Chapter VIII

Candi Surowono: Sidapaksa, a nobleman with a cap

Plate 8.1. Groundplan of Candi Surowono

- A1–A16: scenes from the *Arjunawiwaha* story
- B1 / B2: scenes from the *Bubukshah* story
- 1–9: scenes from the *Sri Tanjung* story

Candi Surowono is located in the village of Canggu near Pare, in the northeastern part of the district of Kediri. All that is left is the base of the temple in andesite stone. We must imagine the upper part of the temple as having a *cella* and a roof, none of which are extant. The base of the temple body measures about 8 square metres. There is a porch on the western side of the building, which extends in three landings and incorporates a stairway. The building is oriented to the east, towards the Arjuno-Welirang Massif.

The walls of the temple are decorated in two rows with well-preserved relief panels. The lower row contains small panels with depictions of folk life and of *Tantri* stories; the upper row consists of interchanging, large panels in differing sizes, with illustrations of three different stories,

which have been identified as the *Arjunawiwaha*, the *Sri Tanjung*, and the *Bubukshah and Gagak Aking* (plate 8.1).

The *Arjunawiwaha* reliefs dominate, displayed in broad rectangular panels on the north, east, and south side, with some smaller panels on the porch. The corners are nearly all decorated by small upright panels with depictions of the *Sri Tanjung* and the *Bubukshah* story. The *Arjunawiwaha* reliefs are presented in a mixed order of *pradakshina* and *prasawya*. The two *Bubukshah* reliefs are in *pradakshina* order. The *Sri Tanjung* reliefs are, with a few exceptions, arranged in *prasawya*. This confusing order of the narrative scenes has provoked much speculation and discussion, and my investigation aims to shed new light on this issue. Concerning the placement and function of the reliefs, I agree in the main with Worsley's (1986:338) statement that 'the *Sri Tanjung* and the story of Bubuksha and Gagak-Aking are subsidiary and provide [...] reflections and commentary of thematic interest to the bas-reliefs of the *Arjunawiwaha*'. In a former study about the aspect of the asceticism in the *Arjunawiwaha* reliefs, I arrive at a similar conclusion (Kieven 1994, 1998), which I will further develop and modify here.

HISTORY AND FUNCTION

The name 'Shurabhana', mentioned twice in the *Nagarakertagama*, has commonly been identified with today's 'Surawana' or 'Surowono'.¹ *Nag.* 62.2b states that King Hayam Wuruk stayed overnight in 'Shurabhana'. *Nag.* 82.2b mentions the same place, located in Pasuruhan, as a religious domain which was opened up by the Prince of Wengker.² The Prince of Wengker is referred to by the name Wijayarajasa in *Nag.* 4.2b. The *Pararaton* narrates how Bhre Prameshwara from Pamotan passed away in AD 1388 and was enshrined in Manyar in a temple called

¹ *Shura* (Old Javanese, Sanskrit) means 'brave, hero' (Zoetmulder 1982:1861). *Bhana*, in Sanskrit, written with a long 'a' and a dotted 'n', means 'recitation' (Monier Williams 1976:752). *Bhana* without the long 'a' means 'speaking, proclaiming' (Monier Williams 1976:745), and without the dotted 'n', but with the long 'a', 'appearance' (Monier Williams 1976:751). 'Shurabhana', as mentioned in the *Nagarakertagama*, then means 'brave appearance'. We find both 'Surawana' and 'Surowono' in present-day spelling; see my technical notes.

² The name 'Pasuruhan' is also mentioned in *Nag.* 35.1 Here it seems to be identical with today's Pasuruan on the coast of the Java Sea, south of Surabaya. It is, however, not clear if the 'Pasuruhan' of *Nag.* 82 is equivalent to Pasuruan as well. Compare Hadi Sidomulyo 2007:75, 105.

Wishnubhawanapura;³ the same text (*Pur.* 28.34, Brandes 1920:36) identifies Bhre Prameshwara as being from Wengker. Based on this Brandes (1920:168) concludes the identity of Bhre Wengker: he is Wijayarajasa, or Prameshwara, from Pamotan.⁴

Krom (1923, II:209-10) concludes from these puzzle pieces that the name 'Wishnubhawanapura' was the inauguration name for 'Surawana', and that Candi Surowono was the commemorative temple for Wijayarajasa. Recent authors have aligned themselves with this opinion. We may assume that for this prince, as a member of the higher aristocracy, the commemorative temple was inaugurated in combination with the *śraddha* ritual twelve years after his death in AD 1400 (Bernet Kempers 1959:96).

The connection between Prince Wijayarajasa of Wengker and Surowono is obvious from the *Nagarakertagama*. The prince was an uncle of Hayam Wuruk and held a high position within the royal family, fulfilling several tasks and responsibilities of royal authority. We know this from a number of references to him in the *Nagarakertagama*⁵ and from inscriptions (Noorduyn 1975:480-1). The discussions by Noorduyn (1975:479-82) and Aoyama (1994) concerning the Chinese report from AD 1377 have yielded the following historical picture:⁶ the Prince of Wengker, as the second independent king, had his own *kraton* in the eastern part of the capital of Majapahit, and he kept his own diplomatic ties with the Chinese emperor. At the same time, however, some of the references to the Prince of Wengker confirm that he had a status subordinate to the king, thus rendering his position somewhat ambiguous. It may have been the purpose of his founding a religious domain to reinforce his prestige. The fact that he had opened up the sanctuary in the location called 'Shurabhana', as mentioned in *Nag.* 82.2b, implies that some kind of building must already have existed around AD 1365. That the geographical position of the temple is in the heartland of Majapahit affirms the affinity of the Prince of Wengker with the court. If 'Shurabhana', or 'Wishnubhawanapura', later became a commemorative temple for the Prince of Wengker, and if we assume that he is in fact the aforementioned Bhre Prameshwara, then it was completed and inaugurated twelve years after his death (in AD 1388) in connection with the *śraddha* ritual in the year AD 1400.

³ Brandes 1920:38, 160, 168, 169, 245.

⁴ There remains still the illogical point that Wengker and Pamotan are two different places.

⁵ *Nag.* 4.2a, 12.2a, 12.3b, 41.4d, 59.4a, 65.4a, 76.4b, 79.2a, 82.2b, 88.2a.

⁶ See Chapter IV, sub-chapter 'Decline of Majapahit'.

ICONOGRAPHY AND INTERPRETATION OF THE NARRATIVE RELIEFS

THE SRI TANJUNG RELIEFS

The *Sri Tanjung* story speaks of Sri Tanjung, the granddaughter of a hermit, and her husband Sidapaksa, who is in the services of King Sulakrama. Desiring the beautiful Sri Tanjung, Sulakrama sends Sidapaksa to God Indra's heaven with a letter which states that Sidapaksa is going to attack heaven and that Indra should kill him. The ignorant Sri Tanjung gives Sidapaksa a magic jacket to be taken along on his journey.⁷ Reading the letter, Indra recognizes the truth and sends Sidapaksa home. Back at King Sulakrama's palace, Sidapaksa has doubts about the loyalty of his wife and kills her. Before dying, Sri Tanjung tells him that if her blood produces a fragrant smell, this will be a sign that she was faithful. Her blood indeed has a wonderful smell, and Sidapaksa recognizes that he was wrong, and grieves. The soul of Sri Tanjung reaches the realm of the dead by crossing a river with the help of a white crocodile, but she is refused entry and sent home to her grandfather, carried by Durga's servant Kalika. In the end Sidapaksa finds her at the hermit's place, and there is a happy reunion.

The *Sri Tanjung* story was composed as a *kidung* and exists in a great variety of manuscripts. While the date of this story is not known, other depictions in temple reliefs such as on the Pendopo Terrace at Panataran (dated AD 1375) convey that it was already popular by the fourteenth century.⁸

In the reliefs at Candi Surowono, Sidapaksa is depicted with a sharp-edged, crescent-moon shaped, large cap with some curls of hair being visible. He has all the iconographic features which characterize him as a nobleman: a long loincloth with a sash, bracelets, and earrings.

In my description and analysis of the panels I follow the *prasawya* order.⁹

⁷ This magic jacket is in the Javanese original called alternately '*antakusuma*' (II.34, 35) and '*anantakusuma*' (II.36), which means either end-flower or endless/eternal flower. In his notes, Prijono simply presents them as alternatives.

⁸ Other examples of depictions of the *Sri Tanjung* are at Candi Jabung (AD 1354) in 19 panels, and at Gapura Bajang Ratu (AD 1340) in four panels. See also Galestin 1939a:155.

⁹ I refer to Prijono's (1938) numeration of the verses of the poem.

- Panel 1: Sidapaksa meets Sri Tanjung in the night and falls in love with her (I.48a).
- Panel 2: Sidapaksa takes her from her home at the hermitage of her grandfather (I.48i).
- Panel 3: Sri Tanjung and Sidapaksa separate from each other, and she gives him an object (II.32-39).¹⁰
- Panel 4: Sri Tanjung, after having been killed by Sidapaksa, stands in front of Dorakala, the doorkeeper at the realm of the souls, who does not want to let her in (V.142-151) (fig. 8.6).
- Panel 5: Sidapaksa sits at the bank of the river in a longing and mourning position, after he has smelled the fragrance of Sri Tanjung's blood (V.108) (fig. 8.7).
- Panel 6: Sri Tanjung sits in a longing position on a huge fish which helps her cross the river in the realm of the dead (V.122?) (fig. 8.8).
- Panel 7: Sidapaksa and a woman stand under a tree (fig. 8.2).
- Panel 8: Sidapaksa sits in a garden, again in a longing and mourning position, and still grieving about his deed (V.113) (fig. 8.9).
- Panel 9: Sri Tanjung is carried home by Kalika (V.129) (fig. 8.10).

The identification of most of the depictions with episodes from the story is clear. However, panels 4, 6, and 7 need special discussion.

Panel 4 (fig. 8.6) has been interpreted by Worsley (1986:341) to depict Sri Tanjung who stands in front of Dorakala, 'the doorkeeper to the world of the dead'. Klokke (1995:80) understands the scene to portray Sri Tanjung arriving 'at the gate of heaven, where she faces the guardian of the gate'. Consulting the *Sri Tanjung* text (V.142-151) does not necessarily help in determining which realm Dorakala is guarding.¹¹ The text states in the preceding verses (V.123-141) that Sri Tanjung passes the realm of Yama, the god of death, and meets several souls which are suffering from punishment in hell. Thus, I am inclined to interpret the guardian as watching the door to the realm of heaven where Sri Tanjung, after having passed the realm of the dead, is supposed to enter. This would be supported by the title 'Hyang' for Dorakala in the

¹⁰ From the depiction it is not clear if this object is really a jacket; it looks rather like a letter.

¹¹ The part '*dora*' of the name 'Dorakala' may derive from the Sanskrit '*dvara*' (door, entrance). '*Kala*' means time and death and also denotes a demon. Thus, 'Dorakala' may be translated as 'entrance demon'.

text, which defines him as a divine being. However, a comparison with the Balinese *Bhimaswarga* story provides another direction: the realm of the god of death is also situated in *swargaloka*, the realm of the gods in general, with Yama forming part of the pantheon of deities (Hinzler 1981:203-4).¹² I will return to this interpretation in a discussion of the cross-references between the *Arjunawiwaha* and *Sri Tanjung* reliefs.

The story states that, after Sri Tanjung has been killed, she is carried by a crocodile across the river within the realm of the dead (V.122). The fish, as depicted in panel 6 (fig. 8.8) is not mentioned, neither here nor later when she is brought back to the realm of the living. Worsley (1986:341) interprets this scene as Sri Tanjung returning from the realm of the dead to the realm of the living. Klokke (1996:80) claims only that Sri Tanjung is in the realm of the dead. Interestingly this same motif, together with the scene showing Sidapaksa on the bank of the river, also appears in the *Sri Tanjung* depictions on the Pendopo Terrace in Candi Panataran, in Candi Jabung, and in a depiction on Candi Bajang Ratu in Trowulan.¹³ The motif 'Sri Tanjung on the fish' was obviously very popular in the fourteenth century, as it is also found in the aforementioned *candi* and on other art objects, for example a golden plaque and a zodiac beaker.¹⁴ We cannot argue that the fish would have replaced the crocodile because the latter was an unknown animal, since crocodiles were often depicted in East Javanese reliefs. For example, a crocodile appears in the popular *Tantri* story 'Crocodile and bull' which also forms part of the small lower panels in Candi Surowono itself.¹⁵ Thus, I assume that the fish formed part of an earlier oral or lost written version of the story, and replaced the crocodile of the better-known and later version. However, there still remains the problem of the positioning of this scene here at Candi Surowono. According to the order of events in the story, the crossing of the river should be depicted before panel 4 with Sri Tanjung standing in front of Dorakala. If, however, we interpret the

¹² This whole question of 'realm of the dead' or 'heaven' is ambiguous. In the Balinese *Bhimaswarga* story Bhima, who must complete the task of releasing his parents from punishment, goes to hell in the realm of death and then to heaven (*swargaloka*), with the former forming a part of the latter. We could conclude that Yama's realm in the *Sri Tanjung* story is regarded as a part of the heaven of gods. However, as in the *Sri Tanjung* text Yama has a negative, demonic connotation, I reject this interpretation.

¹³ On the Pendopo Terrace the scene 'Sri Tanjung on the fish' is followed by the scene 'Sidapaksa on the bank of the river', while in Candi Jabung the order is the opposite, as in Candi Surowono.

¹⁴ Fontein 1990:293-4; Galestin 1939a; Galestin 1939b; Sukawati Susetyo 1997.

¹⁵ See also the reliefs at the Inner Bathing Place at Panataran. Compare Klokke 1993:206, 217, 222-3, 225, 233, 238, 241, 244-5, 247-8.

Fig. 8.2. Candi Surowono, north side, *Sri Tanjung*, panel 7

fish scene as Sri Tanjung on her way back to the realm of the living, this implies a free creation by the artists, or an element of another version of the story. Another possibility which I will confirm later is that it was deliberately misplaced to fit into the particular arrangement of reliefs, which conveys a specific symbolism.

The meaning of panel 7 (fig. 8.2) is not clear either. Worsley (1986:341) interprets the woman as a maid servant who greets Sidapaksa and is grieving about the loss of her mistress (V.114); Klokke (1995:80) only mentions that Sidapaksa meets a woman. From the iconographic elements – clothing, jewellery, coiffure – the woman looks like Sri Tanjung from panel 3. However, if indeed Sri Tanjung were depicted here then the meaning of this scene does not make sense in the progress of the panels in *prasawya* order. A resolution to this contradiction might be that Sidapaksa is imagining his wife to be alive and standing in front of him. This, however, is not mentioned in the poem. Thus, this scene would again be a free creation or part of a different version. A further possibility is that this panel was indeed intended to portray Sri Tanjung when she is having a long talk with Sidapaksa before she gives him the magic jacket. As the poem dedicates a rather large number of verses (II.32-39) to this episode of separation, it would in fact make sense that these are

depicted in two different panels.¹⁶ In all of these options, the separation of male and female is the main subject, which is emphasized by the neighbouring panel depicting Sidapaksa in grief over his loss.

Thus, all these cases – panels 4, 6, and 7 – imply that either another version of the story has been depicted, or that the ‘disorder’ of the reliefs is deliberate. In his discussion of this ‘disorder’ Worsley (1986:347) concludes that ‘in the case of the Sri Tanjung, it also seems clear that the scenes have been selected and positioned so as to evoke a thematic dialogue between it and the narrative of the Arjunawiwaha’. I will later discuss Worsley’s interpretations in the context of the cross-references with the other narrative depictions and their placement in the temple.¹⁷

THE ARJUNAWIWAHA RELIEFS AND THE BUBUKSHAH RELIEFS

The *Arjunawiwaha* reliefs are based on the *kakawin* composed by Mpu Kanwa in AD 1035.¹⁸ They seem to be placed in complete disorder all over the temple walls; there is neither a clear *prasavya* direction, nor a *pradakshina* direction. A visitor who wishes to read the narrative must start at the east side, then return to the entrance part in the west and follow the north wall, before finally reading the reliefs arranged on the southern wall. The long panels on the north, east, and south side each have three scenes, while the other, smaller panels have one scene each. I describe the scenes following the process in the narrative.

- Scene A 1: God Indra sends *widadari*, heavenly nymphs, to test Arjuna’s strength in his meditation.
- Scene A 2: The *widadari* are bathing and preparing to seduce Arjuna.
- Scene A 3: The *widadari* try to seduce the meditating Arjuna while his two servants, the *panakawan*, indulge in erotic pleasure.
- Scene A 4: The demon Muka appears in the forest in his terrifying demonic shape.

¹⁶ This deviation from the text was already an issue for Galestin who, in his unpublished paper quoted in Worsley (1986:365, fn. 8), also suggests that panels 6 and 7 should have other places; see also Worsley 1986:347.

¹⁷ It is interesting to compare the issue of the deliberate disorder of reliefs on the temple walls with Balinese paintings, which do not show scenes ‘in order’ either, but rather in a thematic arrangement. As the story itself is familiar to the viewer, he/she can pick out the essential aspects. I am grateful to Adrian Vickers for this information.

¹⁸ Zoetmulder 1974:234-49; Padmapuspita 1988b; Kuntara 1990; Robson 2008.

- Scene A 5: Muka, now in the shape of a wild boar, approaches to attack Arjuna in the forest where he is meditating.
- Scene A 6: Arjuna and the hunter, who is God Siwa in disguise, are in dispute about who has shot the arrow at the boar and killed him.
- Scene A 7: Arjuna and the hunter get into a fight with each other.
- Scene A 8: Arjuna worships Siwa, who has taken on his deity shape again.
- Scene A 9: Arjuna and the *widadari* Suprabha are sent by Indra to the palace of the demon Niwatakawaca to find his vulnerable spot.
- Scene A10: Arjuna and Suprabha meet other heavenly nymphs.
- Scene A11: Suprabha approaches Niwatakawaca and finds out about his vulnerable spot.
- Scene A12: Arjuna carries Suprabha away from Niwatakawaca, who desires her (fig. 8.3, displaying A12-A16).
- Scene A13: Arjuna marches with an army against Niwatakawaca.
- Scene A14: Arjuna shoots an arrow at Niwatakawaca.
- Scene A15: Niwatakawaca is bleeding from his tongue, his vulnerable spot, which has been hit by the arrow. Naked demons fall to the ground. A warrior with a cap is chased out of the battlefield.
- Scene A16: Naked demons fall down on each other.

The *Arjunawiwaha-kakawin* represents two aspects of Arjuna: he is a *kshatriya*, who has to fulfil his task as a warrior, and a member of the righteous Pandawa family, and he is also a *yogi* who in his ascetic practice controls his senses and seeks Higher Knowledge. In the relief depictions at Candi Surowono, the *kshatriya* ideal dominates the *yogi* ideal of Arjuna, as highlighted by Worsley (1986:349) and Kieven (1994:91-2). Arjuna does not meditate to reach *moksha*, but, rather, to obtain a weapon from God Siwa that will allow him to succeed in the battle against the enemies of his Pandawa brothers, the Kaurawas, and thus to comply with his task of loyalty to his family. The dialogue between Arjuna and Indra as the third part of Arjuna's test during his meditation is not depicted in Candi Surowono, which can be understood as a sign that the *yogi* ideal is not intended to be a key element here.

The *kakawin Arjunawiwaha* additionally displays the issue of the union of male and female and of Siwa-Sakti in several episodes, which makes the Tantric aspect evident to me. In his marriage to Suprabha, Arjuna eventually attains the final union with the female, that is, on a divine level with Sakti.¹⁹ Kuntara (1990:467-8) concludes that in the *Arjunawiwaha kakawin*, the *kshatriya* and the *yogi* are equally important ideals for Arjuna, with the *yogi* ideal aiming for the Tantric union of Siwa-Sakti. This suggestion, and also Creese's (2004) interpretation, have been strongly objected by Robson (2008:24).²⁰ Creese (2004:195-205) convincingly expounds the Tantric interrelation of *yoga* and sexuality in *kakawin*, which she labels the 'yoga of love' (Creese: 2004:201). Yoga and sexuality are complementary in the sense that both have the same aim: the union with the Divine. Moreover, it is through the sexual act itself that yoga is practised and implemented, a principle which is displayed in Siwa's form as *Ardhanariswara*.²¹ In his meditation Arjuna controls the senses while being tempted by sexual pleasure. He does not fully accomplish his yoga practice, nor does he indulge in any sexual temptations, because he must fulfil his duty as a *kshatriya*. Also, the relief depictions at Candi Surowono stress the significance of the *kshatriya* ideal.²² Even so, I recognize the Tantric aspect as being inherent to the depictions. The northern part of the temple's rear side features erotic scenes where, in their preparation to seduce Arjuna, most of the *widadari* adopt postures of longing, and some are naked (A2). The temptation scene shows two *widadari* approaching the meditating Arjuna in a very erotic way (A3). The two aspects of asceticism and eroticism allude to the Tantric character of God Siwa, who incorporates these two elements himself and who remarkably is depicted on the northern side of the temple just around the corner and is thus placed in symmetry with Arjuna's meditation scene. Through the depictions of Arjuna's non-compliance with the ultimate forms of both yoga and sexuality, the potential of eventual union with the Divine is anticipated. This union would later be performed in Arjuna's marriage to Suprabha as a manifestation of the union of Siwa and Sakti which

¹⁹ Kuntoro refers to the term *sakti*, that is, spiritual power, which Arjuna gains through his meditation. Several verses of the *Arjunawiwaha* mention Arjuna as endowed with *sakti*. Robson (2008:24), however, rejects that the word *sakti* is used in the sense of 'Sakti'.

²⁰ See my discussion in Kieven 1994:33-5.

²¹ See O'Flaherty 1969a, particularly pp. 319, 329-33.

²² Arjuna's union with Suprabha can also be understood as his becoming an accomplished *kshatriya*. See Chapter IV, sub-chapter 'Tantrism', particularly the context of the ideal kingship.

is, however, not materialized in the relief depictions. I conclude that the Tantric aspect is expressed in a very subtle way in the Surowono *Arjunawiwaha* depictions.

The two panels from the *Bubukshah* story are positioned on the northeast corner of the building.²³ They depict the following scenes:

B1: The fat Bubukshah sits next to the skinny Gagak Aking under a tree.

B2: The tiger approaches Gagak Aking.

These scenes deviate from the written version and emphasize the Saiwite character of the story (Worsley 1986:339-40). In their selection of scenes, the artists focused more on Gagak Aking, the Saiwite, than on Bubukshah, the Buddhist. The story is cut short with the approach of the tiger towards the Saiwite Gagak Aking. The artists did not depict the continuation of the story, which would have prioritized the Buddhist brother. The placement of the *Bubukshah* panels neighbouring the scene where God Siwa is worshipped by Arjuna (A8) indicates that, indeed, this corner of the building focuses on Siwa, thus supporting the idea that the depicted version of the story prioritizes the Saiwite element.

CROSS-REFERENCES BETWEEN THE THREE NARRATIVE RELIEF SERIES

The investigation of the specific and peculiar arrangement of the reliefs and their cross-references yields an understanding of a complex symbolism. The *Sri Tanjung* reliefs which feature the cap-figure play an important role in this symbolism. Worsley (1986:342) interprets the arrangement of the reliefs at Candi Surowono according to ‘two intersecting sets of concepts which describe the human condition’. The first is a division between the natural, on the north side of the temple, and the social, on the south side, as illustrated in the depictions of scenes in the forest (on the north side) and of scenes taking place in palaces (on the south side). The other concept is a tripartite division between ‘world renouncer’ – the meditating Arjuna, the ascetics Bubukshah and Gagak Aking – on and next to the northeastern corner; ‘world maintainer’ – God Indra – on and next to the southeastern corner; and ‘world destroyer’ – the demons

²³ For the story plot, compare the description in Chapter VII, sub-chapter on the Pendopo Terrace (panels 19-23). This story was quite popular during the East Javanese period, as we know from depictions in other temples, for example in Candi Gambar Wetan near Blitar.

Muka and Niwatakawaca – in the western part of the building. Worsley concludes that the placement of the proper scene is not determined by the order in the original narrative, but through the structure laid down by the aforementioned concepts. My discussions of these concepts (Kieven 1994:77-98) and those by Klokke (1995) yield similar conclusions. Still, I recognize a somewhat more simplified pattern of the concepts, which determines the order of the reliefs in Candi Surowono. The dichotomy between the rear and the front, areas which correspond to the sacred and the demonic, respectively, is the main principle which dominates over the other aforementioned concepts. The results of my new investigation support the fact of this principle's dominance.²⁴

The front side of the Surowono temple is dedicated to the demonic aspect. This becomes evident through the dominant depiction of scenes with the demons Muka and Niwatakawaca. The rear side of the temple includes depictions of gods, ascetics, and heavenly beings, which is appropriate to the conventionally sacred character of the rear side of a temple. Thus, the dichotomy between west and east, between the demonic/animal/destructive character and the sacred/meditative character, respectively, is very explicit.²⁵

It is noteworthy that the narrative reliefs at Candi Surowono are based on the two different genres of literary works: the 'post-mythological stories' – the *Sri Tanjung* and the *Bubukshah* story – and the 'mythological stories' – the *Arjunawiwaha*. Correspondingly, the characters in the depictions appear in simple dress in the two former stories and in full attire in the latter one. We know from the discussions of Candi Jago and Candi Panataran that the hierarchy between the folk-life character and the more sacral character of the two different genres applies to the function of the former, which prepares pilgrims for their encounter with the latter. Fitting with this schema, the *Sri Tanjung* and *Bubukshah* reliefs fulfil such a preparatory role – on the mundane level – in relation to the *Arjunawiwaha* reliefs – on the supra-mundane level.

This principle of preparation is in many temple layouts manifest through an arrangement of the different genres vertically. This holds true at Candi Surowono for the placement of the daily-life scenes in the small

²⁴ I am grateful to Peter Worsley for discussing these different concepts with me on 31-3-2008.

²⁵ The placement of the demonic character on the west side cannot, however, be ascribed in a general way to all East Javanese temples. For example, in Candi Mirigambar, the west does not show any demonic features.

panels on the lower level of the walls. I have not included these reliefs for closer consideration as their content does not contribute to the major symbolism of the temple. Still, although all three major narratives are placed on the same architectural level, I recognize a way of displaying the hierarchy between the two genres. It is striking that the *Sri Tanjung* and the *Bubukshah* reliefs are both placed on corners of the building. Earlier I have pointed to a significant function of the corners.²⁶ In my view, the corner positions in Candi Surowono have the same function as the entrance or lower parts of a temple, that is, to introduce the visitor to a spiritually higher level as expressed in the other parts of the temple. This corresponds to the function I have assigned to the cap-figures and, specifically, the Panji figures in my discussions of Candi Jago and Candi Panataran. In addition, the fact that the *Sri Tanjung* reliefs as well as the *Bubukshah* reliefs all appear in pairs, with the exception of panel 9, which stands on its own, is an issue that must be taken into consideration.

The ideas I have raised will be further elucidated by the following detailed discussion. Panels 1 (fig. 8.4) and 2 (fig. 8.3 to the far right) on the south side, which depict Sidapaksa falling in love with the sleeping Sri Tanjung, and then carrying her away, are placed between the scenes of the *Arjunawiwaha* where Suprabha approaches Niwatakawaca, who desires her (A11), and where Arjuna carries Suprabha away (A12; fig. 8.3). Thus, in both pairs of panels the subject of desire, of love, and of a meeting between man and woman are illustrated. While in the *Sri Tanjung* reliefs this occurs in a beautiful, peaceful, and natural environment, the *Arjunawiwaha* reliefs are densely populated with demons and characterized by a frightening atmosphere. With their themes of romantic love, the two *Sri Tanjung* reliefs are more attractive to the visitor and make it easier for him/her to encounter the scenes with the demonic character of love portrayed in the *Arjunawiwaha* depictions. Considered that this aspect of love in the demonic field is not easy to detect on first glance due to the tiny shape of Suprabha, the *Sri Tanjung* reliefs highlight that there is even an issue of love in the neighbouring demonic episodes. Through this they indicate the antithesis between the erotic depictions on the west and the rear side of the temple.

²⁶ That corners of the temples may have a special meaning was already noticed by Satyawati Sulci-man (1978:31-2), O'Brien (1988:25), and Kieven (1994:91), and would deserve further investigation. I will also refer to this aspect in my discussions of Candi Mirigambar and Candi Yudha.

Fig. 8.3. Candi Surowono, south side, from right to left: panels 2, A12, A13, A15, A16

Fig. 8.4. Candi Surowono, south side, *Sri Tanjung*, panel 1

Panels 3 and 4 (figs. 8.5 and 8.6) on the southeast corner – where Sidapaksa separates from Sri Tanjung, and where Sri Tanjung stands in front of Dorakala – are placed between two scenes featuring God Indra. Indra sends out Arjuna with Suprabha – A9 to the left of panel 3, and Indra dispatches the *widadari* from his palace – A1 to the right of panel 4. In panel 3, Sidapaksa is ready to travel to God Indra's heaven, such that he can just 'take a short step' into the neighbouring panel A9 to enter Indra's abode. This may illustrate the quality of the magic charm *antakusuma* that Sri Tanjung passes to him to complete his travel in only one day. Through the placement of these two panels, the visitor might be invited, on a spiritual level, to take the same 'short step' into the sacred realm.. Thus, the *Sri Tanjung* scene has the function of introducing and preparing the visitor for the *Arjunawiwaha* scene and, simultaneously, of commenting on it.

Above I raised the issue of the ambiguous interpretation of panel 4, with Sri Tanjung standing in front of Dorakala. To solve the question as to whether Dorakala guards the realm of God Yama or Indra's heaven of the gods, I draw upon my interpretation of the two preceding panels 3 and A9. I propose that the principle which rules this arrangement – the *Sri Tanjung* relief's function of introducing and commenting on the *Arjunawiwaha* scene – also holds true for the arrangement of panel 4 and A1. The panels with Dorakala prepare the scene in Indra's heaven, thus I conclude for panel 4 that it is Indra's heaven which Dorakala guards. This interpretation is confirmed by the aforementioned schema that determines the arrangement of the reliefs, namely the dichotomy between demonic and sacred. More specifically, the Dorakala panel is positioned on the 'sacred' side on the rear of the temple, where Yama is not supposed to reside.

The iconographic similarity between Sri Tanjung in panels 3 and 4 and Suprabha in panel A9 is also intriguing. Sri Tanjung – situated in the human world – prepares the visitor for the encounter with the sacred sphere represented by her *alter ego*, Suprabha. Worsley (1986:347) provides another explanation for panel 4. He argues in this panel there is a 'juxtaposition to the image of the virtuous world maintainer, the god king Indra', which is created by referring 'to the self-indulgence of another king, Sulakrama of Sinduraja'. This king could not withstand his desires and, as a consequence of his actions, brings Sri Tanjung to stand in front of the door of the realm of the dead. This argument is

Fig. 8.5. Candi Surowono, south side, right corner, *Sri Tanjung*, panel 3

Fig. 8.6. Candi Surowono, east side, left corner, *Sri Tanjung*, panel 4
(courtesy of Kern Institute, Leiden University, OD nr. 3444)

very complex. I tend to a simpler, more direct explanation, but of course we do not know how a fourteenth-century visitor would have understood these allusions. I conclude that the visitor is prepared, through both panels 3 and 4, for the encounter with God Indra and the sacred rear side of the temple.

The *Bubukshah* reliefs – panels B1 and B2 on the northeast corner – are placed between Arjuna's worship of Siwa (A8), north, and Arjuna's temptation by the *widadari* (A3), east. Ascetic practice is the subject of the three panels B1, B2, and A3. However, while the two brothers' aim is to reach *moksha*, Arjuna's aim is to fulfil his duty as a *kshatriya* by acquiring a weapon from Siwa. The aforementioned dominance of the Saiwite aspect in the *Bubukshah* reliefs is emphasized in the depiction of Arjuna's devotion towards Siwa in panel A8. Thus, as in the *Sri Tanjung* reliefs, the *Bubukshah* reliefs introduce one to and comment on the neighbouring *Arjunawiwaha* scenes, and in this way have an intermediary function.

In panels 5 and 6 (figs. 8.7 and 8.8), on the north wall, Sidapaksa sits in grief on the river bank, and Sri Tanjung sits mourning on the fish. Both Sidapaksa and Sri Tanjung sit in the typical 'longing posture'; Sri Tanjung's posture, moreover, is very erotic. The two protagonists of the story long for one another after he has killed her. These scenes present the erotic mood of 'love-in-separation'. The elements symbolized here are love, separation, grief, longing, and suffering. Following the steps of the story, via their exorcism both protagonists will in the end be purified from all their suffering. The water, predominant in both panels, may in its symbolic meaning of *amerta* indicate this purifying exorcist process.

The two panels are positioned between A5, which portrays the boar approaching Arjuna in the forest, and A6, which depicts the killing of the wild boar Muka. The subject of death in the two *Sri Tanjung* reliefs parallels Muka's death. During their separation due to her death Sri Tanjung and Sidapaksa are both somewhat lost in nature or the underworld which, in Old Javanese literature, is associated with demons. The two *Sri Tanjung* scenes signal the same wild and demonic nature that dominates the two neighbouring *Arjunawiwaha* reliefs. The series of panel A5, followed by the long panel with the three *Arjunawiwaha* scenes (A6, A7, A8), thematizes the transition from the demonic to the Divine, corresponding to the typical west-east allocation of these two qualities. The depiction of water in the two *Sri Tanjung* panels now gains another symbolic meaning additional to the *amerta* symbolism: the water marks the threshold

Fig. 8.7. Candi Surowono, north side, *Sri Tanjung*, panel 5

Fig. 8.8. Candi Surowono, north side, *Sri Tanjung*, panel 6

between the demonic western part of the temple and the sacred eastern part. Thus water acts both as a symbol of purification, or *amerta*, and in the symbolism of *tirtha*, which means the passage from the lower stage with its demonic quality to a higher stage with a sacred quality. The question raised above as to whether panel 6 depicts Sri Tanjung on her way to the realm of the dead or on her way back from it, is actually irrelevant. Rather, what is important is the issue of crossing the water in the sense of *tirtha*, which accounts for its position at this very place, that is, independent and deviating from the narrative order. That these are the only two depictions of water in the main series of reliefs emphasizes the importance of its symbolism.²⁷

Here, it is worth remarking upon a further aspect. Panel 6, which displays Sri Tanjung on a fish, faces west so that a visitor who approaches the temple from the west cannot avoid looking at this panel. The visitor will also look at panel 1 – placed directly opposite and also facing west – on the south side of the temple, which depicts Sidapaksa visiting the naked and sleeping Sri Tanjung (fig. 8.11). Both panels display an erotic character. These scenes correspond to ‘love-in-separation’ (panel 6) and ‘love-in-enjoyment’ (panel 1), respectively. Their placement might be considered to be a means to attract a visitor’s attention, but on a deeper level the scenes symbolize Tantric ideas. Through the placement of both panels next to demonic scenes, they simultaneously indicate the exorcist character of the *Sri Tanjung* story, since exorcism also carries an element of the demonic. Their placement on corners of the building is further proof of the aforementioned symbolic importance of corner positions.

The corner further towards the west has panels 7 and 8 (fig. 8.9). Panel 7 depicts Sidapaksa facing a woman; in panel 8, he sits mourning in a garden. These panels are placed between A5 to the left of panel 7, depicting the boar Muka, and A4 to the right of panel 8, showing Muka in the shape of a demon. In panel 8 Sidapaksa again adopts the ‘longing posture’ of ‘love-in-separation’. The demonic character in the two *Arjunawiwaha* reliefs is reflected in panel 8: the story narrates how Sidapaksa went back to the graveyard Gandamayū and in his grief rolling on the ground, which in Javanese culture is considered as animal or demonic behaviour. His meeting with the woman in panel 7 could imply that Sidapaksa is imagining his killed wife to be alive and together with

²⁷ Several small panels in the lower range feature the subject of water. However, I do not recognize a specific schema determining their arrangement.

Fig. 8.9. Candi Surowono, north side, *Sri Tanjung*, left: panel 7; right: panel 8

him again, in which case both panels would again refer to the subject of death. This panel would still refer to grief, even if we take as valid one of the other aforementioned interpretations, being that panel 7 depicts a second scene of the long episode of separating from each other, or Sidapaksa meeting a grieving servant. Thus, without arriving at a conclusive identification, I recognize suffering and mourning as being the primary subjects of this scene. This whole corner is the place of death, suffering, and demons in which the *Sri Tanjung* scenes, on a human level, prepare the visitor to be confronted with the same aspects in the *Arjunawiwaha* reliefs on a supra-mundane level.

Panel 9 – Kalika brings Sri Tanjung home – located at the very west end next to the entrance, is the only panel of the *Sri Tanjung* series which stands alone and not in a pair. It is placed next to A4 with the depiction of the huge demon Muka. Kalika, the servant of Durga, has been ordered by her mistress to bring Sri Tanjung home to the hermitage of her grandfather. Durga represents the demonic aspect of Siwa's consort, which consequently assigns Kalika a demonic character. This corresponds to Muka in the neighbouring *Arjunawiwaha* relief and is associated with the whole western part of the temple. Both Durga and Kalika represent a purifying quality as they bring help to Sri Tanjung, release her from suffering, and relieve her from her separation from Sidapaksa.

Fig. 8.10. Candi Surowono, north side, *Sri Tanjung*, left: A4; right: panel 9

The purification through demonic power characterizes the narrative *Sri Tanjung* as an exorcist story, a *ruwat* (Zoetmulder 1974:433). This panel enhances the exorcist qualities of the panels 5-8 and of A4-6. In contrast to Kalika's demonic qualities, the way she holds Sri Tanjung in her arms renders the scene very tender. Sri Tanjung is positioned in an erotic posture of longing and love. The scene counteracts the rude violence enacted by Muka. I think this scene has multiple functions: it provides the initial introduction to the demonic element which dominates the western part of the *Arjunawiwaha* reliefs; it raises, on a mundane level, the prospect of the erotic aspect of the *Arjunawiwaha* reliefs, on a supra-mundane level, in the eastern part; and, finally, it indicates that purification is possible by visualizing that through his/her visit of the temple the pilgrim him- or herself has been exorcised. The purification on the left side of the porch parallels the defeat of the demon king Niwatakawaca by Arjuna on the right side, which also represents a purification, as the threatened world harmony is established again. All these functions are configured in such a way that the *Sri Tanjung* scene can be understood as a kind of key to unlock the experience and symbolic meaning of the whole temple.

Before the story ends, Sidapaksa himself must kill the treacherous King Sulakrama before he can be purified and allowed to be unified with Sri Tanjung. This means that Sidapaksa still has to fulfil the *kshatriya* ideal. This final process is, however, not depicted at the temple. Arjuna's

accomplishment of the *kshatriya* ideal by killing Niwatakawaca, which is depicted on the right side of the porch, may be understood as simultaneously incorporating Sidapaksa's defeat of the evil king. Both Arjuna and Sidapaksa had to endure several tests, including the killing of an evil character, before they could finally be unified with their beloved. Both unions – of Sidapaksa with Sri Tanjung, and of Arjuna with the *widadari* and particularly with Suprabha – which are the final stages of both stories, are not explicitly depicted in either case. This union between male and female would actually be the precondition to be an accomplished *kshatriya*, who would then also have fulfilled the conditions to become a king. It seems that it was important to visually portray the preparation for this accomplishment in the reliefs on the walls of Candi Surowono. This process of preparation was prioritized over the actual accomplishment itself.

CONCLUSION

The *Sri Tanjung* reliefs featuring a nobleman with a cap interact in a specific way with the *Arjunawiwaha* reliefs and the *Bubukshah* reliefs in order to convey a certain message. The Tantric doctrine of the union with the Divine is combined with a focus on the exorcist aspect of purification. In the interaction with the other relief series the *Sri Tanjung* reliefs have the function to introduce and guide the visitors to the deeper message of the temple, and to help them in their transition from the wordly sphere to the sacred sphere. They act on a level which is more closely connected to the mundane level of the visitor. Thus, the *Sri Tanjung* reliefs function in the same way the Panji stories do on the Pendopo Terrace at Candi Panataran and elsewhere at other temples. The fact that Sidapaksa in the *Sri Tanjung* reliefs is depicted with a cap, is again an expression of the function of the cap-figure as an intermediary in one's approaching the sacred sphere, as in the case of the Panji figure at Candi Panataran and other cap-figures at Panataran and Candi Jago.

I recognize in both the *Arjunawiwaha* reliefs and the *Sri Tanjung* reliefs a Tantric character. In order to maintain the secret character of the teaching of Tantrism, the final goal of the Tantric doctrine – the union of Siwa and Sakti materialized in the union of male and female – was not explicitly visualized. Only the initiated adept was able to understand

this rather hidden message, which was conveyed through the particular combination of the three narrative series, the selection of depicted scenes, and their specific placement on the temple walls. In this schema the *Sri Tanjung* reliefs function as intermediaries between the mundane sphere and the esoteric Tantric sphere, the latter being embedded in the *Arjunawiwaha* reliefs.

In their combination with the *Arjunawiwaha* reliefs, which represent a ‘mythological story’, the *Sri Tanjung* narrative acts as a ‘post-mythological story’. The *Sri Tanjung* reliefs all feature the subject of the relation between man and woman, either as an affectionate couple or as grieving separated individuals. Such a popular love story, full of emotions, appeals to the visitors before they approach the *Arjunawiwaha* reliefs, which have a deeper philosophical and sacral content. In particular the erotic scenes in the *Sri Tanjung* reliefs introduce the visitors to their encounter with the Tantric erotic aspect, which is then illustrated in the scenes of the *Arjunawiwaha* on the sacred, rear side of the temple. The *Bubukshah* story, also representing a ‘post-mythological story’, has, in comparison to the *Sri Tanjung* story, a stronger spiritual connotation through its theme of asceticism. The placement of the *Bubukshah* reliefs right between the two most esoteric scenes of the *Arjunawiwaha* depictions better suits the purpose of indicating to the visitor the message of these scenes than episodes of the *Sri Tanjung* would have. The *Bubukshah* acts as an intermediary on a higher level than the *Sri Tanjung* does.

Besides a religious meaning, Candi Surowono and its relief depictions also conveyed a political message. The reliefs would reflect the position of Wijayarajasa, the prestigious Prince of Wengker, assumed that he indeed had this temple built as a commemorative temple for himself. His status was subordinate to the king, characterized by a strong rivalry. For Wijayarajasa, the *kshatriya* ideal was certainly very important to legitimize his competing position, and he may as well have made use of the Tantric practice to strengthen his magic power (*sakti*). Thus, the major spiritual issues of the temple reliefs – the aim of the union with the Divine and the exorcist purification – also suit the political function of the temple of achieving *kshatriya*-hood as sought by the Prince of Wengker, through displaying the Tantric and exorcist ideas as preconditions and preparations for this achievement. The depictions of challenge and success in the fight against the enemy on the western part, and the depictions of potential union with the Divine through ascetic and sexual practice on

the rear part would then have highlighted Wijayarajasa's potency of a strong and reliable ruler. Thus, it is possible his efforts materialize in the illustration in the reliefs at Candi Surowono. The aspect of preparing for the accomplished *kshatriya*-hood in the depictions parallels his own actual political status. Was the deliberate omission of the fulfilment of the *kshatriya* condition – the marriage with a woman – in the Surowono depictions perhaps an expression that he did not dare to overact as a rival of the king, in an admission of his subordinate position?

The scenes of the *Sri Tanjung* story which were selected for depiction have elements typical of the depictions of Panji stories: separation between man and woman; journeying of both of them and longing for each other; situations with water; reference to a hermit (here the grandfather of Sri Tanjung); reunion or its prospect. In light of this comparison and considering the post-mythological character of the story, it makes sense that for the depictions of Sidapaksa the cap was chosen as the particular form of headgear. In all of the other known relief depictions of the *Sri Tanjung* – at Candi Jabung, at Bajang Ratu, and at the Pendopo Terrace of Candi Panataran – Sidapaksa is illustrated in the same way with a cap. I conclude that the *Sri Tanjung* story was considered as a kind of parallel to the Panji stories, which is not surprising given that both belong to the genre of *kidung* poetry. Here, I call upon an argument presented in the discussion of the *Sri Tanjung* reliefs on the Pendopo Terrace at Panataran. Sidapaksa is always depicted with a cap and with the same iconography of Panji, which denotes a nobleman with a refined attitude. This shows that the cap indeed was considered to be an attribute marking the status of a young nobleman. Through this specific headgear the character and status of the depicted man was determined and made recognizable for the viewers. However, it was not only the status of a young nobleman which was visualized, but, even more specifically, a young aristocrat on his way to find his partner and to ready himself for becoming a fully accomplished *kshatriya*. The prince with the cap acted as a member of the contemporary society and not as a mythological hero of the Indic stories.

From my discussion of Candi Jago and Candi Panataran we have come to understand the iconographic feature of the cap as a sign indicating the essential message of a story. This corroborates with the function of Sidapaksa and the whole series of *Sri Tanjung* reliefs as being to introduce the visitor to the deeper message presented in the *Arjunawiwaha* reliefs. The cap-figure Sidapaksa has the role of an intermediary in this

Fig. 8.11. Candi Surowono, seen from the west

introductory process. He represents a nobleman on his way to fulfilling the ideal of *kshatriya*-hood on a mundane level, while Arjuna does so on a supra-mundane level.

The ‘out of order’ placement of the relief scenes may be due partly because these reliefs illustrate a version of the *Sri Tanjung* which deviates from the text that is better known today. However, it seems to be due primarily to a deliberate placement in order to express a specific message and concept. The general schema of this placement follows the dichotomy between the demonic aspect on the western part of the temple and the sacred, meditative aspect on the eastern part. Within this arrangement, the corner positions of the *Sri Tanjung* scenes emphasize their role of direct appeal to the visitors and of pointing to the essential message, the more so as they always appear in pairs of two panels on both sides of the corners. Through this arrangement, one panel of the pair leads one out of the neighbouring *Arjunawiwaha* scene, while the second panel around the corner leads one to the next *Arjunawiwaha* scene, thus perfectly acting as intermediary.²⁸

²⁸ During my own visits to this temple, I myself experienced the depictions at the corners with the *Sri Tanjung* reliefs and the *Bubukshah* reliefs as dominant, and it was thereafter that my gaze was directed toward the ‘inner’ *Arjunawiwaha* reliefs framed by the corner reliefs.

Beyond this, there are more specific aspects which determine the deliberate placement of the reliefs. When approaching the temple from the west (fig. 8.11), your eye will be drawn by two scenes depicting erotic moods on the right and left side of the porch: Sri Tanjung sitting on the fish (panel 6) and Sidapaksa falling in love with the sleeping Sri Tanjung (panel 1). Thus, at the first glance the visitor is acquainted with the topic of eroticism. All of the scenes of the *Sri Tanjung* are placed in such a way that they introduce, reinforce, and reflect the meaning of the neighbouring *Arjunawiwaha* scenes. I call on a few arrangements with a specific significance. The positioning of the *Sri Tanjung* relief with the depiction of Kalika carrying Sri Tanjung, in the entrance part of the building next to the demonic depictions of the *Arjunawiwaha*, signals the importance of the exorcist aspect of the *Sri Tanjung* story, as this scene marks both the start of the circumambulation related to the *Arjunawiwaha* series and the end of the circumambulation related to the *Sri Tanjung* series. The placement of the two scenes with water on the north side is another element of this exorcism, demonstrated through the purifying quality of water in the sense of *amerta*. At the same time, water in the sense of *tirtha* is a means to progress from one status to a higher one, which functions here in two ways: towards the exorcism scene on the west, and towards the sacred level on the rear side. This exorcism has a twofold function: to purify the pilgrim before circumambulating the temple, and to release him/her when leaving the temple. The pilgrim would have to circumambulate the temple several times in a mixture of *pradakshina* and *prasawya* in order to follow the changing directions of the narrative sequences. Only through going forth and back, following the complex arrangement of the scenes, would the visitor understand the messages, expressed in a multi-layered interconnection between the stories. We may imagine that the help of a guide or a teacher was necessary to decipher the complex message; on the other hand, we should not underestimate the literacy of the contemporary citizens.

The purifying function which is inherent in the exorcist aspect of the *Sri Tanjung* story contributes to the preparatory character of the *Sri Tanjung* reliefs within the temple, in the same way as a holy bathing place purifies the pilgrims and thereby prepares them to enter the temple. This means that, by looking at the *Sri Tanjung* reliefs, the pilgrim is purified

and prepared for the encounter with the sacred part of the temple.²⁹ It is remarkable that the exorcist character of the *Sri Tanjung* story stands in contrast to the Panji stories, which generally do not display this character. It seems that the *Sri Tanjung* story was deliberately depicted due to its exorcist aspect – in addition to its Tantric and *kshatriya* aspects – as an important element in the symbolic message of the temple, and was therefore chosen instead of a Panji story.

It should not be forgotten that the reliefs at Candi Surowono, as at other temples, are of a high aesthetic value and yield *langö*.³⁰ The reliefs become a *yantra* for the union with the Divine, the experience of which is the ultimate goal of the Tantric yoga. In this context, the beauty of the reliefs are another means in the symbolism of the Surowono reliefs to achieve the esoteric goal.

ADDENDUM: FURTHER CAP-FIGURES

There are three more depictions with cap-figures beyond the *Sri Tanjung* reliefs. One small figure with a crescent-moon shaped cap appears in the *Arjunawiwaha* panel A15 (in its upper right corner, fig. 8.12) on the west porch. Worsley (1986:346) interprets this figure as Sidapaksa taking part in the battle against Niwatakawaca, based on the fact that Sidapaksa is a kinsman of the Pandawas. Thus, there would be a cross-reference again between Sidapaksa and the events in the *Arjunawiwaha*. The cap-figure might indeed have been added in this scene to allude to Sidapaksa who, like Arjuna, has to fight against an evil-doer. The killing of Sulakrama by Sidapaksa is not depicted on the walls. However, this figure might also just represent a warrior who is fighting on the side of Arjuna and thus indicates the hero. I gave similar examples of a warrior and of servants depicted with a cap in the Main Temple of Panataran in the *Krishnayana* and the *Ramayana* reliefs, these cap-figures, too, indicate the hero of the story.

Two other figures with a cap appear in the lower range on the temple walls in two small panels (figs. 8.13 and 8.14). Altogether 18 small panels are arranged in groups of six on each side. Five of them present *Tantri* stories (Klokke 1993:241-5). The two in question here have not been

²⁹ See the discussion of the issue of exorcism in Chapter IV, sub-chapter 'Water and mountain'.

³⁰ See Chapter II, sub-chapter 'Narrative reliefs', and Chapter IV, sub-chapter 'Tantrism'.

Fig. 8.12. Candi Surowono, south side, porch, A15
with Niwatakawaca and cap-figure

Fig. 8.13. Candi Surowono, small panel on lower
range of wall: north side, under panel 5

Fig. 8.14. Candi Surowono, small panel on lower
range of wall: east side, under A2

identified. The first, which is positioned on the north side under *Sri Tanjung* panel 5 (Sidapaksa sits on the river bank), depicts three seated persons: a woman, and two men wearing small caps; they are engaged in touching each other in obscene ways. The other panel is placed on the east side under relief A2 (the *widadari* preparing themselves for the temptation of Arjuna). It depicts two men lying on the ground, having been kick-fighting with each other. One of them wears a small cap. In both panels the male figures, either naked or only wearing a short *kain*, are of a lower social status. Because of their entertaining role, in these scenes the cap-figures act as intermediaries on a very basic level and prepare for the encounter with the sacred world depicted on the upper level on the temple.