

Buddhist and Hindu Metal Images of Indonesia: Evidence for shared artistic and religious networks across Asia (c. 6th-10th century)

Mechling, M.C.

Citation

Mechling, M. C. (2020, January 28). *Buddhist and Hindu Metal Images of Indonesia: Evidence for shared artistic and religious networks across Asia* (c. 6th-10th century). Retrieved from https://hdl.handle.net/1887/83481

Version: Publisher's Version

License: License agreement concerning inclusion of doctoral thesis in the

Institutional Repository of the University of Leiden

Downloaded from: https://hdl.handle.net/1887/83481

Note: To cite this publication please use the final published version (if applicable).

Cover Page



Universiteit Leiden



The handle http://hdl.handle.net/1887/83481 holds various files of this Leiden University dissertation.

Author: Mechling, M.C.

Title: Buddhist and Hindu Metal Images of Indonesia: Evidence for shared artistic and

religious networks across Asia (c. 6th–10th century)

Issue Date: 2020-01-28

Buddhist and Hindu Metal Images of Indonesia

Evidence for shared artistic and religious networks across Asia (c. 6th-10th century)

Volume 1: Text

Proefschrift

ter verkrijging van de graad van Doctor aan de Universiteit Leiden, op gezag van Rector Magnificus Prof. mr. C.J.J.M. Stolker, volgens besluit van het College voor Promoties te verdedigen op dinsdag 28 januari 2020 klokke 15.00 uur

door

Mathilde Charlotte Mechling

geboren te Rennes (Frankrijk) in 1990 Promotor: Prof. Dr. M.J. Klokke

Copromotor: Dr. V. Lefèvre (Université Sorbonne Nouvelle – Paris 3)

Promotiecommissie: Prof. Dr. P.C. Bisschop

Prof. Dr. A. Griffiths (École Française d'Extrême-Orient, Paris)

Dr. E.M. Raven

Dr. B. Vincent (École Française d'Extrême-Orient, Siem Reap)

The realisation of this thesis was supported by a three-years doctoral contract from the Université Sorbonne Nouvelle – Paris 3 in a joint PhD degree with Leiden University.

CONTENTS

Volume 1: Text

Acknowledgments	9
Abbreviations	11
Chapter 1: Introduction	13
1.1 Aim of this study	13
1.2 Previous research	15
Colonial period	15
Post-war period	19
The 1988 Divine Bronze catalogue	22
Technical considerations	25
1.3 New perspectives	25
Pan-Southeast Asian families	26
A cosmopolitan sphere of interaction	27
Questioning the reliability of Indian materials regarding dates and origins	28
Questioning connections: artistic contacts or shared religious concepts?	29
"National art" in Central Java in a cosmopolitan perspective	30
1.4 Approach of the present study	31
1.5 Research methodology	33
Data gathering	33
Stylistic and iconographic study	34
Mapping	35
Technical study	35
1.6 Organisation	36
Chapter 2: Comparative materials from the Indian Subcontinent	39
2.1 Introduction	40
2.2 Eastern Deccan: the Andhra region	41
Discovery of the Buddhapad and Amaravati Buddhas	41
A Buddha said to be from Buddhapad	43
Stylistic differences among the Andhra Buddhas	43
Dating and origin of the Andhra Buddhas	45
A Buddha from Nelakondapalli	48
A unique Bodhisattva from the Krishna River delta	48
2.3 Western Deccan: Maharashtra	50
Metal Buddhas found at Phophnar Kala and Ramtek	50
Comparisons with the metal Buddhas found in the Andhra region	52
An isolated image attributed to the Deccan	53
Variations of the "Gupta" or "Post-Gupta" styles?	54
2.4 North-Central region	55
The so-called "Gupta" or "Post-Gupta" metal Buddhas	56

A limited number of metal icons in India in the 6 th to 7 th centuries?	59
2.5 Northeast India and present-day Southeast Bangladesh	61
Major hoards from Bihar, Odisha, and Chhattisgarh	61
Major hoards from Mainamati, Jhewari, and Sabhar	63
Dating the metal images from Northeast India and Southeast Bangladesh	66
2.6 Conclusion	68
Chapter 3: Relationships between the Indonesian Archipelago, peninsular and ma	inland
Southeast Asia, Sri Lanka, and the Andhra region	71
3.1 Introduction	72
3.2 Evidence for an "Amaravati School" of metal sculptures in the Andhra region?	75
A single Buddha image	75
A single Bodhisattva image	77
3.3. Connections between the art of the Andhra region and Sri Lanka	79
A branch of the Amaravati School in Sri Lanka?	79
Speculative Pallava connections	80
3.4. Standing bronze Buddhas from Sri Lanka	82
3.5 A standing Buddha family with a pleated robe from Indonesia and other parts of	
Southeast Asia	85
Images from Indonesian islands	85
Comparative materials from other parts of Southeast Asia	86
3.6 Standing bronze Bodhisattvas from Sri Lanka	87
3.7 An Ascetic Bodhisattva family from Indonesia and other parts of Southeast Asia	90
Images from Indonesian islands	90
Comparative materials from other parts of Southeast Asia	92
3.8 A correlated distribution	93
3.9 Pan-Southeast Asian families and trade networks	96
3.10 Circulation of cults for the protection of mariners	98
Avalokiteśvara and trade in Sri Lanka	98
Sri Lankan triads in stone and perhaps in bronze	100
Illustrations in the Astasāhasrikā Prajñāpāramitā manuscript	101
The Andhra region	102
Triads and cult for the protection of mariners in Southeast Asia?	103
3.11 Seated Buddhas from the Indonesian Archipelago related to Sri Lanka and South	h Indi
·	105
3.12 Conclusion	107
	_
Chapter 4: Relationships between the Indonesian Archipelago, peninsular and mai	
Southeast Asia, the Deccan and North-Central India	109
4.1 Introduction	110
4.2 Standing Buddhas with smooth robes from Indonesia and their connections with	
regions	112
Questioning a unique source in the Andhra region	112
Interrelationships between Southeast Asian metal Buddhas with smooth robes	116

Reconsidering the so-called Gupta of Post-Gupta pan-Southeast Asian family	118
4.3 Questioning modes of transmission for early metal Buddha images	120
Artistic transfers through travelling metal images?	120
Technical exchange	122
4.4 Developments in Buddhist practice and merit-making activity	124
4.5 Consecration deposits and dharma-relics	127
The function of metal images	127
Consecrated metal images	128
Consecrating shrines and stūpas with metal images	132
4.6 Other types of images connecting Indonesia, the Western Deccan and the region of	
Sarnath	135
An ascetic Avalokiteśvara cast horizontally	135
The deer skin motif on the left shoulder	138
The type of throne decorated with makaras and vyālakas atop elephants	138
4.7 Conclusion	141
Chapter 5: An Early Central Javanese School of metal images connected to Borobud the Thai-Malay Peninsula, China and Japan	ur, 145
5.1 Introduction	146
5.2 Identifying a school of sculpture: standing Buddhas and ascetic Bodhisattvas	148
A family of standing Buddhas	149
A family of standing ascetic Bodhisattvas	151
Stylistic connections between the two families	153
Association of the two families in triads or groups	153
5.3 Extending the school: seated images	156
Stylistic connections with the standing figures	156
Male and female images in padmāsana and lalitāsana	156
A Buddha image in padmāsana with an arch-shaped back piece	157
Three Buddha images in padmāsana with lobed triangular back pieces	157
A Buddha in bhadrāsana with makaras and a lobed triangular back piece	158
5.4 Questioning stylistic connections with the Indian subcontinent	160
5.5 A widespread distribution in the Archipelago	162
Java	162
Kalimantan (Borneo)	164
Sumatra	165
Bali	166
Connecting important religious and trade centres	166
5.6 Metal compositions	167
5.7 Connections with Borobudur	169
5.8 An early Central Javanese style of metal images?	172
5.9 Connections with the Thai-Malay Peninsula, China, and Japan	174
A mould from Semarang	174
Clay tablets from the Thai-Malay Peninsula	174
Clay tablets and other artefacts from China and Japan	176
* *	

Chapter 6: Relationships between the Indonesian Archipelago and the Northeastern	1
part of the Indian Subcontinent	181
6.1 Introduction	181
6.2 Questioning Nalanda's role	185
An artistic inspiration from Nalanda?	185
Java's possible role in Nalanda's metal production?	188
6.3 Stylistic connections between Java and Southeast Bangladesh	189
Main stylistic characteristics	189
Images with an elevated seat supported by a stem	190
Images with an elevated seat supported by lions atop elephants	192
Images with a solid, elongated backrest with a rounded top	193
Images with a round, solid halo	195
Images with a rectangular backrest and a round halo	196
Questioning origins	196
6.4 Questioning the process of interaction between Java and Bangladesh	197
Distinguishing local copies	197
Metal composition: "imports" or "copies"?	200
Interpreting eclectic blends: travelling artisans?	203
6.5 Distinct Central Javanese styles	207
6.6 Specific iconographic forms shared between Bangladesh and Java	208
The cult of Mahāpratisarā	209
A Buddha holding a book	210
Mañjuśrī holding a lotus bud	212
Vasudhārā images holding a long ear of grain	215
Durgā	216
Sūrya	217
6.7 Questioning a Sumatran production and connections with the Thai-Malay Peninsu	
A few isolated images in various styles	219
Connections with the Thai-Malay Peninsula	220
6.8 Conclusion	221
Chapter 7: A Late Central Javanese School of metal images and its developments	223
7.1 Introduction	223
7.2 Stylistic characteristics of the Late Central Javanese School	226
Main stylistic characteristics	226
Variations in the shapes of the backrests	227
Variations in the shapes of the pedestals	228
7.3 Stylistic developments within the Late Central Javanese School	229
Developments of the main stylistic characteristics	229
Developments in the shapes of the backrests	230
7.4 Iconographies	231
Buddhist images	231
Hindu images	235
7.5 Casting features	235

7.6 Distribution	237
7.7 Metal composition	242
7.8 Consecration deposits	245
Sealing method	245
Contents of the consecration deposits	247
7.9 Connections with temples and stone sculptures	248
7.10 Dating and production context	250
First phase	250
Second phase	253
7.11 Conclusion	256
Chapter 8: Conclusion	257
8.1 Entangled networks of relations evidenced by metal images	257
8.2 Shared artistic and religious networks	258
8.3 Overlapping networks	261
8.4 Inter-island connections in the western part of the Indonesian Archipelago	263
8.5 Technical research	266
8.6 Further research	267
Bibliography	269
Samenvatting	303
Curriculum Vitae	305

ACKNOWLEDGMENTS

I would like to thank my supervisors, Marijke J. Klokke and Vincent Lefèvre, for their support throughout this project. Vincent Lefèvre encouraged my first steps into the study of ancient Indonesia during my first Masters at École du Louvre. I am deeply grateful to Marijke J. Klokke for suggesting me to work on bronzes when I did my Research Masters at Leiden University, for drawing my attention to the importance of technical studies, and, this past year, for the time and energy she has dedicated to helping me finish writing my thesis.

The archaeometallurgical part of my PhD thesis was made possible through a collaboration with David Bourgarit of the Centre de Recherche et de Restauration des Musées de France (C2RMF) and Brice Vincent from the École française d'Extrême-Orient (EFEO). I would like to offer special thanks to both of them for their generosity, and all the time they spent to train me in archaeometallurgical methods and help me with my research.

I am grateful to Pierre Baptiste at the Musée Guimet, who encouraged me to conduct a technical study on Indonesian bronzes and granted me access to the collection of Musée national des art asiatiques—Guimet in Paris. I also thank Thierry Zéphir for his advice when I started my thesis.

I would also like to thank all the persons at the C2RMF who were involved in this project: Elsa Lambert, for doing the X-ray radiographs and the neutron tomographic images reconstruction; Anne Maigret, for taking the photographs; Juliette Langlois, for analysing organic material; and Dominic Robcis, for teaching me the use of the digital microscope.

At the Laboratoire Léon Brillouin (UMR12 CEA-CNRS), I thank Frédéric Ott for doing the neutron tomographic images of four statues in the Musée Guimet collection.

I would like to express my gratitude to Universitas Negeri Malang and Pak Ismail Lutfi for sponsoring my research in Indonesia and supporting my application for a research visa from the Indonesian Ministry of Research, Technology, and Higher Education (Kementerian Riset, Teknologi, dan Pendidikan Tinggi). I thank the staff of the International Relations Office of the University for helping me with the visa process.

My grateful thanks are also extended to the Director and staff of the Museum Nasional Indonesia in Jakarta, who welcomed me on two occasions to study the collection. Even when some objects were not accessible for logistical reasons, they generously provided me with photographs. Thank you Pak Trigganga, Ibu Chandra, Ibu Ides, and Ibu Erna for your help.

I would also like to thank the following museums for granting me permission to examine their collections, and their staff for facilitating my research: the BPCB

Yogyakarta, the BPCB Jawa Tengah, the Museum Ronggawarsito in Semarang, the Museum Sono Budoyo in Yogyakarta, the Museum Radya Pustaka in Surakarta.

My fieldwork in Indonesia and in Sri Lanka was made possible through the financial support of the Université Sorbonne Nouvelle-Paris 3 and the École Française d'Extrême Orient.

I thank The Documentation Centre for Ancient Indonesian Art, Amsterdam for the use of photographs kept in its archive.

I am grateful to all the colleagues and friends who helped me at different stages of my project: Michaela Appel, Eko Bastiawan, Osmund Bopearachchi, Sara Creange, Véronique Degroot, Alexandra Green, Arlo Griffiths, Anusha Kasthuri, Jani Kuhnt-Saptodewo, Christian Luczanits, Pauline Lunsingh Scheurleer, Pierre-Yves Manguin, Nils Martin, Edith Parlier-Renault, Akira Shimada, William Southworth, and Sofia Sundström.

I wish to thank all the members of the CAST:ING project (http://www.cast-ing.org) for all the wonderful moments we had casting, chiselling, and gilding bronzes.

I cannot thank enough my family for never doubting that I could succeed in my studies and finish the five-years long project that my PhD Thesis has been.

Finally, I need to thank you, Conan, because none of this would have been possible without you.

ABBREVIATIONS

Ag silver As arsenic

ASIAR Archaeological Survey of India: Annual Report

Au gold

BEFEO Bulletin de l'Ecole Française d'Extrême Orient

Bi bismuth

BKI Bijdragen Koninklijk Instituut voor de Taal –, Land – en

Volkenkunde

BPCB Balai Pelestarian Cagar Budaya (Indonesian regional

archaeological offices)

BVVAK Bulletin van de Vereeniging van Vrienden der Aziatische Kunst

Co cobalt

DIY Daerah Istimewa Yogyakarta (Special Province of Yogyakarta)

EPHE École Pratique des Hautes-Études, Paris

Fe iron

forthc. forthcoming in **prep.** in preparation

ISEAS Institute of Southeast Asian Studies, Singapore

JISOA Journal of the Indian Society of Oriental Art

JMBRAS Journal of the Malayan Branch of the Royal Asiatic Society

JRAS
Journal of the Royal Asiatic Society
JSEAS
Journal of Southeast Asian Studies

JSS Journal of the Siam Society

kab. kabupaten (a district in the modern administrative division of

Indonesia)

kec. kecamatan (a sub-district in the modern administrative division

of Indonesia)

KI Kern Institute collection, Leiden University Library

KITLV Koninklijk Instituut voor de Taal –, Land – en Volkenkunde

(Royal Institute for Linguistics, Geography and Culture of the

Netherlands Indies)

KNAW Koninklijke Nederlandsche Akademie van Wetenschappen

(Royal Dutch Academy of Sciences)

MBK Maandblad voor Beeldende Kunsten (Monthly Magazine for

Visual Arts)

MNI Museum Nasional Indonesia, Jakarta

n.d. no dateNi nickel

NION Nederlandsch Indië Oud & Nieuw. Maandblad Gewijd aan:

Bouwkunst, Archaeologie, Land – en Volken-kunde Kunstnijverheid, Handel en Verkeer Cultures, Mijnbouw,

Hygiène

Notulen Notulen van de Algemeene en Bestuurs-Vergaderingen van het

Bataviaasch Genootschap van Kunsten en Wetenschappen (the Minutes of the General and Board Meetings of the Batavian

Society of Arts and Sciences) (1862–1921)

Pb lead

ROC Rapporten van de Commissie in Nederlandsch-Indië voor

Oudheidkundig Onderzoek op Java en Madoera (1901–1912). Then, Rapporten van den Oudheidkundigen Dienst in

Nederlandsch-Indië (1913–1915, 1923, 1938, 1940)

S sulphur
Sb antimony
Se selenium
Sn tin

SOAS School of Oriental and African Studies, London

TBG Tijdschrift voor de Indische Taal –, Land – en Volkenkunde,

uitgegeven door het (Koninklijk) Bataviaasch Genootschap van Kunsten en Wetenschappen (Batavian Society for Arts and

Sciences)

OD Oudheidkundige Dienst in Nederlandsch-Indië

OD photographs Photographs made by the former Oudheidkundige Dienst in

Nederlandsch-Indië (Archaeological Service of the Netherlands

Indies)

OV Oudheidkundig Verslag van de Oudheidkundige Dienst van

Nederlandsch-Indië (1912-1949)

Zn zinc