

ARCHAEOLOGICAL DISCOVERIES IN INDONESIA (1950-1980)



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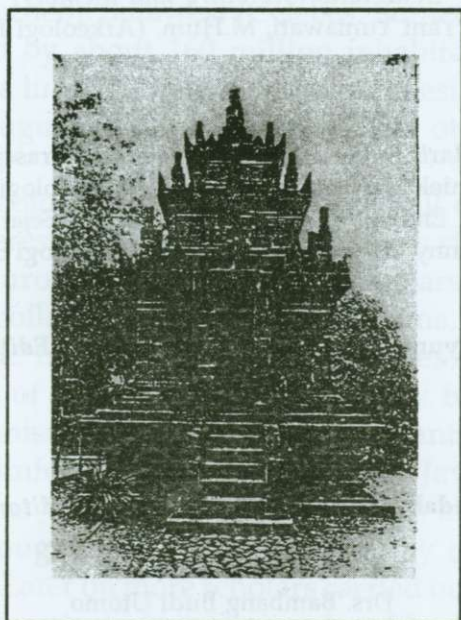
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of Archaeology of Indonesia

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PREFACE



Indonesia is an archipelago consisting of a thousand odd islands, the largest being Kalimantan (Borneo), Sulawesi (Celebes, Sumatra and Java. It is inhabited by about 160 million inhabitants who altogether talk a lingua franca, Bahasa Indonesia, which is the National language. There are about 250 other languages and dialects.

Archaeological remains are found all over the country. The interest in archaeological remains started with the arrival of European travelers and scholars in Indonesia, who often collect rare specimens of fauna, flora and objects of art. In later centuries articles, reports and descriptions of monuments were written: by members of diplomatic missions and Dutch civil servants.

Sir Stamford Raffles, Governor of Java (1811-1816) wrote famous "History of Java". He was also the first to order a thorough cleaning up and survey of the ruinous Borobudur. Later on more scholars carried out research and expeditions particularly in the jungles of Java and Sumatra, such as Brandes, Ijzerman, Krom, Bosch: Stutterheim, Van Stein Callenfels, and Van Heekeren.

Eugene Dubois, however, was in search of the "Missing link" His find in 1891 of *Pithecanthropus erectus* confirmed his theory of the transition from ape to man which he expected to find in the soil of Java.

After the proclamation of the independent Republic of Indonesia in 1945, conditions were not yet favourable for regular operations in the field and for research. The Republic started an archaeological office in Yogyakarta which was the official capital from 1946-1949.

Dutch-occupied Jakarta had an Archaeological Service under the Secretary of Education, headed by Bernet Kempers. Two Indonesia Students Mr. Soekmono and Mrs. Suleiman received their training in the Archaeological Service. After Bernet Kempers resigned in 1953, Soekmono became Bernet Kemper's successor. Differentiation of archaeological work took place.

Archaeological work in Indonesia includes two major activities. The first is archaeological research, the second is protection and restoration of archaeological monuments.

Each major activity is executed and *controled* by governmental Institutes respectively "The National Research Centre of Archaeology" and "The Directorate for the Protection and Development of Historical and Archaeological Heritage". Each institute is seperate, based on a Government Decree on the restructuring of institutes (1976) divided the overall archaeological activities into above major fields.

Recent archaeological Discoveries in Indonesia reflect the National. Research Centre of Archaeology's activities in the last thirty years (1950-1980). In the National Research Centre of Archaeology, archaeological studies are divided according to periods:

1. The Prehistoric period, from the time of the time of the *Pithecanthropus erectus* up to the 5th century the first written records appeared.
2. The period of the Hindu and Buddhist states: from the 5th century, Mulawarman in Kutei (Borneo) and

Purnawarman of Tarumanegara in West Java, up to the last days of Majapahit at the end of the 15th century.

3. The period of the first Moslem states: from the 16th century up to the end of the 9th century. There are also monuments left by European settlers which fall within this period.

Chief targets of study are in Sumatra, Java, Sulawesi, Kalimantan (Borneo), and the Nusatenggara Islands and the Moluccas. Artifacts and sites in these areas date back to the prehistoric, Hindu-Buddhistic and the Islamic periods.

CONTENTS



PREFACE— v

LIST OF ILLUSTRATIONS— x

1. PREHISTORY

1.1 Introduction to the Prehistory of Indonesia—1

1.2 Periodisation of Indonesian Prehistory—6

1.3 Palaeoanthropological Research —7

1.4 Palaeolithic Discoveries —9

1.4.1 *Paroto (South Sulawesi)*—9

1.4.2 *Batutring (Sumbawa)* —11

1.4.3 *Ruteng (Flores)*—12

1.4.4 *Noelbaki (Timor)*—12

1.5 Discoveries at Liang Bua, Manggarai Regency, West Flores—13

1.6 Discovery of Cave Sites on the Island of Muna (Southeast Sulawesi)—15

1.6.1 *The Lasabo Cave*—16

1.6.2 *The Tangga Ara' Cave*—16

1.6.3 *The Metandono Cave*—17

1.6.4 *The Kobori Cave*—18

1.7 Burial Systems in Bali at the end of the Prehistoric Period—19

- 1.8 The Discovery of a Prehistoric Site at Plawangan—22
- 1.9 The Bronze-Iron Age—24
 - 1.9.1 *Discoveries of bronze and iron artifacts*—25
 - 1.9.2 *Conclusion*—28

Bibliography—31

2. CLASSICAL ARCHAEOLOGY

- 2.1 Introduction—49
- 2.2 Sumatera—52
 - 2.2.1 *Discoveries in Sumatera*—52
- 2.3 West Java—61
- 2.4 Central and East Java—62
 - 2.4.1 *Foundations and Temple-Ruins/Remains*—68
- 2.5 Bali—74
 - 2.5.1 *New Discoveries*—77

Bibliography -- 79

3. ISLAMIC ARCHAEOLOGY

History -- 98

- 3.1 Discoveries—100
- 3.2 Tridonorejo, Demak (1975)—100
- 3.3 Samudra Pasai (1976)—101
- 3.4 Manuscripts in West Java (1976)—101
- 3.5 Banten (1976-1980)—101
- 3.6 The Site of Kota Cina North Sumatra—102
- 3.7 Survey and Excavation at Barus—104

4. DISCOVERY OF ANCIENT POTTERY—107

5. CERAMICS—111

Bibliography --113

Index -- 122

LIST OF ILLUSTRATIONS

PREHISTORY

1. Chopper from Paroto site
2. Proto hand axe from Noelbaki site
3. Prehistoric cave at Liang Bua, Flores
4. Flake implements from Liang Bua, Flores
5. Bronze axe from Liang Bua, Flores
6. Earthenware pot from Liang Bua, Flores
7. Quadrangular adzes from Liang Bua, Flores
8. Rock painting in Metandono cave, Southeast Sulawesi
9. Rock painting in Kobori cave, Southeast Sulawesi
10. Primary burial at Gilimanuk site, Bali
11. Bronze crescent shaped blade at Gilimanuk site, Bali
12. Urn burial at Plawangan, Central Java
13. Bronze kettledrum at Sangeang, Sumbawa, during rescue excavation
14. Bronze kettledrum at Sangeang, Sumbawa
15. The ceremonial axe from Kabila, Sabu
16. Kalamba at Central Sulawesi

CLASSICAL ARCHAEOLOGY

1. A seated Buddha image at Kota Cina
2. A small head of bronze Bodhisattwa from West Sumatra
3. a. A seated stone image of a female deity at Candi Gumpung, Muara Jambi
b. A stylized lotus stem and flower at the back of the female deity image at Candi Gumpung, Muara Jambi
4. A standing Avalokitesvara statue with four arms from Pugungraharjo, Lampung
5. Candi Cangkuang, Leles, West Java
6. Visnu image from Cibuaya, West Java
7. a. Candi Ngempon, Ambarawa, Central Java
b. Wing of the flight of steps of Candi Ngempon

8. Brahma with four arms and four heads from Candi Gurah, East Java
9. Brahma from Candi Gurah, East Java
10. a. A stone pillar with the Churning of the Milksea scene from Sirah Kencong, East Java
b. A stone pillar with the same scene from Ampelgading, East Java
11. Candi Retno from Secang, Magelang, Central. Java
12. Teracotta statue from Trowulan, East Java
13. Spout standing statues from Goa Gajah, Bali
14. Goa Gajah or Elephant cave from Bali

ISLAMIC ARCHAEOLOGY

1. Pottery from Tridonorejo site
2. Beads from Tridonorejo site
3. Excavation at Tridonorejo
4. Ancient manuscript from West Java
5. Ancient manuscript from West Java
6. Structures in the Surosowan palace
7. Ceramic from Banten site
8. Potsherds from banten site
9. Brick structure without use of mortar from Kota Cina site
10. Brick structure without use of mortar from Kota Cina site
11. Ceramics from Kota Cina site
12. Ceramics from Lobu Tua site
13. Situation in Batu Cina site
14. Inscription from Batu Badan date of 1206/7 A.D

MAPS

1. Map of Prehistory Researches in Indonesia
2. Map of Classical Archaeology Researches in Indonesia
3. Map of Sumatra

4. Sketchmap of archaeological antiquities of Padang Lawas
5. Sketchmap of Candi Retno, Magelang (Central Java)
6. Map of Islamic Researches in Indonesia
7. Antiquities of Old Banten

GROUND PLAN

1. Ground Plan of Candi Retno, Magelang (Central Java)

FIGURES

1. Types of Bronze Axes from Indonesia
2. Reconstruction of a primary burial in sarcophagus at Cacang (Bali)
3. Reconstruction of a primary burial in jar at Anyer (West Java)

PREHISTORIC SITES IN INDONESIA

1. Paroto (South Sulawesi)
2. Batutring (Sumbawa)
3. Ruteng (Flores)
4. Noelbaki (Timor)
5. Liang Bua (West Flores)
6. Muna (Southeast Sulawesi)
7. Lasabo (Southeast Sulawesi)
8. Tangga Ara (Southeast Sulawesi)
9. Metandono (Southeast Sulawesi)
10. Koberi (Southeast Sulawesi)
11. Gilimanuk (Bali)
12. Plawangan (Central Java)
13. Teran (Sumbawa)
14. Aimoli (Alor)
15. Weleri (Semarang, Central Java)
16. Rengel (East Java)

17. Basang Be, Ban and Pacung (Bali)
18. Bangkinang (Sumatra)
19. Buni (West Java)
20. Pasir Angin (West Java)
21. Waruga (North Sulawesi)
22. Prajekan (East Java)
23. Bajawa (Flores)
24. Gunung Wingko (Diy Yogyakarta)
25. Kuningan (West Java)

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1. PREHISTORY



1.1 Introduction to the Prehistory of Indonesia

About one million years ago Indonesia was already populated by one of the earliest types of man namely by *Pithecanthropus* (*Homo erectus*) *erectus*.

Other kinds of early human beings, perhaps already living before *Pithecanthropus erectus*, were *Meganthropus palaeojavanicus* and the *Pithecanthropus mojokertensis*. *Meganthropus palaeojavanicus* may be classified in the group of *Australopithecines* which lived mainly in Africa, representing the most primitive kind of man in the world.

Further development in the line of human evolution is also found in Java, of which the *Pithecanthropus* kinds above is one example. More highly developed than *Pithecanthropus erectus* was *Pithecanthropus soloensis* whose remains have been found in the Solo river valley, like those of *Pithecanthropus erectus*.

Wajak man was further on the way of human evolution. He began to resemble *Homo sapiens*, though he had a bigger brain volume and a thicker skull.

The earliest types of human being as well as the earliest *Homo sapiens* lived in the Food gathering Stage (Palaeolithic). Their implements were stones, This complex of chopper the culture comprises parts of Indonesia (Java, Bali, Sumatra, Kalimantan, Sulawesi, Flores, Timor) and

areas of East Asia. Beside choppers there were also scrapers, knives, etc. *Pithecanthropus soloensis* and *Wajak* man lived in a later period. The Solo man made use of flakes, tools of stone and bone implements. In the tropics, where there was a lot of bamboo, these types of early man must have made extensive use of this light material. Man had not yet a permanent abode during the Palaeolithic.

Attempts to settle down more permanently were made during the Developed Stage of Foodgathering (Epi-Palaeolithic), in particular in areas where man could expect inexhaustible sources of food, such as on seashores and the banks of lakes.

In one area on the east coast of Northern Sumatra, man lived on pile houses along the beach. The people lived of shellmeat which they sucked out of their cases. Those cases were thrown away through the interstices of the floor into the water below. In the course of time this "kitchen refuse" grew into a shellheap.

Among these shells were also the remains of men of "Austro-Melanesoid" race. They lived of meat of tapirs, elephants, deer and rhinoceros obtained by hunting.

The implement used was the so-called "Sumatra-adze" which had been trimmed on one side to obtain a sharp edge, while the other side had already been smoothened by nature. Beside this they used also a "short-adze" (*hache courte*), similar to those found in Hoabinh in Vietnam.

Remains of human settlements including flake-blade tools and instruments of bone and shell were also found in caves in East Java, Sulawesi, Bali, Flores, and Timor. On sites round the ancient lake of Bandung in West Java flake-blade implements were made of obsidian.

Rock paintings are an important trait of the cave culture. Some of these paintings have been found on cave walls in the interior of South Sulawesi. Drawings in red of leap-

ing boars decorate several walls, while a number of hand stencils were also discovered on cave walls. Rock paintings were also found in parts of eastern *Indonesia* (Kei island and Irian Jaya).

Man settled down and domesticated plants and animals during the Foodproducing Stage (Neolithic). The first agriculturalist in *Indonesia* must have grown keladi (*Caladium Escalantum*) before the introduction of rice.

The *Indonesians* who lived during the Neolithic Stage were not only agriculturalists but also seafarers like their Polynesian cousins, who quite probably spread from the same point of origin, an area round Tonkin.

Indonesia has known two kinds of Neolithic implements, namely the quadrangular adze of the western part of the Archipelago and the round axe of the eastern part. Both adzes came to their areas in *Indonesia* along different ways. The quadrangular adze obviously came from Yunan in South China and migrated to Upper Laos before spreading over the Archipelago. The round axe came obviously from Japan to Taiwan, the Philippines, North Sulawesi, the Moluccas, Irian Jaya and the Melanesian islands. Von Heine Geldern suggested that the carriers of the quadrangular adze were the same people who spoke the Malayo-Polynesian languages.

In some places of Java and South Sumatra several workshops were found in which quadrangular adzes were produced. The craftsmen made, however, only unpolished adzes. From there they were carried along far distances to their consumers who polished the adzes themselves.

Some of these quadrangular adzes were made of semi-precious stone and were, therefore, never intended for daily use. So they were most probably used for ceremonial purposes and thought to have supernatural powers.

By the end of the Neolithic, "megalithic" monuments had come into existence, for example menhirs, stepped pyramids, meeting places, spirit seats of stone and tombs. Ancestor statues also became objects of worship.

Other important neolithic crafts include pottery, which was hand-made with the help of a wooden paddle and a stone tapper, and the making of clothes from fibres or treebark.

During the Neolithic the first Indonesians of Mongoloid stock had spread over the thousands of islands of Indonesia often mingling with previous inhabitants.

The diffusion of Mongoloids, hailing from the mainland of Asia, continued through the Early Metal Stage or the Stage of craftsmanship. The earlier Mongoloid tribes were now pushed back into the interior of the bigger islands where they isolated themselves from the newcomers. The Dayaks of Kalimantan, the Bataks of Sumatra and the Torajas of Sulawesi are the most important of these inland tribes.

The people of the Early Metal Stage had iron smiths, wood carvers, potters, and worshipped the wooden and stone images of their ancestors.

The tribes who populated the coastal regions must have been seafarers and had therefore more contacts with other islands than the inland peoples. There was even constant trade with the Asiatic mainland. This is proven by the diffusion of bronze kettledrums and decorative designs all over Indonesia. As the oldest kettledrums and bronzes have been found in Dongson in Vietnam, this culture is usually called the "Dongson Culture".

The kettledrums which were brought to Southeast Asia belonged to a series of four types called: Heger I, II, III, and IV, after Heger who did some research on these drums. The Indonesian kettledrum is of type Heger I, be-

ing the biggest of the four types. It is also the most interesting type of the four, as this kind of drum is often decorated with figures of men, houses, barges and animals.

Bronze socketed celts were found in Sumatra, Java, Bali, Sulawesi, Selayar, Buton, Flores, Banda and even on Irian Jaya's northeast coast. The socketed celt developed in such a way that some grew oversized and dainty making them unfit for daily use. They must have been ceremonial celts, similar to the adzes of precious stone of the Neolithic.

As during the Neolithic Period, the people worshipped their ancestors, spirits and gods, building for them stone tables, chairs and terraced pyramids. They buried their dead in stone cists and sometimes in large earthenware urn.

Sculptures of the Pasemah region in South Sumatra, present pictures of men struggling with animals, men carrying kettledrums, and many other scenes in very dynamic poses, the style reminding us of a sculpture made during the Han Dynasty in China, dating from circa 150 B.C. In the same region two paintings on the walls of a rockgrave were discovered which resemble modern abstract work.

Thus, the people of the Early Metal Age already knew the art of bronze casting, for, as we have said, socketed celts and, kettledrums were locally made. In Bali, the huge Moon of Pejeng, an oversized kettledrum in the shape of an hour-glass, must also have been locally cast, for a mould of a much smaller drum of the same shape and with the same decorations was found in Central Bali. Some bronze figurines of dancers found in Central Sumatra were also made in that era,

On the other hand two large bronze vessels found in Kerinci (Southwest Sumatra) and on Madura island show affinity to such vessel found in Phnom Penh (Cambodia).

1.2 Periodisation of Indonesian Prehistory

As it is felt that the older method of periodisation on ground of technological characteristics makes it hard to classify artifacts, a new concept has now been introduced; namely the socio-economic concept, or subsistence model. The use of technological terms in the periodisation of prehistory in Indonesia is now considered as to longer suitable. Technology has to be regarded as "tradition" which undergoes evolution, without losing the older forms which are there, man in a later period. Tradition as an old tradition may continue even produce a new tradition. The archaeological conditions in Indonesia have shown that terms of technological developments are hard to maintain, to indicate a certain "time" or to be made a basis for periodisation. For example, paleolithic artifacts are also manufactured in a period, which is no longer the Paleolithic, epi-paleolithic artifacts continued to be made in the theoretically Neolithic Period, while neolithic artifacts are still being made at present, etc. Considering these facts, it is felt that the socio-economic system is better justified for use, by placing technological traditions as an important trend in the social, life of the people. The use of absolute dating methods (C-14, K-4) which have to be widely promoted will help much in determining the limits of development in these social processes.

The basic framework for prehistoric development to be used as a guideline for periodisation is as follows:

1. the hunting and foodgathering stage,
2. the agricultural stage,
3. the stage of technical skill/craftmanship.

Each period is again constituting separate parts which show a development of conspicuous elements in social ac-

tivities. Technological traditions will still occupy an important place, besides other activities. A wider framework covers the main elements to become the framework of basic development:

1. the hunting and foodgathering stage
 - a. palaeolithic tradition / stage of primitive hunting; life in small bands in plains; the main tools are choppers, flakes and bane tools.
 - b. e p i - p a l a e o l i t h i c tradition / advanced; hunting stage; life especially in caves; the tools are flake-blade and bone tools.
2. the agricultural stage
 - a. neolithic tradition / settlements as well as life in caves; the main tools are adzes / axes and polished bracelets, flake-blade tools, pottery and beads.
 - b. ancestor worship ceremonies.
3. the stage of technical skill/craftmanship.
 - a. tradition of bronze-casting; the main products are kettledrums, socketed celts, ceremonial axes, ceremonial vessels, statuettes, and bracelets.
 - a.1 a complex social life.
 - a.2 Increasing ancestor worship.
 - b. iron forging; the main products are working tools and daggers. (from Soejono 1981).

1.3 Palaeoanthropological Research

Palaeoanthropological Research in Indonesia, particularly in Java, has made fast progress in the last 30 years. This research has been carried out by Indonesians and it has been funded by the Indonesian Government.

Surveys in the field as well as excavations have been carried out in West Java, Central Java, and East Java. There have been about 20 excavations, which yielded no less than 6.000 pieces of vertebrates, comprising all kinds of animals. Important is the discovery of several pieces of human fossils, besides the finds of moluscas, wood fossils, etc.

The most important site, already known before World War II, namely Ngandong in Central Java; has yielded between 1976-1978 some human fossils: Ngandong 15 (skull-cap), Ngandong 16 (skull-cap), and Ngandong 17 which is a pelvis, the first one found in Indonesia and found nowhere else in Indonesia. These discoveries were made about 43 years after previous researchers found human fossil remains.

Also in Sangiran (Central Java) where the site is a potential area for Palaeoanthropological research, several fragments of prehistoric man have been found, which increase the number of hitherto found fossils to 34 (Sangiran 34). Prior to World War II, the number of human fossils was only 17. An interesting fact is that Sangiran 29 is a human fossil, a thighbone (os femur) which was found during excavation in association with stone tools and fossils of animals. Until now, 19 fossil cranes have been found, fragmentary as well as incomplete (lacking face and upper jaw). These human fossils date generally back the Middle Pleistocene Age.

Geological research is particularly stepped up at Sangiran, as the need is felt to draw geological maps and in order to know how the vertical distribution of the human fossils is. At, Sambungmacan which is another finding place of fossils besides Sangiran, a fossil crane was found which was even complete (1971).

Palaeoanthropological research is carried out regularly and annuaity. The results may help to give us an

insight in the life of prehistoric man in Indonesia, particularly from the point of view of his humanity, culture, and environment, as well as the framework of time. This can also contribute to our understanding of human evolution in the world.

Some of these results have already been widely published, while some are still being prepared for publication.

1.4 Palaeolithic Discoveries

Research on the hunting and foodgathering stage is closely- connected with the study of palaeoanthropology, and palaeoecology. Therefore, teams from the National research centre of Archaeology carry out research together with the Bandung Institute of Technology (Geologists) and with the Gajah Mada University in Yogyakarta (Paleoanthropologists).

Research on this period started with Eugene Dubois, the discoverer of *Pithecanthropus erectus*, and was continued until World War II. Research was resumed in the 1950-'s by European and Indonesian archaeologists. There were several discoveries of palaeolithic artifacts and sites in Java, Sumatra, Kalimantan, Sumbawa, Bali, Flores, and Timor.

Most important are the newly discovered sites in Paroto (South Sulawesi), Batutring (Sumbawa), Ruteng (Flores), and Noelbaki, (Timor), as the artifacts found show a special typology. However geological research is needed to determine the age of the tools.

1.4.1 Paroto (South Sulawesi)

This site was found in 1978, incidently when a survey was carried out outside a certain area which had been selected for excavation. The site is located on a distance of 1-1,5 km east and southeast of the kampung of Kecce,

which is the southern border of above-mentioned area of research. There, massive tools and flake tools were found, besides fragments of animal fossils, namely *Celebochoerus*, *Sus*, *Suidae*, *Stegodon*, and a few other species.

The newly discovered site lies in the village of Telewatu, underdistrict of Lilirilau, regency of Soppeng, with its centre in Paroto, covering an area of 4 kilometer. In this area is the largest concentration of palaeolithic tools, lying scattered over several elevations. The lowest point is 19,85 m at Nulu Bunane and the highest point is 45, 64 m at Maraje. The places which contain a concentration of stone tools are among other things: Paroto (the name of kampung which had been mentioned for the first time in connection with the palaeolithic finds in this new location), Bulu Bengkel, Bulu Bunane, Bulu Jawie-Jawie, Bulu Tanete, Ladopa, and Marale. While we apply the system of river terraces to the area of Wallanae river, in particular taking the situation in Berru and its vicinity account, the elevations known in this area of Paroto be regarded as identical to the system of river terraces in Berru area. The elevations of Paroto are included in the third river terrace (between 20-50 m) and the Fourth river terrace (between 50-75 m).

In this research area at Tetawutu, the research team which worked in 1979 reported finding 1097 stone tools, to be divided in 475 massive stone tools and 622 flakes. This means that 56,7 percent of the total collection consists of flakes. Outside the Tetawutu area where the same team continued research, several hundreds of other massive tools and flake-blades were found.

The artifacts which have been collected on several levels in Paroto and its surroundings are of various types. The preparatory technique of these tools is obviously identical with the Paciranian, showing only slight differences with the previously found artifacts in Kecce and Marale. In this part of Marale (in the south), which could be reached by the research team of 1979, never before had any research been carried out, whereas in Marale's northern part there had been some surveys and excavations.

The Paroto collection comprises artifacts, to be distinguished as choppers (Plate 1), chopping tools, cleavers, pseudo-hand-axes, hand adzes, core stones, and various kinds of flake and blades. Besides there are many massive tools of irregular shape, which could be classified as typical.

1.4.2 Batutring (Sumbawa)

In Batutring, stone tools of an archaic character were found in 1979. These were massive tools and flake tools. The place where these tools were discovered is southwest and south of Batutring. The tools were picked up from the ground and from the bottom of the river Penemong in the vicinity of Gunung Ala. The kind of stone used is sedimentary stone, particularly chert. It turned out that the raw material for these stone tools is available on terraces along the Penemong river and upstreams where stone formations are to be found. The collection of Batutring tools, which was made during the first survey was not large. Important enough to mention are hand-axes, cleavers, cores, and a few flakes.

1.4.3 Ruteng (Flores)

The excavation of Liang Bua (a cove) in the district, of Ruteng, Manggarai regency, West Flores, in 1978 was carried out simultaneously with a survey of its surroundings. During this survey, stone artifacts were found, of a type similar to the Pacitanian type. Previously there were reports of finds of monofacial stone tools. Stone artifacts were found on several points of elevations in the river of Wae Racang. These elevations are between 450-650 m above sea level. Through a more thorough observation we can distinguish a complex system of river terraces in the valley of Wae Racang. The collection of tools from the surroundings of Liang Bua is not so large, as these were incidentally discovered during some extra activities. As massive stones, collected around Liang Bua, and around Satar Tacik (appr 1000 m above sea level) which is an airfield near Ruteng cannot be placed in any special special category, they can be classified as being typical tools. Tools which show certain characteristics. can be classified as: choppers, chopping tools, pseudo-hand-axes and besides that also core stones.

1.4.4 Noelbaki (Timor)

In 1978 a few surveys were carried out in Noelbaki. This place is circa 10 km northeast of Kupang where a river flows which proved to contain pebble and stone tools, scattered on its bed (Plate 2).

A brief survey at Noelbaki was carried out, during which stone tools were picked up from the river bed, while a few artifacts were collected on the bank of the same river. On several places of this bank were found concentrations of pebbles, which appeared to have been used as material for the manufacture of these stone tools. The

problem is that of the transportation of the stone tools on the bed of the Noelbaki river. Had these tools been transported from a much higher spot upstreams, or did the same river cut into and exposed the layer of stones now to be found on the river bank? This would mean that the stone tools had not been transported but only deposited from a nearby spot. This last supposition is supported by the condition of the tools, which is rather good, showing still very obvious flaking, though the stones were actually wakerworn covered by a layer of patina.

1.5 Discoveries at Liang Bua, Mangarai Regency, West Flores

The Liang Bua cave is to be found at the kampong of Teras, in the village of Liang Bua, approximately 200 meter south of the river Wae Racang (Plate 3) . The site is approximately 500 meter above sealevel, white it is situated about 11 kilometers west of the town of Ruteng.

Liang Bua is an ordinary cave in a limestone hill, with a quite large sloping floor, which is dry. In the surroundings are found many boulders of limestone, which were used as material for the manufacture of tools. Geological and geomorphological observations have shown that the rear part, originally thought to be a massive wall, turned out to be contituted of river deposits, containing boulders probably originating from a volcano, the location of which is still not known. In those deposits were found stone artifacts and fossil molluscas, which are an indication of the cave's emergence during the upper Miocene period. This cave stands on the fourth terrace of Racang river.

Initial research on this site was carried out by Verhoeven in 1950, which was continued by an excavation

in 1965. Further excavations were carried out by the National Research Centre of Archaeology in 1978 in the area near the excavation boxes made by Verhoeven. During this excavation 7 human, skull, etons were found, three of which were still having complete funeral gifts, comprising pottery, stone quadrangular adzes and beads. One bronze was also found as a gift to one of the skeletons.

Further research was carried out in stages by the National Research Centre of Archaeology. However, no where skeletons were found during the last stages, but artifacts consisting of flaxes and blades . (Plate 4), core stones, beads, as well as remains of animals bones, molluscas and charcoal. The find of burials: during the first stage of research, shows that the Liang Bua had been a human settlement as well as a funeral site since the agricultural stage.

On ground of the finds during these excavations we may draw a provisional conclusion that there have been several phases of human settlement in the cave and various kinds of activities. These phases are based on the artifactual and non-artifactual finds, on ground of typology as well as chronology, to start with the upper stratum going down to the lowest stratum:

1. The stage of craftsmanship or the Bronze-Iron stage (upper stratum): there is evidence of burials with provision of grave furniture in, the form of various kinds of objects, among other pottery, quadrangular adzes, a bronze axe (Plate 5), beads, etc.
2. The agricultural stage or the Neolithic stage (middle stratum): evidence in the shape of pottery, and quadrangular adzes (Plate 6,7) which are also burial gifts during the stage after the Neolithic.
3. The hunting and foodgathering stage or the Palaeolithic stage (lowest stratum): evidence in the form of flakes and blades, core stones, chips (wasted products), pound-

ing stones and stone anvils. In this layer, tools from the chopper and chopping-tool culture have been found, the same culture which is commonly found in Southeast Asia and particularly in Indonesia.

On ground of these finds the Liang Bua site is assumed to have been occupied by people since about 10.000 years ago.

This research which has been carried out in stages has the aim of collecting data in the area of the settlement in the cave, besides the location of the cemetery evidently located in the western part of the cave. The settlement area is in the northern, southern, and eastern part. It is hoped that this research will result in the finding of certain facts which have connection with the existence of a former life in the cave such as traces of a hearth (fire place), fragments of tools, remains of food and other objects.

1.6 Discovery of cave sites on the island of Muna (Southeast Sulawesi)

Muna, an island in the area of Southeastern Sulawesi borders in the east of the island of Buton, in the west on the island of Kabaena and in the north on the southeastern tip of the island of Sulawesi. This island is 100 kilometers long and approximately 50 kilometers wide, lying nearly southwest to the. Northeast and is constituted of lime stone rocky hills, which are scattered over nearly the whole surface of the island. The capital of Muna is Raha, lying on the east coast, right across the island of Buton separated from Buton. The annual rainfall is quite high, and rain is falling from November until April.

The initial, survey of this site was for the first time carried out in March 1977, after a report on the discovery of this site. According to this report there are several ordinary caves, as well as rockshelters with rockpaintings from supposedly the prehistoric period. The sites are around the area of karFong Mabolu, in the territory of the village of Bolo (the district of Kotabu, Raha regency). The caves are in the cultivated fields of Liabalano, outside the kampong of Mabolu.

1.6.1 The Lasabo Cave

The Lasabo cave is approximately 3 kilometers west of the kampong of Mabolu, and can be reached by foot. It is a small cave, facing the southeast and with its walls full of paintings. Dominant is the figure of a wild boar, of the species *Timorensisdjonga*, depicted in various scenes. The first scene shows two wild boars: facing one another as if in a fight. The second one shows a hunting scene of a man with a bow and arrow chasing a wild boar. Most of the boars are painted while running to the right.

On the right side of this cave are a few other paintings, at the time still covered by weeds. After clearing these weeds, it. turned out to be a rockshelter. This part could be regarded as a new discovery and the Lasabo cave was then divided into Iasabo cave A and B. The paintings were of several animals, including the wild boars. In front of the cave some pottery sherds and remains of seashells were also found.

1.6.2 The Tangga Ara Cave

After a walk of two kilometers to the west the site of the Tangga Ara cave was reached. This is a rather high cave

facing the southeast (Tangga Ara=Tenggara, or south-east). The difference with the Lasabo cave is the placing of the paintings which in the Tangga Ara cave are in the upper part of the wall which is rather protruding. There are paintings of horsemen carrying shield and spear, and other persons but not on horseback with the same weapons: Further there are two standing men and two horsemen facing the left side.

1.6.3 *The Metandono Cave*

The Metandono cave is an ordinary cave, in the form of a vaulted structure and facing the northwest. This cave is situated 4-5 kilometer west of the Tangga Ara cave. The walls are full of various paintings, depicting men, animals, the sun, a ship and weapons. It is regretted that several of these paintings are damaged by nature and by man, as there are recently added drawings in charcoal. Besides boars and horses there are also some large figures, which cannot be identified as being either a waterbuffalo or cow. There are also paintings of pigs and dogs and reptiles (snakes and crocodiles) as well as a centipede. Apparently the dog was already domesticated, and was used as a watch-and hunting dog, (Plate 8). Domesticated was also the deer, for we see one with its young, while the mother deer has a cord around its neck.

There are thus several scenes, among other things the hunt for wild horses, deer and boars; a war scene with horsemen armed with a shield, a spear, a sword and bow and arrow; a dancing scene where people have a scarf around their waist, perhaps depicting a ritual dance. There is also a painting, of a flying or a bird man, similar to a still existing figure believed to exist according to the

local inhabitants. There is also horse-racing, as we still see today on the beach of Raha especially on certain memorial occasions.

Interesting is also the painting of the sun and moon, depicted clearly and sometimes vaguely. Another interesting painting' is that of boats of several forms and sizes. Observing the painting most of these boats are warships, which is proven by the presence of people, armed with spears, shields and swords, beside that of the oarsmen and captain. Among these boats is one intended for pleasure trips, as it has a decoration of lamps.

1.6.4 The Kobori Cave

This cave is situated 300 meters southeast of the Metandono cave. The Kobori cave is oriented towards the west, while its form and condition are the same as those of the Metandono cave. Though the walls are not so fully covered by paintings as in the Metandono cave, the motifs and scenes are the same. (Plate 9).

On ground of these observations may be drawn the conclusion that the cave paintings of Muna. have motifs and scenes which are different from those in southern Sulawesi, the Moluccas and Irian. The cave painting{ of Muna show more active and dynamical aspects of life, without stress on religious elements. There is also a difference in colouring, for whereas the paintings of southern Sulawesi and other places use red, white and black, the cave paintings of Muna use only one colour, namely brown.

Observing the kinds of paintings, those of Muna are gayer and show more variation. This is an indication,

that the society which had the culture, of which the cave paintings are the visual expression, was laying more stress on socio-economic factors rather than on religious or ritual factors. The activities show that there was a settled life presumably in the late Neolithic stage or in the Bronze-iron age or perhaps even later. Further research will reveal more facts of the culture of the people who made the cave paintings of Muna, particularly with regard to painting motifs and the role of these paintings in the society of that period.

1.7 Burial Systems in Bali at the end of the Prehistoric Period

Prehistoric research in Bali carried out since 1920, has shown that the island has been through s development, starting with the stage of hunting and food gathering up to the stage of craftsmanship (from Old-stone Age to Bronze Iron Age). In this final stage of prehistory, various activities took place among other things metal casting, pottery making, construction of megalithic. structures, social organization with an advanced spiritual level, including burial systems.

In Bali, sarcophagus burial represented a burial system (luring the bronze-iron age. The research on sarcophagus has laeer) stepped up since 1960. Until now, more than 80 sarcophagi have been found, with varion forms and of various sizes.

The deceased was buried with certain customs and ceremonial. Considering the fact that the making of a. sarcophagus neded lots of manpower and time, this kind of burial dould only have been carried out by a certain society, perhaps only by prominent people. The corpses were mostly put in flexed position in small sarcophagus, whereas

the position was stretched when in a large type of sarcophagus. The belief, that the soul of a deceased person would return to the heaven of souls, was perhaps the reason of the sarcophagus's orientation towards the mountains. These lofty heights were considered as the place of residence of the ancestral souls. In order to prevent any obstacles on the way to the Netherworld, these sarcophagus 'were carved with protruding mask motifs or human face decorations, or with human figures with widespread legs, genitals as well as lizards. This kind of carvings are supposed to be symbols to ward off danger.

The corpse was usually provided with grave furniture which was consisting of various kinds of bronze artifacts. The kind and amount of grave furniture depended on the economic condition of the relatives of the deceased person.

On the north-western coast of Bali, namely at the Bay of Gilimanuk, a site was found containing the remains of a prehistoric settlement and a necropolis. The excavation on this site was begun in 1962 and is still continued until now. A great number of skeletons of adults as well as of children were found here complete with their grave furniture (Plate 10), in the form of bronze artifacts (Plate 11), ornaments, pottery, and animals (fowl, dogs, and pigs). Among these grave furniture were some human sacrifices which were meant to accompany the deceased person to the Netherworld.

The burial system of Gilimanuk, which is very complex can be divided in types: primary burials, secondary burials, mixed and burials in urns. The finds of Gilimanuk show that this site was besides a large cemetery also a settlement in the stage of craftsmanship (Bronze-Iron Age). Bronze fishing hooks, the remains of fishbones and shell husks show the former existence of a fishermen's society.

Pots with decorative net-motifs are the grave goods which are predominant among these finds.

Bali knew at that stage already a society which had among its members some groups of craftsmen, for example stone workers, potters, metalsmiths, and perhaps also priests to arrange the religious ceremonies. Economic relations were kept between the agrarian interior with the coast, as well as those between Bali and some places outside Bali.

Some kinds of goods were perhaps distributed into the interior, such as for example metal ore, beads, etc. The coast which serves as a gate to the interior received these wares from abroad, while this trade was perhaps exercised by the inhabitants of Bali who went overseas or by people from outside Bali who visited some ports on their way to another destination. Pottery was made in the interior, and so were the bronze artifacts. The bronze artifacts and objects made of other kinds of metal, and manufactured in the interior were then traded on the beach.

Some foreign elements entered Bali, but the local traits remained playing an active role, particularly evident in the way bronze artifacts and pottery, were made, the use of certain decorative motifs and burial systems. Bali was part of the cultural context of development in Southeast Asia, which is evidenced by regional similarities in aspects of beliefs technology, and decorative motifs. Results, obtained by the use of certain dating methods, indicate that development of the custom of sarcophagus burial and the existence of a society at Gilimanuk can be dated approximately to the period around the beginning of the Christian Era. (Soejono, 1969 and 1972).

1.8 The Discovery of a Prehistoric Burial Site at Plawangan

The site of Plawangan is situated at the village of Plawangan, Rembang regency, Central Java, on the main road connecting the town of Semarang with Surabaya, approximately 27 kilometers to the east of the town of Lasem. It is about 3,81 meters above sea level and at a distance of about 500 meters from the beach.

The excavation on this site started in 1977 after reports came in about discoveries of a number of human bones, pot sherds, metal fragments, shells and beads, when people were digging the soil to lay a foundation of a village hall about to be constructed. A test excavation as the first stage of research resulted in finding pottery sherds, the remains of land and sea animals, metal fragments, beads and river pebbles. Here 4 human skeletons were also found, two of which were still complete and with a set of grave furniture, comprising pots, dishes and cups (bowls). These two skeletons show that there had been a primary burial, whereas the two other ones were from a secondary burial as they were found in large earthenware vats without a cover.

Further excavations were carried out by the Research Centre of Archaeology in 1978 and 1980. During the excavation of 1978 the skeletons of 9 individuals were found, which had been buried according to various kinds of burial methods. One group consisting of 5 individuals were from a primary burial, they had funeral gifts consisting of pots, dishes and bowls. The second group were from a secondary burial, comprising individuals which had been put in earthenware vats without a cover. The third burial was that of only one individual. It was also a secondary burial, but here the person had been buried within a vat with a cover

on top (a double urn) (Plate 12). The fourth burial, namely that of one individual can be regarded as unique. Here a double urn had been used, while the vat had the form of cylinder. The skeleton was found in a squatting position and provided with grave furniture consisting of pots, made of stone bead-s-, glass and shells, and iron tools.

The excavation of 1980 was showing the same trends as in the previous stages. In this year 3 human skeletons were discovered, all from a primary burial, one of this still provided with grave furniture comprising pots, bowls, iron tools and a great number of beads.

The Plawangan site was evidently a location of a coastal settlement and also a cemetery, which is the inference made after several stages of excavations. Obviously, the find of pottery was dominant, while pots had been used as grave furniture as well as daily utensils. This tradition of pottery manufacture is still continued until now, while also the tradition of iron tool-manufacture, is still continuing in this area.

The research carried out so far has revealed many facts about the way of life particularly of the coastal people during the prehistoric period. Considering its location, the inhabitants would certainly have earned a living as fisherymen. Yet the possibility is not excluded that there was also trade among coastal communities as well as interinsular trade.

The social status of the inhabitants of Plawangan may be inferred from the way they were buried, which was different, for there is a primary double vat burial, a secondary double vat burial, a burial in vat without a cover and a primary open burial. The person buried with the primary double vat burial method shows that he was probably a prominent person. This becomes even more evident when we notice the great number of accompanying grave furni-

ture. The orientation of the skeletons is in general north-west-northeast.

Observing these finds, we may conclude that the Plawangan site is a prehistoric cemetery from the Bronze-Iron age around the beginning of the Christian Era.

1.9 The Bronze-Iron Age

This term has been introduced by van Heekeren (1957) on ground of the fact that Indonesia has not known a copper age, but as bronze and iron were in use after the Neolithic. As van Heekeren explains: "the use of this term requires some explanation. As copper axes have never been found, it may be assumed that there was no copper age. We are not even convinced that there was a proper bronze age, as there are no primitive bronze axes and flat daggers in the various collections, and there is no knowledge of such finds in excavations. Moreover, but on the contrary, such objects have always been found associated with iron ones. On the other hand, known socketed axes (axes with a socket to take a wooden handle) a type which everywhere else designates the final phase of the bronze age or the beginning of the Iron Age"

Research on the Bronze Iron Age. started with Rumphius (1705) and was continued. by Hooijer (1884), Nieuwenkamp (1908), Rouffaer (1908) Huyser (1931-1932) and Tichelman (1954). Research on sites was carried out by Willems (1940) on the urn cemetery at Melolo, Sumba island; van Heekeren (1954) at Anyer, Banten in West Java, on an urn cemetery; and Soejono on the necropolis of Gilimanuk.

Soejono and younger archaeologists have continued the work since the 1960 ies.

1.9.1 Discoveries of bronze and iron artifacts

Research in the field by teams of the National Research Centre of Archaeology since 1975 has been very fruitful. Finds of bronze and iron artifacts were plenty and widely spread all over Indonesia. The artifacts are (1) bronze kettle-drums, (2) moko (hourglass-shaped drums), (3) bronze axes, (4) bronze statuettes, (5) bronze pendants, (6) bronze braceletes and rings, (7) daggers, and (8) iron objects.

1.9.1.1 Bronze Kettledrums

Bronze kettledrums have been found at Seran (Sumbawa), Aimoli (Alor), Weleri (Semarang), Rengel and Montong (Tuban), and Bengkulu (Sumatra). These kettledrums are of different size small to medium and up to a large size. The small kettledrums were found at Montong, while the medium-sized ones were found at Weleri (Java), Seran, and Bengkulu, and the large ones were found at Aimoli and Rengel.

The types of the kettledrums found in Indonesia are only the Heger I and IV. The kettledrum of the Heger I type has been found in the area of Lake Kerinci in Jambi (Sumatra), Kota Agung (Bengkulu), Cibadak (Sukabumi), Kuningan, Cianjur, Pemalang, Nleresi (Purwokerto), Semarang, Banyubening (Semarang), Kedu (Dieng), Bima, Sangeang (Plate 13, 14), Rote, Leti, Kur, Gorong, Selayar, Doreri. These are all older finds.

The Heger IV type of kettledrums have only been found in Banten (older find) and at Weleri (new find). Both are nearly the same measurements: approximately 30 cm high, with a diameter of 50 cm. This type of kettledrum has a starmotif with 13 rays, swastika motif, circles, ladder, bird feather, spiral and meander motif.

1.9.1.2 Bronze Mokos

Mokos were found in Bali (Basang Be, Ban and Pacung), Alor Regency, and in East Timor regency. In Bali, four mokos were found, while in Alor and East Timor more than 50, as nearly each family owned one. These mokos had and still have a social function, adding prestige to the owner, while mokos used to serve also as bridal gifts.

The type of makos resembling the so-called "Moon of Pejeng." a 1,865 cm high hourglass-shaped kettledrum kept in a temple at Pejeng, Bali, have been found at Basang Be, Ban, Pacung, Alor, and Adonara. These mokos have the same decorative motifs as those of the Moon of Pejeng, namely geometric motifs, mask motifs, and a house motif.

Classical-type mokos were found in Alor and East Flores. The decorative motifs of this type of mokos are identical with decorative motifs on ancient temples in East Java. The decorative motifs are rivers, shadowplay puppet, kala (lion's head), flower, and geometric motifs to mention only a few.

Also mokos with western motifs have been found in Alor and East Timor, namely English and Dutch motifs (flags, lions, human figures, etc.).

There are also mokos with new decorative motifs, such as human figures and animals (*naga*, serpent) , lion, horse, buffalo, crocodile, deer, chicken, etc.

1.9.1.3 Bronze Axes

The bronze axes have previously been found in West Java, Central Java, East Java, Central Sulawesi, rrian Jaya, West Nusa Tenggara, New finds have been made by teams of the NRCA in Pasir Angin, Plawangan, Gilimanuk, Liang Bua, Kubur Kalang, and some other sites during excavations.

Other axes were unintendedly excavated by local inhabitants, which were afterwards reported to the NRCA who came over for an on-the-spot examination of these artifacts. These axes are classified as types, defined by Soejono (see Soejono 1972).

1.9.1.4 Bronze Statuettes

Bronze statuettes have been found in Central Sulawesi and [East Java. The statuette of Central Sulawesi has the same form as the dancing figures round in Bangkinang in the 1950 ies.

The statuette found in Tuban is that of an elephant with a handle on its back. This statuette was found inside a kettledrum.

1.9.1.5 Pendants

The Pendant has the form of a taro leaf, or of a stylised human figure. Both hands/shoulder have the form of a crescent, both ends of which are sloping downward, and so do the legs, while its head shows very clearly the outline of his face with Large eyes and thick eyebrows. 'fre shoulders art decorated slanting lirtes, ca. (sely cunriing. 'fhis kind of pendant was found at Pasir Angin and Buni, (West Java).

1.9.1.6 Bronze Bracelets and Rings

Bronze bracelets have been found in large size and thick as well as small-sized and thin ones. This kind of bracelets are in general plain and undecorated. A few bracelets have been found in Wantaga in Minahasa (North Sulawesi), and Gilimanuk (Bali), with geometrical motifs (triangle, ladder, spiral, and circles).

1.9.1.7 Daggers

Bronze daggers are scarce objects in Indonesia. A bronze dagger with iron has been found at Prajekan (East Java), while a Dongson type of dagger (a monocasted object of bronze) was found at Bajawa (Flores).

1.9.1.8 Iron Artifacts

There are not so many iron artifacts, and the few which have been found on sites at Matesih and Gunung Wingko (Central Java), and at Gunung Piring (island of Lombok) were only fragments so as to make it hard to identify them. These iron artifacts have in general been found together with bronze objects.

1.9.2 Conclusion

1. The bronze and iron artifacts are spread all over Indonesia, especially in the eastern part of the Archipelago. The impressive kind of artifacts have strangely enough only been found in places, which are even now still hard to reach as Sabu, Rote, Aimoli (Alor), Seran (Sumbawa), Liang Bua, Adonara, or Treweng (Alor), etc.
2. The prehistoric moka type drum 1-1~ormrrly only found in Bali (Pejenq, Bebit.r.a, Peguyangan, and afterwards in Ban, Basang Be and Pacung), turned out. to be found also in Adonara, Solor and Alor.

3. The miniature kettledrums found at Tuban, and previously at Cibadak could have served as burial gifts.
4. The type Heger IV kettledrum which had been only found in Banten, has now a partner in the kettledrum found at Weleri.
5. The finds of bronze axes of various types on new sites indicate a wide distribution in Central Sulawesi, Tuban, Lamongan, Sabu Leang Bua, etc. Some of these axes which were supposed to be of a special type in one place turned out to have their peer in another place. For example, the candrasa-axe, formerly only found in West Java turned up also in East Java, while the Rote-type axe was also found in Sabu.
6. The ceremonial axe (type Soejono VI), of a large size (long 153 cm and 75 cm) from Rote (Plate 15) and Sabu, has a mask motif and rays representing the sun. It is still a question whether this axe was used as a tool for sun-worship or whether it was only kept as a heirloom.
7. The iron artifacts round on several sites have still the same shape, namely that of weapons and daily utensils. These iron artifacts have often been found on burial sites (Gilimanuk, Plawangan, North Sulawesi, Bojonegoro, etc.).
8. The main decorative motif on the iron and bronze artifacts are mask and geometric motifs, some of these very clearly visible "Rote-axe of Sabu, Ban, Basang Be, Pacun_q) or stylised (Adonara, Solor, Treweng).

9. Observing these iron and bronze artifacts in the context of a burial, it may give an idea as to the kind of burial in the "stage of craftsmanship" usually denoted as the by van Heekeren (1957). There general type. The local types the *Reti-Burial* in Sumba, the *kalamba* in the *waruqa* in North Sulawesi. The Bronze-iron age is a local type of burial and a are sarcophagus-burial in Bali, Central Sulawesi (Plate 16), and common burials are those of Bua, Gunung Wingko, Gunung Wingko, Gunung Piring, etc. (extended burials). Burials in large urns (in primary flexed position or as secondary burials) were in Anyer, Plawangan, Gilimanuk, Passo and Melolo, while stone cists graves in Kuningan, Bojonegoro, Tuban, Blora, etc.
10. To asses the value of bronze and iron artifacts in archaeology, in particularly prehistory, analysis and dating of these objects are needed. (Bintarti 1981).

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Fig. 1 Types of Bronze Ages from Indonesia

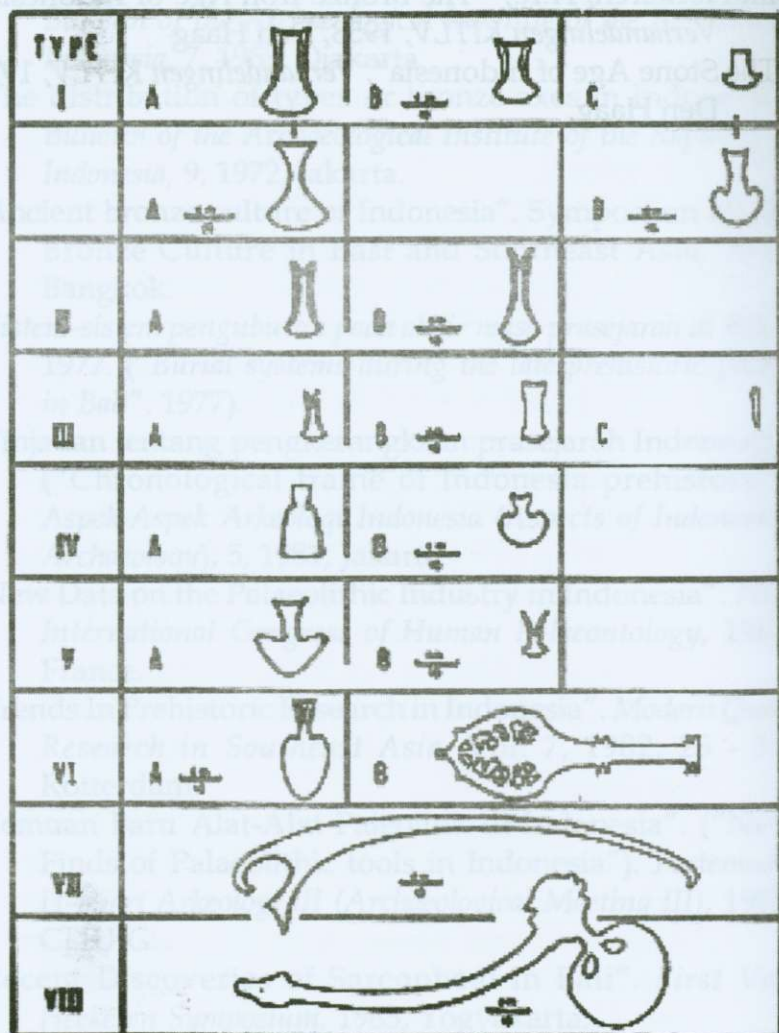


Fig. 1 Types of Bronze Axes from Indonesia

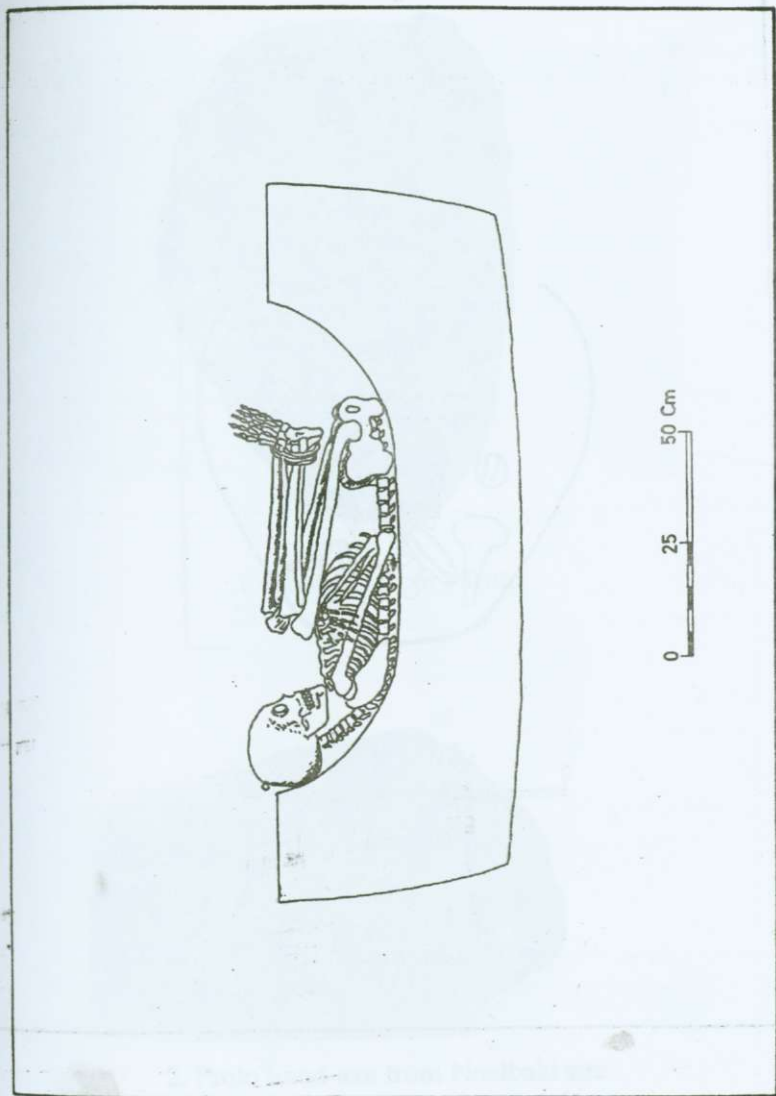


Fig. 2 Reconstruction of a primary burial in sarcophagus
at Cacang (Bali)

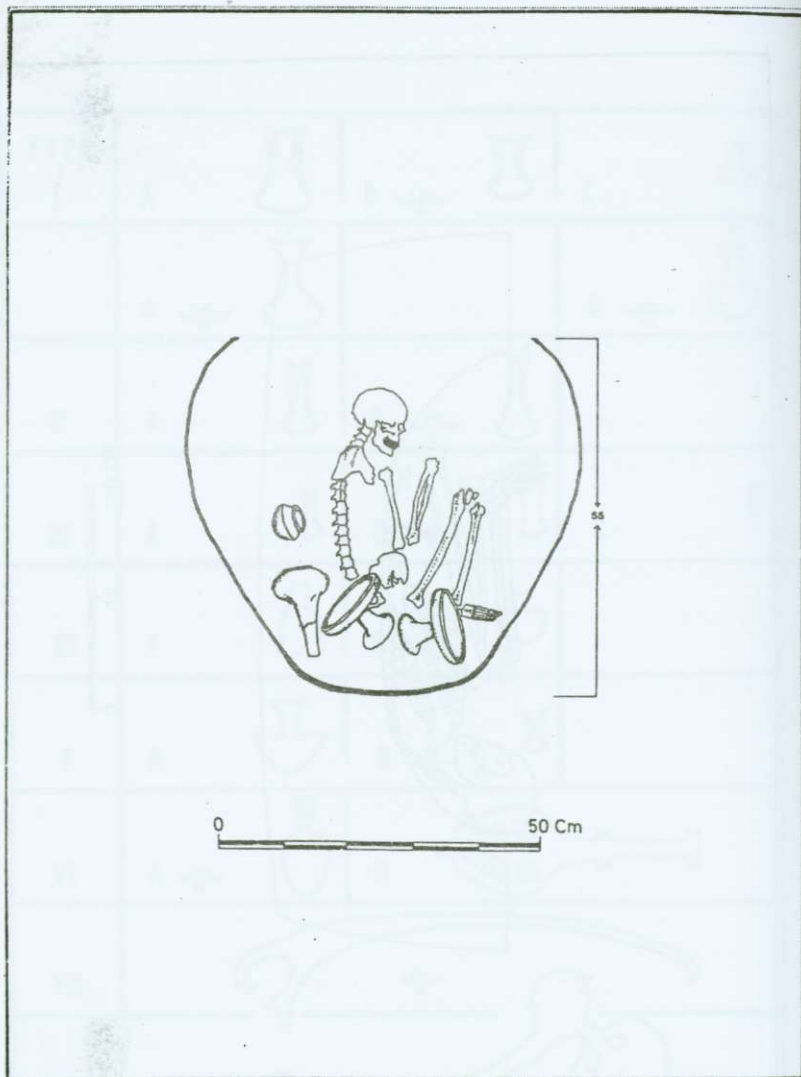
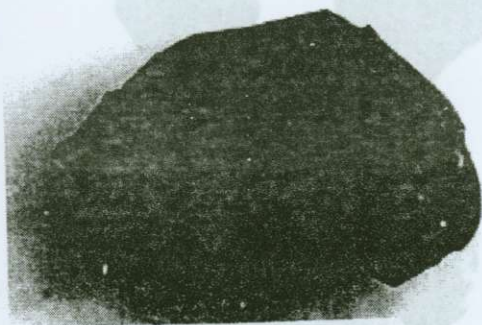


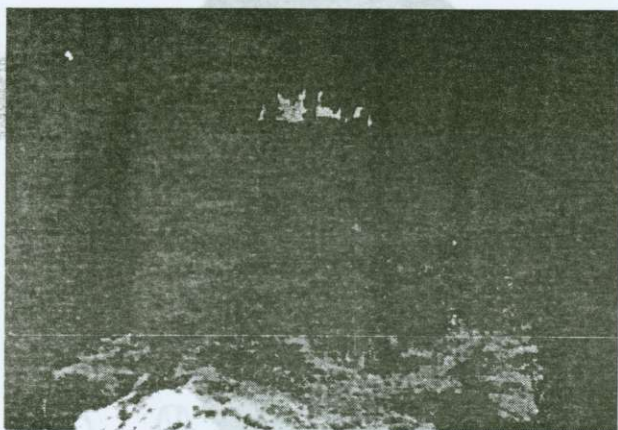
Fig. 3 Reconstruction of a primary burial in jar at Anyer (West Java).
Body is placed in crouched position.



1. Chopper from Paroto



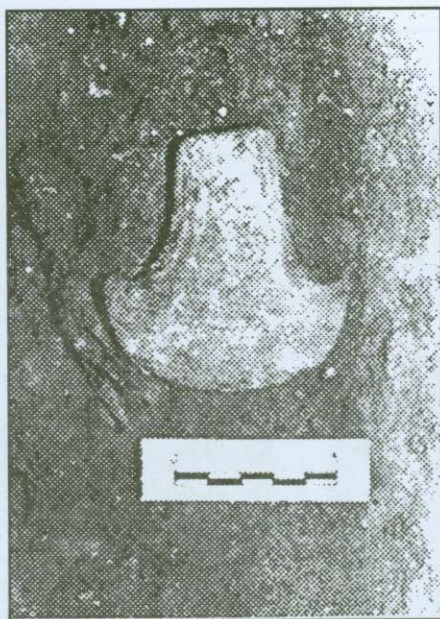
2. Proto hand axe from Noelbaki site



3. Prehistoric cave at Liang Bua, Flores



4. Flake implements from Liang Bua, Flores



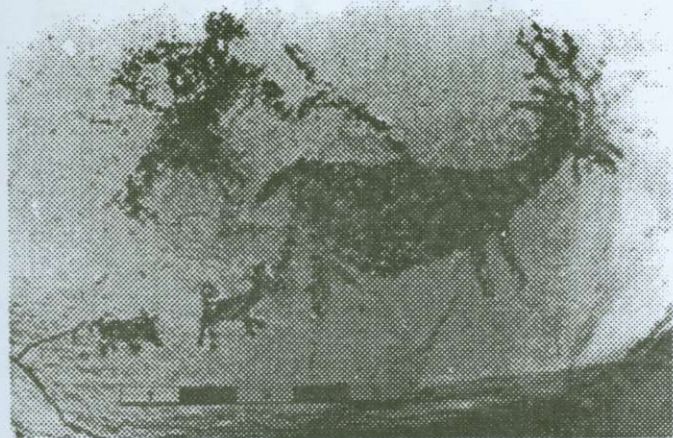
5. Bronze axe from Liang Bua, Flores



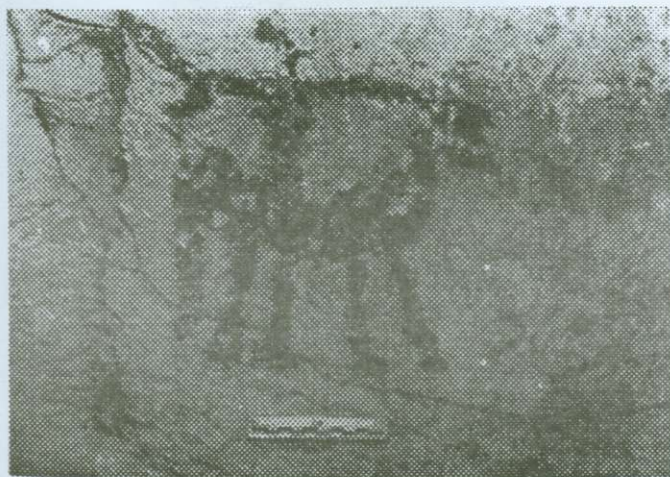
6. Earthenware pot from Liang Bua, Flores



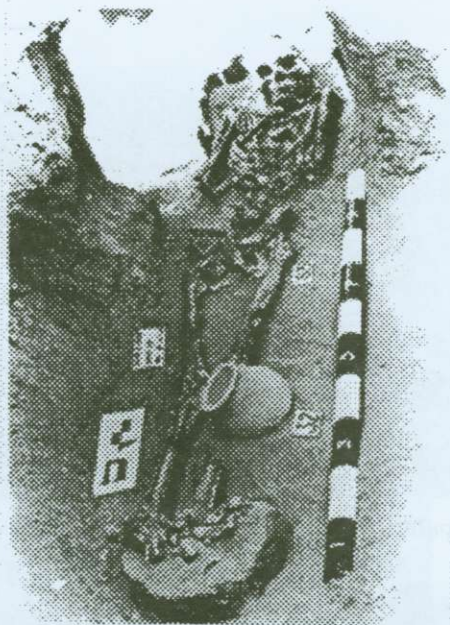
7. Quadrangular adzes from Liang Bua, Flores



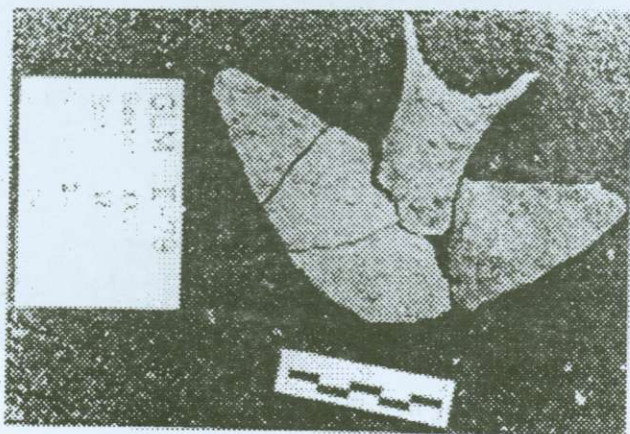
8. Rock painting in Metandono cave, Southeast Sulawesi



9. Rock painting in Koborl cave, Southeast Sulawesi



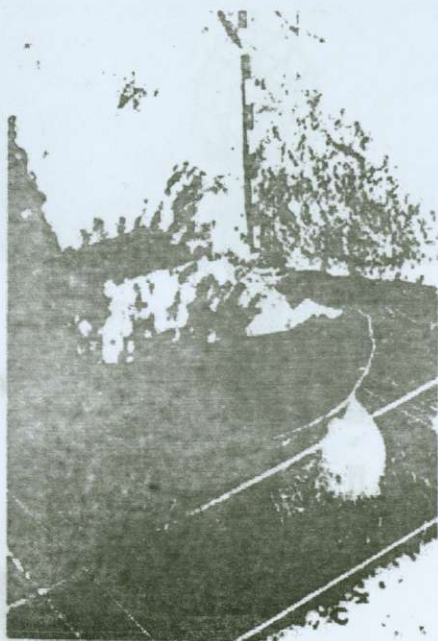
10. Primary burial at Gilimanuk site, Bali



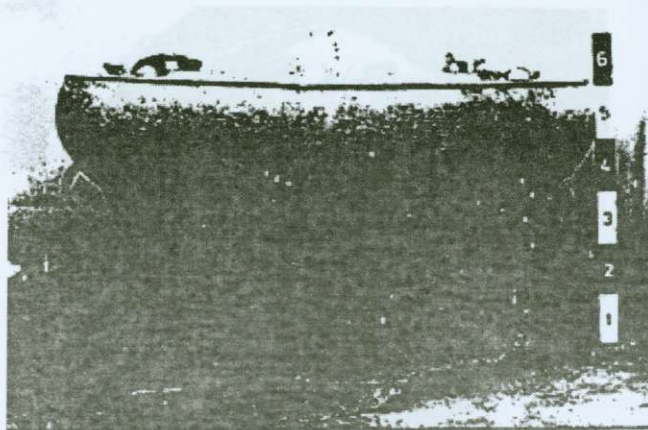
11. Bronze crescent-shaped blade at Gilimanuk site, Bali



12. Urn burial at Plawangan, Central Java



13. Bronze kettledrum at Sangeang, Sumbawa, during rescue excavation



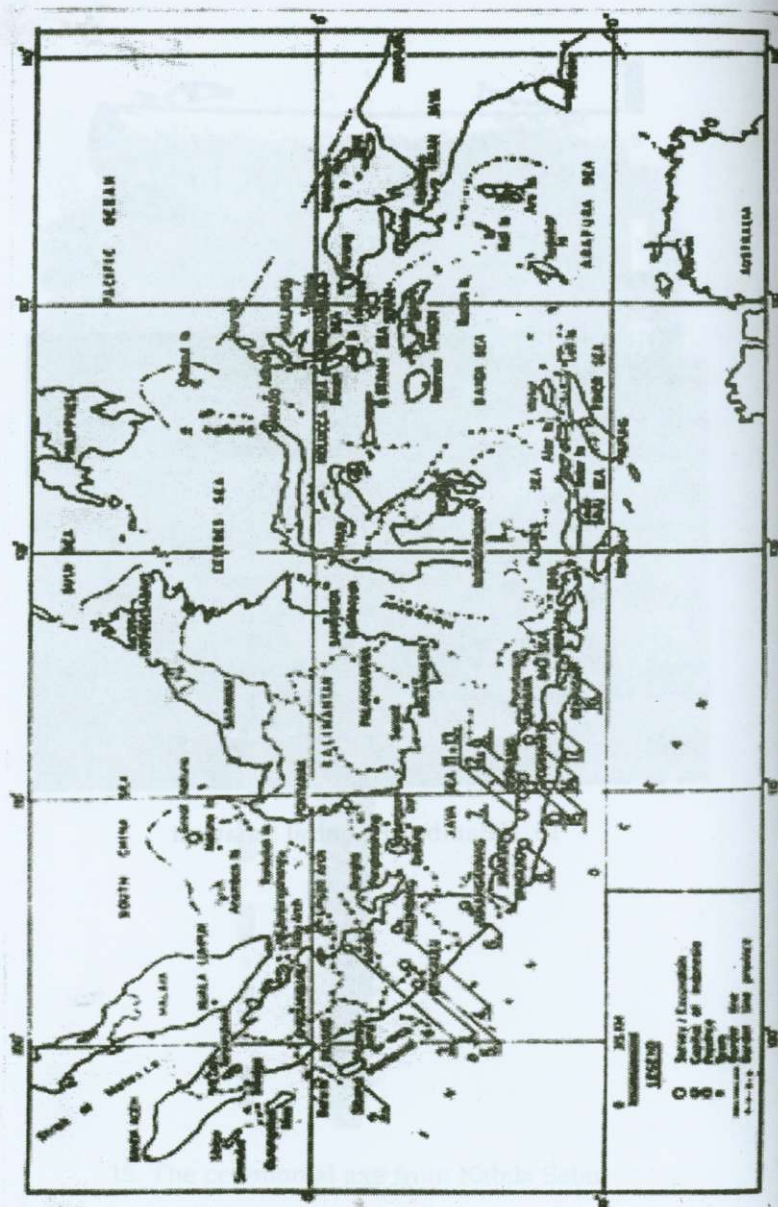
14. Bronze Kettledrum at Sangang, Sumbawa



15. The ceremonial axe from Kabila Sabu



16. Kalamba at Central Sulawesi



1. MAP of Prehistoric Researches in Indonesia



2. MAP of Classical Archaeology Researches in Indonesia

CLASSICAL ARCHAEOLOGY SITES IN INDONESIA

1. Bengkulu (Sumatra)
2. Muara Takus (Riau)
3. Muara Jambi (Sumatra)
4. Palembang (South Sumatra)
5. Lubuk Linggau (South Sumatra)
6. Pugung Raharjo (Lampung)
7. Cibuaya (West Java)
8. Leles (West Java),
9. Ngempon (Central Java)
10. Secang (Central Java)
11. Batang (Central Java)
12. Kendal (Central Java)
13. Pekalongan (Central Java)
14. Trowulan (East Java)
15. Bantul (Yogyakarta)
16. Gianyar (Bali)
17. Ampel Gading (East Java)

2. CLASSICAL ARCHAEOLOGY



2.1 Introduction

Classical Archaeology is the study of the tangible remains of the classical period which lasted from the 5th to the 15th century. It started when the first written sources appeared in southern Kalimantan and in western Java, and it ended after the fall of the last Hindu-Buddhist kingdom in eastern Java, i.e. the Majapahit kingdom.

The tangible remains are: inscriptions on stone, other metals and Hinduistic and Buddhist temple statues and artifacts. Though the to the 5th century, stone temples perhaps as late as the 7th-8th centuries. It is temples and statues perishable material also many bronze, silver copper and buildings, earliest inscriptions date and statues were made later, possible that appeared, sanctuaries and images such as wood. Besides stone and some gold images have been before stone were made of images, found.

The inscriptions are written in Sanskrit, old malay, Old Javanese and old balinese. The script used was at first so-called Pallawa script from South India which later on developed local scripts, such as Old Javanese and Old Balinese. Some inscriptions are written in Pre-Nagari script from Northern India.

Temple and inscriptions have not been found all over Indonesia, but only in Sumatra, Java, Bali and Kalimantan. The inscriptions were issued by kings, mentioning historical events, judicial decisions, administrative matters, landgrants and the founding of sanctuaries.

The Hinduistic statues are predominantly sivaitic: such as *lingga*, *yoni*, *Siva*, Durqa fighting the steer demon, Ganesa, and the bearded teacher Agastya. There are also vishnuistic images, such as Visnu, Laksmi, often found in one sanctuary many other characters of the Buddhist images consist standing Buddha, Bodhisattva parts) such as *Tara*. the traditional monk's grab, the can be identified by their regal in two, four and more hands. The *kitesvara* as in other parts where Mahayana Buddhism was attire and favourite of the Southeast followed. *Mahayana* Buddhist studies and worship image and The such Sumatra and in Central Java under the kings.

In older archaeological studies, the result of epigraphic research counter-checked with foreign records were considered as being most important for the dating of certain archaeological sites, but nowadays, as the objects are often in places where no epigraphic material is present, foreign ceramics found on the sites are used for dating.

Ancient History

The earliest inscriptions in Sanskrit and South Indian "Pallawa script" were carved on stone in respectively Kutei (South Kalimantan) dating to the beginning of the 5th century and West Java (Middle of 5th century), issued by respectively king Mulavarman and king Purnavarman.

Chinese records mentioned embassies from kingdoms which have been located in Southern Sumatra: such as malayu, Kant'o-li Po-huang (Bawang) in the early 5th cen-

ture. In the second half 7th century the Chinese records mentioned Fo-che Shih li-fo-che (rendered as Vijaya, or Srivijaya). It was harbour state which soon occupied other states such as Malayu, presumably in Jambi, Sumatra and Kedah on the westcoast of the Malay Peninsula. This kingdom remained being mentioned in foreign records until the 14th century being for its harbour which was an entrepot for foreign as well as for its centre of Buddhist studies in capital.

It appears that Srivijaya and Java were constant rivals, contesting the hegemony in the Straits of Malacca and the China sea, for their missions to China never overlapped, which creates the impression that either Srivijaya or Java could block the free passage to China east of the Malay Peninsula and Champa (Central Vietnam). Central Java was ruled alternatively by Hinduist and Buddhist kings from the 8th to the beginning of the 10th century. They left a number of stone temple buildings in the plains as well as on hills. The Buddhist kings were of the royal family named Sailendra (lords of the Mountain). Their names disappeared around 830 from Javanese inscriptions and appeared again in an inscription found in Nalanda (Circa 860 A.D.) where a famous Buddhist University was visited by student and scholar monks from all over South Asia, Southeast Asia and China. The Sailendras were kings of Srivijaya in Sumatra and Kedah on the Malay Peninsula.

East Java was ruled by kings of Mataram, Jenggala and Kadiri, Singhasari and finally of Majapahit. There were several attempts from Java to occupy parts of Sumatra or at least to get the Kings under suzerainty of Javanese kings. Singhasari succeeded in getting foot in Malayu Jambi around 1275 A.D. while Majapahit claimed to have the whole archipelago under its power.

2.2 Sumatra

2.2.1 Discoveries in Sumatra

Discoveries have been made in provinces of Sumatra. The provinces in Sumatra are: 1. Aceh 2. North Sumatra 3. West Sumatra 4. Bengkulu 5. Riau 6. Jambi 7. South Sumatra 8. Lampung.

The finds are as follows:

North Sumatra

1. Two seated Buddha statues of granite and black bazalt. The style is as that of some Buddha statues found in the Tanjore area in South India. Kota Cina (Plate 1).
2. Two small bronze statues: a small Parwati and a Buddha in Cola style, in the house of a local Chinese inhabitant, on the altar in Kota Cina.
3. Two small stone statues of a headless Visnu and Lak in Cola style in Kota Cina, near Medan.
4. A sculpted stone with four heads in the round, which served as a stepping stone to climb the house on a raised plat form at Padang Lawas.
5. A sculpted stone with some figures and a base resembling an elephant foot at Padang Lawas,

Kota Cina had been systematically excavated in 1977. There were plenty of sherds dating from the Sung and Yuan dynasty while very few Mings sherds have been found. It was an old settlement. which seems to have been abandoned a short time before the 13th century. Other finds were a stone pedestal, and a fragment of a wooden pole (Hasan Muarif Ambary, 1981).

Padang Lawas is a site with many Buddhist. temples which the population call: *Biaro*. Some of the temples have

still their roof parts but many are completely in ruins. The statues have disappeared in the-course of time and as we mentioned above are sometimes used by the local population, while bricks must have also been taken away.

The style of the newly found statues in Kota Cina and Padang Lawas as well as heads of stone temple guardians show very strongly Cola influence.

A bronze statue of a *Lokanatha* (made in 1036 found long ago in Padang Lawas is identical to a *Visnu* from South India of the same period (Suleiman : Sculptures of ancient Sumatra).

The 11th century was the period of close relations between the Colas and the kings of *Srivijaya*. An inscription found long ago in *Barus*, an ancient port on the West coast of Sumatra, North Sumatra is written in Tamil and mentions a corporation of Merchants dated A.D. 1080. An excavation by the National Research Centre of Archaeology in 1978 discovered the site of an old settlement. The finds are: ceramic sherds, Yuan, Ming, Ching, European, Islamic glass, and iron slag. A fragment of above mentioned inscription is kept at the home of an inhabitant of Barus (Hasan Muarif Ambary, 1982).

The antiquities of Padang Lawas were built during the reign of the kings of *Pannai*. The name of such a kingdom. is mentioned in the inscription of the *Cola* king *Rajendracola*, recording a raid on *Srivijaya* and its dependencies, among other things: *Panai*. in 1023/1024. The Padang Lawas site is situated between the *Pannai* and *Barumon* rivers. The export commodities were: among other things: benzoin, damar and other forest products. The export harbour was *Barus*, formerly called *Fancur* by the Arab traders.

Pictures of a Padang Lawas temple and statues have been published in the *Art of Srivijaya* (Unesco, 1980), and

in: "The kingdom of Pannai and the ruins of Padang Lawas" (Rumbi Mulia, 1978).

The problem is: why all the statues of stone and bronze were all made in Cola style in North Sumatra, whereas the rest of Sumatra which had centres of *Srivijaya* power in South Sumatra (Palembang) and Jambi yielded statuary in so-called *Srivijaya* style *Sailendra* style and some in later *Majapahit* style though with local variations. This is a question to be answered by the art historians among the archaeologists.

West Sumatra

In 1976 a small head of a bronze Bodhisattva (Plate, 2) had been dug up by the local population on the border between West Sumatra and Bengkulu, in a town called Indrapura. The style of the Buddha head resembles that of the Pre-Angkorian period (Suleiman, 1981).

In 1976 at Lubuk Layang Sumatra an inscription was found which in a tree which one day caught fire. The inscription in Old Malay after transcription by Boechari (not yet published): mentions the name of a king *Vijaya* and his crownprince, and a sanctuary for ancestor worship, named *Indrakila Parwati Puri* (mentioned in: Suleiman, 1977: 6). The characters resemble those of the inscriptions of *Adityavarman*, a king who claimed to be the Lord of Gold and. (*Suvarnadvipa*) from 1347 till approximately 1380. He had been posted there by the queen of *Majapahit* (East Java) to represent its interests in Sumatra.

Certain terms in the Lubuk Layang inscription are similar to those in *Adityavarman's* inscriptions; for example the mentioning of ancestors and of a crownprince, the *Yauvaraja* (instead of the usual Sanskrit from of *Yuvaraja*). The inscription could have been issued by a viceroy guarding the border a small head of a bronze *Bodhisattva* (Plate,

2) up by the local population on the border between and Bengkulu, in a town called Indrapura. against intrusions from the successors. The inscription seems to the period of *Adityavarman*.

The commodities from this area were besides forest products: very probably gold. According to Portuguese sources of the 16 th century, gold was exported from this area over the Kampar river to Malacca. Gold is still found here, and the area where most of the *Adityavarman* inscriptions are found is called: Tanjung Emas (Goldcape).

Bengkulu

This province which is wellknown for its goldmines has sofar not yielded any temple remains or statuary. The ceramic sherds found are mostly younger than the 16 century. Ford York, which was the oldest settlement of the British after they left Banten (West Java) in 1682, is now a complex, where one can still find ceramic sherds, Ming, Quing, Japanese and European, and fragments of Dutch Gouda-pipes and bottles. It is possible that *Adityavarman* was also obtaining gold from Bengkulen as there is a connecting road between the two provinces.

Riau

Muara Takus is a compound of Buddhist temples equator. Its location caused some authors to suppose that this was the capital of Srivijaya which the Chinese monk *I-ching* visited in the seventh century, on ground by him that there was no shadow at noon. However, there are other authors who *I-ching* meant the country of *Srivijaya* and not the capital (Wolters, 1979: 9)

Excavation on that site yielded only Ming ceramics and nothing older than the 10th century. A small gold plaque found in the main temple has characters (*Naqari*) of about

the 14th century . More excavations could perhaps reveal of the more past in that area, which must have been important too, being so near Singapore and the Kampar river which flows through Riau. Riau consists also of the Riau archipelago where formerly Sultans reigned at Pulau Panyegat. Sea-gipsies, the 'Orang Laut' live still in those waters. Their ancestors were supposed to be the taskforce of the kingdom of Srivijaya (Wolters, 1967).

J a m b i

This province is thought to have been the centre of the kingdom of *Malayu*, already mentioned in Chinese records in the early 7th century. It was later subdued or incorporated by *Srivijaya*, the kings of which ruled from South Sumatra.

Before Worldwar II several statues were found on the bank of the Batanghari river in the vicinity of the present town of Jambi. The name is old, for in 853 and. 871 there were two missions from *Chan-pei* (Jambi) which arrived in China. The statues were mostly Buddhistic: one stone statue of a standing Buddha has on its back the inscription *Dang Acara Syuta* which could refer to the statue itself or to the sculptor. The characters date to the 8th century (Boechari, 1979). The statue is at the National Museum in Jakarta together with four large stone *makaras*, one bears an inscription with the date in Saka years: 986 which makes: 1064 A.D., and the name *Mpu Dharmnavira* perhaps that of the master sculptor.

Besides these finds, there are temple compounds at Muara Jambi, on the left bank and farther downstreams on the Batanghari. The temple ruins were already mentioned by European visitors, among others F.M. Schnitger, curator of the Museum in Palembang. When a team of archaeologists from Jakarta visited the site in 1954, there were

only mounds overground with trees and bushes, which the local population denoted as Candi Gumpung and Candi Tinggi.

Since 1978 there have been activities on these sites clearing the ruins of weeds and trees, by which several discoveries were made, firstly the discovery of structural fragments of statues and artifacts.

A surprising discovery was the seated stone image of a female deity, unfortunately headless. It has two arms and the hands are in the *Dharmacakramudra* gesture which makes it into a *Prajnaparamita*, the personification of the *Prajñāpāramitā* sutra the holy book of the *Mahayana* Buddhists (Plate, 3a). She is some-times considered the *Sakti* (female counterpart) of the *Adibuddha* and sometimes the *Sakti* of *Manjuri*. The statue has a long: wrap-around sarong and an extra, wrap tied by a kind of rozet at the back. The cloth which must have been some gold-woven brocade shows a decorative pattern. The jewellery consists of necklaces, girdle, ear pendants, a sash, armlets, bracelets, anklets, finger rings and footrings. If the statue was complete it should have a high crown and earpendants. There is also a stylized lotus stem and flower at the back (Plate 3b).

The sculptural style and the form of jewellery is very similar to that of the famous *Prajnaparamita* image of Singhasari (East Java) which for a long time remained at the Leiden museum but has been returned to Indonesia and is now on display at the National Museum in Jakarta. The Muara Jambi image is much larger (1,60 m) and as it has no backing, one can admire the fine carvings at the back of the image including the curls of the hair in the form of flames (Suleiman, 1981).

The same temple, the Candi Gumpung yielded after dismantling also: a terracotta lotus seat which has a hole

with a lid on top. Below that deposit places have been found containing gold-plated vases with inside golden plaques, precious stones and some other objects. Unlike the temples in Java which have stone deposit boxes with nine square compartments, here we find the deposits within bricks, constituting places with nine compartments. From other temples fragments of statues were unearthed. Nearby the Candi Gumpung are: Candi Tinggi, Candi Kembar Batu and Candi Astano. There are more compounds walking westwards on a distance of approximately five kilometers: Candi Gudang Garam, Candi Gedong, Candi Kedaton and Candi Koto Mahliqai. The architecture of these temples is a challenge to architects and those archaeologists who are interested in ancient monuments.

The find of the *Prajnaparamita* image might give the impression that the Candi Gumpung and the other temples were built in the *Singhasari* period in East Java (1212-1291). It so happened that the last king of *Singhasari*, *Krtanagara* sent an expedition to Sumatra in 1275. This expedition was named the *Pamalayu*, which caused the theory that it was directed against the kingdom of *Malayu*. However it is quite possible that at the time *Malayu* was the generic name of Sumatra, for a few decades later, *Prapanca*, the court poet of *Majapahit*, while describing the dependencies of Sumatra, summed up all the kingdoms of *Bhumi Malayu* with which he meant the island of Sumatra. This description is to be found in the *Nagarakrtagama*, the panegyric he wrote for his suzerain, *Hayam Wuruk* in 1365.

The Javanese presence is also evident in a composite stone image of the *Amoghapasa* with followers, which king *Krtanagara* sent to the king of *Malayu* in 1286. It is obvious that he needed a strategic base in Sumatra probably with the assistance of the king of *Dharmasraya* in Jambi to defend the searoutes against the aggression of *Kubilai Khan*.

The *Amohapasa* statue now at the Nasional Museum in Jakarta was found at Rambahan far into the interior of Jambi in an area upstreams the Batanghari river.

However if the Buddhist temples of Muara Jambi look as if they had been made in the 14th century, there could have been other ones from earlier centuries, for it turned out that the Candi Tinggi has an older profile inside. Besides Jambi has been mentioned by the Chinese in the 9th and the 13th century as an independent kingdom sending missions to China. As we have seen above the Buddha statue was from the 8th and the makaras from the 11th century. Ceramic sherds of the Muara Jambi area are ranging from sherds of the T'ang period, to Sung, Yuan, Nling and Ching which is an indication of constant and uninterrupted habitation.

South Sumatra

The capital of this province is Palembang. Many scholars, starting with G. Coedes (1918) consider this area of Palembang as the ancient capital of *Srivijaya*. There are also other scholars who claim that the capital was in Jambi, Riau, or even in Chaiya in Southern Thailand. However, most of the inscriptions, mentioning the name of *Srivijaya* have been found in Palembang. The dates are 682, and 684, while 685 is the date of *Srivijaya* inscription found of the island of Bangka, opposite Palembang.

The statues and remains of temples show different styles: there are some which look like statues in Thailand and Malaysia which are supposed to be made in the *Srivijaya* style, starting in Java under *Sailendra* rule (750-850). Other statues follow the style of East Java during the *Majapahit* period (fifteenth century) (The art of *Srivijaya* Unesco, 1980).

Attempts have been made to prove that Palembang was indeed the site of the ancient capital. An excavation carried out in Palembang in 1974 yielded only ceramic sherds from the 11th century and later, but nothing from the first millenium. The foreign scholars, who participated in that excavation concluded that it could not possibly be the site of the ancient capital and that statues found in that area, which are of an older date were imported as gifts to Buddhist temples of a later period. During one of the excavations, a hoard of clay votive stupas was found in the backyard of the villa of an inhabitant. The small votive stupas are from the 8th - 9th centuries identical to similar votive stupas found in Bali, Banyuwangi (East Java) and Borobudur. The votive stupas of Palembang were found under a statue of an *Avalokitesvara* of the 8th - 9th century, considering the style of the image which has a long robe (sarong) and a high headgear or chignon like the stone and bronze statues in Central Java.

The *Avalokitesvara* found at Situpalvuva in Sri Lanka, has the same high chignon with an *Amitabha* image, a long robe and the same *vitarkamudra* (gesture of orating). This is not surprising, as Sri Lanka is supposed to have had some relations either with Srivijaya or the Sailendras in Central Java. In an inscription (of A.D. 792) found at the Ratu Boko plateau near the Prambanan temple in Central Java, there is mention of monks of the Abhayagiri vihara, which is the famous center of Buddhist studies in Sri Lanka (De Casparis, 1961). The capital of Srivijaya which was famous as a center of Buddhist studies, was visited by Indian and Chinese, so it would not be surprising to expect monks from Sri Lanka among these scholars and students.

Another surprising discovery was made in 1981. In a forest in the interior of South Sumatra in the Lubuk Linggau regency, a statue of Buddha was excavated, which is en-

tirely different from any other standing Buddha in Indonesia which belongs to Mahayana Buddhist art. This one with both hands in *Vitarkamudra* resembles statues on Mainland Southeast Asia which belong to the Dvaravati school of art and which are worshipped by *Hinayana* Buddhists.

Lampung

In Pugungraharjo a seated statue was found which style had some resemblance to that of statues of the Singhasari school, but was obviously locally made (The Art of Srivijaya). Later on a find was made of a standing *Avalokitesvara* statue with four arms (Plate 4). An inscription had been found at Bawang, read by Damais (1962), dated to the later 10th century, while another inscription, identical to that of the Kota Kapur (Bangka) inscription of 686 A.D. except the last line, was read by Boechari (1979), suggesting the early expansion of Srivijaya.

2.3 West Java

The king of *Tarumanagara* in the 5th century, named *Purnawarman* issued inscriptions carved in riverstones, which have been found in the area of Jakarta and Bogor.

In 1954 it was reported that in Banten, which is the westernmost part of West Java, an inscription was found in the river Cidanghiang, in the south. It turned out to be another inscription of *Purnawarman*. Thus his kingdom's territory could have covered a part of West Java between the Indian Ocean and the Citarum river (Laporan Tahunan 1954, photo 5 and 6).

Though in the old inventories of the Archaeological Service (since 1913) mention was made of ruins of Hinduistic temples, mostly on hill-tops (Plate 5), statues were rarely found. It was quite a surprise in 1952 when a

stone statue was found in Cibuaya, a village in Krawang, east of Jakarta (Plate 6). It turned out to be a Visnu statue with a mitre. It has four arms, with the attributes : disc, mace, conch shell and a flower bud.

The statue, which was taken to the Museum in Jakarta was dated by A.J. Bernet Kempers to the 6-7th century and he identified the style as that of the Pallawa dynasty in South India (Bernet Kempers, 1957 : p. 31 and photo 23).

Jean Boisselier (1959) dates it to approximately the end of the 7th or the beginning of the 8th century after comparison with statues in Cambodia and Mamalipuram (South India).

A few years later another Visnu statue was found in the same area (Wirjosoeparto, 1963).

2.4 Central and East Java

Candi Ngempon (Plate 7)

An important find which was made in 1951 was that of a Hinduistic temple complex in Northern Central Java, in the Ungaran area, south of the town Semarang. The temple was named Candi Ngempon after the name of the village nearby. The compound is square, measuring 13 x 13 m and is surrounded by a wall of natural stone, 1,50 m wide and approximately 1,50 m high. On either side of the compound is a gate. There are 6 buildings, standing in two rows, in north-south direction. The western row consists of 3 temples, facing the east while the other three ones are facing the west. There is only a narrow path between these two rows. The internal yard has a stone pavement and so has the external yard.

Of the six buildings there were only four which still have a base. The six candis differ in measurement, the central one of the western being the largest. To the eastern

side of the yard, outside the surrounding wall are three other buildings, standing parallel to the wall. In the centre of the third one a shaft was found, measuring $0.80 \times 0.80 \times 0.80$ cm. Inside was a casket of white stone, which after opening revealed small objects usually found in deposit boxes on temple compounds. After further excavation several objects came to light, among other things : A *Ganesa*, a *Durqa* fighting the steer demon, pottery sherds, fragments of gold plaques, some more caskets of white stone and a stone rice block.

A trial restoration showed that part of the building and carvings were still modest of from compared with those southern Central Java. The buildings of Candi Ngempon differ in form, arrangement in groups and position on the compound from the temples in southern Central Java, where the central Candi is surrounded by several small buildings such as for example on the Candi Prambanan compound. (Laporan Tahunan, 1951-52).

Candi Gurah

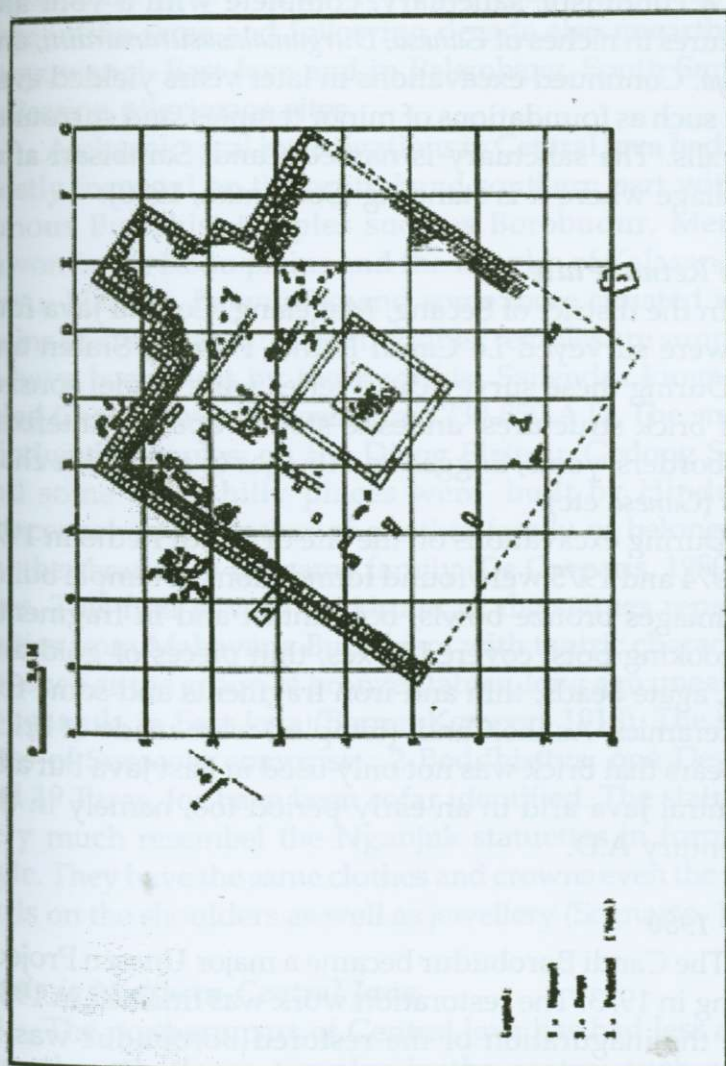
A temple compound was discovered in the village of Gurah (Pare, East Java) in 1957 when villagers were digging a well. A stone seated statue was unearthed. When the Archaeological Service carried out systematic excavation, much more came to light. The foundations of three minor temples appeared, arranged in a row, and standing in front of the main temple which was facing the west. The main temple had been burgled previously, which was the reason that the stone casket which usually contains sacred objects was empty. A stone statue had been totally been however the discovery that the temple had undergone enlargement in the past as the original basement with a profile of its own was also found inside the later addition.

The statues : found in the central minor temple consisted of a *Nandi*, vehicle of the Hindu god *Siva*, flanked by two seated divinities which turned out to be *Surya* the Sun god and *Candra*, the Moongod. Soekmono who made a study of this temple, thought that the statue found in the well, represented *Agastya* and not *Brahma*, though the statue has four arms and four heads which *Agastya* has not (Plate 8, 9). Recently however he revised his opinion in stating that the statue must have been a *Siva-Guru*, a form of *Siva*. The very fine sculptures show a style already related to that of Singhasari of the twelfth century though the structure of the temple shows the style of the so-called Central Javanese period. A brief inscription found on brick. in. the temple pit: "*Pavagata*" the meaning of which is obscure, is written in Old Javanese characters of the 11 - 12th century when in East Java the kingdom of Kadiri existed which has left several fine literary works and inscription but few architectural remains. Therefore Soekmono called his article : *Gurah*, the link between Central and East Javanese arts (1969).

1960-1970.

In this period some important discoveries were made. In Sirahkencong, Blitar, East Java a temple site with three small buildings was found. The central one had carvings of a turtle and a snake, encircling the temple foot. This combination reminds us of the scene of: "the churning of the Milksea." A stone sculpture with exactly the same scene was long ago found in Sirahkencong (now at the National Museum) (Plate 10, 10a). In the same period a small stone pillar with the same scene was found in Ampelgading, East Java (Trowulan Museum) (Wibowo, 1974; 1975).

In 1966, there was an accidental find of a temple compound which after further excavation from under a layer



of approxi-mately four meters of volcanic soil turned out to be a Hinduistic sanctuary, complete with a yoni and sculptures in niches of *Ganesa*, *Durgamahisasuramardini*, and *Aqastya*. Continued excavations in later years yielded even more: such as foundations of minor temples, and surrounding walls. The sanctuary is named Candi Sambisari after the village where it is standing (Soediman, 1980).

Candi Retno (Plate 11)

In the district of Secang, Magelang, Central Java four sites were surveyed i.e Candi Retno, Pucang, Sragen and Sari. During these survey discoveries were made, consisting of brick structures, andesite stones, apexes, antefixes, lotusiborders, yonis, linggas and images of a Saivaitic characters (*Ganesa* etc).

During excavations on the site of Candi Retno in 1973 and 1974 and 1975 were found foundations of temple build-ings, images bronze bowls, both intact and in fragments, clay cooking pots, covered boxes, thin pieces of gold and silver, agate beads, thin and iron fragments and some foreign ceramics. As the Candi (temples) were made of brick, it appears that brick was not only used in East Java but also in Central Java arid in an early period too, namely in the 9th century A.D.

1970 - 1980

The Candi Borobudur became a major Unesco Project, starting in 1973. The restoration work was finished in 1982, while the inaguration of the restored Borobudur was in February 1983. During the preparatory stage there were besides the discoveries of the actual construction of the Candi, already described in extenso in Unesco reports, also some interesting individual finds, such as for example: a hoard of small votive stupas and tablets in a pit under a

statue of a *Bodhisattva*, and a bronze *Vaira*. This kind of small stupas and votive tablets, previously found in Pejeng, Bali, were in the same and following decade also unearthed at Banyuwangi, East Java and in Palembang, South Sumatra indicating pilgrimage sites.

Archaeological investigations in Central Java had been mostly focussed on the central and southern part with the famous Buddhist temples such as Borobudur, Mendut, Pawon in the Kedu plains and the temples of Kalasan, Sari, Sewu, Plaosan, Banyunibo and some more situated in the plains of Prambanan. These Buddhist temples are supposed to have been built by the Buddhist Sailendra kings who ruled Central Java between circa 730-850 A.D. The smaller Hinduistic temples: on the Dieng Plateau, Gedong Songo and some other hilly places were built by Hinduistic princes who were either of another family or belonged to another branch of the same family (De Casparis, 1950) images. This find is very important as the statues represent deities from Mahayana Buddhism with tantric characteristics such as the group of bronze statues, long ago unearthed at Nganjuk, in East Java (Bernet Kempers 1918). The statuettes of Surocolo comprise : 2 Bodhisattva, one Deva (?) and 19 Taras, for have been so far identified. The statuettes very much resemble the Nganjuk statuettes in form and style. They have the same clothes and crowns even the same curls on the shoulders as well as jewellery (Soenarto, 1980).

Finds in Northern-Central Java

The northern part of Central Java has had less attention than the large temples in the centre, such as the Borobudur and in the south, where we see the temples of the Sailendra dynasty and the Prambanan, a candi built by a Hinduist king. It was therefore felt that surveys should be undertaken in the regencies of Pekalongan, Batang and Kendal.

A survey in 1976 led by Mrs. Satari covered these regencies. After previously discovered sites there was a search for new and new finds came to light, scattered all over the coast and up to the mountaineous areas. These included inscriptions and temple remains, including foundations and statues. in the 1975-rechecking ones

2.4.1 Foundations^w and Temple Ruins/Remains

- a. Some finds worth recording are: Remains of a brick temple at Kangkung in the regency of Kendal from which some ornamented antefixes and pinnacles one Durga and one *Ganesa* have been moved to the town. The *Durqa* is eight-armed, of which the six rear arms are raised in a paralell pose, each holding a *camara* (?), a knife, a *pasa*, a *trisula*, a *Sankha* and a *parasu*, while each of the forehands grabs the bull's tail and the demon *Mahisasura's* hair.
- b. Unlike the brick temple of Kangkung which was situated on the coast, remains of temples made of stone or brick were also found up-hill, in the subdistrict of Mijen, Boja and Limbangan. This is not so surprising in view of the fact that these places border on the regencies of Semarang, where the pure Central Javanese art flourished, like the temples around Mount Ungaran and the temple compound of Gedong Songo. Those three sites yielded brick temple foundations, temple stones, *yonis*, statues and temple fragments.
- c. Traces of Hindu sanctuaries have been found in a well-preserved condition on the northern slope of the Prahū Mountain, right on the other side of the Dieng compound, covering a space of about 18 x 24 meters. Located in the district of Bawang, regency of Batang, it consists of several temple fragments and statues: a lintel decorated with a *kala* head and ending in stylized *makaras*,

padma-shaped pinnacles, a *yonī*, small *linggas*, high *padmasanas*, a mortar and its pounder, a *nandi* and a *ganesa*. An open space in the village of Kepyar, which people still use as a graveyard, yielded some temple fragments such as temple summits showing traits of the Dieng style. Besides there was a richly decorated *kala* head with a style, resembling that of the Penanggungan of East Java.

After this brief account of the inscriptions and temple remains, we turn to now the statues.

Statues and Sculptures

The statues in the three regencies are divided into three main groups, in accordance with their characteristics.

1. Pure central Javanese statues and sculptures. These are products of what Krom denotes as the intensively hinduized Central Java Art. (Krom 1919: 433-439). It comprises statues with south central Javanese and Dieng characteristics which might have originated from those areas and were then scattered from Pekalongan to Kendal. The collection in the house of the Resident of Pekalongan (R.O.D. 1914: 131) includes a statue of *Durga*. Besides there were a sitting *Siva* and *Visnu* obviously portrait statues of royal personages, as is shown by the *anjali* pose of *Siva*, and the fact that *Visnu* has his hands in his lap, in a meditation pose, a flower lying in his right palm, instead of holding the usual attributes. Similar statues are also found in the regency of Kendal, viz that of royal personages and a sage depicted as a god. Some of them ride on anthropomorphic *vahanas* like *garuda* and *nandi*.
2. Statues and sculptures showing local traits.

In this case the statues either preserve the megalithic

tradition and Polynesian features or develop traits diverging from the pure Central Javanese ones.

- a. A Polynesian statue depicting a standing person with crossed arms is found at Tlagapakis, Pekalongan, side by side with a Ganesa with the usual classical features.

3. Statues and sculptures under the influence of East Java art.

A surprising phenomenon in North Central Java is the presence of late East Javanese traits in its archaeological remains. This is shown by:

A. Some statues from the regency of Kendal

- a. A *yaksa'* or a *camaradharini*, standing with her right hand holding a *camara* over her right shoulder (R.O.C. 1911.130). She is wearing a *dhoti* and a turban like headdress. On the relief of Borobudur is depicted a *camaradharini* who belongs to a king's retinue and who acts as a door-guardian of the palace (Siwaramamurti, 1961.21.p1.1).
- b. A *Mahakala* with a bulky head, goggle-eyed and with fangs. His right hand is holding up a club. This kind of statues are found in the regency of Madiun, East Java.
- c. A *punakawan*-like statue, wearing an ankle-length wrap-around skirt. This kind of dress has been preserved till the end of the Majapahit period (Satyawati Suleiman, 1975, 8). Moreover it has snakes as necklace, brace-lets and armlets. Its frontal look and *pancanakha* nails mark it as Kertolo, attendant of *Panji* the legendary prince of Kahuripan, in the *wayang gedog*, the shadow-play with a repertoire of Pan'i stories (see Pigeaud 1938, pl. XLVII, opposite p. 476).

B. Sculptures from the regency of Pekalongan

- a. A stone statue of Doro, representing a divinity with four arms. His outward pointing feet stand on a pair of horned, open-jawed nagas. Its unfinished *prabhamandala*.
- b. Another Polynesian-styled statue in the form of a Ganesa is still kept in the teaplantation of Jalatiga, Pekalongan. It has small legs and only two arms, hanging stiffly at the sides. The Polynesian appearance is enhanced by the rounded shape, the incised eyes and trunk and the unadorned and rigid body (op.cit. 1976.6).
- c. A stone statue of Visnu is found in the district of Tersono, regency of Batang. It is already badly weather-worn, with its feet half buried in the ground. It is four-armed with plump limbs and a rather large head and wears a conical headdress, Its ears are adorned with a pair of *kundalas* or earrings. In each of his hands he holds a *sankha*, a *gada* and a *cakra* while the object he holds in his right forehand is still undiscernible. He is flanked by two accolytes or more probably his consorts, *Sri* and *Laksmi*. Elaboration of the limbs and the head are similar to that of the first *Visnu* image of Cibuaya, West Java (Boisselier, MCMLIX, 210-226), which displays South East Asian features. It is likely that what we have here is an example of a statue influenced by West Javanese art.
- d. An interesting find, to which we will refer again, is a sculptured stone, popularly called the "watu gajah" or elephant stone, found in the under district of Wo notunggal, Batang. It was reported as being a prehistoric object, but further investigation revealed that it could not be classified as one, but dated from the classical period. It seems that megalithic traditions were

still being carried on, including an archais way of carving. As a whole it is not unlike the megalithic. Batu Gajah statue of Pasemah which represents a warrior riding an elephant (v.d Hoop, 1932, 34-35, pl. 89-95).

These finds seem to confirm the idea that worshippers from the northern part of Central Java went up to the Dieng plateau by staircases leading from Bawang to these heights. It was in the same area that an inscription was found nearby, which has been read by the Indonesian epigraphist Boechari in 1966. Mentioning a Depunta Selendra, he assumes to be the ancestor of the Sailendra dynasty.

In the Bantul area, south of the town of Yogyakarta, several discoveries were made of archaeological objects as well as remains of temples. Most important were discoveries made by the local population when they were digging their land (1976). It was reported that in one ceramic pot twenty objects of bowls or gold and silver were kept. In another place, at the village of Surocolo a farmer found a pot in his backyard when he was digging for soil for his compound which contained twenty-two images. This find is very important as the statues represent deities from Mahayana Buddhism with Tantric characteristics such as the group of bronze statues, long ago unearthed at Nganjuk, in East Java (Bernet Kempers 1959). The statuettes of Surocolo comprise: 2 *Boddhisttvas*, one *Deva* (?) and 19 *Taras*, four have so far been identified. The statuettes very much resemble the Nganjuk statuettes in form and style. They have the same clothes and crowns even the same curls on the shoulders as well as jewellery (Soenarto, 1980).

Trowulan

The National Research Centre of Archaeology undertakes an annual excavation in Trowulan since 1976. Trowulan is the site of the capital of the Majapahit Kingdom (14th-15th centuries see Ancient History) in East Java, about 50 km from the present town of Surabaya. There are still some monuments of the same period on or nearby Trowulan, namely: the Bajang Ratu and the Wringin Lawang gates, Candi Tikus, a ritual bathing place, Segaran, an artificial lake presumably also intended as a water reservoir for irrigation of surrounding ricefields and Candi Berahu, a Hinduistic temple. The monuments are all made of large bricks and adorned with fine carvings.

The old royal palace however was completely destroyed, but the site is full of bricks which are illegally dug up for building purposes. Sherds of local pottery and imported ceramics are found everywhere. The local Trowulan Museum is full of surface finds, comprising terracotta statuettes (Plate 12), heads and decorations, stone statues, landscapes carved in stone, and miniature temples, to mention only a few.

As it was felt that the settlement pattern of the old capital should be found the excavations started in 1976. Since then much has been found, among other things: the foundations of dwelling houses, animal bones of perhaps horse or buffalo, and dogs and wild boars, horns, beads, Chinese coins, Charcoal, bronze implements and agate stones. The Chinese ceramics are from the Sung, Yuan, Ming and Ching periods. Besides there are also Annamese, Siamese and European ceramics. Local pottery consists of terracotta rooftiles, incense burners, rooftops in the form of a vase or a lotus, and miniature buildings.

2.5 B a l i

The island of Bali, east of Java, had been independent from Java since the beginning of its history until the 14th century. In the 5th century Chinese reports mentioned a country named, P'o-li. It is often thought to be a rendering of Bali, but the measurements do not fit as it seems to have been a very large country in length and width, which Bali is not. Therefore it is more important to consider the written evidences which are fortunately plentiful. As in Java there are many inscriptions on stone and metals while the tradition of copying old manuscripts have saved several historical data from vanishing.

There are Hinduistic and Buddhistic remains, and now, the religion which is called "Hindu-Bali" contains several elements from both religious as well as many indigenous elements in the rites.

The oldest written evidence dates back to the 8th century, Clay seals with mantras engraved in Sanskrit and Pre-Nagari script were found near Pejeng. This kind of seals have after wards also been found in Java, notably in Banyuwangi, on the Candi Borobudur compound and well as in Palembang. It indicates that the places where these clay seals and small stupa were found happened to be sanctuaries visited by Buddhist pilgrims. It is not known how these sanctuaries were interrelated but considering the role of navigation and Buddhist kingdoms in Indonesia, it is quite possible, that Bali being on the way to the islands which produced sandalwood and spices, ships, through which also new cultural elements entered.

Then there were copper inscriptions from 882 A.D. on, and more regularly after 911 A.D.

Ugrasena was a king mentioned in an inscription of 915 A.D. He reigned over the kingdom of Singhamandana till 1942 A:D.

Another king named *Kesariwarman* was mentioned in a bilingual inscription, engraved on a pillar at Sanur on the Southcoast. A curious fact is that the inscription in Old Balinese was written in Nagari script, while the Sanskrit version was written in Old Balinese script which is derived from South Indian script, whereas Nagari script originated in northern India and was only used on a few Buddhistic inscriptions in Java. It is thought that *Kesariwarman* ruled before *Ugrasena*. There is an inscription of 896 without mentioning the name of the ruler. After 914 'A.D. started inscriptions from kings, whose names all ended in varman one of them being a queen.

Javanese influence started in Bali after a Javanese Queen and her husband a Balinese king were enthroned in Bali. She became the reigning queen; her name was *Sri Gunapriya Dharmapatni* and the name of her consort was *Sri Dharmmodayanawarmmadeva*, for short : *Udayana*. Joint inscriptions of the royal couple were issued between 989-1001. Afterwards *Udayana* seems to have reigned alone until his death in 1022.

He was succeeded by a ruler with a very long name *SriDharmmawangsawarddhana Marakatapangkajastahnottunggadewa*, for short: *Dharmmawangsa*. His name resembles that of the king of Java, probably Queen *Gunapriya's* brother. He reigned from 1022-1049, which is actually the year, that *Airlangga* died in Java, where he had become king in 1019 after he had married the daughter of *Dharmmawangsa Teguh*. Then followed *Anak Wungsu* (youngest child), probably the youngest child of the royal couple; he reigned until 1275 A.D. It is a remarkable fact that the inscriptions after the royal couple had ascended the throne were written in Old Balinese mixed with Old Javanese, since 1022 the language was only Javanese until the death of *Anak Wungsu* in 1075.

Then followed a succession of kings in the 13th century. There was Javanese interference in 1284 when king *Krtanagara* of Singhasari in East Java attacked Bali who had the king brought before his throne as a prisoner: However, perhaps after the death of *Krtanagara* in 1292, Bali was independent again, for *Gajah Mada* the Prime Minister (*Mahapatih*) of Majapahit sent an expedition to Bali to conquer it in 1343. Afterwards vassals of Majapahit reigned Bali. Charters issued by the Prince of Wengker, uncle of the Majapahit king *Hayam Wuruk* appeared in 1348 A.D. and 1386 A.D, the contents of which were reconfirmed in 1398 A.D.

After Java had Islamic kingdoms, Bali maintained its religion until now. In spite of Javanese cultural influences Balinese art always had its own identity. According to tradition the last nobleman from Majapahit fled to Bali and founded the kingdom of Gelgel. It seems that the art of Majapahit is related to that of Bali. Traditional houses on reliefs of the Majapahit period can be found to be still in use in Bali, which are not only similar with regard to its architecture but also to the function of structures (Suleiman 1978). Ancient art in Bali consists of temples and statues. As most of the ancient temple compounds are still being used for worship and ceremonies by the present Balinese we often find ancient structures together with brand-new ones.

Besides temples of nature stone with a stone roof there are now many with a stone base and body and a wooden roof. Bali has also several ritual bathing places such as Tirta Empul and Goa Gajah as well as rock-cut temples of Gunung Kawi of the 11th century (Bernet Kempers 1976: 155-160).

2.5.1 New Discoveries

In Goa Gajah (Elephant cave) (Plate 13) we do not find the statue of an elephant, but that of a *Ganeda*, the elephant-faced son of *Giva* and *Parvati*, the Hindu deities, which were the most popular in Java and Bali. The *Ganesa* is on the west side of the cave, while on the other end is a triple lingga, each one surrounded by 8 small *linggas*. The door of the cave is decorated with the face of a witch, which reminds us of the *Rangda* (widow) in Balinese dance drama.

Mr. Krijgsman worked in Bali between 1950 and 1957 as an architect in charge of restorations. His work led him to some important discoveries: "Another cloister at Gunung Kawi, an unfinished complex of rock-cut candis and connected buildings at Tgallinggah, a cloister bordering the Kalebutan river, an unknown watering place in front of the Goa Gajah, to mention only the most intriguing of Krijgsman's discoveries". (Bernet Kempers 1976 : 100).

Until 1954 there were several figurative spouts standing on either side of the cave's entrance, it were a two-armed *Ganesa*, and six upper halves of female figures, probably originating from a watering place in the neighbourhood. (Plate 14). An attempt to resettle the spouts around a small pond not far from the cave failed as the spouts did not connect with the edge of the pond. Krijgsman excavated the flat courtyard in front of the cave, with surprising results for he found a complete ritual bathing place. It consisted of two compartments, as in Tirta Empul, one for the men and one for the women. He found the lower parts of the three busts of nymphs standing in a row, measuring 2 m in height without their lotus cushions. Thus the bathing place could be restored, it was again filled with water and water comes out of a lotus bud the spouts are holding in front of them.

Since the sixties many prehistoric discoveries were made in Bali such as the palaeolithic artifacts, rectangular adzes, the necropolis of Gilimanuk and a number of sarcophagus which indicates inhabitation of the island since the Pleistocene. Besides there were discoveries of inscriptions on stone and copper, which have been read by Goris, Sukarto and other epigraphists. Due to their research, more light is thrown on Balinese history and social and political conditions society in the period of these inscriptions.

Also the younger generation of archaeologists who work at the Museum in Denpasar and at the offices in charge with archaeological research or with restoration and conservation, are publishing their new finds. They often undertake research in temple-compounds which are not so wellknown or even forbidden to enter by the general public.

I Wayan Widya (1978) who works at the Museum in Denpasar reports a visit in 1975 to the Pura Puseh Kangin in the village of Carangsari, Petang district, Badung regency. On the compound are prehistoric remains, such as menhirs and riceblocks together with classical antiquities, several Ganesa, a lingga with there statues in relief, to mention only a few.***

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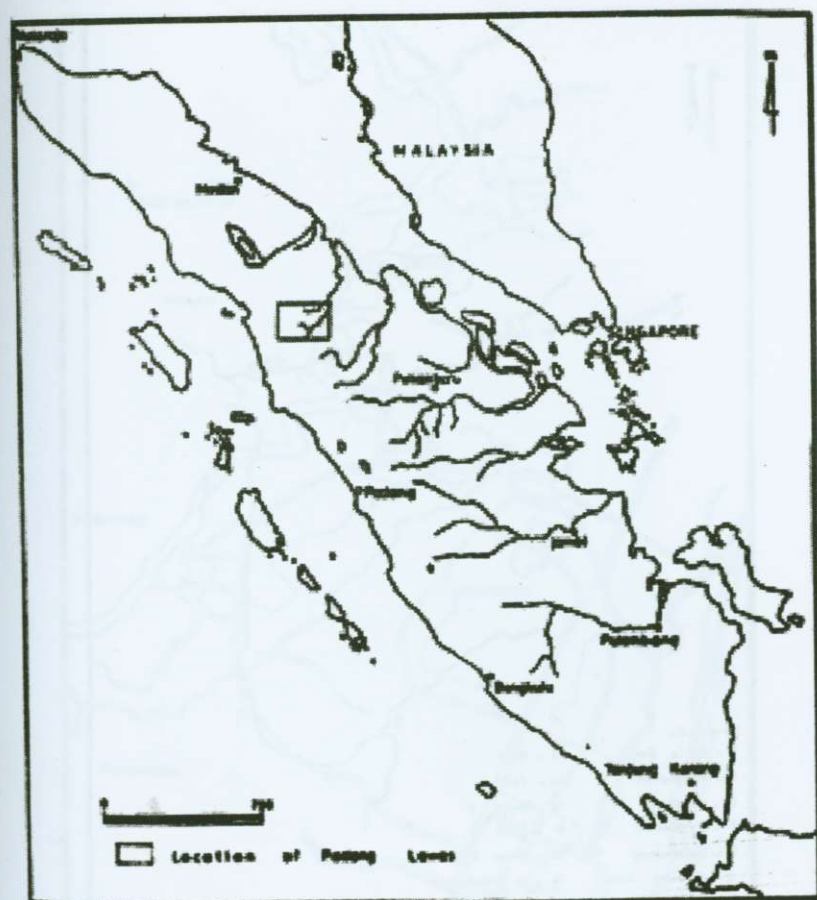
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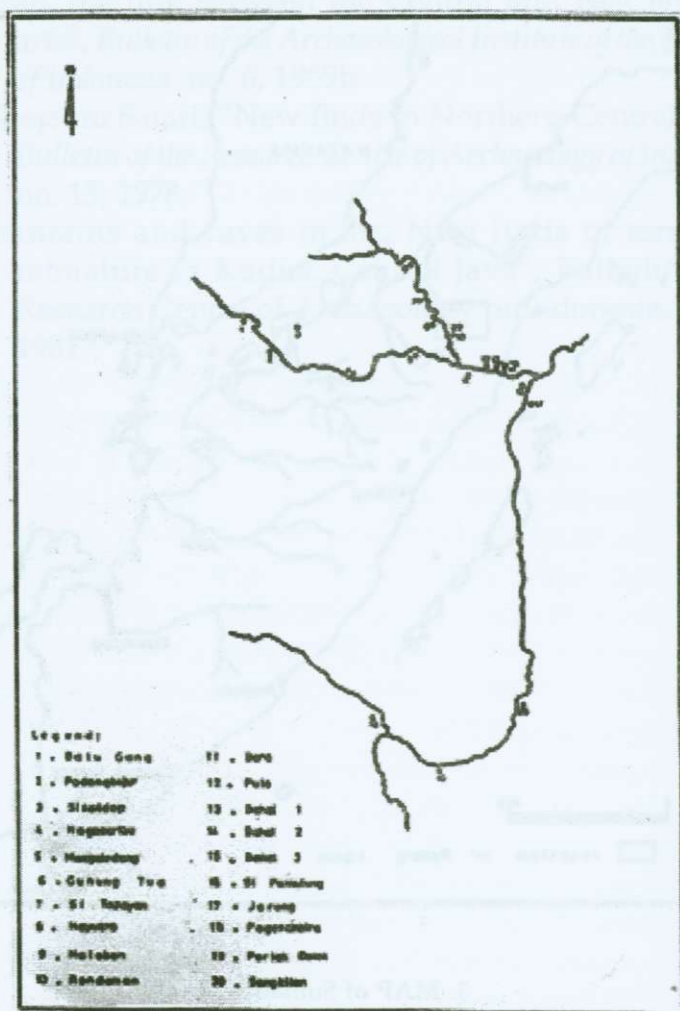
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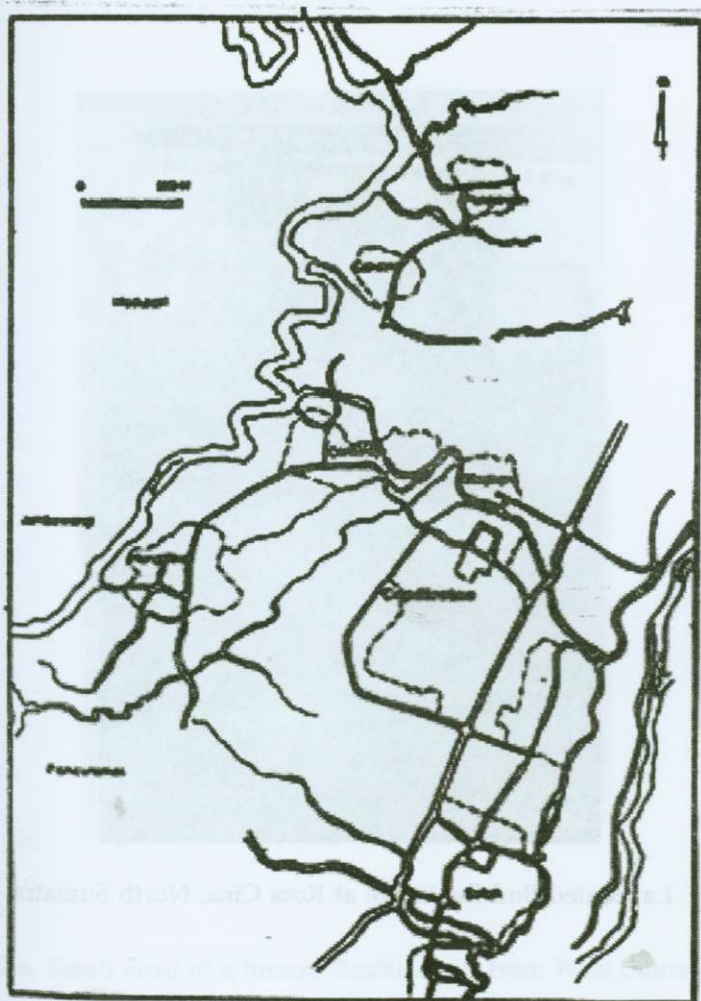
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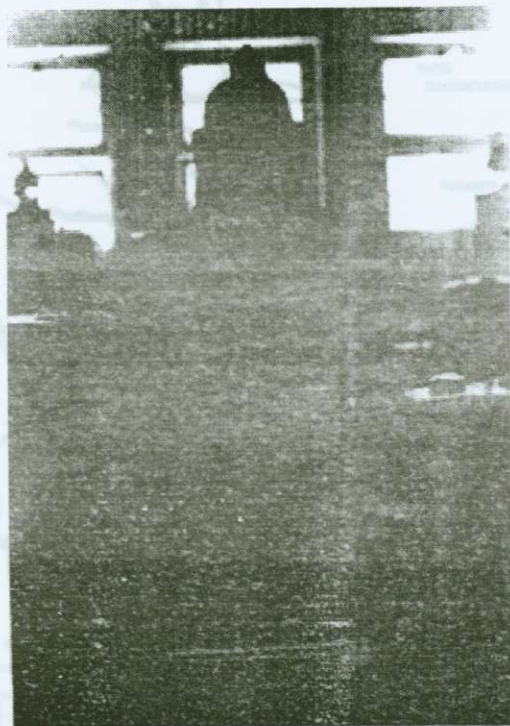
1. MAP of Sumatra



2. Sketchmap of archaeological antiquities at Padang Lawas



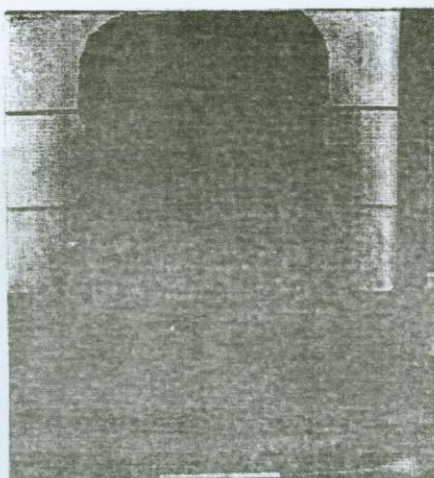
3. Sketchmap of Candi Retno, Magelang (Central of Java)



1.a. Seated Buddha image at Kota Cina, North Sumatra



2.a. Small head of a bronze Bodhisattwa from West Sumatra

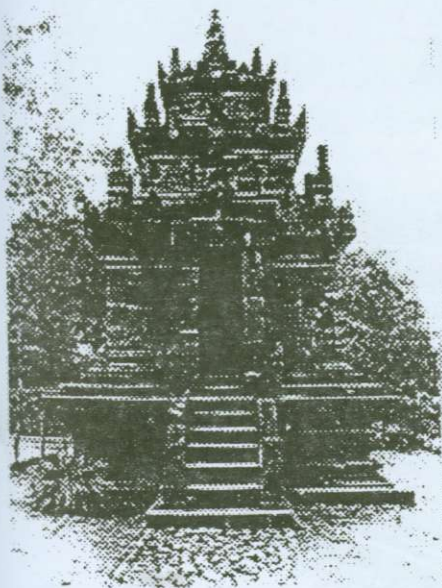


3.a. A seated stone image of a female deity at Candi Gumpung,
Muara Jambi



3.b. A Stylized lotus stem and flower at back of the female deity
image at Candi Gumpung, Muara Jambi

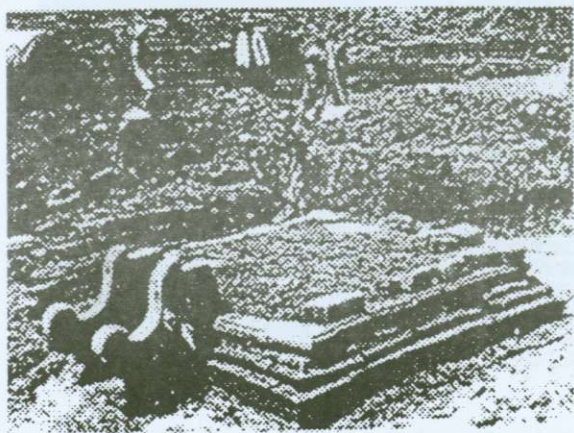
4. Standing okitesvara statue with
four arms from Pugungraharjo,
Lampung



5. Candi Cangkuang, Leles, West Java



6. Visnu image from Cibuaya,
West Jawa



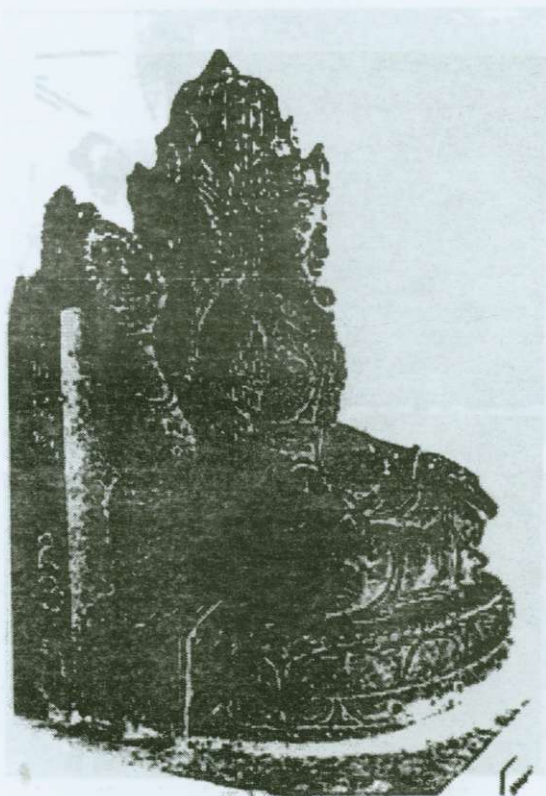
7.a. Candi Ngempon Ambarawa, Central Java



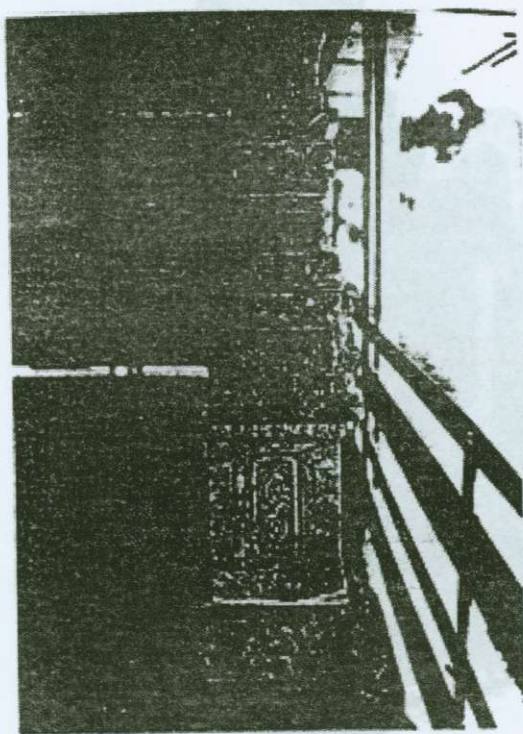
7.b. Wing of the flight of steps of Candi Ngempon



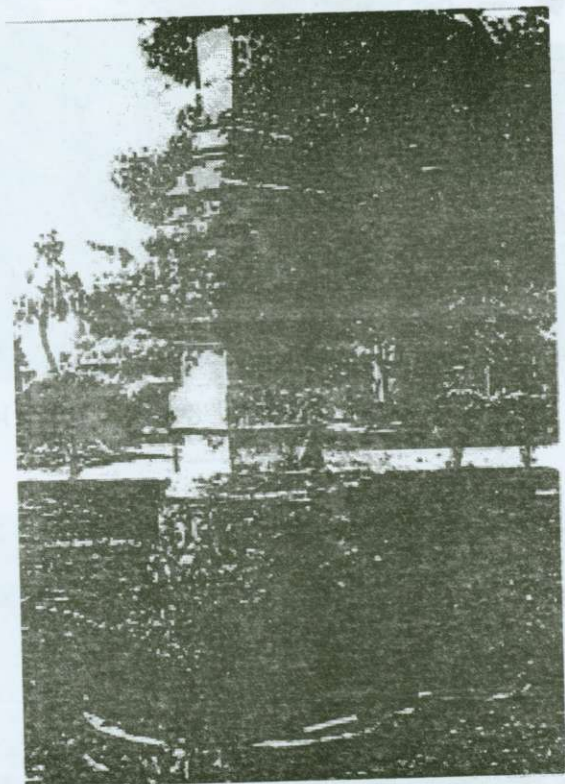
8. Brahma with four arms and four heads
from Candi Gurah, East Java



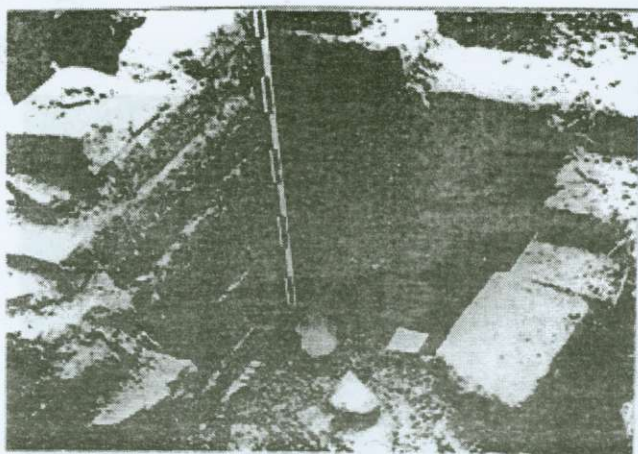
9. Brahma from Candi Gurah, East Java



10.a. A stone pillar with the churning of the Milksea scene from
Sirah Kencong, East Java



10.b. A stone pillar with the same scene from Ampelgading,
East Java

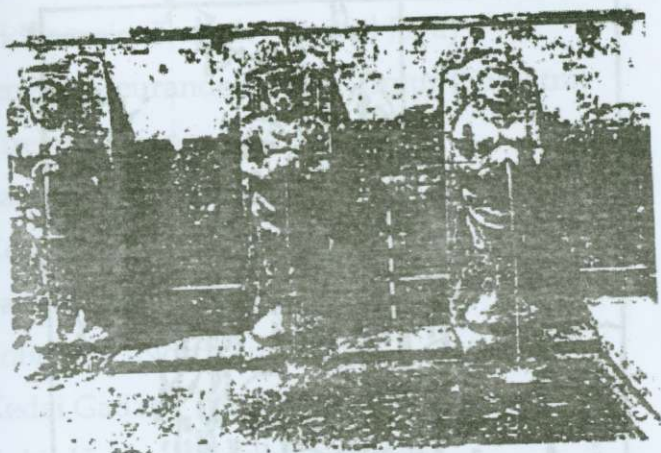


11. Candi Retno, Secang, Magelang, Central Java

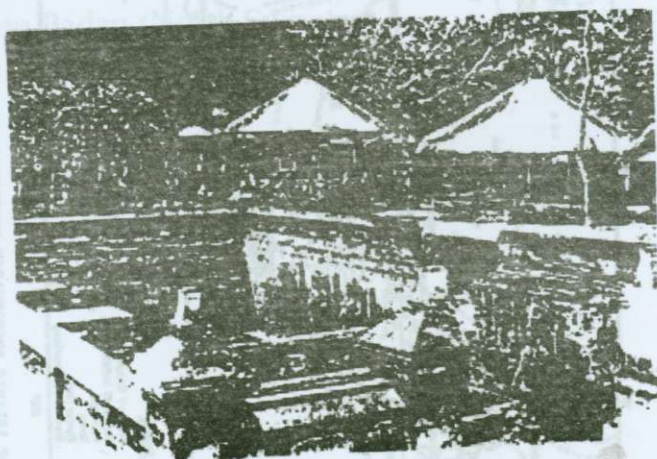


12. Teracotta statue from Trowulan, East Java

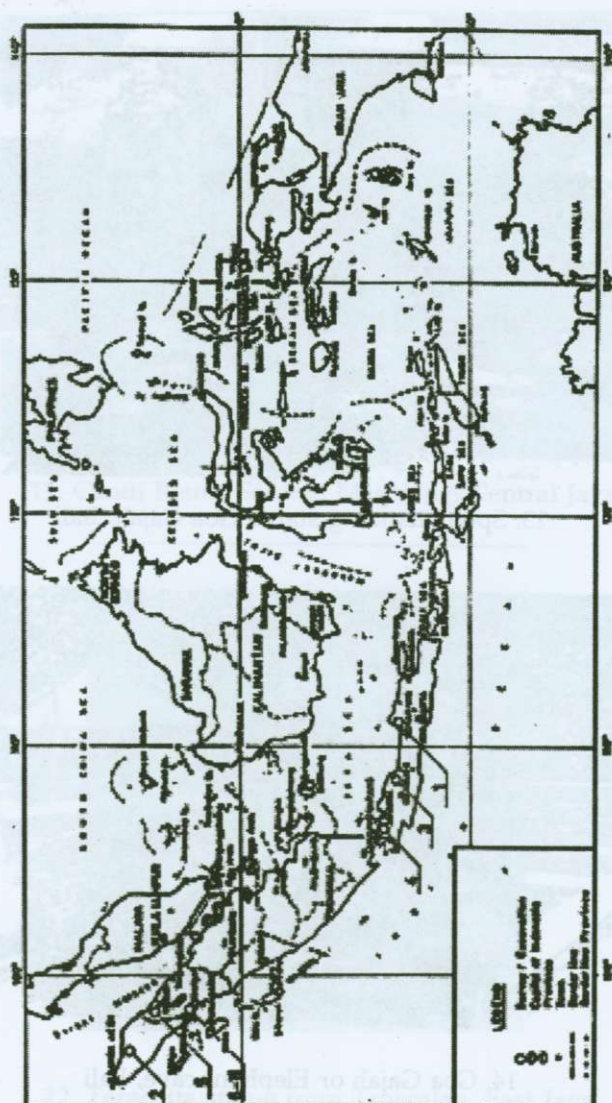
ISLAMIC ARCHAEOLOGY SITES IN INDONESIA



13. Spout standing statue Goa Gajah, Bali



14. Goa Gajah or Elephant cave, Bali



6. MAP OF ISLAMIC ARCHAEOLOGY RESEARCHES IN INDONESIA.

ISLAMIC ARCHAEOLOGY SITES IN INDONESIA

1. Tridonorejo, Demak (Central Java)
2. Tengku Meurandeh, Aceh Timur (Sumatra)
3. Cirebon, Priangan (West Java)
4. Banten (West Java)
5. Kota Cina (North Sumatra)
6. Barus (North Sumatra)
7. Lobu Tua (North Sumatra)
8. Kedai Gadang (West Sumatra)
9. Bukit Hasang (North Sumatra)
10. Papan Tinggi (North Sumatra)
11. Batu Badan (North Sumatra)

3. ISLAMIC ARCHAEOLOGY



Islamic archaeology is the study of Islamic antiquities, comprising mosque, tombstones, palaces and fortresses, as well as manuscripts. The research on Islamic antiquities has been intensivied since the 1970's. Archaeologists have carried out surveys and excavations in several parts of Indonesia where once political and commercial activities took place.

History

The spread of Islam in Indonesia coincides with the increase of international trade and the opening of new trade routes when Europeans started sailing to Asia after the trade routes had been blocked by the Ottoman Empire. The spices such as pepper, cloves and nutmeg, which were fetching high prices on the European markets, stimulated the organisation of merchant fleets in Europe, in order to purchase these commodities in their places of origin.

Arabs and Persians had mentioned Srivijaya as far back as the 9th century. The merchants, coming from the port of Oman may have sailed to Kedah on the west coast of the Malay Peninsula from whence they crossed the Isthmus of Kra to the Eastcoast, afterwards proceeding to China.

When Marco Polo, sent on a mission by Kubilai Khan to Persia, touched a harbour in the northernmost. part of

Sumatra (now Aceh) he reported that Ferlec had already a Moslem ruler, whereas the rest of the century was still heathen¹ (1Z92). The tombstone of Malik-as Saleh, ruler of Samudra Pasei bears a date equivalent to 1297 A.D.

There were also Moslems in Java when the rulers were still followers of Hinduism and Buddhism. A tombstone in Leran, East. Java bears the date 1082 A.D. In the golden era of Majapahit (14th century), there were Moslems living not far south of the Royal Palace, for in Troloyo we find old mosque and tombstones

some of which bear dates contemporaneous with King Hayam Wuruk, who ascended the throne in 1351 A.D. In Trowulan, the site of the old Royal Palace there is the grave of the Princess of Campa, who according to tradition was married to a Majapahit nobleman.

Local tradition has it that Majapahit fell in 1478 on account of a raid by a coalition of Islamic princes from the northcoast. However the Majapahit mentioned in Javanese and Chinese sources was split by fraternal wars and fell in the hands of the Girindrawardhana, family. Besides having lost the seaports to the Islamic princes, economic activities deteriorated as there was no more seaborne trade. Tome Pires reported that Dayo (Daha) was the capital of the heathen kingdom, which was situated on a distance of two days marches from the seaport of Tuban.

There were three principalities in East Java which were not yet converted to Islam, namely Pasuruan, Panarukan and Blambangan. Pasuruan became Moslem after having been attacked by Prince Trenggana from Demak (Central Java) in 1546. Blambangan still maintained relations with the Portuguese who had settled in Malacca since 1511.

Demak had Cirebon (West Java) under its suzerainty. Later followed Banten on the westernmost tip of West Java. The eastern part of Indonesia, the Moluccas had been con-

verted since the 15th century. Kalimantan (Borneo) was islamized in the 16th century while Sulawesi was the last to follow, namely in the early 17th century. According to 'Tome Pires there were about 50 states in Sulawesi, which were still heathen.

3.1 Discoveries

A survey in Demak (north coast of Central Java) in 1975 was carried out in 1975. Visited were the villages of Tridonorejo, Moro Demak and Wonosalam. The finds obtained were: plenty of potsherds comprising rooftiles, kendi, bowls and other -utensils for daily use (Plate 1). There were also sherds of ceramics from Annam and China (14th to 16th centuries), beads (Plate 2), nematile and a number of old bricks which had the same size 'as the large bricks found on the site of the ancient c a p i t a 1 of Majapahit in Trowulan. Besides the survey team found also an old mosque which was named the Mesjid bener (the right mosque). According to local tradition the kiblat (direction for prayer), was established in this mosque during the period when Islam started to be followed here.

In the village of Moro Demak some observation on the harbour and the fish market was one as it was supposed to be the place of the old harbour in the period of the Demak Kingdom.

3.2 Tridonorejo, Demak in 1975

Two sites were excavated, the first one where many old bricks were found and the other one in Gedongan, the village in the district of Bonang, Demak regency. The Tridonorejo sites proved to be that of old settlements as several finds were made, among other things: pottery, ceramics, beads, fragments of buildings and shells. It indicates the existence of an old harbour front the 16th to the

18th centuries, perhaps that of the principality of Demak. (P1Gte 3).

3.3 Samudra Pasai in 1976

The Pasai site is situated in Tengku Meurandeh, East Aceh regency, special region of Aceh. The ceramics found were from the 15th to the 17th centuries. The kingdom of Pasai existed from the 13th to the 16th century, but the site of the old town of Pasai shows that it was still inhabited until the 17th century.

3.4 Manuscripts in West Java 1976

This research was carried out in the area of Cirebon and in the Priangan area. The manuscripts are in the hands of inhabitants and in the princely houses. Much information can be obtained concerning the history of the principalities of Cirebon, Islam, old customs etc (Plate 4,5).

3.5 Banten 1976-1980

These excavations took place on the site of the old capital of the Banten sultanate (16th-19th centuries). Identified were : settlements, pottery, a workshop for metal work, the harbour and structures in the Surosowan palace. The pottery found consists of 9 types of containers, while there are 105 decorative motifs on the pots (Plate 6)

The ceramics are dated to the 14th to the 19th centuries (Plate 7). In Banten Girang, the original site of the kingdom the ceramics are from the Sung to Ming period while in Old Banten there are Ming and Ching (late) ceramics. Other foreign ceramics are Annamese, Siamese, Japanese and European. The ceramics found in 1976 consisted of 3109 fragments and 29.494 pieces of local pottery. (Plate 8). It could be concluded that town of Banten was densely,

populated and that there was a very busy trade which has been reported by foreign authors.

3.6 The site of Kota Cina, North Sumatra

This site was reported by McKinnon in 1972. The site which covers ten hectares had deposits of ceramic artifacts and -other objects which are important for archaeological research. The research carried out afterwards by McKinnon and Luckman Sinar was described in a report which mentions finds a brick structure, two Buddha statues and a great number of foreign ceramics sherds (Sung-Yuan) (McKinnon 1973; 1974).

The National Research Centre of Archaeology had carried out an excavation at the Kota Cina site from May 12 to June 12, 1977 conducted by Hasan-Muarif Ambary. The selected site consisted of Corridor XVII, XIX and XX. The sectors of Corridor XVII which were selected are situated in a garden owned by a local inhabitant, named Teteh. On this site a brick structure, without the use of mortar was found. (Plate 8, 9). There were also a number of surface finds consisting of foreign ceramic fragments. The second sector was the Keramat Pahlawan which also showed bricks and foreign ceramics. The third sector selected was in a coconut grove owned by Teteh which had a great number of foreign ceramics on its surface (Ambary 1978: 7).

The results of the Kota Cina excavations are summarized as follows:

The find of a brick structure which was already neatly arranged yet without any use of mortar. Though this brick structure shows it had been the foundation of an oblong building, its function as still unknown.

Aside from this brick structure a great number of foreign ceramics were found. In pit 13 of sector I a charcoal

sample was taken for C-14 dating. This sample was sent by John Miksic, an anthropology student from Cornell University who was a member of the team, to the Harwell Laboratory in London. The sample showed the absolute date $1080 \pm \text{A.D.}$

The ceramics consisted of Lungchuan celadon cups and a number of white dishes, early Sung (10th century) and Yuan ceramics (13th - 14th centuries).

The range of ceramic finds can be exemplified by samples taken from sector III, box A.2 from the excavation hole, measuring $2 \times 2 \text{ m.}$, with a depth of circa 1.60 cm., which yielded 680 fragments of foreign ceramics broken down into:

190	rim fragments or	27.94%.
449	body fragments or	66.02%.
41	bottom fragments or	6.04%.

The 680 samples were also classified according to periods as follows:

327	or 48% from the Sung period (10th-13th centuries)
348	fragments or 51.18 % from the Yuan period (13th-14th centuries.
5	fragments or 0.82% Ming (14th century) (Ambary 1978: 8).

On the 15th May to 15th June 1979, the National Research Centre of Archaeology carried out another excavation in Kota Cina again led by Hasan Muarif Ambary. The team included another researcher from Malaysia, Othman

bin Mohd. Yatim, and James Watt from the Chinese University of Hongkong. The site selected was an extension of the previous site namely sector IV, and extended further to sector V and sector VI situated in Lorong VIII, Kampong Rengas Pulau. At Sector IV we were able to identify in more detail the ruins of a brick monument measuring approximately 12 x 12 m. From the excavation of the pit in Sector IV again we collected Chinese ceramics of southern Sung-Yuan belonging to the 12th to the 14th centuries A.D. (Plate 11). The other artifacts consisted of beads, earthenware, fragments of metal and Islamic glass of the 11th century to 13 century types, etc.

At Sector V and Sector VI besides the finds of Chinese ceramics of the 12th-14th centuries, earthenware and Islamic glass, we also found fragments of bronze slags and crucibles which indicate that the area of Sector V and VI was also a site of metal workshops.

On the basis of C-14 analysis and the finds of Chinese Sung-Yuan ceramics, it could be concluded that the area was a settlement site from the 11th to the 14th century. As it is only 7 km. from the east: east of Sumatra, Kota Cina must have been an ancient port. This site was apparently abandoned by the Aopulation between the 14th to the 19th century, and resettled only more recently.

3.7 Survey and Excavation at Barus

The name Barus is still used by a small subdistrict town in the Kabupaten of Central Tapanuli (Northern Sumatra). It is 66 km. from Sibolga and can be reached while going to the west coast of Sumatra. The name Barus has been world famous at least since the 2nd century A.D., when Ptolomeus. in his *Geographic* already mentioned the name Barusai: A few foreign authors, namely; Arabs mentioned Barus as the port of Srivijaya as far back: -as the 9th cen-

ture. It is certain that Barus was in ancient times an important harbour on the west coast of Sumatra as it was visited by foreign traders. On the basis of the assumption that Barus is very important from the archaeological point of view, the National Research Centre of Archaeology carried out a survey and trial. excavation in the area between may 6-18, 1978. The excavation was conducted by Hasan Ambary. The sites selected were: Kedai Gadang, Bukit Hasang, Papan Tinggi, Makam Mahligai and Lobu Tua. The following are the dates resulting from the excavations: out of the 4-sites surveyed Lobu Tua proved to be the oldest. From surface recoveries from a test pit in Lobu Tua, a number of ceramics sherds of the Tang-Sung period (10th - 13th centuries) were found (Plate 12).

An inscription was previously found in Lobu Tua which was written on a granite stone, part of which was stored in the house of an inhabitant named Ramli Sibarani; the rest of the pieces is now at the National Museum in Jakarta. The inscription is in Tamil and the date mentioned in 1088. The site of Lobu Tua did not yield Chinese blue and white ceramic.

The foregoing are some of the evidences which indicate that Lobu Tua may have been the oldest harbour on Barus. Apparently the harbour shifted to the area around Kedai Gadang. The Chinese ceramics finds at the Kedai Gadang and Bukit Hasang show diagnostic characteristics of the 14th to the 18th centuries. These Chinese ceramics of the Yuan Dynasty till the Ching Dynasty, moreover, were found mixed with European ceramics. A test pit made at Kedai Gadang yielded the same types of ceramics as those found on the surface.

On a compound at Batu Badan a tomb stone was found bearing the date 602 Hijrah. This maasan had not yet been reported by previous archaeologists. As it turned out the

burial (A.D. 1206/7) was that of a woman, named Maesurah (Plate 13, i4). The date makes it the oldest maesan of Sumatra. So far the oldest dated maesan is the tombstone of Malik as Saleh who died in A.D; 1297 (Ambazy 1978:9). We may, on the basis of the research in Barus, draw the conclusion that the site needs further research to obtain additional evidence on the role of an ancient seaport which Barus appears to have played in the Srivijaya period and in the period of the advent of Islam in Sumatra (Hasan Ambary 1981).***

4. DISCOVERY OF ANCIENT POTTERY



During excavations carried out recently, it was evident that pottery is worth while investigating, being an important element in the beginning of the ceramic trade in Indonesia. In pottery complexes in Indonesia, such as Buni on the northern coast of West Java, Gilimanuk in Bali and Plawangan in Central Java there is evidence of the existence of pre-ceramic wares. However due to lack of sufficient data, it remained for long time unclear whether there was indeed a trade in ceramics.

Pottery complexes are often found in coastal areas and near lakes or rivers, as is proved by sites such as Buni, Kelapa Dua, Melolo, Kalumpang, Gilimanuk and Plawangan. An amount of sherds and wares was found together with human skeletons and burial gifts. These consist of wares such as cooking pots, fiaks, jars, bowls, in association with glass beads, rings, earrings, bronze axes and some other objects. A few excavations have been carried out with the aim to obtain more data.

In West Java the centre of the pottery complex is in the northern coastal region. Most of the area is covered by paddy fields, which are irrigated by water from the rivers Bekasi, Citarum and Cimalaya. These formed a wide alluvial plain in the past (Verstappen 1953). There are three groups of sites: the first group is located between the Bekasi and Citarum rivers at the villages of Buni, Kedungringin,

Bulaktemu, Kebon kelapa, Batujaya and Puloglatik; the second group is situated about 18 kilometers northeast of Rengasdengklok at the village of Kobakkendal, Donqkal, Cibutek, Pojoklaban, Tegalkunir. Babakan Pedes, Turi, Karangjati and Cilogo; and the third group is at Cilango, a village near the mouth of the Cimalaya river (Sutayasa, 1972: 182).

The Buni pottery complex on the northern coast of West Java (about 60 km from Jakarta) has been investigated by the National Research Centre of Archaeology in March and April 1960 (Soejono 1962). Earthenware pots were at first found by inhabitants tilling their land, while later the NRCA undertook excavations in the same area.

It turned out that the soil had already been disturbed and that the material was mixed up. Another excavation showed indications that the soil had been disturbed previously by farmers searching for gold and other valuable objects (Sutayasa, 1972: 182).

This complex comprises: buff, brown, and grey cooking pots lids, shallow bowls, dishes and tall-necked flasks. There are two types of pottery: unsophisticated earthenware, consisting of vessels with a red slip (Sutayasa, 1972: 182). The latter variety usually has the slip on the exterior and is commonly in the form of a globular pot with a long neck: The pots are usually plain, though they have sometimes incised decoration, most often triangles on the upper part of the body. There are globular pots and pots with a shoulder, round-bottomed and flat-bottomed bowls, bowls with a footstand, miniature pots and bowls, and terracotta net sinkers (Sutayasa 1972: 182). There are three decoration technique, such as impressed, incised and cut-out technique. Common designs are basketry, irregular lines and chevrons. Grids or rectangular meandres and concentric circles are also used as decoration. Triangular and

It is not yet the rivers. The stone adzes came from the interior, while pottery, fish and salt were sent inland from the coastal region. (Sutayasa, 1979 : 70 - 71).***

5. CERAMICS



The study of ceramics is still in its initial stage. Whereas formerly ceramics were collectors' items and display in museums, they were studied for their form, decoration, provenance and period. As nowadays many sites yield ceramic sherds, and as it is realized that the presence of these sherds indicated the period when the site was still inhabited, the ceramics constitute now important objects of archaeological research. There are now a few Indonesian archaeologists who specialize in the study of ceramics, one of the most senior being Abu Ridho, who was a student of Orsoy de Flines the ceramologist of prewar days at the museum in Jakarta, and some younger people who come into the fields to identify the sherds immediately after emerging from the soil.

In this way many sites could be dated on ground of ceramic finds. One example is: the site of Talang Kikim on the Musi river where sherds of before the 10th century and later have been found in an abundance, which is an indication that there was habitation in places supposed to be the ancient settlements of Srivijaya since the 7th century.

Early ceramics have also been found in the region of Prambanan in Central Java, indicating early trade and relations with China in accordance with the Chinese reports on mission from Java in the 8th - 9th centuries.

Sulawesi has since long been known as an island with plenty of ceramics finds. As Sulawesi was on the route bet-

ween China, the Philipines and the spice islands, it is possible that the region was prosperous on account of the trade in cloves, nutmeg, sandalwood etc. Intereasting is the fact that Buginese kings were cremated and their ashes were kept in a Chinese jar. The ceramics, many of which were excavated as whole pieces range from the Sung to the Ching dynasty, and besides there is also Vietnamese and Thai porcelain. The same situation is in Trowulan, where we find ceramics of all ages. Prehistoric digs produce also finds of ceramics on sites with prehistoric artifacts besides locally made earthen-ware, which also show various: forms, decorations and uses. European ceramics are also found on sites of old fortresses of the East India Company and on palace sites of the 17th century and later.***

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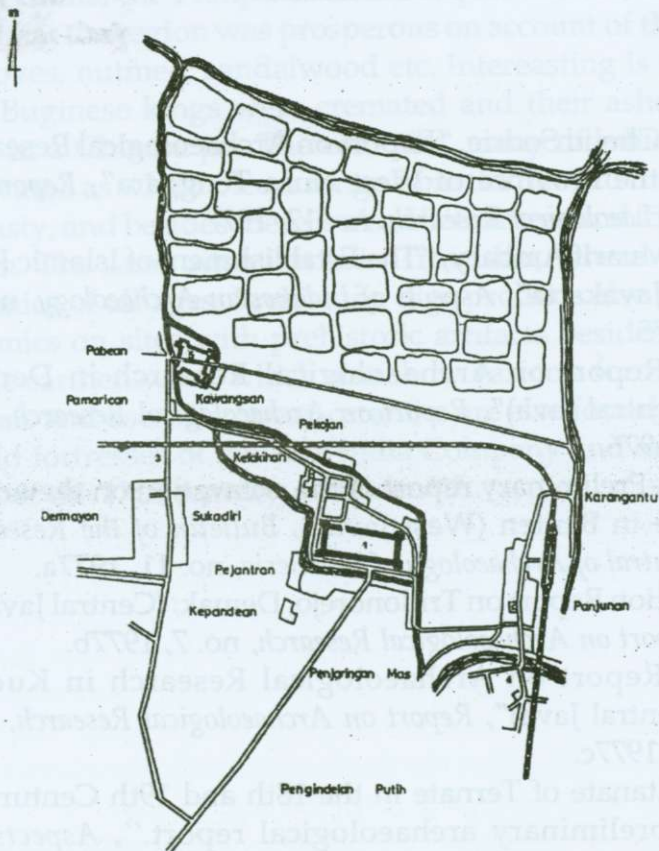
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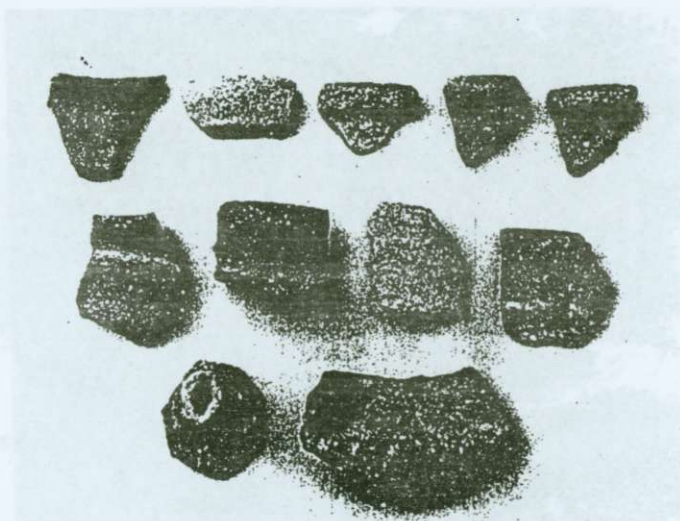


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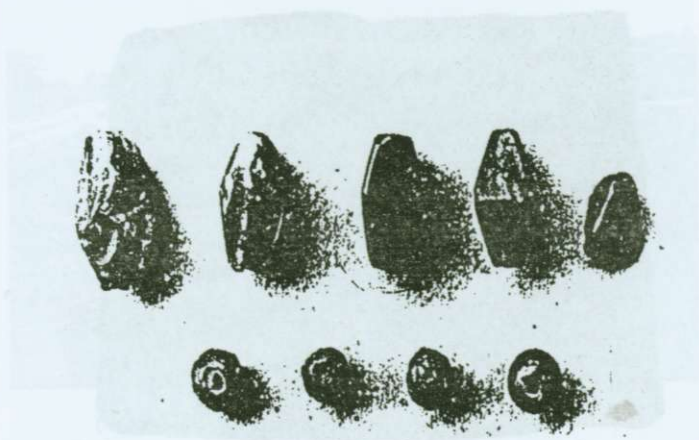
1. Surosowan Palace
2. Royal mosque complex
3. Mosque of Pacinan Tinggi
4. Kalbon Palace

→ East of Enashulab

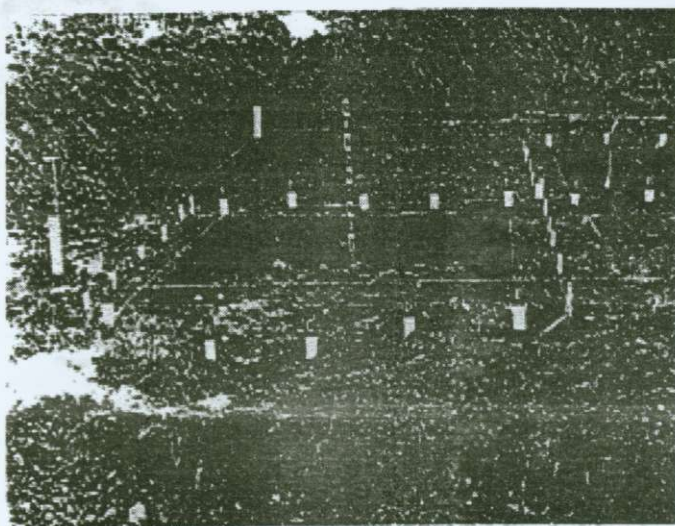
7. Antiquities of old Banten



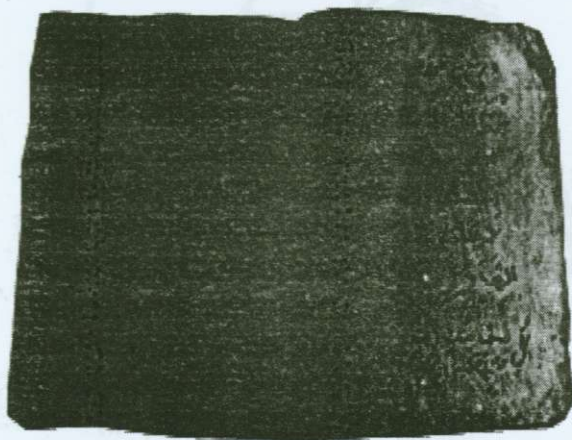
1. Pottery from Tridonorejo site



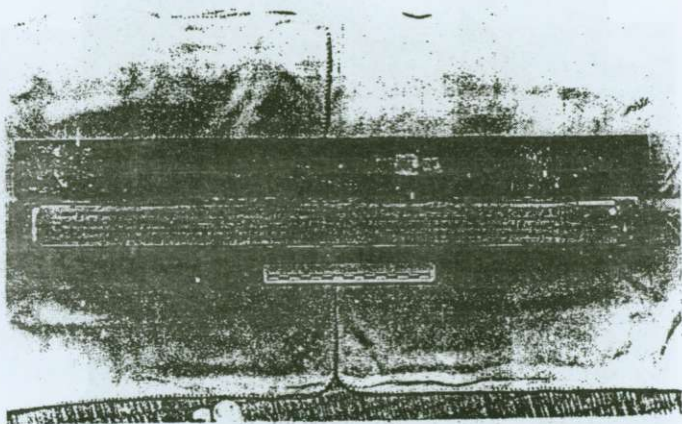
2. Beads from Tridonorejo site



3. Excavation of Tridonorejo



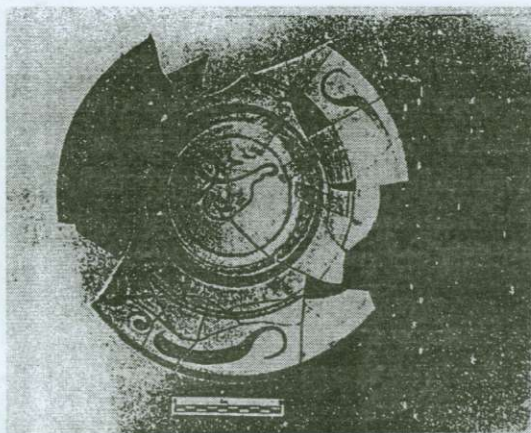
4. Ancient manuscript from West Java



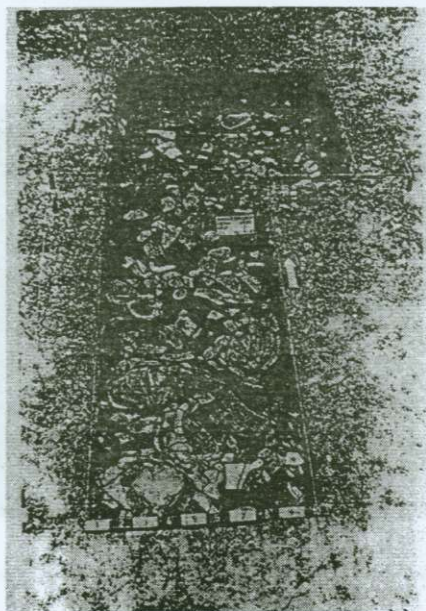
5. Ancient manuscript from West Java



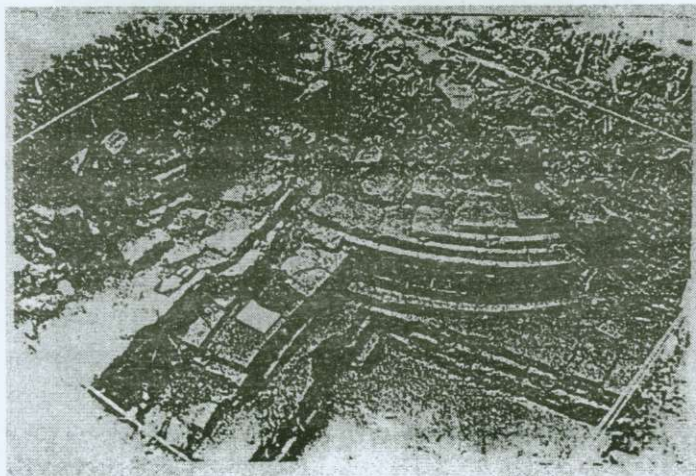
6. Structures in the Surosowan palace, Banten



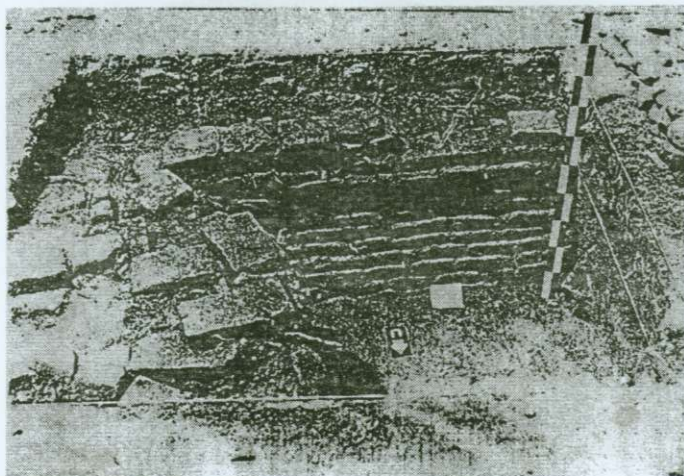
7. Ceramic from Banten site



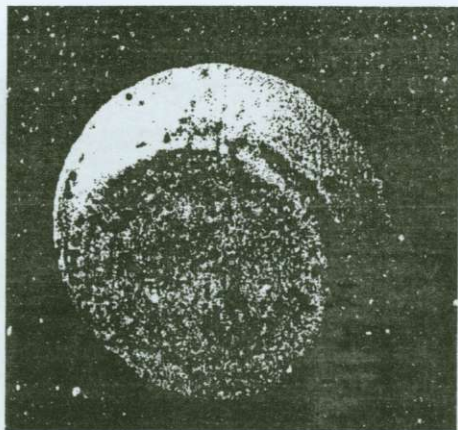
8. Potsherds at Banten site



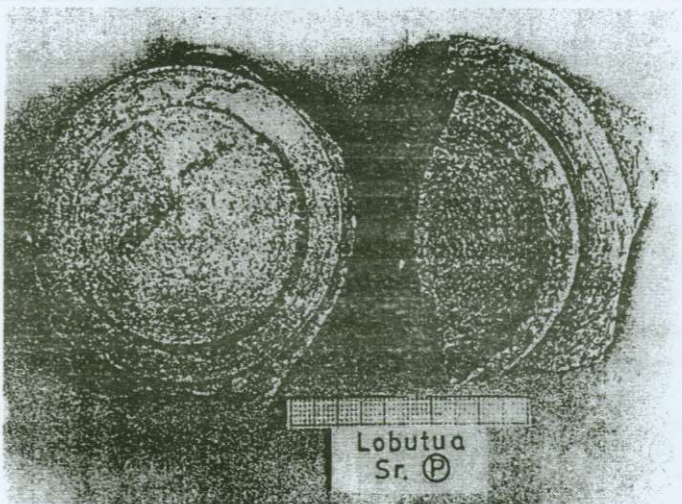
9. Brick structure without use of mortar at Kota Cina site



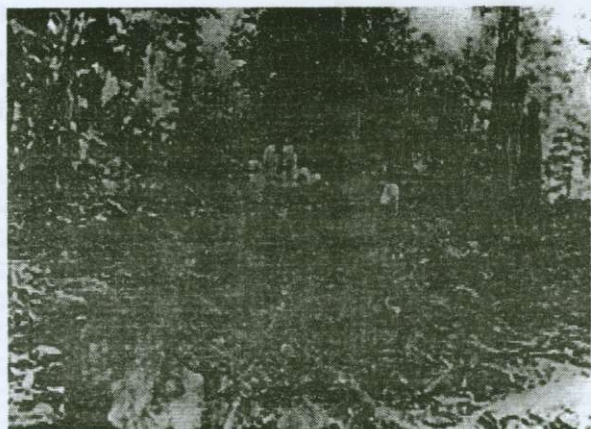
10. Brick structure without use of mortar Kota Cina site



11. Ceramic at Kota Cina site



12. Ceramics from Labu Tua site



13. Situation in Batu Badan complex



14. The inscription from Batu Badan, date 1206/7 A.D. in Arabic script

Indexs

A

Aceh, 114
Adibuddha, 70
Adityavarman, 67, 68
Adonara, 39
Agastya, 77
Aimoli, 38
Airlangga, 88
Alor, 38
Amitabha, 73
Amoghapasa, 71
Amohapasa, 72
an Stein Callenfels, 5
Anak Wungsu, 88
anjali, 82
Annam, 113
Annamese, 114
Anyer, 37
Austro-Melanesoid, 15
Avalokitesvara, 73, 74

B

Babakan Pedes, 121Z
Bajang Ratu, 86
Bajawa, 41
Bali, 18, 32, 34
Ban, 39
Banda, 18
Bandung, 15
Bangka, 72
Bangkinang, 40
Banten, 37
Banten Girang, 114
Banyubening, 38
Barumon rivers, 66
Barus, 117
Barusai, 117

Basang Be, 39
Batang, 80
Batanghari, 69
Batu Badan, 118
Batujaya, 121
Batutring, 22, 24
Bawang, 63
Bengkulu, 38
Bernet Kempers, 61, 75
Berru, 23
Biaro, 66
Bima, 38
Bintarti, 43
Blambangan, 112
Blitar, 77
Blora, 43
Boddhisttvas, 85
Bodhisattva, 67, 80
Boechari, 69
Bogor, 74
Boja, 81
Bojonegoro, 42
Bonang, 113
Borneo, 51, 61, 71, 113
Borobudur, 5
Bosch, 5
Brahma, 77
Buddhist, 62
Bukit Hasang, 118
Bulaktemu, 121
Bulu Bengkel, 23
Bulu Bunane, 23
Bulu Jawie-Jawie, 23
Bulu Tanete, 23
Buni, 40

C

Cakra, 84
 Camara, 81, 83
 Ccamaradharini, 83
 Cambodia, 18
 Campa, 112
 Candi Astano, 71
 Candi Borobudur, 79
 Candi Gedong, 71
 Candi Gudang Garam, 71
 Candi Gumpung, 70
 Candi Kedaton, 71
 Candi Kembar Batu, 71
 Candi Koto Mahliqai, 71
 Candi Ngempon, 75
 Candi Prambanan, 76
 Candi Retno, 79
 Candi Sambisari, 79
 Candi Tinggi, 70
 Carangsari, 91
 Celebes, 5
 Central Java, 35, 126
 Ceramics, 86
 Champa, 64
 Chan-pei, 69
 China, 18, 113
 Chopping, 24
 Cianjur, 38
 Cibadak, 38
 Cibuaya, 84
 Cebutak, 122
 Cibutek, 121
 Cilango, 121
 Cimalaya, 120
 Cimalaya river, 121
 Cirebon, 112
 Citarum, 120
 Citarum river, 74
 Cola, 66
 Controled, 6

D

De Casparis, 73, 80
 Demak, 112
 Deva, 85
 Dharmacakramudra, 70
 Dharmasraya, 71
 Dharmmawangsa, 88
 Dharmmawangsa Teguh, 88
 Dhoti, 83
 Dieng, 38, 80, 82
 Donqkal, 121
 Doreri, 38
 Durga, 82
 Durgamahisasuramardini, 79
 Durqa, 76, 81

E

East Java, 15, 76
 Epi-Palaeolithic, 15
 Epi-Paleolithic, 19
 Eropean, 7
 Eugene Dubois, 5
 European, 114

F

Flores, 18

G

G. Coedes, 72
 Gada, 84
 Ganeda, 90
 Ganesa, 79, 81, 90
 Ganesa, 76
 Garuda, 82
 Gedong Songo, 80
 Gedongan, 113
 Gelgel, 89
 Geologists, 22
 Gilimanuk, 33, 91, 120

Girindrawardhana, 112

Giva, 90

Goa Gajah A89Z

Gorong, 38

Gunung Ala, 24

Gunung Kawi, 89

Gunung Piring, 41

Gunung Wingko, 41

Gurah, 76

H

Hasan Muarif Ambary, 65, 115

Hayam Wuruk, 71, 89

Hinayana, 74

Hinduistic, 62

Homo Sapiens, 14, 16

Hooijer, 37

Huyser, 37

I

I Wayan Widya, 91

I-chinq, 68

Ijzerman, 5

Indian Ocean, 74

Indrakila Parwati Puri, 67

Indrapura, 67

J

Jakarta, 69

Jambi, 38

Japanese, 114

Java, 7

Jean Boisselier, 75

Jenggala, 64

K

Kadiri, 64, 77

kalamba, 43

Kalimantan, 7, 62, 113

Kalumpang, 120

Kampar river, 69

Karangjati, 121

Kelapa Dua, 120

Kebon Kelapa, 121

Kedai Gadang, 118

Kedu, 38

Kedungringin, 120

Kendal, 80, 82

Kepyar, 82

Kesariwarman, 88

Kitesvara, 63

Kobakkendal, 121

Kota Agung, 38

Kota Cina, 115, 117

Kota Kapur, 74

Krawang, 75

Krijgsman's, 90

Krom, 5

Krtanagara, 71, 89

Kubilai Khan, 71, 111

Kudus, 93

Kundalas, 84

Kuningan, 38

Kupang, 25

Kur, 38

Kutei, 6, 63

L

Ladopa, 23

Lake Kerinci, 38

Laksmi, 84

Lamongan, 42

Leran, 112

Leti, 38

Liang Bua, 25, 26

Limbangan, 81

Lingga, 63

Linggas, 82, 90

Lobu Tua, 118

Lokanatha, 66
 London, 116
 Lubuk Layang, 67
 Lubuk Linggau, 73

M

Maesurah, 119
 Mahakala, 83
 Mahapatih, 89
 Mahayana, 63, 70
 Mahisasura's, 81
 Majapahit, 62, 64, 67, 71, 72, 112
 Makam Mahligai, 118
 Makaras, 69, 81
 Malacca, 68, 112
 Malay Peninsula, 64
 Malayo-Polynesian, 16
 Malaysia, 72, 116
 Malayu, 63, 71
 Malik as Saleh, 112, 119
 Manjuri, 70
 Marale, 23
 Matesih, 41
 Medan, 65
 Megalithic, 17, 85
 Meganthropus Palaeojavanicus,
 14
 Melanesian islands, 16
 Melolo, 37, 120
 Mesjid bener, 113
 Metandono cave, 30, 31
 Mijen, 81
 Minahasa, 41
 Moluccas, 31
 Mongoloids, 17
 Montong, 38
 Moro Demak, 113
 Mpu Dharnavira, 69
 Muara Jambi, 69
 Mulawarman, 6

Muna, 28

N

Nagaracrtagama, 71
 Nalanda, 64
 Nandi, 77, 82
 Neolithic, 16, 27, 37
 Ngandong, 21
 Nieuwenkamp, 37
 Nleresi, 38
 Noelbaki, 22, 25
 Noelbaki river, 26
 North Sulawesi, 16, 41
 Northern India, 62
 Northern Sumatra, 15
 Nusatenggara, 7

O

Othman, 116

P

Pacung, 39
 Padang Lawas, 65
 Padmasanas, 82
 Pajaeolithic, 23
 Palaeoanthropological, 21
 Palaeoanthropology, 22
 Palaeoecology, 22
 Palaeolithic, 14, 15, 27, 91
 Palembang, 69, 72
 Paleoanthropologists, 22
 Pallawa script, 63
 Pamalayu, 71
 Panarukan, 112
 Pancanakha, 83
 Panji, 83
 Pannai, 66
 Papan Tinggi, 118
 Parasu, 81

Pare, 76
 Paroto, 22
 Parvati, 90
 Pasai, 114
 Pasir Angin, 40
 Passo, 43
 Pasuruan, 112
 Pavagata, 77
 Pejeng, 18, 39
 Pekalongan, 80
 Pemalang, 38
 Penanggungan, 82
 Persia, 111
 Philippines, 16
 Phnom Penh, 18
 Pithecanthropus, 14
 Pithecanthropus Erectus, 5, 6, 14,
 16
 Pithecanthropus Mojokertensis,
 14
 Pithecanthropus Soloensis, 14,
 15, 16
 Plawangan, 35, 120
 Pojoklaban, 121
 Polynesian, 16, 84
 Pottery, 114
 Prabhamandala, 84
 Prajekan, 41
 Prajnaparamita, 70, 71
 Prambanan, 124
 Prapanca, 71
 Priangan, 114
 Pucang, 79
 Puloglatik, 121
 Punakawan, 83
 Purnawarman, 7, 74
 Purnawarman, 74
 Purwokerto, 38

Q

no entries

R

Racang river, 26
 Rajendracola, 66
 Ramli Sibarani, 118
 Rangda, 90
 Rembang, 35
 Rengasdengklok, 121
 Rengel, 38
 Reti-Burial, 43
 Riau, 65
 river Cidanghiang, 74
 rivers Bekasi, 120
 Rote, 38
 Rouffaer, 37
 Rumbi Mulia, 67
 Rumphius, 37
 Ruteng, 22

S

Sabu Leang Bua, 42
 Sailendra, 64, 67, 72
 Sakti, 70
 Samudra Pasei, 112
 Sangeang, 38
 Sangiran, 21
 Sankha, 84
 Sarcophagus, 33
 Satyawati Suleiman, 83
 Selayar, 18, 38
 Semarang, 38
 Seran, 38, 41
 Siamese, 114
 Sibolga, 117
 Singapore, 69
 Singhamandana, 87
 Singhasari, 64, 70

Singhasari, 71
 Sirahkencong, 77
 Siva, 63, 77, 82
 Siva-Guru, 77
 Socio-economic, 32
 Soediman, 79
 Soejono, 34, 121
 Soekmono, 6, 77
 Soenarto, 80, 85
 Solor, 41
 South China, 16
 South Sulawesi, 15
 Southeast Asia, 17, 28
 Southwest Sumatra, 18
 Sragen, 79
 Sri, 84
 Sri Dharmodayanawarmma-
 deva, 88
 Sri Gunapriya Dharmapatni, 88
 Sri Lanka, 73
 Srivijaya, 64, 66, 117
 Sukabumi, 38
 Sulawesi, 7, 113
 Suleiman, 6, 66
 Sumatra, 7, 38
 Sumba, 37
 Sumbawa, 22, 38
 Surosowan, 114
 Surya, 77
 Sutayasa, 121
 Suvarnadwipa, 67

T

Tanjore, 65
 Tanjung Emas, 68
 Tapanuli, 117
 Tara, 63
 Taras, 85
 Tarumanaqara, 74
 Tarumanegara, 7

Tegalkunir, 121
 Tehawutu, 23
 Thailand, 72
 Tichelman, 37
 Tirta Empul, 89
 Tlagapakis, 83
 Trenggana, 112
 Treweng, 41
 Tridonorejo, 113
 Trisula, 81
 Troloyo, 112
 Trowulan, 77
 Tuban, 38, 42, 112
 Turi, 121

U

Udayana, 88
 Ugrasena, 88
 Unesco, 66
 Ungaran, 75

V

Vahanas, 82
 Vaira, 80
 Van Heekeren, 37, 43
 Van Stein Callenfels, 5
 Verstappen, 120
 Vietnam, 15
 Vijaya, 67
 Visnu, 65, 66, 75, 82, 84
 Vitarkamudra, 73, 74

W

Wae Racang, 25
 Wajak, 14, 15, 16
 Waruqa, 43
 Wayang gedog, 83
 Weleri, 38
 Wengker, 89

West Flores, 25
West Java, 15, 37, 121
Wibowo, 77
Willems, 37
Wirjoseparto, 75
Wolters, 69
Wolters, 68
Wonosalam, 113
Wringin Lawang, 86

X

no entries

Y

Yaksa', 83
Yogyakarta, 6, 22
Yoni, 63, 82
Yonis, 81
Yuvaraja, 67

Z

no entries

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