

# Mañjuśrī in Indonesia

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## 1. Introduction

Mañjuśrī in Indonesia is significant in understanding of Mañjuśrī worship and esoteric Buddhism. With the revision of the author's text published in 2007, this paper introduces some of the Mañjuśrī statues in Indonesia and explains how the crescent-shaped aureole behind the head is characteristic to Indonesian Mañjuśrī.

The number of casting statue is 26, dating from the 8th to 11th century, found in Central Java, East Java, Sumatra, and other regions. Single stone statues are mainly found at Candi Plaosan in Central Java, and only one statue remains in East Java. In the case of temple reliefs, we can find such as at Candi Borobudur and Candi Mendut in Central Java which were built in the 8th and 9th centuries.

## 2. Records of Mañjuśrī in Inscriptions

The inscription of Kelurak (Jakarta National Museum, No. D.44.2) excavated in the north of Prambanan temple in Java is known as the example of records of Mañjuśrī in Indonesia. The language of the inscription may be described as Buddhism in Sanskrit bearing impact of Pāli. Dated as Śaka 704 C.E, Kelurak inscription tells that Kumāraghoṣa from Bengal created Mañjughoṣa during the reign of King Indra of the Śilendra Dynasty.<sup>1)</sup> It suggests that the belief in Mañjuśrī existed in Central Java around the 8th century.

## 3. Casting statue

Twenty-six single statues remain today,<sup>2)</sup> 24 of which are in bronze except for two in silver, with total heights ranging from 5.8 to 29.0 cm. There are eight examples with crescent-shaped aureole, and they can be divided into four main groups, from the viewpoint of mudra: (1) *Varada-mudrā* in the right hand and a lotus stem in the left hand. We see a

*pustaka* (*sūtra*) or a sword placed upright on top of lotus flower<sup>3)</sup> (Figure. 1)<sup>4)</sup> (Figure. 2),<sup>5)</sup> (2) the right hand on the knee and we see a *pustaka* upright on top of lotus flower (Figure. 3),<sup>6)</sup> (3) a sword in the right hand and a *pustaka* in the left hand (Figure. 4),<sup>7)</sup> and (4) *Dhyāni-mudrā* and the *pustaka* placed on top of lotus flower (Figure. 5).<sup>8)</sup> The most common type is (1), which accounts for 16 statues, more than half of the total numbers. It is characterized with the hair tied up in a curly bun like a child. In some cases, as shown in Figure. 1, the figure is adorned with a necklace of animal tusks or claws. 13 statues are seated in the position of one leg lowering down in *fumisage-za*. There is no statue sitting on animals. The *pustaka* held by the statue of Mañjuśrī is described in the *Sādhanamālā*<sup>9)</sup> as follows: Mañjuśrī carries the most important sword of wisdom to cut off all foolishness in his right hand, while in his left hand he holds the *pustaka* (Arapacana).<sup>10)</sup> He also makes the sign of *dharmacaka-mudrā*, holding a *utpala* (lotus flower) on which the *pustaka* is placed. He rides on the back of lion, and sits in a relaxed pose, with one leg dangling down (Mañjuvara).<sup>11)</sup> The right hand forms the *varada-mudrā*, while the left hand holds a *utpala* on which the *pustaka* is placed Siddhaikavīr.<sup>12)</sup> From these poses and attributes it is assumed that the *pustaka* in his left hand is *Prajñāpāramitā-sūtra*.

As an example of type (1), let us introduce a statue of the collections of Jakarta National Museum (No. 5899) (Figure. 1). It is 29.0 cm high, produced in silver (92% purity), excavated in 1927 in Semarang, Central Java. It is estimated to have been produced in the early 10th century. It is seated in the position of one leg lowering down, with the right hand in the *varada-mudrā* and the left hand holding a *utpala* stem with a *pustaka* on it. The buns formed by pulling the hair to the top of the head. He wears large earrings and a breastplate with animal tusks, as if to intimidate. It also wears ornaments on its hands, arms, and leg. It also wears sacred strings. The palm is tattooed with the floral pattern which is like the pattern of the earrings. It wears a *dhoti* (skirting) with alternating patterns of ☉ and this floral pattern, and a sash. All the decorations from the headdress to the sash have a four-petaled floral pattern in common. We can find a U-shaped mortise under the right foot and on the bottom of the figure, as well as a bar-shaped mortise in the center of the back of the head and in the center of the back. The next example is a statue with crescent-shaped aureole from the Linden State Museum (No. SA35244L) (Figure. 2). It is 5.8 cm high, estimated to have been produced between the 8th and 10th centuries. It is grouped as the type (1), seated in the semi-cross-legged posture (*sattvaparyāṅka*). It is

characterized with *ūrṇa*, and the upper half of the body is decorated with X-shaped ornaments (Figure. 6).

#### 4. The examples of stone statues

The single stone statue is found in Candi Plaosan in the northeastern part of the Prambanan compounds in Central Java. 6 statues of Bodhisattva are placed in the each of North and South hall of temple (Lor) (Figure. 7). There are 12 statues in total. Among them two are identified as Mañjuśrī. Both wear X-shaped ornaments on their upper body. Both are missing their right hand, but they hold a *utpala* stem in their left hand and have a *pustaka* placed on top of *utpala*. Only Mañjuśrī has a crescent-shaped aureole behind its head, which is considered distinguishable to Mañjuśrī. One of the 21 statues on the north terrace in the open air has a crescent-shaped aureole, and it also could be Mañjuśrī.<sup>13)</sup> There is also a seated figure of Mañjuśrī (No. AK-MAK-240) excavated from Plaosan stored by the National Museum in Amsterdam,<sup>14)</sup> which has a flaming aureole unique to Plaosan. It lacks both hands, but the statue was probably identified as Mañjuśrī based on the crescent-shaped aureole. Another example (No. 518/475) is stored by the Archaeological Institute, Prambanan Branch office. Although the remaining part is the head only, it is also considered Mañjuśrī based on the crescent-shaped aureole. The facial expression and size of the head are similar to those of the statues in the south hall of Candi Plaosan.<sup>15)</sup> Most of the single statues of Mañjuśrī are found in Candi Plaosan. One of them is excavated from Candi Jago in East Java. It is 1 m high, categorized as type (3), one of the collections of Jakarta National Museum (No. BD-610). The year 1265 is clearly indicated on the statue, and the right hand holds a sword, and the left hand holds a *pustaka* at the center of the chest. This will be discussed in a separate article.<sup>16)</sup>

Reliefs can be seen in the *Gaṇḍavyūha* 大方広仏華嚴經 [入法界品]<sup>17)</sup> of Candi Borobudur, built in the 8th or 9th century in the Central Java. We can find the crescent-shaped aureole among the Mañjuśrī in the Second Gallery,<sup>18)</sup> the Third Gallery,<sup>19)</sup> and the Forth Gallery.<sup>20)</sup> According to *Gaṇḍavyūha*, Sudhana-śreṣṭhi-dāraka 善財童子 seeks enlightenment. is instructed by Mañjuśrī goes around visiting 53. Buddhist masters,<sup>21)</sup> and finally meets Samantabhadra and attains enlightenment. The passage about Mañjuśrī is distinguishable.

In the scene of “Mañjuśrī with the monks and Sudhana” in the Second Gallery (Figure.

8), the right hand of Mañjuśrī is bent forming the *abhaya-mudrā* while his left hand is in front of his belly. A stem of lotus extends from the rear of right hand, and a *pustaka* is placed on the *padma* (blooming lotus flower). As to “Instruction by Mañjuśrī in the Pavilion,” in the Third Gallery, Mañjuśrī who has curls formed by pulling the hair to the top of the head and three high-piled loops created, sits on a lotus throne supported by two lions. His right hand is missing and his left hand is placed on a pedestal, in a playful posture of *yuge-za*. In the Fourth Gallery, Mañjuśrī is carved with an X-shaped ornament on his upper body, and his hands are pushed out in front of his chest, indicating that *mudrā* is freely expressed in Borobudur and the statue has a thicker and fleshier style.

Next, it is one of the “Eight Great Bodhisattvas” on the outer wall of the main hall of Candi Mendut, built in the late 8th century, located about 3 km east of Candi Borobudur. It is a standing figure, bending the right hand towards the right shoulder. The left hand is placed on the waist, holding a lotus stem, and a *pustaka* is placed on top of the *padma* on the right side of its head (Figure. 9).

## 5. Consideration of Crescent-shaped Aureole

I would like to shed light on the reason why crescent-shaped aureole is often found in Mañjuśrī in Indonesia.<sup>22)</sup> Among the *sūtras* of Mañjuśrī, such as *Tuoluni ji jing* 陀羅尼集經,<sup>23)</sup> *Wenshushili baozang tuoluoni jing* 文殊師利寶藏陀羅尼經,<sup>24)</sup> *Da Piluzhena chengfo shenbian jiachi jing* 大毘盧遮那成仏神變加持經,<sup>25)</sup> and *Ba dapusa mantuluo jing* 八大菩薩曼荼羅經<sup>26)</sup> describe Mañjuśrī as having the form of a “child” and the hairstyle with five buns which is characteristic to children. Indonesian representations of child are found in “the story of the life of Buddha” of the First Gallery, chief wall, top of series of Candi Borobudur. There are the scenes of the birth of the Bodhisattva, Gautamī undertakes the care of the Bodhisattva (Figure. 10). We see the crescent-shaped aureole on the prince in childhood or in youth. There are such scenes as “The visit of Asita,” “Maheśvara and other gods sons do homage to the Bodhisattva,” “The Cākya’s request that the prince may be brought to the temple,” “The procession to the temple,” and so on.<sup>27)</sup> In the scene of “The arrival at school” (Figure. 11), however, the seven-year-old prince appears differently. His hair is pulled back and there is no crescent-shaped aureole.<sup>28)</sup> No prince of older age has crescent-shaped aureole. In other words, crescent-shaped aureole is characteristic to the back of the head of a child under 7 years of age in Candi Borobudur.

Next, at Candi Mendut, male and female deities are carved facing each other on the left and right sides of the aisle at the entrance to the main hall. Among them there are many children who have crescent-shaped aureole behind the head (Figure. 12). The reliefs of many children playing with male and female deities are rare, therefore this is an invaluable example that proves that the crescent-shaped aureole is used in Indonesian representations of children. The only other cast statues with crescent-shaped aureole are six out of 90 Jumbhala statues from Central Java (8th–10th century).<sup>29)</sup> They are often depicted as fleshy and full-bodied figure. Among stone statues, there is a seated lotus-armed Avalokiteśvara,



Figure 1



Figure 2



Figure 3



Figure 4



Figure 5



Figure 6



Figure 7



Figure 8



Figure 9



Figure 10



Figure 11



Figure 12

two Kārttikeya expressed as young men, two Sūrya statues, perhaps representing the sun and moon, and one Candra statue.<sup>30)</sup> All are represented with youthful bodies.

## 6. Conclusion

Except for a statue of Arapacana in East Java, Indonesian Mañjuśrī can be seen in cast statues, stone statues, and reliefs dates from the 8th to 11th centuries, mainly in the Central Java. All have a stem of lotus in their left hand, and in most cases, we see a *pustaka* is placed on top of lotus flower (*utpala or padma*). They often have the hairstyle of having a bun like a child. Their hair is often coiled up in a bun like a child and some statues are thought to have been decorated with a pectoral ornament with animal tusk as if a threat to protect children from evil. As shown by the statues of Candi Mendut, crescent-shaped aureole is not always attached to Mañjuśrī. However, crescent-shaped aureole is found with the children under seven years old. To conclude, it is suggested that the sculptures of Mañjuśrī in Indonesia during this period was associated with the representation of childness.

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## Notes

- 1) Sarker 1971, 41–48, 45, Nos. 11, 12, 13.
- 2) A statue left side of the triad statues of the National Jakarta Museum, No. 8425 is thought to be Mañjuśrī. However this example is not included in the count this time because there is no *pustaka* on the lotus flower of the left handled attribute, while the statue Avalokiteśvara on the right side has an attribute of lotus flower on which a *pustaka* is placed. Tokyo Kokuritsu Hakubutsukan 1981, No. 30.
- 3) Rijksmuseum, Amsterdam 1977, 133, No. 47.
- 4) Rijksmuseum, Amsterdam 1977, 128, No. 42. Tokyo Kokuritsu Hakubutsukan 1997, 104–105, No. 61.
- 5) Lohuizen-De Leeuw 1984, 56, No. 20.
- 6) Lunsingh Scheurleer and Klokke 1988, 73, No. 21.
- 7) Lohuizen-De Leeuw 1984, 56, No. 20.
- 8) Ito 2007; 2019, 137–140.

- 9) Bhattacharyya 1968. I would like to express my gratitude to Professor Hiroshi Nemoto regarding the Sanskrit version of scriptures.
- 10) Bhattacharyya 1968. *Muktakenārapacanasādhana* No. 65.
- 11) Bhattacharyya 1968. *Vādirāṣṣādhana* No. 54.
- 12) Bhattacharyya 1968. *Siddhaikavīrasādhana* No. 67.
- 13) Ito 2019, 1203–1209.
- 14) The Bodhisattva Mañjuśrī, c.800–c.900, h.138cm, w.90cm, d.60cm.
- 15) Tokyo Kokuritsu Hakubutsukan 1981, No. 8.
- 16) Pullen 2021a, 163–164, Figure 10. Pullen 2021b, 141–147.
- 17) T 0278, Taishōzō vol. 9, T 0279, T 0293, Taishōzō vol. 10, Tōhoku 44, Ōtani 761. I used the Chinese translation. Same goes for notes 23, 24, 25 and 26.
- 18) Krom 1993, Series II. Plate VIII. No. 16.
- 19) Krom 1993, Series III. Plate VI. No. 12.
- 20) Krom 1993, Series IV. (B). Plate XI. No. 51.
- 21) Krom 1993, Series II. Plate VII. No. 14 to Plate LXVI. No. 128.
- 22) Ito 2020, 265–281.
- 23) T 0901, Taishōzō, vol. 18, 839a.
- 24) T 1185B, Taishōzō, vol. 20, 749a.
- 25) T 0848, Taishōzō, vol. 18, 8a.
- 26) T 1167, Taishōzō, vol. 18, 675c.
- 27) Krom 1993, Series I. a. Plates. XIV. No. 28, XV. No. 30, XVI. Nos. 31, 32, XVII. Nos. 33, 34, XVIII. No. 35. vol. I, 128–132, No. 28, 133–134, No. 30, 134–136, No. 31, 136–137, No. 32, 137, No. 33.
- 28) Krom 1993, Series I. a. Plate XIX. No. 37. vol. I, 141.
- 29) Ito 2004, 100–116.
- 30) Ito 2020, 271–275.

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