The Grand Finale

The *Uttarakāṇḍa* of the Loro Jonggrang Temple Complex

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The KR ends on a joyous note with the return of Sītā and Rāma to Ayodhyā, but this triumphant celebration is not always regarded as the end of this great story known throughout Asia. The succeeding and final book of the Sanskrit telling of the epic, the *Uttarakāṇḍa* (UtK), continues the saga.¹ Rich in episodic details and characterizations, this work turns both to the past and the future—recounting the exploits of Rāvaṇa prior to Viṣṇu's *avatāra* as Prince Rāma, as well the events surrounding the hero's years on the throne of Ayodhyā.

The most quintessential interpretation of these final *sargas* is found in the form of a 'visual text' that lines the balustrade of Caṇḍi Brahmā at the mid-ninth century Loro Jonggrang Temple Complex (Fig. 1). This narrative in stone is relatively contemporaneous to the Kakawin, but unlike the written or chanted word, it was immunized against the decrees of succeeding rulers, slips of the stylus, or whims of a *dalang*. The UtK takes on great prominence among the Loro Jonggrang sculptural relief series of the *Rāmāyaṇa* where it comprises approximately one-fifth of its entirety, and these reliefs are vital to the understanding not only of this sacred temple complex but also to this creative epoch of Javanese culture.

One cannot explore this topic without acknowledging the inaugural contributions made to this subject by Willem Frederik Stutterheim (1892–1942). In his championing of the Javanese independent spirit underlying any adaptation of India's religious and artistic models, he employed the theme of Loro

1. The Sanskrit recension of the UtK is commonly linked with the *Rāmāyaṇa* of Vālmiki even though this seventh book is generally acknowledged to be a separate, and most possibly later, composition appended to the epic's original core. In this publication, it will be referred to as the 'Sanskrit UtK'. It should be noted, however, that the translation employed throughout this present study—the only one undertaken into English—is to be found in the third volume of Shastri's translation (1970) of the complete opus entitled *The Rāmāyaṇa of Vālmiki*.

Jonggrang's *Rāmāyaṇa* reliefs as the centre stone of his dissertation, *Rāma-legenden und Rāma-reliefs in Indonesien*.² In this landmark publication, he turned to an array of *Rāmāyaṇa* texts beyond the Sanskritic tradition, and in doing so effectually determined that the story of Rāma as it unfolded on Caṇḍi Śiwa shared episodic idiosyncrasies and details with later versions of the story, including the Javanese *Sĕrat Kanda*, *Rāma Kĕling* and the Malay *Hikayat Sĕ-ri Rama* (HSR). His argument particularly focussed on variants of this last-mentioned text, a sixteenth-century Malay recension of the story revealing Islamic influences.³ On the basis of these links, he posited that the influence of *Rāmāyaṇa* 'folk' variants came into play at Loro Jonggrang and applauded the HSR, a work he believed was 'kept more pure than the epic of Vālmīki, which is especially more Indian' (Stutterheim 1989:170).⁴

As the relief panels of both Caṇḍi Brahmā and Caṇḍi Viṣṇu—the latter is believed to relate Kṛṣṇa's juvenescence—were in disarray at the time of Stutterheim's study as well as during his subsequent tenure as Director of the Archeological Service in the Dutch East Indies, it was not until the early 1990s that an assessment of the reliefs of the second half of the *Rāmāyaṇa* epic, including the episodic material linked to the UtK, could be undertaken. As the stones were being put into place, a preliminary identification of the scenes on both monuments was completed by Fontein (1997). This was followed, at the end of the decade, by my own detailed analysis of the Caṇḍi Brahmā reliefs (Levin 1999).⁵

2. His dissertation was defended at the University of Leiden in 1924 and published the following year. I cite here from the English translation published in 1989.

3. The HSR is known from two translations. Roorda Van Eysinga published the first in Amsterdam in 1843; the second was carried out by Shellabear and first appeared in the *Journal of the Straits Branch of the Royal Asiatic Society*, Volume 71, in 1915. The latter translation is derived from a manuscript housed in Oxford's Bodleian Library since 1633. It was these two recensions that were known to Stutterheim and to Ziesenis, the philologist who prepared a significant comparison and concordance between the *Hikayat* and Vālmīki's *Rāmāyaṇa* (Ziesenis 1963). There are three other versions of the HSR in manuscript form.

4. Stutterheim (1989:146) enumerated the following thirteen episodic details as shared only between the *Rāmāyaṇa* at Loro Jonggrang and the HSR: 1) the duplication of Tāṭakā and Wirādha; 2) Sītā's giving of her ring to Jaṭāyus during her abduction; 3) the subsequent presentation of this ring to Rāma by the dying Jaṭāyus; 4) the inclusion of a flying demon that carries Rāwana and Sītā back to Laṅkā; 5) the second head of Kabandha; 6) the confusion between the Śabari episode with that of Kalanemi; 7) the variation of the meeting between Rāma and Hanuman; 8) the version of the meeting with Sugrīwa; 9) Sugrīwa's apron of leaves as a means of identification; 10) the absence of Rāma's shooting of an arrow at the seashore; 11) the swallowing of the stones by the fish during the causeway construction; 12) the scene at Loro Jonggrang possibly depicting the consecration of Bharata; and 13) the appearance of a daughter of Daśaratha.

5. In his analysis of the Caṇḍi Brahmā and Caṇḍi Viṣṇu narrative reliefs Fontein's main objective was to pursue his suspicion that the panels may have been erroneously replaced during

In contrast to the earlier sections of the *Rāmāyaṇa* depicted on Caṇḍi Śiwa, the visual portrayal of the remainder of the sacred epic becomes more obtuse, and it is apparent that the sculptors' selection of episodes represents a more erratic and syncopated narrative. This may be due, in part, to the redaction that the sculptors translated into stone, but it may also be a result of the segmentation of the available wall space into areas of dichotomously contrasting sizes. Caṇḍi Brahmā's architectural plan provided the sculptors with long balustrades that lent themselves to themes of extended and continuous narrative. These, however, were punctuated by abbreviated areas appropriate only for mono-scenic depictions (Fig. 2). It should be noted that at the point of the epic that commences the Caṇḍi Brahmā sequence is the same juncture where the Kakawin breaks away from the model of the *Bhaṭṭikāvya*. The fact that more of the earlier visual narratives relate to the Old Javanese Kakawin—a priori only through the return of the victorious protagonists to Ayodhyā—suggests that a specific Javanese model was evolving during the late Central Javanese period.

One of the characteristics of the second half of the Kakawin is the vacillation of the story's focus between the actions of its main characters—a phenomenon that might be referred to in contemporary colloquial language as 'channel surfing'. The several variants of the UtK, including its pictorial rendering at Loro Jonggrang, demonstrate this same characteristic. Yet despite the narrative qualities common to both the Kakawin and Loro Jonggrang's Caṇḍi Brahmā reliefs, the concluding point of the Kakawin is prior to the second-half of the series in stone. Therefore the Sanskrit UtK and the HSR become instrumental means for identifying any concrete textual connections with these later relief panels, and in the case of comparisons with this later Malay recension, they may extend and support Stutterheim's initial discovery.

the recently-undertaken restoration of these monuments (personal communication, 1-4-2011). His study also aligned several of the Caṇḍi Brahmā narratives with episodic material from the HSR, thereby following through and supporting Stutterheim's findings regarding the narrative sequence depicted on Caṇḍi Śiwa. These goals resulted in Fontein not delving into all of the visual narratives related to the UtK. Levin's subsequent investigation of the Caṇḍi Brahmā reliefs offered a designation for each of the thirty scenes and employed a methodological approach that brought into play a variety of literary sources from the Sanskrit, Javanese and Malay traditions commixed and enforced by the identification of specific modes of visual narration practiced by the sculptors of Loro Jonggrang. These pictorial conventions include particular postures, gestures, compositional devices, spacial considerations, and the pictorial representation of sequential relationships. For further on the possibility of the rearrangement of the relief panels, see note 26.

Figure 1: Loro Jonggrang Temple Complex, attributed to 856 AD, Central Java, Indonesia; volcanic stone (photo C. Levin)

Figure 2: Canḍi Brahmā and diagram of location of the *Uttarakāṇḍa* narrative reliefs (photo and diagram C. Levin)

The Sanskrit UtK, upon which an Old Javanese adaptation is essentially patterned,⁶ can generally be described as an eclectic work and heterogeneous in its episodic sequences, locales, and chronology due to the diversity of its contents. The *sargas* intertwine the remainder of the epic's plot with unrelated stories primarily detailing previous battles with *rākṣasas*. These earlier clashes are narrated by visitors to Rāma's court. Among the main threads of the plot are the history of Rāwaṇa prior to Rāma's incarnation; the plight of Sītā and the upbringing of Kuśa and Lawa; the heroics of Rāma's three brothers, and the success of Rāma's reign of Ayodhyā due to his *dharma*—his devotion to royal rituals and proper behavior. This last-mentioned theme is interspersed with stories of heroes, *rākṣasas*, ancestral Ikṣwākus, and deities that are recounted at court by the hero himself, various *ṛṣis*, and Agastya. Furthering the fragmentary nature of this literary work is the incorporation of episodes relating the heroics of Rāma's brother Śatrughna.

Similar to the Sanskrit and Old Javanese UtK, the HSR also meanders in its structure and introduces a variety of interrelationships between the cast of characters, including arranged intermarriages of several after the victory in Laṅkā. However, all of these potential textual sources are presently believed to have fundamental discrepancies with the visual narration of the epic at Loro Jonggrang's Caṇḍi Brahmā—the Sanskrit UtK tells of the birth of twins rather than the creation of Kuśa by Vālmīki, while the *Hikayat* ends with the ultimate reunion of Sītā and Rāma.⁷

Although the traditional method of exploring literary parallels may offer some assistance in the identification of the UtK episodes at Loro Jonggrang, it is through an understanding of the sculptors' narrative methods that the imagery of these 18 relief panels can be successfully unraveled. To ensure the story's clarity and coherence these artists adhered to classical Indian narrative devices, employing a pictorial language of *āṅgikābhinaya*, *alaṅkāra*, *paṭākasthānaka*,

6. Zoetmulder believed that this Old Javanese recension, which takes the form of a Parwa, had correspondences to a Sanskrit prototype. For the plot outline of the Old Javanese redaction of the UtK, see Zoetmulder 1974:83–7. Since the time of his writings on this subject, the text has been translated into English by I Gusti Putu Phalgunadi, who confirmed Zoetmulder's earlier appraisal, observing that the main plot is based on the Sanskrit recension and that the chapter divisions and descriptions of this Old Javanese composition are also faithful to this Sanskrit source (Phalgunadi 1999:5). The Old Javanese version of the UtK includes both a homage to Maharṣi Vālmīki as well as a *maṅgala* for the poet's patron, King Dharmawaṇśa Tēguh Anantawikramottuṅgadewa of East Java (996–1016). Similar to the Sanskrit recension of the epic, approximately half of the Old Javanese work is dedicated to the history of Rāwaṇa and the prowess of his son Meghanāda. For further details, see Phalgunadi 1999.

7. In the Old Javanese work, Kuśa and Lawa are also born as twins.

dhvani and visual *śleṣa*. The pictorial storyteller comes across challenges not encountered by the *kawi*. In addition to a required compliance with the architectural character of a monument—or the restraints of a particular format—visual artists tackle issues of both time and space. While a narrator or author can make abrupt shifts in plot by using introductory phrases such as the one repeated often at the commencement of the Kakawin's verses, 'Let us leave..., and now let us return to...', a pictorial interpreter would most likely change the location to indicate a dramatic transition in the narrative flow.⁸ Moreover, there is the problem in expressing the past tense. It appears, however, that the sculptors of Loro Jonggrang did find creative solutions to this dilemma, such as in the episode of Hanuman's meeting with Sītā in the Aśoka Garden. Here the simian hero points back to an image of himself to indicate a past action. Similarly, co-temporary events can be depicted through the method of simultaneous narration or by stringing out episodic material in a linear manner. The art historian Dieter Schlingloff (1988:227), in his work on the Ajanta cave paintings, encapsulates the complications of visual narration when he writes:

... the narrative itself must be so structured that it proceeds toward a dramatic climax that can be captured visually. When, however, a narrative flows on with epic breath, linking together the multiplicity of events of equal significance and equal importance, or when one of the events described in the narrative can only be understood in the context of events which went before and came afterwards, the selection of the most pregnant moment becomes more of a problem.

With Rāvaṇa's demise, represented by a depiction of the preparations for his cremation,⁹ comes the end of the reliefs corresponding to the *Yuddhakāṇḍa*, the sixth book of the Sanskrit *Rāmāyaṇa* (Fig. 3). The succeeding quartet of

8. Locale is also a significant element of the Sanskrit *Rāmāyaṇa*, as indicated by the titles of the Kāṇḍas.

9. It may be considered puzzling why this supposedly crucial moment of the epic—the defeat of Rāvaṇa—has been conveyed in such a minor and anticlimactic fashion. In several redactions of the *Rāmāyaṇa*, Rāvaṇa is portrayed in a more sympathetic light and shown as a devout and religious ruler who truly believes he would be a much better paramour for Sītā than the 'boastful' and 'neglectful' Rāma. In modern Tamil performances, the *Rāmāyaṇa* ends with this episode of Rāvaṇa's death, interpreted as the success of good over evil. However, in parts of mainland Southeast Asia Rāvaṇa's death is considered inauspicious and therefore its portrayal is taboo. When the epic is interpreted in Malaysia, it is always accompanied by rituals to ensure that the spirits will be appeased and not be disturbed by the portrayal of death. Of greater relevance to the absence of this scene at Loro Jonggrang is the fact that Rāvaṇa's death is rarely performed in Java, for the death of a ruler would infer the passing of the legitimacy of the government in power. This tradition also adheres to a similar belief regarding the death of a ruler in ancient India. For more on performance practices in relation to Rāvaṇa's death, see Sears and Flueckiger 1991:10.

reliefs featured along the western balustrade wall of the Caṇḍi Brahmā at Loro Jonggrang depicts scenes that are difficult to decipher in terms of both their locale and context. The rich architectural details featured in each composition are inconclusive, for unlike the Sanskrit and Old Javanese redactions, the *Hikayat* recounts that Rāma built a new capital for himself in Laṅkā before returning to Ayodhyā (Ziesenis 1963:95). Therefore these courtly abodes could represent either domain. The first mono-scenic panel epitomizes a dramatic shift of plot in the story (Fig. 4). In contrast to the preceding theatrical incidents of war and the defeat of royal *rākṣasas*, here a richly adorned *ṛṣi* is seated on an elaborate platform surrounded by details of palatial architecture. The strewn flowers on the platform suggests that this is an auspicious event. To the left of the scene are four seated youths. By their dress it can be inferred that they are of a high rank, but their positioning below the sage emphasizes the greater stature of the holy man. The *ṛṣi*'s employment of the *vara-mudrā*, associated with both the presentation and receipt of information, suggests that he is presenting a boon to his audience. In this instance it is most probable that this bequest is immaterial, perhaps a story or discourse bestowing invaluable wisdom.¹⁰

The closest affiliation between this Loro Jonggrang relief panel and any textual recension is the Sanskrit UtK. The Kāṇḍa commences just after Rāma's return to Ayodhyā. His court receives a visit from a group of *ṛṣis* including Agastya. Upon entering the palace, they are offered *arghya* and then are led to 'seats encrusted with gold' with 'cushions of *kuśa* grass and antelope skins'. A cow is then bestowed on each (VII.1, Shastri 1970:375–6).

This description finds a parallel in the elaborate surroundings depicted in the Loro Jonggrang relief. The Sanskrit *Uttarakāṇḍa* continues with Agastya recounting the prior adventures and misdeeds of Rāvaṇa to the court. Although at Loro Jonggrang the main character of Rāma is absent from the incident, a re-

10. Unlike the other *hastas* that are portrayed among the narrative reliefs of Loro Jonggrang, that of a single, extended hand is not to be found among the compilations of the *Nāṭyaśāstra* or the later *Abhinayadarpaṇa* of Nandikeśvara. It appears, instead, to be related to the *vara-mudrā*, an iconographic hand position associated with 'boon-giving'. Fontein's investigation (1989:92–3) of this gesture among the panels of Borobudur suggests that it was employed by the sculptors to express both the 'giving' as well as the 'receipt' of a gift, and he further identifies these significances in the episodes of the Distribution of the Gifts by Queen Kauśalyā and Śūrpaṇakhā's Presentation of a Gift to Rāma at Loro Jonggrang. In actuality, the panels of the *Rāmāyaṇa* at Loro Jonggrang demonstrate that the sculptors adopted this gesture as a narrative device to express an even greater range of meanings, for in several scenes the episodic context clearly denotes its use for the 'giving' or 'receiving' of important information. The use of the *vara-mudrā* for these connotations in visual narrative practice may be seen as an independent invention of the Central Javanese artist.

view of the many court scenes featured in the *Rāmāyaṇa* reliefs suggests that a group of seated youths is utilized as a leitmotif, emblematic of a generic courtly audience serving as ‘listeners’ to the silent dialogues of Loro Jonggrang.¹¹

It is conceivable that a reference to Agastya’s visit to the court of Ayodhyā in the sequence of the Loro Jonggrang reliefs was necessary, for this theme occupies more than one third of the epic’s last book.¹² Furthermore, this episode’s location on a singular projection just prior to a longer series of reliefs along the rear balustrade of the shrine provides a favourable space for an encapsulated prologue to the epic’s final events. Agastya’s significance to Central Javanese culture, and particularly his inclusion among the secondary deities of Caṇḍi Śiwa shrine, must also be taken into consideration. All of these factors substantiate an identification of this image at Loro Jonggrang as the divine sage.¹³

The visit of Agastya to Rāma’s court confirms that the story is now located in Ayodhyā and will remain so until the Banishment of Sītā episode. Each of the next three scenes—all situated along the back wall of the balustrade—features an enthroned Rāma and Sītā surrounded by their court. They share the same tripartite composition—to the right of the central protagonists are depictions of elaborate palatial settings while to the left are figures seated below the royal couple in demonstrations of respectful demeanor, suggested by the lowering of the head or holding of the *utpala* flower. Rāma’s regality is furthered by his use of the *gaṇapaṭṭa* strap (Fig. 5–7).

In the second of these three scenes, the inclusion of two birds facing each other on the roof of one of the buildings, is emblematic of the reunion of the royal lovers. At the feet of the avian pair is a worm. A similar assemblage of birds may be suggestive of the prosperity and harmony that returns to Ayodhyā with Rāma’s rule. This narrative technique, the inclusion of avian and other animal characters on the roofs of buildings, runs throughout these compositions, and serve as a greek chorus that enforces the story line as well as its underlying emotions.

11. They can clearly be seen in the scene of Kekayī and Daśaratha, the *svayamvara* of Sītā, and the other court scenes of Rāma after his return to Ayodhyā. They appear to have simian counterparts in the depictions of the court of Sugrīva in Kiṣkindhā.

12. *Sargas* I to XXXVI of the 110-*sarga* Sanskrit work are devoted to the visit of Agastya to Rāma’s court and his telling of the history of Rāvaṇa.

13. In Java Agastya worship was favourably received, ultimately becoming more popular there than it originally was in South India. In the Javanese form of Agastya worship the deity evolved into a companion of Śiwa. The best study on this topic remains Poerbatjaraka’s 1926 dissertation for Leiden University entitled *Agastya in den Archipel*.

The audience in each of these court scenes is composed of diverse characters, including long-haired *rākṣasas* and rather grotesque-looking servants. Still visible in the first scene beneath the seated royal couple are some covered containers, while a similar one is held by a *rākṣasa* in the last relief of the series. In the middle scene of the sequence, other vessels are depicted, once more beneath the seated figures of Rāma and Sītā. One is a footed bowl (Fig. 5) akin to those of the Wonoboyo Hoard and is of a type believed to have been produced for royal distribution.¹⁴ The portrayal of Rāma with the *vara-mudrā* corresponds to the bestowing or receipt of gifts. In the Sanskrit UtK it is related that after Agastya's recitation at Rāma's court those who have served the hero in the war in Laṅkā now rejoice in celebrations. As they take their leave to return home, they are given gifts by Rāma. Three *sargas* relate their departures. The first focuses on Janaka and royal relatives of Rāma's three mothers. In the ensuing thirty-ninth *sarga* Rāma's three brothers are presented with an array of precious gifts and return to their kingdoms. The subsequent *sarga* then describes how the bears and monkeys, the giants of Kiṣkindhā, Sugrīva and other royal simians, and Vibhīṣaṇa and his *rākṣasa* companions are overwhelmed by the special gifts they receive from Rāma. Then, with tears in their eyes they return to their respective homelands (VII.40, Shastri 1970:515–7).

Based on the environs and personages depicted, it is clear that the sculptors of Loro Jonggrang followed these *sargas* rather explicitly. These passages embodied significant messages for their viewers—the loyalty of subjects to a ruler and, conversely, the benevolence of a ruler. In addition to portraying the paradigms of leadership, the imagery enforced the belief in legitimacy of kingship, for the repeated depiction of the rightful ruler of Ayodhyā suggests that Rāma has returned to his proper position within the 'dharmic' order and the prosperity of the kingdom was now ensured. The emphasis on this subject matter clearly resonated with the Javanese of this time.

14. The Wonoboyo Hoard was unearthed at Dukuh Plosokuning, Desa Wonoboyo, Kecamatan Jogonalan, Kabupaten Klaten, approximately five kilometers to the east of the Loro Jonggrang temple complex. Comprising three discoveries made between October 1990 and February 1991, the hoard consists of over 160 diverse gold and silver adornments and ritual utensils of the highest royal quality that can be dated by inscriptions to the early 10th century. Many of these are associated with the worship of Viṣṇu. Several footed bowls similar to the one depicted in this panel at Loro Jonggrang are included in this hoard. Inscriptional evidence from the Central Javanese period indicates that these served as royal gifts to high-ranking nobility in commemoration of the founding of a *caṇḍi* or in recognition of loyalty to a leader. The Wonoboyo Hoard is now housed in the Museum Nasional in Jakarta; vessels of similar manufacture are found in the Museum of Fine Arts, Boston, the Metropolitan Museum of Art in New York, and in several museum collections in the Netherlands.

In all succeeding episodes, any potential ties with the Kakawin are entirely dissolved. On the other hand, there is a clear correspondence with Sanskrit UtK in the next scene of Lakṣmaṇa leading Sītā to the banks of the Ganges (Fig. 8). The river is indicated in the rightmost panel of the composition and Lakṣmaṇa's gesture directs the viewers toward the travelers' destination. The sequence continues with mono-scenic episode depicting Sītā seated in the *adhogata* posture, suggesting that Lakṣmaṇa is now informing her of Rāma's command (Fig. 9). He sits below the heroine with his hands held together. This provides a visual parallel for the honor and respect that he offers his sister-in-law in the written interpretations of the epic.

Sītā's Abandonment continues in another mono-scenic relief where she is surrounded by a variety of animals in the forest (Fig. 10). Ostensibly this incident depicts her en route to the hermitage of Vālmiki; however, it may also be read as a visualization of her emotional state which, as described in the Sanskrit UtK, is echoed by the cry of the peacocks, a prey to despair, that have burst into loud tears (VII.48, Shastri 1970:530). The three aforementioned scenes appear to follow this version of the UtK *sarga* by *sarga*, allocating one relief for each. This pictorial expansion of Sītā's Abandonment inaugurates an emphasis on the heroine and her plight that complements the growth of this theme in later Indian literary and performance traditions, as well as in diverse Southeast Asian tellings of the epic.

The final two segments of this narrative grouping relate Sītā's finding of a safe haven at Vālmiki's hermitage, and the author of the epic is now introduced into the story as one of its characters (Fig. 11). The *ṛṣi*, seated at an elevation higher than that of the abandoned princess, listens as a kneeling Sītā tells of her ordeal. This mono-scenic episode is succeeded by the Birth of Lava (Fig. 12). In view of the fact that women are the only participants in this scene, it may be assumed that the relief follows the description presented in the Sanskrit UtK, for in this narrative it is told that Vālmiki sent the heroine to live with a group of female ascetics to await the birth of her child.

The Abandonment of Sītā sequence, occupying the northwestern corner of the balustrade, is succeeded by a series of reliefs following the long northern wall. It continues to relate the drama as it unfolds in Vālmiki's environs. On the right side of the first scene a figure of the sage surrounded by his ritual paraphernalia is featured, implying that the episode takes place in his hermitage. He dangles or suspends an object in his right hand while sitting before an elaborate basin raised on a high pedestal—a vessel of the type that would have been

used in ritual ablutions.¹⁵ The two standing figures on the left carry objects; one clearly holds an *utpala*. In the centre of the scene a group of princely characters is portrayed. These indicators point to this scene as one depicting Vālmiki conducting a ceremony in his hermitage (Fig. 13).

Unconnected to this ritual, on the left side of the composition, is the image of a man sleeping in a house. In the Sanskrit UtK it is told that shortly before the birth of Lava, the *ṛṣis* came to Rāma's court to request his help in vanquishing Lavanāśura, an enemy of the ascetics. Śatrughna, Lakṣmaṇa's younger brother, asks permission to prove his valour by leading the attack. On his way to the combat, he and his troops take shelter at Vālmiki's hermitage on the same night that Sītā gives birth. The prince is told of the event and he visits the hut of his sister-in-law. On the basis of this story outline it can be proposed that the sleeping figure in the composition is Śatrughna. By means of the employment of a cyclic narrative technique this incident continues with the celebration of Lava's birth by a ritual performed by Vālmiki to protect the newborn infant.

The following relief recounts the creation of Kuśa, for the fact that only one infant appears in the episode of the Abode of the Female Ascetics is a distinct indication that the sculptors of Loro Jonggrang were following a tradition other than that of the Sanskrit UtK at this juncture (Fig. 14). In the HSR it is related that while Maharīsī Kālī—the *Hikayat*'s equivalent of Vālmiki—undertook a ritual bath his grandson Lawa disappeared in order to follow his mother. The sage assumed Lawa had vanished as the result of an accidental drowning. Fearing to return to the hermitage alone he created a duplicate of Lawa out of a blade of *kuśa*. When Sītā returned to the hermitage accompanied by Lawa, Maharīsī Kālī decided to adopt the twin and call him Kuśa. The details in the relief complement this reworking of the story, inferred through the depiction of Sītā's return to the hermitage in the company of Lava.¹⁶

15. It is possible that he holds a blade of *kuśa*, an object associated with any sacred ceremony. Should this be the case, its inclusion could be read as a *paṭākasthānaka* or 'premature introduction' for the subsequent episode.

16. In the Singhalese and Malay versions, Vālmiki also creates the twin of Lawa out of *kuśa* grass. However, the specifics of the Loro Jonggrang narrative, that of Sītā's carrying a covered bucket and Lava's holding a gourd container, suggest that they may have gone in search of water. This identification is supported by the details found in the 16th century Eastern Bengali *Rāmāyaṇa* by Candravatī—a telling of the epic that is known primarily through oral presentations and is popularly recited by women at ritual events such as childbirth, sacred thread ceremonies, and marriages. It relates that one day Sītā went to fetch water and left Lava in the care of Vālmiki. The child left to follow his mother during a moment of the sage's preoccupation. When Vālmiki noticed his disappearance he created Lava's duplicate out of *kuśa*. Sītā returned in the company of Lava and Vālmiki then asked Sītā to adopt Kuśa as her own (Bhattacharya 1980:615).

Situated next on the northern balustrade is a scene that one might be tempted to identify as the fully-grown Kuśa and Lava defeating a troop of fierce *rākṣasas* (Fig. 15).¹⁷ This scene has a correspondence with the HSR, for this Malay version relates that as the twins grew up they spent their days hunting and vanquishing *rākṣasas* (Zieseniss 1963:98). In the Sanskrit UtK the twins are not mentioned in any heroic capacity but instead they are cited for their devoutness. Their piety is so great that they are deemed the ideal presenters for Vālmiki's newly-completed *Rāmāyaṇa* composition.¹⁸ The appearance of the twins in the succeeding scene at Loro Jonggrang as bejeweled and crowned princes, accompanied into battle by courtly dwarfs and young warriors, contradicts this perception of the brothers and thwarts any element of surprise when they are later discovered to be the royal progeny of Rāma and Sītā.

In the Sanskrit UtK, one evident and repeated characteristic is an intertwining of the various plots and characters that results in a karmic irony. The coincidence of Śatrughna's lodging at Vālmiki's hermitage the same night as the twins' birth leads to a series of subsequent interlocking events. This younger half-brother of Rāma passes again through the area twelve years later on his way to visit Rāma's court. During his stay at the hermitage he listens to a performance of the story of Rāma that is strikingly beautiful, but out of reverence he dares not ask the sage the origins of the story or its performers (VII.71.21, Shastri 1970:576–8).

The *Hikayat* also contains this theme of failed recognition between the twins and their uncles. The Malay redaction recounts a fight between Lakṣmaṇa and the twins over a wounded gazelle claimed by both sides as their possession. He is captured by his nephews and brought back to the hermitage where Maharisī Kalī recognizes him as their uncle. Concerned about his brother's disappearance, Rāma arrives at Maharisī Kalī's palace where he too discovers the twins (Zieseniss 1963:98–9).¹⁹

The visual information in this scene, however, leaves open the possibility of alternative identifications. In this relief panel, two princely warriors shoot ar-

17. Fontein (1997:198) assumed that this relief and the subsequent one depict the exploits of Kuśa and Lava.

18. The last *sarga* of the introductory *Upodghāta* describes the twins as 'blameless'. This passage also relates that after learning this 'unsurpassed tale that is exemplary of righteousness' the twins sing it as instructed by Vālmiki for audiences of 'seers, Brahmins, and good men' (4.11–12, Goldman and Sutherland Goldman 1984:132).

19. In the Old Javanese UtK, during the undertaking of sacrificial rites by Rāma and his brothers, Bālmiki (Sanskrit: Vālmiki) instructs Kuśa and Lava to recite the *Rāmāyaṇa* by the palace courtyard so it could be heard by the participants. It is at this moment of the story that Rāma recognizes his sons (Phalgunadi 1999:209).

rows at the fierce *rākṣasas*, but they are not shown in the *tulyapratidvandi* posture as might be the case in the depiction of twins, and is clearly employed in the depiction of the battle between Sugrīva and Vālin on Caṇḍi Śiwa. The heroes here are instead portrayed in different *sthānas*: the one on the left is rendered in the *maṇḍala-sthāna*, while the right figure demonstrates the *ālīḍha-sthāna*. Moreover, the archer on the left faces out while his counterpart is seen from behind with his head in profile. The inconsistency of the archers' postures is compounded by the appearance of a young ascetic behind the hero on the left. This character glances toward the archer and raises one hand in the *paṭāka-hasta*. It is most probable that this scene depicts a battle between Rāma's brothers and the *rākṣasa*. It was this scenario, a variation upon the theme of fated meetings between the protagonists, that eventually made its way into the pastiche of the UtK and was part of the story known by the sculptors of Loro Jonggrang.

The next scene represents a direct continuation of the story. Rāma is featured on the right and accompanied by a *panakawan* (Fig. 16). He too is depicted in a forest setting, perhaps undertaking his role in the *aśvamedha* ritual—a plot detail initially mentioned in the Sanskrit UtK. In the second segment of this continuous narrative sequence his brothers report the discovery of the twins. This is suggested by the *vara-mudrā*, depicted both in the figures of Rāma and his brother to his left. It is possible that here, as one brother relates the encounter, Rāma's mirroring of this *mudrā* signifies his acknowledgment. Moreover, the brother holds his other hand in the *kathakamukha-hasta*, a closed fist with the middle and forefinger applied to the thumb that is indicative of 'speaking'. Rāma's reaction is registered by his use of the *śucī-hasta*, and his quick exit in the final section of this episode underscores the nature of his response.²⁰

The succeeding episode, situated on the short corner that follows the northern balustrade wall, depicts Rāma accompanied by two *panakawans* (Fig. 17). While the *panakawans* appear with regularity in the narrative cycles of the East Javanese period, the fact that one is depicted in conjunction with Rāma in the previous episode, and two accompany him on his present travels, confirms that their role as aides-de-camp to princely heroes was established as early as the Central Javanese period.²¹ In addition to the accoutrements of Rāma, the as-

20. In addition to having the meaning of 'threatening' it is also suggestive of the *rasa adbhuta* or 'astonishment' (Ghosh 1981:51).

21. In the Javanese wayang tradition the *panakawans* are portrayed as highly characterized 'god-clowns' attendants of the hero. Several scholars are of the belief that these characters were originally the pre-Indic gods incorporated into this tradition in order to preserve the magico-religious significance of these performances (Sears 1986:29–30). See also Rassers (1959:35–36)

cetic garb of the identical figures and the holding of a mendicant's staff encourages the identification of these two young males as the now-devout twins of Rāma. The appearance of Rāma in the *maṇḍala-sthāna* with a weapon raised overhead suggests a defensive posture, and may signify that Rāma has not yet determined the nature of this encounter.²² Another clue to the origin of this pictorial narrative may be found in the last of the four *sargas* that constitute the *Upodghāta* of the *Rāmāyaṇa* of Vālmiki. These represent a 'story within a story', relating how Vālmiki was inspired to compose his poem and initially taught it to the twins.²³ In the fourth *sarga* it is written:

Now it happened on one occasion, the elder brother of Bharata saw there those two singers who were being praised everywhere on the roads and royal highways,

And Rāma, the destroyer of his enemies, brought the brothers, Kuśa and Lava, to his own dwelling where he honored them, for they were worthy of honor. (1.4.21–22, Goldman and Goldman 1984:133)

As these two verses have a strong parallel to the visual elements of the relief at Loro Jonggrang it may be suggested that the Javanese pictorial interpretation details this particular incident or a close variant. It can only be conjectured as to whether the *Upodghāta* was an originally localized variation that functioned independently, eventually conjoined with the Vālmiki epic. Similarly, it is not known to have produced any narrative progeny.²⁴ The following

and Zoetmulder (1974:547–548).

22. Further substantiating this identification at Loro Jonggrang as a confrontation between Rāma and his sons is Sanford's identification (1974:88) of a similar scene on the north side of Brahmapuriśvara Temple of Pullamangai—one of the handful of narratives related to the UtK found on Hindu temples of the Cōla Kingdom. This narrative depicts an archer on one side and Kuśa and Lava on the right—a composition somewhat complementary to the portrayal of this incident at Loro Jonggrang. It may therefore be ascertained that this theme had its origin in the constantly evolving tradition of the *Rāmāyaṇa*'s portrayal in India (Sanford 1974:88).

23. There has been a concern among Sanskrit scholars as to whether or not the *Upodghāta* is a later interpolation, as well as whether any specific *sargas* among the four are later than others. Alternatively, it has also been proposed that this prologue may be a work composed preliminary to the body of the *Bālakāṇḍa*. Whatever may be the case, there exists a consensus that the Vālmiki *Rāmāyaṇa* would have attained its completed seven-book form by the era corresponding to the Central Javanese period.

24. The events corresponding to the UtK are related in the last *sarga* of the *Upodghāta*. In this variation, in contrast to Loro Jonggrang's interpretation, the focus is upon the completion of Vālmiki's poem and the succeeding events. The first verse states that it is only after Rāma regained his kingdom that the sage Vālmiki began his composition of Rāma's story and, corre-

episode at Loro Jonggrang continues an alignment with the *Upodghāta*. Rāma brings his sons, still dressed as holy bards, back to the court of Ayodhyā and they recite the *Rāmāyaṇa* (Fig. 18). In the comparable visual depiction at Loro Jonggrang, Kuśa and Lava are shown in their now princely guise, while an enthroned Rāma is portrayed demonstrating the *vara-mudrā*, emblematic of his 'receiving' the performance. The plot of the UtK then continues with Rāma's request to Vālmiki that he be reunited with Sītā, and she is then brought to the court of Ayodhyā. Sītā's ultimate repudiation of Rāma and swallowing-up by the earth is not depicted at Loro Jonggrang, but her hesitant appearance at court is suggested by her taking protective shelter behind the figure of Vālmiki (Fig. 19). It has therefore been assumed that this image is emblematic of her subsequent renunciation of Rāma (Fontein 1997:198; Levin 1999:221–2).

The succeeding scene has been identified as Rāma's abdication in favour of his sons. In contrast to the previous appearance of the twin brothers in Ayodhyā, the brothers now wear crowns as evidence of their new status while Vālmiki offers *sēmbah* to Rāma in acknowledgment of his righteous execution of kingship (Fig. 20). The final scene of a banquet and the recitation by Brahmins, which bears a contextual similarity to the description of the *ṛṣis* who visit the court of Rāma at the beginning of the Sanskrit UtK, may present a further affirmation of the shift in leadership, for undoubtedly an event of this significance would be accompanied by ceremonial meals and ritual performances (Fig. 21). It is also more than feasible that these *ṛṣis*, similar to Lava's and Kuśa's performance at court, now recite this same *Rāmāyaṇa* as befitting the nature of the celebration and thereby place quotation marks around the prior 71 reliefs.

Thus ends the UtK and the story of Rāma as it is told on two of the main Caṇḍi of Loro Jonggrang—or does it? If one continues to the third main shrine in this sacred complex, and climbs to the terrace intending to follow the series of reliefs on the balustrade unfolding the story of Kṛṣṇa, one is initially con-

spondingly, the character of Vālmiki does not appear until after this point. The abandonment of Sītā, the birth of Lava, the creation of Kuśa, and the brothers' residence in Vālmiki's hermitage are all omitted from this particular account of the epic's events. One is instead 'fast-forwarded' to the *ṛṣi*'s composing of the epic and his ruminations upon whom should perform it. Kuśa and Lava, in the guise of sages, come before Vālmiki and the poet realizes that these would be the ideal reciters, as they are sons of Rāma and 'familiar with the ways of righteousness'. As the sculptors of Loro Jonggrang also portrayed the twins as mendicants during their initial meeting of Rāma, the episodic affiliation leans more firmly in the direction of the *Upodghāta* or a similar variant than to another branch of the *Rāmāyaṇa* tradition. It should also be considered that this scene of dramatic confrontation represents another of the sculptors' intended sequential revisions; more specifically, it relocates a 'story within a story' to a more 'readable' linear progression of chronologically organized events.

fronted by an episode tentatively identified as King Ugrasena and wife meeting with royal relatives (Moertjipto and Prasetya 1997:22).²⁵ On the left of the composition is a regal figure seated in 'royal ease' while holding his hand in the *vara-mudrā*. He is in the company of his queen, who gestures to the figures on the right. These two identical—or twinned—figures are seated at a slightly lower elevation compared to those on the left. They wear crowns and their heads are surrounded by halos—similar to the manner in which Rāma was depicted in the court scenes at the end of the UtK series on Caṇḍi Brahmā (Fig. 22). It can be claimed with great certainty that this first episode also belongs to the *Rāmāyaṇa* series and constitutes an ending of the epic popularized in Central Java during this era—that of Sītā's reunion with Rāma and the transference of kingship to their two sons.

In the introduction to his translation of the Old Javanese *Kṛṣṇāyaṇa*, Soewito Santoso (1986:17) recounts an experience he had when visiting the Loro Jonggrang Temple Complex during the restoration of Caṇḍi Brahmā and Caṇḍi Wiṣṇu:

The [sic] once I went to Prambanan to see the reliefs of the *Kṛṣṇāyaṇa* carved on the walls of the balustrades of the Brahmā and Wiṣṇu temples of the Lorojonggrang temple complex. The restoration of both temples was in full swing. Not one stone was in its place. I sat in the steps leading to the niche of Agastya, the *sadguru*, facing the ruins of the Baka temple, further to the south of the hills. In fact, my mind was further than that, much, much further. Then suddenly I came back to my senses with the vision of a man, carrying a piece of stone with carvings on, wandering around the yard from one place to another, trying to fit that piece of stone to another.

Santoso, a scholar who was always led by his intuitive insights and instincts, included this incident to relate the source of inspiration that encouraged him to restore the order of the Old Javanese manuscript so he could then undertake its translation. His analogy was to 'look for pieces of stones' and in the instance of missing sections 'substitute them with new ones, as long as we make sure to mark them clearly' (Santoso 1986:17–8). However, his observations also provide a description of the state of disarray and challenges faced by those restoring these monuments during the 1980s and early 1990s. While some believe that this may have led to the relief panels of the end of the Caṇḍi Brahmā cycle and those commencing the Caṇḍi Wiṣṇu series being replaced in an erroneous or-

25. This publication is actually a small guidebook that is available at the site of Loro Jonggrang in which Moertjipto and Prasetya offer an identification for each of the thirty relief panels. Fontein (1997:199) considered the identification of this scene as inconclusive.

der,²⁶ it is now proposed that the placing of the end of the *Rāmāyaṇa* epic on the third shrine was intentional, for this follows later Javanese practices regarding episodic sequences. Moreover, in addition to providing a way of linking these two *avatāras* of Viṣṇu, it bound all three main shrines in greater unity.

Further substantiation for the re-identification of this relief panel currently leading the series that occupies the balustrade of Caṇḍi Wiṣṇu is found in several literary sources. As previously noted, the HSR ends with the reunification of Rāma and Sitā. After building a new city and naming Tabalawi (Sanskrit: Lava) as his successor, Rāma then follows an ascetic life with Sitā for the next forty years (Zieseniss 1963:102). It is therefore tempting to see here another case in support of Stutterheim's linking of the ninth-century Loro Jonggrang reliefs with a much later Islamized written adaptation of the story of Rāma—Vālmiki's creation of Kuśa has already provided confirmation that episodic affinities between the UtK section of the *Rāmāyaṇa* at Loro Jonggrang and this literary work do exist. However, rather than looking at the branches and the twigs, it is better to search at the roots. Closer bonds can be found, and one needs only to turn to the late-seventh century Sanskrit drama *Uttararāmacarita* by Bhavabhūti to find a comparable ending.²⁷ Here, at the end of the play, Pṛthvī invites Sitā into the abode of Rasātala to 'purify the netherworld,' and she accepts, pleading 'Mother, take me with you and dissolve me in your body. I can no longer bear the vicissitudes of this world' (Pollock 2007:379). Yet the Earth Goddess denies her request, reminding Sitā that she should stay on earth until her twin sons are weaned.²⁸ In a rather awkward act of staging, Gaṅgā, Pṛthvī and Sitā exit the scene as Lakṣmaṇa comments on the action, followed

26. As noted in the quotation of Santoso, he was led by the misbelief that narratives of the story of Kṛṣṇa could be found on both Caṇḍi Brahmā and Caṇḍi Wiṣṇu. The possibility of a mistaken order among the reliefs of Caṇḍi Wiṣṇu is echoed in the observations of Fontein. In his preliminary investigation of the narrative cycles of Caṇḍi Brahmā and Caṇḍi Wiṣṇu, he revisits the claim of Bernet Kempers who, more than fifty years ago, wrote of the uncertainty of these narrative sequences (Bernet Kempers 1959:62). Fontein noted that these words proved to be prophetic because the relief from Caṇḍi Wiṣṇu that Bernet Kempers included in his book and identified as a buffalo-demon attacking Kṛṣṇa and fellow shepherds is now found on a different place as a result of the Caṇḍi's restoration. Fontein also brought to light a narrative panel that did not fit in the sequence once Caṇḍi Wiṣṇu was restored; it is currently kept in storage (Fontein 1997:199).

27. Belvalkar was of the belief that Bhavabhūti may have been a pupil of Kumārila. A reference to Bhavabhūti in the play *Bālarāmāyaṇa* by its author Rājaśekhara, who was active around 900 AD, suggests that Bhavabhūti had been deceased for some time. Belvalkar believed that all evidence pointed to late seventh century dates for the life of this poet (Belvalkar 1915:xliv).

28. According to the *Uttararāmacarita* the twins are twelve years old at the time they return to the court of Rāma.

by an offstage voice that entrusts Arundhatī, the wife of the sage Vasiṣṭha, to protect Sītā.²⁹ The heroine now returns to the stage with her newly-appointed guardian and Vālmiki introduces Kuśa and Lava to their mother, father, uncle Lakṣmaṇa, and grandfather Janaka (Pollock 2007:387). In the tradition of all Sanskrit drama, this *Rāmāyaṇa* now concludes with a happy ending.³⁰ The possibility of connections between the *Uttararāmacarita* and the reliefs of the UtK at Loro Jonggrang—ones that are not shared with Sanskritic UtK—conjures several questions as to how epic narratives were transmitted and transformed.³¹ Were Sanskrit plays performed in the courts of ninth-century Java in conjunction with religious ceremonies and festivals?³² Or were these dramas performed in the vernacular at this time? Moreover, the similarities found among four recensions differing in time and locality—the *Uttararāmacarita*, the Old Javanese redaction of the UtK, HSR, and the pictorial narratives of Loro Jonggrang—makes it apparent that another skein of the epic was vibrantly alive and

29. The explanation for Sītā's disappearance and rapid reappearance is to be found in the following lines, pronounced by Lakṣmaṇa:

The Ganga's waters are surging as if churned, The sky is pervaded by heavenly seers. A miracle! Sītā and the deities, Ganga and the Earth, are emerging from the deep (7.95, Pollock 2007:381)

It is evident that Sītā has entered the underworld to extend her purity to this realm and now returns to the world of mortals. This travel between realms is materially expressed by Sītā's disappearance after her initial return to court with Vālmiki at the end of the Caṇḍi Brahmā series and her return in a new, purified state on the northern Caṇḍi.

30. It is therefore possible that the banquet depicted on the final panel of the Caṇḍi Brahmā sequence celebrates not only the reunion of Rāma and his two sons, but also the return of Sītā to the court of Ayodhyā.

31. Similar to the reliefs of Loro Jonggrang, the Bhavabhūti play also skips Rāvaṇa's prehistory and instead begins with a prologue during which a dialogue between the *sūtradhāra* and an actor recounts this material. Loro Jonggrang's visual counterpart is the figure of Vālmiki at the beginning of the UtK series. Moreover, in addition to the differing endings, other contrasts between the Sanskrit UtK and the *Uttararāmacarita* are the detailing and emphasis on the *aśvamedha* ceremony and the expanded roles of Lakṣmaṇa's sons, Candraketu and Aṅgada found in Bhavabhūti's work. In it Candraketu is assigned with the responsibility of following the ritually consecrated horse around the kingdom. When it comes into the locality of Vālmiki's hermitage, Lava challenges and ultimately massacres most of Candraketu's retinue and then confronts the prince directly over possession of the sacred steed. In a compelling scene that resonates with the meeting of unknown siblings in *Die Walküre* or *Il Trovatore*, these cousins are strangely drawn to one another and hesitate to enter into combat. Eventually honor supersedes their emotions and a battle ensues between the two. It should be noted that the Old Javanese recension of the UtK and the HSR also give Candraketu and Aṅgada greater roles in the story.

32. Shulman (2001:61) notes that the *Uttararāmacarita* was written, as were the other plays of Bhavabhūti, to be performed at the time of the *yātrā* of Kalipriyānātha.

evolving parallel to the well-recognized strand of the Sanskrit *Rāmāyaṇa*, the *Bhaṭṭikāvya* and the KR. They too preserved kernels of episodic material that took root in later variations throughout South and Southeast Asia. Undoubtedly there were many more.

Moreover, adding to the already complex polemics regarding the literary links for the UtK depicted at Loro Jonggrang, we have adduced here the *Upodghāta* of Vālmiki's epic. This shorthand recounting makes one consider that the epics may have been transmitted to Southeast Asia by means of episodic outlines as well as full texts, similar to a *pakem* or the *balungan* of a gamelan composition.³³ *Kawi*, holy reciters and visual artists were then free to expound upon these synopses or embellish them through the incorporation of local episodic variations known from a variety of sources. In this way they may have created a narrative of the *Rāmāyaṇa* that heightened its significance on the surfaces of sacred shrines embodying aspects of a deceased ruler. The story of Sītā and her need to fulfill her earthly obligations, the expanded details of Rāma's execution of *artha* and *dharma*—including hospitality to Brahmans visiting the court—and the continuity of the next generation may have particularly reverberated with the donors of this temple complex. They were vital lessons to be learned by those still tied to this earthly realm.

While many enigmas remain, it is evident that the *sthāpakas* and sculptors behind the creation of the story of Rāma at Loro Jonggrang shared the same goals as all artists of pictorial narration, that is, to make a popular version of the story recognizable to a specific audience. To fulfill this mission they employed a common visual language—a phenomenon that centuries later Carl Jung will term the 'collective unconscious'. The *Rāmāyaṇa* epic may have changed daily, with every new *dalang* performing at court, or *kawi*, or dancer. The *Rāmāyaṇa* at Loro Jonggrang, with all its animated details and lively interpretation, remains relatively pristine. It is our challenge to learn how to read it today through an appreciation and understanding of the lens of its creators.

33. Santoso (1980b:27) perceived the KR as a *pakem* that could change in form and content on the basis of the performers and local colour.

Figure 3: The Preparations for Rāvaṇa's Cremation. Episode from the *Yuddhakāṇḍa*. Caṇḍi Brahṃā Relief 12 (photo C. Levin)

Figure 4: Agastya at the Court of Ayodhyā. Episode from the UtK. Caṇḍi Brahṃā Relief 13 (photo C. Levin)

Figure 5: Rāma and Sītā at Court in Ayodhyā. Episode from the UtK. Caṇḍi Brahmā Relief 14 (photo C. Levin)

Figure 6: Rāma and Sītā at Court in Ayodhyā. Episode from the UtK. Caṇḍi Brahmā Relief 15 (photo C. Levin)

Figure 7: Rāma and Sītā at Court in Ayodhyā. Episode from the UtK. Caṇḍi Brahmā Relief 16 (photo C. Levin)

Figure 8: Lakṣmaṇa Brings Sītā to the Banks of the Ganges. Episode from the UtK. Caṇḍi Brahmā Relief 17 and diagram of its placement on the Loro Jonggrang Temple Complex (photo and diagram C. Levin)

Figure 9: Lakṣmaṇa Tells Sītā that Rāma has Repudiated Her. Episode from the UtK. Caṇḍi Brahṃā Relief 18 (photo C. Levin)

Figure 10: Sītā Alone in the Forest. Episode from the UtK. Caṇḍi Brahṃā Relief 19 (photo C. Levin)

Figure 11: Sītā Appears Before Vālmīki. Episode from the UtK. Caṇḍi Brahmā Relief 20 (photo C. Levin)

Figure 12: The Birth of Lava. Episode from the UtK. Caṇḍi Brahmā Relief 21 (photo C. Levin)

Figure 13: Śatrughna Spends the Night at the Hermitage of Vālmīki.
Episode from the UtK. Caṇḍī Brahṃā Relief 22 (photo C. Levin)

Figure 14: Sītā and Lava Return to the Hermitage. Episode
from the UtK. Caṇḍī Brahṃā Relief 23 (photo C. Levin)

Figure 15: Rāma's Brothers Defeat the *Rākṣasas*. Episode from the UtK. Caṇḍi Brahmā Relief 24 (photo C. Levin)

Figure 16: Rāma Learns of the Discovery of Kuśa and Lava. Episode from the UtK. Caṇḍi Brahmā Relief 25 (photo C. Levin)

Figure 17: Rāma Confronts Kuśa and Lava. Episode from the UtK. Caṇḍi Brahmā Relief 26 (photo C. Levin)

Figure 18: Kuśa and Lava are Brought to the Court of Ayodhyā. Episode from the UtK. Caṇḍi Brahmā Relief 27 (photo C. Levin)

Figure 19: Sītā and Vālmiki Appear Before Rāma at the Court of Ayodhyā.
Episode from the UtK. Caṇḍi Brahmā Relief 28 (photo C. Levin)

Figure 20: Kuśa and Lava Recite the *Rāmāyaṇa* for Rāma. Episode
from the UtK. Caṇḍi Brahmā Relief 29 (photo C. Levin)

Figure 21: The Brahmins Take Part in a Celebration at the Court of Ayodhyā.
Episode from the UtK. Caṇḍi Brahmā Relief 30 (photo C. Levin)

Figure 22: Sītā is Reunited with Rāma and her Sons at the Court of Ayodhyā.
Episode from the UtK. Caṇḍi Wiṣṇu Relief 1 (photo C. Levin)