

The Relative Dating and Art Style of the Dwārapāla Statues of the Adan-Adan Temple

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ABSTRACT

Dwārapāla is a guardian statue depicted as a giant and is usually found in a temple or palace complex. The term dwārapāla comes from the word dvar (Sanskrit), which means entrance/gate, and pala means guard, so the overall meaning is the guard of the gate or entrance. Dwārapāla is depicted in a standing and jèngkèng position (Javanese: sitting with one knee raised). Dwārapāla is placed as a gatekeeper of sacred buildings/places and is related to the concept that the temple is a replica of Mount Meru, the abode of gods, demi-gods, and their guardians. Dwārapāla as the protector of the deity's place, and his position is between the sacred and profane domain or is on the boundary of the less sacred-sacred areas. The dwārapāla statue in this article is an insitu finding during Adan-Adan Temple research in 2017, made of andesite stone, in a standing position, and has a measurement of 200 cm high and 90 cm wide. This study aimed to determine the statue's relative dating and art style based on its iconographic characteristics. The research method used is an iconographic study and conducting a descriptive-comparative study, describing and comparing it with other dwārapāla statues from different periods in Indonesia. From this comparison, several characteristics are obtained that indicate the relative dating and art style of the dwārapāla statues of Adan-Adan Temple.

Keywords: *Dwārapāla of Adan-Adan Temple, Art Style of Sculpture, Relative Dating.*

1. INTRODUCTION

Archaeological research conducted by National Research Center of Archaeology at Adan-Adan Temple, Gurah District, Kediri Regency, reconstructs the history of Kāḍiri period, which had triumphed for about a century. The Kingdom of Kāḍiri (Pañjalu) emerged with the Kingdom of Jenggala due to the division of the kingdom by King Airlangga to avoid the civil war. The action carried out by Pu Bhārada, a Buddhist Māhāyana Tantra from Wurara Inscription (AD 1289), the Nāgarakṛtāgama Book, and the Calon Arang Book (Poesponegoro, 1993: 257-258).

Kāḍiri Kingdom was founded in 1116 and collapsed in 1222 AD. According to Nāgarakṛtāgama Book, its fall was caused by the attack of Ken Angrok (Sri Ranggah Rajasa), who reigned in Kutaraja, the capital of Tumapel Kingdom. At that time, the king of Kāḍiri was rī Kṛtajaya. After the attack, the Kāḍiri Kingdom collapsed, and the Siṅhasāri Kingdom was established (Poesponegoro, 1993: 278).

Research conducted in 2016-2019 at the Adan-Adan Temple succeeded in revealing the remains of the temple building, two very tall Makaras (height 2.3 m), and a dwārapāla statue (height ± 2 m), all still in situ. The Dwārapāla statue was found at the right side of the entrance stairs in 3 m depth. The finding of the dwārapāla statue complements the previous dwārapāla statue found at Adan-Adan Temple recorded in Dutch records. The report mentioned that in 1908, several statues from various places in Kediri were stored in the courtyard of the Kediri Residency office. One of them was the dwārapāla statue from Gempur Temple (Adan-Adan Temple). (Knebel. J/ROC 1908: 292-293; Susetyo et al. 2017: 57) The dwārapāla figure is now in the courtyard of Airlangga Museum, Kediri.

This paper discussed the dwārapāla statue at Adan-Adan Temple, which is considered unique because of his standing position and is located to the right (and left) of the makara. Usually, dwārapāla statues are found outside the gate of a temple complex as they were to

guard the temple. This study aims to determine the relative dating of the *dwārāpala* statue by looking at the art style.

2. METHOD

This study used the descriptive-comparative method. Descriptive research aims to provide an overview of archaeological facts/symptoms. It is associated with the framework of space, time, and form, so this research prioritized examining data rather than testing hypotheses, concepts, or theories (Tanudirdjo 1988: 34). Comparative studies were conducted by comparing similar data with different periods to find similarities/differences.

The descriptive process used the ancient iconographic method by identifying the description system of the figures. The identification process consists of general information (i.e., the origin and size of the statue), the general nature of the statue (i.e., description of its stance), body parts description (i.e., head, neck, chest, arms, and waist-legs or any related characteristics and objects worn or attached) (Sedyawati, 1980).

The reasoning method used here is the inductive method, starting with describing the statue data; comparing the elements of the statue's description, then making classification, analyzing, and explaining the phenomenon of the similarities (explanation). The stages of the research carried out are:

Description stage. The description was carried out on the statues found from the excavations at Adan-Adan Temple in 2017. The description of the statues was carefully based on observations both directly and

Through photos. It began with measuring and observing the components of the statue, such as (1) the attitude of the statue; (2) Jewelry, such as crowns, *jamang*, *subang*, *sumping*, necklace, *upawita*, chest belt, shoulder clasps, bracelets, anklets, and (3) cloth (including *sampur*, hip belt, and *uñcal*) (Sedyawati, 1978: 28-37).

Comparative stage. The description of the characteristics of the statues was carried out on several statues that represent several periods, namely Ancient Mātaram, Kāḍiri, Singasari and Majapahit.

Explanation stage. A characteristic explanation was obtained for all the statues then continued with interpreting the analysis results by making comparisons to other *dwārāpala* statues from different periods. In addition, a literature review was also conducted for further analysis. The results of this interpretation were to answer the research problem.

The literature study related to the topic researched was both in archaeological publications and historical

sources. Library data can be in the form of pictures and photos (Harkantingsih et al., 1999: 20-21).

3. RESULTS AND DISCUSSION

3.1. *Dwārāpala in Indonesia*

Dwārāpala is commonly found in Hindu-Buddhist temples, besides the main statue and accompanying statues. The term *dwārāpala* comes from Sanskrit word *dvar*, which means entrance/gate, and *pala* means guardian, so the overall meaning is the guard of the gate or entrance. As the guardian of sacred buildings, *dwārāpala*s can be depicted as standing, sitting, or squatting. The book *Silpa Prakasa* (Kaulācāra, 1966; Bachelorwati, 2010) explained that *dwārāpala* is the guardian of the temple door. Depending on his number, if there are two *dwārāpala*s then they are placed at the lower door frame, on the right and left sides. If there are three statues, the other is placed on the upper door frame (middle position). *Dwārāpala* has various forms, such as *Bhairawa* and *Nandi Bhairawa*. *Bhairawa* as the entrance guardian is depicted with a giant face, his four hands holding a snake, a *triśula* (*śūla*), a club, and a bowl (*Pā na-pā tra*). The other form, *Nandi Bhairawa*, also has the face of a giant with his four arms holding a rope (*pāśa*) and a *khaṭvāṅga*. *Dwārāpala* is often described as a vicious being to ward off evil and keep away from harm. In Java, the *dwārāpala* is manifested as a giant. However, the scary aspect is not absolute as sometimes it was depicted as smiling (Sarjanawati, 2010).

The existence of the *dwārāpala* in the temple complex is related to the view that the temple is a replica of Mount Meru, the abode of the gods, demi-gods, and their guardians. *Dwārāpala* is the protector of the deity's place, and his position is between the sacred and profane domains or at the boundary of the less sacred - sacred (van Bemmell, 1994). *Dwārāpala* statues were usually found in sacred Hindu and Buddhist places such as temples, sacred bathing pools, or worship caves, and can also be carved on the temple walls. At Merak Temple, Central Java, *dwārāpala*s are carved on both cheeks of the stairs. In Buddhism, *dwārāpala* is perceived as a *yaksa* figure adorned the *stūpa* since the 1st century. The *yaksa*'s duty as protector later developed, and *yaksa* became a *dwārāpala*, guarding courtyard entrance and the building himself (Mulia, 1982).

Later, the depiction of *dwārāpala* would be as a divine being (male or female), characterized by the presence of a nimbus on the back of the figure as found in Pawon Temple, or Plaosan temple. *Dwārāpala* can also be a *bodhisattva* figure, as seen in Mendut Temple, Central Java. In this temple, the *dwārāpala*s are identified as *Bodhisattva Samantabhadra* and *Sarvaniviskambin* (van Bemmell, 1994). Other

depictions of *dwārāpala* are giant, as seen in Sewu Temple, and a warrior figure (soldier) in Padang Lawas temples.

Dwārāpala in Hindu and Buddhist temples have similar forms. *Dwārāpalas* can take the form of giants or gods such as *mahākala* and *nandiśwara*. Thus, the religious background of a temple cannot be identified solely from his *dwārāpala* statues, unless it is in the form of *dwārāpalas Mahākāla-Nandiśwara*. *Mahākāla* has a club as his attribute while *Nandiśwara* has a *triśula*. The book *Agni-Purana* and *Silpasastra* mentioned *Nandiśwara* as the guardian of the Shiva shrine. Also, the *Ramayana* book mentioned *Nandiśwara* as the guardian of Mount *Kailāsa*, where Shiva lived, guarding the mountain with his *triśula* to ward off *Ravana* disguised as a monkey. *Mahākāla* does not refer to *Nandiśwara's* pair but as an independent figure. The concept of *Mahākāla - Nandiśwara* figures as the guardians of temples in Java emerged around the 8th century (Van Bemmelen, 1994, 30). Another character similar to *dwārāpala* in Hinduism in Java Bima, known in the wayang world. Bima figures as entrance guards emerged around the 14th-15th century as found in *Sukuh* and *Penanggungan* Temples.

3.2. Relative Dating and Style of Sculpture in Indonesia

There are two kinds of dating methods in archaeology, absolute and relative. An absolute dating method can be determined if a specific year is written on the artifact, there is an inscription indicating the year's number, or the statue is in a temple building whose date can be known both in absolute and relative terms. A relative dating method can be determined by comparing the statue to other similar statues with the same style (art style) and are in another place whose dates are known.

Relative dating is associated with the style of sculpture. There are four known styles (art styles) in Indonesia, namely Ancient *Mātaram* style [Ancient *Mātaram* style is also known as *Syailendra* style, *śriwijaya* style, *Peninsular* style, and some call it according to the place where the statue is found, namely *Chaiya* style and *Ligor* style (Winaya, 2019, 10)], *Kāḍiri* style (Susetyo et al. 2021), *Sinhasāri* style, and *Majapahit* style (Krom 1912; Winaya, et al. 2019: 6-7). Each of these art styles has unique characteristics that represent each period.

3.3. Research Results and Discussion

The *dwārāpala* statues in this study came from *Adan-Adan Temple* (sample no. 1 & 2); *Sewu Temple* (sample no. 3 & 4); *Totok Kerot* (sample no. 5); *Singasari Temple* (samples no. 6 & 7); and *Panataran*

Temple (sample no. 8 & 9). The description of the nine *dwārāpala* statues is as follows:

3.3.1. *Dwārāpala* Statues of *Adan-Adan Temple* (sample no. 1 and 2/Figure 1)

Adan-Adan Temple is located in *Candi Sub-village, Adan-Adan Village, Gurah District, Kediri Regency*. There are two *dwārāpala* statues with the following descriptions.

Dwārāpala Statue 1. Located in *Adan-Adan Temple*, right side to the *makara* that was *insitu*. It is in a standing position with his left leg slightly bent, wearing a slab-shaped *jamang* decorated with plain flower petals and a *sumping* extending to the bottom of the head. The edge of the *sumping* is wavy. His curly hair is slicked back to below the neck and described as round and arranged in neat rows. The earrings are round in the middle and have an elongated sheet shape (Figure 1).

The statue's mouth is open, has canine teeth, and his round eyes are in primary position. He wears two-tiered shoulder straps shaped like a flower-embellished *simbar* but without *upawīta*. His necklace has two layers, decorated with wide flowers in the middle. His right hand holds a noose/lasso/*pāśa* while his left hand holds a club pointing down. The shape of the club is pleated and decorated with flower petals. His hand has a simple strap-shaped wrist bracelet and the chest tie, which is a plain strap, has his center decorated with a flower and gem buckle. He wears plain cloth from below the navel to above the knees. The belt is like a plain rope with his middle is tied at the other side with the shape of a *sriti* bird's tail. He is also wearing a *sampur* with a *sriti* bird-shaped tail. There is a snake figure with his head up on the right side. This statue has big feet, thick soles, and big metal anklets.

Dwārāpala Statue 2. The statue with a shattered face is located in the courtyard of *Airlangga Museum, Kediri*. It is in a standing position with his right leg slightly forward and a bent knee. The *jamang* has a snake-like shape carved on the back of the head. The *sumping* in the right ear has a wavy edge. He has curly hair down to the neck and is described as in full round shape vertically and horizontally.

The statue wears snake-like shoulder straps on both arms whose heads are facing outward. He wears *upawītas*, necklaces, bracelets, and snake-shaped belts. His right hand holds a lasso shaped like a snake's tail, while his left hand supports a club pointing down. The handle of the club is decorated with lotus petals. He wears plain cloth from the bottom of the stomach to the top of the thigh. His *sampur* is tied on his body, but a small part tucked at the back end has the shape of a *sriti* bird's tail. There is a carving of a giant snake on the right side of his body. His head is facing outward, ready

to peck. This statue has big feet, thick soles, and both feet wearing snake-shaped anklets.

3.3.2. *Dwārāpala Statues of Sewu Temple (sample no. 3 and 4)*

Sewu Temple is located in Bener Sub-village, Bugisan Village, Prambanan District, Klaten Regency, Central Java Province. Sewu Temple is the largest Buddhist temple complex in Central Java next to Borobudur Temple. It is assumed that Sewu Temple was once a royal temple and one of the centers of important religious activities. Sewu Temple is dated back to AD 792, from Mañjuśrīgrha inscription found in Sewu Temple complex. It mentioned the completion of a sacred building called Mañjuśrīgrha. Based on the inscription, the original name of Candi Sewu was presumably Mañjuśrī grha which means “house of Mañjuśrī”. Mañjuśrī is one of the Bodhisattvas in Buddhism. The Dwārāpala statue of Sewu Temple represents the ancient Mātaram style of sculpture (8th-10th century).

The Dwārāpala statues at Sewu Temple are located in the temple complex courtyard on all four sides (east, south, west, and north). The statues described here are on the east side (the main entrance of Sewu Temple). The statues are depicted in a squatting position by raising one knee, facing each other. Both have similar iconographic features, except the position of the raised knee. Each statue wears a snake-shaped headband. The hair is shoulder-length, curly, and neatly lined from every side. Curly hair described here refers to a circle in which a circle gets smaller and smaller.

Both statues wear large round earrings decorated with flowers. They have a big nose, mustache, a grinning mouth with teeth and fangs, thick eyebrows, large eyes with protruding pupils. They wear shoulder clasps which have the shape of a crowned snake's tail, a ready-to-peck position, and a necklace shaped like a broadsheet with flowers and gems, and two grooves guirlande in his bottom side.

The statue's right hand holds a club pointing upwards while the left hand holds a snake. The club is decorated with bracelets, a floral motif, and a geometric bracelet in the right hand. Other attributes are a simple chest tie, a plain cloth from below the stomach to above the thighs, and a *sampur* dangling in front of both thighs with his tip shaped like a sriti bird's tail. Each statue also has a chain-like belt decorated with floral buckles in a rectangular pattern, a dagger tucked in his back waist, big feet, thick soles, but without anklets.

3.3.3. *Dwārāpala Totok Kerot Statue (sample no. 5)*

Totok Kerot is the dwārāpala statue located in Bulu Pasar Village, Pagu District, Kediri. The statue is 2.7 m high. (Munandar, 2011, 251-272) (Munandar, 2015, 190). According to Teguh Panji (2015), this statue is from Kāḍiri period based on the fanged skull on a crescent moon in his *candrakapala*. The decoration symbolizes the glory of Kāḍiri Kingdom (11th-12th century) (Pare Eni, 2017, 82). Totok Kerot statue is in a squatting position by raising one of his (right) knees, the left hand is missing while the right hand, whose palm is shattered, is placed on the thigh. The slab-shaped *jamang* is decorated with gems and a skull at the top center. The curly hair reaches below the neck and is described as round, neat, with each circle getting smaller. The statue wears skull-shaped earrings, and his mouth is open, showing all his teeth. The eyes are round, and his gaze is looking downward. He also wears two stacks of shoulder clasps with a series of jewels while his lower shoulder clasps are decorated with *simbar*, and the upper shoulder clasps are with skulls.

The necklace is made of a garland of gems and a skull, while his bracelet is shaped like a snake. The chest tie has strands of jewels that get wider in the middle, and the thin cloth is from below the navel to above the knee. There is a large *wiru* hanging down to the plinth. The rope-like belt is tied in the middle with the shape of an animal tail on the other end. The *sampur* is tied to the waist, big feet, thick soles, and the right leg wears a cobra-shaped anklet.

3.3.4. *Dwārāpala Statues of Singasari Temple (sampil no. 6 and 7)*

Dwārāpala 6 & 7 is near Singasari Temple, which is located in Candi Renggo Village, Singasari District, Malang Regency. They are the largest dwārāpalas in Indonesia. The statues are 3.7 m high and made of intact andesite stones. It was presumably made during the reign of Krtanagara (AD 1268-1291). This statue represents Siḡhasāri period (13th century). The description of the dwārāpala statues is as follows.

Dwārāpala 6. Walking from Singasari Temple to the location, the statue is on the right side of the road. He is in a squatting position by raising the left knee while the right leg is bent backward. His left hand rests on his left knee and holds a skull-decorated club pointing downwards. His right hand is in the front of his chest with index and middle fingers raised. The *jamang* is decorated with flower buds and skulls, and his long curly hair is down to her neck with dangling ribbons at the backside. The statue has skull-shaped earrings, and his open mouth shows rows of teeth and fangs but does not give a scary expression. He has thick eyebrows, bulging eyes, prominent pupils, and a big nose. His

other attributes are snake-shaped clasps and upawīta on his shoulder, a two-layered necklace shaped like a plain rope with rows of skulls and tassels, and a snake-shaped bracelet. He has a chest tie made from a plain material, fabric covers from below the navel to above the thigh, and a belt decorated with three flower buds and a row of skulls. He also wears a *sampur* tied at the waist on both sides, has fat feet and soles circled with snake-shaped anklets.

Dwārāpala 7. The description is similar to dwārāpala 6, only has a different posture. His right hand holds a club pointing downward while his left hand lies above the thigh. Other differences are the shape and decoration of the club and the presence of hair strands on his shoulders pointing forward (Figure 7).

3.3.5. *Dwārāpala Statue of Panataran Temple (sample no. 8 and 9)*

Panataran Temple is a temple complex located in Penataran Village, Nglegok District, Blitar Regency. The temple consists of three areas, with the backend area as the most sacred. It was built during Kāḍiri period and continued until Majapahit period. Palah inscription, found inside the temple, was dated from 1197 Saka and issued by King Sṛṅga from Kāḍiri Kingdom. During the Majapahit period, it was customary to write down specific dates or years as their legacy, visible in certain temple sections. At the plinth part of the dwārāpala statue, the number 1242 C/AD 1320 indicates Majapahit period (Santiko 2012, 20-21).

Dwārāpala 8 is 1.5 meters high, the left knee is raised, and the right leg is bent backward. The statue wears a *jamang* shaped by a series of pearls decorated with flowers and skulls, and *sumping* decorated with skulls and tendrils. The curly hair reaches below the neck, which looks like a tendril lined vertically and horizontally. A ribbon is tied on the back of his hair, skull-shaped earrings are on his ears, and his wide open mouth has some lines carved around it. He has thick eyebrows, bulging rounded eyes, a shattered nose with a ring-like shape on the upper part between the eyes. He also wears an upawīta and a snake-shaped shoulder strap, and his necklace is decorated with florals. The right and left hands meet in front of the body, holding a club that points upward, decorated with florals. His wristband is snake-shaped and has a hairy chest. His plain cloth consists of two layers: one through the ankles, and the other one is from the bottom of the stomach to the top of the thigh. His *sampur* is on the left, right, and backside. He has fat feet, thick palms, and snake-shaped anklets. The condition of the statue is already worn out.

The depiction of dwārāpala 9 is quite similar to dwārāpala 8. The difference is the height (1.4 m), the

position of the legs, and the shape of the *sampur* between the legs (Figures 8 & 9).

3.3.6. *Dwārāpala Statues of Adan-Adan Temple and The Comparison*

Art can be considered an expression of perception and emotion in the form of aesthetics and provide the same meaningful response. Therefore, there are two essential aspects: the aesthetic aspect or the so-called presentational context, which includes the creation's form and skill/expertise to reflect the style. The other is the meaning aspect or meaning context, which consists of the goals/goals and their symbolic associations (Adamson 1975; Soeroso 2001, 3). Art forms are culturally always standardized in a loose sense even though independently (individually) cultural expressions have many variations that reflect each culture and specific historical periods and reflect societal values (Theodorson 1969; Soeroso 2001, 3).

The artistic style of sculpture is very dependent on the habit and creativity/imagination of the artist. Style is more subject to the latest (fashion) influence and varies according to place and time. The "wayang style", for example, which appeared around the 14th century, is a typical Indonesian style because it emerged and developed mainly in Indonesia. That means that certain art styles appear at certain times and places to be distinguished from other styles at later times or locations.

This research studied nine dwārāpala statues that represent the origin of the art styles during the Old Javanese period. The statues are dwārāpala 1 and 2 from Adan-Adan Temple; dwārāpala 3 and 4 from Sewu Temple (8th-10th century, Ancient Mātaram period), dwārāpala 5 Totok Kerot (11th-12th century, Kāḍiri period), dwārāpala 6 and 7 from Singasari (13th century, Siṅhasāri period), and dwārāpala 8 and 9 from Panataran Temple (13th-15th century, Majapahit period). After having described all statues, the next step is to compare the differences between each period. Based on the study conducted by Susetyo et al. (2021) on the art style of Kāḍiri statues, there are at least eight attributes of statues from Kāḍiri period that differed from statues from Ancient Mātaram, Kāḍiri, Siṅhasāri or Majapahit periods. The eight characteristics are the ribbon decoration on Sirascakra; hairstyle depiction; *sumping* ornament; earrings ornament; shoulder clasp ornament; upawīta form; The presence of flowers in the palms; and the position of the legs when sitting cross-legged (Susetyo et al. 2021, 5-20). The attributes indicate the statues are from the Kāḍiri period do not have to appear entirely, but one statue can have only one or two attributes.

Sumping, as one of the eight attributes from Kāḍiri period, is found on dwārāpala 1 and 2. This ornament is

worn on the earlobe, which extends to cover the lower part of the head (Sri Hardiati, 1993, 74). Only *dwārāpala* statues from Adan-Adan and Panataran Temples have sumping. Sumping of Adan-Adan is wavy on the edges, while sumping of Panataran is decorated with a skull and flower. The *dwārāpala* of Sewu Temple does not wear sumping, similar to other statues of gods from Ancient Mātaram period (Winaya et al, 2019). The *dwārāpala*s Totok Kerot Singasari also do not wear sumping.

Another attribute from the *dwārāpala* statue of Adan-Adan 1 is two stacks of shoulder clasps that are tightly attached to the body. Sculptures from Kāḍiri period, in general, depicts the shoulder clasp as loosely fitted, as was found in *dwārāpala* Totok Kerot. Depictions of statues with tightly attached shoulder clasps are commonly found in statues from Ancient Mātaram, Siḅhasāri, and Majapahit periods. It may be similar to the presence of *makara* 4 from Adan-Adan Temple, which has Ancient Mātaram style marked by the *kinari* decorations (Figure 10). From the art history perspective, this *kinari* can indicate a specific period where an art element existed and became popular. On the other hand, the element of *kinari* (or *kinnara-kinari*) no longer appeared during the Hindu-Buddhism period in East Java. The oldest *kinnara-kinari* sculptures in East Java were found in Badut Temple (9th century), while the latest was found in Gunung Gangsir Temple (Pasuruan), presumably from the 10th century. The depiction of *kinari* on *makara* statues were found in Central Java temples such as Prambanan Temple. Thus, in terms of art style, the 4th *makara* at Adan-Adan Temple was still influenced by the Central Javanese sculpture art style (9th to 10th century).

One of the characteristics of *dwārāpala* statues in Java from Ancient Mātaram to Majapahit eras is the use of dragon or snake as attributes. The snake attribute is consistently used as *upawīta*, shoulder clasps, bracelets, or anklets. The snake depiction in *dwārāpala* Adan-Adan 2 can be observed on his *upawīta*, shoulder clasps, necklace, *laksana* (right hand), bracelet, anklets, and belt. A pair of snakes were also carved on his back legs. Compared to *dwārāpala* Adan-Adan 1, which is relatively simple, the snake attribute is only visible on the back of the right leg.

The snake motif on *dwārāpala* 2 is described in great detail and completed, in contrast to the depiction on the unfinished *dwārāpala* 1. The two snakes from *dwārāpala* 2 are depicted in standing positions, closed mouth, neck stretched out, and wearing a crown, necklace, and earrings (Figure 11). Another attribute is the dragon. Various dragon ornaments found in archaeological sites in East Java were from the 10th to 16th centuries. The depiction of a dragon's tail is physically different from ordinary snakes. The dragon is more enormous, wears crowns and other ornaments, and is sometimes depicted

as having four legs (Santiko 2015, 7-94). The depiction of dragon-king can be found in Selomangleng Cave, specifically in a small rock shelter in front of his entrance (Figure 12). Selomangleng Cave is a worship cave built during Kāḍiri period. The dragon's crowned head is standing, wearing a crown and an expanding neck, indicating an alert position. Based on his location, it is likely the dragon functioned as a guard (*dwārāpala*).

The iconographic differences from the two Adan-Adan *Dwārāpala* statues are in those shoulder clasps, the depiction of the snake, and other attributes. If examined closely, the other differences are pretty obvious. *Dwārāpala* 1 has shoulder clasps with a two-tiered while *Dwārāpala* 2 has snake-shaped shoulder clasps. Also, *Dwārāpala* 1 holds a lasso/*pāśa* while *Dwārāpala* 2 holds a snake.

Another difference is that *Dwārāpala* 2 from Adan-Adan temple was once covered with stucco *lepa*. The remains are visible from the whitish color on the statue's waist to the plinth, and a little on the right arm. Compared to *dwārāpala* 1, there was absolutely no remaining stucco *lepa* as a sign that the stucco *lepa* was not used as a rock layer. Aside from those differences, there are many similarities between these two statues to indicate they are indeed a pair. The similarities can be seen in the clothes worn, the standing snake decoration, the *sriti* bird's tail decoration on *sampur*, the curly hair, the shape of sumping, and the lotus motif decoration on the club. In addition, the posture and materials (rocks) used to make statues are also the same.

The contrast in depicting snake attributes from the two *dwārāpala* statues is surprising. Moreover, suppose a comparison is made to other *dwārāpala* pairs at Sewu, Singasari, and Panataran Temples, the similarities would be visible, starting from the depiction of the hair, the position of the leg, body posture, and the attributes worn. The depiction of the *dwārāpala* 1 and 2 also shows an asymmetry. It was also found on the pair of *makara* located *insitu* at Adan-Adan Temple, whose relative dating was from Kāḍiri period (Susetyo, 2020), and also other statues from the same period at Gurah and Tondowongso Temples (Susetyo et al, 2021).

The two asymmetrical depictions conceptually look at the world, which has two opposite sides but complements each other (Paramadhyaksa 2013). In the modern world, this conception is called binary opposition, in which one seeks to explain something that always has an opponent so that real value and meaning will be formed (Sandiyasa, 2018: 68-69). In the art of architecture or sculpture, the asymmetry is intentional because the two differences are a unity that balances each other.

4. CONCLUSION

By studying the iconography of *dwārāpala* statues from Adan-Adan Temple, it revealed that the characteristics to indicate that this statue came from Kāḍiri period are only the use of sumping, considering the statues from Ancient Mātaram period are known not to wear any. However, sumping was only known after the Kāḍiri period and continued until Majapahit Kingdom. However, the other attributes show the characteristic of the ancient Mātaram statues, i.e., the depiction of tight shoulder clasps. It seems that the attribute elements from the ancient Mātaram period still carry over to the Kāḍiri period, as do the kinari depictions found in makara 4 from Adan-Adan temple, which are characteristic of the Ancient Mātaram Period. Another prominent feature of this *dwārāpala* statue is the strikingly asymmetric depiction of the pair of statues. There are a large number of different attributes assigned to the two *dwārāpala* statues. There is a very different way of depicting the pair of *dwārāpala* statues when compared to pairs of *dwārāpala* statues from other periods (Ancient Mātaram, Siḡhasāri, and Majapahit). The difference is in the iconography and the technique of completing the statues where one had stucco lepa while the other did not indicate any of it. The latest research has not discovered any lepa, so it is assumed that the statue of Adan-Adan 1 is unfinished.

5. FIGURES



Figure 3-4 *Dwārāpala* Statue of Sewu Temple (sample no. 3 and 4). Source: National Research Center of Archaeology, taken in 2011.



Figure 5 Totok Kerot Statue. Source: National Research Center of Archaeology, taken in 2017



Figure 1-2 *Dwārāpala* Statues of Adan-Adan Temple (sample no. 1 and 2). Source: National Research Center of Archeology, taken in 2017



Figure 6-7 *Dwārāpala* Singasari 1 and 2 (sample no 6 and 7) Source: National Research Center of Archaeology, taken in 2009



Figure 8-9 Dwārāpala Statues of Panataran Temple (sample no. 8 and 9) Source: National Research Center of Archaeology, taken in 2015.



Figure 10 Makara no. 4 of Adan-Adan Temple



Figure 11-12 (left) Dragon Statue of Adan-Adan Temple; (right) Dragon Statue of Selomangleng Cave

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