statue was transformed as a *Durgamanisasuramardini*, which was the embodiment of Durga that fought against giant (Asura) that disrupted paradise. Durga that had eight hands with the weapons of Gods beat up king of Giant (Asura). Feeling angry, the Giant (Asura) transformed into bull (Mahisa), but Durga still could defeat him. Before being killed, king Giant (Asura) was out of bull body, by the time his hair was wrenched, then he could be killed.

The description of *Durgamanisasuramardini* here is very special because generally Durga was described stand up straightly or stand with peered style. Durga was described with dashing posture with strode feet (called *ngangkang* in Java language) which was an identity of Singosari kingdom's art. So, it can be said that the soul of *tantric* attached to that aggressive statue. It is in line with religious characteristic of King Kertanegara who embraced Siwa Buddha Tantrayana (Picture 3.8).



Picture3.8: Statue of Goddess *Durgamanisasuramardini* (Goddess Durga)
(Source: Suwardono,2001; Myrtha,2009)

c. Statue of God Ganesha

Niche on the East wall of temple's foot was placed by statue God Ganesha that is now nothing in place. The meaning and philosophy of statue God Ganesha was son of God Siwa and Goddess Uma Parwati. He was described fat, big tummy, and elephant-shaped head. Why in a form of elephant-shaped head? There were many different versions. For example Smaradhana Holy book version written by Mpu Dharmaja from Keridi kingdom era explained that when Goddess Parwati (wife of God Siwa) was pregnant, she was surprised by God Indra vehicle, which was a big elephant named Airawata that was brought by God Indra to visit her. Because she was very surprised, then the babyborn had an elephant-shaped head. God Ganesha was described sitting with four hands, having axes and rosary as weapons, and never forget to bring bowl. God Ganesha was a God of knowledge. It was symbolized by his trunk that kept seeping honey on the bowl he brought, and his fat tummy (lambodhara), also as God of obstacle destroyer (wigneswara). That caused people ask for his help by saying Om Awignam Astu (Picture 3.9).



Picture 3.9: Statue of God Ganesha
(Source: Suwardono,2001; Myrtha 2009)

d. Statue of Syiwa Guru



Picture 3.10: Statue of Syiwa Guru
(Source: Field Study,2010)

Niche on the South wall of temple's feet was placed by God Siwa Guru or called Resi Guru. This statue was mostly called Resi Agastya. Nowadays this statue is still on its place (Picture 3.10). The meaning and philosophy of this statue was as Resi Guru, which was a Guru of all resi. That was why he was described as bearded and mustachioed man. He wore turban or sometimes his hair was bunned. He brought rosary and Amertha jug. There was fog flies (pine) on his left shoulder and trident weapon on his right shoulder. His body posture which was dashing and having big tummy (lambodhara) showed that he broke with some divinities. At the bottom left there was red lotus that came out from its tuber. This form of relief was a characteristic of Singosari kingdom's art. There were some people that connected this Siwa Mahaguru with Resi Agastya. In Hindhu teogoni (the origin of Gods), Resi Agastya was known as one of favorite students of Siwa. That was why he was considered as the carrier and the spreader of Hindhu in South India and Indonesia.

e. Statue of Goddess Uma Parwati

Goddess Uma Parwati was wife of God Syiwa. This statue stood on a big Yoni. This statue was described in *sambhanga* condition (stand up straight) with front hand posture *lingga mudra* (right hand finger kneaded with thumb up, on opened right palm). Both of the hands at behind and up, it was allegedly that her right hand held padma and her left hand held Camara (flies fog). This Statue was decorated with *upavita* (caste rope) in a form of snake, pearl *Katibandha* (belt), *hara* (necklace), *Keyura* (kelat bahu), *Kankana* (bracelet), and *Napura* (anklet). The head of this statue should get special attention because it was allegedly off and unfound.

At the right and left sides of this Dewi Uma Parwati statue there was accompanist statue with hand gesture of *Anjalimudra* (worship hand gesture). Outside of those accompanist statues, there was a lotus that was out of its pot, while on those lotus there was Ganesha statue at the right side which was sat with its big tummy and axe on his right up hand.



Picture 3.11: Statue of Goddess Uma Parwa
(Source: Field Study,2010)

While on the top there was Syiwa statue with Amertha jug at left waist. Here, Syiwa was described as Mahayogi or Syiwa Guru. At the left side of Dewi Uma Parwati statue, there was Shiwa Bhairama where sat on a wolf, brought a trident and skull necklace ornament that look very obvious. This small Bhairawa statue was very similar to big Syiwa Nhairawa statue. For small Bhairawa statue, there was Kartikeya or Skanda statue on it, which was son of Shiwa and Parwati, too. He was God of war, had 6 heads and 12 hands that each held weapon. His vehicle was a peacock. The statue of Mendala Parwati was an embodiment of Tantrayana gospel if we saw of its accompanied statues was showed its "tantric" characteristic that was Syiwa Bhairawa, and also "Mudra" of Dewi Uma Parwati in a *Linggamudra* which was a mudra of Tantrayana gospel. The composition form of statue placing was a characteristic of Singosari temple art (Picture 3.11).

f. Dwarapala Statue

The site of Dwarapala statue was located at the West side of Singosari temple site. The exact place was at the left side and right side of main path of Renggo temple that went longway from East to West. The left two statues of Dwarapala (South) were on pedestal that were made around 1982C when those statues were appointed from their condition that were sink up to their tummy to face North. This site was in form of two statues that were made from monolithics stone with 3.70 meter height. The existence of those statue showed the location was Singosari temple gate at past because the function of statue Dwarapala at past was as a symbol of doorman or gateman.

The name of Dwarapala was taken from Sanssekerta language that meant doorman or gateman. Although the existence of those two statues of Dwarapala showed the possibility of kingdom's gate at the past, but there was no any reconstruction to know where the exact and right place of Singosari temple until now, at the West or East side of Dwarapala because the site place of Singosari temple building is unknown until now. If we start from Syiwa gospel, especially that is related to the existence of those two Dwarapala statues or the gateman of sacred building's gate, so we can conclude that actually those two statue Dwarapala were located at the West side of Singosari temple. The reason is in Syiwa gospel, it was decoded that God Siwa resided at the top of Kailasa that was illustrated in Lingga form, in which at the East side of the gate there was the main doorman, Ganesha. At



the North Gate there was the main doorman that was Bhattari Durga. At the South gate, there was the main doorman that was Rsi Agastya. At the West gate, there were two doormen, they were Kala and Amungkala. Based on the explanation above, it can be ensured that those two Dwarapala statues considered as the doorman of Singosari kingdom was a doorman character, at the left side was Kala, and the right side was Amungkala. If this interpretation is right, it can ensure that the location of Singosari kingdom is at the East of those two Dwarapala statues.

At a glance, these two statues look similar in that they can be called twin giant. Its only the position of their hands that is different (Picture 3.12) . Dwarapala statue at the South of path, left hand is on left knee, right hand holds bludgeon that is faced down. While Dwarapala statue at the North of path, left hand holds bludgeon that is faced down, right hand seems “warned” with middle fingers and forefingers that are pointed upwards, while another three fingers were densed to the scalp.

The attribute was done at both statues that had violence nuance. Its head wore headband that is decorated with head accessories or skulls. Both ears wore skull-form earrings that were combined with beads series. These earrings named Kapala Kundala. *Kelat bahu* ornament was called Sarpa Keyura that was a *Kelat bahu* which was a snake. Bracelet ornament was called Bhujangga Valaya which was a bracelet made from snake. Rope ornament that was circling on the shoulder and dangled to tummy was called Yajnopavita that was a caste rope in a form of big snake. He wore belt ornament on his tummy that was called Udarabandha. He wore necklace from skull strand on his neck that was called Kapala Hara. On his both feet, he wore anklet from snake. That anklet was called Bhujangga Nupura. Those two giant statue brought cudgel that the pole was in a form of Wajra. Wajra was a symbol of thunder that had tremendous power. In deep consideration, the form of cudgel from each giant had a light difference. The bottom part of giant statue wore sarong that was decorated with skull motive at the genital part. Some numbers of skull motives ornaments that dominated statue Dwarapala attributes showed a characteristic of style or art style of Singosari kingdom that based on Siwa Buddha religion, Tantrayana





Picture 3.12: Statue of Dwarapala
(Source: Field study, 2010)

g. Ken Dedes Statue



Picture 3.13: Statue of Ken Dedes
(Source: Field study, 2010)

Holy Book of Pararaton:

*Kendedes tumurun saking padati,
Katuwon pagewening widhi kengis wentisira
Kengkap tekengraha syanira
Neber katon murub denira Ken Arok*

.....
*Langiradang hyang Loh gawe:
Yen hanas trimang kanai kustrinariswari arane
Yadnyaning wong papaang alaparing wong wadon iku
Dadi ratu anak rawati.... (Pararaton)*

The meaning is:

When ken Dedes went down from her cart
There was breezy wind until made her calf seen
Opened until her secret
And seen blazing by Ken Arok

.....
Answered by Lohgawe priest
If there is a woman with that blaze she is called nariswari
If there is someone marries her, although he is in sin,
He would be big king

That was the point of the appearing of the big kingdom of Singosari, from “secret visibility” of Ken Dedes. Since then, Ken Arok tried hard to bring his dream into reality to be a king. Starting from the making of sacred kris (from Mpu Gandring), eliminating Tunggal Ametung, legitimizing his kingdom with a title of Sri Rajasa Sang Amurwabhumi, and the last defeating king of Kediri Jayakatwang to be the only king in Java. Furthermore, the kings of Singosari were the descendent of Ken Dedes, even until Majapahit dynasty.

Singosari appeared in the surface of history at the beginning of 13 century in Brantas river valley surrounding Malang city. Although it was interluded by “bloody” period among the descendents of Ken Dedes and Ken Umang (other wife of Ken Arok) at the beginning of its journey, this kingdom got its glory at the governance of its last king, Kertanegara.

Singosari kingdom traced some temple buildings and beautiful and luxurious statues. One of them was a very



beautiful statue of Pradnyaparamitha or Kendedes. This statue was once kept in Museum Leiden, Netherlands after its discovery in 1820s and just being turned back to Indonesian government in 1978s and now it is being kept in National Museum of Jakarta as one of the most precious collection.

4. The Sketch of Relief and Statue of Singosari Temple



Syiwa Bhairawa



Goddess Durga



God Ganesha



Ken Dedes



Lotus



Patra Punggel



Other Form of Patra Punggel



Dwarapala



Syiwa Guru



Goddess Uma Parwati



Sunflower



Karang Boma



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Author's Profile



Lalu Mulyadi was born in Praya, Central Lombok, on August 18th 1959. He took S1 Program at Architecture Department, Faculty of Civil Engineering and Planning of National Institute of Technology Malang in 1981-1986. He took S2 Program of Architecture Engineering at Gajahmada University, Yogyakarta in 1999-2001. He took S3 Program at *Architecture Department, Faculty of*

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Julianus Hutabarat was born in Surabaya, July 16th 1961. His S1 Degree was from National Institute of Technology Malang (ITN) in 1985, his Master of Industrial Engineering (MSIE) was from Institute of Technology Bandung (ITB) in 1991, and his Doctoral Degree of Mechanical Engineering, concentration of

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Andi Harisman was born in Malang, June 17th 1959. Firstly, he was concerning on AKSERA Sunday School in Surabaya (1976). He took his S1 program in the field of Art in 1979-1983 in department of Art FKSS, State University of Malang. He give lecturing of Art Department FKSS in State University of Malang, he was unpermanently lecturing in Architecture

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RELIEF and STATUE SINGOSARI TEMPLE

Malang is one of regency that is rich of historical item, especially from temple site of Singosari kingdom. Singosari kingdom is one of the biggest kingdoms in archipelago, so from this kingdom it appears Jago temple, Kidal temple, Jawi temple, and Singosari temple. Three temples; Jago, Kidal, and Singosari temples; are located in Malang regency, while Jawi temple is located in Pasuruan regency

The four temples are very rich of motive and ornament with high aesthetic value. But in fact, they are not being conserved, treated, recognized, and investigated until now. That is why, recognizing and investigating motive and ornaments of historical site of Singosari kingdom temples is a right thing to do to conserve Indonesian culture.

This simple book can be reference in studying art and culture in elementary school, middle school, high school, and university level. Besides, the sketch result of relief and statue motives of Singosari temple that shows in this simple book can be a model of batik, ceramic, painting, sculpture, statue, monument motive designs and architectural ornament art that can be made as a characteristic of Malangan.



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