CHAPTER IV

STONE SCULPTURES: THE LATER PHASE
(13TH TO 15TH CENTURY A.D.)
CHAPTER IV
STONE SCULPTURES: THE LATER PHASE
(13TH TO 15TH CENTURY A.D.)

I. INDIA

Images of Gāneśa datable from 13th to 15th century A.D. are very few. No image of this period has been published from Madhya Pradesh, Uttar Pradesh, Bihar and Bengal which have yielded numerous icons of the deity belonging to the early medieval period as we have seen in the preceding chapter. The monumental works of Sivaramamurti, Stella Kramrisch, Heinrich Zimmer, etc. do not refer to the Gāneśa images of the period in question even though their books contain 1375, 156 and 455 illustrations respectively of monuments and sculptures from various parts of the country.

The reason is not far to seek. The invasion of Mohammed Ghori during the last quarter of the twelfth century and the ultimate defeat of Prthvīrāja Cauhan, Jai Candra and others in 1192 A.D. and the following a few years changed the course of the Indian history. Various kingdoms crumbled one after the other and we find that by 1200 A.D. the Muslims had occupied even Bihar and Bengal. The political conditions, thus, not only hampered the development but put an end to the creation of the Hindu sculptures of some important schools of art. Since Hinduism has lived on, images, however, were needed and carved off and on.

One eight-handed Gāneśa image is preserved in the Lucknow Museum (Pl. III), datable to 12th-13th century A.D. The image shows the conventional traits depicting the god standing gracefully in tribhānga having eight arms holding a snake by
two of his extra hands held over the head and two ends of the scarf by the other extra left and right respectively. The normal right hand rests over the paraśu placed on the ground almost vertically while another is raised to the level of the shoulder and disposed in abhaya, holding a rosary. The normal left hand holds the modaka-pātra while another holds a danta.

The Orissan sculpture gives more examples but we find in them the continuation of the conventional traits of the preceding period. For example, when the god is seated the horizontal bend of the left leg which is pressed below the belly, is typically and flatly placed on the seat and the bend of the foot is not visible. The right leg is bent vertically (Fig. 94) as in other regions. Another variety, though very scarce, reveals that the right leg is not flatly placed on the seat and the other leg dangles down in sukhāsana posture.

Besides these, some exceptions are also noticeable. The image from Matia may be cited as an example. The god is seated in padmāsana. The lower hands are broken while the rear pair of hands supports a noose and a goad. The proboscis hangs down straight but is mostly broken off.

As usual but typical to the sculpture of Orissa, the back hands of the seated god are generally shown lowered than the normal ones. The principal right hand normally holds a danta and the corresponding left the modaka-pātra; and back right shows rosary in varada pose while the left rests on the long handled paraśu placed vertically on the ground with the blade end below. The normal hands, however, share a common feature of hand disposition with that of images of other regions, in which,
they are disposed at the level of the chest holding the attributes as referred to above. This typical disposition of the back hands continues from the 10th century A.D. down to the period under review. According to Thomas E. Donaldson, this hand disposition is influenced by that of standing images of the region.11

A variation may, however, be noted in the 13th century image from Cāteśvara temple, Kisenpur,12 which shows the back left hand raised above and holding an indistinct object rather than having been lowered and resting on the long handled paraśu. Another image, datable to the same period, now preserved in the National Museum, New Delhi (Acc. no. 80.1320) shows the god seated in arghaparyānkāsana. The normal hands are unfortunately broken but seem to have been disposed at the level of the chest. The back hands, however, are uplifted rather than lowered and hold goad and cobra respectively. The cobra held in the rear left hand is entwined in the form of a noose (Fig. 172). The headdress of the god is also typically treated like a heap of twisted circular ropes adorned in front with a jewel and a crescent (Fig. 36). This type of headdress seems to be an innovation of the period under review in Orissa for it has never occurred before.

The examples of standing13 and dancing Gaṇeśa14 of Orissan sculptures also depict the god in conventional pose. Dancing on the back of his mouse still occurs.15 Dress and ornamentation are also as usual.

It may also be mentioned that there are two examples of five-headed Gaṇeśa in Orissan sculptures, one of the two is
preserved in the British Museum and the other in Siddha Mahāvīra temple, Puri. Both show the god seated in sukhasana and having ten arms with Śakti seated on the left thigh. They hold pomegranate in their normal right hands while the rest of their hands hold different objects. The remaining right hands of the former image hold an ankuśa, arrow, trident and cakra while the latter shows a broken tusk, trident, arrow and cakra. The left hands of the former image support a broken tusk, sugarcane, nāgapaśa, paddy and lotus, and a bell, a lotus stalk(?), small stringed-bow and gadā may be seen in the latter. Their headdresses are also different. The former, has its hair arranged in a tall jatāmukūṭa with a crescent in the jata and a kīrttimukha at the base with dripping festoons of pearls on the forehead of his major head, while in the latter, each head has the hair arranged in a conical design ornamented with jewelled bands. The usual dresses and ornaments are also visible.

Ganėśa with five heads is known as Heramba. Ramachandra Rao observes, "Five heads stand for the five elemental principles, the bhuta-pentad (prīthvī, ap, tejas, vāyu and ākāśa), or the five divine attributes, the kṛtya pāṇchaka (sṛiṣṭi, sthiti, saṃhāra, tirodhana and anugraha). In fact, only a god who is superior is endowed with these attributes. Gaṇeśa is regarded as a superior god. His devotees regard him superior to Brahmā, Viṣṇu and Īśvara. He, thus, deserves to have five heads.

Regarding the sculptures from Tamil Nadu, an image from Kailāśanāthar temple, Arumbavur is remarkable to take into
account. The god is dancing with uplifted leg. This dancing pose does not occur in the sculptures of the previous period, though with slightly different details it existed in the sculptures of other regions. As is usual, this dancing image from Tamil Nadu has a conical headdress, a slim trunk touching a ladhu and no nāgopavīta. He has four hands holding a danta and ladhu in the normal right and left while in the two back hands are indistinct object. In the other examples such as the five-headed Gaṇeśa of Chidambaram and Śakti-Gaṇapati of Tenkasi, the geographical conventional feature of the previous period is still retained. The former image is usual but distinctive of this region, wears conical headdress, has a slim trunk (Fig. 76) and is seated with his belly touching the seat (in this case a lion is his seat). The normal ones of his eight arms show varamudrā and abhayamudrā respectively, with palms ornamented with cross designs. These hand dispositions including the ornaments also occur in the five-headed image of Gaṇeśa from Ādipuriśvara temple, Tiruvorriyur (Tamil Nadu), datable to 10th-11th century A.D. The other hands are seen holding dhanusa and pāsa in the two extra left hands while the rest are indistinct.

In the image of Tenkasi mentioned above, the god is seated in ardhaparyanka and his pot belly touches the seat, which is a typical feature of the southern sculpture. His Śakti is seated on his left lap with her legs dangling down. This sitting pose of Śakti is also distinctive to the sculpture of the mentioned region, whereas in the sculptures of other regions, one of her leg is usually bent on the seat. Gaṇeśa in
this sculpture had ten arms holding danta, cakra, śāṅkha, śūla, paraśu, pāśa and others which are indistinct. The usual dresses and ornaments are also discernible. A very typical feature is that the god has a water-vessel held in his trunk.\textsuperscript{26} This is the only image showing such a feature so far as we know.

Regarding the sculptures from Karnataka, an image of Keśava (Somanātha) temple, Somnathpur, datable to 1268 A.D., deserves to be mentioned.\textsuperscript{27} The god dances with uplifted right leg which is bent almost touching the left one. This disposition of the dancing leg is typical to the Karnataka sculpture, not only to Gaṇeṣa but to the other deities as well.\textsuperscript{28} In this sculpture, one still finds the god profusely adorned with innumerable ornaments like his images of the preceding period from this region. Noticeable are the kirīṭas (crowns), ornate and so encrusted with jewels that the crown is called ratnamukuta. Other items of jewellery include necklaces, armlets, bracelets, anklets, garland etc. In fact, jewellery covers almost all parts of the body which could possibly be adorned.

In Haryana, especially Pinjore, there is a likely transformation in modelling Gaṇeṣa sculptures which is not in conformity with the conventional features. About this, while referring one image of Gaṇeṣa from Pinjore, datable to the 13th century A.D.,\textsuperscript{29} Viswa Chander Ohri observes

Another image of Gaṇeṣa seen at Pinjore displays different stylistic traits. The head in this figure is depicted in an idiom different from the earlier works while the rest of the body of the deity is modelled in a manner which indicates the old lingering traits. The mixed stylistic
traits seen in this image suggest that the artists were now looking to old works for adopting certain idiom but were not able to integrate those traits in a suitable manner. Similar type of treatment in the depiction of the head of the deity is seen in some works from Uttar Pradesh.  

The treatment of the headdress of the god of this image has much in common with that of images preserved in the Bharat Bala Bhavan (Acc.no.369.81) and in the cave of Panhale-Kaji, in which the headdress is shaped in karanda of three tiers.  

A late mediaeval image of Gaṇeśa from Baijnath (Pl. XXIX) shows a development of the Kashmir headdress of an earlier period (Fig. 32) into a three peaked tiara adorned with lotus motifs in between. The central peak looking like the upper part of a half diamond is enface where the flanking two peaks are naturally turned sidewise. While referring to the bronze image from Brahmaur which also shows medallion ornament (another Kashmiri feature, see fig. 32), Ohri suggests that "This type of crown is peculiar to Kashmir and the motif of medallion seems to have adopted there from Central Asia where its use in wall paintings, datable to the early mediaeval period, is commonly seen".  

The image of Baijnath mentioned above, shows the god peculiarly without any lean of his body and the legs stretched apart (Fig. 116). This does not conform to the dancing pose usually practised by dancing Gaṇeśa from North and East India, in which the body leans towards right or left and one of the legs support weight of the body and the other one is slightly raised (Figs.106-110). The posture of dancing Gaṇeśa in the
sculpture of Baijnath, however, may be seen in an image of the god from Kajuraho (AIS Pl. 53) and may, thus, be a natural development of an earlier tradition. The eyes of the god are horizontally and frontally depicted and resemble human eyes (Fig. 31). The same treatment of the eyes is also seen in the 13th-14th century sculptures of Kullu (Himachal Pradesh). This is reminiscent of the 9th century images of Prācī Śiva temple, Pehowa (Haryana) (HNA. p. 5), in which the eyes of the god are also horizontally and frontally depicted resembling human eyes. Based on this fact, it may be said that this may have been the tradition in the sculpture of the mentioned region. The eyes of the god resemble that of human beings though the conventional feature of eyes of the god resembling that of an elephant still occurs in other cases.

The god is adorned with usual dress and ornaments. Three drum-players depicted on the pedestal and a lion as his vehicle peeping at the right side behind him are discernible. The image from Kullu represents the god as seated in ardhaparyānika pose having four hands holding danta, padma, paraśu and modaka respectively. He is adorned as usual with conventional dress and ornaments. About his headdress in particular, Ohri notices that

The crown with a heavy decorative lower rim, worn by the deity, is seen in some other works from the northwest region while no such example related to north India has come to notice. This type of crown is commonly seen in the sculpture from the middle Sutlej Valley.

Thus, a study of the Gaṇeśa sculptures of the later mediaeval period reveals that in many cases the conventional
features of the god (his dress, ornament and attributes) belonging to the preceding period persisted in the period under review. In a few cases, however, some innovation was introduced here and there in the sculptures of the latter mediaeval period. It is, however, necessary to mention that in North India (Madhya Pradesh, Uttar Pradesh) and East India (Bihar and Bengal) have yielded very few sculptures of Gaṇeśa in the period in question whereas in the preceding period the mentioned regions provide numerous examples of Gaṇeśa.

II. Indonesia

We have already noted in the preceding chapter images of Gaṇeśa from Central Java. Curiously enough, this region has not yielded any example of the period under review. All known specimens of this later period come only from East Java and Bali. Since these images show the same sitting posture, dress, ornaments, attributes and even the mode of holding them, they seem to have naturally developed from the Central Javanese sculpture. As in Central Java here also in East Java and Bali, the god is seated with both legs horizontally bent and the soles of the feet touching each other, holding the usual attributes such as a bowl, broken tusk, rosary and battle-axe in his respective four hands, adorned with dress and ornaments as usual. However, in East Java and Bali, the god is shown sometimes in standing posture also which is never met with in Central Javanese sculpture. The standing images show samabhanga posture and the four hands hold the usual attribute as mentioned above (Fig. 133).
A. Typical images

Images coming from certain regions or belonging to particular century sometimes show distinct characteristics. In the sculpture from East Java, the images of the god, especially assignable to the 13th century A.D., are sculpted as having skull-ornaments, profusely adorning the headdress, earrings, pedestals, etc. (Figs. 49, 213, 221). Śiva, particularly in his Bhairava form, as also in some others, wears skull-ornaments. Gaṇeśa being the son of Śiva seems to have inherited this feature. However, in the 13th century sculptures from East Java, it is not only Gaṇeśa adorned with skull-ornaments but there are other figures, like the two images of guardians preserved in situ at Singasari which, too, are lavishly ornamented with skull. In fact, any figures bedecked with the said ornament are benevolent in form. This kind of images are usually regarded as tāntrika in character, which came to appear in the 13th century East Java which at that time was ruled over by the famous king Kertanegara from Siṃhasāri, who was the follower of Tantrayāna sect.

The other noticeable feature in the sculptures from East Java is that a figure may be flanked by lotus vegetation rising from vases (Fig. 232). This feature is usually shown by the images belonging to the Majapahit period dated to 14th century A.D. Accordingly, the undated Gaṇeśa image from Surabaya (East Java), now preserved in the National Museum, Jakarta (Acc. no. 190), may be dated to the 14th century A.D., for the god is flanked as mentioned above.
Kempers has used the term "Majapahit-aureole" for the typical halo usually seen behind a figure of the sculptures from East Java. This term implies that the ornament is a typical creation of the Majapahit period (14th century A.D.). A similar halo may, however, be seen in the image preserved in the National Museum, Jakarta (Pl. XXXI) dated to 13th century A.D. (Siṃhasāri period). Since this image shows what has been called the "Majapahit-aureole", this type of halo seems to be actually a creation of Siṃhasāri period. It will, therefore, be wrong to call it as "Majapahit-aureole".

Proceeding to the Balinese sculpture, the god is characterized by a typical tiered-crown resembling a lotus (Fig. 47). Besides, he sometime figures with a type of hair-do called dhammilla (Figs. 48, 50). Halo resembling lotus petals carved behind the head of the god is also typical to Balinese sculpture (Fig. 62).

B. Peculiar images

This term is intended to indicate those images of the god which are unusual and not in conformity with the conventional ones regarding their appearance, attributes held in their hands, dress and ornaments. They are as follows.

1. Gaṇeśa from Bara (East Java)

The god is seated, having the attributes, dress and ornaments as usual. The skull ornaments are also present marking the typical sculptures from East Java. However, the image is usually carved in very minute details. His
loin-cloth is designed as showing a floral diamond enclosed within a circle and the left out space looking like four leaves. On the back side of his head is depicted kāla-head (Fig. 231), to which, Kempers suggests "Gaṇeṣa is the god who removes all kinds of difficulties and dangers. In this case he is himself protected by a large kāla-head against dangerous influences threatening him from the rear.\textsuperscript{46} It is also interesting that the god wears ear-pendents, an uncommon feature to the Indonesian sculpture, but it is quite common in the Indian one. The pedestal bears an inscription which reads haṇa gaṇa haṇa bumi, representing śaka year, which is differently interpreted as 1141, 1151, 1161, 1181.\textsuperscript{47}

2. Gaṇeṣa from Singasari\textsuperscript{48}

The god is represented as seated in ardhaparyaṅka (Fig. 239), a very uncommon sitting pose to the Indonesian images though quite common in Indian sculpture. The knot of the nāgopavīta which is placed on the belly of the god is also peculiar. He holds two skull-bowls in his normal hands, paraśu and aṅgāmālā in the extra right and left hands. His headdress and ornaments are bedecked with skulls.

It should be mentioned that, on the back slab of the image, two circular objects are depicted to flank the head of the god. These probably represent Sun and Moon, perhaps in conformity with the Gaṇeṣa from Central Asia. Dhavalikar has pointed out that Sun and Moon constitute a feature of the iconography of Gaṇeṣa.\textsuperscript{49} Varāha and Śiva in several paintings found in Central Asia, are also shown holding Sun and Moon.\textsuperscript{50}
3. Gāneśa from Jimbaran (Bali)  

The god is seated as usual but having two hands holding unusual attributes of câmara in the right and a bowl in the left. His short trunk typically coiling at the tip touches his neck. He has no headdress and has let his curly hair combed backwards, a rare feature known so far.

Getty and Dhavalikar have referred to this image. They, however, have not cared to see the Balinese legend carved on the front of its pedestal. The legend reads "Wras" the meaning of which is not clear. But, if it occurs in the Balinese calender called wariga, it stand for wraspati (Vṛhaspati). On palaeographic ground, however, the image may be assigned to the modern period only.

4. Gāneśa from Uluwatu temple (Bali)  

The temple where the image of Gāneśa occurs is associated with the arrival of Dang Hyang Nirartha, a great Hindu priest of East Java, to Bali in circa 15th century A.D. In this temple, there are four images of Gāneśa which are all alike, occupying respectively either side of the two gates of the temple. This is the only temple in Indonesia where Gāneśa is depicted as an ostiary.

The depiction of Gāneśa on the temple gates, however, is not without significance. In the Tantu Pangelaran which has been mentioned earlier, the god is described to guard the eastern gate of the Mount Mahāmeru; or as referred to in the Brahmāṇḍa and Brahmavaivarta Purāṇa, the god is described to guard the gate of Śiva's palace along with Kārttikeya.
Gaṇeśa from Bhumara (India) is also suggested to have served as a door keeper.56

The other unique features of the images are that it shows the god seated with his two legs placed on the so-called karang-manuk ornament (a kind of ornament representing a bird-beak) and the absence of any attribute. This two-handed god places one of his hands on the thigh while the other, which is bent and raised up rests on the head. The god has curly hair, four tusks, bulging eyes and wears a dhotī with its folds sinuously suspended in between his legs. His armlets, bracelets and anklets are of floral design embellished with triangular motif in the front (Fig. 249).

Regarding the details of the East Javanese and Balinese images of Gaṇeśa pertaining to the mentioned period are preserved in different places, which are mentioned in the following pages.

(A) Gaṇeśa from National Museum Jakarta

5. Acc. no. 162a

The god holds an attribute which looks like a tulip (Figs. 203, 246; Pl. XXX). The shape of this attribute has much in common with that held by an image preserved in the Empu Tantular Museum (Acc.no. XXIII.10). The only difference is that the former is embellished with what looks like sepals while the latter is without this. As regards the shape of the paraśu, it is reminiscent of a tradition of Indonesian prehistoric period in which an axe used for ceremonial purpose was modelled in a stylized form.57 Similarly, the object in
question must be the axe which is stylised resembling a tulip.

6. Acc. no. 162c

The god wears a peculiar upāvīta made of two snakes with their tails coiling respectively at the head of each other (Fig. 233). This, thus, is the only image showing two nāgas forming the upāvīta knotted with their tails.

7. Acc. no. 194a

The god has a peculiar hair-do. It is modelled in a peaked shape and some locks of the hair falling at the back are studded with a rosette ornament (Fig. 45). This ornament usually occurs in the Cola bronze images (discussed in Chapter V). The usual headdress of Gaṇeśa images from East Java, however, is jatāmukuta (Figs. 44, 49, 51, 57, 72) and kiriṭa-mukuta (Fig. 71).

8. Acc. no. 196a

It is peculiar that the god holds śaṅkha (Fig. 198). This attribute is usually held by Viṣṇu. Gaṇeśa holding śaṅkha probably indicates that the god is a representation of Viṣṇu (Hari-Kṛṣṇa) as referred to in some texts.58

This image also shows a peculiar treatment of upāvīta. It is unusual in the Indonesian sculpture of Gaṇeśa that the god wears upāvīta made of a cluster of beaded strings (Fig. 230). The usual upāvīta, however, represents a snake whose tail and head make a knot at the left shoulder of the god (Fig. 229).
9. Acc. no.196c

It is unusual that the trunk of the god is turned towards right touching the palm of his normal right hand. His jatāmukuta is peculiarly treated as of stumpy shape (Fig. 39).

(B) Gaṇeśa from Empu Tantular Museum

10. Without Acc. no. (Fig. 129)

This is the only image holding lotus in his normal right hand rather than a danta which is usually held by other images. The usual attribute of aksamālā is remarkably held by his index finger of the right hand (Fig. 200). This attribute is usually held in a firm manner by other images (Figs. 195,196,201,205).

11. Acc. no. 1957

The god having disproportionate hands and legs, is crowned with a peculiar headdress resembling bowl with a crest on the top and a broad band below (Fig. 68). The god is carved crudely, seated and having four hands as usual holding the usual attributes but peculiarly wearing a three stringed upavītā which rarely occurs in Indonesian sculpture.

12. Acc. no. XXIII.83

The god holds the coiling tip of his trunk in the normal left hand rather than the bowl. The object held by his normal right hand is not identified. It looks like some roundish object. The two extra hands are as usual holding aksamālā and paraśu. Regarding his upavītā it is naga as usual but unique for it is crossing the breast from the right
shoulder to the left part of the body of the god, with its head and tail making a knot at the right shoulder.

(C) Gaṇeśa from Trowulan Museum  
13. Acc. no. 86

It represents the god holding a dantō with varamudrā in his right hand (Fig. 206). This is very unusual manner of holding the mentioned attribute. This attribute is usually held in a tight manner and invariably placed on the right thigh (Fig. 208, 210, 211).

14. Acc. no. 89/BTA/ONB/24/BPP

It represents the god holding câmara in his extra left hand. This is an unusual attribute of Indonesian Gaṇeśa though two other images showing the same attribute are reported to be found in Semarang (Central Java) and Kediri (East Java).  

(D) Gaṇeśa from Mejokerto Museum  
15. Acc. no. 617/526

The image represents the god having delicate chain gently crossing his face, coming out from one earring to another. It is not known where this tradition came from. In the Indian sculpture also there is one image preserved in the Bharat Kala Bhavan (Acc. no. 20085) having this ornament but it is made of band rather than chain and wreathed around the face (Fig. 14, Pl. X).
16. Goa Gajah temple

Goa Gajah is a cave temple datable to 11th century A.D.\textsuperscript{61} but the images of Gaṇeśa preserved in this temple, on the ground of its style (benevolent in appearance which recalls to our mind the Kertanegara sculpture of East Java) can be dated to the 13th century A.D. Stutterheim also does not assign the images to the date of the temple but to the later period (the definite period is not elaborated).\textsuperscript{62}

An image preserved inside the cave shows the ears of the god unusually treated, having stylized scroll ornaments (Fig. 50). The god has four tusks like the one from Uluwatu temple (Fig. 249). This feature does not occur in other images of the god. The god sits as usual but the soles of the feet do not touch each other for in between the soles fall the folds of his dhotī (Fig. 244). The usual sitting pose of Indonesian Gaṇeśa is already mentioned above, i.e., the soles of the feet touching each other. Thus, the sitting pose of the image in question looks rather peculiar. However, this feature also occurs in Tamil sculpture, shown by one example from Uttarapatiśvara temple, Tiruchchengattangudi.\textsuperscript{63} But here the space in between the soles of the god is larger than that of the image preserved in Goa Gajah.

17. Penataran Sasih and Pejaksaan temples\textsuperscript{64}

The images from these temples represent the god as usual standing in samabhaṅga and has unusual and typical ornament, the so-called urudāma, treated crossing each other on the
thighs of the god (Fig. 247). It is also peculiar that his anklets are in the form of snakes (Fig. 227). This ornament is not found elsewhere in Indonesia. In India, however, two images of Gaṇeśa found in Mathura and Biccavolu, assignable to the Gupta and the early mediaeval periods respectively, show the god having nāgakeyuras. 65

18. Gunug Penulisan temple

Two images of Gaṇeśa are preserved in this temple. Both are represented as seated, having dresses, ornaments and attributes as usual but their broken tusks are peculiarly embellished with rosette at the bottom (fig. 207). One of the two, represents the god as ferocious for his eyes look rather bulging with eyebrows raised up. Besides, he holds a bowl which indistinctly looks like a skull (Fig. 131). With these features, the image is datable to 13th century A.D., if not later (Pl. XXXII).

III. COMPARISON

1. Gaṇeśa from Central Java, East Java, and Bali shares the common features of sitting posture, the attributes and the mode of holding the attributes. In some cases, they also bear common dress and ornaments. This feature reveals that the Central Javanese tradition is still retained in the sculpture of East Java and Bali.

2. The god which figures as having skull ornament 66 and is invariably crowned with ratnamukuta 67 and kiritamukuta 68 is the eastern Javanese sculpture. In the Balinese sculpture, however, the god is typically crowned with
lotus petal like headdress. In the central Javanese sculpture, the mentioned ornaments are absent, but *jaṭāmukuta* is there.

3. Gaṇeṣa having bulging eyes giving a furious looks is the eastern Javanese creation followed by Balinese. In central Javanese period, this feature is not yet found.

4. The so-called "Majapahit-aureole", a *prabhavali* surrounding the god, is also a creation of eastern Java.

5. The god holding two bowls in his normal hands is found only in the sculptures from East Java.

6. The paired attributes of *akṣamālā* and *paraśu* by extra left and right hands respectively are common in the eastern Javanese sculpture, while in the central Java, they are constantly held in the extra right and left hands respectively. In this case, Balinese sculpture tends to follow central Javanese tradition.

7. *Paraśu* in the form of tulip is seen only in the eastern Javanese sculpture.

8. The god wearing earrings (Figs. 44, 49) and earpendsents (Fig. 234) are found in the eastern Javanese sculpture. In the Balinese sculpture, too, the god wears earrings. In the central Javanese sculpture, however, the use of these ornaments is not traditional.

9. Standing Gaṇeṣa is common in the sculptures from East Java and Bali. In the central Javanese sculpture, however, there is only one example showing the god
standing peculiarly as if practising penance. Gañeśa of eastern Javanese and Balinese sculpture is standing in *samabhanga* but differs in the way of wearing the scarf. In the sculpture from East Java, it is flaringly suspended on either side of the hip of the god (Fig. 133) while in Balinese sculpture it is treated as crossing on the respective thighs of the god resembling *urudama*, visible frontally (Fig. 247).

The eastern Javanese sculptures in some cases, seem to have been borrowed many Indian characteristics. As for example, the *ardhaparyāṅka* posture and the placement of the knot of *nāgopavīta* at the belly of Gañeśa as seen in an image from Singasari, now preserved in the Leiden Museum (AIN. Pl. 235). Another purely Indian feature is the use of earpendents as shown by the images of Bara (AIN.212) and of Trowulan Museum (Acc. no. 756/293).

The suspended scarf which is treated as flaring on either hip of the eastern Javanese Gañeśa (Fig. 133) has much in common with that of the image from Kanakasolisvarar temple, Kaniyamur (Tamil Ndu), datable to 11th-12th century A.D. (LCT. Pl. 145) and the 12th century image from Amritaṅgaṅaṅeśvara temple, Madras (Pl. XVII).

To sum up, besides carrying on central Javanese tradition and creating the new one, eastern Javanese sculpture is seen to have taken the Indian features directly from that country. This shows the continuity of direct relations between
India and Indonesia, Java in particular, in different periods. Meanwhile, the Balinese sculpture (as far as Gaṅeśa is concerned) followed the eastern Javanese tradition besides having its own distinctions and innovations.
Notes and References

1. AIA.


4. Pramod Chandra, Stone sculpture in the Allahabad Museum, a Description Catalogue, Bombay, 1970; SJM, Vis.G.


6. BINI, pp. 141-142.

7. Sheo Bahadur Singh suggests that the image is dancing (see BINI, pp. 141-142.

8. NMN. 80.1320.

9. HTAO, Figs. 2964, 2965, 2966, 2967.

10. Ibid., p. 1054, Fig. 1617.

11. Ibid., p. 1053.

12. Ibid., Fig. 2964.

13. Ibid., Figs. 2991, 2992, 2994, 2995-3001.

14. Ibid., Figs. 3020, 3022

15. Ibid., Fig. 3020.

16. Ibid., Fig. 2966 (GAE. Pl. 4.b; EMI. Pl. XXVI.98).

17. Ibid., Fig. 2967.


21. LCT, Pl. 355.

22. AIS, Pl. 90.A.

23. EMI, Pl. IV.7.

24. EHI, Pl. XI, Fig. 1.
25. MCT, Pl. 311.
26. EH1, p. 64.
27. BHJ, Fig. 22.43.
29. SWH, Pl.6.28.
30 Ibid., p.130.
31. MASI, no.84, 1986, Pl.49.
32. SWH, Pl. 3.45.
33. Ibid., p. 83.
34. Ibid., Pl. 2.28.
35. Ibid., p. 42.
37. AIN, Pl. 239; about the ' spelling of the word 'Singasari see note 48.
38. Sulistya, Bambang, op.cit., p. 54.
40. AIN, p. 83.
41. Ibid., pp. 79, 104; Pls. 235, 339.
42. Sedyawati (1985), p. 825; Fig. 6; see also AIN, Pl. 235.
43. The examples are preserved in Gunung Penulisan temple, Puseh Abianbase temple, Pejaksaan temple, Penataran Sasih temple and many others.
44. The examples of Ganesa wearing dhammilla is found in Goa Gajah and Ulun Negara temple (Sempidi, Badung).
46. Ibid., p. 73.
47. The caption hana ghana hana bumi is supposed to be representing the Śaka year which should be read in a reverse way. Both the words bumi and hana (literally mean 'earth' and 'existence' respectively) denote one (1). However, the meaning of the word ghana is obscure because of the unusual spelling. But, some scholars associate it with ghana meaning 'cloud' (i.e. waters representing catuh
samudra) denotes four (4). Some other scholars, however, associate it with gana or Gaṇeśa. Gana is associated with bhūtas or rākṣasas denoting five (5) or six (6), while Gaṇeśa is associated with elephant denoting eight (8) (see Sedyawati (1985), pp. 201-202.

48. AIN, Pl. 235; Zimmer (1968), Pl. 504; AHI, Fig. 21A.; Singasari is the name of a village in East Java. This village was likely a centre of the 13th century famous kingdom called Siṅhasāri mentioned in ancient Indonesian texts. In this thesis, we use the two kinds of spelling as mentioned above. The former (Singasari) is used when we refer to the modern name of the village, as for example the image from Singasari means the image from modern village of this name; while the latter (Siṅhasāri) refers to the events of the ancient time such as Siṅhasāri period, king of Siṅhasāri, etc.

49. Pr. Pb, p.266.

50. Ibid.

51. GAE, Pl.33, Fig. a; Dhavalikar (1970), Fig. 11.

52. Ibid., Ibid.


54. Recently two similar type of images made of white rock have been placed at another new gate of the temple.

55. Brahmāṇḍa Purāṇa, II, 3.41.34 ff; Brahmavaivarta Purāṇa, Gaṇpati Kanda, 42.25.


57. AIN. Pl. 7.


59. Sedyawati suggests it to be a bowl (1985), p. 102, but actually it is only a curl of the trunk.


61. AIN, p. 71.


63. MCT, Fig. 45.

64. An image from Pejaksaan temple is published by Getty (see GAE, Pl. 33.b).

65. RLK, pp. 25, 31.
67. Ibid., Pls. 212-213.
68. NMJ. 196a, MTM XXIII.54; RTM.90/BTA/ONB/24/BPP.
69. Lotus petal like headdress is shown by the images of Pejaksaan temple, Penataran Sasih temple, Pura Puseh Desa Abinanbase and Gunung Penulisan temple.
70. NMJ. 162a, 164a, 165; TRM. 90/BTA/ONB/24/BPP.
71. The examples are preserved in Luhur Uluwatu temple and Gunung Penulisan temple.
72. NMJ. 196a, 187; AIN, Pl. 235.
73. NMJ 164a; MTM.XXII.54; AIN, Pl.235.
75. NMJ. 162a; MTM.XXIII,10; TRM.756/293.
76. NMJ.162a, 162c; TRM.756/293; AIN.212.
77. The example is preserved in the Goa Gajah Cave temple.
78. NMJ. 198.
79. APS, Fig. 100 (Sedyawati (1985), s pp. 282 ff).