

Iconography analysis of ornaments present under *yoni* spout at Watu Genuk, Kragilan, Mojosongo, Boyolali

Analisis ikonografi ragam hias di bawah cerat *yoni* di Situs Watu Genuk, Kragilan, Mojosongo, Boyolali

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ABSTRAK

Kata Kunci:
Jawa Kuno;
yoni; Hindu;
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Boyolali

Yoni di Situs Watu Genuk, Kragilan, Mojosongo, Boyolali merupakan salah satu dari sekian banyak peninggalan masa Jawa Kuno bercorak Hindu-Buddha yang ada di Jawa Tengah. *Yoni* tersebut memiliki ragam hias di bagian bawah cerat berupa figur antropomorfik berparuh, kura-kura, dan ular. Artikel ini membahas makna dari ragam hias *yoni* di Situs Watu Genuk melalui analisis ikonografi dan perbandingan ragam hias *yoni* dengan figur yang serupa. Hasil analisis menunjukkan bahwa ragam hias di bawah cerat *yoni* di Situs Watu Genuk tidak hanya bersifat dekoratif, namun juga memiliki makna representasi mitologi Hindu yang tercantum dalam naskah *Ādiparwa* seperti *Samudramanthana* dan *Garudeya*.

ABSTRACT

Keywords:
Ancient Java;
yoni; Hindu;
iconography;
Boyolali.

Yoni at the Watu Genuk Site, Kragilan, Mojosongo, Boyolali is one of the many Hindu-Buddhist remains of the Ancient Java period found in Central Java. The *yoni* has ornaments located under the water spout in the form of anthropomorphic beaked figure, turtle, and snakes. This article discusses the meaning of *yoni* ornaments at the Watu Genuk Site through iconographic and comparative analysis with similar figures. The analysis results show that ornaments under the *yoni* water spout at the Watu Genuk Site is not only decorative, but also has meaning of representing Hindu mythology in *Ādiparwa* manuscripts such as *Samudramanthana* and *Garudeya*.

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INTRODUCTION

Yoni is one of the many relics from the Ancient Javanese period. A number of *yonis* were found inside the *candi* (temple), while a number of other *yonis* were found outside *candi* (s). Some of the *yonis* located in the outside of *candi* area are kept in museums and in statue shelters. *Yoni* are generally found in unity with the *lingga*. *Lingga* is the masculine aspect, a symbol of Shiva, while *yonis* is the feminine aspect or representation of the *sakti* (companion) of Shiva. (Rahardjo, 2011). The *lingga* can also be considered a symbol of the penis or male genitals, while the *yonis* can also be considered a symbol of the vagina or female genitals. The *lingga* and *yonis* are symbols of the great creation principles of the universe, *purusha* and *prakriti*. Regarding the creation of the universe, the *Markendya Purana* text states that the creators of the universe are Rudra (one of Shiva's forms) and Vishnu. Shiva is likened to the masculine aspect and Vishnu as the feminine aspect. This implies that the masculine and feminine aspects cannot be separated and will always be found (Rao, 1916a).

Yoni has a spout known as a *pranala*, means a water channel in Sanskrit. *Pranala* are all parts of the *yonis*, pedestal of the *lingga* (Soebadio, 1985). The spout on the *yonis* that drains water is also known as *nala* (Rao, 1916a). In addition, *yonis* also has other terms, namely *avudaiyar*, *peetham*, and *pandhika* (Rao, 1916a; Sthapati, 2002). Although *yonis* has several other terms, the term used in this paper is *yonis*, considering it is more commonly used in Indonesian literature than any other term.

The interesting aspect about *yonis* in Java is the variety of ornaments, especially under the spout. The shape of turtles or tortoises and snakes are found as decorations under the *yonis* spout. In addition, various anthropomorphic beaked figures, lions, and elephants were also found on some *yonis*. In a number of these *yonis*, decorative figures are depicted as if supporting or upholding the *yonis* spout. The decorative figures also have a background story that comes from literary texts. One example is the ornament of snakes and tortoise that depict the story of *Samudramanthana*. The story contains the events of the churning of the *Ksirnawa* sea. The snake in the story is Basuki, a *naga* that wrapped Mount *Mandaragiri*, while the tortoise is Akupa or *Kurmaraja* who helps Basuki under *Mandaragiri* to churn the sea of *Ksirnawa*. *Mandaragiri* then emitted *amerta*, and various mythological creatures such as *Airawata*, *Uccaiswara*, and *Laksmi*. The position of the snake and turtle in the *yonis* ornaments is likened to be a supporting part under the spout that emits *amerta* (Faiz, 2021).

Yoni in *candis* such as Kedulan, Ijo, Prambanan, and Sambisari have various ornaments under the spout. The *yonis* with ornaments is often larger than the *yonis* with no ornaments and is located in the *garbhagrha* of the main *candi* (Faiz, 2021). However, the size of *yonis* is not related to the size of the *candi* (Dityo, 2020). The size of *yonis* in Candi Ijo is larger than the *yonis* in Candi Prambanan, although the size of Candi Ijo is smaller than Candi Prambanan.

One of *yonis* with ornaments is at Watu Genuk site, Mojosoongo, Boyolali (Figure 1). The ornament on the *yonis* in the shape of a lotus flower located in the spout, while the ornament in the shape of turtles, snakes, and anthropomorphic beaked figures located under the spout. Watu Genuk site itself is in the middle of plantation area with a higher ground level than the surrounding land surface.

This site has an area of 1,200 m². In addition to the *yoni*, there are various findings of *candi* components in the form of edging stone, *kemuncak*, square stone of *Nandi*, and *lingga*. *Yoni* in Watu Genuk site has a north-facing direction and is in the middle of the main *candi* structure facing west. At the front of the main *candi* structure there is a structure that is thought to be an *candi perwara* (ancillary temple) ([Balai Pelestarian Cagar Budaya Provinsi Jawa Tengah, 2016](#)).

The ornaments in the form of anthropomorphic beaked figures, turtles, and snakes on the *yoni* of Watu Genuk site is interesting for further studies. Thus, the meanings of the figures under the *yoni* spout of Watu Genuk site is examined through iconographic analysis and comparison with reliefs of similar figures.



Figure 1. *Yoni* at Watu Genuk Site
(Source: Muhammad Faiz).

METHOD

Iconographic analysis is used to identify and to find the meaning of figures under the *yoni* spout at Watu Genuk site. Iconography is part of Art History, which deals with fine arts and the meanings contained in artworks ([Straten, 1994](#)). Erwin Panofsky divides the iconography method into three stages, pre-iconography, iconographic description, and iconographic interpretation ([Panofsky, 1972](#)).

The pre-iconography stage is the observation of artworks from the formal side, including the size, materials, characters, motifs depicted, and the gestures that exist in an artwork. Pre-iconographic descriptions are limited to the motifs that exist in an artwork and exclude the subject and event that accompanies it.

The iconographic description stage aims to identify the subject contained in an artwork ([Straten, 1994](#)). Knowledge of the theme and subject of an artwork obtained from written and oral sources is required at this stage ([Panofsky, 1972](#)). Therefore, knowledge from Ancient Javanese art literature and philological approach are also used. Identification of a theme or character in the reliefs or artworks is obtained from literature and manuscripts of Ancient Javanese era, although these manuscripts do not fully answer the meaning of a relief ([Klokke, 1993](#)). There are numbers of the Ancient Javanese literary works visualized in the reliefs including stories of *Panji*, *Ramayana*, and *Mahabharata* ([Munandar, 2004](#)).

The iconographic interpretation stage is carried out for a deeper interpretation of an artwork, if the artwork has a deeper meaning. Interpretation at this stage is to identify and interpret something abstract. At this stage, the meaning of a person and a figure that embodies an abstract concept or personification of something is identified (Straten, 1994). Panofsky argues that this stage emphasizes the symbolism of an artwork given by the artist rather than images, stories, and allegory (Panofsky, 1972).

The research method of iconographic analysis of the ancient Indonesian statue (*arca*) was also developed by Setyawati Sulaiman. The article entitled "*Pemerincian Unsur dalam Analisa Seni Arca*" was published in a books collection by the Pertemuan Ilmiah Arkeologi in 1977. Sulaiman proposed an alternative in documenting ancient Indonesian statues by questioning what elements of a statue need to be considered as the feature. The statues characteristics can be grouped into four (4) types, 1) elements of form, 2) elements of number or size, 3) elements of plastic formation, 4) elements that are the presence or absence of a component. Differences in the formulation of these characteristics, if found in a group of statues, can be caused by several things. These characteristics are, a) the nature/character of the figures, b) the shape of the figures, c) the high and low position of the figures in a pantheon, d) the freedom of the artist to express his response (Sulaiman, 1977).

The method proposed by Sulaiman is sufficient for pre-iconographic explanations and iconographic descriptions. Sulaiman provides instructions in describing both the formal aspects of a statue and the iconography of a statue. Sulaiman also provides examples of formulas for the motifs on statues and a description chart of the statues. However, the method proposed by Sulaiman does not include further interpretation of a statue. Therefore, the iconographic method developed by Panofsky is still needed in this study.

Some of the steps taken in the process of answering the research questions are as follows. The first step is the author conducts a desk-based assessment and obtains official permits of the relevant authority with *yonis* at Watu Genuk site. After that, the author collected physical data on the site and written data owned by the relevant authorities. The physical data was documented using a camera. Physical measurements including ornaments under the *yonis* spout were carried out to know the length, width, and height.

Next, the author conducted a description of the formal aspects at the pre-iconography stage, followed by an analysis of the iconographic description. References such as iconography books and philological sources (literary texts) were used to analyze the iconographic aspects of the ornaments under the *yonis* spout. Then, further interpretation was carried out, including comparisons with similar statues and reliefs, to get a deeper meaning. The last stage was to formulate a conclusion towards the meaning of the *yonis* ornaments at Watu Genuk site.

RESEARCH RESULTS

Boyolali has several relics from the Ancient Javanese era, although not as many as in Prambanan and in Kedu plains. Véronique Degroot in her dissertation "*Candi, Space, and Landscape. A study on the distribution,*

orientation and spatial organization of Central Javanese *candi* remains” notes that there are ten (10) Ancient Javanese sites in Boyolali. According to her, Boyolali is not very rich in both archaeological resources and observable sites. Based on records during the Dutch East Indies era collected by Degroot, there are ten *candi* sites in Boyolali. Three of the sites listed were lost or couldn't be found again when the visit was made. The other three sites were scattered stones. There are four sites that can still be observed, including two sites in the form of foundation structure (Sari and Sumur Songo), one site in the form of lower/foot structures (Lawang), and one site in the form of lower to top structures (Cabean Kunti) (Degroot, 2009). The dissertation written by Degroot has not included several Ancient Javanese heritage sites outside the inventory during the Dutch East Indies era and post-Independence era, although there is additional information from the head of local village. Sites that have not been noted, for example, Sumur Sanga site, Candi Giriroto, and Watu Genuk site.

In addition to the site, there were also inscriptions found in Boyolali. Garung inscription in Pengging was read by Raden Mas Ngabehi Poerbatjaraka and recorded in the *Oudheidkundige Verslag* 1920 p. 136. The inscription contains the order of *Rakarayan Garung* to *Sang Pamgat Amrati pu Mananggungi* so that *Ra Mamrati* is no longer subject to the tax of *drawya haji* (Meulen, 1988). The whereabouts of this inscription is unknown today. There is also Sarunga inscription in Wonosegoro, Cepogo. Sarunga inscription dated at 823 Saka and contains information about the hermitage in Sarunga. By the inscription, it is written “//swasti śaka warṣā tīta 823 jyēṣṭha masa pañcami śukla ha.wa.so kāla niki patapān ri śarūṅga nāmā [...]” (Budiana, 2021).

Watu Genuk is a site that has recently received attention. Regional Office for Cultural Properties Preservation of Central Java (BPCB Jawa Tengah) carried out a rescue excavation in 2016 at this site. Excavation results showed that this site is a Hindu-style *candi* as evidenced by the presence of *yoni*, *lingga*, *Nandi*, and other *candi* components. In addition, the *candi* structure is known to have been built in two periods and has a corridor and balustrade (Balai Pelestarian Cagar Budaya Provinsi Jawa Tengah, 2016).

Yoni at Watu Genuk site has the registration number G 239. The *Yoni* has length: 141 cm, lower width: 107 cm, upper width: 102 cm, and height: 103 cm. The *yoni* spout has length: 34 cm and width: 34 cm. *Yoni* is made of andesite stone. There are scratches on some parts of the *yoni*. The ornament in the shape of a lotus flower is in the upper part of the spout, while the ornament in the shape of an anthropomorphic beaked figure, a turtle, and two snakes is at the lower part of the spout. The ornaments under the *yoni* spout has length: 37 cm, width: 34 cm, and height: 47 cm. The illustration of the *yoni* can be seen at [Figure 2](#).

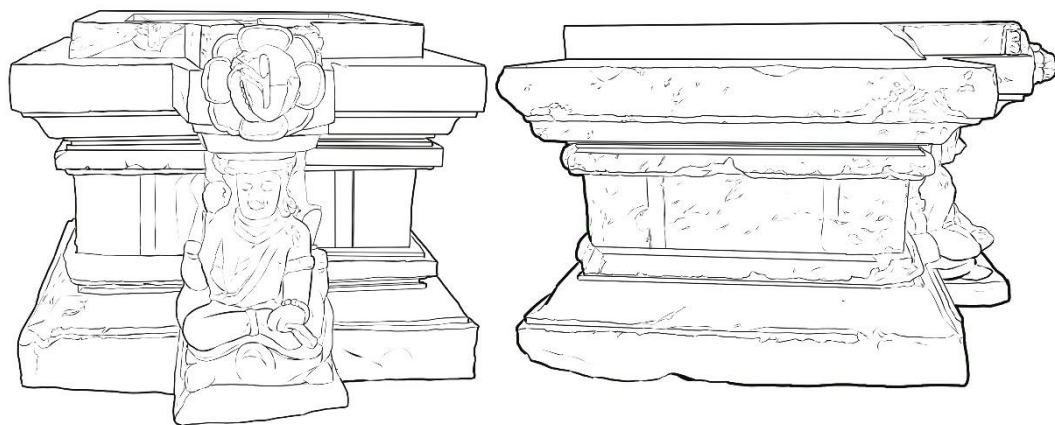


Figure 2. *Yoni Watu* Genuk site from the front and side view.
(sketch: *Muhammad Faiz*)

The physical characteristics of the anthropomorphic beaked figure, the turtles, and the snake of *Yoni Watu Genuk* will be described further. The head of the anthropomorphic beaked figure has hair with tied back style, the type of headdress cannot be clearly identified because the head of the figure is in coincidence with the spout. The figure sits with the right leg folded in front, and the left leg pointing back. The figure's left hand holds the right leg while holding the cloth. The wings of the figure are at the back of the body. In addition, the figure wears jewelry on the ears, *kundala* (earrings), *upawita* (caste rope sling), *hara* (necklace), *keyura* (arms bracelet), *kangkanga* (bracelet), and *padawalaya* (necklace on the ankle). Some parts of the figure have also been damaged (possibly missing or broken), including the beak and the right hand (Figure 3).

Next is the physical characteristics of the turtle ornaments under the anthropomorphic beaked figure. The shape of the turtle looks only the head and both front legs. The carvings on the eyes look worn out, but the carvings on the mouth are still visible. The shape of the snake beside the turtle looks small when compared to the other two figures (the anthropomorphic beaked figure and the turtle). Front view of the *Yoni* shows there is a kind of tendrils motif at the bottom of the snake on the right, while at the top of the snake is the leg of the anthropomorphic beaked figure. Meanwhile, at the bottom of the left snake there is no tendrils motif, but at the top there is a lotus flower motif that has not yet

bloomed (lotus flower bud). The ornament of a lotus flower bud gives the impression of balancing the composition of the anthropomorphic beaked figure left side carving. If on the left there is the leg of the anthropomorphic beaked figure, then on the right there is a lotus flower bud.



Figure 3. Decoration under the spout from 3 sides, left, front and right.
(Source: Muhammad Faiz).

DISCUSSION

The figures in the *yoni* ornaments at Watu Genuk site are related to the stories written in *Ādiparwa*. *Ādiparwa* is one of the *parwa* literatures, the first book of the *Mahabharata*. *Ādiparwa* is divided into two parts. The first part contains legends and sacrifices carried out by order of King Janamejaya to exterminate the *nagas*. The second part contains the genealogy of the *Kauravas* and *Pandavas*, from the birth, the youth, and the marriage of Arjuna and Subhadra ([Zoetmulder, 1983](#)). This story is contained in the manuscripts of the *Ādiparwa*., including the *Adiparwa* written in Ancient Javanese script and language. The book of *Ādiparwa* was also translated into Indonesian by Siman Widyatmanta.

Hindu mythology recognizes an anthropomorphic beaked figure, Garuda. Garuda is the son of Winata and Kaśyapa depicted as a half-bird human. Kaśyapa is the father of various beings, and plays a very important role in the cosmogonic concepts and lineage of the *Vedas*. ([Patyal, 1995](#)). In addition, Garuda

is the brother of Aruna, the charioteer of Surya. When Garuda first hatched, the gods mistook him for Agni (Rao, 1916b). Garuda is referred to as the king of the birds. In the book of *Ādiparwa* it is stated "...*Ndatan wighnani ta sang khagendra ...*", which in Widyatmanta's version of *Ādiparwa* is translated as "...Nothing is hindered by the king of the bird...." (Widyatmanta, 1968).

In addition to the Garuda ornament under Watu Genuk *yonī* spout, there are two snake ornament. Snakes are one of the many animals mentioned in Hindu mythology. One of the mythological creatures in the form of snakes in Hindu mythology is a *naga*. *Naga(s)* can be interpreted as a cobra or a snake in general in Sanskrit (Apte, 1997). As mentioned earlier, the *nagas* are the children of Kaśyapa and Kadrū. In general, there are three forms of *nagas* in India 1) a *naga* with the upper part of the human body and the lower part of a snake, 2) a cobra with more than one head, and 3) the hooded human form of with the head of a cobra (Bosch, 1960). According to the *Shilparatna*, the *naga* is depicted as a human from the waist to the head and a large snake from the waist to the tail. The head of the *naga* hooded by 1, 3, 5, up to 7 cobra heads. The *naga* has a forked tongue, while the hand carries a sword and shield (Rao, 1914). The depiction of *nagas* with anthropomorphic forms is quite rare in Ancient Java. A *naga* with a human form is found on the reliefs of Candi Borobudur, particularly in the scene when Buddha met Muchilinda (Vogel, 1926). *Nagas* in Java are often depicted as large cobras. Likewise, *nagas* depicted in the East Javanese style often have a crown on the head (Santiko, 2015).

Another Hindu mythological creature is *Nagaraja* who is the leader of the *nagas*. The main *Nagarajas* were Basuki, Ananta, and Taksaka. Ananta is often regarded as the *naga* with the highest position. However, among the *Nagarajas*, Basuki is generally regarded as the *naga* with the highest position. It is said that Brahma chose Basuki as king of the *nagas*, Taksaka as king of snakes, and Ananta as king of various fanged creatures (Vogel, 1926).

The *Ādiparwa* contains many stories about *nagas*, as well as the feud between Garuda and the *nagas*. The story of *Samudramanthana* contained in the *Ādiparwa* features several *nagas* as characters. It is said that there is a mountain called *Mandara* in the land of *Sangka*, the land that has the *Ksirnawa* sea. In the sea there is *amerta*, a sacred water that will come out if it is churned with Mount *Mandara*. The mountain was then revoked by Ananta. Basuki then wrapped around Mount *Mandara*, his body became a rope to be pulled so that the mountain rotated and churned the *Ksirnawa* sea. Ananta and Basuki are also assisted by Akupa, a figure who is the incarnation of Vishnu. He is in the below part of the Mount *Mandara*. The Ancient Javanese *Ādiparwa* translated by Widyatmanta, states that Akupa is *Kurmaraja*, the king of the turtles. Mentioned in text "...*Hana ta sang Akupa ngarannyam Kurmaraja, ratu ning Pas...*" (Widyatmanta, 1968). Akupa or Kurma in Indian mythology are often depicted in the form of a a tortoise (Rao, 1916b).

Next, it is said that above Akupa there is the figure of Indra. Two parties who want *amerta*, the gods and *daityas* pull out Basuki to each other. The process of churning *Ksirnawa* sea brought out various mythological beings such as, *Ardhacandra*, *Śrī*, *Lakṣmī*, *Uccaiḥśravā*, and finally *Dhanwantari* by bringing *Śvétakamaṇḍalu* filled with *amerta*. The *amerta* was taken by the *daityas* who were

later recaptured by Vishnu disguised as a beautiful woman. The battle then took place between the *daityas* and the gods which ended in the defeat of the *daityas* (Widyatmanta, 1968). This event is depicted in statues and reliefs in Ancient Java such as ornaments under the *yoni* spout in the Prambanan area and in the reliefs of the water fountain from Wlingi (Blitar). The latter is currently a collection of the National Museum of Indonesia (Faiz, 2021).

Later on, it is said that the eldest *naga* born to Kadrū, Ananta, was worshipping Brahma. Thus, Brahma gave him a job to support the earth and knew no hardship. This earned him the name *Anantabhoga* (Widyatmanta, 1968). The existence of Ananta as a support for the earth is not only mentioned in the book of *Ādiparwa. Tantu Pagelaran* also tells that *Anantabhoga* is a *naga* that supports the earth, at that time Brahma's head fell on *Anantabhoga's* head (Ratna, D., Suyami, N., & Guritno, 1999). Ananta is also often depicted as the place where Vishnu reclining his body (Vogel, 1926).

In the *Ādiparwa*, it is stated that of the 29 wives of Kaśyapa, Garuda was born by Winata while the *nagas* were born by Kadrū. At one point, Kadrū and Winata made a bet about the color of *Uccaiḥśrawā*, a horse that appeared with the *amerta* during the churning of the *Ksirnawa* Sea. The party who is proven wrong in guessing will become the slave of one of them. The *nagas* tell Kadrū that she guessed wrong. Kadrū ordered her children to change the color of *Uccaiḥśrawā*. Winata was then made a slave by Kadrū. At the same time, Garuda hatched from the egg. Winata ordered Garuda to visit the *nagas*. The *nagas* told him that if he wishes to set Winata free, he had to give the *amerta* that belonged to the gods. The gods under Indra tried to protect *amerta*, but Garuda was stronger and was able to take *amerta*. He allowed Vishnu to ask for something from himself and then Garuda become the vehicle or carrier (*vahana*) of Vishnu. The *amerta* is handed over to the *daityas* as ransom, then taken back by the gods (Widyatmanta, 1968; Zoetmulder, 1983).

The *Ādiparwa* also tells of the moment when Garuda entered a cave in which there was *amerta*. In the cave there are two *nagas* guarding the *amerta*. The two *nagas* didn't close their eyes for a long time, so anything they saw could catch fire. When Garuda came, the dust from the flaps of his wings hit the eyes of the *nagas* and they closed their eyes. The two *nagas* were eventually eaten by Garuda, therefore Garuda could take the *amerta* (Widyatmanta, 1968). There are several statues and reliefs depicting Garuda holding a *naga*. One of the statues at the Regional Office for Properties Preservations in East Java Province (BPCB Jawa Timur) shows the figure of Vishnu riding a Garuda gripping two *nagas* (Figure 4). The two *nagas* may be depiction of the story when Garuda enters the cave. Likewise, the ornaments under the *yoni* spout at Watu Genuk site which shows two snakes next to an anthropomorphic beaked figure.

Based on the *Garuda Purana*, Garuda is described has white color like a lotus flower and has a black chest (Danielou, 1985). Meanwhile, based on the *Shilparatna*, there are two depictions of Garuda. Garuda is depicted has golden yellow color from the feet to the knees, snow white color from the knees to the navel, *kirmizi* (scarlet or dark red) from the navel to the neck, and jet-black color from the neck to the head. Garuda has yellow eyes and a blue beak. The look in Garuda's eyes also scary or great with two hands in an *abhayamudrā*. In addition,

Garuda is also described as having six hands carrying a jug of *kamaṇḍalu*, *gada*, *śaṅkha*, *chakra*, sword, and snake. This depiction has never been found in the statue.

According to the *Śrītattvanidhi*, Garuda is depicted kneeling on his left foot. His legs and knees are depicted firmly. Garuda has a human face and body, with a prominently raised and pointed nose, and both hands in an *anjālimudrā* ([Rao, 1916b](#)). The two depictions are slightly different from the depiction of Garuda usually found in statues and reliefs of Ancient Java, including the depiction of Garuda in *yoni* at Watu Genuk. Garuda's position as a *vahana* for Vishnu makes it often described as being under the figure of Vishnu. These depictions are found in statues and other artworks. One of the most monumental examples is the Garuda and Vishnu, now a collection of BPCB Jawa Timur ([Figure 4](#)).



Figure 4. *Garudanarayanamurti* statue, now a collection of BPCB Jawa Timur. This statue has registration code O.D. 1905 or 1256/BTA/MJK/24/PIM. Vishnu sits on Garuda gripping two dragons. (Source: [Leiden University Libraries Digital Collections, 2015](#))

Apart from the Akupa mentioned earlier in the *Samudramanthana*, another turtle character in Hindu mythology is Kaśyapa. Unlike the *Agastyaparwa* manuscript that tells of *Naga* and *Kurma* supporting the earth, the *Kowasrama* manuscript tells that the island of Java was supported by *Bedawang Nala* and *Anantaboga* ([Santiko, 2015](#)). The belief that the earth is supported by turtle and *naga* also exists in Bali, the earth is supported by a large turtle named *Bedawang Nala* and two snakes ([Covarrubias, 1937](#)). Varieties of *Bedawang Nala* and *nagas* are also found in *padmāsana*. If there are one *naga* in *padmāsana*, then it is Ananta. But if there are two *nagas*, they are Ananta and Basuki ([Idedhyana, I. B., Sueca, N. P., Dwijendra, N. K., & Wibawa, 2020](#)).

Yoni with ornaments of snakes, turtles, and Garuda are not only found at the Watu Genuk. Some examples of *yoni* with similar ornaments are the *yoni* at

the Plandi site and the *yonis* collection of the National Museum of Indonesia (Figure 5). The two *yonis* collections of the National Museum of Indonesia have registration numbers 5791 and 3648 (360a). Both are located in the southern lobby of the National Museum of Indonesia. According to information from the National Museum Encyclopedia website, *yonis* with registration number 3648 comes from Surabaya (Indonesia National Mesum, n.d.-b). However, there is no information whether the *yonis* is an in situ *yonis* or a donation from a collector. The shape of the *yonis* 3648 is similar to the *yonis* at the Watu Genuk compared to another *yonis* in East Java. Meanwhile, *yonis* with registration number 5791 does not have information on the National Museum Encyclopedia website. However, a *yonis* with the same characteristics as the *yonis* with registration number 5791 was found in Mangunan, Sleman and documented under the number O.D. 293a. The documentation was made in the 1890s (Leiden University Libraries Digital Collections, n.d.). The two *yonis*(s) are probably the same.



Figure 5. Several *yonis*(s) ornamented with Garuda, turtles and snakes. a) the National Museum of Indonesia; b) National Museum of Indonesia; c) Plandi site, Magelang.
(Source: Muhammad Faiz).

Some of the *yonis* mentioned above have a different ornaments arrangement from *yonis* at Watu Genuk. If other *yonis* has ornaments under the spout consisting of a snake at the bottom, a turtle in the middle, and a Garuda figure at the top, the snake in Watu Genuk *yonis* is next to the turtle and the Garuda figure. In addition, the Garuda in the Watu Genuk *yonis* does not support it with his hands, but only with his head. Garuda in Watu Genuk *yonis* has a certain *mudra* hand gesture. However, the hand gesture cannot be traced back because the condition of the right hand has been lost. The sitting position of the Garuda figure in the Watu Genuk *yonis* is also different from the previously mentioned *yonis*. Garuda's two feet are not in the front, but one of them is behind. Sketch on Figure 6 is an illustration of the Garuda.

The position of the Garuda's feet on the Watu Genuk *yonis* spout at first glance is similar to Garuda in the statue of Vishnu from Candi Banon (Figure 7). The two Garuda figures also use similar attributes and characteristics, wearing dreadlocks hair-style, *kundala*, *hara*, *keyura*, *kangkanga*, and *padawalaya*. The statue with the Garuda figure from Candi Banon does not wear an *upawita* but holds a snake with his hands. It also has better quality in terms of detail and fineness of carving compared to the Watu Genuk *yonis*.



Figure 6. Pictures of ornament under Watu Genuk *yoni* spout. In addition to Garuda, the variety of Akupa and Naga is reduced in opacity. See how the position on the feet of Garuda.
 (Source: Muhammad Faiz)



Figure 7. The condition of Garuda statue from Candi Banon circa 1890s (O.D. 1112). Currently the statue is in the National Museum of Indonesia with registration number 18e/4847.
 (Source: ; [Museum Nasional Indonesia, n.d.-a](#)).

Garuda figure, both under Watu Genuk *yoni* spout and at Candi Banon, has the same foot position as the depiction of a flying figure in Ancient Javanese reliefs (Figure 8). The position of the feet on the Garuda gives the impression that Garuda is in a flying position. It is also described in the book of *Ādiparwa*. For example when he goes to the place where *amerta* is kept and when he carries *amerta* in *kamaṇḍalu* after taking it from the *nagas* (Widyatmanta, 1968).

In relation to the sitting position or *asana* often depicted in the figure of Garuda, there is a position called *garudasanam* (Figure 9). *Garudasanam* is a position with the right leg bent in front and the left leg bent back. This position depicts a devotee kneeling in front of a deity. This sitting position describes Garuda as the carrier (*vahana*) of Vishnu (Sthapati, 2002). Meanwhile, Garuda on the Watu Genuk *yoni* and Candi Banon is in a position to lay down the calf and other parts of the leg. This position is different from *garudasanam* which is depicted kneeling. For example, the *Garudanarayanamurti* statue from the BPCB Jawa Timur collection. Thus, the position of Garuda in the Watu Genuk *yoni* is more similar to the flying figure in the relief.



Figure 8. Reliefs of flying figures at Candi Mendut, Magelang (left) and Candi Ijo, Prambanan, Sleman (right)
(Source: Muhammad Faiz).

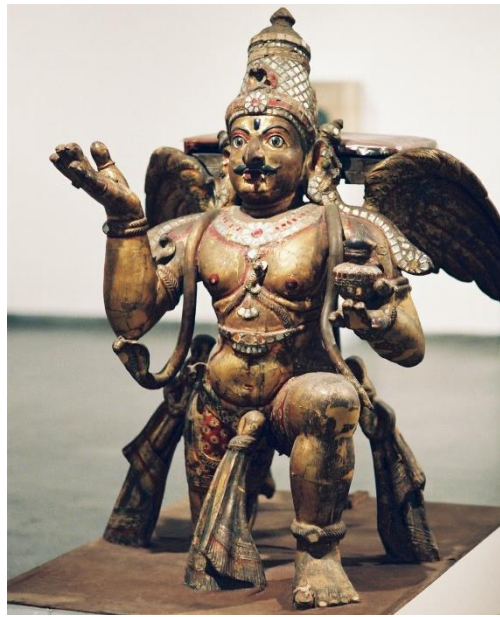


Figure 9. Garuda statue at the National Museum of India, Delhi.
(Source: [Kamon, 2006](#)).

The ornaments on the *yoni* spout in the form of lotus flowers is also interesting to note ([Figure 11](#)). The lotus flower motif is often found in Hindu-Buddhist art in Java. Lotus has roots and stems that are in the water, while the leaves and flowers are on the surface of the water. There are several types of lotus flowers known in Indian iconography such as the *padma* (pink lotus) and *utpala* (blue lotus). Hoop divides the ornamental lotus flower into three types, *padma*, *utpala*, and *kumuda* ([Hoop, 1949](#)). *Padma* is a red lotus flower with wide and wavy petals. It is a lotus flower of the type *Nelumbium speciosum* or more popularly known by the scientific name *Nelumbo nucifera* ([J.A., 2002](#)). The lotus leaf edges have many waves and flowers that rise above the water ([Figure 10a](#)). *Utpala* is a blue lotus flower that is often depicted as a half-open bud. It is a lotus flower with the scientific name *Nymphaea stellata*. The *utpala* petals are not as wide as the *padma*. In addition, *utpala* has the characteristics of bent downward flower petals, round fruit base, leaves and flowers that barely appear above the water ([Figure 10b](#)). *Kumuda* is a white lotus flower that floats on water with wide, but not wavy petals ([Figure 10c](#)). It is a lotus flower with the scientific name *Nymphaea lotus* ([Hoop, 1949](#)). The depiction of *kumuda* and *padma* in the artwork

cannot be clearly distinguished except by color. *Padma* has a different genus with *kumuda* and *utpala* so it has the most different form.

The lotus is often depicted as being held by goddess figures such as Laksmi and Bhumi (Rao, 1916b). *Padmāsana*, the *asana* or seat which is quite common in Ancient Javanese iconography, it is also based on the *padma*. The lotus is also a model for several types of ornaments such as *parvan* and *kalpalata* (Bosch, 1960). In accordance with Hoop's opinion about the lotus ornament, the lotus on the Watu Genuk *yoni* spout is identified as a pink colored lotus or *padma*. The style of ornamental lotus flowers in Watu Genuk *yoni* spout has wide and wavy petals. Although it is colorless, but the ornament still has the characteristics of the *padma*.



Figure 10. a) *Nelumbo nucifera* or *padma* (Source: Voekler, 2008), b) *Nymphaea nouchali* or *utpala* (Source: Phát, 2006), c) *Nymphaea lotus* or *kumuda* (Source: Epibase, 2007).

The ornaments of the Watu Genuk *yoni* spout in the form of lotus, *naga*, and turtle, are all closely related to water. Water is the preferred place for *naga* to live. *Nagas* are often found in ponds, lakes, and seas. In addition, Buddhist mythology recognizes *nagas* as raindrops which later become rivers. Bosch argues that turtles are associated with water because of their aquatic habitat. Turtles are also dubbed the ruler of water (*apam, patih*). The turtle has a shape similar to *padmamula* or the prefix form of the lotus, while the *naga* is associated with the lotus stem in the *kalpalata*. (Bosch, 1960).

The water-related ornaments in Hindu mythology are often associated with *amerta*. *Amerta* does not always mean immortality or life without death. Rather, immortality means living a full and happy life. *Amerta* is also a life support that provides protection against illness, old age, and death (Bosch, 1960).

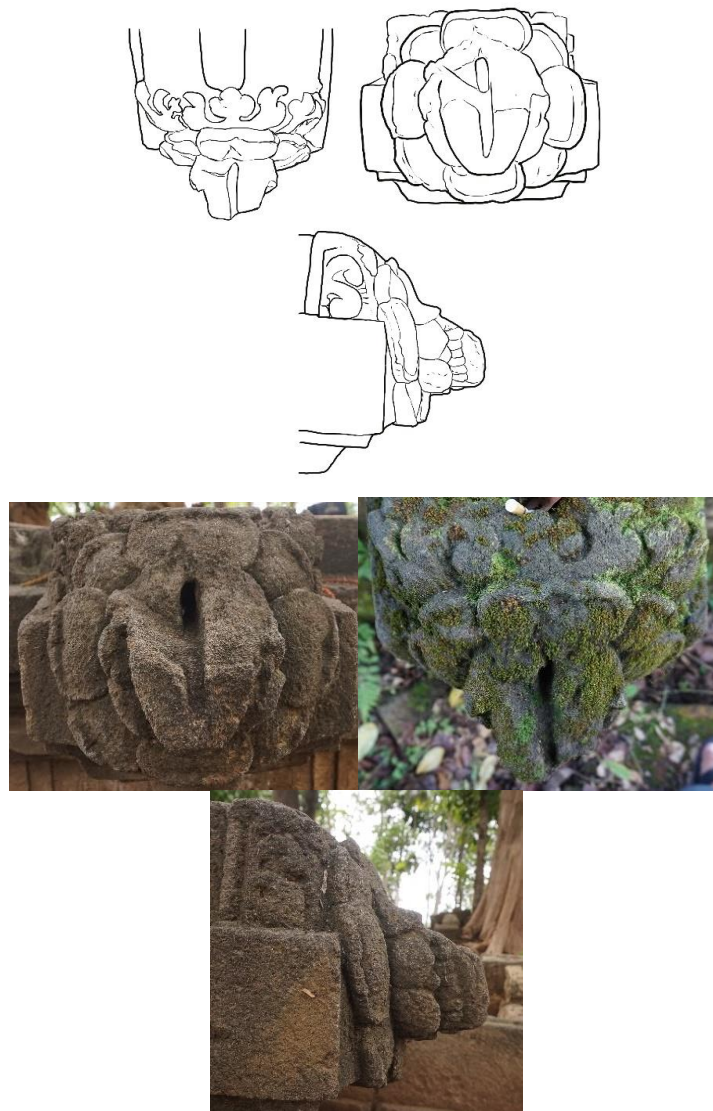


Figure 21. The part of Watu Genuk *yoni* spout.
(Source: Muhammad Faiz)

CONCLUSION

Yoni at Watu Genuk has a number of interesting aspects. The ornaments on the *yoni* spout are depictions of figures in Hindu mythology. The anthropomorphic beaked figure was identified as Garuda, while the two snakes beside Garuda were identified as the *nagas* Ananta and Basuki. The two *nagas* lifting Mount *Mandara* and churning the *Ksirnawa* Sea to get the *amerta* water in the *Samudramanthana*. The turtle at the bottom of the ornamental sequence are identified as tortoises refer to Akupa or Kurma.

The ornaments under Watu Genuk *yoni* spout in the form of Garuda, Ananta, Basuki and Akupa are mentioned in the *Ādiparwa*. The position of Garuda supporting *yoni*'s spout can describe the story when Garuda carried the *amerta* in the *Ādiparwa*. Akupa and *nagas* are also present in the *Samudramanthana*. It was said that mythological beings emerged from the process and one of them

was *amerta*. *Amerta* became a means of redemption for the freedom of Winata, Garuda's mother, from the slavery of the *nagas* as a result of her defeat by Kadru. The two stories related to the *amerta* cannot be separated from the concept of holy water. Holy water had an important position for the Ancient Javanese people in terms of purification from lightning (*tirtha*) or from other holy water sources (Klokke, 1993). Therefore, the ornaments under the Watu Genuk *yonis* spout has meaning as a symbol of purification related to the *amerta* water.

The ornaments on Watu Genuk *yonis* spout also follows the Ancient Javanese name of the spout itself, *nala*, the waterway of the *yonis*. The existence of a lotus ornament related to water strengthens the water aspect. The spout supported by Garuda, the two *nagas*, and the turtle is likened to flowing *amerta* which then comes out of the *padma*. In addition, the position of the *yonis* with various ornaments is in the main part of the *candi* or *garbagriha*. Those indicate the belief in holy water is important for Ancient Javanese people. The interpretation in this paper can also be applied to *yonis* with similar ornaments. For example, *yonis* at Plandi site and the *yonis* from the collections of the National Museum of Indonesia. Those *Yonis* has the same three figures as the *yonis* at Watu Genuk site with not too significant differences in the meaning of the ornaments.

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