

VOLUME III

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Illustrations: drawings by Professor Galestin after stone reliefs of 14th century East-Javanese temples:

- I. Frontispiece: A bird's eye view of a mountain vale with some square terraced rice-fields (*sawah*) to the right and compounds with dwellings in the centre and to the left. From the near side, at the foot of the drawing, a path is seen leading to a bridge over the rivulet at the bottom of the vale and past two six-pillared open halls, probably marking the centre of a religious rural community, perhaps a *maṇḍala*, a sacred-centre community. The path goes further on into the hills at the opposite side of the vale where big stones supposedly must make the climbing easier. The trees that are planted everywhere are characteristic features of the Javanese countryside. Drawn after two separate relief-stones of Trawulan, most probably belonging together II
- II. A battle: the party of five men (one lies on the ground, wounded) at the right apparently is trying to recover a Princess who is carried off by a Prince riding on the car drawn by four horses at the left. The attire and the weapons of the fighting men are peculiar. Several pursuers wear a headdress resembling the diadems (*jamang*) of modern Javanese *wayang* puppets and a kind of coats of mail as protection of the breast. They are armed with short pikes and round bucklers or with a kind of curved stabbing knives, daggers or small swords with tassels on the hilt, showing not much resemblance to modern Javanese crisses. Most men of the pursued

party at the left (probably being of higher standing than the others) have their hair made up in a chignon at the back of their heads. Their weapons are the same as those used by the other party except for the bow of the Prince on the car. The decorated triangle is the car's wooden back-screen and the standing poles are the supports of the roof of plaited bamboo that has been removed for the occasion of the flight. Behind the wounded man's buckler the head and hand of a clownish servant (*pānākarwan*) appear. Apparently he is trying to crawl away from danger. Drawn after a stone relief of Caṇḍi Panataran, central temple (\pm 1347 A.D.). Represented are scenes from the Old Javanese romantic poem *Kērṣṇāyaṇa*. The Prince's crown has been left out as belonging more to mythology than to real life XV

- III. A bearded priest or hermit in sacerdotal attire: hair in a knot, earrings, band over the right shoulder, making the *añjali* gesture sitting cross-legged on a stone or brick dais. Apparently he is officiating in an offering ceremony: two similar sets of offerings (cones of cooked rice and various eatables on plates) are in evidence, one a little more elaborate than the other. They are placed on two decorated tables standing on separate daises accessible by means of some stone steps. At the side of the larger offering table a rather small stone structure of the shape of a small *caṇḍi*, a religious monument with a steeple roof, is shown. Probably it was an abode destined for a deity or deities of inferior rank, chthonic powers. In one corner of the drawing a low ivory-coconut palm, one of the priestly prerogatives, is visible, and in the other corner a closed house with a roof of shingles, standing on short supports on top of an elevated base of stone and brick. Probably it is the priest's sleeping place and storeroom for the utensils belonging to his office. Drawing (with some small changes in the figure of the priest) after a stone relief of the *pēṇḍāpā*-terrace of Caṇḍi Panataran (1375 A.D.) . . . 118
- IV. An empty hermitage or priest's compound showing in the background an undecorated table for offerings on a dais flanked on one side by a big waterjar and on the other by a small stone *caṇḍi*-like monument. The foreground is occupied by a small four-pillared open hall and a closed house, both on stone bases. The yard is planted with low shrubs. Another big water-jar is in evidence. Comparing the drawings III and IV it becomes clear that several features shown therein are characteristic of priestly surroundings in XIVth century East Java. Drawing after a stone relief of Caṇḍi Jawi, the foundation of King Kērtanagara of Singasari 142

- V. A Princess wearing earrings, a necklace and bracelets, having drawn her *kain* over her breasts as a token of religious reverence, is seen sitting on a rather high stone dais receiving food and drink that are offered her by a bearded ecclesiastical gentleman (accompanied by two male servants who carry things), standing, and his wife, sitting on the dais. The four clerical persons' headdress and apparel are characteristic of their state. The reverend gentleman and his wife wear the elaborate headdress belonging to male and female ecclesiastics shown also on drawing IV in the first volume and on drawing III in the second volume of the present book. Both wear bands over their left shoulders. The gentleman wears a long jacket with sleeves as token of his dignity. The first servant or disciple, who is carrying a plate laden with food, wears a kind of cap with a flap at the back. The second one, of lower rank, is carrying two bamboo containers with liquor suspended from a carrying-pole. His headdress is a kind of turban and, having to carry a rather heavy load, he has tucked up his *kain* above his knees. The Princess has before her a cup made of a bamboo section, for a refreshing drink after the journey. At the base of the dais are shown (probably): three stalks of sugarcane in a bundle (to be chewed for the sweet sap), two big fruits, perhaps Jack-tree fruits (*Artocarpus integra*, Javanese: *nangka*) and a jar with water. Probably the scene depicted on the relief is the ceremonial reception of a Princess in a hermitage where she is offered the regalement (*sěgěh*) prescribed by custom and due to her rank. The Princess's headdress has been left out. It has been replaced by the normal hairdress of a lady of rank. Drawing from a stone relief of the *pěndâpâ*-terrace of Candi Panataran 177
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