

Glossary

- Abasana:** vendor of clothing
- Angunkir:** the sculptor of deities, known in the Kediri and Singhasāri
- Antariya:** white cloth draped around the hips and between the legs in the kachcha style
- Arcā:** stone statue, figure, image or idol
- Babayabon:** type of silk with a particular design
- Baju:** Malay upper-body jacket with long sleeves
- Batik cap:** wax resist textile made with a metal stamp
- Batik tulis:** wax resist textile drawn with a *canting*
- Benang bal:** wound ball of threads
- Bhumi:** capital during the Singhasāri period
- Bunga:** Malay word for a flower pattern
- Bunga kemunting cina:** Chinese rose myrtle motif
- Cadar or Acadar:** the cloth weaver; the term *cadar* now refers to a type of gauze
- Candrakapāla:** the moon now resembles fangs that curl up each side of the skull
- Ceplok:** pattern group consisting of squares, rhomboids and circles
- Channavīra:** crossed belts across the chest
- Cinde/Cinte:** Javanese term for silk double ikat from India
- Desa:** village

- Gěringsing:** double ikat cotton cloth from Bali
- Harnas:** Dutch word for armour
- Ikat:** resist process of creating a pattern in either the warp or weft threads
- Jilamprang:** Indonesian name for the Indian flower-basket motif depicted on *patola* textiles
- Kain:** cloth used as a hip wrapper
- Kain balapak:** songket cloth with an all-over gold thread design
- Kapas:** natural cotton
- Kawung:** pattern of intersecting circles; part of the *ceplok* pattern group
- Keling:** people of the Coromandel Coast, South India
- Kemben:** cloth to be worn as a breast wrapper
- Kraton/Keraton:** palace
- Krodha:** demonic or angry
- Kulambi:** jacket
- Lañciñan:** Old Javanese term for trousers
- Larangan:** forbidden batik patterns restricted to members of the royal family
- Limar:** weft ikat in silk
- Lurik:** striped cotton cloth of Java
- Manca-pat:** literally, the outer four, with one supreme being
- Mordant:** chemical that serves to fix a dye to a fabric or threads
- Mudrā:** hand gestures
- Nasiĵ:** gold woven brocade textiles found in China
- Negara** or **Rājya:** the king's residence
- Pacadaran:** the loom used by the *cadar* weavers, or *cadar* loom
- Pande:** skilled worker
- Patola:** double ikat in silk from Patan, Gujarat
- Pending:** ornate belt buckle
- Perada/prada:** gold-leaf glue work known in Bali and Java
- Pinggir:** border pattern on a batik textile
- Poleng:** a pattern of black and white alternating squares

- Prasasti:** stone inscription
- Rantai/rante:** linked chains enclosing a bunga motif in songket textiles
- Sabut/Sabuk:** metal or fabric belt tied around the waist
- Samit:** weft-faced compound twill cloth from China
- Sarong:** tube skirt in cotton
- Seléndang:** sash depicted worn across the upper body
- Sembagi:** Indian trade cotton that replicated the patterns of a *patola*, particularly found in Sumatra
- Sinjang kawung:** long cloth wrapped around the lower body displaying a *kawung* pattern
- Songket:** supplementary weft with gold, silver or coloured threads
- Tapis:** thin or fine cloth tube skirt in Lampung, south Sumatra
- Tassel:** tassel at the end of a chain or uncal
- Tulis mas:** drawing with gold
- Tulis warna:** drawing with colour
- Tumpal:** triangular-shaped pattern at the border of a textile
- Udharabhandha:** Indian term for a stomach band
- Uncal:** long metal or fabric belt
- Utpala:** blue lily flower
- Uttariya:** fine cotton scarf draped across the upper body or over the arms
- Varman:** protective cloth
- Warp:** vertical threads on a loom
- Wayang Kulit:** leather shadow puppet
- Wayang Wong:** theatre with human players
- Weft:** horizontal threads on a loom

Extended Glossary of Textile Terms

Some of the pattern terms from the *kidung* and *sīma* texts are reflected on East Javanese sculptures. These are *patola*, *gěringsing*, *ceplok/kawung* and *prada*. These terms have been selected as they appear to be the only known patterns relating to the sculptures of the thirteenth and fourteenth centuries, thus firmly establishing provenance and making them historically immutable.

Patola

This fine silk cloth was probably brought to Indonesia by Muslim merchants from Gujarat from circa 1500. The silk *patola* was woven in Patan and was known to be exported to Indonesia (Fischer 1980, p. 37; Gittinger 1979, pp. 45–48). The precious textiles appeared to transcend the genre of trade goods, and their suitability for ceremonial use ensured they would be revered as sacred heirlooms. It would often be the case that they would only be displayed on formal occasions. Once outside Patan in Gujarat, where it was produced, *patola* became universally regarded as a high-status, prestige cloth, and its use was confined to those of high social status. In Java, *patola*, and later batik, were used as aspects of royal ceremonial dress. Many of the designs created in Gujarat were solely for Southeast Asian markets, and each country would value a different series of patterns. Guy states that literary references to silk *patola* as we know it date from the fourteenth century. The word *patola/patolu* appears in Indian writings from the seventh century. From the seventeenth century, the Persian word *patolu* (pl. *patola*)—from the Sanskrit *patta*—referred to a double ikat silk cloth. The plural term is widely used in Indonesia to mean both the singular and the plural—I use the plural in this book (Warming and Garwoski 1981, p. 103; Pal 2004, p. 6; Crill 2016, p. 160; Guy 2010, pp. 6–9).

Patola cloth was woven in double ikat, where both the warp and weft are tied and dyed with the same pattern. The fabric was fabricated on an upright fixed loom to create the design. The most iconic design associated with *patola* is the eight-point flower known in Indonesia as *jilamprang* (Warming and Garwoski 1981, p. 171). The word *patola* can refer to both the pattern and the technique; here the word refers to any pattern with the *jilamprang* motif.

The various sections of the cloth may be referred to using the following terms: *badan* is the body of the fabric; *pinggir* are the narrow borders along each long side; and the *tumpal* pattern of inverted triangles appears along each end at the *kepala*, or the head of the cloth (Elliot 1996, pp. 214–23). In most cases, however, the *tumpal* pattern cannot be found, either on the trousers of Javanese princes nor, indeed, on any of the textile patterns on the stone statues of East Java. Paradoxically, these clothes were a critical influence on many types of Indonesian textiles, but the *tumpal* pattern itself is not apparent on any of the sculptures of the thirteenth century. Guy and others have suggested that if *patola* and Indian cotton textiles reached Java and Sumatra by the fourteenth and fifteenth centuries (Guy 1998, pp. 39–42), then many of the textiles depicted on the sculptures of East Java would have a shared visual vocabulary. Whilst this might be the case, what types of textiles may have reached Java and, similarly, which of them may have been represented on the sculptures of the thirteenth century remains unknown. The textile experts Langewis and Wagner have said that “it is almost certain that the influence of *patola* and other imported cloths has contributed to the development of the many *ceplok* patterns” (1964, p. 29).

All things considered, the evidence for textile designs on sculptures representing *patola* appears convincing. But if *patola* did not reach Java and Sumatra until the fifteenth century, then Indian textiles would not have been the primary source of inspiration behind the patterns on the sculptures. Having said this, a small quantity of so-called Indo-Egyptian kinds of cotton similar to the Fustat pieces (Barnes 1997b) have been found in Java. Moreover, it has been attested that they have been replicated on some of the Central Javanese bronze statues. I cannot account for their exact origin, nor is there any record of their being traded to the island. Some of the *patola* patterns are reflected to a degree on the thirteenth-century sculptures, but I do not hold the view these important sculptures were depicting these silk fabrics. As discussed earlier, fine silk *patola* would have been treasured and used for sashes and waist wraps, and not as hip wraps. A close inspection of the thirteenth-century sculptures does not reveal any evidence of the *patola* motif.

Gringsing

Gringsing, or *gěringsing*, is a double ikat cotton cloth woven in the Tenganan Pegringsingan village of East Bali (Langewis and Wagner 1964, p. 108). The term *gěringsing* can refer to either the cloth or to the pattern, as is the case with *patola*. Both Gittinger and Fraser-Lu describe Balinese *gěringsing* cloth as having magical and protective powers (Gittinger 1979, pp. 178–79; Fraser-Lu 1988, p. 71). There are also a number of verses in the KH that mention the term *gěringsing kawung* and the expression “white cloth with gold” (Berg 1931, p. 57, verse 45b). The *kemben gěringsing*, or breast cloth, is known as a ritual garment with magical potency. It is described as being used to protect people from threats, defilement and decay (Hauser-Schäublin, Nabholz-Kartaschoff and Ramseyer 1991, p. 120). Perhaps this was how the *gěringsing* was seen in the thirteenth-century. This description of textile patterns in the KH employs some terms that are still in use today and which could have been reflected on the textile patterns of the thirteenth-century sculptures. For example, Raden Wijaya, a king in the Majapahit period, is described as follows:

Thus, Raden Wijaya himself to the queen who was dressed in *gěringsing wayang* and decorated with floral patterns in liquid gold or *prada* and a pink *kampus*,¹ with gold threads, the upper side made of green silk (Song 1, verse 59b). There he met the two princesses of the king who wore *sinjang gěringsing kawung* made of selected fine cloth with *tumpal*² ornament, red at the bottom and green at the top (Song 1, verse 62a–62b). (Sumaryoto 1993, p. 33)

Given that the term *gěringsing* has been known since the fourteenth-century texts, it must have had a specific symbolism and ritual power for it to appear in the KH. For example, some *gěringsing* patterns—such as *gěringsing cemplong* and *gěringsing papare*—appear to be very similar in design and layout to some *patola* patterns. Guy has noted that the *papare* pattern has unmistakably been influenced by *patola*. The basic pattern consists of intersecting circles and four-pointed stars, but although the elements are the same as the *patola*, the structure differs (1998, p. 13, fig. 9). In this instance, the terms refer to the pattern; whereas the quote above refers to the cloth itself

The *gěringsing kawung*, written in Middle Javanese, is the name for the pattern; that is, a double ikat with a *kawung* design. One type of Indian trade cotton is depicted with a *gěringsing* motif similar to a variation of the *patola* pattern mentioned above. The central section of the cloth has a four-pointed star surrounded by a circular theme in a stylized version of the *jilamprang*. The correct terminology would be *gěringsing chintz*;

and the suggestion is that textiles such as these were prototype textiles in ancient Indonesia. Precepts set by textile scholars such as Holmgren and Spertus suggest a clear relationship between the similar iconography from the Persian, Chinese and Mediterranean worlds and local products such as this one. Holmgren and Spertus have conducted extensive research into the subject of *gěringsing* and have questioned whether it is really Balinese. They ask, who influenced whom? And what was the prototype textile for the Balinese *gěringsing*? It is generally thought that prototype textiles circulated throughout the Indonesian archipelago and Mainland Southeast Asia. What developed out of these so-called prototypes is of course subject to conjecture. Nevertheless, the patterns depicted on historical monuments and stone statues were the result of the local manufacture of these prototypes, perhaps representing locally produced material and techniques. Hence, the designs on the stone sculptures then became the prototypes, and the patterns were copied many times over the following centuries (Holmgren and Spertus 1991, p. 61).

Descriptions taken from the *Nāg.* appear to be the earliest evidence of the *gěringsing/grinsing* pattern. The term *grinsing*, however, refers to an old motif that is often discussed in relation to batik (note the difference in spelling). The pattern refers to a series of small dots overlapping like fish scales, and which is often used as a filler design for a *ceplok* pattern. In this instance of course the explanation of the *sinjang* refers to a *gěringsing* cloth with a *kawung* pattern. Another section from the *Nāg.* describes a canopy using the term *grinsing* to refer to a *gěringsing* cloth with gold as follows: “adorned with canopies of red *lobheng lěwih grinsing*³ painted with gold”, referring to the King of Majapahit’s carriage (*Nāg.* 18:4) (Robson and Prapanca 1995, p. 38).

Many similarities have been pointed out between the patterns on *gěringsing* and *patola* (Stuart-Fox 1993, p. 92). I have discussed the *patola* and *gěringsing* patterns with respect to their use in the fourteenth century, as is evident from the KH. However debatable this suggestion might be, the design on the unidentified goddess (fig. 139, p. 191) is the closest in design layout to a *patola jilamprang* motif or the *gěringsing papare* pattern. I also concur with Holmgren and Spertus that the sculptures themselves became prototypes, and that the models have been copied and replicated over the subsequent centuries.

***Tulis Mas* (Old Javanese) or *Prada/Perada* (contemporary)**

Tulis mas is the Old Javanese term for *prada*, the term that is used today. This cloth remains in use, particularly in Bali, where it is culturally associated with the island. *Prada* designs are regularly portrayed on the statues of deities outside the *pura*, or temples, of Bali. The term *prada* refers to both the technique and the design. It is a process where the

gold leaf or gold dust is applied directly on to the cloth and it adheres to a pre-applied pattern that has been stamped on with glue. *Prada* is a favoured way of decorating textiles, to either enhance the existing design of a batik or to apply *prada* to a plain silk fabric (Warming and Garwoski 1981, p. 141). The most common patterns are large lotus blossoms and other flowers, along with tendrils and leaves (Hauser-Schäublin, Nabholz-Kartaschoff and Ramseyer 1991, p. 53). The Chinese influence is frequently apparent when the design also includes the *banji* patterns, as we see on the border patterns of Harihara Ardhanari (fig. 2, p. 8) in the SHM. In ancient times, *prada* appeared to be a favourite way to create “gold-coloured” textiles or textiles decorated with gold glue-work, as suggested by Christie, “possibly in imitation of Persian gold-decorated cloth” (1998b, p. 25).

The *Smaradhana Kakawin* of the late twelfth century mentions the term *tinulis mas* for a gold cloth. The *Tuhanaru Charter* of 1323 includes the term *tulis ing mas*, meaning drawn upon in gold (Boechari 1986, pp. 77–85), along with the Old Javanese term *tulis warna*, meaning drawing with colour (Christie 1998b, p. 25). These two terms represent types of textiles that were only permitted to be worn by high-ranking members of the community (Christie 1991a, p. 16).

Kawung

The term *kawung* is another historically immutable pattern from among the *ceplok* or geometric group of patterns. The term *kawung* can be traced to a number of different sources over the centuries that offer differing meanings and interpretations. It is quite possible that this ubiquitous Javanese motif originated from within Java itself. Langewis and Wagner have described the *kawung* motif:

As a simple ellipse in which two focal points are clearly indicated, these ellipses are placed crosswise opposite one another; repetition of this placed at regular intervals forms the decorative filling of the whole area ... the most significant feature is the four-pointed star that appears between the ellipses which in-turn display a plain stylised flower. (1964, p. 30)

I would suggest that the description by Langewis and Wagner of the *kawung* pattern does not use the correct term to describe this shape. I have instead chosen the term *vesica piscis*.⁴ The precise origin of the *kawung* pattern is lost to the past, but the earliest visual evidence of the motif in Java is on the Boro Gaṇeśa (fig. 25, p. 59). This textile pattern is often referred to as a batik pattern, but it is more likely to be replicating a known technique as *tulis mas* or *prada* (Langewis and Wagner 1964, p. 30). Even though there appear to be similarities in design, given that

we do not know what type of textile is represented on the sculptures, only assumptions can be made. Further reference to the Old Javanese texts leads us to note that while the term *kawung* appears many times as a “pattern” name (Berg 1931, p. 57, verse 45b, p. 60, verse 62a), the technique used is unknown. Thus, following the premise suggested earlier that a *kawung* pattern is a series of vesicae made into circles, the Gaṇeśa is the earliest representation of this motif in Java. Guy, in his book *Woven Cargoes*, describes the pattern: “It’s highly probable that the Gaṇeśa was represented wearing a prestigious imported Indian cloth. This design became a critical pattern in the later Javanese repertoire, where it is known as *kawung*” (1998, p. 62).

Another example refers to the now destroyed sculpture of King Sanatruq I, the Persian king of Satra (r. 140–80). His garments of a long tunic and robe are decorated with a pattern, possibly representing stitched pearls, in a motif of interlocking circles. The statue of Sanatruq once stood at the entrance to the Hatra Temple of the Sun—the centre of the sun cult—where it is suggested he was seen as the representative of the cult of sun worship. We could assume therefore that this ancient pattern has a direct relationship with the cult of sun worship (Forman 1998, p. 73). Historically, this figure has had no relationship with Java, but the details are presented here as an example of the popularity of the motif on garments.

Bahasa Terms for Dress

The apparel depicted on the sculptures consist mainly of a long cloth and sashes. These are combined with belts and girdles that could represent a woven material and belts that possibly represent a metal of some sort, perhaps gold. By observing the various structures of the sashes and belts, and by referring to silver belts worn by the Iban in East Malaysia and to silver gilt belts worn by the Peranakan in Peninsular Malaysia, it is possible to deduce how the many belts and girdles might have looked. It is also apparent from the *Zhufanzhi* that gold in Java was the medium of payment for salaries to civil servants, that the king sat on a gold throne and ate off gold dishes, that gold was given in marriage exchange, and that criminals were not given corporal punishment but instead fined in gold.

The sarong, or *kain* or *sarung* in Bahasa Indonesia, and the word *sinjang*, taken from Old Javanese Literature, represent the long cloth wrapped around the lower body. In the present day, the *sarung* or sarong is worn as a tube skirt by women—meaning the fabric is sewn into a tube to be wrapped around the body—whereas the *kain* is a flat sheet to be wrapped around the body and held in place with belts and girdles.

The bronze and gold statuettes of Central Java are depicted as either Śaivite or Buddhist deities. More often than not they are dressed in a *dhotī*, which is an Indian word for a lower-body cloth that is wrapped around the body. In many instances it would be pulled up between the legs, tucked in at the waist behind the body and held up by a girdle. The style is very similar to that depicted on the small bronze figures from India. There are instances, however, where statues are depicted wearing a *kain*. The *antariya* was worn in the *kachcha* style—secured at the waist by a sash or *kayabandh*, often looped at the centre front of the abdomen. In the post-Vedic era, this garment became the predecessor of the *dhotī*, worn pleated at the hips and drawn up between the legs. *Dhotī*, derived from *dhauti* in Sanskrit, is the evolved form of this garment and is the general term used in this book.

The long cloth waist belt is a long fabric belt that is wrapped many times around the waist to secure the *sinjang*, as can be seen in the figure of Mahākāla (fig. 107, p. 161), where it is apparent that the belt is tied up in a knot at the front of the body. The sash is a kind of scarf worn by princesses and female dancers over the ceremonial dress, tied around the waist with the two ends hanging down. This garment appears on virtually every statue in Central and East Java. In East Java, the sash is usually shown in a double layer lying flat over the thighs. In the case of the stone sculptures and bronzes from Central Java, however, more often the narrow sash is depicted as twisted on the front of the thighs.

Cloth belts are frequently shown with the addition of circular plaques, which possibly would have been made of gold. They can also signify a woven or reticulated gold belt with circular plates that could represent *batu* or jewels of some sort. At the end of this long belt is the tassel. The girdles on the late East Javanese sculptures have been carved as a very decorative feature compared with those of the earlier Central Javanese bronzes.

The word *seléndang* is the term used for a shawl or stole that is worn over the left shoulder or across the upper body. The sash, or *uttarīya*, is clearly visible on almost all the Pāla sculptures of the eleventh and twelfth centuries, where the *uttarīya* is shown by a series of undulating lines and is sometimes decorated to replicate the pattern on the *dhotī*. In contrast, in Central Java the sash was often carved with two lines realistically drawn across the body. By the East Javanese period, the *seléndang* came to be depicted as a broad sash in a typical Singosari style, represented as a wide band with a thin line carved in the centre and with the flap rendered realistically over the right shoulder.

Notes

1. *Kampuh* is the Balinese word for a *kendit*, which is the short hip cloth worn over a long *kain* or *sinjang*.
2. *Tumpal* is the name given to the inverted triangular pattern often depicted at the border edges of the silk *patola* and the cotton block printed and mordant dyed replicas from western India. The *tumpal* motif became very popular in almost every aspect of the woven cloth and batik produced across all the Indonesian islands. The *tumpal* motif, however, never once appears on the sculptures of this period in Java.
3. This refers to some sort of pattern. It is also used to describe the pattern on a waist sash.
4. The correct term to describe this shape of a lens—pointed at each end—is *vesica piscis*. In Italian, the name for the shape is *mandorla*, meaning almond. It is also called *aureole*. The word *vesica* is best used when describing the geometrical form of the *kawung* pattern.