

Reproduced from *Patterned Splendour: Textiles Presented on Javanese Metal and Stone Sculptures; Eighth to the Fifteenth Century* by Lesley S. Pullen (Singapore: ISEAS – Yusof Ishak Institute, 2021). This version was obtained electronically direct from the publisher on condition that copyright is not infringed. No part of this publication may be reproduced without the prior permission of ISEAS Publishing. Individual chapters are available at <<http://bookshop.iseas.edu.sg>>

Patterned Splendour

The ISEAS – Yusof Ishak Institute (formerly Institute of Southeast Asian Studies) is an autonomous organization established in 1968. It is a regional centre dedicated to the study of socio-political, security, and economic trends and developments in Southeast Asia and its wider geostrategic and economic environment. The Institute's research programmes are grouped under Regional Economic Studies (RES), Regional Strategic and Political Studies (RSPS), and Regional Social and Cultural Studies (RSCS). The Institute is also home to the ASEAN Studies Centre (ASC), the Singapore APEC Study Centre, and the Temasek History Research Centre (THRC).

ISEAS Publishing, an established academic press, has issued more than 2,000 books and journals. It is the largest scholarly publisher of research about Southeast Asia from within the region. ISEAS Publishing works with many other academic and trade publishers and distributors to disseminate important research and analyses from and about Southeast Asia to the rest of the world.

Patterned Splendour

Textiles Presented on Javanese Metal and Stone Sculptures
Eighth to the Fifteenth Century

Lesley S Pullen

Drawings by
Yiran Huang

First published in Singapore in 2021 by
ISEAS Publishing
30 Heng Mui Keng Terrace
Singapore 119614

Email: publish@iseas.edu.sg
Website: bookshop.iseas.edu.sg

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the ISEAS – Yusof Ishak Institute.

© 2021 ISEAS – Yusof Ishak Institute, Singapore

The responsibility for facts and opinions in this publication rests exclusively with the author and her interpretations do not necessarily reflect the views or the policy of the publisher or its supporters.

ISEAS Library Cataloguing-in-Publication Data

Name(s): Pullen, Lesley S., author.
Title: Patterned splendour : textiles presented on Javanese metal and stone sculptures ; eighth to the fifteenth century / by Lesley S. Pullen ; drawings by Yiran Huang.
Description: Singapore : ISEAS–Yusof Ishak Institute, 2021. | Includes bibliographical references.
Identifiers: ISBN 9789814881845 (paperback) | ISBN 9789814881852 (PDF)
Subjects: LCSH: Sculpture—Indonesia—Java. | Textile design—Indonesia—Java.
Classification: LCC NB1160 P98

Typeset by ISEAS Publishing
Printed in Singapore by Markono Print Media Pte Ltd

Front Cover: The photograph is of the statue of Mañjuśrī Arapacana, 1265 CE from Caṅḍi Jago, in the State Hermitage Museum, St Petersburg. The pattern is a drawing by Yiran Huang of the textile presented on this statue.

Back Cover: The pattern is a drawing by Yiran Huang of the textile presented on the statue of Sudhanakumāra, c.1268-80 from Caṅḍi Jago, in the Museum Nasional Indonesia, Jakarta.

Contents

<i>Foreword by John N. Miksic</i>	vii
<i>Preface</i>	xi
<i>Acknowledgements</i>	xiii
<i>Drawing and Photograph Credits</i>	xvii
<i>List of Maps</i>	xviii
<i>Orthography</i>	xix
1. Background	1
2. Javanese Textile Traditions	21
3. Central and Early East Java: Metal and Stone Sculpture from the Eighth to the Eleventh Century	61
4. Kediri and Singhasāri: Stone Sculpture from the Eleventh to the Fourteenth Century	129
5. Majapahit: Stone Sculpture from the Fourteenth to the Fifteenth Century	223
6. Conclusion	251
Epilogue	261
Appendices	
List of Museums	267
Chinese Terms for Geographical Regions: From Yijing 635–718	268
Chinese Terms for Geographical Regions: From Zhufanzi, Twelfth to the Thirteenth Century	269
Old Javanese Literature	270
<i>Glossary</i>	271
<i>Extended Glossary of Textile Terms</i>	275
<i>Bibliography</i>	283
<i>Index</i>	293
<i>About the Author and Illustrator</i>	308

Foreword

Archaeologists have made some progress in the study of ancient Southeast Asian textiles, but the results of this form of research are likely to remain limited to verifying the types of plants used to make the fibres and dyes, and possibly the weaving techniques employed. It seems likely that we will have to depend on indirect methods for the foreseeable future in our attempts to reconstruct the textiles used in early Southeast Asia. Historical sources contain some data, but these have serious limitations. Most surviving documents only refer to textiles in passing. Many terms used to refer to them are no longer understood. Old Javanese vocabulary concerning textiles is extensive, a sign of their interest in this topic and its importance in society, but there is scant chance that the literal meanings of these words will ever be recovered.

For several years I taught a course on traditional arts of Southeast Asia in the eighteenth through early twentieth centuries, in which I emphasized the importance of textiles in trying to understand the roles of what in the West we call art and artists. No female artists and very few male artists are mentioned in ancient inscriptions. Artists were not a separate category of people in ancient Java; as in early twentieth-century Bali, the making of objects possessing what is now called artistic value was a common activity of children as well as adults, as were performances of music and dance. Artists were not marginal members of society, though some people were certainly recognized as more skilful than others in creating textiles or pottery, both of which were exclusively made by women. The high aesthetic and technical value of Southeast Asia textile production only came to be acknowledged in the West in the mid-nineteenth century. Since that time, scholars have elevated the importance of textiles as a medium of artistic expression in traditional Southeast

Asia from the status of a craft to the cultural equivalent of painting and sculpture.

Textile art in precolonial Southeast Asia had great ceremonial and symbolic value. Locally made textiles commanded high economic value not only within Southeast Asian societies but also in diplomatic gift exchange with China. Textiles were traded in both directions, into and out of Southeast Asia to South and East Asia. Indonesia may have exported large quantities of textiles to Cambodia during that civilization's golden age, as the author suggests, but unfortunately we know very little about regional trade within Southeast Asia during this period. Further study of textile patterns may enable scholars to recover information about this topic. Textiles possess major scholarly value as evidence of long-distance communication. One question for future research arises from the question of whether the medium of transmission of the designs was exclusively through textile trade, or whether some other media such as illuminated manuscripts were also involved.

Javanese sculptors in the thirteenth century devoted considerable attention to depicting the textiles worn by figures sculpted in stone. Temple reliefs in central Java may also have depicted textiles worn by people of that time and place, but textile designs might have been represented in plaster coatings that covered most of the reliefs—only faint traces of which survive. It is not known whether statues in central Java were similarly coated with plaster that was then painted. In India, as in ancient Greece, it was common practice to paint statues of divinities. It is possible that the change to carving detailed textile patterns directly on stone in the thirteenth century was correlated with increased social differentiation, which was denoted by the types of textiles people wore. The same types of textiles, and jewellery, were worn by both men and women, which suggested a relative degree of equality between the sexes. A fourteenth-century Chinese trader named Wang Dayuan wrote detailed descriptions of clothing worn in various ports in Southeast Asia. This gives the impression that clothing was a significant badge of local identity in the region. Wang would have easily appreciated this fact, since textiles played the same role in China.

Dr Pullen's book shows how useful it is to compare the evidence for cultural interaction as exhibited in textile motifs with communication patterns expressed in other media such as sculpture, architecture, language and ceramics. This book provides comparisons with textiles in many others parts of Asia: Nepal, Tibet, India, Sri Lanka, Myanmar, Bhutan, Persia, the Sasanian Empire, Central Asia and China, and proposes a new, more detailed chronology of thirteenth-century Javanese statuary based on textile forms. This is a very useful contribution to the study of the history of Javanese art during the thirteenth century—a violent

yet brilliantly artistic period. Like jewellery, textiles display elements of both style and fashion. The idea of fashion has fascinated archaeologists such as A.L. Kroeber and David Clarke since the early twentieth century. Fashions change quickly; archaeologists and art historians can use them to create precise evolutionary sequences, which aid in the development of detailed chronologies.

Dr Pullen's analysis shows that thirteenth-century Indonesian sculptors were not making up designs; they were endeavouring to depict real textiles as faithfully as possible. This is useful in deciding whether to accept the assumption that the Indonesian statuary and reliefs were not depicting imaginary realms but were accurately reflecting the society in which the artists lived. Some relevant questions probably can never be answered. Were the motifs found on textiles symbols of character or status, or were bodies purely frameworks on which to hang textiles for display as symbols? And—something that we cannot deduce from the statuary—how important was colour?

The huge number of detailed illustrations found in this book will be a major permanent resource for other scholars. The assiduous effort by Dr Pullen to document these motifs and to trace their distribution over a broad swath of the globe is a significant and lasting contribution to the study of communication and exchanges of artistic ideas in general. I am very happy that the ISEAS – Yusof Ishak Institute has agreed to publish this volume.

John N. Miksic

Preface

There exist numerous free-standing figurative sculptures produced in Java between the eighth and fifteenth centuries that feature dress displaying detailed textile patterns. This surviving body of sculpture, carved in stone and cast in metal, varying in both size and condition, remain in archaeological sites and museums in Indonesia and worldwide. The equatorial climate of Java has precluded any textiles from this period surviving. This book argues, therefore, that the textiles represented on these sculptures offer a unique insight into the patterned splendour of the textiles in circulation during this period. Hence, this publication will contribute to our knowledge of the textiles in circulation at that time by including the first comprehensive record of this body of sculpture, together with their textile patterns classified into a typology of styles.

Because of the limited number of inscriptions and texts from this period, it has proved necessary to conduct the research for this book by utilizing empirical methods to examine all the sculptures. The discussion of each statue is supported by photographs and original line-drawings of their textile designs. A close analysis of these drawings establishes that during a brief period in the late thirteenth century the textile patterns carved on the sculptures reached their greatest diversity and complexity.

In considering supporting evidence from Persia, India, Central Asia and China, this book explores the origins of the medieval textile patterns depicted on these sculptures. It also provides some analysis of specific motifs, such as those representing esoteric iconography. As this research

necessitated a detailed analysis of all the sculptures representing textiles, it also contributes significantly to other related aspects of concurrent apparel and ornamentation. It is my intention that this catalogue of textile patterns be utilized by future students and scholars in the stylistic dating of sculptures from Java between the eighth and fifteenth centuries.

Note that this publication addresses only the repeat patterns presented on free-standing figurative sculpture that evidentially reflect pliant textiles adorning a human form in the round. The publication does not address the repeat patterns evident on stone temples or architectural features within sculptures, where the rigid patterns may be understood to represent decorative surface elements.

Acknowledgements

This monograph is based on my 2017 doctoral thesis submitted to SOAS University of London. The initial inspiration for my doctoral research is to be found in a series of articles published by Jan Wisseman Christie from 1991 to 1999, supplemented by observations by scholars such as Hiram Woodward in 1977. Given the importance of the visual image throughout this monograph, I offer a special acknowledgement to Yiran Huang for her work in interpreting through hand drawings with remarkable exactitude and detail the textile patterns represented on the sculptures. Her numerous line drawings have greatly added to the significance of this publication.

I wish to thank a number of the faculty members from the School of Arts at SOAS University of London. Elizabeth Moore, my supervisor, who nurtured me through my first five years whilst I assembled my material, Christian Luczanits, who accepted me as his student for my final writing-up year, and Stacey Pearson, who remained an active and supportive second supervisor throughout. I also thank several internationally recognized Java scholars in the Netherlands, including Pauline Lungsingh Scheurleer, Marijke Klokke and Veronique Degroot, whose deep understanding of Javanese art history provided me with useful direction. A few exceptional individuals on the ground, such as Eko Bastiawan in East Java, Eka Rusdiawanti in Central Java, and Nigel Bullough aka Hadi Sidomulyo at UTC, Trawas, East Java, have played functional roles as local researchers, translators and guides, and have provided constructive ideas and general support. Pak Lutfi, Professor of History, University Negeri Malang, Pak Dwi Cahyone, University Negeri Malang, and Ibu Asti Suryo Astuti, Director, Danar Hadi Textile Gallery, Surakarta, have all guided me on the uses of terms in Javanese dress styles.

Over the years I have received advice from many art historians on the sculptures, including Robert Brown at LACMA in Los Angeles, Edi Sedyawati in Jakarta, Natasha Reichle at the AAM in San Francisco, John Guy at The Met in New York, and Olga Deshpande at the State Hermitage Museum in St Petersburg. During the course of my research, many textile curators and collectors have shared with me their knowledge of medieval Asian textiles: Jacqueline Simcox in London, Jon Thompson (d. 2020) in Oxford, Regula Schorta and her team at the Abegg-Stiftung in Switzerland, Zhao Feng at the CNSM in Hangzhou, James Watt in New York, James Bennett at AGSA in Adelaide, Ruth Barnes at YUAG in New Haven, and Thomas Murray in San Francisco. Several international scholars encouraged me in my research, including Annabel Gallop, Arlo Griffiths, Lydia Kieven, Edmund McKinnon and Jonathan Zilberg. Several fellow students provided practical support with my fieldwork in Asia, including Ida Chow in China and Julia Pratt in Indonesia.

In pursuit of a better understanding of the specific types of basaltic andesite from which these Javanese sculptures are carved, I thank Andy Beard in the Department of Earth and Planetary Sciences at Birkbeck, University of London. I received early translation services from Gosta Bergholtz, Joan Bulmer and Academic Affairs, and proofreading support for my doctoral thesis from Janet Clemo and John Sutcliffe.

During my final field trip in May 2016, I received assistance from Liliek Adelina and Pak Among at the Vihara Buddhayana in Jakarta. I also shared my image library with and received constructive feedback from John Miksic, Goh Geok Yian, Helene Njoto and Elizabeth Moore in Singapore, from Hadi Sidomulyo, Ismail Lutfi, Dwi Cahyone and Bambang Budi Utomo in East Java, and from Asti Suryo Astuti in Central Java.

When converting my doctoral thesis into this book, I secured the advice of George Michell, a long-time friend and published author. Dr Michell was kind enough to read my thesis and to make decisive formatting suggestions. When I presented my doctoral research at the ISEAS – Yusof Ishak Institute in Singapore in January 2018, Ng Kok Kiong and Catherine Ang from ISEAS Publishing attended my lecture, following which I was invited to submit a book proposal for their consideration. Ng Kok Kiong supported and encouraged me through my publishing journey. In March 2020 ISEAS assigned my manuscript to Stephen Logan as Production Editor who with patience and persistence directed this project through the challenging months of the global COVID-19 pandemic. As a first-time author, my relationship with ISEAS remained collegiate and constructive for which I am most grateful. John Miksic, also a long-time friend and subject authority, volunteered many

pointers in aspects of academic writing, all of which proved most useful. Professor Miksic also agreed to contribute the foreword.

I conclude by thanking my husband Diccon for taking the majority of the photographs in the field and for his constant support, endless patience, encouragement and active participation throughout my seven-year doctoral project and during the four years to carry this book to publication. Finally, I dedicate this book to my grown-up children, Lara and James, for their ongoing support and belief in me and to my grandchildren, Sam, Harry and Jessica.

Drawing and Photograph Credits

All drawings were completed by hand by Ms Yiran Huang MA, Royal College of Art, London, and remain the sole copyright © of the author. The commissioned line drawings were completed between 2014 and 2016. Ms Huang graduated from the Royal College of Art in 2015 with a Master of Arts in Visual Communication. The drawings are as far as possible an accurate interpretation of the textile patterns, although in some cases the patterns proved difficult to decipher on account of surface deterioration. Each cloth is drawn to the same proportions and is as true a representation as possible of the patterns depicted on the stone surface. In some instances, the petals on a flower may not be the same all over the pattern, therefore what she has drawn may not exactly replicate other parts of the figure's dress. All photographs, unless otherwise stated, were taken by the author or her husband in the field and remain the sole copyright © of the author, or were provided by the relevant museum. Photos of the two statues in the State Hermitage Museum, St Petersburg are the copyright © of the State Hermitage Museum; they were taken by Alexander Koksharov and Konstantin Sinyavsky. The copyright for the reproduction of images has been sought wherever possible. In cases where this was not possible, common guidelines established for the fair use of images that are intended solely for scholarly and research purposes have been followed.

Maps

1. Trade Routes, 8th to 15th century	4
2. Sculpture locations in Sumatra and Kalimantan, 8th to 14th century	46
3. Sculpture Locations in Central Java, 8th to 9th century	62
4. Sculpture Locations in East Java, 10th to 15th century	130
5. Diaspora of Javanese Statues	262

Orthography

Words in languages other than English—such as Bahasa Indonesia, Javanese, Old Javanese, Dutch or German—are written in italics. Diacritics for all Bahasa Indonesia and Sanskrit words, pinyin transliteration for all Chinese words, and the Indonesian and Malay terms are explained in the glossary.

Sanskrit words and names have been transliterated according to the Indian spelling; for example, Śiva with a *v* and not a *w*, as it is usually written in Javanese and Bahasa Indonesia. *Mudrās* such as *dharmacakramudrā* will be written as one word and not in two or hyphenated as is sometimes done. Durgā Mahiṣāsuramardinī will be written the first time in full and then subsequently as Durgā. The names of Javanese rulers have been spelt with the following convention using the *r*: Kṛtanagara. The conventional orthography for the term *caṇḍi* is Caṇḍi Singosari to represent the temple, whereas the term Singhasāri represents the historical kingdom; this differentiates the use of the two different spellings.

