Iconography analysis of flower and animal ornaments on the *prabhamandala* of Shiva statue of the National Museum of Indonesia

Analisis ikonografi ornamen bunga dan binatang pada *prabhamandala* arca Siwa koleksi Museum Nasional Indonesia

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ABSTRAK

Kata Kunci:
Museum Nasional Indonesia; Mahadeva; Siwa siddhanta; bunga *padma*; *hamsa*.

Siwa adalah salah satu dewa tertinggi dalam agama Hindu, yang bersama Brahma dan Wisna membentuk kesatuan Trimurti. Pemujaan terhadap Dewa Siwa diwujudkan dalam bentuk lingga dan arca tokoh, yang dilengkapi dengan ornamen dan atribut khas yang mencirikan identitas Siwa. Arca dengan nomor inventaris 29a/3184 di Museum Nasional Indonesia menggambarkan Siwa dengan ornamen bunga dan binatang yang belum pernah digambarkan pada arca Siwa lainnya. Tulisan ini bertujuan untuk mengetahui konsep religi yang berkembang pada masa pembuatan arca Siwa tersebut dengan melakukan analisis ikonografi terhadap penggambaran ornamen tersebut. Melalui pendekatan deskriptif-eksplanatif, diketahui bahwa ornamen *padma* dan angsa (*hamsa*) pada arca Siwa tersebut merupakan representasi aktivitas ritus keagamaan aliran Siwa Siddhanta pada sekitar abad XIII-XIV Masehi di Jawa bagian timur.

ABSTRACT

Keywords:
National Museum of Indonesia; Mahadeva; Shaiva Siddhanta; *padma*; *hamsa*.

Shiva is one-third of the highest Gods in Hindu religion, who together with Brahma and Vishnu form Trimurti. The worship of Shiva is embodied in the form of *lingga* or a statue, decorated with distinctive ornaments and attributes commonly depicted to identify Shiva. A statue with inventory number 29a/3184 in the National Museum Indonesia depicts Siwa with flower and animal ornament which have never been found in other Shiva statues. This article aims to investigate the religious concept flourished during the making of this statue by conducting an iconographic analysis on the said ornaments. Through a descriptive-explanatory approach, the author suggests that the Indian lotus (*padma*) and goose (*hamsa*) ornaments are the representation of Shaiva Siddhanta rite practiced during XIII-XIV century CE in the eastern Java.

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INTRODUCTION

Shiva belongs to the group of high gods in Hinduism who is identical to the god of destruction. His position as the god of destruction is what makes Shiva included in the god Trimurti, along with Vishnu the preserver and Brahma the creator. The label of destruction that exists in Shiva is not a negative connotation but rather the terminology of destruction in the cycle of life to start a new stage (Kavakebi, 2016, p. 52). The worship of Shiva has been going on for a long time since the Vedic period, which at that time was known as Rudra (Kramrisch, 1946, p. xiv). In the beginning, Shiva was just an ordinary and minor god, while the main gods were Indra, Agni, and Varuna (Marbaniang, 2015, p. 41). In subsequent developments, Shiva became the main god of Hinduism, together with Brahma and Vishnu, known as Trimurti. The worship of Shiva then developed and spread to various regions in mainland Southeast Asia and islands, one of which was Indonesia, as evidenced by the many artifactual remains that characterize Shiva.

Shiva is known in various names and forms (Laser, 2015, p. 99). Some of the names used to refer to Shiva include *Shambu* which means friendly, *Shankara* which means generous, *Mahesha* which means glorious god, and *Mahadeva* which means great god. Some of the depictions of Shiva that are often encountered include being depicted together with *sakti* and his son (either Ganesha or Kartikeya or both), depicted in the form of Nataraja or Shiva in a cosmic dance pose, having an androgynous or half-male and half-female form known as *Ardhanarishvara*, in the form of *Bhairava* or a sinister form holding a dagger and a skull accompanied by a dog, as *Pashupati* the god of beasts. Shiva is not only worshiped in an anthropomorphic form (human body) but is also worshiped in an *aniconic* (symbolic) form as a *lingga*. *Lingga* is a cylindrical monolith stone which is usually integrated into a *yoni*. The *lingga* itself consists of three parts, namely a quadrangle which is a representation of Brahma, an octagon as a form of Vishnu, and a cylindrical shape as a manifestation of Shiva himself (Suhardi, 2019, p. 45).

The worship of Shiva in Hindu civilization in Indonesia developed in several royal centers. The first archaeological trace that can be attributed to Shiva is a stone inscription found in Lebak Village, Sub-district of Grabag, District of Magelang, Central Java. The inscription is called Tuk Mas, which means golden spring, and is associated with a spring near the finding location of the inscription. The inscription depicts several symbols, ranging from a trident, a jug, an axe, a *sangkha*, a chakra and a *tunjung* flower (Nastiti, 2014, p. 34). Of the several symbols carved, the trident is one of the main characteristics of Shiva (Sedyawati, 1994, p. 65). The next archaeological remains that show the worship of Shiva is the Canggal Inscription (732 CE), which contains the establishment of the *lingga* for Sthirangga Hill. This site is located on Mount Wukir where several remaining of foot of the temples were found. The inscription also gives praise to Sanjaya as a substitute for King Sanna who has restored the glory, prosperity, security, and tranquility of the kingdom (Santiko, 2013, pp. 1–2).

Worship of Shiva in the form of *lingga* is also found in five of the seven inscriptions associated with Rakai Walaing. He was indicated as one of the members of the Sailendra dynasty who adhered to the Shiva religion who

attempted to take the throne against Rakai Pikatan (Poesponegoro, 2010, pp. 159-164). Furthermore, Poesponegoro said that the seven inscriptions were found with conditions indicating a deliberate attempt to delete the information listed. Some experts state that the destruction was caused by a feud between the two parties. Although in a damaged condition, several words on the inscription can still be read which include the name of Shiva in several aspects, namely *Krttikawasalingga, Tryamwakalingga, Sambhulingga,* and *Pinakin*. However, Poesponegoro did not mention exactly which inscriptions mentioned these aspects of Shiva.

The worship of Shiva which is most clearly seen and known in general can be found in the Prambanan Temple building complex. This temple is often associated with the Siwagrha Inscription (887 CE) because the description of the temple building reported in the inscription has a correlation with the Prambanan Temple complex (Riyani, 2015, p. 10). In the temple complex there are three main temple buildings, each of which is dedicated to worshiping Brahma, Shiva, and Vishnu. By looking at the comparison of the buildings, the temple building where the statue of Shiva is placed is the largest building, and if it is associated with the inscription, the Prambanan Temple complex was built to worship the main god, namely Shiva. What strengthens this statement is the study of the reliefs of the gods carved on the walls of the temple which show several forms of Shiva (Acri & Jordaan, 2012, p. 307)

Another evidence of the worship of Shiva is based on the name of the dynasty mentioned during the reign of Mpu Sindok. Mpu Sindok is the King of Ancient Mataram who ruled around tenth century CE, at the time of the transfer of the royal capital to the eastern part of Java. The displacement that occurred at that time was considered as part of the concept of the world life cycle (*yuga*) namely *pralaya* (total destruction) in the life of the world. For those who still survive try to save themselves to a new place. During the development of the new Ancient Mataram Kingdom in eastern Java, Mpu Sindok established himself as the founder of the Isana dynasty. Isana is another name for Shiva (Paramadhyaksa, 2016, p. 33).

Hinduism in Java between the years 200–700 CE has almost the same thing as in India, namely that only two major groups are known, namely the Shaivites group and the Śakta group. The Shaivites group consists of orthodox (*Smārta*), Vaishnava – Pasupata, and Siddhanta Religion (*Agama*) groups. While the second group is the Śakta who worship Durga in the form of *bhairawa*, as well as special worship of Sūrya and Ganeśa (Ganapati) (Goris, 1974, p. 11). The magnitude of the influence of Shiva is evidenced by the discovery of archaeological remains that breathe Shiva, one of which is a statue. Shiva statues found in Indonesia have various forms, such as those found in the National Museum of Indonesia (NMI). The Shiva statue is depicted in positions standing, sitting cross-legged, sitting on a vehicle (*wahana*), and together with Parvati, besides that, is also depicted in several forms, such as Shiva Mahadewa, Shiva Maharesi (Agastya), Shiva Trisirah, and Shiva Bhairawa.

The depiction of various forms of Shiva certainly has a certain meaning and symbolism. This is also used as the basis in an effort to study one of the forms of Shiva Mahadewa at the National Museum of Indonesian with inventory

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number 29a/3184 which is depicted in a standing position but has two additional ornaments that have not been found in many depictions of Shiva so far. Based on observations, it is known that the two ornaments form the shape of a blooming flower and a bird-like animal. Therefore the question posed is: How can these two ornaments be related to Shiva? The aim of this study is to see the religious conceptual background of the statue at that time.

Conceptually, gods are considered as possessors of powers that influence all life activities in the world. Humans then visualize the god as real in the form of a statue. His strength is represented by several attributes or elements, such as having more than one head, having more than one hand, and having objects that are considered capable of giving grace. The statue is then placed in the temple as an object of worship. Its creation is evidence of the respect, love, and devotion (*bhakti*) of the people towards their gods (Hardiati, 2010, p. 3).

Conceptually, the depiction of gods in the form of statues can be associated with the concept of *bhakti* as a form of love and respect for the figures of gods (Hardiati, 2010, p. 3). Therefore, the statues are made by taking into account several conditions in order to produce perfect works, namely starting from the raw materials, characteristics of gods, dimensions, artists, and religious concepts used (Lelono, 2013, p. 95). This does not mean that there is no room for creativity in the sculpting process, creativity are still allowed in some parts. This is evidenced by the more dynamic depiction of statues in the Hindu-Buddhist civilization in eastern Java compared to statues in central Java. This has been proven in the study by Edi Sedyawati with the title "*Sculptures of Ganesha During Kadiri and Singhasari*" ("*Pengarcaan Ganesa Masa Kadiri dan Singhasari*") which shows that there is an effort to develop the art of sculpture that is adapted to the community environment because the art of the palace and outside the palace appears side by side (Sedyawati, 1994, p. 340). Making statues also needs paying attention to several things, one of which is the mythology of the god. The importance of understanding the mythological story of this god is related to several forms of depiction or ornamentation on statues that characterize certain aspects (Asianto, 2015, p. 2).

METHODS

The method used in this paper is descriptive-explanative by providing an explanation related to the data that has been described. The study of the meaning of the relationship between the two ornaments and the statue of the god is carried out by referring to the Panofsky iconological method as quoted by Kieven (2017, p. 14), which divides it into three stages of interpretation, namely (1) identifying the shape and variety of motifs carved on the research object, (2) interpreting the shape and variety of motifs, and (3) interpreting the overall meaning of various motifs.

The Stage of Identification

This stage begins with data collection. The data in question is the symbol or icon on the Shiva statue in the collection of the National Museum of Indonesia with inventory number 29a/3184, which is exhibited at the Arca Park. The data collected is related to iconographic elements, namely the system of signs that

have a function as a determinant of the identity of the statue ([Sedyawati, 1980](#), p. 214). The data collection process was carried out in two ways, namely direct observation and photo documentation from several points of view and the details of several attributes and other ornaments. At the time of direct observation, a description of the object of study was also carried out and if anything was missed, it would be confirmed through photo documentation that had been taken.

The description process is carried out based on Edi Sedyawati's study of ancient statue research, which consists of general information (size, origin, period), general characteristics of the statue (body attitude, body posture, body shape, etc.), head description (physical characteristics and objects worn or attached), a description of the chest or body (bodily characteristics and objects that are worn or attached), a description of the arms and hands (bodily characteristics and objects worn or carried), a description of the waist to the feet (body characteristics and objects worn or attached) ([Sedyawati, 1980](#), pp. 229–232). In general, the description carried out contains two main points, namely general and special attributes. General attributes are some of the ornaments commonly found on statues such as clothes and jewelry, while special attributes are ornaments that are only found on one figure or can also be mentioned as a marker of the figure sculpted. The description process is also carried out on ornaments other than general attributes and special attributes of the statue, in this case the flower and animal ornaments carved on the Shiva statue in the collection of the National Museum of Indonesia with inventory number 29a/3184.

The Stage of Interpretation of Various Motifs

The shape or variety of motifs interpreted in this study are floral and animal ornaments carved on the Shiva statue. This interpretation process is carried out by conducting a conceptual study and comparison of forms. Conceptual studies are carried out with the help of information obtained from the results of the literature review process published in scientific articles, books, or other publications. The information that is being searched is related to the religious concept of flowers and animals in Hinduism, the hierarchy of positions of flowers and animals in Hinduism, the depiction of flowers and animals in the art of ancient Indian society based on Hinduism, the relationship of flowers and animals to certain god figures, and symbols that can be associated with floral and animal ornaments. The results of this conceptual study were then strengthened by a comparative study of the shapes of other statues which depicted types of flowers and animals. Thus, the final result obtained from this process is identification of the flowers and animals that are being studied.

The Stage of Interpretation of the Symbolic Meaning

The interpretation process is carried out to find a comprehensive interpretation of the relationship between flower and animal ornaments on the Shiva statue as a unit. The aspect that is being considered in this interpretation process is that in religious context, the statue is an image of the main god of

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Hinduism use in the worshiping rituals, so the flower and animal ornaments are to be interpreted in religious conceptions. The religious meaning sought is one that links the two ornaments into a binding unity. The last step is to draw a thorough meaning between the two ornaments and the figure of Shiva in a Hindu religious perspective. This will provide answers to the research questions asked.

RESEARCH RESULTS
Description of Statues and Ornaments
General information

The NMI collection of statues is located in the Arca Park in the lobby of the north side of the building. The statue with inventory number 29a/3184 is carved out of monolith andesite stone with a height of 109 cm, a width of 40 cm, and a thickness of 32 cm (Figure 1). Based on information obtained from the collection description label, it is known that this statue is a depiction of Shiva Mahadewa found in Kediri, East Java, dated from around XIII-XIV century CE.

General identification

The statue is made of andesite stone with fine carvings. The depiction of the statues seems static but the realistic nuance is quite visible from the naturalist-looking sculptures. This statue is depicted resting on an *asana* in the form of a lotus with double petals facing up and down (*padmasana*) and has an elongated backrest (*stela*) with dimensions extending upwards which is slightly rounded at the top end (*angkolade*).

General properties of statues

The Shiva statue is depicted in a standing position with straight legs (*samabhanga*). The statues of these figures are carved in a proportional form, neither too thin nor too full.

Figure 1. The statue of Shiva Mahadewa decorated with lotus and swan, collection of the National Museum of Indonesia
(*Source: Murdihastomo, 2020*)

Head description

The statue is described as having one head whose face is facing forward with the shape of the face depicted as quadrangular. The statue is described as having a scratch on the forehead which is identified as the third eye (*trinetra*). The eyes are depicted half closed while the nose and lips are not clearly depicted because they have been damaged. At the back of the head of this statue there is an oval-shaped decoration of divine rays (*sirascakra* or *prabhamandala*) with additional ribbon decorations spiraled right and left.

The ornaments worn by this statue include hair that is coiled to form a crown (*jatamakuta*) which on the front side is thought to be a place for decorative skull and crescent moon ornaments (*ardacandrakapala*). Unfortunately, this ornament is not visible because the crown is damaged but the end of the crescent can still be seen a little on the left side. On the forehead of the statue there is also *jamang* jewelry which has a *tumpal* decoration in the form of flower petals, totaling three, one on the front and two on the right and left sides. The statue has loose hair that can be seen at the back. Long hair hanging down to the limit of the shoulders. Ears only have *subang* decors or earrings without embellishments. Earring decoration worn in the form of a three-tiered flower-shaped pendulum.

Description of chest or body

The body of the statue has an upright position facing the front. There is a clear depiction of the nipple but the navel is covered by the left hand. The body of the statue wears some jewelry, which are two necklaces (*hara*) and wears an *upawita* in the form of a serpent. The serpent's head is seen on the left shoulder, it is in a standby position (standing with slightly extended upper body).

Description of arms and hands

The statue is described as having four hands, two on the front and two on the back. The two hands on the front have different attitudes, the right hand with the palm open touches the chest while the left hand is in front of the navel holding an object that is thought to be a flower. Meanwhile, the two hands on the back have the same attitude, namely holding an object, a string of pearls (*aksamala*) with a flower decoration on the top in the right hand and an insect repellent object (*camara*) in the left hand.

Jewelry worn on the hands consists of two, namely arm decoration (*keyura*) and bracelet (*kankana*). The arm decorations of this statue are of two types, those that are tightly attached and those that are loosely attached. The ornaments that are tightly attached have the main ornament in the form of a rhombus-shaped flower cymbar, while the loose-sleeved decoration of the flower cymbar is in the form of a triangle. The bracelet decoration worn has the main decoration in the form of blooming flower petals.

Description from waist to feet

This statue of Shiva is depicted wearing a cloth that covers the waist to the ankles. The existence of the cloth can be seen from the pleats found at the top of the ankles and on the sides of the feet. Although wearing cloth, the boundaries

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between the waist, knees, and ankles can still be clearly distinguished. The soles of the feet of this statue are depicted facing forward.

There are at least four jewelry worn in this section. First, on the waist there is a three-tiered cloth belt ornament that has an ornament in the form of a garland of flowers. Second, there is a small band (*uncal*) that hangs from the waist. Third, the statue is described as having a *sampur* made of knots on either side of the statue's thighs where the cloth is depicted as if it is moving. Finally, the statue is depicted wearing anklet jewelry (*padasaras*) in the form of a string of beads with the main ornament in the form of a triangular gem.

Additional ornaments description

This Shiva statue is not only depicted with general attributes and special attributes, but there are also two depictions of ornaments that have never been encountered. The two ornaments are carved in the upper corners of the right and left sides of the statue ([Figure 2](#)). At the end of the right corner of the statue is depicted a flower blooming and on the left side of the end of the corner depicted a winged and beaked animal that is bending its legs (sitting/squatting?). At the bottom of the animal there is a carving in the form of 3 *ukels* interconnected. The engraving probably shows a form of cloud depiction.

Figure 2. Flower (left) and swan (right) decoration
(*Source: Murdihastomo, 2020*)

DISCUSSION
Identification of Type of Flower and Animal

Flower and animal ornaments are carved on the right and left sides of the statue's head. These two ornaments are depicted right near the corner of the back of the statue (*stella*), which is shaped into *angkolade* form. The existence of these two ornaments is making the Shiva statue's *stella* rather crowded.

The two ornaments, flowers and animals, are described according to their general characteristics. The flower ornament on the statue is described as complete with several parts consisting of flower stalks, leaves, flower petals, and flower carpels (usually consisting of stamens and pistils). Based on observations,

the floral ornament is described as having a fairly slender stalk; has two leaves of different sizes, large and small; has eight/nine petals which are quite wide (some parts have been damaged), and one flower carpel is round.

From the observations, the animal ornament depicted on the statue is of an *aves*. This is based on the morphological form of the animal, which has a beak, a bent head, well-defined wings, and bent legs with slender fingers like a bird. The depiction of the animal's head is a little unclear due to damage, while the other depictions are quite clear. There is something unique about the depiction of this animal, that there is no depiction of a tail like a bird in general, which is thought to be because the sculpting space has run out.

The identification of the flowers carved on the Shiva statue can be traced based on the comparison of the depiction of flowers. In statues found in Indonesia, the flower that is often depicted is the *padma* (lotus flower). The flower is described as an *asana* (something to sit or stand on), called a *padmasana*, and as an object carried by a figurine. The padma which is described as an *asana* has two descriptions, namely double and single *padmasana*. The double *padmasana* has the meaning that the lotus leaf petals are depicted in two layers facing up and down, whereas the single *padmasana* is only depicted facing up (Figure 3). There is also a depiction of the lotus in the form of an *asana* but it is only used to support the legs of the hanging statue and is often called a *karnika* (Figure 3).


Figure 3. The depiction of several forms of *asana*, double *padmasana* (left), single *padmasana* (middle), and *karnika* (right)
(*Source: Regional Office for Cultural Properties Preservation in D.I. Yogyakarta Province*)

The lotus flower is not only a statue's *asana*, but also one of the special attributes possessed by several gods, both Hindu and Buddhist. In general, the depiction of the lotus flower as an attribute of this statue has different depictions. The depiction of flowers as an attribute can be in the form of long-stemmed flowers or only short-stemmed flowers that are usually held with the right or left hand. In addition, on the statues of gods in Indonesia, lotus flowers are found with three forms of depiction, namely buds, half blooms, and full blooms. The three represent different colors, the lotus flower bud is a representation of the white lotus (*kumuda*), the half bloomed lotus flower is a representation of the blue

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lotus (*utpala*), and the full bloomed lotus flower is the representation of the red lotus flower (*kamala*). ([Figure 4](#)) ([Sheshadri, 2016](#), pp. 194–195).

Padma is a type of flower that always appears in depictions of gods in Indonesia. Other types of flowers are only depicted in story reliefs and decorative reliefs. The main reason for this is because the lotus flower is considered a symbol of creation and holiness which is the nature of gods ([Liebert, 1976](#), p. 202).
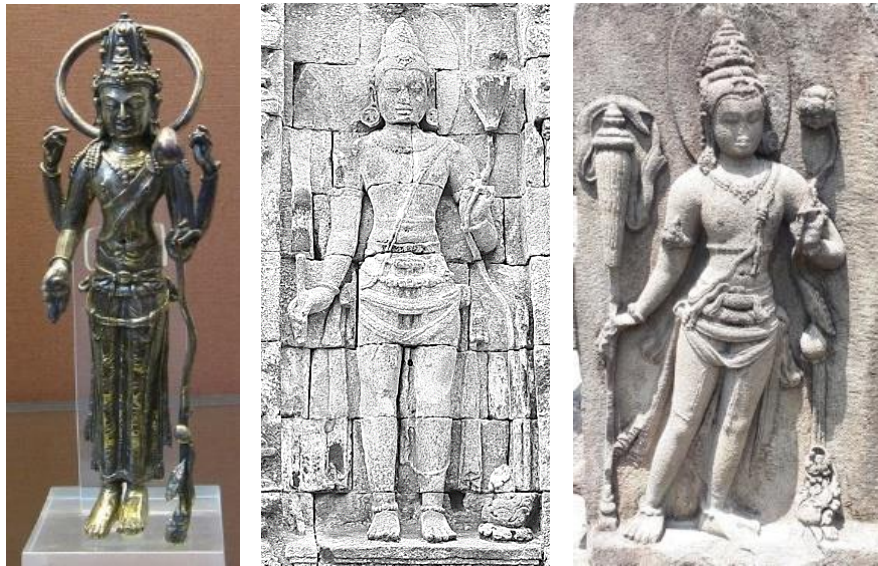
Figure 4. Three forms of depiction of the lotus flower bud (left), half bloomed (middle), and fully bloomed (right)
(Source: Fannani, 2016 (photo of statue left), Murdihastomo, 2010 (photo center and right))

The identification of the species of the aves can also be done using the same method as the flower identification. Birds depicted are associated with divine figures such as swans, which can be associated with Brahma and Saraswati; the peacock, which is associated with Muruga or also known as Kartikeya ([Figure 5](#)); the garuda, which is a mythological bird ride (*wahana*) of Vishnu ([Figure 5](#)); and owls, which are related to Lakshmi ([Aye, 2018](#), pp. 176–182). Each depiction of a bird has its own characteristics, such as a swan with a fairly long neck; a peacock that has a long, beautiful tail; eagles and vultures with sharply curved beaks; and the parrot which has a long tail and a curved top and bottom beak.

In Indonesia, only geese, garuda, and peacocks have ever been found depicted on statues. When comparing the body morphology of the three birds (goose, garuda, and peacock) with the bird ornaments carved on the Shiva statue which is the object of this study, the swan is the most suitable. The basis of the argument is the depiction of a plain head (the peacock has an ornament on the head) and the position of the head on the bird ornament which is described as bending which indicates the bird's neck is quite long (the garuda has a short neck).

Figure 5. Example of depiction of peacock (left) and garuda (right) as a *wahana*
(Source: Murdihastomo, 2020 (left) and Darma, 2019 (right))

The Relationship Between Flower and Animal Ornaments and Shiva

The statue of Shiva which has additional ornamentation is not only found at NMI, but also found in the statue of Shiva from Dieng (Figure 6). Shiva from Dieng is depicted in the form of a human with four arms sitting cross-legged. The identification of Shiva is based on the presence of a skull ornament with a crescent moon on the head (crown), serpent-shaped *upawita*, and strings of pearls/prayer beads (*aksamala*). At the top of the *aksamala* attribute there is a flower decoration in full bloom. It is unfortunate considering that the photos obtained only show the right side of the statue while the left side is not visible, but it is suspected that ornaments are also carved on the left side of the statue although the exact shape is not yet known (Kempers, 1959, p. 33).

The depiction of Shiva in Indonesia is usually equipped with several special attributes which are one of the clues of the characterization. The special attributes associated with Shiva consist of, the third eye (*trinetra*), serpent *upawita*, skull decoration on the crescent moon (*ardhacandrakapala*), trident, clothes made of tiger skin (*ajina*), string of pearls/prayer beads (*aksamala*) and insect repellent (*camara*) (Maulana, 2002, p. 116; Mustafa, 2014, p. 4). Several other special attributes found in the depiction of Shiva statues are water containers (*kamandalu*), small drums (*damaru*), snare ropes (*pasa*), and knives (*khadga*) (BPCB Jateng, 2016). There is no specific attribute of Shiva that mentions lotus flowers and swans (Liebert, 1976, p. 274). Therefore, the lotus flower ornament and the swan animal carved on the Shiva statue of NMI collection are not attributes that indicate the characterizations of the statues, so that in its disclosure it is necessary to conduct a conceptual study that can be related to some of the information recorded in ancient religious texts in order to understand its meaning for the ancient society.

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Figure 6. The statue of Shiva from Dieng
(Source: Kempers, 1959)

The existence of lotus flower and swan (*hamsa*) ornaments in the depiction of the Shiva statue in the NMI collection can be associated with the presence of a god symbol which is quite common in Indonesia. The first record related to the existence of this god symbol can be found in the Tuk Mas inscription. In the inscription, several symbols of Hindu gods are carved such as *chakra*s, tridents, maces, swords, jugs, axes, cochleas, and lotus flowers which are associated with the three main gods, Shiva, Vishnu, and Brahma (Nastiti, 2014, p. 34). Not only in the form of objects owned, the symbolization of gods can also be aniconic such as the embodiment of Shiva in the form of a *lingga*. *Lingga* comes from Sanskrit which means signs, features, evidence, characteristics, descriptions, instructions, and symbols of the male genitalia. This object is often referred to as *siwalingga* which is a symbol of God whose existence is to present the power of Shiva as the essence of God (Dewi, 2019, p. 2).

In this symbolism, the lotus flower is often associated with several names of gods but the one that appears most often in ancient Indian literature is Vishnu. In the Rigveda, the lotus flower is a representation of the sun which is also a symbol of Vishnu (Hong, 2017, p. 247). As a symbol of the sun, Vishnu can be considered the son of Aditi, who is known as Aditya. In addition, it is stated that Vishnu in the form of *Trivikrama* can also be considered as the sun itself because his feet on earth affect three regions of the earth, namely the tropics, northern subtropics, and southern subtropics (Mishra, 2007, p. 27).

The relationship between lotus flowers and Vishnu can also be found in the story of Gajendra. Gajendra is the leader of the elephants on Mount Trikuta. Once upon a time, Gajendra was walking by the lake and his leg was bitten by a crocodile which dragged him into the lake. Gajendra then worshiped Vishnu with a lotus flower in order to get help. Vishnu finally helped Gajendra escape the crocodile bite (Williams, 2003, p. 158).

The lotus flower is also often associated with beauty. In the Vedic texts it is stated that Sri has the name *padmasambhava* which means a character born of lotus, has lotus flower eyes which is also called *padmaakshi*, and has skin like lotus flowers or *padminirvana* (Sheshadri, 2016, pp. 181–182). Interestingly, Vishnu also has a similar nickname, namely *pundarika* which means having eyes as clear and beautiful as lotus flowers (Dasji & Vedantacharaya, 2013, p. 44).

Meanwhile, the swan animal in Indian mythology is often associated with Brahma because the animal is his wahana. This connection can be found in mythological stories related to the existence of *lingodbhava murti*. The story is about the competition of three Hindu gods, Shiva, Brahma, and Vishnu, to determine who is the greatest. The show of strength used is to change the original form of the gods into another form, Vishnu turns into a wild boar (*varaha*) which then digs deep into the ground, Brahma turns into a swan to fly to the sky as high as possible, while Shiva transforms himself into pillars of fire that can reach the heights of the heavens and the depths of the earth. The existence of the pillars of fire then shows the superiority of Shiva over Vishnu and Brahma (Kramrisch, 1981, p. 156). The existence of a god symbolized by the vehicle is a form of illustration of the essence of a god such as power and beauty (Aye, 2018, pp. 177–178).

The swan and lotus ornaments can also be associated with the spiritual symbolism of Hinduism. *Hamsa* has been known in Hinduism as one of the mythological beasts known for their knowledge. It is stated in the Rigveda that the swan is an animal capable of separating *Soma* from water when the two are mixed together (Monier-Williams, 1986). Furthermore, M. Monier-Williams, mentions that in the Rigveda, the swan is considered the soul or spirit of the white color that comes from goose feathers. This is in line with the teachings of Shiva-Tantra which states that *hamsa* is a picture of the soul whose life is governed by the breath because *ha* and *sa* are natural sounds that come out when inhaling and exhaling. *Hamsa* is considered as a symbol of the union of Shiva with his Sakti like *ha* and *sa* (Dudeja, 2018, p. 201). Meanwhile in Vedic literature, *hamsa* is often considered a metaphor for individuals who are able to distinguish material from spiritual (Idedhyana, et al, 2020, p. 22). The existence of *hamsa* is also often associated with *paramahamsa*, namely someone who is "enlightened" because he is considered to have succeeded in reaching the highest spiritual state and avoiding worldliness (Olivelle, 1992, pp. 137–140).

Like the *hamsa*, the lotus is also one of the well-known spiritual objects in the life of the Hindu community. The lotus flower is one of the symbols used in yoga activities, especially in the practice of breathing control (*pranayama*). In conceptual yoga, the human body has five respiratory tracts, all of which are symbolized in the form of a lotus flower bud (Davis, 1991, p. 55). Davis also mentions that lotus is a symbol of the final process of releasing the soul or *atmasuddhi* which consists of several phases, namely, protection of the soul (removal from the body); the purification of the body which consists of two phases, the subtle purification of the body and the rough purification of the body; the return of the soul to the body, and the construction of the divine body (Davis, 1991, pp. 104–105).

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When examined further, a match was found between the meaning and placement of the lotus and *hamsa* ornaments on the Shiva statue. Achari (2015) explains that each *laksana* brought by the gods has its own meaning. In the study carried out by Achari, it is stated that *aksamala* has the meaning as a practice of religious rituals through meditation and chanting of mantras (*sadhana*), while *camara* has the meaning of obeying the law on the principles of dharma (*ahimsa*) and also means following the teachings of tradition or teachers (Achari, 2015, p. 15). Based on the revealed meaning, it turns out to have conceptual similarities with the additional carved ornaments, namely padma has a meaning related to *aksamala* while *hamsa* has a meaning connected to *camara*. This is one of the reasons for placing the two ornaments above the special attribute of Shiva, namely the lotus above the *aksamala* and *hamsa* attribute above the *camara* attribute.

The information has provided clues about the symbolization of the swan with the lotus in the process of Hindu religious rituals. The swan is a symbol of the soul whose presence is expected to reach the highest spiritual state (enlightenment), while the lotus flower is a picture of the body in an effort to control breathing and also as a symbol of releasing the soul to reach divinity. J.M.N. Pillai, a Hindu religious expert, explained that there is a practice of Hindu religious rituals related to the soul and breathing in Hinduism called Saiwa Siddhanta. This ritual emphasizes the practice of yoga or meditation by performing breath control whose goal is divine unification (Pillai, 1911, pp. 2–3, 226). This sect positions itself as the pure (*suddha*) and complete (*siddhanta*) one and offers a more effective formulation of soul liberation (sivajnana) than other Shiva sects (Davis, 1991, pp. 14–15). In general, rituals are performed with the ultimate goal of attaining liberation and union with Shiva (Davis, 1991, p. 83).

The Shiva Siddhanta sect is one of the sects that developed in South India in IX century CE. This sect is so popular that it has expanded beyond India, including in Southeast Asia, both mainland and islands. The study related to the lineage of the emergence of the Saiwa Siddhanta sect in the Tamil area is discussed by Karen Pechilis Prentis. In her study, Prentis stated that the emergence of the Saiwa Siddhanta sect is not yet clear because many opinions state that the sect emerged around IX-X centuries CE during the Chola Kingdom. However, Prentis obtained a small piece of evidence showing that the Saiwa Siddhanta sect had begun to emerge around VII century CE during the reign of King Mahendravarman I in the Kingdom of Pallava. The king is inscribed in one of the ancient inscriptions, unfortunately Prentis does not mention the name of the inscription, which was found in Kancipuram as a "follower of Saiva Siddhanta". King Mahendravarman I is also recorded as frequently using the Pancaksara mantra from the Vedic Satarudriya book as an identification of the ritual practices of the Saiwa Siddhanta sect (Prentis, 1996, p. 234).

Related to the statement above, it is quite possible that the Saiwa Siddhanta sect spread during IX-X centuries CE and began to arrive in Southeast Asia around X-XI centuries CE. This is evident from the findings in eastern Java which show the existence of the Shiva Siddhanta sect which has been written since the time of Dharmawangsa Tguh until it continued during the Majapahit Kingdom (Fahruddin & Pamungkas, 2013, p. 253). Fahruddin and Pamungkas

show evidence of the existence of several ancient texts, namely the Siwasana book during the Dharmawangsa Tguh period which mentions several Shiva sects namely *saiwasiddhanta*, *vaisnava*, *pasupata*, *lepaka*, *canaka*, *ratnahara*, and *sambhu*. During the Airlangga era the existence of the Saiwa Siddhanta sect was traced from the existence of the term *panca-mahabuta* (five-mahabutas) in several inscriptions such as the Terep Inscription (1032 CE) and the Lawan Inscription (OJO CXIII). Meanwhile, in later times, evidence of the existence of Shiva Siddhanta was associated with the creation of an embodiment statue that became a symbol of the union between the human character and the god who incarnates. The existence of this embodiment statue is in accordance with the concept of liberation or achieving the highest essence by merging with the highest reality, in this case Shiva. During the Majapahit era, this sect was written in the Sekar Inscription (1366 CE) and the Waringinpitu Inscription (1447 CE) which mention religious officials at the center of the kingdom (Fahruddin & Pamungkas, 2013, pp. 247–250).

Through the information obtained from Fahruddin and Pamungkas, it further shows the position of the Shiva statue in the NMI collection within the Shiva Siddhanta sect. The Shiva statue has the characteristic of carrying a flower in front of its stomach and is a feature of the embodiment statue of a famous figure of his time. The existence of this embodiment statue was quite frequent during the Hindu-Buddhist period in eastern Java starting from XI century CE and began to emerge strongly in XIII century CE. This embodiment statue is one of the characteristics of the conception of the Saiwa Siddhanta sect to unite with Shiva.

In the end, it becomes clearer that the relationship of lotus flower and *hamsa* ornaments with Shiva figures is related to religious conceptions in the Saiwa Siddhanta sect. This relationship is based on the meaning of the two ornaments in the religious concept which follows the basic conception of manufacture as an object of religious worship. In this case, the meaning that appears is in accordance with the essence of the religious conception that has existed for a long time, although in its development the two ornaments have different meanings.

CONCLUSION

The flower and animal depictions in the *prabhamandala* of the Shiva statue in the National Museum collection with inventory number 29a/3184 are identified as lotus flower and swan, based on a comparison of the depiction with statues in Indonesia. Based on the spiritual study of Hindu religion, it is known that the two depictions symbolize something, namely the swan as the soul and the lotus as a symbol of release as well as divine union. The two ornaments have a conceptual bond in the Saiwa Siddhanta sect which is the teaching to achieve the highest enlightenment and to unite with Shiva. Explicitly, the statue of the National Museum of Indonesia collection with inventory number 29a/3184 is a statue of the embodiment (of a king?) around XIII-XIV century CE who adheres to the teachings of Saiwa Siddhanta which is considered to have reached perfection or merged with Shiva which is symbolized by the presence of lotus and *hamsa* ornaments.

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