

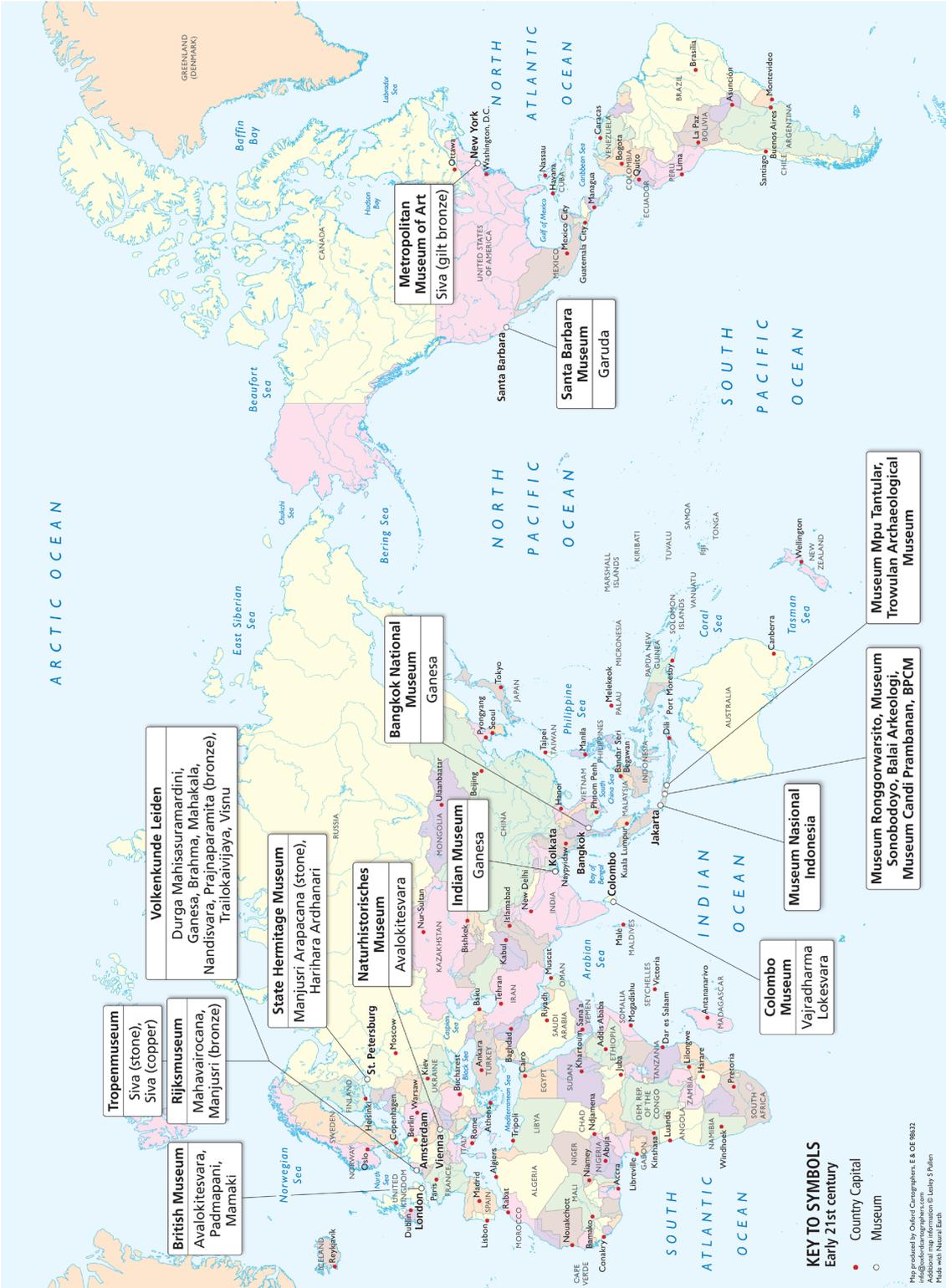
Epilogue

It is not unusual with an art history publication of this nature, which analyses a corpus of medieval sculpture, for the sculptures addressed to be found in a single public or private collection, or even one archaeological site. The sculptures addressed in this publication, however, are presently located at numerous locations, both within Indonesia and across the world.

This book has attempted to include as many as possible of the accessible figurative sculptures that exhibit textile patterns on their dress. It does not assume to have located, from amongst all the reserve and private collections worldwide, all such sculptures. Many relevant sculptures identified during the course of the underlying research have also been omitted where they either represent a duplication of others included or where there exists any doubt as to their true provenance.

The sculptures addressed here vary in importance, from some that have become iconic images of their time and place, such as the *Prajñāpāramitā* in the Museum Nasional Indonesia, to others that are almost unknown and which may not have been published previously.

This book addresses seventy-three stone and metal sculptures originating from Java and Sumatra between the eighth and fifteenth centuries. Of these seventy-three, fifty-one remain in Java and Sumatra to this day, either on site or in museums, whilst twenty-one are now to be



Map 5 Diaspora of Javanese Statues.

Map produced by Oxford Cartographers, E & OE 98312
 Additional map information © Lasky & Pullen
 Made with Natural Earth

found elsewhere in the world. The location of one sculpture is presently unknown.

This diaspora of sculptures is indicated in map 5, which illustrates that over a quarter of these sculptures are to be found across eleven museums in nine countries. Within Indonesia, on the islands of Java and Sumatra, fourteen different museums, institutions and sites hold the remaining sculptures. Not included among this number is the single bronze for which the location is unknown. The most significant number of Central and East Javanese sculptures are to be found in Java, followed by those in three museums in Leiden and Amsterdam in the Netherlands.

A number of the sculptures found within Europe reveal fascinating “object stories”. From the early nineteenth to the early twentieth century, Dutch and English authorities were particularly involved in the relocation of several statues that now reside in European museum collections. One administrator in particular was instrumental in the removal of the Durgā Maḥiṣāsūramardinī, Nandīśvara, Mahākāla, Brahmā and Gaṇeśa statues from Caṇḍi Singosari in East Java. This was Nicolaus Engelhard, governor general of the north coast of Java (1801–8). Amongst others, these five colossal stone statues were first placed in the garden of his official residence in Semarang, Batavia, now Jakarta, from 1804. They were subsequently shipped to the Netherlands, where he later “relinquished” them to the Dutch government. These sculptures all found their way into what is now the Volkenkunde in Leiden and they form the core of this museum’s collection. In the early nineteenth century, Engelhard and Stamford Raffles, lieutenant-governor of Java (1811–16), worked together on various excavations in Java (Hoijtink 2012, pp. 95–101).

The statue of the goddess Prajñāpāramitā from Caṇḍi E in Singosari, East Java was discovered in 1818 by D. Monnereau. In 1820 the statue was given by Monnereau to C.G.C. Reinwardt. Reinwardt represented the kingdom of Holland and the Batavian Republic. In 1820, Reinwardt took the statue to Holland, where it was eventually placed in the Volkenkunde. Here this statue remained until January 1978, when the Government of the Netherlands formally returned the goddess to the Republic of Indonesia, where it was placed in the Museum Nasional Indonesia in Jakarta. She now stands in the Treasures Room on the second floor, placed on a high plinth and behind glass. This statue is often considered one of the national treasures of Indonesia, assuming a near diplomatic status in international relations. A recent journey out of Java in the first quarter of 2020 found her in the “Lost Kingdoms” exhibition in Muzium Negara in Kuala Lumpur.

In 1802, Engelhard was also instrumental in the removal of the stone statue of Mañjuśrī Arapacana that originated from Caṇḍi Jago. In 1823 the statue was taken to Batavia, along with many others, and subsequently

shipped to the Netherlands. Since then this statue has enjoyed a complex story around Europe. At first it was placed in the garden of Engelhard's sister in Ziuclaren, and then in 1860 the family sold the statue through the Groote Koninklijke Bazar (Le Bazar Royal) owned by Dirk Boer in The Hague to the new Ethnographical Collection in Berlin. It may have been on display in Berlin sometime after 1864 and in the Museum für Völkerkunde. The museum opened in 1926, where the statue was probably on display in Bay 7 of Room XXVII, although, unfortunately, no photos remain of its exhibition. During World War II, along with several art objects from Berlin museums, this sculpture was moved to safety into a bunker in the "Flaktürme Zoo", one of the flak towers constructed to defend the city. Shortly after the end of hostilities in 1945, the statue was transferred, along with other art objects, to the former Soviet Union and then to Leningrad. According to Bernet Kempers, these statues were placed on trucks heading east, after which their whereabouts are unknown. Following the first convocation of the State Duma (Assembly) of the Russian Federation in 1995, when such art objects were considered the property of Russia, the statue was assigned to the State Hermitage Museum in St Petersburg. In 2002, the Staatliche Museen zu Berlin published a catalogue of their "lost" art objects, *Dokumentation der Verluste, Band III*. The Mañjuśrī statue appears on page 93 as item number 1065. In 2016, Olga Deshpande published *Works of Art from Southeast Asia*, which accompanied the temporary exhibition "Sacral Gift to Deity" at the State Hermitage Museum. This Mañjuśrī and other stone statues from Java—including the Harihara Ardhanari from East Java, which we can assume originated from Sagala (Robson and Prapanca 1995, p. 56), a subsidiary temple to Caṇḍi Singosari (now disappeared)—were placed in this exhibition for three months before being returned to storage.

In the East Indies Room of the Noordeinde Palace in The Hague stands a replica of the statue of Mañjuśrī. The East Indies Room was developed by the Dutch East India Company between 1900 and 1911 as a gift to Queen Wilhelmina to celebrate her marriage to Prince Henry in 1901. The objective of the room was to represent the East Indies and the crafts of its subjects. A craftsman was identified in Java who was engaged to carve a number of replica stone statues of various Hindu-Buddhist deities, and a particularly fine-grained and light-coloured volcanic stone was identified for this. J.L.A. Brandes (chairman for the Commission for Archaeological Research in Java and Madura) suggested to Van Es (the architect of the East Indies Room) that the Mañjuśrī statue, which was located in Berlin at this date, was of the highest quality and the most appropriate for the East Indies Room. Photographs were taken and a plaster cast made and sent to Batavia, where the craftsman carved a replica, which was shipped back to adorn a prominent niche. A high

wood platform was constructed, upon which this Mañjuśrī continues to stand, raised on a square stone base beneath an elaborate canopy of *kāla* and *makara*. It is unclear from photographs whether the sculptor attempted to reproduce the intricate textile patterns in any detail. Access to this royal apartment remains difficult, leaving file photographs the only available record.

The National Museum in Bangkok houses the large stone Gaṇeśa from Caṇḍi Singosari in East Java. This seated Gaṇeśa was a gift to King Chulalongkorn (Rama V) of Siam on the occasion of his first visit to Batavia in 1871. Following its arrival in Bangkok, the statue was donated to the National Museum, established by Chulalongkorn in 1874, where it would have been one of the earliest objects in their collections. It remains in a prime position in the Java Sculpture gallery to this day.

Another stone seated Gaṇeśa reveals a very different story. It departed Java far earlier than the Bangkok statue. In 1811, Colonel Colin Mackenzie was ordered from India to the Dutch colony of Java to embark on an extensive survey of the monuments of the island. Stamford Raffles, who was aware of Mackenzie's reputation in India, sent Mackenzie to conduct an accurate survey of the ruins of Prambanan. Mackenzie writes of his surprise at finding Hindu gods on an island inhabited by Muslims. Together with other Brahmanical deities, this Gaṇeśa statue was collected by Mackenzie and, upon his return to India, presented to the Asiatic Society of Bengal in Calcutta, which was to become the Indian Museum in 1814. Unfortunately, no acquisition record remains of this statue or of its donor. The Gaṇeśa also remains on display at the Indian Museum.

The Raffles collection in the British Museum holds the small, seated stone statue of Māmakī that originated from Caṇḍi Jago in East Java. Māmakī was collected by Raffles in the field in 1815. After the statue reached England, it was subsequently donated to the British Museum by the Reverend William Charles Raffles Flint, executor of the estate of Lady Raffles. In 2019 the exhibition of the Raffles collection, "Sir Stamford Raffles: Collecting in Southeast Asia 1811–1824", was held at the Asian Civilisations Museum in Singapore and subsequently at the British Museum in London. The Māmakī was placed on display in both locations, but it is currently held in storage. Also held by the British Museum are two small statues as part of a collection known as the Sambas Treasure: a silver statue of Avalokiteśvara and a small gold Padmapāni. Both are dated to the Central Javanese period, but they were found in Kalimantan. The hoard was found in a large pot in the Sambas region in the 1940s, and was owned by the collector Tan Teok Seong. The collection was subsequently acquired by P.T. Brooke Sewell and donated to the British Museum. The Sambas collection is no longer on display, and remains in storage.

A few other statues have made journeys outside of Java in the last couple of years. For example, the Muara Jambi Prajñāpāramitā travelled to Brussels in 2017 to be displayed in the Europalia Arts Festival Indonesia exhibition. Details were published in *Archipel: Indonesian Kingdoms of the Sea*, along with other objects originating from the Museum Nasional Indonesia: the massive stone seated Gaṇeśa from Caṇḍi Banon, the bronze Tārā with gold inlaid lips, the silver Mañjuśrī Kumārabhūta, and the gold plaque of Śiva from Wonosobo. All of these items originated from Central Java.