



MAKARA OF ADAN-ADAN TEMPLE: THE ART STYLE DURING THE KAḌIRI PERIOD

MAKARA CANDI ADAN-ADAN: GAYA SENI MASA KAḌIRI

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ABSTRAK

Tulisan ini memaparkan tentang *makara* yang ditemukan pada waktu penelitian di Candi Adan-Adan, Kediri. *Makara* Candi Adan-Adan sejauh ini merupakan *makara* terbesar di Indonesia dan dari segi ikonografi mempunyai ciri yang khas. Pengumpulan data dilakukan ketika penelitian melalui pengamatan detil baik secara langsung atau melalui foto, kemudian mendeskripsikannya. Analisis dilakukan dengan studi komparasi yaitu membandingkan *makara* Candi Adan-Adan terhadap *makara-makara* dari masa yang berbeda, yaitu masa Matarām Kuno, masa Śrīwijaya, dan masa Siṅhasāri. Melalui perbandingan tersebut diketahui bahwa *makara* Candi Adan-Adan mempunyai ciri-ciri khusus berupa pembedaan penggambaran yang dapat diamati antara *makara* di sebelah kiri dan kanan, pada figur makhluk mitos yang berada dalam mulut *makara*; pada pahatan di bagian depan *makara*; dan pada bentuk bagian belakang *makara*. Kekhasan ini kiranya dapat dimasukkan sebagai gaya seni masa KaḌiri (masa peralihan dari Matarām Kuno ke Siṅhasāri).

Kata Kunci: *Makara* Candi Adan-Adan; Gaya Seni Arca Hindu - Buddha; Masa Peralihan

ABSTRACT

This paper discusses the *makara* found at Adan-Adan Temple, Kediri. So far, it is the largest *makara* in Indonesia and, in terms of iconography, has distinctive features. The data was collected through detailed observations both directly in the field or through photographs. This study employed a comparative analysis, i.e. comparing the collected data to the *makaras* from different periods (the Ancient Matarām, the Śrīwijaya, and the Siṅhasāri). From these comparisons, it is known that the *makara* at Adan-Adan Temple has special characteristics, i.e. different depictions between the *makara* on the left and the right as can be seen from the figure of a mythical creature inside the *makara's* mouth, from the sculpture on the front of the *makara*, and on the back of the *makara*. This particularity may be included as an art style of the KaḌiri period (the transitional period of from Ancient Matarām to Siṅhasāri).

Keywords: Makara of Adan-Adan Temple; Hindu Buddhist sculpture style; Transitional period

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INTRODUCTION

Adan-Adan is a temple made of stone and brick. The outer structure of the temple is made of andesite stone, while the inside is made of brick. The construction of the temple is not finished yet as seen from archeological and geological data. The in situ findings in the temple site include a pair of *makara*, Dwārāpala statue, and intact structure. The in situ findings are facing northwest, thus it can be assumed that Adan-Adan Temple also faces northwest. Some important findings but are no longer in situ include *kala*, *makara*, Boddhisattva head's statue, stupa fragments, statue fragments, and temple stones both plain, carved, and profiled. The third stage of excavation (2018) found the southwest and northwest corners of the temple. The excavation also found the west side of the temple measuring 8 meters with a *penampil* (entrance pavilion) at the front (Figure 1). The overall floor plan of the Adan-Adan Temple is still unidentified and will be investigated at a later stage.

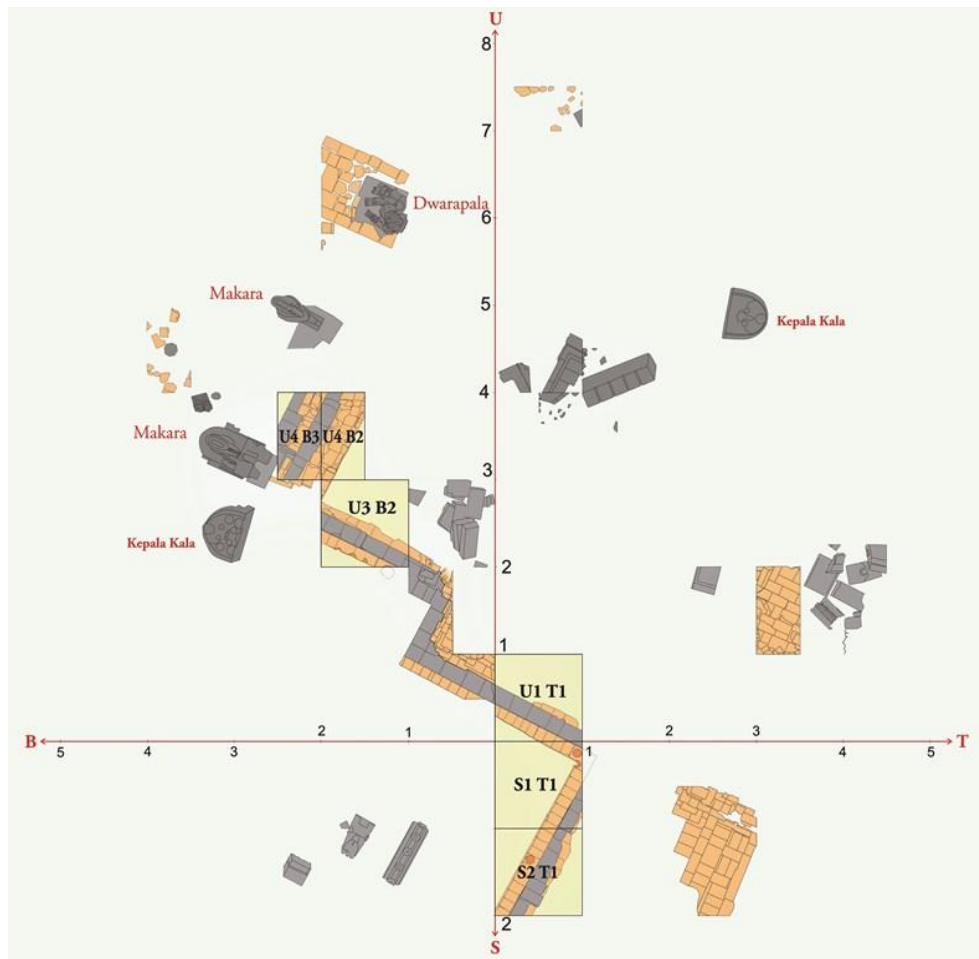


Figure 1. Sitemap of Adan-Adan Temple
(Source: National Research Center of Archaeology, 2019)

Adan-Adan Temple site has four *makaras*, i.e. Makara 1, Makara 2, and two Makaras located between Makara 1 and Makara 2 with a distance of 3.6 meters. The two *makaras* are a pair and appear in situ on the ground as high as 30 cm. Both *makaras* were once dug up by the Cultural Heritage Conservation Center (BPCB) of East Java so that the soil was stirred up (Mambo and Suhartono, 1991). Therefore, the representative layer of soil is the unstirred soil layer. The stratigraphy revealed in the unstirred box shows 12 layers of soil arranged from top to bottom according to the chronology of formation from the youngest to the oldest. It can be simply summarized that the topsoil (from the surface to a depth of 130 cm) is the one cultivated by residents for agricultural land. At a depth of 130 - 280 cm is a pumice-shaped volcanic deposit, pyroclastic fall deposit, and volcanic ash deposited by the wind (ash flow). The original soil layer (paleosoil) lies at a depth of 280- 340 cm (Susetyo *et al.*, 2017, p. 34).

The closest site to Adan-Adan Temple is Gurah Temple and Tondowongso Temple. The discovery of Gurah Temple in 1957 provided very important new data. The foundation is only left part of the temple building. Nevertheless, the remains of Brāhma, Sūrya, Candra, and Nandi statues are in good condition¹. The Brahma statue is in the chamber of the northernmost *perwara* (minor) temple, while Candra, Sūrya, and Nandi statues are located in the chamber of middle minor temple and Yoni is located in the chamber of the southernmost minor temple. The statue in the main temple is Shiva Mahadeva or *lingga*, so it can be seen that Gurah Temple is a Shivaist Hindu temple.

Gurah Temple has an old classic Hindu style, i.e. the main temple faces east and three minor temples are at the front of the main temple in which each minor temple has a separate foundation. In addition, there is an inscription with the word *pavagata* which, based on paleography, dates back from the 11th - 12th century. At the end of the balustrade are *makara* decorations, which are common in Central Java temples. The statues in Gurah Temple are similar to those in the Siṅhasāri period. Hence, Soekmono believed that Gurah Temple's architectural style is a common thread connecting the art and architectural style of the Central Java old classical temples with those of the young classical period in East Java (Soekmono, 1998, p. 17).

Tondowongso Temple is 200 meters to the north of Gurah Temple. The building shape and statues of this temple are very similar to Gurah Temple. The statues in this temple include Shiva Caturmukha, Durgamahesasuramardini, Surya, Candra, Mahakala, Agastya, Ardhanari Statues, two Nandis, and Yoni and Lingga (Utomo, 2007, pp. 15-22). Based on architectural and iconographic similarities between Gurah Temple and Tondowongso Temple, both are estimated to be dating to the end of the Central Java period, which is around the 11th - 12th century AD. This is also supported by the C-14 carbon analysis which generates dating of 1025 ± 10 absolute or the 11th century (Riyanto, Priswanto, and Istari, 2015).

Makara is part of the temple building in the form of a mythological creature. In India, *makara* is known as *gajamina* because it is a combination of elephant (*gaja*)

¹ The statues are currently stored at the Cultural Heritage Conservation Center (BPCB) of East Java in Trowulan.

and fish (*mina*)². In India, *makara* is found in various places in which the most common is the right and left of Kala's head (*kirtimukha*). *Makara* is usually placed on both sides of the temple entrance, niche, bronze images, and jewelry. Furthermore, *makara* is also found at the end of a horizontal stile on the back of the throne which functions as decoration, a gargoyle (*jaladwara*), or as a decorative motif on temples, wall panels or stupa fences, and as earrings in statues (Klokke, 2014, p. 131).

Makaras in Indonesia are usually depicted as an animal's head with its mouth open. The mouth contains certain creatures in the forms of animals, humans, and flora. Some of these animals are depicted in their full form, but often only in representations such as fish (represented by gills, sharp teeth), elephants (represented by trunks, eyes), lions (represented by lion heads), snakes (represented by scales, snake's heads), crocodiles (represented by the shape of a crocodile's head with a gaping mouth) (Ratnawati, 2000; Susetyo *et al.*, 2011). Aside from being depicted in 4 dimensions (statues), *makara* is also depicted in three dimensions (relief). As part of the building, *makara* is placed at the end of the balustrade, on the right and left sides of the temple entrance, on the right and left sides of the temple niche, and in the form of *jaladwara*. *Makara* in the form of relief adorns the antefiks of temples and pilasters, for example, in the Prambanan temple.

In a temple building, *makara* is usually depicted as a pair with Kala's head. *Kāla* is a mythical animal head-shaped ornament with a scary face, round eyes, grinning mouth, and visible fangs (Ayatrohaedi *et al.*, 1978). In addition to the doorway and the temple niche, *Kala* is also placed on the stairs, *jaladwara*, pilasters, and antefiks.

R. Soekmono has once researched temples in Java. Based on the architectural aspect, the temples can be categorized into two styles, including Central Java and East Java. The important characteristics of the Central Java-style temples include the building looks fat; the roof is shaped like multi-leveled steps; the doors and niches are decorated with *kāla-makara*; the relief has the theme of nature and is carved high (high relief); and the temple building is located in the middle of the yard. The East Java-style temple has the following characteristics: the building is slender; the roof is shaped like a combination of levels; the doors and niches are only decorated with *Kala*'s head at the upper part and no *makara*; the relief carved low (bas relief) with depictions resembling shadow puppets; and the location of the temple is in the back of the yard (Soekmono, 1981).

The Adan-Adan Temple Site has four *makaras*: two *makaras* in an in situ position and a pair, while the other two *makaras* are excavation findings that have been removed from their original place (Susetyo *et al.*, 2016; Susetyo *et al.*, 2017). The *makaras* in Adan-Adan Temple has a different depiction when compared to those in temples from the periods of Ancient Matarām and Siṅhasāri. This raises the question of whether the *makara* shows its art style.

Soekmono argued that the differences in the art and architectural style between Central Javanese temples and East Javanese temples are striking and even impressive like two separate cultures. At the beginning of the 10th century, the

² Personal communication with Prof. Dr. Hariani Santiko in the Sriwijaya Seminar in Jambi, 2014.

Central Javanese style of temple art seems to cease to develop suddenly, while the East Javanese style reappeared in the 13th century. The transitional period between the two eras is almost vacuum, while the Kādiri period is the golden age of Old Javanese literature. This is proved by the rare remains in the form of fragmentary buildings so it is not easy to prove the unity of ancient Indonesian art and architecture (Soekmono, 1998, p. 3).

Adan-Adan Temple is located 4 km to the west of Gurah Temple. As described previously, the *makara* in Adan-Adan Temple has a distinctive depiction thus raising the question whether the *makara* in Adan-Adan Temple based on its artistic style can be categorized as an art/architecture form of the transitional period (Kādiri period)? In the transitional art style, in addition to the new features, the characteristics of the *makara* from the previous period are still found.

METHODS

This study began with collecting data in Adan-Adan Temple. The data from articles, reports, and books related to the study were also collected. Therefore, the primary data used in this study were collected in Adan-Adan Temple.

This study employed a descriptive-comparative analysis. The descriptive analysis was to describe archeological facts and phenomena to be linked with the framework of space, time, and shape. Therefore, this study prioritized analyzing data rather than concepts, hypotheses, or theories (Tanudirdjo, 1988, p. 34). The comparative analysis was performed by comparing similar data of different periods to find similarities/differences. For the rationale, this study employed an inductive method, i.e. beginning with data collection, grouping the collected data, analyzing them, and then drawing conclusions (Mundardjito, 1986, pp. 127-203). The *makaras* used as the comparison were taken from the Ancient Matarām era (8th-9th century), the Śirīwijaya era (7th-12th century), and the Siṅhasāri/Majapahit era (13th-15th Century). Thus, this study was aimed to provide new data on the architectural art styles during the transitional period, which are so far still rare so it is difficult to find a connection between Central Javanese style and East Javanese style.

RESEARCH RESULTS

Makara 1

Makara is made of andesite measuring 2.3 meters high, 0.85 meters sideways, and 1.30 meters backward (Figure 2). The upper part is tapered. The backside is a bulge with decorations resembling reptile scales. At the top of the *makara*, on the right and left sides, an elephant trunk encircling (*ukel*) downwards is carved. In between the circle, there is a stalk supporting the lotus flower in the front of the *makara*. At the front of the lotus flower, a long (100 cm) dangling stamen is carved like a garland of pearls. At the end of the stamen hanging downwards, there is an animal-headed creature with a human body. This mythical creature is depicted from the abdomen upwards and the forelegs are at the sides of the body.

He is facing forward slightly downward with bulging eyes, flower-shaped decoration between the eyes, grinning mouth, and sharp teeth. The tip of his nose is broken and his eyebrows are drawn in a circle. The eyelids are decorated with rows of vertical lines. He also has a horn curving backward and downwards. The ears are standing upwards with flowers behind them. He is wearing a flower-shaped necklace. The nipples are clearly depicted. This mythical creature is sculpted over the *makara's* "tongue" surrounded by a row of four teeth under the *makara*. At the right end of the row of teeth, there are horns whose bases are adorned with flower petals. The lower part of the makara is a round plinth and the front side is decorated with tendrils.



Figure 2. Right Front View (left); Details of Elephant Eyes and Medallion-Shaped Tail (right) of Makara 1

(Source: National Research Center of Archaeology, 2016)

On the right and left sides of the stamen, there is a sharp-pointed horn tapering backwards, while the left horn is broken on the upper edge. The base of the horn is supported by two stacks of flower petals. On the base of the trunk, lined leaves are carved. The right and left sides of the makara are widening to form an "animal body". On the right side of the body, there are an elephant's wide-open eyes with leaf-shaped eyebrows. The eyelashes consist of 4 long lines. The back of the makara is elongated and ends with a round shape similar to a medallion that might be intended as a tail.

Makara 2

Makara 2 is also made of andesite stone. The shape and size are almost the same as Makara 1. The sculpting, both Makara 1 and 2, seems to be bottom-up because some upper parts look unfinished and are a pattern. There are several differences between Makara 1 and Makara 2 as shown in Figure 3.



Figure 3. Front View (left), Left Side View (middle), and Side View (right) of Makara 2
(Source: National Research Center of Archaeology)

- At the front of Makara 2, the place where the stamen leans are decorated by a series of beads arranged vertically. This sculpture is very detailed.
- Unlike Makara 1, Makara 2 does not have a tail shaped like a medallion, but the back is a square bulge.
- The mythical creatures inside the mouths of Makara 1 and Makara 2 are different (to be explained in the Discussion section).

Makara 3

Makara 3 is 106 cm long, 52 cm wide, and 80 cm high, and the edge is missing (Figure 4). The carving is rather rough and not finished yet. On the front right and left sides, the upper teeth are lined upward, while the lower teeth have slightly rounded rectangular shapes. The creature inside the *makara's* mouth is a crowned cobra in an upright position.



Figure 4. Front, Right, and Left Views of Makara 3
(Source: National Research Center of Archaeology, 2016)

On the right and left sides of the makara, the decoration is different. The left side's decoration is richer with carved gills and tendrils behind it, while the right side looks unfinished. On the left and right sides, the eyes of an elephant are carved with a scarlet decorated with tendrils.

Makara 4

Makara 4 measures are 89 cm long, 47 cm wide, and 67 cm high. The top of the *makara* is damaged. The rows of upper teeth are arranged on the front right and left sides with fangs at the very bottom, while the lower teeth are at the bottom of the makara in a very worn condition (Figure 5).

Inside the makara's mouth, there is a *kinara/kinari* figure depicted in the abdomen upwards with both hands on either side of the body. There are breasts on the chest. The face looks downwards with eyes closed and hair in a bun up.



Figure 5. Front, Right, and Left Views of Makara 4
(Source: National Research Center of Archaeology, 2016)

DISCUSSIONS

Based on archeological remains, the period of influence of Hindu-Buddhist culture in Java is divided into two periods, i.e. the Old Classic period (8th-10th century) and the Young Classic period (11th-15th century). The Old Classical period (Ancient Matarām) developed in the central part of Java. Meanwhile, the Young Classical period developed in East Java. In this region, there are many kingdoms including Kāḍiri, Siṅhasari, and Majapahit (Munandar, 2011, p. 2).

Each era has a special characteristic in the architectural art style of its temple (building and statue). The central Javanese art style is naturalistic (rich and elegant) while the East Javanese art style is more dynamic (rich, plastic). The East Javanese art style reached its peak in the era of Siṅhasāri until the middle era of Majapahit. The scholars believe that during the East Java period, elements of the original culture reappeared and helped color the culture of East Java. The Siṅhasāri era, though not lasting for a century, produced beautiful and distinctive works of art (Tim Penelitian Ikonografi Kāḍiri, 2008, p. 6).

According to Marijke Klokke (1993) in Kieven (2014, pp. 22-23), the fine art from the early East Java period to the end of the 13th century (from Kāḍiri to Siṅhasari period) is characterized by a more naturalistic style, as opposed to fine art at the end the East Java period (the end of the Siṅhasari and Majapahit periods) which has a more typical way of depiction. To show the similarities/differences between the *makara* in Adan-Adan Temple and that from another era, this study describes the *makaras* from the Ancient Matarām, Srivijaya, and Siṅhasāri / Majapahit eras.

The Relative Dating of Adan-Adan Temple

The dating of the Adan-Adan Temple site, based on the art style comparison of Makara 1, 2, and 3, has similarities to those found in Kedaton Temple (11th century). Kedaton Temple is one of the temples located in Muara Jambi Temple Site, Jambi Province. Some of the similarities include a figure of a snake's head inside the *makara's* mouth is found in Makara 3 and at the edge of the gate's balustrade in Kedaton Temple. Meanwhile, in the Ancient Matāram

temples, the figures commonly found inside the *makara's* mouth are lions, birds, and humans. In addition to the snake figure, the figure of a mythical creature inside the *makara's* mouth in the Kedaton Temple bears a resemblance to those in Makara 1 and 2 at the Adan-Adan Temple Site.

Gurah Temple is a temple that originated from the Kādiri era and is 5 km from Adan-Adan Temple. The temple also has a *makara*, but unfortunately, Soekmono did not show the photo. He only said that inside the *makara's* mouth in Gurah temple, there was a parrot figure (Soekmono, 1998, p. 7). A parrot inside the *makara's* mouth is common in the era of Ancient Matarām (8th-10th century).

The teeth of *makaras* in Adan-Adan and Kedaton temples also have a similarity, i.e. a round shape etched in the middle. In representing an elephant, both temples also depict the eyes and trunk. The depiction of the 'tail' can be clearly seen in the *makaras* at both sites. Such a depiction is not found in the Ancient Matarām period (Figure 6).

In addition to the comparison of art styles, relative dating is assumed from the location of the Adan-Adan site which is adjacent to the Gurah Temple, Tondowongso Temple, and Tangkilan Inscription. The two temples and the Tangkilan inscription are remains from the Kaḍiri era. Due to the nearby locations, the temples were possibly built at relatively the same time.



Figure 6. *Makara* in Kedaton Temple, Muara Jambi with a figure of a mythical creature (left); Crowned Snake (middle) (Source: Cultural Heritage Conservation Center (BPCB) of Jambi); The Back of *Mākara* seems like a tail (right) (Source: National Research Center of Archaeology, 2014)

The ceramic fragments found in the cultural layers of the Adan-Adan Temple Site are Chinese ceramics from the Song Dynasty (10th-13th century), Song-Yuan Dynasty (12th-13th century), and Yuan Dynasty (13th-14th century). Some fragments of Dutch ceramics (17th-19th century) are also found in the stirred soil layers. Based on the ceramic findings, it can be assumed that the Adan-Adan Temple site was built in the 10th century and abandoned in the 14th century. The 1908 Dutch records (Knebel, 1908, pp. 292-293) mentioned that the Adan-Adan Temple was visited again when the Dutch government made an archaeological record and rediscovered the temple which had been buried for hundreds of years.

Makara in the Ancient Matarām Era

The *makaras* chosen to represent the Ancient Matarām era are those originating from the Prambanan Temple (Figure 7). In general, the *makaras* in the Ancient Matarām are depicted as having wide-open mouths, visible tongues, and rows of upper and lower teeth. The teeth are depicted in a rectangular or triangular shape with 4 fangs and a horn is carved at the tip of the upper teeth. On the *makara's* palate, lines are carved representing a snake (scales).



Figure 7. *Makara* in Brahma Temple, Prambanan
(Source: National Research Center of Archaeology, 2011)

In the case of the depiction, the figures inside the *makara's* mouth are not the same between one and another. The figures can be depicted as a lion, a parrot, a mythical creature, a human³, or even flowers⁴. An elephant's curled trunk is placed on the left and right sides of *makara*. The elephant figure is also emphasized with slanted eyes on the front right and left sides of *makara*. The gills representing fish are carved on the side part of the *makara* behind the ears. Different sculpture of figures is also found at the apex of the *makara*. The figures include snakes, lions, or flowers.

The carving of flower and stamen hanging downwards is always found between a figure at the top of the *makara* and that inside the *makara's* mouth. The edge of the stamen is also flower-shaped. After observing *makaras* from the era of Ancient Matarām, it is known that the most complete *makara* is depicted as an elephant-fish figure with variations in the figures of snake, *kinnara/kinnari*, lion, mythical creature, bird, human, and flora (Susetyo, 2014, p. 8).

³ Such as in Sewu Temple and Gana Temple

⁴ Such as Lumbung Temple with its carved flowers

Makara in the Śrīwijaya Era

A study of *makaras* in the era of Śrīwijaya was once conducted in 2014. The *makaras* were from temples in Sumatra, especially from the Śrīwijaya era, i.e. Bumiayu Temple (9th-10th century), Gumpung Temple in Muara Jambi (9th-10th century), Candi Solok Sipin (1064 AD) (Figure 8), Kedaton Temple in Muara Jambi (11th century), and Padang Lawas Temple (11th-14th century) (Susetyo, 2014, pp. 103-104). The makara in Padang Lawas was also studied by Klokke. According to its artistic style, it dates back to the 13th century or earlier. According to him, the makara in Padang Lawas was imported from Java or made by Javanese artists with Siṅhasāri art style. This is possibly a form of the ability of the Batak people in North Sumatra to absorb outside influences and harmonize them in their own culture (Klokke, 2014, p. 139).



Figure 8. *Makara* in Gumpung Temple and Solok Sipin Temple
(Source: Susetyo, 2014)

Makara in the Siṅhasāri Era

Makara in the Siṅhasāri era used as a comparison is the one found in Jawi Temple. The temple has two pairs of makara placed at the edge of the temple shelf's balustrade and the edge of the temple's body (Figure 9). The two makaras have the same depiction but differ in size. Inside the makara's mouth, there is a lion figure in a squatting position using his two hind legs while the two front legs are standing uprights. The lion is grinning with his fanged teeth. His upper teeth are lined up neatly but depicted differently. The upper teeth of the makara located at the edge of the temple shelf's balustrade are stylized. The lower teeth are also stylized. The eyes and nose are worn out. On the forehead, there is a kind of 'horn'. The side of the makara is an elephant's curled trunk. The top of the makara is curling and tapering in the middle. Right above the lion's head is a two-tiered circle-shaped flower arranged vertically and surrounded by the sculpture of flora. The side part of the makara is in the form of flora (tendrils).



Figure 9. Makara in Jawi Temple
(Source: National Research Center of Archaeology, 2015)

The Comparison of Makara in Adan-Adan Temple with Makara in the Eras of Ancient Matarām, Śrīwijaya, and Siṅhasāri

The comparison of Adan-Adan's *makaras* with *makaras* from other periods was observed based on the depiction of *makara* components, including a head with a wide-open mouth and the figures inside the mouth. Therefore, the *makara* components that are always found are mouth, teeth, eyes, horn/ivory, tongue, accompanying figures, stamen, trunk, gills, the top of *makara*, and the back of makara (Table 1 and Table 2).

The depiction of the teeth of *makaras* in the Ancient Matarām period is generally rectangular like human teeth, or triangular shape tapering to the top. The rows of upper and lower teeth are always carved. In the Adan-Adan's *makaras*, the upper teeth are rounded with horizontal streaks in the middle of each tooth, while the lower teeth are rounded and oblong. The shape of the teeth of *makaras* in Adan-Adan is similar to that in Muara Jambi. As for the *makara* in Jawi Temple (the Siṅhasāri era), the upper teeth line up neatly and the lower teeth are stylized.

Carving of the tongue is always found in the *makaras* of Ancient Matarām. Meanwhile, in the Adan-Adan Temple *makara*, the tongue carving is found but not clearly displayed. As for the *makaras* from the eras of Srivijaya and Siṅhasāri, the tongue is not carved.

The horns of the *makaras* in the Ancient Matarām era are carved into the tips of the upper teeth and supported by simple petals. In the Adan-Adan's *makaras*, the horns are located at the tips of the upper teeth, supported by two-tiered lotus petals. In the Śrīwijaya era, the horns on the tips of the lower teeth are not supported by the petals. In the Siṅhasāri era, the horns are stylized.

The snake figure in the Ancient Matarām's *makaras* is depicted as lines on the palate. Sometimes the snake is clearly depicted on the head. In the Adan-Adan's *makaras*, the snake is depicted as reptile scales on the back of the *makara*

(Figure 10). The snake during Śrīwijaya is depicted as lines on the palate while the makaras in the Siṅhasāri era do not depict the snake.

Inside the mouth of the *makaras* in the Ancient Matārām era, the figures of animals are carved with varying shapes. Lion and parrot are the most common figures. Moreover, human figures (generally as guardians) and demigods (*kinnari*) are also carved. Some are even carved with flowers. Inside the mouth of the Adan-Adan's *makaras*, a snake figure, a mythical creature resembling a lion having a horn, and *kinnari* are carved. In the Śrīwijaya era, the *makara's* mouth is carved with humans in the form of warriors, sage figures, guardians, cobras, and mythical creatures (horned lions and humans resembling megalithic statues). Inside the mouth of the makara in the Siṅhasāri era, lions are carved and depicted as funny and stiff.



Figure 10. Reptile Scales on the Back of *Makara* 1
(Source: National Research Center of Archaeology, 2015)

Table 1. Comparison of Makara Depictions
Components: Teeth, tongue, horn, snake, and figure in the makara's mouth

	Ancient Matārām	Adan-Adan	Śrīwijaya	Siṅhasāri
Upper teeth	Rectangle / triangle	Elongated, round in the middle like a horizontal line	- Big teeth with a horizontal mark in the middle - The stylized shape of the teeth - Taper at the top	The upper teeth lining up neatly
Lower teeth	Rectangle / triangle	Elongated, round	Same as above	Stylized lower teeth

	Ancient Matāram	Adan-Adan	Śrīwijaya	Siṅhasāri
Tongue	Always carved	Not clearly displayed	Not carved	Not carved
Horn	The horn on the tips of the upper teeth, supported by simple petals	<ul style="list-style-type: none"> - The horn is at the tips of the upper teeth, supported by the lotus petals. - The horn at the tips of the lower teeth is not supported by the petals. 	The horn is not supported by the petals	Stylized
Snake	<ul style="list-style-type: none"> - Depicted as the lines on the palate. - Snake head 	Depicted as a reptile scales on the back of the makara	- Depicted as the lines on the palate	Not depicted
The figure inside the makara's mouth	Lions, parrots, mythical creatures, <i>kinara-kinari</i> , snakes, humans, flowers	Mythical creatures, crowned cobra, <i>kinara/kinari</i>	Mythical creatures, crowned cobras, warriors, <i>resi</i> (sage), guardians, human beings depicted like in the megalithic era	Lion depicted as playful and somewhat stiff

(Source: Sukawati Susetyo)

In all periods, the elephant's trunk is depicted as curling (*ukel*) downwards, while in the Siṅhasāri era, the trunk is stylized. Along the trunk is carved with tendrils (Figure 11).



Figure 11. Depiction of Trunk in a *Makara* at Jawi Temple
(Source: National Research Center of Archaeology, 2015)

In the Ancient Matarām period, almost all *makaras* have carved gills, while in the Adan-Adan Temple, gills are found in Makara 3 and 4. Thus, the depiction that has a similarity with the Ancient Matarām period includes the *kinnarī* figure (Makara 4) and gills (Makara 3 and 4). This is understandable considering that the Hariñjing Inscription A (726 Śaka/25 March 804 AD) found in Kepung Subdistrict, Kediri, narrates the determination of a plot of land for *sīma* in Culaŋgi from Bhagawan ta Dhāri during the reign of Rakai Warak Dyah Manara (Damais, 1970, p. 687). This means that in the second half of the 9th century, the territory of Kediri had become the territory of the Ancient Matarām which had its capital in Mamratipura.

Snakes in the Ancient Matarām era are depicted as lines on the *makara's* palate, while in the Adan-Adan's *makaras*, the snakes are depicted as scales on the back of the *makara*, which might be a forerunner to the dragon depictions that are very popular during the Majapahit era (Figure 10). In the Śrīwijaya era, the snake figure is on the palate in the form of lines, while in the Siṅhasāri era, the snake figure is not depicted.

The elephant's eyes of *makaras* in the Ancient Mataram era are slanting, while in the Adan-Adan's *makaras*, the elephant's eyes are open and the eyebrows are leaf-shaped. The eyelashes consist of 4 long lines. During the Srivijaya era, the elephant's eyes are depicted wide open and even some are bulging. During the Siṅhasāri era, the pupils are open while the eyebrows are leaf-shaped.

The top part of *makaras* in the Ancient Matarām era has various forms. The most frequently found figure is lions, followed by snakes and flowers. The top of the Adan-Adan's *makaras* does not reach the edge. Nevertheless, the existing part of the top is cut off and has a rectangular hole as a peg so it can be assumed that the top is tapered with a flora sculpture. This is very similar to the *makara* in Kedaton Temple, Muara Jambi, which belongs to the Śrīwijaya era. Meanwhile, the top part of *makara* in the Siṅhasāri era is decorated with tendrils and circle-shaped flowers.

In general, the front middle part of *makara* has carved stamens (in the form of a string of pearls) and flowers either in the form of buds or in full bloom (circle-shaped flowers). The pearl strands that represent the stamens look like corns so it looks disproportionate when compared to the flowers. The carving of stamen at the Adan-Adan's *makaras* is the longest ever found in Indonesia. Each *makara* analyzed in this study has carved stamens and flowers, except the one from Jawi Temple which only has carved flowers.

The pedestal is found *makaras* in Ancient Mataram, Makara 1 and 2 of Adan-Adan Temple, and Padang Lawas Temple. The right and left sides of *makara* are generally shaped like a crocodile's head. The left and right sides of Makara 1 and 2 in Adan-Adan Temple are formed like an animal body, while those in Padang Lawas are carved with clawed hands wearing *keyura*.

Table 2. Comparison of Makara Depictions
(Trunk, gill, elephant eyes, the apex of makara, stamen, pedestal, side part)

	Ancient Matāram	Adan-Adan	Śrīwijaya	Sinhasāri
Trunk	The elephant's trunk is curling downwards	The elephant's trunk is curling downwards	The elephant's trunk is curling downwards	The elephant's trunk is curling downwards, stylized like flora
Gill	gills are always carved n	gills are always carved	gills are always carved	Only makara in Padang Lawas has no carved gills
Eyes (elephant)	Slanty	The eyes of the elephant are open. The eyebrows are in the shape of leaves. The eyelashes consist of 4 long lines.	open	Open pupils and leaf-shaped eyebrows.
The apex of the makara	Lion, snake, flower	tendrill	tendrill	tendrill, circle-shaped flower
Stamen	Stamen and flower	Stamen is very long and the flower is at the tip of the trunk	Stamen is above the flower bud	No stamen
Pedestal	Supporting the makara; plain or ornate	Supporting the makara, pedestal decorated with tendrils	Only Padang Lawas' makara has a pedestal with tendrill ornament	Already broken
Right and left sides of makara	Flat, like a crocodile's head	Flat, like a crocodile's head (Makara 3 & 4) Forming like an animal body (Makara 1 & 2)	Flat, like a crocodile's head. Carving of clawed hands wearing <i>keyura</i>	flora carving

(Source: Sukawati Susetyo)

The similarity between *makaras* in Adan-Adan Temple and those in the Śrīwijaya era (especially Kedaton Temple) lies in the figures inside the *makara's* mouth, i.e. mythical creature and cobra. There is also a depiction of a 'tail' on the back of the *makara*.

According to the results of observations on Makara 1 and 2 in Adan-Adan Temple, there is a uniqueness that distinguishes these makaras from those from other periods, i.e.:

- a) The size is very large. So far, the *makara* in Adan-Adan Temple is the biggest in Indonesia.
- b) The right and left sides of the *makara* are rounded like an animal's body.
- c) The stamen is very long. The tip (pistil) of the stamen is shaped like a flower bud supported by petals.
- d) The horn is supported by flower petals.

- e) The mythical animal inside the mouth is very detailed. There is a difference between the figures in Makara 1 and 2. The figure in Makara 1 has no mustache and a plain chest while the figure in Makara 2 has a mustache and a chest decorated with flowers (Figure 12).
- f) Makara 1 and 2 seem to be deliberately made different. They could be a woman and a man. This distinction is also found in the dragon heads in Kidal Temple. The dragon's head is the substitute for makara as the pair of *kala* (Figure 13).



Figure 12. A Mythical Creature in Makara 1 and 2 of Adan-Adan Temple
(Source: National Research Center of Archaeology, 2016)

The dragon's head at the edge of the balustrade of Kidal Temple has the same function as the *makara*, i.e. as a pair of *kala* (Kala-Naga). The dragon's eyes are bulging, the mouth is wide open, the upper and lower teeth have fangs whose sizes are similar to the horn. The palate can also be seen clearly with a protruding tongue. The tip of the tongue is adorned by the face of a scary creature. On the head, there are protuberances, while the sides are carved like curly hairs. The interesting thing about the two dragon heads is the different depictions between the dragon head on the left and right sides. The dragon's head on the right has ears wearing a large round earring whose middle part is a blooming flower petal and the upper lip is decorated with tendrils. Meanwhile, the dragon's head on the left is not adorned with earrings and the upper lip is plain (Susetyo, 2015, p. 26).



Figure 13. Dragon Heads in Kidal Temple
(Source: National Research Center of Archaeology, 2015)

CONCLUSIONS

The analysis results of the components of the *makaras* in Adan-Adan Temple, especially Makara 1 and 2, found several characteristics. Because of their uniqueness, the *makaras* can be categorized as the art of Kaḍiri period. The peculiarities of *makaras* in Adan-Adan Temple include the depiction of horns supported by two-tiered lotus petals; the representation of snake scales (usually snakes are depicted as lines in the *makara's* palate or a snake's head); and eyebrows in the form of four lines. The right and left sides of the *makara* form an animal's body. The back of the makara is elongated and ends with a round shape like a medallion ornament. This elongated shape may be intended as a tail.

As a pair, Makara 1 is not exactly the same as Makara 2. In the more detailed depiction, the figures depicted inside the mouths of both *makaras* are also different. This left and right distinction (asymmetry) is also found on the dragon head (functioning as the *kala* pair in Kidal Temple) in a temple from the era of Siṅhasāri. In addition to the depiction continued in the subsequent periods, the depiction of *makaras* in Adan-Adan also adopts that from the previous period, i.e. the figure of *kinnara/kinnarī* and gills found in the Adan-Adan *makara*.

Due to several *makara* characteristics adopted from the previous period (Ancient Mataram) as found in Makara 3 and 4 as well as the new depictions in Makara 1 and 2, it is proved that *makara* in Adan-Adan Temple is the connection between the art style of the Central Javanese era and that of the East Javanese era. This is important for the development of the history of Hindu-Buddhist culture in ancient Java, especially the art of sculpture.

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