

The study of slender Agastya statue in the Mpu Purwa Museum collection, Malang City

Kajian arca Agastya bertubuh ramping koleksi Museum Mpu Purwa Kota Malang

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ABSTRAK

Kata Kunci:
Arca;
Agastya;
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ikonografi

Penelitian ini bertujuan untuk mengkaji dan mengidentifikasi tempat asal arca Agastya bertubuh ramping yang tersimpan di Museum Mpu Purwa Kota Malang. Objek kajian dalam penelitian ini adalah Arca Agastya yang digambarkan berperut ramping, gaya rambut yang sebagian digelung dan sebagian diurai di pundak belakang, dan memegang senjata trisula dari sandaran belakang. Metode penelitian yang digunakan adalah deskriptif kualitatif dengan melakukan penalaran induktif bersifat deskriptif analitis. Pendekatan yang digunakan adalah analisis ikonografi, ekologi, kontekstual, dan pendekatan sejarah. Hasil penelitian menunjukkan bahwa arca Agastya bertubuh ramping dibuat secara lokal, bermutu tinggi, dan dipengaruhi langgam Gupta-India yang muncul di Jawa Tengah pada abad VIII hingga IX. Arca Agastya tersebut juga diketahui berasal dari reruntuhan Candi Karangbesuki di Desa Karangbesuki, sebagai arca mandala candi Hindu yang ditempatkan di relung luar dinding sisi selatan. Hasil penelitian ini diharapkan dapat berguna untuk penelitian lanjutan lainnya.

ABSTRACT

Keywords:
Statue;
Agastya;
Mpu Purwa
Museum;
iconography

This study aims to examine and identify the place of origin of the slender Agastya statue (*arca*) stored in the Mpu Purwa Museum Malang. The object of study is the Agastya depicted with a slender stomach, a hair-style partially curled and partially loose on the back, and holding the trident weapon from its backrest. The research method is qualitative descriptive, inductive reasoning with the sense of analytical description. This research uses analysis of iconography, ecology, contextual, and historical approach. The result shows that the slender Agastya is locally made with high quality and influenced by the Gupta-Indian style, which appeared in the VIII to IX centuries in Central Java. The origin of Agastya statue also known as part of the Karangbesuki temple ruins in Desa Karangbesuki. The Agastya acts as a Hindu temple mandala statue placed in a niche of the south side wall. These results are expected to be useful for further researches.

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INTRODUCTION

Study for statues is one of important discussions in archaeology and history. It is because identification of a statue is able to provide temporal dimension reconstruction in historiography studies and historical writing. By reviewing custom, style, as well as attribute of a statue, a researcher is able to identify historical relic and determine at what time the historical relic was made.

The shape of the statue follows the manifestation of figures both gods and humans who are sanctified or considered important. The worship of the statue according to Indian people's perspective is always considered as a religious practice, when all of his life is devoted to the religion. Every action performed by religious man is always associated with devotion to gods or God. They believe that when man creates a statue or an art object, it means that they also devotes themselves to God ([Maulana, 1996](#), p. 2).

The gods worshiped in Hinduism and not only considered to be the highest gods among other gods, but also symbolize certain concepts, such as "*Isoara*" and "*Sakti*". These gods are also mythical figures relating to the history of distinctive gods ([Sedyawati, 1989](#), p. 391). The worship of natural forces by groups of people in order to maintain the balance of nature gradually turns into a spiritual need. Nature is thought to have a power that can give rise to birth, life and death. Therefore, the natural forces are depicted visually in the form of Shiva, Vishnu, and Brahma who are worshiped in a real image (*murti*) that can be seen and touched ([Maulana, 2002](#), p. 5).

Edi Sedyawati stated that statues are objects made by humans on purposes. The making of statues aims to fulfill particular needs or is in accordance with certain objective. Thus, the making of statue related to meaning and function ([Sedyawati, 1980](#), p. 213). Besides, Endang Sri Hardianti give an understanding that statues are a real depiction of gods' figures. Statues are deliberately made for worship purposes ([Hardiati, 2002](#), p. 133). If it is seen from its origin in India, statue worship seems to have been conducted since a long time ago. However, no one knows exactly when the statue worship has begun. Many suspect that the statue worship was begun from the Gautama Buddha followers worshipping their teacher in the form of statue after the death of Buddha ([Rao, 1914](#), p. 1).

The statue is the most important element in the sacred architecture (temple) for worship. The statue functions as a mediator between worshippers and the revered god, so that the making of the statue is bound by rules. Iconographic and iconometric rules or provisions are included in several religious books with stratified terms or conditions ([Maulana, 1997](#), p. 2). T.M. Hari Lelono ([Lelono, 2013](#)) stated that there are four requirement that need to considered to make statues, such as 1) material, 2) iconography (attitudes and accessories as a sign or character identity), 3) iconometry, namely large or small size and the comparison of a statue that differentiates between the main gods and the gods ranked below, and 4) the artist sculptor.

Requirements are needed considering the function of the statue as a medium of worship. Related to these requirements, artists are individuals who carve statues based on knowledge of iconography and iconometry, as well as knowledge of the rituals that are carried out before carving the statues. In the process of producing a perfect work, the four requirements are interrelated ([Lelono, 2013](#), p. 95). This shows that every element attached to the statue is not something that is made carelessly.

There are a number of Agastya statues stored as collection of the Mpu Purwa Museum in Malang City. The collection of Agastya statues is also known

as Shiva Guru or Shiva Maha Guru. Among the ten (10) statues identified as Agastya, one of them has a very different custom and style. The Agastya statue has smooth carvings, shows the style of the cloth being worn, and has a distinctive hair bun. Based on the Mpu Purwa Museum book, the Agastya statue has an inventory number 95/Malang City. The statue is 18 cm in wide, 17 cm in thick, 63 cm in high, and is said to have originated from Gasek-Karangbesuki, Sukun District, Malang City ([Suwardono, 2011](#), p. 53).

In general, the statue of Agastya/ Shiva Guru/ Bhatara Guru has well-known features or characteristics. Its characteristics are the manifestation of an old man with a mustache, beard, fat belly, and wearing a crown in the shape of a *jatamakuta* ([Ayatrohaedi, 1981](#), p. 3). Soewojo Wojowasito ([Wojowasito, 1951](#), p. 160) described that the form of Shiva Guru or Bhatara Guru statues is always in the form of a little bit old person, in a standing position, having two arms, fat, having a mustache, and a beard. The ornaments and clothes of the Agastya statue are relatively simple; the figure is also depicted as having no weapon attributes, except for the trident which is located on the right side of the back. Other attributes of the Agastya statue are a jug (*kamandalu*), prayer beads (*aksamala*), and the fly repellent (*camara*). Sages and ascetics in general are also depicted like Shiva Guru. Ratnaesih Maulana ([Maulana, 1997](#), pp. 48–49) described that Shiva Mahaguru is a figure of Shiva as a Mahaguru who is usually depicted as having a pot-belly (*tundila*), long beard, mustache, and wearing very simple clothes and jewelry. This figure is also manifested with two hands, each carrying a jug (*kamandalu*) and prayer beads (*aksamala*).

Based on the description above regarding the general characteristics of the Agastya statue, the selection of the object of research on one of the Agastya statues at the Mpu Purwa Museum was motivated by the unique style and characteristics of the statue. The statue chosen as the research object is very different from the other Agastya statue collections, both inside and outside the collections of the Mpu Purwa Museum. In addition, another consideration was the origin of the statue, which is in Gasek-Karang Besuki, Sukun District, Malang City, East Java. The uniqueness of the style, characteristics, and narration written on the statue's description panel becomes a special attraction. This raises the question of why the Agastya statue, which is said to be in the VIII-IX century art style and dominated by the Central Javanese style, is in the East Java area. The focus of the problem of the research about the slender Agastya Resi statue, which is one of the collections of the Mpu Purwa Museum is as follows, (a) Why is the Agastya statue in the collection of the Mpu Purwa museum having a slender body? and (b) How is the description of the place of origin of the slender Agastya statue in the Mpu Purwa museum collection?

The objective of this research is to determine the manifestation of the slender Agastya statue that looks different from the pot-bellied Agastya statue in general. In addition, this research also aims to determine the exact place of origin of the Agastya statue. The significances of this research are in the form of scientific input and information about the Agastya statue from Gasek-Karangbesuki as one of the masterpieces of the Mpu Purwa Museum in Malang City, for museum managers, museum visitors, as well as the academic community observing history and archaeology.

METHODS

Research method is needed to answer the research problems. This research used descriptive-qualitative method with descriptive-analytical inductive

reasoning. The inductive reasoning aimed to provide explanation on a problem using existing data. While the descriptive-analytical method focuses on efforts to provide overview on objects studied through the collected data, then analysis was performed to draw conclusions (Moleong, 2006, p. 23).

The analysis used were iconographic, iconological, and contextual analyzes. Iconographic analysis is the description of the characteristics of a statue in relation to the attributes that mark the identity of the statue, as a depiction of a certain character. The characteristics of the statue include: posture, hands, feet; attributes or objects attached to the whole body; crowns, objects carried, clothes, jewelry; *wahana*, and *perwara*. Iconological analysis is to find the symbolic values attached to the figure of the statue. Contextual analysis is to determine the relationship between the statues to other findings and the environment where the statues were found, this can determine the chronology of the statues' relative dates (Sukendar et al., 2008, pp. 106-108).

The steps taken follow to do the research analysis is as follows. First, data were collected by taking pictures of the Agastya statue in the Mpu Purwa Museum. Then, literature study was carried out to look for comparative data sources for descriptions and body shapes of several other slender Agastya statues in Central Java and Sumatra. The description of the slender Agastya statue in the Mpu Purwa Museum was carried out in detail using iconographic analysis. This description contained an explanation of all the symbols existing in the Agastya statue, including the specific body shape, the head and face, objects (*laksana*) carried, and the form of clothing (*abharana*). The description was accompanied by photo documentation so that it can be done properly. Furthermore, interview was conducted with a number of local residents to obtain information related to the history of the discovery of the slender Agastya statue. Second, data analysis was performed using supporting data in the form of artifacts and architectural structures found at the site where the slender Agastya statue was found. This was done to determine the temporal chronology of the age of the statue. Third, interpretations were made to find out the reasons for the appearance of the slender Agastya statue and to know its original location using iconological and contextual approaches.

RESEARCH RESULTS

The collection of the slender Agastya statues at the Mpu Purwa Museum, is currently placed on the lower floor of the east side. The position of the statue is at the eastern end of the room facing west. The statue is made of andesite, which is an igneous rock whose minerals have coarse to medium grains, with a slightly dark color (Zuhdi, 2019, p. 14). The slender Agastya statue is placed in a thick glass-walled box like any other statue collection. The box containing the statue rests on a bluish-white cube pedestal. On the lower front of the pedestal there is a label containing the narrative of the statue using Indonesian and English, each of which is accompanied by a barcode. The statue's condition is relatively well maintained, although on some sides it looks like a new patch of cement. It seems that this patch was made as an effort to keep the stone statues intact. According to information from the museum, the cement patch had been attached to it for a long time when the Agastya statue was moved from Gasek-Karangbesuki to the Mpu Purwa Museum. The dimensions of the Agastya Statue are as follows: the statue's height/*prabhamandala* is: 63 cm, the width's statue /*prabhamandala* is 25 cm, the height of statue's figure is 63 cm, the width's statue figure is 26.7 cm, the thick *prabhamandala* is 6 cm, the thick of statue figure is 10 cm (see [Figure 1](#)).

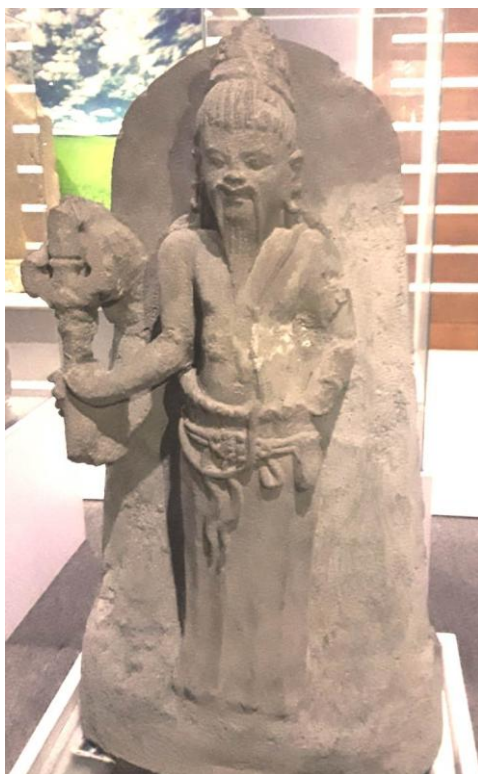


Figure 1. Current condition of the slender Agastya statue in the Mpu Purwa Museum from the front view..

(Source: Rakai Hino Galeswangi, 2020)

The Agastya statue that is the collection of the Mpu Parwa Museum is depicted in an upright position (*samabhangga*) and attached to the backrest (*prabhamandala*) with oval shape at the top. The statue's backrest (*prabhamandala*) made of stone from the bottom to the back has been patched with cement, while the back part to the top is still the original stone. The crown of the statue is in the form of hair that is curled upwards and tied with a ribbon (*jatamakuta*), on top of the hair bun is a lotus flower ornament. The curled and dangling hairs stick together with the backrest (*prabhamandala*), so that a cavity is formed between the backrest (*prabhamandala*) which is parallel to the back of the head to the back of the statue. Some of the back hair is not tied up and is allowed to fall down to the back. Both ears of the statue have a kind of earring (*kundala*). The face of the statue has curved eyebrows, a long and pointed tip mustache, and a long and pointed tip beard. The chest and the two arms of the statue are plain without any necklaces and shoulder straps, the caste rope (*upavita*) is wrapped around from the left shoulder down to the stomach.

Next is the description of both hands of the Agastya statue. The condition of the left hand of the upper arm shows traces of cement joints. Likewise with the condition of the wrist. This shows an indication that the part has lost its palm because it was broken, so that the left hand looks like it has no palms. Parallel to the missing palm, there are still traces of the jug (*kamandalu*) attributes on the hips. Then, the condition of the elbow of the right hand shows traces of cement joints. This indicates that the hand had been broken and reconnected. The palm seems to grasp the handle of the trident weapon that its lower part is also broken. The top of the trident weapon has three pointed spears and is attached to the lotus vine decoration attached to the backrest (*prabhamandala*). The statue's body tend to be slender, unlike the Agastya statues in general, which are pot-bellied

(*tundila*). The carving forming thick plain cloth with straight lines of cloth from bottom to top covers the lower part of the navel to the ankles of the statue's body. The fabric carvings form a sparsely spaced line plane. The cloth is tied at the waist with a belt of cloth rope. At the front end of the rope is a kind of decoration (buckle?) in the shape of a lotus vine. The two ends of the cloth rope belt are tied and formed in a kind of knot. At the lower end of the cloth, you can still see the ankles of the two feet in which the two feet were broken and missing (see [Figure 2](#) and [Figure 3](#)).



Figure 2. Condition of the slender Agastya statue in the Mpu Purwa museum, from the left side view.
(Source: [Suwardono, 2011](#))

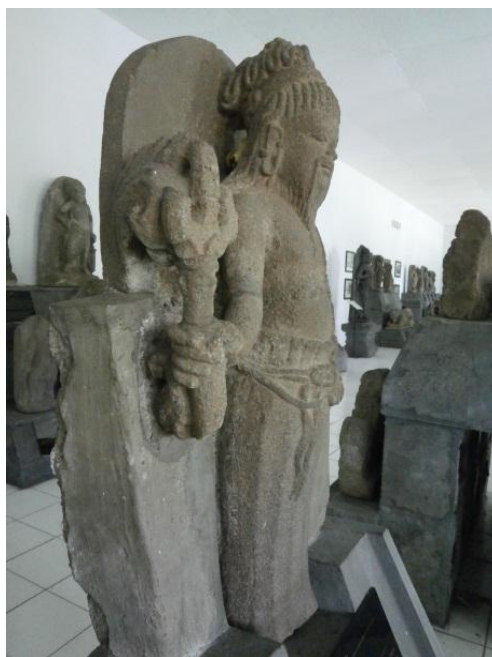


Figure 3. Condition of the slender Agastya Statue in the Mpu Purwa museum, from the right side view.
(Source: [Suwardono, 2011](#))

DISCUSSION

Depiction of the Slender Agastya Statue of the Collection of the Mpu Purwa Museum

The results of the iconographic analysis shows a number of special features of the Slender Agastya statue, a collection of the Mpu Purwa Museum (no. Inventory 95/Malang City). The first characteristic is a body shape that seems to be slender with a belly that is not distended. This is different from the general characteristics of the Agastya statues found in Indonesia. Generally, Agastya statues are figures of old people with a mustache, beard, have hair in a bun or a turban, have pot-belly (*tundila*), hold a trident, carry a prayer beads (*aksamala*), a jug (*kamandalu*), and fly repellent (*camara*). This general characteristic is found in the Agastya statues of the Banon and Singosari temples ([Kempers, 1959](#), p. 36 and 80), Selogriyo Temple ([Ramelan & Djuwita, 2013](#), p. 120), and Miri Temple. Statue form Miri temple becomes the collection of Regional Office for Cultural Properties Preservation of Special Region of Yogyakarta (BPCB D.I Yogyakarta) with no. inventory: BG. 821 ([BPCB D.I. Yogyakarta, 2014](#), p. 120). Moreover, there are many other findings of pot-bellied (*tundila*) Agastya statues. However, the pot-bellied (*tundila*) characteristic in the Agastya statue is not an absolute indicator or characteristic. In fact, there are a number of Agastya statues that are not distended. Even in older styles, there are Agastya statues that do not have the mustache and beard characteristics.

The discussion about the Agastya statue that is not potbellied (*tundila*) in the collection of the Mpu Purwa Museum, needs to pay attention to the findings of several other Agastya statues that are not potbellied. First, the discovery of the Agastya statue which was informed by the Regional Office for Cultural Properties Preservation of the Central Java in March 2016 in Dieng. The statue is found to have slender stomach, but not beard and mustache ([BPCB Jawa Tengah, 2016](#)). Unfortunately, visual data for the statue's findings cannot be presented in this paper due to data limitations.

Second, the discovery of the Agastya statue, a collection of National Museum of Indonesia (Museum Nasional Indonesia) with inventory number: 67 ([Museum Nasional Indonesia, 2020](#)). This statue shows a figure in an upright position (*samabhangga*) and not have pot-belly. There is a purity circle (*sirascakra*) on the back of the figure's head. The figure ties his hair in a bun with a ribbon (*jatamakuta*). The face of this statue is worn, but the mustache and beard are still recognizable. This statue is also equipped with very great attributes (*samboghakaya*). The statue has two hands (*dwibhuja*), both arms wearing a shoulder strap (*keyura*) and a bracelet (*kankana*). The right hand dangles down and holds the prayer beads (*aksmala*), the left hand dangles down and carries the jug (*kamandalu*). The statue also wears a caste rope (*upavita*), a necklace (*hara*), a cloth from under the stomach to the ankles, and anklets (*nupura*) on both ankles. In addition, on the right side of the statue there is a depiction of a trident weapon (see [Figure 4](#)).

Third, the Agastya statue with no. inventory: BG. 178 stored in the Prambanan Temple Tourism Park Museum (see [Figure 5](#)). This statue has a width of 30 cm, thick of 19 cm, and height of 71.5 cm. This statue shows a figure in an upright position (*samabhangga*). There are several worn parts seen on the statue, including the crown and the right face (eye to chin). In addition, the statue also wears a long earrings (*kundala*). The statue has two hands, each wearing a bracelet (*kankana*) and a shoulder strap (*keyura*). The right hand dangles downward, the left hand carries the jug (*kamandalu*). This statue wears a necklace (*hara*), caste

rope (*upavita*), very great clothing attribute (*samboghakaya*), and cloth from under the stomach to the ankles ([BPCB D.I. Yogyakarta, 2014](#), p. 70).



Figure 4. Agastya statue collection of national museum of Indonesia no. 67 (Source: [Museum Nasional Indonesia, 2020](#))



Figure 5. The Agastya statue in the Prambanan temple tourism park. (Source: [BPCB D.I. Yogyakarta, 2014](#))

Fourth, statues listed in the collection catalogue of Regional Office for Cultural Properties Preservation of Special Region of Yogyakarta (BPCB D.I Yogyakarta). Based on detailed observation on statues listed in the collection catalogue, there is a statue thought to have similar characteristics with the Agastya statue form Dieng. The statue is identified as Nandiswara statue with no. inventory: BG.44, from the tomb of Mount Mijil Randugunting, Tamanmartani, Kalasan, Sleman. This statue is described as Nandiswara in the aspect of Nandi in the form of anthropomorphism (attribution to the human form). This statue was functioned as a guard for entrance in the right side of the temple. The statue is described in upright position (*samabhangga*). It wears crown and puts the hair in bun (*jatamakuta*), with *sirascakra* behind. The statue wears great clothing (*samboghakaya*). The statue has two hands, each wearing a bracelet (*kankana*) and a shoulder strap (*keyura*). The position of the right palm is in front of the chest carrying fly repellent (*camara*) and there is a trident weapon on the right side of the back, while the left hand dangles down beside the left waist and carries a jug (*kamandalu*). The statue wears a necklace (*hara*), caste rope (*upavita*), chest belt (*udarabhandu*), cloth from below the stomach to the ankles, and anklets (*nupura*) ([BPCB D.I. Yogyakarta, 2014](#), pp. 32–33).

There are a number of references related to the Nandiswara statue. However, so far there is no Nandiswara statue bringing a jug (*kamandalu*) and fly repellent (*camara*). Typically, the *laksana* consist of jug (*kamandalu*) and fly repellent (*camara*) attributes is *laksana* from Siwa. Nandiswara is indeed known as one of aspects from Shiva. This figure is considered as one of aspects from a

close relationship between Nandi (*terriomorphic*) Shiva's animal vehicle and Shiva, in which its statues was exalted to be human (*anthropomorphic*). Nandiswara always brings *laksana*, three-pointed spear (*trisula/trident*), but it never brings jug (*kamandalu*) and fly repellent (*camara*). The three-pointed spear (*trident*) has been known as the charaterictic of Siwa.

The jug (*kamandalu*) and fly repellent (*camara*) as Shiva's *laksana*, equipped with prayer beads (*aksamala*), are always attached to other Siwa's aspects, when Siea becomes a teacher or Agasatya-Guru. The Argasatya statue commonly wears *laksana* other than *trisula*, which are the jug (*kamandalu*), fly repellent (*camara*) and prayer beads (*aksamala*). Therefore, the statue referred to the collection of Regional Office for Cultural Properties Preservation of Special Region of Yogyakarta (BPCB D.I Yogyakarta) with no.inventory BG. 44 is the Agastaya statue, but without beard and mustache (see [Figure 6](#)).



Figure 6. The statue identified as Nandiswara.
(Source: [BPCB D.I Yogyakarta, 2014](#))

Fifth, the Agastya statue that seems to be slender and not have pot-bellied stomach, which is the Agastya from Sambisari Temple (see [Figure 7](#)). Following is the report about Sambisari Temple by Soediman describing the existence of this statue in the southern niche:

"The southern niche is occupied by Agastya or some call it Bathara Guru, one of the incarnations of Lord Shiva. This god is usually depicted as an old man, always standing and having two hands, a mustache and thick beard, a pot-bellied stomach. His clothes and decorations were simple, he never carried a weapon, except for a trident (three-pointed spear) which Shiva considered as a sacred item and he usually does not hold this tool, but he puts it on his back instead. Agastya at Sambisari Temple looks less pot-bellied, both hands holding kamandalu (jug) and chakra (?), and the last is usually prayer beads that is not common in other Agastya statues. On his left shoulder is a camara (fly repellent) (Soediman, 1976, p. 30, 1977, p. 160)."



Figure 7. The Agastya statue from Sambisari temple.
(Source: [Ramelan & Djuwita, 2013](#))

Sixth is The Agastya statue discovered in Temanggung, Central Java. The statue was reported by Temanggung Heritage. It is observed through photographs, the statue is seen carved in the form of a high relief on a rock. The sculptures themselves look out of proportion. This statue is depicted in upright position (*samabhangga*), to have slender stomach, hair tied with ribbons, beard, long mustache, and both ears wearing earrings (*kundala*), as well as wearing a cloth like a loincloth. Prayer beads (*aksamala*) was worn as a necklace (*hara*) and it is seen on the neck. The statue has two hands, the right hand dangles downwards and holds the tip of the trident weapon, while the left hand dangles downwards carrying the jug (*kamandalu*). The jug looks like a water container similar to a small bucket (see [Figure 8](#)).

Seventh is the Agastya statue from Bumiayu Temple, South Sumatera. Based on the writing of Sri Soejatmi Satari ([Satari, 2002](#), p. 123) and Budi Utomo ([Utomo, 2016](#), p. 91), it is found that the slender Agastya statue has height of 69 cm. The top of its backrest, head, face and the base of the statue is broken and damaged. This statue is described to stand on a padma shaped base with the sole of the feet together (*samabhangga*). The hair style is not identified whether or not it is in a bun (*jatamakuta*) due to its damaged condition. Both ears wear long earrings (*kundala*). The statue also wears great clothing (*samboghakaya*). The statue has two hands, each wearing a shoulder strap (*keyura*) and a bracelet (*kankana*). The palm of the right hand is in front of the chest carrying the prayer beads (*aksamala*), while the left hand dangles down beside the left waist. The left hand carries a '*kundika*' type drinking bowl (according to a source written by Sri Soejatmi Satari). The statue wears a necklace (*hara*) and caste rope (*upavita*), and wears a cloth from under the stomach to the ankles. Both feet wear anklets (*nupura*) (see [Figure 9](#)).



Figure 8. The Agastya statue from Temanggung
(Source: [@historyoftemanggung, 2018](#))



Figure 9. The Agastya statue from Bumiayu temple in Sumatera.
(Source: [BPCB Jambi, 2016](#))

Discoveries of the slender Agastya statues described above can be classified in [Table 1](#). It should be noted that through written sources, it is stated that the Agastya statues from Dieng have the characteristics of no mustache, no beard, and slender belly.

Table 1. Characteristic of several slender Agastya statues..

No	Place of origin	Ciri-ciri Arca Agastya				
		Slender body	Wearing fancy clothes	Wearing simple clothes	Having beard	Having mustache
1	Dieng	v	?	?	-	-
2	National Museum of Indonesia Inv. No: 67	v	-	v	V	v
3	BPCB D.I. Yogyakarta BG. 178	v	v	-	v	v
4	BPCB D.I. Yogyakarta BG. 44	v	v	-	-	-
5	Bumiayu Temple	v	v	-	V	v
6	Sambisari Temple	v	-	v	V	v
7	Temanggung	v	-	v	V	v
8	Karangbesuki Temple	v	-	v	V	v

It is important to provide additional information in the description that some of slender Agastya statues have the same basic identity or characteristics of the god. However, differences or inequalities are also found in their attributes, such as the bun (*jatamakuta*), earrings (*kundala*), necklaces (*hara*), shoulder chelates (*keyura*), caste ropes (*upavita*), the cloth worn, and anklets (*nupura*). There are statues having complete attributes, while there are also statues having simple attributes. When we look at the development of the art style of the statue, there is a 'metamorphose' or a change in the form of the Agastya statue. The Agastya statue from Dieng and the Agastya statue at BPCB D.I. Yogyakarta (BG.44) show the figure of a young person because he has no beard and no mustache. Agastya statue BG.44 also wears very great clothes (*sambhogakaya*). The Agastya Statue at BPCB D.I. Yogyakarta (BG. 178), as well as the statues from Bumiayu Temple wear great clothing (*samboghakaya*), shows the figures of an old man having beard, and a mustache. Agastya statues from the National Museum of Indonesia, Sambisari, Karangbesuki, and Temanggung temples wear simple clothes, depicted as old men having beard, and mustache.

This phenomenon of 'metamorphose' on the manifestation of Agastya statues seems to be easy to understand when we refer to the discussion of Poerbatjaraka. This is due to the incorrect interpretation of the terms '*kumbayoni*' or '*kumbhodara*' or '*kundodara*' of Resi Agastya who are considered to have pot-belly. Poerbatjaraka's doubts were shown by displaying a slender-bellied Agastya statue from the Deogarh Temple dating from the Gupta era. This statue is the older form ([Poerbatjaraka, 1992](#), pp. 134-135).

The existence of the discovery of the Agastya statue, which has a slender stomach, and does not have a beard and mustache, can certainly be understood through Poerbatjaraka's explanation about the relationship between Agastya and Nandiswara. This relationship, as in the Travancore Temple (India), shows that the guardians of the Shiva temple are Ganesha and Agastya-Guru. Unlike in Java, the Mahakala and Nandiswara statues are placed in Hindu temples as guardians of the temple doors. Meanwhile, the Ganesha statue and the Agastya statue are placed respectively in the western/eastern niche for the Ganesha statue and the southern niche for the Agastya statue. These differences place the character

Nandiswara as a substitute for Agastya at the temple door. Nandiswara has a shape almost the same as Agastya, although he does not have a beard and mustache ([Poerbatjaraka, 1992](#), p. 136).

Based on Poerbatjaraka's thoughts and observations in the field, the development of the Agastya statue in Indonesian (Java) includes three types of statue manifestations, namely: 1) The Agastya statue having a slender belly which is almost similar to the Nandiswara statue, the manifestation of a young man, with no beard and no mustache. 2) The Agastya statue having slender stomach like an old sage, with beard, and mustache, 3) The Agastya statue having pot-belly (*tundila*) like an old sage, with beard, and mustache.

The manifestation of some of these slender Agastya statues is the result of the artists' creativity. The development of ancient sculpture in Indonesia clearly shows Indian elements in the form of statues. Even though it has different composition according to the tastes of the sculptor ([Suleiman, 1980](#), p. 51). Provisions for making statues cannot be ruled out, but there are also provisions for making statues that are tailored to your needs. The inviolability of provisions has a close relationship with the identity of the gods and becomes a fundamental characteristic. The manifestation of statues that often deviates from the provisions in the iconography is called a variation of features. Deviations that occur are motivated by differences in regions and religious traditions ([Maulana, 1997](#), pp. 2-3).

Statue sculptor needs a "model" to make a statue. The model is in the social environment where the sculptor lives ([Utomo, 2013](#), p. 2). For example, there is a statue wearing a tiger skin outfit. So, the sculptor definitely lives or works near to forest where a lot of tigers live (at least he/she has seen tigers). It is impossible that the tiger lives in the desert. Another example is the lion statue located in Borobudur Temple. The shape of the lion statue in Borobudur Temple looks like a poodle because lions do not live in Java ([Utomo, 2016](#), p. 3). The sculptors of statue have freedom to create. The different statue styles from several places show the dynamic flow of the sculptors' creativity in Indonesia from one to the next generation ([Kusen, 1984](#), pp. 2-3).

The Agastya statue from the collection of Mpu Purwa Museum includes in the category of the manifestation of slender Agastya statue in the figure of an old man wearing simple cloth, with beard and mustache. This form is the result of high quality local sculptor's art by following the rules, but also following one of the styles or developed customs. The creativity of local artists at that time can be seen from the hairstyle of the Agastya statue. The hair of the statue is in a high bun with strands of hair as if it is neatly combed and in a bun that is leaned back. When observed, the style is similar to the hair bun of the 'Bagong' character in Wayang Orang. The hair is not completely curled upwards, but the nape of the hair is left. The hair bun is tied with a ribbon and tends to lean back together with the back, while the hair on the nape of the remaining part is allowed to fall down to the back. Consequently, there is a hollow cavity that can be seen from the right and left of the head (see [Figure 2](#) and [Figure 3](#)).

The next feature is how to carve the three-pointed spears weapon (trident) which is held by the right hand that goes slightly forward. The weapon was chiseled off the back, but on the back side of the trident were decorated with lotus tendrils which seemed to emerge from the backs and support the back of this three-pointed spears weapon. The trident weapon that is held by the right hand stands perpendicularly apart from the backrest (not attached to the backrest like the trident weapon of Agastya statues in general).

If it is reviewed from the development of the art of statues, the art style of the sculptures influencing the slender body Agastya statue in the collection of the Mpu Purwa Museum can be connected with Gupta-style art. This comparison is based on Poerbatjaraka's explanation regarding the slender Agastya statue from the Deogarh Temple (India), comes from the Gupta era ([Poerbatjaraka, 1992](#), p. 135). The history of the development of Indian sculpture, especially in the Gupta era, shows a rounded, subtle carvings style, and a face with a calm expression. A calm face shows a facial expression that is close to divine nature ([Wirjosuparto, 1956](#), pp. 59–61)). This Gupta style sculpture periodically entered Indonesia and reached its glory during the Ancient Mataram era in Central Java ([Suleiman, 1980](#), p. 53). The development of Gupta style sculpture in Indonesia is thought to have occurred around the VIII-IX centuries AD, as can be seen from the results of ancient heritage art styles in Central Java.

Place of Origin of the Slender Agastya Statue of the Mpu Purwa Museum Collection

The slender Agastya is mentioned in the narrative board and the Mpu Purwa Museum Collection Book to come from Gasek-Karangbesuki, Sukun District, Malang. However, where is the exact location of the Agastya statue, which can be connected with the legacy of the past in the Gasek area, Karangbesuki Village, Sukun District, Malang City? It is known that Gasek Village, Karangbesuki Village, Sukun District has several archaeological relics, namely the Karangbesuki Temple site ([Figure 10](#)). The temple is now in the grave area of the residents of Kampung Gasek-Karangbesuki, RW.06.

The book of Mpu Purwa Museum states that the Agastya statue comes from Gasek-Karangbesuki but without definite chronology of the place of its origin. According to a book published by Malang local in 1997, the Agastya statue supposedly came from Besuki Temple (see [Figure 11](#)). This statue used to be placed in the *punden* (a place considered as sacred) grave area located under banyan tree. Due to strong wind and heavy rain, a banyan tree branch broke and fell onto the grave *punden*, so that the *punden* cup was heavily damaged. After that, this statue was maintained and kept by employees of SDN Karangbesuki 3 ([Suwardono & Rosmiayah, 1997](#), p. 7). The strong wind and heavy rain causing damage to the *punden* cup was confirmed by residents of Gasek-Karangbesuki Village, Sanawa dan Kamsi. They said that the banyan tree branch that fell onto the grave *punden* of “mbah Koesoemo Diharjo” occurred around 1989 (Interview with Sanawi and Kamsi on Saturday, October 10th 2020).

Observation of the picture of Agastya statue in SDN Karangbesuki 3 provides information that the Agastya statue is placed in the Karangbesuki *punden*. The statue is placed on a kind of pedestal and backrest made of cement. This is in line with the statements given by Suwardono, Sanawi, Kamsi, Jayadi, and Mien Arif. They stated that the Agastya statue was once inside the *punden* cupola of the tomb of ‘mbah Koesoemo Diharjo’ and it was located in the northeast corner of the room (Interview with Suwardono, an observer of Malang City, Monday, October 5th, 2020; Interview with Sanawi, a resident of Karangbesuki; Kamsi, a resident of Karangbesuki; Jayadi, the ward of Badut Temple; Min Arief, the ward of Karangbesuki Temple, Saturday, October 10th, 2020).



Figure 10. Karangbesuki Temple Site.
(Source: Rakai Hino Galeswangi, 2020)

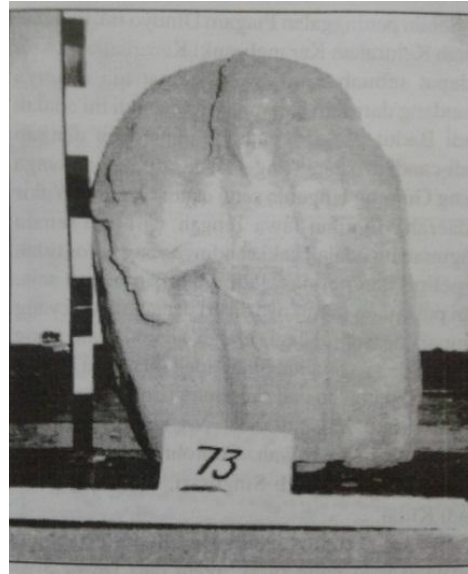


Figure 11. The Slender Agastya Statue before it is located in Mpu Purwa Temple, to be precise at SDN Karangbesuki 3.
(Source: [Suwardono & Rosmiyah, 1997](#))

Condition of the Agastya statue as we can see today is because the treatment performed by Sumantri, the caretaker of BPCB Trowulan assigned in Malang City. He removed the thick cement backrest previously attached to the statue. A personal interview with Suwardono resulted in a statement that Sumantri removed the thick cement patch of the Agastya statue in around 2004. This is found because in 2003, then a book 'Mengenal Koleksi Benda Cagar Budaya di Kota Malang' was published, a picture of the Agastya statue form Gasek Karangbesuki is still covered by thick cement (Interview with Suwardono, Monday, October 5th 2020) (see [Figure 12](#)).



Figure 12. The slender Agastya statue, collection of Mpu Purwa museum in 2003.
(Source: [Suwardono, 2003](#))

Time when the Agastya statue began to be used as ritual object in the Gasek-Karangbesuki *punden* can be traced from the information of the residents of the village of Gasek-Karangbesuki, namely Sanawi and Kamsi. First, at around 1970s, local residents found a statue made of stone. This statue shows a figure like an old man with a beard and a mustache. This statue was found broken and lying among a pile of stones on the east side of the Karangbesuki Temple courtyard. The residents of Gasek, who often brought corpses to the graves, finally took an initiative to move the statue to the *punden* grave of 'mbah Koesoemo Dihadjo'. Inside the *punden* grave room, the statue was connected using cement. The residents put the statue on the grave's *punden* so that the statue was secured and not stolen. This is due to concerns that some visitors often come to Karangbesuki Temple with various purposes, including looking for objects that are considered antique and sacred (Interview with Sanawi and Kamsi, Saturday, October 10th 2020). The narrative of Sanawi and Kamsi about the statue of an old man with a beard and mustache refers to the Agastya statue which is the object of this research. Both of them also made a confirmation when they saw the picture of the Agastya statue as in [Figure 11](#), which is the same statue as they intended.

Karangbesuki Temple at the past was recorded in *Oudheidkundig Verslag* (OV) report in 1925 ([Figure 13](#)). This report stated that the activities of the antiquity investigation of the Dutch East Indies in the Malang region was carried out by excavating small ruins in the village of Besuki, *onderdistrik Dau* ([Oudheidkundige Dienst in Nederlandsch-Indië, 1925](#), p. 8). This investigation was performed due to a report from E.W. Maurenbrecher, a controller in Malang, in 1923 about the archaeology existed in Malang ([Oudheidkundige Dienst in Nederlandsch-Indië, 1923](#), pp. 86-90). This report also stated the presence of small ruins of a temple. The ruins consist of a few remnants of the pillar-shaped masonry and ornate stones. The observable ornaments include animal-shaped ornaments, such as elephants, geese, crabs, and lions, as well as the vase or pot motif emitting lotus tendrils. The whole ornament shows Central Java custom ([Oudheidkundige Dienst in Nederlandsch-Indië, 1925](#), pp. 8-9). In addition, it was also found three statues, which were Durga, Ganesa, and Resi. The Durga statue was found in the north part of ruins, the Ganesa statue was found in the surface of ruins along with a pedestal such as yoni, and the Resi statue was found during the excavation of temple's well ([Oudheidkundige Dienst in Nederlandsch-Indië, 1925](#), p. 9).

Based on the description of the O.V. 1925, it is obvious that Durgamahisasuramardini, Ganesha, Resi (Agastya) statues were found in the area of the ruins of Karangbesuki Temple. The current condition or existence of the Durgamahisasuramardini statue is still unknown. Meanwhile, the Ganesha statue that was once found on a small mound of ruins of Karangbesuki Temple, was in the SDN Karangbesuki 3 yard, in the south of the temple area. The location of the Ganesha statue on the the yard of SDN Karangbesuki 3 was confirmed by Suwardono, Sanawi, Kamsi, Jayadi, and Mien Arief. Then in 2003, the Ganesha statue was moved and brought to the Mpu Purwa Museum. Related to the Resi (Agastya) statue found in the temple well, its condition is not mentioned in the O.V. Report. Long after being found, the Resi (Agastya) statue was found to be in the *punden* of the grave of 'mbah Koesoemo Dihadjo' and was placed in the northeast corner of the room. The relocation of the Agastya statue from the area of Karangbesuki Temple land to the *punden* grave of 'mbah Koesoemo Dihadjo' was the same as Sanawi and Kamsi confirmation.



Figure 13. Karangbesuki Temple in 1925.
 (Source: [Oudheidkundige Dienst in Nederlandsch-Indië, 1925](#))

It can be said that the slender Agastya statue that is currently in the collection of the Mpu Purwa Museum with no. Inventory 95/Malang City, comes from Gasek-Karangbesuki, Sukun District, Malang City. Precisely coming from the ruins of Besuki Temple or Karangbesuki Temple Site. The O.V. report 1925 mentions the existence of three statues in the pantheon of Hindu temples, namely Durga, Ganesha, and Resi (Agastya). Therefore, it can be ascertained that the Agastya statue is a statue that used to line up the outer recesses of the southern side of the Karangbesuki temple. As with the Agastya statue from Badut Temple, which is \pm 500 m to the south of Karangbesuki Temple. Picture of the restoration of the Agastya statue in Badut Temple by De Haan shows the Agastya statue that is different from the Agastya statue from Karangbesuki Temple ([Figure 14](#)).



Figure 14. The Agastya statue from Badut temple.
 (Source: [De Haan, 1929, pp. 245–257](#))

Doubts arise about the opinion correlating the Agastya statue from Gasek-Karangbesuki with the news in the Dinoyo I inscription verse 9-13. The news mentioned the construction of a shrine for the great sage (*maharsibhavanam*), as well as the creation of a *maharsi* statue from a stunning black stone ([Poerbatjaraka, 1952](#), pp. 61-62; [Sarkar, 1971](#), p. 26). Why the doubts arise is because the stone type mention in the inscriptions is different from a geological point of view. Dinoyo I inscription states that the Agastya statue was made of black stone. Black stone is basalt, which is molten rock from gabbro having fine grained minerals and a black color ([Zuhdi, 2019](#), p. 14). Meanwhile, the stone material for the slender Agastya stone is andesite, which is an igneous rock with moderate to coarse grained and slightly dark colored minerals ([Zuhdi, 2019](#), p. 14).

On the other hand, the difference is found that the Agastya statue referred to in the Dinoyo I inscription was made as the main worship statue without specifically mentioning the name of the temple. While the slender Agastya statue is a companion worship statue of Karangbesuki Temple following the pantheon system of Hindu temples in Java. The Hindu temple pantheon places Shiva, Durga, Ganesh, and Agastya statues in one temple building.

CONCLUSION

The slender Agastya statue in the collection of Mpu Purwa Museum Malang is categorized as a unique and different statue from other Agastya statues in general. This difference is due to the emergence of three types of Agastya statues in Indonesia (Java), namely (1) the slender Agastya statue, a figure that almost looks like to the Nandiswara statue, with no beard, and no mustache, (2) the slender Agastya statue, a figure of an old sage, with beard and mustache, (3) the pot-bellied (*tundila*) Agastya statue, a figure of an old sage, with beard and mustache.

There are terms or conditions that must not be violated in making statues. These terms or conditions are closely related to the identity of the god as the main characteristic. However, there are often deviations in the iconography which are called characteristic variations. The form of the Agastya statue is the result of high-quality local sculptor's art while adhering to the regulations, but following one of the styles or custom, namely the Gupta style. The carvings are rounded, all smooth, and have a calm expression. A calm face shows a facial expression that is close to divine nature.

Regarding the place of origin of the statues, the results of interviews with one of the archaeologists in Malang and several residents around the Karangbesuki Temple site indicate certainty that the slender Agastya statue came from Karangbesuki Temple. The results of the interview are correlated with the *Oudheidkundig Verslag* (OV) reports in 1923 and 1925 regarding Besuki Temple (Karangbesuki Temple) showing the suitability of the data.

AUTHOR DECLARATION

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