CHAPTER IV.

JÁVA.

CONTENTS.


There is no chapter in the whole history of Eastern art so full of apparent anomalies, or which so completely upsets our pre-conceived ideas of things as they ought to be, as that which treats of the architectural history of the island of Jáva. In the Introduction, it was stated that the leading phenomenon in the history of India was the continued influx of race after race across the Indus into her fertile plain, but that no reflex wave had ever returned to redress the balance.¹ This seems absolutely true as regards the west, and practically so in reference to the north, or the neighbouring countries on the east. Tibet and Burma received their religion from India, not, however, either by conquest or colonisation, but by missionaries sent to instruct and convert. This also is true of Ceylon, and partially so at least of Cambodia. These countries being all easily accessible by land, or a very short sea passage, it is there that we might look for migrations, if any ever took place, but it is not so. The one country to which they overflowed was Jáva, and there they colonised to such an extent as for nearly 1000 years to obliterate the native arts and civilisation, and supplant it by their own. What is still more singular is, that certain of the traditions assert that it was not from the nearest shores of India that these emigrants departed, but from the western coast. We have always been led to believe that the Indians hated the sea, and dreaded long sea voyages, yet it seems not improbable that the colonists of Jáva came not from the valley of the Ganges, but from that of the Indus, and passed

¹ "As for the Indian kings none of them ever led an army out of India to attempt the conquest of any other country, lest they should be deemed guilty of injustice."—Arrian, 'Indica,' ch. ix.
round Ceylon in thousands and tens of thousands on their way to their distant sea-girt home. The solution of this difficulty may perhaps be found in the suggestion that the colonists were not Indians after all, in the sense in which we usually understand the term, but nations from the north-west—the inhabitants in fact of Gandhāra and Kāmbojā,¹ who, finding no room for new settlements in Indian Proper, turning to their right, passed down the Indus, and sought a distant home on this Pearl of Islands.

Whoever they were, they carried with them the bad habit of all their cognate races, of writing nothing, so that we have practically no authentic written record of the settlement and of its subsequent history, and were it not that they made up for this deficiency to a great extent by their innate love of building, we should hardly know of their existence in the island. They did, however, build and carve, with an energy and to an extent nowhere surpassed in their native lands, and have dignified their new home with imperishable records of their art and civilisation—records that will be easily read and understood, now that the careful survey of the antiquities has been undertaken by the Dutch Government under the direction of a highly qualified Commission.

It has been said, and not without reason, that the English did more for the elucidation of the arts and history of Java during the five years they held the island (1811 to 1816) than the Dutch had done during the previous two centuries they had practically been in possession. The work of the governor, Sir Stamford Raffles, is a model of zealous energy and critical acumen, such as is rarely to be found of its class in the English language, and is the storehouse from which the bulk of our knowledge of the subject till quite lately had to be derived. His efforts in this direction were well seconded by two Scotsmen, who took up the cause with almost equal zeal. One of these, John Crawfurd, noted down everything he came across with patient industry, and accumulated vast stores of information—but he could not draw, and knew nothing of architecture or the other arts, with which he had no sympathy. The other, Colin Mackenzie—afterwards Surveyor-General of India—drew everything he found of any architectural importance, and was the most industrious and successful collector of drawings and manuscripts that India has ever known; but he could not

¹ The Kāmbojas were a non-Aryan people inhabiting the Kābul valley. They are mentioned in the 5th and 13th Aśoka Edicts. 'Epigraphia Indica,' vol. ii. pp. 447ff.; 'Bombay Gazetteer,' vol. i. pt. i, pp. 490ff.
write. The few essays he attempted are meagre in the extreme, and nine-tenths of his knowledge perished with him. Had these two men been able to work together to the end, they would have left little for future investigation. There was, however, still a fourth labourer in the field—Dr. John Leyden—who, had his life been spared, could have easily assimilated the work of his colleagues, and with his own marvellous genius for acquiring languages and knowledge of all sorts, would certainly have lifted the veil that shrouded so much of Javan history in darkness, and left very little to be desired in this respect. He died, however, almost before his work was begun, and the time was too short, and the task too new, for the others to do all that with more leisure and better preparation they might have accomplished.

During the last ninety years the Dutch have done a good deal to redeem the neglect of the previous centuries, but, as has happened in the sister island of Ceylon, it was for long without system, and no master mind appeared to give unity to the whole, or to extract from what is done the essence, which is all the public care to possess. The Dutch Government, however, published in 1874, in four great folio volumes, 400 plates, from Mr. Wilsen's drawings, of the architecture and sculptures of Boro-Budur; and the Batavian Society of Arts and Sciences published sixty-five photographic plates of the same monument; and as Dr Leemans of Leiden added a volume of text, historical and descriptive, there is no monument in the East so fully and so well illustrated as this one, and probably none that better deserves the pains that have been bestowed upon it. The same Society published also 333 photographs of other Javan antiquities and temples, but, unfortunately, for the most part without any accompanying text. A thoroughly well qualified antiquary, Heer Brumund, was employed to visit the localities, and write descriptions, but unfortunately he died before his task was half complete. A fragment of his work is published in the 33rd volume of the 'Transactions' of the Society, but it is only a fragment, and just sufficient to make us long for more. At the same time an Oriental scholar, Dr. R. H. Th. Friederich, was employed by Government to translate the numerous inscriptions that abound in the island, which would probably explain away all the difficulties in the history of the island and its monuments, but none have appeared since some of these were published in the 26th volume of the 'Verhandelingen' in 1856.

Within the last twenty years, however, many works have been published, which add considerably to our knowledge, one
of the earliest being that of Herr J. W. Ijzerman on the country between Surakarta and Jogjakarta (1891). His work includes all the temples in the vicinity of Prambanan and a conjectural restoration of the temple of Kali-Bening, unfortunately drawn to so large a scale that the elevation is on two sheets as also the plan. An excellent map of the country also is given with four photographs of the monastery of Sari, which are of great interest. Dr. J. Groneman, working in the same district, has given sixty-two photographs of one of the most important temples, i.e., that at Loro Jonggrang. The plan of this temple is given in a third work by Albert Tissandier, who spent some time both in Java and Cambodia measuring the temples of which the plans are published in his book, as also many valuable photo-gravures. The temples on the Dieng Plateau, described in a work by Herr von Saher, had already been photographed by the Batavian Society, from which series some have been reproduced. Two monographs have also been published, one by Herr Kersjies and G. den Hamer on the small temple of Mendut, 2 miles from Boro-Budur, and the other, by Dr. J. E. A. Brandes, as the first volume of the Archæological Survey on the temple of Jago in the eastern part of the island, followed by a second volume on Singasari and Panataran, in all cases with much architectural detail and excellent plans. A large number of plans and elevations have also from time to time been published in the Reports of the Government Commission appointed in 1901, of which five volumes have appeared. The same subject is also treated in General de Beylié's work, dealing generally with architecture in India and the extreme East.

1 'Beschrijvning der Oudheden nabij de Soerakarta en Djogjakarta,' door J. W. Ijzerman, met Atlas, 4to. S'Gravenhage, 1891. The Atlas consists of map and 32 folding plates, and in the text are 15 photographs on 10 plates.
2 'Tjandi Prambanan op midden Java na de Outgraving,' door Dr. J. Groneman, met 62 Lichtdrukken. Leiden, 1893.
4 'De Versierende Kunst in Nederlandsch Oost-Indie einige hindoe-monumenten op midden Java,' door E. A. Von Saher, 1900.
5 'De Tjandi Mendut voor de restauratie,' door B. Kersjies en G. den Hamer (with 22 photo-plates), 1903.
6 Of the Archæological Survey under the Government Commission have been published:—Tjandi Djago; 'Archæologisch Onderzoek op Java en Madura,' door Dr. J. L. A. Brandes (with 104 photo-plates, 24 sheets of drawings and a map), vol. i. 1904; and 'Beschrijvning van Tjandi Singasari en Wolkentooneelen van Pana- taraan,' door H. L. Leydew Melville en J. Knebel (with 113 photo-plates, 19 drawings and 2 maps), vol. ii. 1909.
7 'Rapporten van de Commissie in Nederlandsch-Indie voor Oudheidkundig Onderzoek op Java en Madura,' 1901-1906; also, 'Tonnet (Martine) Het werk der Commissie in Nederlandsch-Indie voor Oudheidkundig Onderzoek op Java en Madura,' 1907.
8 Beylié (Genl. L. de), 'L'Architecture Hindoue en extreme Orient,' Paris, 1907.
FURTHER INDIA.

BOOK VIII.

HISTORY.

Amidst the confusion of their annals, it is rather fortunate that the Javans make no claim to more remote political history than the fabled arrival in the island of Ádi Sāka, the founder of the Saka era, in A.D. 79. It is true that in the 8th or 9th century they obtained an abridged translation of the Mahābhārata, and, under the title of the 'Brāṭa Yuddha,' adopted it as a part of their own history, assigning sites on the island for all the principal scenes of that celebrated struggle which took place in the neighbourhood of Delhi and Hastināpura, adding only their own favourite Gendara Desa (Gandhāra), to which they assigned a locality on the north of the island. It is thus, unfortunately, that history is written in the East, and because it is so written, the Javans next thought it necessary to bring Sālivāhana, the founder of the Saka era, to their island also. Having adopted his era, their childish vanity required his presence there, but as it is certain he never saw the island, his visit is fabled to have resulted in failure, and said to have left no traces of his presence.

Leaving these fabulous ages, we come to a tradition that seems to rest on a surer foundation. "In the year 525 (A.D. 603 or 599), it being foretold to a king of Kujrāt, or Gujarāt, that his country would decay and go to ruin, he resolved to send his son to Jāva. He embarked with about 5000 followers in six large and about 100 small vessels, and after a voyage of four months, reached an island they supposed to be Jāva; but finding themselves mistaken, re-embarked, and finally settled at Matārem, in the centre of the island they were seeking." "The prince now found that men alone were wanting to make a great and flourishing state; he accordingly applied to Gujarāt for assistance, when his father, delighted at his success, sent him a reinforcement of 2000 people." "From this period," adds the chronicle, "Java was known and celebrated as a kingdom; an extensive commerce was carried on with Gujarāt and other countries, and the bay of Matārem was filled with adventurers from all parts."

During the sovereignty of this prince and his two immediate successors, "the country advanced in fame and prosperity. The city of Mendang Kamūlan, since called Prambānan, increased

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1 In Jāva this era dates from A.D. 75, but it may have been altered at a later date.—W. von Humboldt, 'Ueber die Kawi Sprache auf Java,' Bd. i. S. 10, note.
3 Lassen rejects the statement that the emigrants came from Gujarāt or Western India, in favour of another, perhaps earlier, tradition that they came from Kalinga.—'Indische Alterthumskunde,' Bd. ii. (2nd. ed.), Ss. 1066 and 1085, note.
in size and splendour: artists, particularly in stone and metals, arrived from distant countries, and temples, the ruins of which are still extant, were constructed both at this place and at Boro-Budur, in Kedu, during this period by artists invited from India."

This is supported by an inscription found at Menankabu, in Sumatra, wherein a king, who styles himself Mahârâja Adirâja Adityadharma King of Prathama—the first or greatest Jáva—boasts of his conquests and prowess, and he proclaims himself a Buddhist, a worshipper of the five Dhyâni Buddhas, and records his having erected a great seven-storeyed vihâra in honour of Buddha. This inscription is dated fifty years later, or in A.D. 656, but its whole tone is so completely confirmatory of the traditions just quoted from Sir S. Raffles, that there seems little doubt the two refer to events occurring about the same time.

The only other event of importance in these early times bearing on our subject is Fah Hian's visit to the island in A.D. 414, on his way from Ceylon to China by sea. It might perhaps be supposed that Jáva the Less, or Sumatra, was really the island he visited. It certainly was the Iabados, or Yâvadvipa, of Ptolemy, and just possibly the Jáva the Less of the Arab geographers and of Marco Polo; but the circumstances of the voyage afford no details to point rather to this island than to Jáva proper. "In this country," he says, "Heretics and Brâhmans flourish; but the Law of Buddha is not much known." As he resided there five months, and had been fourteen years in India, he knew perfectly what he was speaking about.

That there were Brâhmans in these islands before the advent of the Buddhist emigrants in the 7th century seems more than probable from the traditions about the Brâhman Tritrestri or Tritâstri, collected by Sir S. Raffles and others; but, if so, they were Aryan Brâhmans, belonging to some of the non-building races, who may have gone there as missionaries seeking converts, but hardly as colonists or conquerors. Indeed all over the island circles of stone are found, either wholly unfashioned or carved into rude representations of Hindû deities.


2 I am perfectly aware that this is not borne out by the translation of this inscription given by Dr. Friedrich in vol. xxvi. of the 'Verhandelingen'; but being dissatisfied with its unmeaningness, I took it to my friend, Professor Eggeling, and he fully confirms my view as above expressed.

3 Yule's 'Marco Polo,' 2nd. ed. vol. ii. pp. 266 et seqq.


5 Raffles, vol. ii. pp. 77 et seqq.; but see Lassen, ut sup., pp. 1062 et seqq.
—so rude that even Ganesa can hardly sometimes be recognised; and it frequently requires an almost Hindû trustfulness to believe that these rude stones sometimes represent even Siva and Vishnu and other gods of the Hindû Pantheon. ¹ It seems as if the early Brâhmans tried to teach their native converts to fashion gods for themselves, but, having no artistic knowledge of their own to communicate, failed miserably in the attempt. The Buddhists, on the contrary, were artists, and came in such numbers that they were able to dispense with native assistance, nearly, if not altogether.

The next recorded event that seems to bear on our investigations is the mission of the children of Deva Kasûma to Kling or India, in order that they might be educated in the Brahmanical religion.² This event took place in A.D. 914, and seems to point to a time when the Buddhist religion, as evidenced by the erection of Boro-Budur, had died out, and the quasi-Hindû temples of Prambânán and Singasari had superseded those of the Buddhists. Those at Prambânán are said to have been completed in A.D. 1097, which seems an extremely probable date for the Chandi Sewu or "1000 temples." From that period till the beginning of the 15th century, the series of monuments — many of them with dates upon them — are tolerably complete, and there will be no difficulty in classifying them whenever the task is fairly undertaken.

At this time we find the island divided into two kingdoms; one, having its capital at P’ajajaram, about 40 miles east of Batavia, occupied the whole of the western or Sunda part of the island. The Sundas, however, were not a building race, and the portion occupied by them need not be again referred to here. It contains no buildings except the rude Hindû remains above referred to.

The eastern portion of the island was occupied by the kingdom of Majapahit, founded, apparently, about the year 1300. It soon rose to a higher pitch of power and splendour than any of the preceding kingdoms, and the capital was adorned with edifices of surpassing magnificence, but mostly in brick, so that now they are little more than a mass of indistinguishable ruins. When, however, it had lasted little more than a century, Muhammadan missionaries appeared on

¹ About half of the earlier photographs of the Batavian Society are filled with representations of these rude deities, which resemble more the images of Easter Island than anything Indian.
³ The compilers of the catalogue of the photographs of the Batavian Society use 53 instead of 78 or 79 as the factor for converting Saka dates into those of the Christian Era. As, however, Brumund, Leemans, and all the best modern authors use the Indian Index, it is here adhered to throughout.
the island, and gradually—not by conquest or the sword, but by persuasion—induced the inhabitants of the island to forsake the religion of their forefathers and adopt that of the Arabian Prophet. In the year 1479 the Muhammadans had become so powerful that the city of Majapahit was taken by them by storm, and the last Hindù dynasty of the island overthrown, and those that remained of the foreign race driven to take refuge in the island of Bali.¹

Then occurred what was, perhaps, the least-expected event in all “this strange eventful history.” It is as if the masons had thrown away their tools, and the chisels had dropped from the hands of the carvers. From that time forward no building was erected in Jáva, and no image carved, that is worth even a passing notice. At a time when the Muhammadans were

adorning India with monuments of surpassing magnificence no one in Jáva thought of building either a mosque, or a tomb, or a palace that would be deemed respectable in any second-class state in any part of the world.

For nearly nine centuries (A.D. 603-1479) foreign colonists had persevered in adorning the island with edifices almost unrivalled elsewhere of their class; but at the end of that time, as happened so often in India, their blood had become diluted, their race impure, their energy effete, and, as if at the touch of a magician’s wand, they disappear. The inartistic native races

¹ These latter dates are taken from Raffles and Crawfurd, but as they are perfectly well ascertained, no reference seems needful.
resumed their sway, and art vanished from the land, never, probably, again to reappear.

**BORO-BUDUR.**

There may be older monuments in the island of Jâva than Boro-Budur, but, if so, they have not yet been brought to light. The rude stone monuments of the western or Sunda end of the island may, of course, be older, though I doubt it; but they are not architectural, and of real native art we know nothing.

When Sir S. Raffles and J. Crawfurc wrote their works, no means existed of verifying dates by comparison of styles, and it is, therefore, little to be wondered at if the first gives A.D. 1360, and the second A.D. 1344 as the date of this building. The former, however, was not deceived by this date, inasmuch as at page 67 he says, “The edifices at Singasari near Malang were probably executed in the 8th or 9th century. They nearly resemble those of Prambânan and Boro-Budur. It is probable the whole were constructed about the same period, or within the same century; at any rate, between the 7th and 9th century of the Christian Era.” This, perhaps, errs a little the other way. Heer Brumund, on historical grounds, places Boro-Budur “in the 9th, perhaps even in the 8th century of the Christian Era.” On architectural grounds I would almost unhesitatingly place it a century earlier. The style and character of its sculptures are so nearly identical with those of the latest caves at Ajantá (No. 26, for instance), and in the western Ghâts, that they look as if they were executed by the same artists, and it is difficult to conceive any great interval of time elapsing between the execution of the two. If I am correct in placing the caves in the first half of the 7th century, we can hardly be far wrong in assigning the commencement, at least, of the Javan monument to the second half of that century. This being so, I am very much inclined to believe that Boro-Budur may be the identical seven-storeyed vihâra, mentioned by Âditya-dharma in his inscription at Menankabu. Its being found in Sumatra does not appear to me to militate against this view. Asoka’s inscriptions are found in Gandhâra, Saurashtra, Mysore, and Orissa, but not in Bihâr. At home he was known: but it may be that he desired to place a permanent record of his greatness in the remote portions of his dominions. The date

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2 *Dictionary of Indian Archipelago,* p. 66.
3 Boro-Boudour,* par Dr. C. Leemans. Leyden, 1874, p. 506 (French translation, p. 536).
4 *Ante,* p. 419. Also *Verhandelingen,* etc., vol. xxvi. pp. 31 et seqq. One of his inscriptions—the fourth—was found in Jâva proper.
Elevation and Section of Temple of Borobudur.

(From an unpublished plate intended for Sir Stamford Raffles, 'History of Java.')
of the inscription, A.D. 656, accords so exactly with the age I would assign to it from other sources, that it may at least stand for the present. Of course, it was not completed at once, or in a few years. The whole group, with Chandi Pawon and Mendut, may probably extend over a century and a half—down, say, to A.D. 800, or over the whole golden age of Buddhism in the island.

It certainly is fortunate for the student of Buddhist art in India that Boro-Budur (Woodcuts Nos. 477 and 478) has attracted so much attention; for, even now, the four folio volumes of plates recently devoted to its illustration do not contain one figure too many for the purpose of rendering its peculiarities available for scientific purposes: the fact being that this monument was erected just at the time when the Buddhist system attained its greatest development, and just before its fall. It thus contains within itself a complete epitome of all we learn from other sources, and a perfect illustration of all we know of Buddhist art or ritual. The thousand years were complete, and the story that opened upon us at Bharaut closes practically at Boro-Budur.

The fundamental formative idea of the Boro-Budur monument is that of a dagaba with five procession-paths. These, however, have become square in plan instead of circular; and instead of one great domical building in the centre we have here seventy-two smaller ones, each containing the statue of a Buddha (Woodcut No. 479), visible through an open cage-like lattice-work; and one larger one in the centre, which was quite solid externally (Woodcut No. 480), but had a cell in its centre, which may have contained a relic or some precious object. There is, however, no record of anything being found in it when it was broken into. All this is, of course, an immense development beyond anything we have hitherto met with, and a sort
of half-way house between the majestic simplicity of the Abhayagiri at Anurâdhapura, and the somewhat tawdry complexity of the pagoda at Mingûn (Woodcut No. 448).

With the idea of a dâgaba, however, Boro-Budur also combines that of a vihâra, such as that illustrated by Woodcuts Nos. 89, 90. There the cells, though only copied solid in the rock, still simulated the residences of the monks, and had not yet advanced to the stage we find in the Gandhâra monasteries, where the cells of monks had become niches for statues. Here this is carried further than in any example found in India. The cells of the Mâmallapuram example are here repeated on every face, but essentially as niches, and are occupied by 436 statues of Buddha, seated in the usual cross-legged attitude. In this respect Boro-Budur is in advance of the Takht-t-Bahai, which is the monument in India that most nearly approaches to it in mythological significance. So great, indeed, is the similarity between the two, that whatever date we assign to the one drags with it that of the other. It would, indeed, be impossible to understand how, in the 7th century, Buddhism had been so far developed towards the modern Nepalese and Tibetan systems if we had not these Gandhâra monasteries to fall back upon. On the other hand, having so similar a Buddhist development in Jáva in the 7th century, it seems difficult to separate the monuments of the north-west of India from it by any very long interval of time.

As will be observed from the plan and elevation (Woodcuts 477, 478, page 423), the monument may be described either as a seven or a nine-storied vihâra, according as we reckon the platform on which the seventy-two small dâgabas stand as one or three storeys. Its basement measures over 400 ft. across, but the real temple is only 300 ft. from angle to angle either way. It is not, however, either for its dimensions or the beauty of its architectural design that Boro-Budur is so remarkable, as for the sculptures that line its galleries. These extend to nearly 5,000 ft.—almost an English mile—and as there are sculptures on both faces, we have nearly 10,000 lineal ft. of bas-reliefs; or, if we like to add those which are in two storeys, we have a series of sculptures; which, if arranged consecutively in a row, would extend over nearly 3 miles of ground. Most of them, too, are singularly well preserved; for when the Javans were converted to Muhammadanism it was not in anger, and they were not urged to destroy what they had before reverenced; they merely neglected them, and, except for earthquakes, these monuments would now be nearly as perfect as when first erected.

The outer face of the basement, though extremely rich in architectural ornaments and figure-sculptures, is of comparatively
little historical importance. The first enclosed—or, as the Dutch call it, the second—gallery is, of all the five, the most interesting historically. On its inner wall the whole life of Sākyamuni is portrayed in 120 bas-reliefs of the most elaborate character. The first twenty-four of these are occupied with scenes in the Tusita heavens, or events that took place before the birth. In the twenty-fifth we have Mayā’s dream, depicted exactly as it is at Bharaut or Sānchi, 800 or 900 years earlier. In the following sculptures it is easy to recognise all the familiar scenes of his life, his marriage, and domestic happiness, till he meets the four predictive signs; his subsequent departure from home, and assumption of the ascetic garb; his life in the forest; his preaching in the Deer-garden at Benares—the whole Lalita Vistara, in short, portrayed with very few variations from the pictures we already possess from Gandhāra to Amarāvatī, with this singular exception: in all Indian examples the birth and the Nirvāṇa are more frequently repeated than any other events; for some reason, not easily guessed, they are omitted here, though all the events that preceded and followed them are minutely detailed.¹ Below these bas-reliefs depicting the life of Buddha is an equally extensive series of 120 bas-reliefs of subjects taken from the Jātaka, all of which may be easily identified.

In the three galleries above this Buddhism is represented as a religion. Groups of Buddhas—three, five, or nine—are repeated over and over again, mixed with Bodhisattwas and saints of all sorts. Among these, the five Dhyāni, Buddhas are conspicuous in all, perhaps more than all, the variety of manifestations which are known in Nepāl and Tibet, which, as Lassen points out, almost inevitably leads to the conclusion that this form of faith was introduced from Nepāl or Western Tibet.²

Whether this is exactly so or not, no one probably who is familiar with Buddhist art in its latest age on the western side of India will probably doubt that it was from these parts that the builders of Borō-Budur migrated. The character of the sculptures, and the details of the ornamentation in Cave 26 at Ajantā, and 17 at Nāsik, and more especially in the later caves at Kanheri in Salsette, at Kondīvtė, Māgadhānā, and other places in that neighbourhood, are so nearly identical with what is found in the Javan monument, that the identity of the workman-

¹ All these, or nearly all, have been identified by Dr. Leemans in the text that accompanies the plates. See also Pleyte, ‘Die Buddha-legende in den Sculpturen des tempels von Borō-Brodër,’ 1901.


ship is unmistakable. It is true we have no monument in that part of India to which we can point that at all resembles Boro-Budur in design, but then it must be borne in mind that there is not a single structural Buddhist building now existing within the limits of the cave region of Western India. It seems absurd, however, to suppose that so vast a community confined themselves to caves, and caves only. They must have had structural buildings of some sort in their towns and elsewhere, but scarcely a fragment of any such now exists, and we are forced to go to Gandhāra, in the extreme north-west, for our nearest examples. As already pointed out, there are many points of similarity between Jamālgarhi, and more especially between Takht-i-Bahai and Boro-Budur; and if any architect, who was accustomed to such work, would carefully draw and restore these northern monasteries, many more might become apparent. We know enough even now to render this morally certain, though hardly sufficient to prove it in the face of much that may be brought forward by those who care to doubt it. Meanwhile, my impression is, that if we knew as much of these Gandhāra monasteries as we know of Boro-Budur, we could tell the interval of time that separated them, probably within half a century at least.

Stretching such evidence as we at present have, as far as it will bear, we can hardly bring the Takht-i-Bahai monastery within one century of Boro-Budur. It may be two—and Jamālgarhi is still one or two centuries more distant in time. But, on the other hand, if we had not these Gandhāra monasteries to refer to, it would be difficult to believe that the northern system of Buddhism could have been so completely developed, even in the 8th century, as we find it at Boro-Budur. It is this wonderful progress that has hitherto made the more modern date of that monument probable—it looks so much in advance of anything we know of in Indian Buddhism. But all this we must now revise by the light these Javan monuments throw on the subject.

Being nearly a pyramid, situated on the summit of a hill, there were no constructive difficulties encountered in the erection of Boro-Budur, and it is consequently no wonder that it now remains so entire, in spite of its being, like all Javan buildings, erected wholly without mortar. It is curious to observe, however, how faithfully its architects adhered to the Indian superstition regarding arches. They did not even think it necessary to cut off the angles of the corbel-stones, so as to

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1 General Cunningham's drawings are not enough for any one who is a stranger to the subject.
simulate an arch, though using the pointed-arched forms of the old chaitya caves of the west. The two systems are well exemplified in the following woodcut (No. 481), but it runs throughout. All the niches are surmounted by arch forms—circular, elliptical, or pointed—but all are constructed horizontally, and it may be added that, in nine cases out of
ten, the keystones are adorned with a mask, as in this last example.

About two and a half miles from Boro-Budur is a small temple of a different class known as Chandi Mendut. It stands on a platform 11 ft. high, measuring 71 ft. wide and 83 ft. deep. The temple itself is cruciform, measuring 29 ft. 6 in. wide and 41 ft. 7 in. deep, the porch projecting more than is usual. This temple preserves its stone roof, the cell is 23 ft. square inside and at a height of 13 ft. from the pavement horizontal courses of stone, thirty-seven in number and 28 ft. in height projecting one in front of the other, from an inverted pyramid of steps which is terminated by a hollow cone. Externally the roof still rises to a height of about 50 ft. above the platform, and consisted probably of three storeys with a series of twenty-four miniature pagodas round the lower storey, sixteen around the second storey, eight round the third half sunk in an octagonal wall, being crowned with a larger dagaba. The walls are decorated with bas-relief figures of Hindu deities, groups of three or five in the larger central panels and single figures in the side panels all under canopies of slight projection. The sides of the platform are carved with figures and ornament in a series of panels. Inside the cell are three colossal figures about 11 ft. high each. The central one is Buddha, curly-headed of course, and clad in a diaphanous robe. The two other colossi, having only two arms each, are almost certainly intended for Bodhisattvas. These three may have been placed in the cells at a later date. On one of the faces, externally, is Lakshmi, eight-armed, seated on a lotus, with attendants. On another face is a figure, four-armed seated cross-legged on a lotus, the stem of which is supported by two figures with seven-headed snake-hoods. It is in fact a slightly altered repetition of a group inserted among the older sculptures on the façade of the cave at Kârlê. That insertion I have always believed to be of the 6th or 7th century; this group is certainly slightly more modern. The curious part of the matter is, that the Mendut example is so very much more refined and perfect than that at Kârlê. The one seems the feeble effort of an expiring art; the Javan example is as refined and elegant as anything in the best ages of Indian sculpture. The same remarks apply to the sacred tree under which the figure is seated. Like all the similar conventional trees at Boro-Budur, they are complicated and refined beyond any examples known in India.

The great interest, however, of this little temple arises from the fact that it almost certainly succeeded immediately to Boro-
Budur. If it is correct to assume A.D. 650-750 as the period during which that temple was erected, this one must have been
built between A.D. 750 and A.D. 800. It shows, too, a progress in
design at a time when Buddhist art in India was marked by
decay; and it exhibits such progress in mythology, that though
there can be no doubt as to the purity of the Buddhism of Boro-
Budur, any one might fairly argue that this temple belonged
either to that religion or to Hinduism. It is in fact one of
those compromises that in India might be called Jaina; in
other words, one of those transitional examples of which we
have many in Jâva, but the want of which leaves such a gap
in our history of architecture in India.¹

Close to Chandi Mendut is another small temple of similar
design known as Chandi Pawon;² it is raised on a platform
28 ft. square and 5 ft. 6 in. high. The plan of the temple is
cruciform, being 17 ft. in its extreme dimension, and when
perfect was probably about 30 ft. high. It was apparently
surmounted by two storeys with eight miniature dâgabas above
the ground storey and a large dâgaba forming the summit.

DIENG PLATEAU.

About 35 miles to the north of Boro-Budur is a group of
temples on the tableland at the foot of Mount Prahu. They
consist only of simple sanctuaries and are not remarkable for
the beauty of their details when compared with those of the
buildings we have just been describing; but they are interesting
to the Indian antiquary, because they are Indian temples pure
and simple and dedicated to Indian gods. So far, we feel at
home again; but what these temples tell us further is, that if
Jâva got her Buddhism from Gujarât and the mouths of the
Indus, she got her Hindûism from Telingana and the mouths
of the Krishnâ. These Dieng temples do not show a trace of
the curved-lined sikharas of Orissa or of the Indo-Aryan style.
Had the Hindûs gone to Jâva from the valley of the Ganges,
it is almost impossible they should not have carried with them
some examples of this favourite form. It is found in Burma
and Siam, but no trace of it is found anywhere in Jâva.

Nor are these temples Dravidian in any proper sense of
the word. They are in storeys, but not with cells, nor any
reminiscences of such; but they are Chalukyan, in a clear and
direct meaning of the term. The building most like these
Javan temples illustrated in the preceding pages is that at
Buchhanapalli (Woodcut No. 254), which might pass without
remark in Jâva if deprived of its peristylar portico. It, however,

¹ Rapporten van de Commissie Neder-
landsch-Indie¹ 1903, p. 64, and plates 46-
58; ‘De Tjandi Mendoet,’ door B.
Kersjes en C. Den Hamer (with 22
plates), 1903.
² Ibid. pp. 73ff. and plates 59-61.
like all the Chalukyan Temples we know of in India, especially in the Nizam’s territory, is subsequent to the 10th, most of them belonging to the 13th century.

The most important and best preserved of these Dieng Plateau temples is the Chandi Bhima in Plate XLIX. It is square on plan, with a projecting porch on the west side, and is surmounted by a series of five storeys, each set back so as to constitute a pyramidal roof, which is in accord with the interior construction, consisting of horizontal courses of stone corbelled out each in front of the course below till they meet at the top. It might be noted here, that decoration of the storeys as they rise diminishes in scale so as to increase the apparent height. The summit was probably covered with the lotus plant, of which examples are shown in bas-relief sculptures.

On each of the storeys are sunken niches with figures of Buddha in them, three niches on each side of the two lower storeys, one niche in each centre above and at the angles of the third storey, and a lotus finial, probably a small replica of the crowning feature of the temple.

1 Van le Coq, found at Turfan, in Chinese Turkestan, an example of a temple of precisely similar design, but built in brick—there also were five storeys each in situ with niches which had once contained figures of Buddha.
What is most remarkable in this temple of Bhima is its classic character. The ogee mouldings and their decoration, the corbel bed-mould of the principal cornice and the swags underneath and the egg and tongue mouldings round the niches, are all direct transcripts from classic sources, such as those of Gandhāra. That which, however, is not in accordance with classic design is the cutting of the doorway through the mouldings of the podium; this in a more recent example, the Chandi Arjuna (Plate L.), is avoided, the doorway being reached by a short flight of steps below, and curved stone rails terminated with rising Nāga heads.

It is a remarkable fact that in the temples of Jáva there is not a single example of a pier or column. When we think of the thousands that were employed by the Dravidians in the south of India, and the Jains in the north-west, it is curious they escaped being introduced here. The early style of Orissa, as mentioned above, is nearly astylar; but in the Jáva temple this is absolutely so, and, so far as I know, is the only important style in the world of which this can be predicated. What is not so curious, but is also interesting, is, that there is not a true arch in the whole island. In the previous pages, the Hindū horror of an arch has often been alluded to; but then they frequently got out of the difficulty by the use of wood or iron. These materials, however, do not seem to have been used in any Javanese temple, though the wooden origin of many of the decorative features can clearly be traced in them. Thus the pilaster strips which flank the doorways and the dwarf pilasters dividing the sculptured panels of the temple podium or platform are all enriched with boldly moulded capitals, bases, and central bands, evidently derived from wooden piers or columns. The bas-reliefs also at Boro-Budur (Plate L.I.) and elsewhere abound in representations of pagodas and small houses, in which both the pier and column are clearly shown carrying wooden superstructures, and in some cases an upper storey with timber roof, carried aloft on a series of moulded piers or columns. Although, therefore, in the temples of Jáva all the architecture is in stone the decorative features are largely derived from secular buildings in timber.

It may also be mentioned here, while describing the negative characteristics of Javan art, that no mortar is ever used as a cement in these temples. It is not that they were ignorant of the use of lime, for many of their buildings are plastered and painted on the plaster, but it was never employed to give strength to construction. It is owing to this that so many of their buildings are in so ruinous a state. In an island where
BUDDHIST TEMPLE, T'SIANG CHA

PA-LI CHWANG PAGODA,
NEAR PEKIN
(From R.K. Douglas' book,
'Society of China')
THE YÛ-MEI-MON GATE, NIKKÛ
THE PAGODA OF HŌRIUJI

THE BELFRY AT KAWA-SAKI
[From J. Baltzer]
BELFRY IN THE IÊ-YASU TEMPLE AT NIKKÔ
[From J. Baltzer]

CASTLE OF YEDO (TÔKIO)
earthquakes are frequent, a very little shake reduces a tall temple to a formless heap in a few seconds. If cemented, they might have been cracked, but not so utterly ruined as they now are.\footnote{Yule, in ‘Journal of the Asiatic Society of Bengal,’ vol. xxxv. p. 3.}

Be this as it may, the temple architecture of Jāva is probably the only one of which it can be said that it reached a high degree of perfection without using either columning, or arches, or mortar in any of its buildings.

**CHANDI JABANG.**

About 18 miles due east of Boro-Budur is a temple known as Chandi Jabang (Plate LII.) the plan of which is circular, with rectangular projecting bays facing the cardinal points, and raised on a lofty substructure consisting of a double podium, square on plan, with projections in the centre of each face. Above the cell were probably five storeys, of which parts of the two lower ones only remain. In front of each bay are projecting doorways enriched with sculpture and surmounted by a huge gorgon mask. The lower podium is richly carved, with a running frieze representing lions with serpent’s tails along the upper part of the plinth. The entrance doorway faced west and was approached by an extremely steep flight of steps, now much ruined. The merging of the upper circular portion of the structure into the lower rectangular substructure is a remarkably fine piece of design which, omitting the gorgon masks, might pass as a classical conception of exceptional quality.

**PRAMBĀNAN.**

South of Chandi Jabang, and about 24 miles south-east of Boro-Budur, is a group of temples marking the old Hindū capital of the island which are almost as interesting as that great temple itself. The more important of these have all been measured in the last few years, and their plans and elevations illustrated, with conjectural restorations in some cases, and numerous photographs. The most important group seems to be that of Loro Jonggrang, close to Prambānan (the ancient Mendang Kamūlan), which consisted of a central enclosure, about 360 ft. square with six temples in two rows, the central temple in the rear being much larger than the other five. There is also an outer enclosure about 720 ft. square and between the two, but in close proximity to the central enclosure, 156 small temples or cells in three rows round the same. The principal temple measures 41 ft. square with projecting bays on
each side, three of which are subsidiary cells and the fourth an entrance porch to the central cell, the whole being raised on a podium about 4 ft. high with terrace round and projecting bays following the cruciform plan of the temple and approached by flights of steps in the centre of each side. The sides of the podium are enriched with fine figure sculpture, as also the plinth, of the temple, the upper portion of which above the lintel of the chief doorway is gone. The five other temples, though smaller, are of similar design, and they would all have seemed at one time to have had statues in them representing Brahma, Vishnu, Siva, and others, two of them, Surya and Chandra, being raised on bases carried by bulls. Midway between the two outer temples are what would seem to be tanks, cruciform on plan, consisting of parapets about 3 ft. high, which are sculptured on the inside. The 156 temples in the outer enclosure are all similar in design, consisting of a square cell with porch always facing outwards. The whole group may be of the age of Deva Kasūma, or the beginning of the 10th century, and are possibly not the earliest Hindū temples here.

The most important example of the Prambānān temples is that situated about one-third of a mile north of Loro Jonggrang, and known as the Chandi Sewu or "thousand temples," which is, or was when complete, only second to Borobudur in interest. The general character of Chandi Sewu will be understood from the plan (Woodcut No. 483), which shows it to have consisted of a central temple of large size surrounded by a great number of small detached cells, each of which contained statues, of which twenty-two remain still in situ.\(^1\) The central cell of the temple measures 45 ft. square, and with the four attached cells, one of which served as the entrance porch to the central cell, it formed a cross 85 ft. each way, the whole being raised on a richly ornamented square podium or base. This building is richly and elaborately ornamented with carving, but with a singular absence of figure-sculpture, which renders its dedication not easy to be made out; but the most remarkable feature of the whole group is the multitude of smaller temples which surround the central one, 240 in number. Immediately outside the square terrace which supports the central temple stand twenty-eight of these—a square of eight on each side, counting the angular ones both ways. Beyond these, at a distance of 35 ft., is the second square, forty-four in number; between this and the next row are wide spaces of 72 ft. on the east and west and 102 ft. on the north and south sides. The two outer rows of temples are situated close to

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\(^1\) Shown on the plan by black dots.
one another, back to back, they are 168 in number, and form a rectangle measuring 525 ft. by 467 ft. All these 240 temples are similar to one another, about 12 ft. square at the base, and 22 ft. high, all richly carved and ornamented, and in every one is a small square cell, in which was originally placed a cross-legged figure.

When looked a little closely into, it is evident that the

![Diagram of the Chandi Sewu, Prambanan. Scale 150 ft. to 1 in.]

Chandi Sewu is neither more nor less than Boro-Budur taken to pieces, and spread out, with such modifications as were necessary to adapt it to the position.

Instead of a central dāgāba, with its seventy-two subordinate ones, and its five procession-paths, with their 436 niches containing figures of Buddha, we have here a central cell, with entrance porch and three subordinate ones, each containing no doubt similar images, and surrounding these, 240 cells containing images arranged in four rows, with paths between, but not
joined together with sculpture-bearing screens, as in the earlier
eoples, nor joined side by side with the sculpture on their
fronts, or inside, as was invariably the case in similar temples
in Gujarát of the same age.
Sir Stamford Raffles gives A.D. 1098 for the completion of
this temple, which, from the internal evidence, I fancy cannot
be far from the truth. It would, however, be extremely
interesting if it could be fixed with certainty, as these Javan
monuments will probably be found to be the only means we
have of bridging over the dark ages in India.
Meanwhile in the last ten years other examples in the
district have been measured and illustrated. Midway between
Sewu and Loro Jonggrang is a
smaller group, Chandi Lumbang
(Woodcut No. 484), with a central
temple surrounded by sixteen
cells, each of which is supposed
to have contained an image—
Buddha—or Siva, according to
the dedication of the central cell.
Three quarters of a mile
east of Chandi Sewu is another
remarkable temple known as
Chandi Plaosan, which consists
of four enclosures side by side,
measuring 328 ft. deep, from
back to front. In the centre
enclosure are two smaller ones
with a triple cell temple in each,
62 ft. wide by 36 ft. deep, with central porch facing east, project-
ing 13 ft. and surrounded with a triple row of 180 cells, the two
outer rows circular on plan, the inner row and those at the angles
being square. This central enclosure measures 450 ft. wide.
The second enclosure on the left (south side) is 200 ft. wide,
with sixty-eight cells, all circular on plan, triple rows back and
front, and single rows on the sides; in the centre is a platform,
68 ft. square, with traces of a portico or verandah round.
Nothing has been found in the third enclosure on the north or
right hand side, but in the one beyond is a square platform in
centre, with triple row of forty-eight circular cells at the back
and sides and a double row of sixteen square cells in front. In
the temple are many fine statues of Dhyâni Buddhas in almost
perfect preservation, eight of which are published in Ijzerman's
work already referred to.1

1 'Beschrijving der Oudheden nabij de Soerakarta en Djogdjakara,' pp. 93-107,
and plates G.-K.
Another triple cell structure about a mile south-west of Prambanan is that of Chandi Sari, which from its design and decoration Sir T. Stamford Raffles conceived to be a palace; other writers consider it to have been the monastery of a temple half a mile south, known as Chandi Kali-Bening, near Kalasan. Either way, as will be seen from the illustrations (Plate LIII. and Woodcut No. 485), it is a very remarkable building of two storeys and an attic. The timber floors were carried on the stone corbelling, shown in section, being reached probably by wooden staircases now gone.

The most interesting portion in the elevation is the attic storey with the dormer windows, the earliest examples of that feature. The structure measures 54 ft. frontage by 31 ft. deep; the ground storey was about 12 ft. 6 in. high and the upper storey 9 ft., the whole being raised on a basement 7 ft. 7 in. high, the total height to the top of the original stone roof being about 40 ft.

There were two windows on each storey of the side elevation, the examples in the rear being deep sunk niches only, and three dormers and on the back or west front: the windows of the ground storey were all closed with solid masonry.

As it has retained its stone roof with sufficient remains of its rich decoration to allow of the conjectural restoration in Ijzerman's work, Chandi Kali-Bening is probably the best preserved temple in Java. Its plan is cruciform, like those of Loro Jonggrang and Sewu, with central cell and porch and three other cells, the entrance width each way being 66 ft. The height to the top of the principal cornice which runs at the same level round porch, central square, and side cells is 33 ft.
including a plinth 6 ft. high. It is surmounted by three storeys set back one behind the other, the lower one 11 ft. 5 in., the

next 14 ft. 9 in., and the upper one 13 ft., these were probably crowned with a dâgaba about 22 ft. high, giving a total height of about 72 ft. The general design of the lower portion of the building is shown in the illustration of the porch (Plate LIV.), the upper storeys were decorated with rich canopied niches, each containing a statue of Buddha like those flanking the central doorway, with twenty-four miniature dâgabas surmounting the first storey, sixteen the second storey and eight the third storey, and these grouped round the great central dâgaba must have produced an exceptional effect. The gorgon head over the side doorways is shown in Woodcut No. 486.

About 150 yards south of Kali-Bening Sir T. Stamford Raffles came across the remains of an ancient building, of which he gives the plan; it consisted of a central hall surrounded by a portico or verandah, the whole carried by thirty-six square
iers of the same size. The extreme dimensions were 73 ft. east and west by 53 ft. north and south, and it was raised on a platform with three steps. Sir T. Stamford Raffles came to the conclusion that this building might have been a Hall of State, in which case it is almost the only example of a secular building of which the plan still remains.

SUKU.

At a place called Suku, not far from Mount Lawu, near the centre of the Island, there is a group of temples, which, when properly illustrated, promises to be of great importance to the history of architecture in Jâva.\(^1\) They are among the most modern examples of the style, having dates upon them of A.D. 1435 and A.D. 1440,\(^2\) or less than forty years before the destruction of Majapahit and the abolition of the Hindû religion of Jâva. So far as can be made out, they are coarser and more vulgar in execution than any of those hitherto described, and belonged to a degraded form of the Vaîshnava religion. Garuda is the most prominent figure among the sculptures; but there is also the tortoise, the boar, and other figures that belong to that religion.

The principal temple, of which an illustration is given in Sir T. Stamford Raffles' work,\(^3\) consists of a truncated pyramid raised on the top of three successive terraces. Its base is 43 ft. 6 in. square which, as it rises, decreases in size to about 22 ft., and it is constructed of horizontal stone courses forming steps to the height of 19 ft.; on the top is a boldly moulded podium or platform 4 ft. 9 in. high, with a projecting wing in the centre on the western side, in front of which is a narrow flight of steps down the side of the pyramid enclosed between stone curbs. On the top of the wing are two serpents, but otherwise the whole building is plain and unornamented with sacred emblems.

The most interesting feature connected with the remains at Suku, is their extraordinary likeness to the contemporary edifices in Yucatan and Mexico. It may be only accidental, but it is unmistakable. No one, probably, who is at all familiar with the remains found in the two provinces, can fail to observe it, though no one has yet suggested any hypothesis to account for it. When we look at the vast expanse of ocean that stretches between Jâva and Central America, it seems impossible to conceive that any migration can have taken place eastward—

\(^1\) Sir S. Raffles' "History of Java," plates 31 and 61, vol ii. pp. 49 et seq.

\(^2\) Crawfurd, "Dict. Indian Archipelago," sub voce.

\(^3\) "History of Java," Plate XXXI.
say after the 10th century—that could have influenced the arts of the Americans; or, if it had taken place, that the Javans would not have taught them the use of alphabetical writing, and of many arts they cultivated, but of which the Americans were ignorant when discovered by the Spaniards. It seems equally improbable or impossible that any colonists from America could have planted themselves in Jáva so as to influence the arts of the people. But there is a third supposition that may be possible, and, if so, may account for the observed facts. It is possible that the building races of Central America were of the same family as the native inhabitants of Jáva. Many circumstances lead to the belief that the inhabitants of Easter Island belong to the same stock, and, if this is so, it is evident that distance is no bar to the connection. If this hypothesis may be admitted, the history of the connection would be this:—The Javans were first taught to build monumental edifices by immigrants from India, and we know that their first were their finest, and also the most purely Indian. During the next five centuries (A.D. 650-1150) we can watch the Indian influence dying out; and during the next three (A.D. 1150-1450) a native local style developing itself, which resulted at last in the quasi-American examples at Suku. It may have been that it was the blood and the old faith and feelings of these two long dissevered branches of one original race that came again to the surface, and produced like effects in far distant lands. If this or something like it were not the cause of the similarity, it must have been accidental, and, if so, is almost the only instance of its class known to exist anywhere; and, strangely enough, the only other example that occurs is in respect to the likeness that is unmistakable between certain Peruvian buildings and the Pelasgic remains of Italy and Greece. These, however, are even more remote in date and locality, so the subject must remain in its present uncertainty till some fresh discovery throws new light upon it.

Passing now towards the east end of the island beyond Kediri: in the neighbourhood of Melang, are three or four temples, two of which, Chandi Jago near Tumpang and Chandi Singasari are well illustrated in the Dutch survey. The plans of the platforms of these temples differ from those in the centre of the island; the staircases leading to the platforms are at one end only. In the case of Chandi Jago (Woodcut No. 487), at the west end are two flights between stone curbs on each side of a portion of the lower platform which projects 8 ft. in front of the main platform, and is 17 ft. wide. There is a similar projection to the second platform, 7 ft. wide and 4 ft. deep, with a
flight of steps on each side leading to the same, and the steps
to the third platform are at right angles to the same, which has
also a projecting bay 3 ft. wide and 2 ft. deep. In order to allow
of these approaches, the temple
is set back in the rear instead
of forming the central feature
of the platforms; its plan is
cruciform, 17 ft. square with
a cell 10 ft. square, with an
entrance porch on the west side
and sunk porch only on the
three other sides. The upper
part of the temple has fallen
in, but judging by another better
preserved though smaller temple
close by, the Chandi Kidal, it
was surmounted by five storeys
set back one behind the other,
giving probably a total height
of about 80 ft., the actual height
of the remains to the top of
the doorway being 66 ft. 6 in.
The sides of the platforms are
decorated with carved ornament
of a decadent character, the
figure sculpture being clumsy
and poor.

Chandi Kidal was raised on
a single platform only, and with
the exception of the immense gorgon head above the doorway
was not enriched with sculpture. The height was probably
about 40 ft., and from what remains of the upper storeys their
decoration consisted of niches with figures of Bodhisattvas in
them similar to those of Chandi Bhima on the Dieng Plateau.
The second temple Chandi Singasari is situated about 10 miles
to the north-west of Tumpang. The temple is 26 ft. 6 in. square
on plan, with a projecting porch on each face, three of them
giving access to small cells 5 ft. 4 in. square, and the fourth
facing the west to a vestibule preceding the central cell, which
is 10 ft. 8 in. square. So far it is similar to the examples at
Prambānan; over the four porches, however, according to Dr.
Brandes' conjectural restoration, were towers consisting of three
storeys with square moulded balusters, five on each face, carry-
ing the storeys above; each baluster has three projecting
mouldings, which diminish in width as it rises, and the storeys
are slightly set back one behind the other. These towers rise
30 ft. high above the platform, the central tower over the cell is 50 ft. high, with triple storey and balusters, like those on the porches, but of increased dimensions, and all the vertical plane surfaces are elaborately carved with griffons, birds and foliage, triangular vertical pendants between the balusters and antefixæ at the angles with sculpture somewhat Greek in character. The crowning feature of all these towers resembles that which forms the summit of the illustration in Plate LVII. Fig. 1, at Blitar. The structure itself would seem to have been erected as a memorial of some kind as with two others of different design, but all placed side by side it is raised on a platform about 3 ft. high with a flight of steps in front. What is remarkable in this illustration is the almost entire absence of any carved mouldings—a series of square fillets receding or projecting constitutes the leading characteristic of its design. The platform on which the temple at Singasari rests is 5 ft. 6 in. high, and 43 ft. 6 in. square, and on the western side is an additional platform like those at Chandi Jago 13 ft. wide and projecting 16 ft. 8 in. The two flights of steps to the platform rise on each side between the two platforms. With the exception of the gorgon heads on the doorway of each porch there is no other sculpture.

Returning now westward, about 6 miles east of Kediri, according to Sir T. Stamford Raffles, is a solid massive structure at Sentul, without any internal chamber, affording on its summit an extensive platform with steps of ascent on the west side, the sides and the curb walls of the steps being enriched with sculpture. Eight miles south-west of Sentul is Chandi Prudung, constructed entirely in brick, but with a plan similar to the temples already described at Prambanan and Singasari, viz., with central cell and porch and three other cells.

The most remarkable temples in the vicinity of Kediri are the two examples at Panataran, of which the annexed views (Plates LV. and LVII.) illustrate the most important. From the plan, Woodcut No. 488, and the views, it will be seen that it is virtually a three-storeyed pyramid, with flat platform at the top. The lower platform is 80 ft. square, with bastions on each side 35 ft. wide, one on the front or western face projecting 25 ft., and the other three 10 ft. only. On each side of the western projection is a flight of fourteen steps leading up to the first platform; the second platform is 65 ft. square, with three recesses instead of projections, and on the western side a central flight of ten steps leading to the second platform, and in continuation from steps rising to the upper platform, which is 34 ft. 6 in. square. The podium of the lower platform is ornamented with numerous bas-reliefs on panels, representing subjects, taken principally
from the Râmâyana, but many also from local legends. Each of these is separated from that next it, by a panel, with a circular medallion, containing a conventional animal, or a foliaged ornament. The bas-reliefs of the second storey are better executed, and, from their extent, more interesting; their subjects, however, seem to be all taken from local legends not yet identified. The third is ornamented by panels, with winged figures, griffons, Garudas, and flying monsters, more spirited and better executed than any similar figures are in any examples of Hindû art I am acquainted with.

In the centre of the upper platform, but not shown on the plan, is a well hole which may have served in the temples at Prambanán for the deposit of relics or of the ashes of deceased priests. This has been dug out and increased in dimensions below by treasure seekers. Whether at any time over this upper platform there was a superstructure of any kind is not known; Sir Stamford Raffles speaks of the remains of various foundations. On these wood columns might have rested carrying a roof, but in any case the opening was probably closed over, and formed a secret chamber, on which may have been erected an altar. The sculptured panels of the lower platform are largely illustrated in the Dutch survey, and are inferior to those of Boro-Budur; the bas-reliefs of the second platform seem to be of finer execution, judging by Kinsbergen's photographs, but there are no illustrations given of them or of the winged figures and Garudas which decorate the podium of the upper platform, or of the remarkable cresting round, which seems to have served the purpose of a balustrade.

There is a second temple at Panataran, which might from its decoration be called a serpent temple. The Batavian Society have devoted twenty-two photographs to the illustration of its sculptures, but have given no plan and no description. There is not even a general view from which its outline might be gathered, and no figure is introduced from which a scale might be guessed. Its date appears to be probably previous to A.D. 1416. The figures, however, from which this is inferred are
not on the temple itself, but on a bath or tank attached to it, though, from the character of its sculptures, it is probably coeval.¹

The reason why it is called a Serpent temple is, that the whole of the basement-moulding is made up of eight great serpents, two on each face, whose upraised heads in the centre form the side pieces of the steps that lead up to the central building (Plate LVI., Fig. 2), whatever that was. These serpents are not, however, our familiar seven-headed Nāgas that we meet with everywhere in India and Cambodia, but more like the fierce crested serpents of Central America. The seven-headed serpent does occur very frequently among the sculptures at Boro-Budur—never independently, however, nor as an object to be worshipped, but as adorning the heads of a Nāga people who come to worship Buddha or to take a part in the various scenes represented there. Even then they are very unlike the Indian Nāga, whose hood is unmistakably that of an expanded cobra. Those at Boro-Budur and Panataran are crested snakes, like that represented in the Japanese woodcut in 'Tree and Serpent Worship,' page 56.

The sculptures on these monuments are not all of a religious or mythological character, but either historical or domestic. What they represent may easily be ascertained, for above each scene is a short descriptive inscription, quite perfect, and in a character so modern that I fancy any scholar on the spot might easily read them.

Meanwhile it is curious to observe that we know of only two monuments in our whole history which are so treated, and these the earliest and the last of the great school: that at Bharaut, so often alluded to above, erected two centuries before Christ; and this one attributed to the 14th century, while the struggle with the Muhammadan religion was gathering around it that strength which, within half a century from that time, finally extinguished the religion to which it belonged.

There is one other temple of this class, at a place called Machanpontih, described by Herr Brumund as partly of brick, partly of stone, but singularly rich in ornamentation. "The sub-basement," he says, "is composed of a tortoise and two serpents; the heads of these three animals unite on the west face and form the entrance."²

The above is, it must be confessed, only a meagre outline of what might be made of the most interesting and important

¹ There are other inscriptions about Archæologisch Onderzoek, Bd. ii. A.D. 1297, 1319, 1320, 1547, 1569, 1373 und 1434. — 'Die Volkenteeneelen van Panataran,' in Boro Boedoe, p. 433.
chapters in the History of Indian Architecture. To do it justice, however, it would require at least 100 illustrations and 200 pages of text, which would swell this work beyond the dimensions within which it seems at present expedient to restrict it. We know all we want, or are ever likely to know, about Boro-Budur and one or two other monuments, but with regard to many of the others our information is as yet fragmentary, and in respect to some, deficient. Any qualified person might, by a six months' tour in the island, so co-ordinate all this as to supply the deficiencies to such an extent as to be able to write a full and satisfactory History of Architecture in Java. The Dutch have, however, far outstripped our colonial authorities, not only in the care of their monuments, but in the extent to which they have published them, and in late years many works have appeared which are filling up the gaps, so much so that the survey sketched out by Sir Stamford Raffles is now being accomplished; the appointment, also, in 1901 of an Archaeological Survey under the direction of a highly qualified commission of experts, is at present advancing our information in every direction by publications that are models of exhaustive and accurate surveys.