

## PHOTO SECTION

### **Localization and Legitimation**

The images section highlights different aspects of the diffusion of Hindu and Buddhist religious architecture and imagery to Southeast Asia. While not exhaustive, they speak to some of the key themes of the book, especially localization and legitimation. Readers from India or those familiar with Indian temples and divine images but new to Southeast Asian temple imagery will note the distinctiveness of the Southeast Asian forms.

**Plates 1, 2, 3, 4** While Indian (Hinduism and Buddhism) in conception and architectural form, there are no known examples of these grand monuments of Southeast Asia in India itself, suggesting local agency and purpose, rather than wholesale importation of Indian designs and architectures. The pyramidal architecture of Borobudur suggests a Buddhist edifice erected on a pre-Indic megalithic foundation. As Quaritch Wales says: although Indian “both in conception and in architectural form,” Borobudur also shows “locally-guided evolution”. (Wales 1951: p. 121)

**Plates 5, 6, 7, 8** Hinduism practiced in Bali, including temple rituals, differs in significant respects from that in India. Hooykaas has identified several features of Balinese Hinduism which are different from the Indian brand. These include the Balinese belief that one is reborn within one's groups of relatives, that gods normally live in mountains and lakes and not in temples, and that cremation should be performed only depending on one's social position. (Hooykaas p. 25, cited in Wolters 1982: 59)

**Plates 9, 10** Despite keeping to its central characters, the Javanese version of *Ramayana* not only omits many aspects of the Valmiki *Ramayana* of India, but also introduces indigenous deities unrecognizable to Indians. As Wolters put it, the old Javanese *Ramayana* offers an example of “a foreign text — the famous Indian epic — [that was] extensively reworked in Java to enable to local elite to savour and perhaps recite it aloud.” (Wolters 1999: 186). Among other things, the Indian version of the epic from which Javanese adapted their *Ramayana*, the *Bhattikavya*, was used as a model only for the first half of the Javanese poem. In the second half, the Javanese introduced Javanese indigenous deities, and “improvised a happy ending to the Rama story”. (Wolters 1999: 186)

**Plate 11** The Funeral of Ravana (Tosakan), Temple of the Emerald Buddha, Grand Palace, Bangkok, Thailand: The palace of *Ravana* (*Tosakan* in Thai), like all depictions of buildings in the mural paintings of *Ramayana* (Ramakian) at the temple, is traditional Thai style, rather than Indian, while the face images on the gate of Ravana's palace evokes the Bayon of Cambodia, a historic enemy of Siam.

**Plate 12** Borobudur bas relief: “The wonderful bas-reliefs of the Borobudur (sic) the originality and freedom for which they are so justly famous are not merely a matter of local variation in the

rendering of scenes from the Lalita Vistara and Jataka stories, the introduction of Javanese animals and plants, etc., ... they [also] find scope for expression in the sculptural technique itself. For although this must have been mainly learnt from India, the peculiar refinement and delicacy, on which all have remarked, probably in some degree reflect the ability that the Javanese had acquired when their megalithic forebears (sic) were learning to express themselves naturalistically under Han guidance.” (Wales 1974: 122)

**Plates 13, 14** The borrowing and localization of Hindu-Buddhist religion and political ideas might have been motivated by a ruler’s desire and need for legitimation and to consolidate small chiefdoms into major states. In classical Southeast Asia, temples (both Hindu and Buddhist) had a major place in the organization of the state and role in the legitimation of the ruler’s authority. Battle scenes depicted in bas reliefs had a significant legitimizing function, signifying the ruler’s power and prestige.

**Plate 15** Bayon, Cambodia, defaced Buddha. Religion and politics were inseparable in classical Southeast Asia. One example is the defacing of Buddha images and their superimposition by Hindu deities in Bayon.

**Plate 16** Borobudur: Sudhana near Kutagara of Maitreya: In the original Indian script of Gandhavyuha, Sudhana is the son of a merchant, a commoner. But in Borobudur, he is presented as a royal-like figure, visiting Maitreya and other deities with regalia and military entourage. Julie Gifford argues that “By picturing Sudhana as a king leading a martial procession, the designers of Borobudur set up a homology between the Pilgrim who becomes a Bodhisattva and the Sailendra king ... If Borobudur sometimes served as the venue for Sailendra royal rituals, then the king’s performance of the

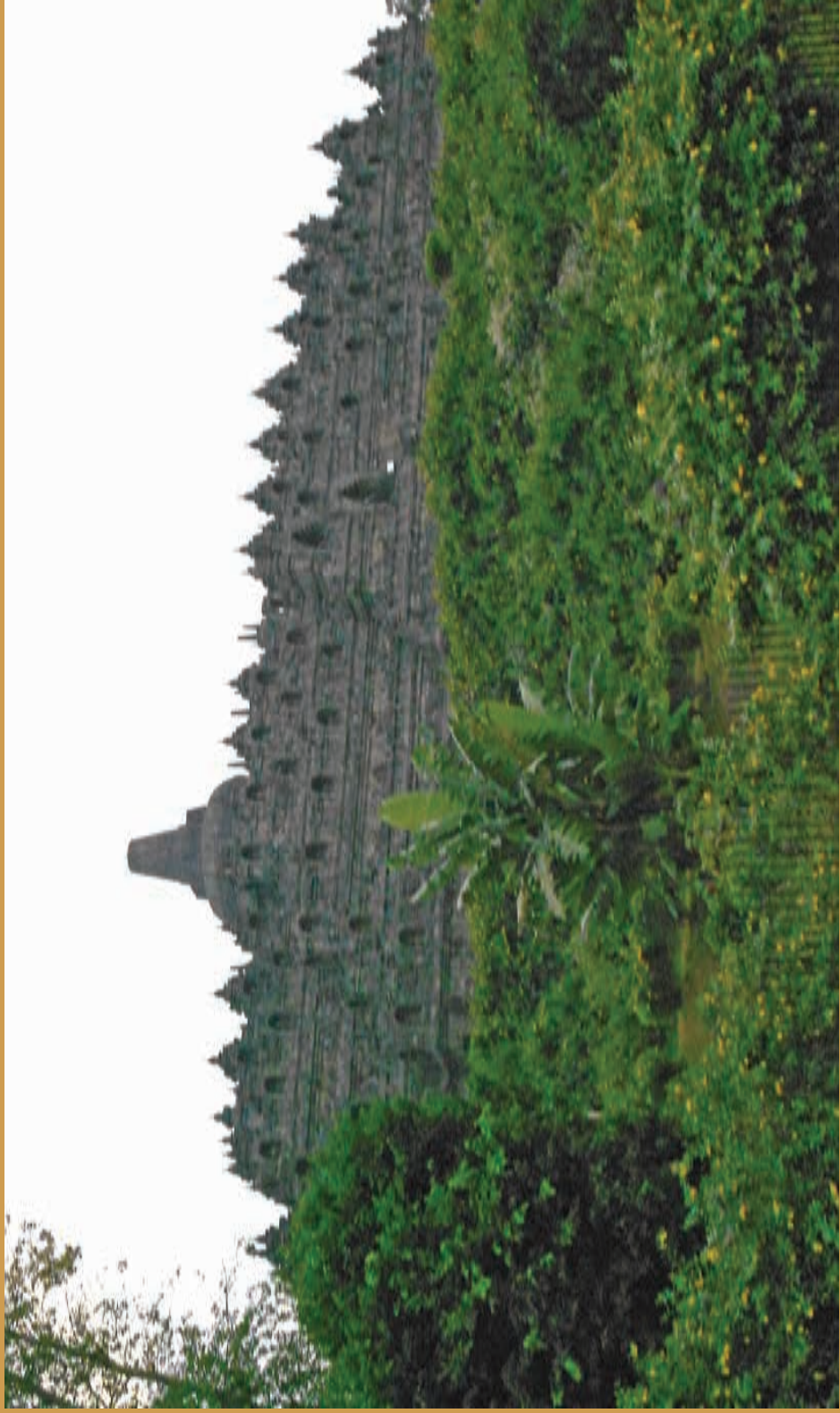
ritual would bring the homology to life and quite possibly be itself an exercise in ceremonial diplomacy.” (Gifford 2011: 177–78)

**Plate 19** The Mukhalinga, or the “face of the Linga”, made it easier for rulers to seek legitimation. The representational human form of Shiva made it easier for a ruler to identify with Shiva, allowed to personalize his power, and distinguish the ruler from the pre-Indic past.

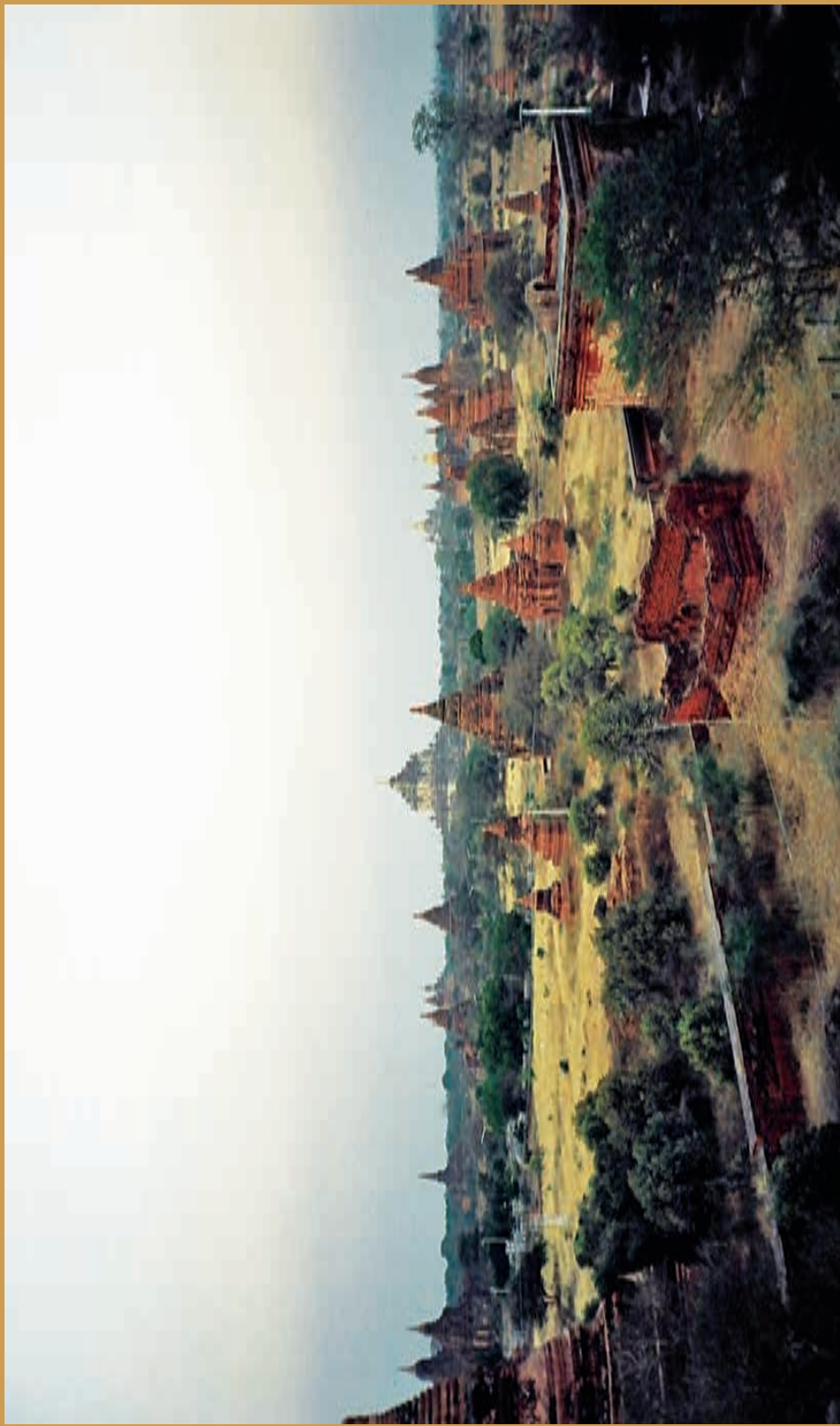
**Plate 20** The sparsely decorated Po Rome Tower, one of the last to be built in Champa, signified the decline of the Champa civilization. The borrowing of Indian ideas declined and ended, and Champa return to simpler forms of architecture, contrast from the rich decorations of Towers like Po Klung Garai (rebuilt) in the earlier period.

**Plate 21** Bas relief of the deified ruler Po Rome after whom the complex is named. He is portrayed as an incarnation of Siva.

**Plate 22** The appearance of Kuts in the tower signify a return to the indigenous beliefs and practices after the outer layer of Indianization had faded, a trend that Paul Mus (funerary stones) has described as: “Almost all Cham cults show three stages: indigenous religion, application and assimilation of Hinduism, return to the indigenous.” (cited in Wales 1951: 15)



**Plate 1** Borobudur, Indonesia  
*Source:* **Amitav Acharya**



**Plate 2** Bagan, Myanmar  
*Source: Amitav Acharya*



**Plate 3** Angkor Wat, Cambodia  
*Source: Amitav Acharya*



**Plate 4** Bayon, Angkor Thom, Cambodia

*Source: Amitav Acharya*





**Plate 5** A Balinese Hindu Temple  
*Source: Amitav Acharya*



**Plate 6** Mythical Figures in a Balinese Hindu Temple  
*Source: Amitav Acharya*



**Plate 7** A Balinese Priest  
*Source: Amitav Acharya*



**Plate 8** A Female Gamelan Band at a Balinese Temple  
*Source: Amitav Acharya*



**Plate 9** Prambanan Temple

*Source:* John Miksic



**Plate 10** Prambanan Relief: Rama and Laxman

*Source:* **Amitav Acharya**



**Plate 11** The Funeral of Ravana (Tosakan), Temple of the Emerald Buddha, Bangkok, Thailand  
*Source:* Amitav Acharya



**Plate 12** Borobudur Bas Relief  
*Source:* Amitav Acharya



**Plate 13** Bayon, Angkor Thom: Relief of a Royal Procession  
*Source:* Amitav Acharya



**Plate 14** Bayon, Cambodia: Relief of Battle Scene – The Retreat of the Khmer Army from Cham Attack  
*Source:* Amitav Acharya



**Plate 15** Bayon, Angkor Thom, Defaced Buddha  
*Source: Amitav Acharya*



**Plate 16** Borobudur: Sudhana near Kutagara of Maitreya  
*Source: Amitav Acharya*





**Plate 17** Po Nagar Cham (Champa) Tower, Nha Trang, Vietnam

*Source: Amitav Acharya*



**Plate 18** Po Klung Garai Cham Tower, Phan Rang (Panduranga), Vietnam  
*Source: Amitav Acharya*



**Plate 19** Mukhalinga, Po Klung Garai Cham Tower, Vietnam  
*Source: Amitav Acharya*



**Plate 20** Po Rome Cham Tower  
*Source: Amitav Acharya*



**Plate 21** King Po Rome and his Queen, Po Rome Cham Tower, Vietnam  
*Source: Amitav Acharya*



**Plate 22** The Funerary Stones (Kut) at Po Rome Cham Tower  
*Source: Amitav Acharya*